

APPENDIX TO FACULTY SENATE MINUTES OF MARCH 29, 2005

Rationale for admission standards for the Art Education Program

During the summer of 2003 the South Carolina State Department of Education added a second Praxis II Specialty Area Test for all students seeking art certification. In addition to the state requirement the Francis Marion University School of Education requires the passing of this test before the student is admitted to the student teaching portion of their certification process. The Department of Fine Arts believes the Art Education program requirements need to be changed to reflect these developments.

Rationale for Proposal from Honors Committee:

Under the current catalog, HNRS 491-499, which is required for students to graduate “With University Honors,” carries elective credit only, rather than credit in-discipline towards fulfilling the requirements of the major or minor. This discourages some capable students from undertaking the project. Most Honors Programs that require an Independent Study give credit in-discipline.

We also hope to encourage more FMU Honors students to take advantage of the Washington Semester Program by allowing a student to use 3 of the Honors credit hours earned through that program in POL 497, ENG 498, or PSY 310 as a substitute for the Honors Independent Study requirement.

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or
MODIFICATION OF AN EXISTING COURSE**

Department/School: English, Modern Languages, and Philosophy Date: 01-20-05

Course No. or level: 369 Title: Sex, Gender, and Literature

Semester hours: 3 Clock hours: 3 Lecture: 3 Laboratory: 0

Prerequisites: Eng. 200

Enrollment expectation: 15

Indicate any course for which this course is a (an)

Modification: none
(proposed change in course title, course description, course content or method of instruction)

substitute: none
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate: Eng. 369 could fill the Literature requirements for General Education. It could also serve as an elective 300-level literature course for the English Liberal Arts major, and for the literature minor or collateral.
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Pamela Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation: 2005 – 06 catalog

Date of School/Department approval _____

Catalog description: **369 Sex, Gender, and Literature (3)** (Prerequisite: 200) As Needed. Focuses on utilizing gender theory to examine various texts; considers interactions between male and female in literature, in terms of both writer and reader, and how the constructed identities of gender, sexuality, and textuality shape and relate to one another.

Purpose: 1. **For Whom (generally?)** Primarily English literature majors and minors, although the course also appeals to students from other majors. I have taught the course five times (and am currently teaching it for the sixth time) as Eng. 330: Special Topics in Literature (Fall 1992, 1995, 1996, 1998; Spring 2001, 2005). If FMU moves at a future date to develop a minor or collateral in Gender Studies, this course could be included in that program.

2. **What should the course do for the student?** Although the focus is on works of imaginative literature, by male and female, gay and lesbian, authors, the questions raised are not exclusively “literary.” The bases of human identity are implicated. Discussions and written assignments concern how we define ourselves; whether our sexual identity is predetermined by divine dispensation, or biology, or dictated by social / cultural constructs, or a matter of free will and conscious individual choice. Students consider also how these definitions affect the ways in which we write and read.

Teaching method planned: Discussion and lecture. In addition to the reading assignments, students write extensively and make at least one formal oral presentation. See attached sample syllabus, policies and procedures handout, and description of graded assignments.

Textbook and/or materials planned (including electronic/multimedia): A combination of long and short texts. Some of the latter include theoretical articles. Film and music can be utilized. My list of texts has varied somewhat each time I have taught the course; see the attached support materials for Spring 2005. Another instructor would no doubt vary the materials and specific assignments.

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement. Include a syllabus for the course.) See attached material.

When completed, forward to the Office of the Provost.

9/03

[Course material submitted is for Eng 330; could be adapted for Eng 369 if approved by the Committee]

Rooks,

Spring 2005

**Eng. 330H: SEX, GENDER, and LITERATURE
SYLLABUS (Subject to Change!)**

Please keep a copy of this document; if you misplace yours, ask for a replacement.

You should have read all of the text(s) “on the table” for a given class meeting, and have your copy of that text with you in class.

W. Jan. 12: Introductory material & handouts

F. Jan. 14: Share & discuss your character description, and your responses to the question on the info sheets (I’ll collect both and return the character description to you; it should be included in your Reading Journal)

M. Jan. 17: No class (Martin Luther King Jr. Day)

W. Jan. 19: Discuss Murfin article (handout)

F. Jan. 21: Continue discussion of Murfin; discuss Dave Barry piece (handout)

M. Jan. 24: Sherwood Anderson “Death in the Woods” (handout)

W. Jan. 26: Ernest Hemingway “The Short Happy Life of Francis Macomber” (handout)

F. Jan. 28: Deborah Tannen “Different Words, Different Worlds” (handout)

M. Jan. 31: Brad Land *Goat: A Memoir*

W. Feb. 2: *Goat*

F. Feb. 4: *Goat* [Also need to set up groups for music presentations]

M. Feb. 7: Class time to work on group presentations

W. Feb. 9: Class time to work on group presentations

F. Feb. 11: Group presentations

M. Feb. 14: Margaret Atwood *The Handmaid’s Tale*

W. Feb. 16: *Handmaid’s Tale*

F. Feb. 18: *Handmaid’s Tale* [**Goat essays due**]

M. Feb. 21: Charlotte Perkins Gilman “The Yellow Wallpaper” (handout)

W. Feb. 23: David Leavitt “My Marriage to Vengeance” (handout)

F. Feb. 25: No class (Rooks out of town for conference)

M. Feb. 28: Alice Walker *The Color Purple*

W. Mar. 2: *The Color Purple*

F. Mar. 4: *The Color Purple* [***Handmaid's Tale* essays due**]

M. Mar. 7, W. Mar. 9, F. Mar. 11: No class – Spring Break!

M. Mar. 15: [Tell me which poem you plan to present, to avoid duplication.] Robert Frost “Home Burial” & “Death of the Hired Man”; Sharon Olds “The Connoisseuse of Slugs”; Robert Graves “Down, Wanton, Down” (handouts)

W. Mar. 16: Begin poetry presentations and discussions. For these, each of you will choose a poem to share with the class (provide copies); read it aloud and then lead a brief discussion of your chosen poem with attention to gender issues.

F. Mar. 18: Continue poetry presentations and discussion.

M. Mar. 21: Vladimir Nabokov *Lolita*

W. Mar. 23: *Lolita*

F. Mar. 25: *Lolita*

M. Mar. 28: Meet in CEMC 101C for film (TBA)

W. Mar. 30: Meet in CEMC 101C

F. Apr. 1: Meet in CEMC 101C [***Color Purple* essays due**]

M. Apr. 4: Tony Kushner *Angels in America – Part One: Millenium Approaches*

W. Apr. 6: *Angels in America – Part Two: Perestroika*

F. Apr. 8: *Angels in America*

M. Apr. 11: Meet in CEMC 101C for *Angels* DVD

W. Apr. 13: Meet in CEMC 101C for *Angels* DVD

F. Apr. 15: Meet in CEMC 101C for *Angels* DVD [***Lolita* essays due**]

M. Apr. 18: TBA

W. Apr. 20: TBA

F. Apr. 22: TBA [***Angels* essays due**]

M. Apr. 25: TBA [**Reading Journals & Participation Proposals due**]

F. Apr. 29; 11:45 – 1:45: Final Exam [**short text(s) essays due**]

[Course material submitted is for Eng 330; could be adapted for Eng 369 if approved by the Committee]

Rooks, Spring '05

SEX, GENDER, & LITERATURE (ENG. 330H): GRADED ASSIGNMENTS

- **I'll be assigning plus & minus letter grades for each component.**

READING JOURNALS (25%): You are writing in your Journals in response to all the assigned reading materials. Sometimes you will respond to specific prompts or questions asked in class; some entries will be more open-ended. As a general rule of thumb, you should be writing at least 250 words on each of the texts assigned; entries on longer works will be somewhat longer, on shorter works somewhat shorter. You can use the Journals to respond to texts both before and after class discussion of them; entries can be useful ways to clarify your responses to issues raised in class. You may find the "germ" for one of your more formal critical essays lurking inside a journal entry.

Some Guidelines: All Journal entries should be word-processed. (Although I will accept the odd entry neatly written in ink.) Although correctness isn't a factor in the Journal grade, try to make your entries minimally intelligible! Clearly label each entry by text title. Entries should be on separate sheets of paper; it is probably safest to keep them in a special folder. Keep any class notes separate from your Journal entries.

Assessment: I will give a holistic grade for your completed Journals. What I'm looking for is completeness (all entries present and up to length) and evidence of a genuine attempt to come to grips with the material in interesting and honest ways. I will periodically collect entries to give you a sense of whether you're on the right track. Entries can be added to or revised.

MUSIC PRESENTATIONS (5%): You'll divide into 4 groups of 3 - 4 each. The groups will have the class periods on Monday, Feb. 7 and Wednesday, Feb. 9 to work together on planning their presentations, which will be given on Friday, Feb. 11. If your group needs additional time, you'll need to arrange meetings outside class time. The same grade will be given to all group members except under exceptional circumstances. Each presentation will be no less than ten and no more than twelve minutes long. (Getting the timing right is part of the planning.) You will have to play the piece of music (or show the video) you're discussing to the class. It may be necessary to hand out copies of the lyrics. Be imaginative and entertaining. Your presentation must focus on gender issues in the music in question, but whether you present a unified front or different points of view is up to you and your partners. You can make reference to other songs/artists as relevant, but no more than one-third of your total presentation time should be spent simply playing songs. It is important to make sure that all of you have an important role to play in both the preparation and the presentation.

On the day of the presentation, give me a sheet with your names, the name of the song & artist, and a brief outline of your presentation.

CRITICAL ESSAYS (15% each): You will write THREE 600-word critical essays. Two must be on two of the five long texts we're discussing; the third can be on one or two of the shorter handout texts, or on the film. The due dates are on the syllabus, and I want the papers on time. You can't turn in a paper on *The Handmaid's Tale* on the last day of class; if you choose to write on that novel, your essay is due on the date specified. I'll provide some topic suggestions, although you can develop a different topic with my approval. These are formal papers (not Journal entries); correctness counts. You do not have to use outside sources, but if you do these should be acknowledged in MLA format. If you do badly on one of your papers, and there are still at least three due dates left, you can submit a fourth essay and I'll record the best three out of four. Please feel free to schedule a conference to discuss an essay in draft form; remember also the tutoring services available in the Writing Center.

PARTICIPATION (10%): I'll expect you to come to most classes mostly prepared (that is, having read and thought about and done a Reading Journal entry on the text for discussion), ready and willing to ask questions and suggest possible answers, and to treat the rest of our questions and suggestions with attention and respect (which does not, of course, mean always to agree!) While I realize that some of you will have more to say on some days than on others, no one should sit silently all semester and let everybody else carry the ball. Performance on quizzes (if I have to give any, which I hope I won't) and attendance at any relevant extra credit options will be factored in, as will a willingness (if necessary) to come to me during office hours for input on written work or other class business. You'll be evaluating your own participation performance and suggesting a grade in a short written piece due at the end of semester.

FINAL EXAM (15%): The final will be an essay exam, written during the scheduled examination period on Friday, Apr. 29, 11:45 – 1:45.

[Course material submitted is for Eng 330; could be adapted for Eng 369 if approved by the Committee]

ENGLISH 330H-D; SPRING 2005: SEX, GENDER & LITERATURE

PLEASE KEEP A COPY OF THIS HANDOUT: YOU ARE RESPONSIBLE FOR A KNOWLEDGE OF ITS CONTENTS THROUGHOUT THE SEMESTER.

MWF 11:30 – 12:20 CEMC 241 (Honors Room)

Prerequisites: Successful completion of Eng. 200; eligibility for Honors

Dr. PAMELA ROOKS

Office: FH 106

Office phone: 661-1526

Office E-Mail: prooks@fmarion.edu

Office hours: MW: 8:30 – 9:30; 10:30 – 11:30; 1:00 – 3:00

F: 8:30 – 9:30; 10:30 – 11:30

TTh: 10:30 – 3:00

Other times available by appointment. If I have to be away from my desk during scheduled office hours, I will generally leave a note on the door.

Home phone: 669-6473 (use only in cases of dire need!)

REQUIRED TEXTS

Goat: A Memoir Brad Land

The Handmaid's Tale Margaret Atwood

Angels in America: A Gay Fantasia on National Themes. Part One: Millennium

Approaches; Part Two: Perestroika [Play] Tony Kushner

The Color Purple Alice Walker

Lolita Vladimir Nabokov

NOTE: These texts contain language, situations, attitudes, and orientations that may be offensive, distasteful, or disturbing to some readers. I have no desire to make anyone (unnecessarily!) unhappy or uncomfortable; I also have no desire to field complaints about my choice of texts for discussion. If you feel that you would be happier in some other literature course, please take advantage of the drop/add period. I'll be glad to discuss with you, privately, any concerns you may have in making that decision -- no hard feelings!

NOTE ON THE NOTE: Please understand that a willingness to keep an open and critical mind as a reader does not mean that you must endorse, applaud, admire, or praise everything you read. If that were the case, the literature classroom would be a dull space indeed!

In addition to the paperback texts, I will be giving you additional xeroxed reading material. The first three are:

1. "What are Feminist and Gender Criticism?" Ross C. Murfin. From the Case Studies in Contemporary Criticism Series (Series editor: Ross C. Murfin). Essay from the volume of Thomas Hardy's *Tess of the d'Urbervilles*. Bedford, 1998.
2. "Introduction: Guys vs. Men." From *Dave Barry's Complete Guide to Guys*. Fawcett Columbine, 1995.
3. "Different Words, Different Worlds." Chapter One of Deborah Tannen's *You Just Don't Understand: Men and Women in Conversation*. NY: Ballantine, 1990.

More to follow -- quite possibly some material of your choosing. If you lose any of these handouts, you may have to pay for replacement copies.

GOALS AND PURPOSES

"The economist J.M. Keynes once remarked that those economists who disliked theory, or claimed to get along better without it, were simply in the grip of an older theory. This is also true of literary students and critics." (Terry Eagleton)

This is a special topic course on utilizing gender theory and gender-related concerns (including sexuality) as a lens through which to examine various texts. Although it arises originally out of feminist criticism, gender theory doesn't focus exclusively on women's issues; rather, it looks at the interactions between male and female in literature (in terms of both writer and reader / interpreter) and at how the constructed identities of gender and textuality shape and relate to one another.

The questions raised are by no means exclusively "literary" (although our focus will be on works of imaginative literature, by "straight" male and female, as well as by gay and lesbian, authors). The very bases of human identity are implicated. How do we define ourselves? Is our sexual identity predetermined by divine dispensation, or biology, or dictated by social/cultural constructs (pressures, expectations, traditional understandings), or a matter of free will and conscious individual choice (or none of the above, or some combination[s] of the above)? How does the way we define ourselves (or are defined) affect the ways in which we write and read?

ASSESSMENT / ASSIGNMENTS

[More detailed assignment descriptions on a separate handout. There will be a certain amount of flexibility in this course, so assignments may change slightly.]

Your final grade will be averaged as follows:

Reading Journal:	25%
Essay 1:	15%
Essay 2:	15%
Essay 3:	15%
Final Exam:	15%
Group Presentation:	5%
Participation:	<u>10%</u>

100%

Discussion will be central - your grade will be influenced by your participation in these discussions. There's no room for wallflowers in here. I hope to avoid giving quizzes, and will be reduced to that only if I suspect people are getting too slack about keeping up with the assigned reading. Performance on any quizzes given will be factored into the participation grade, as will any relevant extra credit activities.

ATTENDANCE

Because of the participatory nature of this course, you should make a strong effort to attend every meeting. But since bad things happen to good people, you'll be allowed 4 absences. A 5th may affect your participation grade; after the 6th, I will (except under special circumstances) drop you from the course. You are, of course, responsible for finding out about and making up any work missed because of absence. I expect you to come to class on time (duh!) and to stay until dismissed. Excessive tardiness or early exiting may count as absences.

ACADEMIC DISHONESTY

I will not tolerate plagiarism, or any other form of academic dishonesty. Because this is an upper division course, and an Honors class to boot, any violation in any aspect of the course work (even if it is a first offense) will result in an "F" for the course. I will make a formal report to the Provost. If, according to his files, this is a third offense, there may be further consequences.

For Friday, Jan. 14: Write (and bring with you to class, prepared to share it) a description of a real or imaginary person. The piece should be at least 150 words long, and contain vivid, concrete details about your character's appearance, personality, behavior. Do not indicate at any point in your description whether the character you are writing about is male or female. Do not cheat with weasel pronouns (he/she, it). (This piece will be the first entry in your Reading Journal, so should be word-processed.) If there is not sufficient time in our first meeting for you to complete and return the info sheets, those should be handed in at this meeting. You should be prepared to discuss with the group your response to the final question.

W E L C O M E T O E N G L I S H 3 3 0 H !

**FRANCIS MARION UNIVERSITY
DESCRIPTION OF PROPOSED NEW COURSE**

Department/School: Fine Arts **Date:** October 1, 2004
Course No. or level: ART 498 **Title:** Visual Art Internship
Semester hours: 3 **Clock hours:** Lecture: 0 Laboratory: X

Prerequisites:

Permission of the department and internship agency, senior status, and successful completion of 30 semester hours in the major at a minimum grade point average of 3.0 in all Visual Arts courses and 2.5 cumulative grade point average in all courses taken at Francis Marion University

Enrollment expectation: To be determined by the supervising professor.

Indicate any course for which this course is a (an):

Modification **none**

Substitute **none**

Alternate **This course would be an alternate studio elective for Visual Art majors.**

Name of person preparing course description Greg Fry

Department Chairperson's/Dean's Signature

Provost's Signature

Date of Implementation Fall Semester 2005

Date of School/Department approval October 12, 2004

Catalog description:

(Prerequisite: Permission of the department and internship agency, senior status, and successful completion of 30 semester hours in the major at a minimum grade point average of 3.0 in all Visual Arts courses and 2.5 cumulative grade point average in all courses taken at Francis Marion University). Internship will be awarded according to merit and availability determined by the department when the student meets the prerequisite. A student otherwise unqualified may be awarded an internship provided he/she presents clear and convincing evidence of extraordinary circumstances which the Visual Arts faculty deems worthy of an exception.

Purpose:

1. **For Whom (generally?):** This course is designed for the upper level Visual Art student that is seeking to gain professional work experience in their chosen area of study.
2. **What should the course do for the student?** The Internship will allow for the upper level student to gain experience in his/her major area of study and apply concepts and theories learned in class to the professional real world environment.

Teaching method planned:

The Internship course would entail a hands-on work experience in the major area of study, a daily journal for critical review, summary essay of experience, collecting of supportive material of experience (where deemed possible), portfolio or evidence of work completed and letter of recommendation or summary letter from acting employer sent to the acting supervising professor.

Textbook and/or materials planned (including electronic/multimedia):

This will be left to the discretion of the individual supervising professor and employer.

Course Content: *(On the back or an additional page, please explain content of course in enough detail so that the Academic Affairs Committee can make an informed judgment. Use additional pages as necessary.)*

See attached Syllabus.

Proposed Visual Arts Internship Syllabus

TITLE: Art 498: Visual Arts Internship
 PREREQUISITE: Senior status, completion of intermediate level emphasis course, and permission of the department
 SEMESTER: Fall, 2005
 CLASS TIMES: TBA
 PROFESSORS: Visual Arts Faculty

OFFICES: Hyman Fine Arts Center

OBJECTIVES:

The Internship is an opportunity to gain hands-on experience in a work setting. It is a means to put into practice the theories that have been the subject of university course engagement. In addition the internship experience ought to be considered a means by which the intern might plan the remainder of his/her college academic career. The Internship is considered to be analogous to a full time job. By accepting an internship appointment the intern agrees to be involved fully with the activities of the appointment. The intern agrees, at all times, to conduct him/herself in a professional manner.

DESCRIPTION:

The responsibilities of the cooperating employer are primarily that of a mentor. The employer is expected to provide an atmosphere by which the intern may learn what is done on the job: the day-to-day responsibilities as well as the intricacies of long range planning, the interface between areas or departments, and the chain-of-command of the organization. Further, the employer should introduce the intern to actual responsibilities and/or project development(s) as soon as possible. It is expected that the intern and cooperating employer will conduct regular meetings to discuss the progress of the intern's work. This is a time when frank discussions of style, content, and character of the intern's work should be discussed. These sessions may occur as frequently as daily, but should at least be conducted on a weekly basis.

COURSE OUTLINE:

The intern is required to maintain a journal/portfolio of activities during the entire appointment. The journal/portfolio must include, but not be limited to, the following:

1. A job description or the cooperating employer, or anyone with whom the employee will work. If these are unavailable the intern is expected to write job descriptions for each professional staff member with whom they work. The intern should interview the staff member(s) to ascertain the necessary information to write the job description(s).
2. A day-by-day journal regarding what is learned and a log of hours worked. This should include the more incisive observations of the operation of the work site; that is, the means by which work is planned, executed, and evaluated. The journal/portfolio records deeper insights into the work setting than a diary, and attempts to draw conclusions from analysis of the whole operation system. The intern is expected to measure their experience in what he/she learns from actual work and from discussions with cooperating staff against what he/she has read from sources that he/she considers pertinent topics.
3. A concluding essay (three pages) that provides an insightful overview of the work experience.
4. The journal/portfolio shall also include any documents or other materials that will provide hard evidence of the intern's creative, academic, or research accomplishments. Programs,

brochures, newsletters, lessons, exhibition catalogues, CD's, and the like shall be an integral part of the journal/portfolio.

5. Upon completion of the internship he/she will provide at least two letters from his/her employer or those who contributed with assessing work, contributions, skills, and overall performance for the period of the internship. This can be in the form of a letter of recommendation or as a letter from the employer sent directly to the Francis Marion University supervising professor.

OTHER MATTERS:

The intern is expected to conduct him/herself in a professional manner at all times. In the event of illness the intern is expected to call his/her employer as they would in an actual work setting. Absences of more than one day in duration or other circumstances that might urge termination of the internship are to be reported by the intern to the Francis Marion supervising professor.

GRADING:

Grading will be based on the completion of the total number of hours on time (approximately 10-15 hours per week), the completion of the each point listed under the course outline above, the amount of time put into them, and the overall quality and experience at the end of the internship, and issues of professionalism will be taken heavily into consideration. It is strongly recommended here that the intern not be late for work and that he/she will dress appropriately for the internship position taken. If the intern is unclear of the company policies the intern will ask employer for clarification.

The supervising professor will meet with both employer and intern a minimum of twice during the semester for updates on the experience. If there is a problem the intern needs to make the supervising professor aware of it as soon as possible. At that time a conference may be required for student, supervising professor, and employer. There is no extra credit for this class and no incomplete grades will be given.

RECOMMENDED BOOKS:

Left to discretion of supervising professor and employer.

Francis Marion University: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School Psychology **Date** 1/27/05

Course No. or level 312 **Title** Human Sexuality

Semester hours 3 Clock hours:
Lecture X Laboratory _____

Prerequisites 206 or permission of department
Enrollment expectation 20

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Leslie Barnes-Young

Department Chairperson's /Dean's Signature _____

Date of Implementation Summer 2005

Date of School/Department approval _____

Catalog description.

312 Human Sexuality (3) (Prerequisite: 206 or permission of department) SU.
Survey of important issues in sexuality including sexual development, reproductive sexuality, social issues in sexuality, and dimensions of sexual expression.

- Purpose:
1. For Whom (generally?)
Any major, especially those planning to enter a career in the helping profession.
 2. What should the course do for the student?
Increase student understanding.

Teaching method planned: Lecture and discussion.

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgement.

Include a syllabus for the course.)

Course description included with syllabus gives details.

When completed, forward to the Office of the Provost.

9/03

Psychology 312
Human Sexuality
Summer 2005

*Sex lies at the root of life, and we can
never learn to reverence life
until we know how to understand sex.*

Henry Havelock Ellis

Instructor: Leslie E. Barnes-Young, Ph.D. Office
Hrs: By appointment
Class: T/TH 2:10-3:25 pm Office:
109F CEMC
Email: lbarnesyong@fmarion.edu Phone:
661.1562
Classroom: 217 CEMC

Course Description: The purpose of this course is to introduce you to important issues in sexuality including beliefs about the nature of male and female sexuality, cultural differences in expression, sexual dysfunction and disease, sexual reproduction, and sexual orientation, just to name a few. These topics have been chosen because they are important to our understanding of each person's sexuality and because they are typically included in courses with this name. This course is open to students who have completed Psychology 206 or its equivalent.

Course Objectives: The format of this course is lecture and discussion. Thus, you will be expected to contribute your ideas and thoughts to the learning process. Because of the potentially sensitive nature of the topics in this course, I ask that you strive to maintain dignity and respect for yourself and your classmates at all times. (Note, however, that you are expected to contribute to class discussions. My assumption is that you

will not be uncomfortable with most topics covered in this course, otherwise you would not have registered for it.) The course objectives, then, are that you will increase your knowledge in the area of human sexuality as well as your ability to comfortably discuss it.

Required Text:

McAnulty & Burnette (2003). *Fundamentals of Human Sexuality: Making Healthy Decisions*

Course Requirements

You will be required to take three exams, give one presentation, and participate in class discussions. In addition, each student is expected to attend class having read all assignments prior to the class for which they are assigned.

Your grade in this course will be based on the following distribution:

Exams

Exam I: Chps. 1-3	25%
Exam II: Chps. 4-8	25%
Exam III: Chps. 9-16	25%
Presentation	15%
<u>Participation</u>	<u>10%</u>
	100%

Exams will be composed of short answer and multiple-choice questions. Exam material stresses equally material covered in class and readings.

Presentation: Prepare a 15-minute presentation on some aspect of human sexuality. Topic must be approved and accompanied by PowerPoint.

University policy regarding attendance may be found on p. 51 of the Francis Marion University Undergraduate Catalog 2003-04. In short, it states "if a student is absent ...more than 15% of required sessions during accelerated semesters, a grade of F or W will normally be assigned..."

Grades are distributed as follows:

90-100 A
89-87 B+
80-86 B
79-77 C+
70-76 C
65-69 D+
60-64 D
below 60 F

I. Course Outline

7/12M. Introduction to the course, Sexuality Today

Text: Ch 1

7/13TU. Sexual Anatomy

Text: Ch 2

7/14W. Physiology of Sexual Arousal & Response, Review for exam

Text: Ch 3

7/15TH. Exam I.

7/19M. Conception, Pregnancy, & Childbirth

Text: Ch 4

7/20TU Contraception & Abortion; Sexual Development

Text: Chs 5 & 6

7/21W. Sexual Development

Text: Ch 7

7/22 TH. Gender Roles & Sexuality
Text: Ch 8

7/26 M. Prepare for presentation.

7/27 TU. Prepare for presentation.

7/28 W. Exam II.

7/29 TH. Films

8/2 M. Sexual Orientation; Love & Sensual
Communication
Text: Chs 9 & 10

8/3 TU. Sexual Coercion & The Sexual
Dysfunctions
Text: Chs 11 & 12

8/4 W. Commercial Sex & Atypical Sexual
Behavior
Text: Chs 13 & 14

8/5 TH. STDs & Sexual Health
Text: Chs 15 & 16

8/9 M. Presentations

8/10 TU. Presentations

8/11 W. Presentations, review for exam.

8/12 TH. Exam III.