

FRPG 188X: THE PHILOSOPHY OF LOVE AND SEX
T/Th 8:30-10:00 AM, Atwood 3
W 8-9:30 AM, Carnegie 114

Professor: Elizabeth Becht
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Office Hours: Thursday 12-1, by appointment

Mentor: Epiphany McGee
Office hours:

COURSE DESCRIPTION:

This course will explore fundamental questions about intimate human relationships, through critical thinking and close examination of some classic and contemporary texts (and a few films). Some central questions we'll explore are:

- Should people be monogamous?
- Is there such a thing as "normal" sexuality?
- What is "healthy" love?
- Can romantic, erotic love last over time?

After a period of introductory reading and discussion, where we'll explore a variety of topics together, students will indicate preferences for and then be assigned a research topic to focus on for the remainder of the semester. Love/sex research topics may include investigations of cultural ideals, historical contexts, issues of ethics, or the treatment of love and/or sex by a particular artist or writer. Although our class focuses on romantic and erotic love, research topics could also explore love and/or sex as they relate to family, friends, the larger community, or the divine.

Note that this is a 1.5 credit course, and as such will involve substantially more time and effort in and out of class than your other courses.

LEARNING GOALS:

At its core this seminar has two primary goals. The first is to provide an introduction to various philosophies of love and sex, the **content** of our course, and to encourage students to develop their own thinking about these issues through reading, writing, and discussion. The second objective is to continue to develop the writing, reading, speaking, and listening **skills** you built in your FYP, and to provide an introduction to college-level research **skills**, such as how to:

- Compose a clear, arguable thesis statement
- Develop a detailed outline
- Build an annotated bibliography
- Search for and retrieve scholarly sources
- Integrate source material with your own ideas
- Be familiar with various citation styles and practiced in the MLA style
- Support and sustain an argument throughout a paper

REQUIRED TEXTS:

Davis, James P. *Rowman and Littlefield Guide to Writing with Sources*. Third Edition. Lanham: Rowman and Littlefield, 2007.

Hacker, Diana. *A Pocket Style Manual*. Fifth Edition. Boston: Bedford/ St. Martin's, 2008.

Kundera, Milan. *The Unbearable Lightness of Being*. Trans. Michael Henry Heim. New York: Harper Perennial Modern Classic Edition, 1999.

Mitchell, Stephen. *Can Love Last? The Fate of Romance Over Time*. New York: W.W. Norton, 2002.

Readings in "Readings" folder under "Course Materials" link on Angel site for course

EVALUATION:

Discussion Participation: Each day that we have class discussion, you are expected to contribute actively, and I need to hear your voice saying something substantive at least once. Annotating your reading (more on that below) and planning some possible contributions are very helpful strategies to prepare for speaking in class. I will track participation, starting in February, and contributing at least once will earn you full credit for the day.

Presentations (3): The **Discussion Introduction Presentation** will involve working with an assigned partner to give an introduction to the day's reading, in which you will share some outside information that casts light on the reading, give a brief overview of the reading (from an outline you will extract from it), and come prepared with three juicy discussion questions to get us started. You and your partner will meet with the course mentor beforehand to prepare for this. Any notes you use, and your outline, must be typed.

In the **Abbreviated Outline Presentation**, you'll be asked to prepare a one-page hand-out (making enough copies for the entire class or projecting it on the screen) and publicly present a simplified version of your Functional Outline to the rest of the class. One important purpose of this presentation is to give you a chance to articulate aloud some of the ideas you will be beginning to write about in your research paper. You will meet with the course mentor to prepare and rehearse for this presentation.

In your **Research Presentation**, you'll share the polished results of your research and writing with the class, and will again need either a handout, projection, or Powerpoint to accompany you. You will also meet with the WORD Studio, course mentor, or professor to prepare and rehearse for this.

In Class Writing/Small Assignments/Reading Checks: An important critical reading practice is annotating (or writing on) the texts you read, and I will do reading checks periodically and give you credit for annotating your texts. We will also do group work with a written component in class, and I will often assign short written responses to readings.

You will be expected to complete an **Annotated Bibliography** focusing on the information sources you will be utilizing for your final research paper. This assignment requires you to find six articles for your topic and write an annotation for each article. The expectation is that the bibliography will contain at least six different sources of information that you intend to use for your final paper (not including websites). No more than three can be sources from popular literature. At least three of the sources need to come from scholarly journals or books. An annotated bibliography includes a brief, yet complete, overview of the readings' main points/themes and how the article or book fits into your particular paper. You should refer to the Hacker text when formatting your bibliography so as to be certain you are doing it correctly. Use MLA style. A detailed assignment sheet will be distributed in class.

Problematic: In order to write a good research paper, it is important to have a clear focus of not only the “*what*” of your paper, but also the “*why*” of your topic. How is your topic relevant to the course themes? Why is your topic important? What question(s) are you trying to answer? What is your hypothesis? This assignment requires you to write a short (3 page max) paper answering these questions or, in philosophical research terms, stating the problematic of your paper. This will also help you form your outline for your paper.

Final Research Paper: Through a series of consecutive writing assignments (Thesis/Claims/Evidence, Notes on Sources, Annotated Bibliography, Problematic, Functional Outline) you will work toward completing a ten page research paper by the end of the semester. We will conference about your first draft, and then you will submit a second draft with a brief description of changes you've made.

Grading Summary:

Speaking

Discussion Participation	15%
Discussion Introduction Presentation	5%
Abbreviated Outline Presentation	5%
Research Presentation	10%

Writing and Reading

In Class Writing/Small Assignments/Reading Checks	25%
Notes on Sources	5%
Annotated Bibliography	5%
Problematic	5%
Functional Outline	5%
Final Research Paper, First Draft	5%
Final Research Paper, Second Draft	15%
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	100%

Grading Scale

96-100	4.0
92-95	3.75
88-91	3.5
84-87	3.25
80-83	3.0
77-79	2.75
74-76	2.5
71-73	2.25
68-70	2.0
65-67	1.75
62-64	1.5
59-61	1.25
55-58	1.0

ADDITIONAL ESSENTIAL INFORMATION:

Attendance Policy: I do not distinguish between excused and unexcused absences, since unfortunately, regardless of the reason for your absence, your experience of, and contribution to, the class are the same. The

University has policies for serious illness or life problems that we can discuss if we need to. *You are allowed three absences without penalty. Four or five absences will lower your final grade .25 for each absence, and six may mean automatic failure of the course.*

I will accept smaller assignments a class after they are due without reducing your grade. **The Annotated Bibliography, Problematic, and Drafts of your Research Paper must be turned in the day they are due, even if you are not in class, or they will lose significant credit.** These assignments may be submitted electronically as an attachment if you will not be present to turn them in.

Format for Assignments/Papers:

Unless I specify otherwise, all assignments must be typed to be accepted, and must be handed in hard copy form. (The exception to this, as noted above, is major assignments, which may be turned in electronically only if you are absent.) Papers must be double-spaced and in a 12 point font with 1 inch margins to be accepted.

COURSE SCHEDULE/ DUE DATES FOR READING AND MAJOR ASSIGNMENTS:

*Readings and assignments are due on the dates they are listed

*Dates below may change at the instructor's discretion. If you miss a class, make sure to check in about any changes.

Week One

Tu 1/20 Introductions, What is Critical Thinking?, first half *Kinsey*

W 1/21 What is Critical Reading?, Read "Reading the World" (Angel), second half *Kinsey*

Th 1/22 Thesis, Claims, and Evidence, Read "from Symposium" (Angel)

Week Two

Tu 1/27 Read "Love's Bond" and "Unsafe Loves" (Angel)

W 1/28 Read "from Sappho's Poems", "from The City of God", and "Thirteen Sonnets" (all Angel)

Th 1/29 Read "Selections from Freud" and "Marriage as a Psychological Relationship" (Angel), Discuss Discussion Introduction Presentations, Writing Mini-Workshop #1

Week Three

Tu 2/3 Read Mitchell, Foreword, Introduction, and pages 31-58

W 2/4 Read Mitchell, 58-81

Th 2/5 Read Mitchell 81-111
Discuss/rate preferences for research topics
Writing Mini-Workshop #2

Week Four

Tu 2/10 Assign topics
Read Mitchell 112-144
Discuss Notes on Sources
Research Workshop in ODY: Finding (and distinguishing between) Popular, Alternative, and Scholarly Sources

W 2/11 **in ODY:** Find and Read Sources, Discuss Problematic

Th 2/12 **Notes on Sources due**
Read "Topic to Question" (Angel)
How do you Move from a Topic to a Research Question?"

Week Five

Tu 2/17: Read Mitchell 145-171

W 2/18 **in ODY: Find additional sources, Research Question and Problematic due: brief conferences in library to discuss**

Th 2/19 Discuss Annotated Bibliography
Read Mitchell 172-201
Writing Mini-Workshop #3

Week Six

Tu 2/24 Read Davis 1-22

W 2/25 Read Davis 23-32, **Annotated Bibliography Due**

Th 2/26 Read Davis 33-48, Discuss Thesis, Claims, Evidence,
Writing Mini-Workshop #4

Week Seven

Tu 3/3 **No Class Meeting: conferences about Thesis, Claims, Evidence (due today)**

W 3/4 first half *Belle du Jour*

Th 3/5 second half *Belle du Jour*, **revised Thesis, Claims Evidence due**

Week Eight

Tu 3/10 Read "Selections from D.H. Lawrence", "The Pursuit of Loneliness", and (all Angel)

W 3/11 Read "The Dialectic of Sex" (Angel)

Th 3/12 **Mid-Term evaluations due**, discuss Functional Outline,
Writing Mini-Workshop #5

SPRING BREAK

Week Nine

Tu 3/24 Kundera 1-117

W 3/25 Kundera 118-149

Th 3/26 Kundera 150-180, **first half Functional Outline due**

Week Ten

Tu 3/31 **No Class Meeting, conferences on Complete Functional Outline (due today)**

W 4/1 Kundera 181-209

Th 4/2 Kundera 210-240, Writing Mini-Workshop #6

Week Eleven

Tu 4/7 Second Draft Functional Outline due, Kundera 243-314

W 4/8 **Presentation of Abbreviated Outline**

Th 4/9 Read “The Rhetoric of Courtly Love” and “On Love” (Angel), **three pages due**

Week Twelve

Tu 4/14 **seven pages due**, Read “Reasons for Loving” (Angel)

W 4/15 first half *Secretary*,

Th 4/16 second half *Secretary*,
Complete first draft (ten page minimum) due

Week Thirteen

Tu 4/21 **No Class Meeting, conferences on drafts**

W 4/22 In Class Writing Day, Writing Mini-Workshop

Th 4/23 Read “Throw the Emptiness Out of Your Arms” and “from Rilke’s Poems” (Angel), Writing Mini-Workshop #7

Week Fourteen

Tu 4/28 **Second Draft due, no class meeting, individual appointments to rehearse research presentations**

W 4/29 **Research Presentations**

Th 4/30 **Research Presentations**

Week Fifteen (Finals Week)

Final meeting time to be announced:

Portfolio and Reflective Piece due, Research Presentations

First-Year Program Philosophy and Goals 2008-09

A residentially-based, interdisciplinary first-year program is an ideal environment for beginning the four-year process of developing the complex intellectual and social skills that are at the heart of a liberal education and the habits of considered values and engaged citizenship that such an education should produce. The First-Year Program (FYP) and First-Year Seminar (FYS) are the core of our institutional commitment to improving your ability to engage in critical inquiry and research, to design and deliver written, spoken and/or visual texts that demonstrate rhetorical sensitivity, and to be sophisticated readers, listeners, and viewers of the texts of others. We believe that these same competencies can help develop your ability to communicate across differences (e.g., race, gender, sexual orientation, class, ethnicity, political views) as you find ways to live and learn together in the residence halls and as engaged and ethically reflective citizens both during and after your college years. These goals should be understood as the first step in our work with you over a four-year process of helping you to meet the University's Aims and Objectives.

We hope to help you see that writing, speaking, research, and interacting with others are rhetorical endeavors. Effective communicators are, by definition, rhetorically sensitive. Rhetorical sensitivity means understanding that all communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, or visual. To become an effective communicator, you need to recognize that the creation of a meaningful and powerful message involves both a creator and an audience, and that therefore the voice you adopt in your communication, and the audience you imagine yourself communicating to, matter a great deal in creating your message. The choices you make in writing and speaking are central in determining how people read and hear your voice. Becoming conscious and reflective about those choices, and their ethical dimensions, is a central goal of the FYP and FYS.

Working with you so that you become more rhetorically sensitive means that you should be increasingly able to assess the requirements of a particular task and make intentional decisions about which mode or modes of communication and inquiry would be most effective in addressing it. To do so, you must develop specific writing, speaking, research, and technological competencies. To accomplish these goals, the FYP and FYS will present you with assignments that ask you to engage in a process that involves **recognizing** the rhetorical situation, **planning** communication strategies to address the task at hand, **composing and presenting** the message, and then engaging in **critical assessment** of your own work and that of others. The results of that assessment process will allow you to rethink, restructure, and revise your work. We further recognize that this process is not linear and that the effective creation of texts requires that you move back and forth among these four elements of the message creation process. This is why we require that your writing and speaking assignments be "projects" that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in constructing your message.

This process of increased rhetorical awareness and skill development is at the heart of the philosophical and pedagogical perspectives that inform the work of the FYP

and FYS. Because this process both transcends and integrates a variety of specific skills, the program has a philosophical commitment to designing assignments that ask you to integrate various modes of communication in furtherance of the higher-level rhetorical goals in which they are situated.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that forward the writing, speaking, research, and literacy goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

First-Year Seminars Research Project Learning Goals 2008-09

With respect to research skills specifically, our learning goals for the spring are that students should:

- Be introduced to ways of conducting productive and imaginative inquiry and research in order to become a part of the various conversations surrounding issues.
- Learn to differentiate among the various ways that information is produced and presented, between popular and scholarly journals and books, between mainstream and alternative publications, between primary and secondary sources.
- Learn how to evaluate and synthesize information, whether gathered from traditional sources, e.g., books and journals, or from websites or electronic media.
- Begin to develop the skills of critical analysis in the interpretation and use of information gathered from any source.
- Be introduced to the ethical obligations that scholars have to both responsibly represent their sources and inform their readers of the sources of their information, as well as learning, and being held responsible for the proper use of, the conventions of scholarly citation and attribution.
- Present the results of your research in written, spoken, visual and/or other forms that demonstrate the ability to communicate effectively using the conventions of the mode of communication adopted.

The Mentor

Our Mentor is trained to assist you in writing, oral communication, and research. She can help you brainstorm about ideas for an assignment, rehearse a presentation, narrow your thesis for a paper, strengthen your argument and organization in an essay, or work on stylistic and grammatical problems. Her job is *to help you learn how to do these*

things yourself. The Mentor will have five office hours a week when you can drop in, and can also schedule appointments. Missing a scheduled appointment with the mentor carries the same weight as an absence from class.

The WORD Studio

Munn Center for Rhetoric and Communication maintains The WORD Studio in ODY Library—a place to get feedback from peers on assignments in Writing, Oral communication, Research, and Design of visual projects. You can come for a consultation to plan a paper or presentation (you don't need anything but a blank piece of paper!); to find ways to improve the ideas, organization, and style of a draft; to videotape and review a presentation rehearsal; to practice a PowerPoint presentation, and more. Peer tutors are not proofreaders or editors who silently “fix” your work for you; instead, they are trained to have a conversation with you about ways you can fix problem areas yourself and become better overall communicators. You may use The WORD Studio for consultations on assignments for any of your courses, although for FYP assignments you should first seek out your course mentor during his or her office hours.

The WORD Studio is open Monday through Thursday, 8:30 a.m. to 11:00 p.m.; Friday, 8:30 a.m. to 4:00 p.m.; and Sunday, 1:00 p.m. to 11:00 p.m. You may also IM the Studio during regular hours with quick questions about grammar, citation, and style: *SLUword*.

The Academic Honor Code

THIS SECTION PERTAINING TO THE ACADEMIC HONOR COUNCIL is *not confidential*. Your signed acknowledgment of the code will be placed in your permanent student file. The Academic Honor Code cited below was designed by students and approved by the elected student government, the Thelomathesian Society, on February 26, 1992.

All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.

Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged.

Academic Dishonesty, according to the *Student Handbook*: includes any dishonest conduct in connection with any academic (including research) course, program, or work.

1. It is assumed that all work submitted for credit is done by the student unless the instructor gives specific permission for collaboration.
2. Cheating on examinations and tests consists of knowingly giving or using, or

attempting to use unauthorized assistance during examinations or tests.

3. Dishonesty in work outside of examinations and tests consists of handing in for credit as original work that which is **not** original, where originality is required.

4. Falsifying research methods, data, and/or results constitutes academic dishonesty.

The following constitute examples of academic dishonesty:

a) *Plagiarism*: Presenting as one's own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation — without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, *A Guide to MLA Documentation*).

b) Handing in false data, reports or results in connection with any research project or experiment.

c) Handing in a book report on a book one has not read.

d) Falsification of attendance records of a laboratory or other class meeting.

e) Supplying information to another student knowing that such information will be used in a dishonest way.

f) Submission of work (papers, journal abstracts, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor of the second course.

g) The above list is not exhaustive. In the event there is a question as to whether alleged conduct falls within the scope of the Academic Honor Code, the vice president and dean of academic affairs' determination shall be final.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how the work of others must be acknowledged." (*St. Lawrence University 2008–2009 Student Handbook*, pp. 148–153.)

All intentional and unintentional acts of academic dishonesty may result in disciplinary action. Recommendations of disciplinary action may include a failing grade on the work in question, a failing grade in the course, disciplinary probation, suspension from the University, or expulsion from the University.

More information on academic integrity, including the Academic Honor Council's Constitution, can be found at:

http://www.stlawu.edu/acadaffairs/academic_honor_policy.pdf. For information about academic integrity or the Academic Honor Council issues, contact the Dean's Office at x5993.