



Meet The Beatles!

JAN-049-01 | Prof. Jake Cowan
M–Th 2:45–5:20pm | Dante 204

Prof. **Jake Cowan**

Email: **jac50@stmarys-ca.edu**

Twitter: **[@interjaketion](https://twitter.com/interjaketion)**

Zoom (passcode: **fabfour**)

<https://bit.ly/3mKxMur>

Few twentieth century artists have had as widespread & long-lasting an impact as the Beatles, their creative influence ranging from fashion to film, politics to pop art, religion to rock 'n roll. Tracking the artistic trajectory of the band beginning with their early Liverpoolian days as the Quarrymen to their bitter dissolution a decade later, this course will explore in depth the compositional techniques, recording innovations, psychedelic lyricism, stylistic choices, & broad cultural legacy of the Fab Four. Through a close historical study of the group's development as songwriters & performers, students will gain a greater understanding & appreciation of the musical concepts & technical experiments that made their work so distinctive & influential, as well as the pivotal role the Beatles played within the revolutionary counterculture of the 1960s. In turn, the course will attend to the historical & contemporaneous context, the social forces & artistic milieu that informed the evolution of the band, as well as their continued relevance among artists today.

Learning Outcomes & Objectives

By using the records of the Beatles to help students become more sophisticated listeners, able to interpret how melody, harmony, rhythm, form & so on function in pop songwriting, a primary aim of this course is to promote musical literacy. Moreover, the course seeks to foster a nuanced understanding of the significant interplay between music & its social, cultural, political, & historical contexts. By the end of this course, students will have learned to:

- Define & identify common musical elements
- Analyze in detail the work of the Beatles & other contemporaneous artists
- Place the development of the Beatles in conversation with the aesthetic revolution, social upheaval, & political movements of the 1960s
- Discuss thoughtfully the creative process in general, & put those insights into practice
- Speak to the ongoing influence of the Beatles for contemporary artists across generational divides, musical genres, & cultural barrier

Course Requirements

Prerequisites: Neither the ability to read sheet music nor any proficiency with an instrument will be necessary to excel in the course, though students will be expected to develop some serious conceptual chops, listening skills, & a theoretical vocabulary by the end of the term.

Textbooks: While the principal text for the course will be the recordings (LPs, singles, films) of the Beatles themselves—available for streaming via Spotify & other services for free—there are numerous books written about the band from various perspectives. In particular, we will dip in & out of the following required texts, copies of which can be found at the bookstore:

- Gould, Jonathan. *Can't Buy Me Love: The Beatles, Britain, & America* (Crown 2008)
- MacDonald, Ian. *Revolution in the Head: The Beatles' Records & the Sixties* (Chicago 2007)

Other potential readings, from short philosophical articles to historical interviews to excerpted book chapters, will be made available via Moodle as PDFs.

Technology: At the very least, students will be required to sign up for a (free) Spotify account, & a good pair of headphones will be necessary for some assignments.

Grading

Playlist Projects (x3)	15%
Album Reviews (x4)	10%
Pop Pop Theory Quiz	15%

Grades will be determined on the basis of the following rubric, & will not be rounded up or down:

	B+	87–89	C+	77–79	D+	67–69		
A	94–100	B	84–86	C	74–76	D	64–66	
A–	90–93	B–	80–83	C–	70–73	D–	60–63	F 00–60

Late Work

Because of the exceptionally brief timeframe for the course, all assignments must be submitted by the beginning of class the day they are due without exception (unless negotiated beforehand).

Tardiness & Absences

Please show your peers & your professor respect by arriving on time, at least a few minutes before class is set to begin; pay attention as you enter, as every meeting will start with a brief thematic playlist that is not so much waiting room muzak as it is an overture setting the mood for the meeting. If you arrive within five minutes after the beginning of class, you will be considered tardy but allowed to participate. Any later & you will be marked absent regardless of whether you show up or not.

A Word of Warning

Consider this a parental advisory sticker for the syllabus: *This course is rated NC-17*. Because of the nature of our subject, we will necessarily & frankly touch on touchy topics like sex, drugs, & rock ‘n roll—as well as politics, racism, domestic violence, war, religion, you name it. It is unavoidable that this class will engage sex, sexuality, drug-use, garden variety vulgarities, F-bombs, A-bombs, & all sorts of things that will offend your grandparents &/or elected politician.

You can curse an idea or embellish an expression, but do not curse your fellow classmates. While I invite all kinds of commendable questions & questionable comments, this ultimately is not a debate class centered on back-&-forth squabbling. The readings & lectures in this course will ask you to consider radically counterintuitive & sometimes provocative theories that may challenge many of your preconceived notions about art, music, or the world, & approaching novel ideas by merely reciting talking points or repeating rigid sloganeering is less a respectable sign of someone’s prior learning than a signal that they aren’t presently engaging in learning whatsoever.

Because your work will be evaluated on how well you can reflect an understanding of these concepts in what you produce rather than how much you personally agree with them, or with your instructor, our aim at bottom should be to have amiable conversations instead of contentious arguments. As such, we will aspire to create a hospitable safe space for all sorts of divergent thoughts, bodies, thoughts about bodies, & bodies of thought. We will strive to encourage an open exchange of opinions & information without prejudging them; likewise, we will welcome honest & good-natured criticism, remaining open to new ideas. There will be no place for the spreading of willful ignorance, of malicious conspiracy, of small-hearted vitriol, or of small-minded falsehoods, & we will instead adopt as our motto that of the Fab Four themselves: *All you need is love*.

Assignments at a Glance

Playlist Projects (15% x3) At three points throughout the term, students will thoughtfully put together pastiche playlists using Spotify or YouTube that recreate different Beatles albums to various ends. Alongside the tracklisting, students will justify their song selections & overall approach to their ersatz album with short reflective essays that function similarly to liner notes for the projects.

Album Reviews (10% x4) Once a week, students will write brief yet specific 400–500-word forum posts for four different albums by artists in conversation with the Beatles—only 2 people per record, though—placing the production techniques & songwriting within the context of the group’s development, touching on any relevant historical or social context, & highlighting any favorite tracks.

Pop Pop Theory Quiz (15%) At the end of the first week together, students will be evaluated on their engagement with & understanding of the musicological vocabulary & theoretical framework that they will put into practice in the playlist projects & album reviews.

Course Schedule January 2022

Day	Topics	Homework
Week 1: All Those Years Ago (1956–1963)		
1 Mon 1/3	Introductions & Syllabus Glass Onion: <i>Was heißt Kunst?</i> Notes on Music Theory	
2 Tue 1/4	Roll Over Beethoven Liverpool: “Let me take you down” Biographies: Four of Fish & Finger Pie	<i>CBL</i> : Chs. 1–6 (pp. 17–25; 30–32; 36–43; 58–77) Falkenstein/Zeis (from <i>B&P</i>) Foucault: “What Is An Author?” (pp. 14–20)
3 Wed 1/5	From Flaming Pie to the Quarrymen Hamburg: <i>Mach Schau!</i> The Cavern Club	<i>CBL</i> : 7–9 (88–93; 99–107) McCleary: “Same As It Ever Was” <i>RH</i> : pp. 46–53
4 Thu 1/6	“Guitars are on the way out” Toppermost of the Poppermost <i>Please Please Me</i> The Fifth Beatle? Brian Epstein	<i>CBL</i> : 10–12 (108–19; 128–34; 153–56) <i>RH</i> : §1–3, 6, 9f Pennebaker (265–268) / Petrie <i>et al.</i> 📖 Pop Pop Theory Quiz 📖
Week 2: When We Was Fab (1963–66)		
5 Mon 1/10	Driving Me Frantic: Beatlemania <i>With the Beatles</i> Sail Across the Atlantic: British Invasion	<i>CBL</i> : 13–18 (161–86; 204–10; 216–20) <i>RH</i> : 12, 15–16, 20–21 McLuhan: “Radio”
6 Tue 1/11	Act Naturally: Beatles on Film <i>A Hard Day’s Night</i> Mods, Rockers, & Mockers Everybody Must Get Stoned	<i>CBL</i> : 19–22 (223–32; 251–54) Ehrenreich <i>et al.</i> : “Beatlemania” <i>RH</i> : 23, 31, 33, 35 Ebert: Review of <i>AHDN</i> Hampton: <i>AHDN</i> Criterion Essay
7 Wed 1/12	<i>Beatles for Sale</i> Eight Days a Week: Exhaustion Getting Better, Getting Serious <i>Help!</i>	<i>CBL</i> : 23–26 (262–65; 270–73; 281–288) <i>RH</i> : 38, 43–45, 47, 53, 56, 59 Calef (from <i>B&P</i>) Crowther: Review of <i>H!</i> / Eder: <i>H!</i> Criterion Essay Ewing: Pitchfork Reviews
8 Thu 1/13	The Album Era <i>Rubber Soul</i> “More popular than Jesus” The Fifth Beatle? George Martin	Cleave: “How Does A Beatle Live?” <i>CBL</i> : 27–29 (289–96; 314–15) <i>RH</i> : 61, 63, 67–69, 71, 76 O’Toole: “The Beatles & Motown” McLuhan: “Phonograph”
First Playlist Due: Friday, January 14th @ 2:45pm		

*All homework **due on** the day listed*

Note:

Readings listed in descending order of importance

CBL = Can’t Buy Me Love | RH = Revolution in the Head (catalog § number) | B&P = The Beatles & Philosophy

Course Schedule continued

Day	Topics	Homework
Week 3: It's All Too Much (1966–69)		
9 Tue 1/18	Day Trippers: Pot & LSD You Won't See Me: Tour No More <i>Revolver</i>	<i>CBL</i> : 30–33 (316–25; 328–347) <i>RH</i> : 77, 81, 84, 86, 88, 92 Surber (from <i>B&P</i>) Leary: <i>The Psychedelic Experience</i> (3–7; 97–99)
10 Wed 1/19	Psychedelia & the Summer of Love <i>Sgt. Pepper's Lonely Hearts Club Band</i> From Pop to Pop Art	<i>CBL</i> : 34–39a (367–70; 385–96; 418–29) Poirier: "Learning From The Beatles" Held (from <i>B&P</i>) <i>RH</i> : 93, 95, 96
11 Thu 1/20	A Lucky Man Who Made the Grade <i>Magical Mystery Tour</i> <i>Yellow Submarine</i> What Have You Done? Rishikesh	<i>CBL</i> : 39b–43 (429–41; 446–52; 54–61; 63–64) Christgau: "Rock Lyrics Are Poetry (Maybe)" <i>RH</i> : 109–110, 114, 116
12 Fri 1/21	Apple Corps A Doll's House: Self-Titled & Selfish The Helter Skelter Scenario The Fifth Beatle? SOs & So-&-Sos	<i>CBL</i> : 44–48 (470–72; 480–90; 509–13) <i>RH</i> : 125, 127, 137, 138, 142, 144, 148 Bowers (from <i>B&P</i>) Sheffield: "Dear Prudence" Lynskey: "Why The White Album Is The Greatest"
Second Playlist Due: Sunday, January 23rd @ 2:45pm		
Week 4: All Things Must Pass (1969–?)		
13 Mon 1/24	<i>Let It Be</i> <i>...naked</i> "Hope we pass the audition" Breaking...	<i>CBL</i> : 49–51 (530–34; 544–47; 550–53; 556–58) <i>RH</i> : 157, 165, 186 Matteo: <i>Let It Be</i> (128–36) Womack: "The Fifth Beatle Was Heroin"
14 Tue 1/25	...Up <i>Abbey Road</i> "Paul is dead" Helter Skelter: The Dream is Over	<i>CBL</i> : 52–53, Epilogue (559–63; 566–74; 594–97) <i>RH</i> : 167, 170, 173, 178 Barthe: "Death Of The Author" Sheffield: "Paul Is Dead"
15 Wed 1/26	Going Solo: Ringo & George <i>The Beatles Anthology</i> Legacy: "Many years from now"	<i>CBL</i> : Epilogue cont. (601–606) Christgau: "Living Without The Beatles" Sheffield: "Instrumental Break"
16 Thu 1/27	Going Solo: Paul & John Tomorrow Never Knows The Fifth Beatle? Apple Scruffs	Kealey (from <i>B&P</i>) Klosterman: "Repeating the Beatles"
Final Playlist Due: Friday, January 28th @ 2:45pm		

All homework due on the day listed

Note:

Readings listed in descending order of importance

CBL = Can't Buy Me Love | RH = Revolution in the Head (by catalog number) | B&P = The Beatles & Philosophy

Assignments

Beat the Meetles!

Playlist One (15%)

Prior to 1967, but most pronouncedly during the first few years of their recording career (1963–1965), LA-based Capitol Records regularly reconfigured and repackaged the Beatles' canonical UK albums, altering track listings, cover art, liner notes, and even the record title. Without input from the group whatsoever, Capitol did this for three principally economic reasons: Foremost, to squeeze as much value and as many sales from the limited material as possible at time when the band's popularity was still perceived to be a passing fad (with 11 hodgepodge US releases culled from the 7 official UK albums); second, because of different publishing practices between the two countries, US albums already were typically shorter both in time (30 minutes compared to 35) and tracks (12 versus 14); finally, since American audiences were accustomed to albums including a previously released hit single, while British listeners repudiated such duplication of material.

In this assignment, you will act the part of a record industry executive at Fapple Records compiling an initial album to establish the Beatles within a new market, the English-speaking microstate of Pepperland. A tiny unincorporated island off the coast of San Francisco, the residents of Pepperland are similar to their Californian counterparts, but Beatlemania has not yet reached the island's shores even as it has already taken the UK by storm. In preparation for a Christmas 1963 release date, your job is to put together an album of 12 tracks, with a runtime of about 30 minutes, gleaned from all the material released by the Beatles up to that point (including their 1962 work with Tony Sheridan, their first two UK albums, and any singles). Along with a Spotify playlist consisting of the chosen songs in their proposed order, given a creative and appropriate title, you must also include some brief (300–500 words) preambulatory liner notes that introduces the band and explains some of the track selections. You should be mindful and deliberate in your choices, following their practice by giving each member of the group (including George and Ringo) at least one track to shine on each, and remembering to appeal to more than just the youthful rock 'n roll crowd.

A Paler Shade of White

Playlist Two (15%)

Prior to its release in late 1968, George Martin tried gently but unsuccessfully to convince the Beatles to pare down the vast amount of material recorded for the White Album into a tight single record rather than a bloated double album: “I really didn’t think that a lot of the songs were worthy of release, and I told them so. I said ‘I don’t want a double-album. I think you ought to cut out some of these, concentrate on the really good ones and have yourself a really super album. Let’s whittle them down to 14 or 16 titles and concentrate on those,’” rather than the 30 tracks that eventually constituted the official release. Ever since, Beatle fans have debated amongst themselves which songs they would want to keep and which they would want to remove (if any whatsoever) in order to shrink the album down to a leaner, standard-length single record.

You will take up that long-standing debate for this assignment, answering Martin’s charge to whittle down the album to just its most essential titles, according to your own unique and subjective verdict. Whereas the White Album as released runs to about 93 minutes, your task will be to more or less cut that length in half, reducing its duration to no less than 40 minutes and no more than 45 (with approximately 22 minutes per proposed “side,” as was roughly the physical capacity at the time). As you again use Spotify to curate an idiosyncratic track listing, keep in mind that the actual name of the album is *The Beatles*, and hence in some way, to some extent, was meant to reflect the competing, complementary, contrasting personalities of the group (particularly in self-reflective response to the make-believe masquerade of their two major releases of 1967). Accordingly, you should attempt to preserve something of the original’s remarkable diversity in terms of genre and genius, resisting the overrepresentation of any single Beatle or style by instead giving each of the three principal songwriters (sorry, Ringo) due consideration, if not exactly equivalent time. While you certainly may stick to working with just those titles contained on the official 1968 release, the more adventurous among you might also sift through and pick from some of the more polished and nominally completed demos and outtakes contained on box sets like *Anthology 3* or the 50th anniversary reissue. Finally, along with the playlist you must also compose a brief (300-500 words) persuasive elucidation of your decision-making process, written to George Martin as if you were a recording engineer called up to truncate the album.

The Love You (T/M)ake

Playlist Three (15%)

Rather than exclusively as a matter of the imagination, candor, and originality displayed in the final product, one way of understanding creativity is in terms of its cascading, rhizomatic, continuous influence on other artists, whether contemporary or successive generations. In this sense, the Beatles not only *were* a remarkably creative band in the sheer variety of bleeding-edge technological innovations and unplumbed harmonic dimensions they explored, but *remain* so for the genuinely countless other musicians who continue to find inspiration from their work. While it may seem surprising for audiences accustomed to the more insular recording industry today, in their own time the songs of Lennon and McCartney (and eventually Harrison) already were met with numerous contemporaneous cover versions in a variety of genres—some merely trying to cash in on the success of the British Invasion by echoing the group note for note, some adapting their music for different audiences, cultures, or instruments—and that trend has only accelerated and expanded over the years, with the songbook of the Beatles being reinterpreted more often than any other artists. Whether as a loving, laudatory homage, a way to capitalize on a pre-existing audience of fervent fans, or a novel rendition of a flexible musical standard beyond its original genre or arrangement, you will be hard pressed to find a single song by the group (yes, even “Revolution 9”) not rerecorded by someone else.

As a cap to our time together, for this final assignment you will put this sort of creativity into practice by making a playlist that recreates an entire Beatles album of your choice using only cover versions of the relevant songs. While some cover versions have become hits in their own right, most will be a little more obscure and will require some searching on your part to find and listen to them. There are a number of resources available to discover these recordings, including [a Spotify playlist](#) curated by no less than Prof. Cowan and websites like [SecondHandSongs](#), [WhoSampled](#), and [COVER.INFO](#). (Note that you may need to use more than one to find exactly what you need, and while a number of these cover recordings can be found on Spotify, some may only exist on YouTube, in which case you should write out the playlist with hyperlinks for each track.) Along with the tracklisting, you will also need to devise an alternative album cover for the cover album, as well as write a short (300–500 words) elucidation of your choices, answering questions like what aesthetic principles lie behind your selections and whether there is a cohesive theme running through the ersatz album.

Album Reviews

(10% each)

While our in-person discussions will focus almost exclusively on the officially released output of the Beatles, their songs were of course neither made nor heard in a vacuum, but rather must be understood within a complex context ranging from the influence of contemporaneous rivals to the group's own retroactively revealing solo records. To augment the work that we will be doing in class, at different pre-decided points during our time together you will individually listen to and write about some of the more important of these non-Beatle recordings, including one impactful album released while the band was still together and a representative one from after their split. These works are not meant to mindlessly play in the background while you read through homework or scroll social media, but should engage the whole of your attention for their duration, listened to (if able) through a pair of quality headphones rather than through your laptop speakers. Beforehand, you should skim through the Wikipedia page about the record (and artist, if you are unfamiliar with them), and then afterwards, you will need to spend some time reflecting on the work just like we do together, composing a short (300–500 words) expression of your feelings and experience of the work for all to read on our course Moodle forum, in particular noting the following:

- A biographical blurb describing the artist and the work in question
- Why you chose this particular piece from the list
- What you liked about the album as a whole and what parts of it you did not enjoy
- Your favorite and least favorite song, and why
- Any noticeable instrumentation, lyrics, recording techniques, or other musical qualities
- What about the work reminded you of the Beatles, and how it was different
- Whether you would recommend it to a friend or plan to listen to more of the artist

Select one album from each of the following lists and post to the forum during the associated week:

Week One: **Rock and/or Roll**

- *Elvis Presley* (Elvis Presley, '56) • *Lonnie Donegan Showcase* (Lonnie Donegan, '56)
- *Dance Album* (Carl Perkins, '57) • *Here's Little Richard* (Little Richard, '57)
- *The "Chirping" Crickets* (The Crickets, '57) • *The Everly Brothers* (The Everly Brothers, '58)
- *One Dozen Berrys* (Chuck Berry, '58) • *Chuck Berry Is On Top* (Chuck Berry, '59)
- *What'd I Say* (Ray Charles, '59) • *Cliff* (Cliff Richards, 1959) • *Elvis Is Back!* (Elvis Presley, '60)
- *Sherry & 11 Others* (The Four Seasons, '62) • *Surfin' Safari* (The Beach Boys, '62)
- *Twist & Shout* (The Isley Brothers, '62) • *Bridge On The River Wye* (The Goons, '62)

Week Two: **The British Invasion & American Folk**

- *The Fabulous Miracles* (The Miracles, '63) • *The Freewheelin' Bob Dylan* (Bob Dylan, '63)
- *In Dreams* (Roy Orbison, '63) • *All Summer Long* (Beach Boys, '64)
- *The Rolling Stones* (The Rolling Stones, '64) • *Portrait of Genius* (Ravi Shankar, '64)
- *Mary Wells Sings My Guy* (Mary Wells, '64) • *A Bit Of Liverpool* (The Supremes, '64)
- *St. Louis To Liverpool* (Chuck Berry, '64) • *A World Without Love* (Peter & Gordon, '64)
- *Presenting the Fabulous Ronettes Featuring Veronica* (The Ronettes, '64)
- *Ferry Cross The Mersey* (Gerry & The Pacemakers, '65) • *My Generation* (The Who, '65)
- *Going To A Go-Go* (Smokey Robinson & The Miracles, '65)
- *Bringing It All Back Home* (Dylan, '65) • *Highway 61 Revisited* (Dylan, '65)
- *Mr. Tambourine Man* (The Byrds, '65) • *The Beach Boys Today!* (Beach Boys, '65)
- *The Monkees* (The Monkees, '66) • *Aftermath* (Rolling Stones, '66)

Week Three: **The Advent of the Album Era**

- *Pet Sounds* (Beach Boys, '66) • *Blonde on Blonde* (Dylan, '66) • *Sunshine Superman* (Donovan, '66)
- *Fresh Cream* (Cream, '66) • *Hymnen - Region I* (Karlheinz Stockhausen, '67)
- *Pandemonium Shadow Show* (Nilsson, '67) • *Are You Experienced* (The Jimi Hendrix Experience, '67)
- *The Who Sell Out* (Who, '67) • *Their Satanic Majesties Request* (Rolling Stones, '67)
- *John Wesley Harding* (Dylan, '67) • *Music From Big Pink* (The Band, '68)
- *Beggars Banquet* (Rolling Stones, '68) • *Peter Green's Fleetwood Mac* (Fleetwood Mac, '68)
- *The Kinks Are The Village Green Preservation Society* (The Kinks, '68) • *Elvis* (Elvis, '68)
- *We're Only In It For The Money* (The Mothers of Invention, '68) • *Tommy* (Who, '68)
- *Post Card* (Mary Hopkin, '69) • *Brave New World* (Steve Miller Band, '69) • *Goodbye* (Cream, '69)

Week Four: **Going Solo**

You can choose any solo album, but these are recommended:

John: *John Lennon/Plastic Ono Band* (1970) • *Imagine* (1971) • *Double Fantasy* (1980)

Paul: *McCartney* (1970) • *Band On The Run* (1973) • *McCartney II* (1980) • *McCartney III* (2020)

George: *All Things Must Pass* (1970) • *George Harrison* (1978) • *Cloud Nine* (1987)

Ringo: *Beaucoups Of Blues* (1970) • *Ringo* (1973) • *Ringo's Rotogravure* (1976)

Pop Pop Theory Quiz

(15%)

While success in this course by no means requires you to know how to play an instrument or read sheet music, a basic familiarity with music theory—its rudimentary elements, fundamental definitions, and analytic framework—is necessary to appreciate the Beatles not just as a cultural force but as pioneering and significant composers and performers. After discussing this terminology in class during our first few sessions together, and before putting the vocabulary into practice with your own album reviews and playlist reflections, at the end of the first week you will take a short but challenging quiz to assess your grasp of the material.

F.A.Q.

How would you describe your teaching style? Generally speaking, I am of the belief that pedagogy is not a top-down, hierarchical process of knowledge transfer, where the professor is (to use a Lacanian phrase) the subject-supposed-to-know and students are empty vessels waiting to be filled with new information and rote memorization; rather, I see each of you as co-participants in our classroom, bringing your own knowledge, histories, and interests to bear on this material. Likewise, I do not believe that learning only happens in the classroom, or that it stops when class does, but that learning occurs when we aren't looking, often unconsciously and after the fact, when it suddenly dawns on us later that we are thinking differently than before. To that end, I try to facilitate a classroom that is open to freewheeling, digressive discussions, using everything at my disposal—from humor to music to writing prompts—to keep the conversation not only interesting, but to encourage seeing issues from new perspectives. Specifically, I am interested in *your* unique perspectives, which is why I rarely will come to class with a full lecture planned, preferring instead to use our shared readings and listening sessions as a means of honing real questions without clear answers for us to work through together.

How much will we read & write in this course? While the syllabus may at first seem daunting, especially considering the tight timeframe of the term, I can assure you that there is a method to the madness and that the assignments work in a way that, when put together, end up lightening the overall workload. The course is designed to be cumulative, dynamic, and even a bit loopy, with concepts discussed early on revisited and reconsidered in light of later readings, so the stronger your grasp of the initial material, the more readily you will be able to adapt to subsequent challenges; likewise, as with any sort of practice, bad habits and mistakes made at the start of the course will be all the harder to overcome as the course progresses.

Every professor grades writing differently, so how should I write in this class? That's up to you: Every professor *does* grade writing differently, but then again, every person *writes* differently, as well; and as far as I see it, every person should be graded differently, in turn. Throughout the term, we will work together to set *my* expectations as to how you want to grow as a writer and as a thinker, and I will do my best to judge you according to the terms you both implicitly and explicitly set for yourself. The aim is to help you develop your own unique writerly voice, not to get your writing or thinking to be like mine.

If you want us to think freely, does that mean there are no dumb questions? There may not be any *dumb* questions, but there are certainly *bad* ones. For instance, *never email me to ask whether you have reading due for the next week*—that just sounds like you're lazily asking whether or not you really need to do the homework. Or if you miss class, *never ask if you missed something important*—everything your peers have to say is important. Or if you need an extension on a paper, you can absolutely ask for one—but if class starts within the next few hours, the answer will be a resounding *no*.

Hold on, I still have questions. Good, because I have some, too.

SMC Policies & Resources

Academic Honor Code

Saint Mary's College expects every member of its community to abide by the Academic Honor Code. According to the Code, "academic dishonesty is a serious violation of College policy because, among other things, it undermines the bonds of trust and honesty between members of the community." Violations of the Code include but are not limited to acts of plagiarism. For more information, please consult the Student Handbook at stmarys-ca.edu/your-safety-resources/student-handbook (for undergraduates). If a reasonable suspicion arises that you have violated academic honor code, you will be referred to the Academic Honor Council for further review and or necessary sanctions.

Expected Student Conduct

Saint Mary's College is dedicated not only to the advancement of knowledge and learning but is concerned with the development of responsible personal and social conduct. By enrolling at Saint Mary's College, a student assumes the responsibility for becoming familiar with and abiding by the Student Handbook. The primary responsibility for managing the classroom environment rests with the faculty. Students who engage in any prohibited, unlawful, or disrespectful acts that result in disruption of a class may be directed by the faculty to leave the class. Violation of any classroom or College rules may result in disciplinary actions as specified within the Student Handbook and in consultation with the Office of Community Life in the Dean of Students Office.

Title IX Reporting

Saint Mary's College of California is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, intimate partner violence, and stalking. If you (or someone you know) has experienced or experiences any of these incidents, know that you are not alone. Saint Mary's College employees are trained to support you in navigating campus life; accessing confidential, health, and counseling services; providing academic and housing accommodations; and more.

Please be aware all Saint Mary's College faculty are "responsible employees," which means that if you tell me about a situation involving sexual harassment, sexual assault, intimate partner violence, or stalking, I must share that information with a Title IX officer. Although I have to make that notification, your level of involvement in the handling of a case is up to you, including whether or not you wish to pursue a formal complaint. Our goal is to make sure you are aware of the range of options available to you and have access to the resources you need.

If you wish to speak to someone privately, you can contact any of the following on-campus resources. (resources marked with an asterisk are considered confidential).

- Counseling and Psychological Services* | Augustine Hall, Ground Floor | 925.631.4364
- Health and Wellness Center | Augustine Hall, Ground Floor | 925.631.4254
- Director of CARE* | Sexual Assault & Violence Prevention | Augustine Hall | 925.631.4192
- CARE Hotline | Speak with an Advocate 24/7 | 925.878.9207

The CARE Center promotes a campus culture of care, safety, and respect for all persons. We empower students through education and outreach and provide a supportive, trauma-informed, and student-centered approach in response to gender and power-based personal violence to all students. For more, you can go to: stmarys-ca.edu/faculty-development/resources-for-faculty

The Title IX website, information, and other on- and off-campus resources: stmarys-ca.edu/title-ix.

Student Disability Services (SDS)

The College strives to make all learning experiences as accessible as possible. Students who anticipate or experience academic barriers based on a disability are encouraged to contact [Student Disability Services \(SDS\)](#), a department of the [Student Success Office](#), to set up a confidential appointment to discuss available services and options. The Student Disability Services office can be reached by emailing sds@stmarys-ca.edu; calling 925.631.4358; or visiting the office in Filippi Academic Hall (FAH190).

ADA Universal Access, reasonable and appropriate accommodations that take into account the context of the course and its essential elements, for individuals with qualifying disabilities, are extended through Student Disability Services: stmarys-ca.edu/library/using-the-library/accessibility-ada

Student Technical Assistance

- ITS Services is staffed to help with IT-related questions and concerns. Their mission is to get you the support you need as quickly as possible. For Service Desk and Tech Bar location and service hours: stmarys-ca.edu/it-services/find-us
- New Student [Guide to Tech](#)
- The [Student Service Portal](#)

Library Assistance

Searching for a book, article, or data to inform your argument? Not sure how to cite a source in your bibliography? Ask a librarian! Research help is available in person at the Reference Desk, by phone at 925.631.4624, and during reference hours you can even text a librarian at 925.291.9699, or chat with us live via the Library's website. Check the Library's Ask Us page for details: stmarys-ca.libanswers.com

CWAC

The Center for Writing Across the Curriculum offers live video conferencing via Zoom, Skype, Google Hangouts, or FaceTime, or audio only, via phone & document sharing. To schedule a session with a Writing Adviser, email cwac@stmarys-ca.edu or use this [CWAC Session Scheduling Form](#). Writing Advisers guide their peers toward expressing ideas clearly, always weighing audience and purpose. Writers share their assignment sheets, professor feedback, readings, and other materials in order to brainstorm ideas, revise drafts, or work on aspects of writing, such as grammar, citation, thesis development, organization, critical reading, or research methods. Writers discuss any genre, including poetry, science lab reports, argument-driven research, or scholarship application letters.

Tutoring

Tutoring is offered for a majority of courses at Saint Mary's College, through the [Center for Writing Across the Curriculum](#), [Science, Technology, Engineering, and Math Center](#), [Tutorial & Academic Skills Center](#), and [TutorMe](#) (24/7 online tutoring). Tutoring is conducted in both individual and group settings by peers and is intended to supplement, not replace, coursework and assignments being reviewed in class. Information about each tutoring center can be found at the hyperlinks above.

Student Success Coaching

The [Student Success Office](#) and its departments provide students with connections, opportunities and initiatives that foster: holistic learning and education; academic, personal and professional development and excellence; degree achievement; and positive post-graduate outcomes from a developmental and strengths-based perspective. In addition to an academic advisor (faculty), each student has a designated success coach (staff) from [Student Engagement and Academic Success](#) (SEAS) or the [High Potential Program](#) (HP), who supports a student holistically to build on their strengths, identifies resources to develop their skills, and ensures they achieve developmental milestones throughout college. Find your success coach [here](#), or call 925.631.4800 for an appointment.

Counseling & Psychological Services (CAPS)

[Counseling and Psychological Services](#) (CAPS) supports the emotional well-being of the student body and is committed to a respectful understanding and honoring of the social, emotional, and cultural contexts of each student. CAPS provides time-limited individual and group therapy, emergency and crisis intervention, and prevention-oriented outreach to students at no additional charge. More information can be [found here](#), or by calling x4364. To make a confidential appointment, please stop by our office on the ground floor of Augustine Hall.

STEM Center

Saint Mary's has a new [STEM Center](#) on the second floor of Assumption Hall for students studying Science, Technology, Engineering, and Mathematics. The STEM Center will provide several services, including:

- Math and Chemistry tutoring: Monday–Thursday 12–9pm; Sunday 6–9pm
- “Pathways to Science” speaker series featuring world-class scientists
- Social events with free food
- Study space and computer workstations

If you have questions, contact Dr. Roy Wensley (Dean, School of Science) at rwensley@stmarys-ca.edu

Intercultural Center (IC) / Student Engagement & Academic Success (SEAS)

IC strives to create a safe and supportive learning environment that values diversity and builds an inclusive community. Through its co-curricular programs and services, the IC educates the campus for cultural competence and social justice. For more: stmarys-ca.edu/intercultural-center

Syllabus Changes

Your professor reserves the right to make changes as necessary to this syllabus, with prior dialogue will occur and advance notification given in class (which is one reason why attendance is important).

Academic Contract

By enrolling and participating in this course, you tacitly agree to all of the above, acknowledging that it is your individual responsibility to ask questions or seek clarification if you have concerns about any of the course expectations as they are outlined in this syllabus.