
ACADEMIC FREEDOM STATEMENT

Brooks Institute is committed to protecting and encouraging the principles of academic freedom. Academic freedom provides the foundation for scholarship, teaching and learning, and reflects the Institutes fundamental mission to promote collaboration, critical thinking, and creativity. Essential elements for the intellectual vitality of a college include: the ability to exchange ideas and concepts freely, to explore and disseminate new knowledge, and to speak openly as a professional and as a private citizen. All are encouraged to promote a learning environment that provides opportunities for the free exchange of ideas between faculty, staff and students.

Programmatic Student Learning Outcomes/Mission

The **Liberal Arts** program prepares graduates who will connect their lives as artists to a world of constant change with an historically informed and global perspective. Through the Liberal Arts curriculum, students receive the breadth of learning that forges links between reflective thought, creative endeavor, and ethical practice. Courses in the humanities, social sciences and sciences provide a foundation of creativity, an appreciation of other cultures and ways of living, communication skills, information literacy, and a love of learning. The Liberal Arts aims to create graduates who will thrive in their personal and professional lives.

Upon Completion of Liberal Arts, students should be able to:

- Assess themselves as individuals and global citizens (Visual Literacy, Global, Ethics, Problem Solver)
 - Evaluate history and the arts (Adept, Visual Literacy, Global)
 - Produce imaginative and innovative work. (Adept, Problem Solver)
 - Evaluate ideas critically to formulate their own conclusions.
 - Generate written work across various contexts (Problem Solver)
 - Create prepared, purposeful oral presentations (Problem Solver)
 - Apply quantitative reasoning to solve problems in practical situations (Adept, Problem Solver)
 - Develop a habit of reflection on prior learning to enhance their knowledge throughout their life-times (Ethics)
 - Analyze information and sources critically (Problem Solver)
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Course Title **Modern Literature**

Course Code **ENG301**

Credit Hours 3 Semester

Contact Hours 3 Hours

Prerequisites ENG201

Course Type Lecture

Instructor TBD

Email TBD

Term Start/End Date TBD

Course Syllabus

Course Description

Modern Literature introduces the advanced student of reading and writing to modern literature while covering a variety of forms from both fiction and nonfiction. Particular emphasis is placed on the forms, compositional elements, narrative structure and interpretations of modern literature.

Learning Objectives Upon completion of this course the student should be able to:

- Analyze the relationship among literature, culture, society, and identity
- Write analytically and critically about literature
- Interpret how world authors have presented the common human condition in modern times
- Recognize literature as both a means of representation and an art form of the human experience
- Read and analyze works from a variety of genres

Required Textbook(s):

<i>My Name is Asher Lev</i>	Chaim Potok	to be purchased
<i>Copenhagen</i>	Michael Frayn	to be purchased
<i>Einstein's Dreams</i>	Alan Lightman	to be purchased
<i>Constellations</i>	Nick Payne	distributed on Moodle
Poems, stories, and essays	Various authors	distributed on Moodle

Course Outline

Week 1: Literature as a Way of Knowing: introduction to course

Ovid, "Daedalus and Icarus" from *Metamorphoses*, Book 8
William Carlos Williams, "Landscape with the Fall of Icarus"
W. H. Auden, "Musée des Beaux Arts"
Stephen Dobyns, "Icarus's Flight"
Seamus Heaney, "Follower"

Week 2: Knowing myth: Demeter and Persephone

Homer, "Hymn to Demeter" from *Homeric Hymns*
Maile Meloy, "Demeter"
Janet Holmes, "Chez Persephone"
Rita Dove, "Persephone, Falling"
Dashka Slater, "Persephone Tells"
Jeremy Hooker, "She Hides Her Golden Hair"
Eavan Boland, "The Pomegranate"
Eavan Boland, "The Making of an Irish Goddess"
Eavan Boland, "The Blossom"
Forum free-write and responses due
Demeter group work on "Lenses on Myth" due

Week 3: Knowing myth: Daphne and Apollo

Ovid, "Daphne and Apollo" from *Metamorphoses*, Book 1
Faye George, "Daphne"
Eavan Boland, "Daphne with her Thighs in Bark"
William Wadsworth, "The Snake in the Garden Considers Daphne"
Phyllis Stowell, "Debarked"
Anne Sexton, "Where I Live in This Honorable House of the Laurel Tree"
Louise Gluck, "Mythic Fragment"
Eavan Boland, "The Women"

Course Syllabus

Forum free-write and responses due
Daphne/Apollo group work on "Lenses on Myth" due

Week 4: Knowing myth: Orpheus and Eurydice

Ovid, "Orpheus and Eurydice," from *Metamorphoses*, Book 10
Vladimir Nabokov, "The Return of Chorb"
H.D., "Eurydice"
Czeslaw Milosz, "Orpheus and Eurydice"
Helen Trubek Glenn, "Eurydice Comes Back After Twenty Years"
Seamus Heaney, "The Underground"
Denise Levertov, "The Tree Telling of Orpheus"
Carol Ann Duffy, "Eurydice"
Forum free-write and responses due
Poetry close reading assignment due
Orpheus group work on "Lenses on Myth" due

Week 5: Knowing myth: Sisyphus

Homer, "Book 11," from *The Odyssey*
Albert Camus, "The Myth of Sisyphus"
Stephen Dunn, "Sisyphus's Acceptance"
Judy Barisonzi, "Sisyphus"
Stephen Mitchell, "The Myth of Sisyphus"
Lucille Clifton, "nothing is told about the moment"
Hans Magnus Enzenberger, "instructions for Sisyphus"
José Emilio Pacheco, "New Sisyphus"
Forum free-write and responses due
Final "Lenses on Myth" projects and bibliographies due
Sisyphus group work on "Lenses on Myth" due

Week 6: Knowing art

Chaim Potok, *My Name is Asher Lev*, chapter 1
Forum free-write and responses due

Week 7: Knowing art

Chaim Potok, *My Name is Asher Lev*, chapters 2-4
Forum free-write and responses due
Fiction close reading assignment due

Week 8: Knowing art

Chaim Potok, *My Name is Asher Lev*, chapters 5-7
Forum free-write and responses due
Thesis paragraph for literary analysis essay due

Week 9: Knowing art

Chaim Potok, *My Name is Asher Lev*, chapters 8-11
Forum free-write and responses due

Week 10: Knowing art

Chaim Potok, *My Name is Asher Lev*, chapters 12-14
Forum free-write and responses due
Literary analysis essay due

Week 11: Knowing science

Course Syllabus

Carl Sagan, "Can We Know the Universe?"
Frederick Seidel, "The New Cosmology"
Antler, "On Learning on the Clearest Night Only 6000 Stars are Visible"
Charles Harper Webb, "Heat Death"
M. L. Williams, "The Uncertainty Principle"
Albert Goldbarth, "The Sciences Sing a Lullaby"
Alvin Greenberg, "c=the physics of farewell"
Pattiann Rogers, "Life in an Expanding Universe"
Forum free-write and responses due

Week 12: Knowing science

Michael Frayn, *Copenhagen*
Forum free-write and responses due
Revision of literary analysis essay due
Quantum uncertainty group work due

Week 13: Knowing science

J. G. Ballard, "The Garden of Time"
Alan Lightman, selections from *Einstein's Dreams*
Forum free-write and responses due
Time dilation group work due

Week 14: Knowing science

Nick Payne, *Constellations*
Forum free-write and responses due
Final "Refracting Science" projects and bibliography due
Multiverse/many worlds group work due

Week 15: Final Exam, Cota Street

GENERAL ASSESSMENT CRITERIA AND METHODS OF EVALUATING STUDENTS

Letter grades (A, A-, B+, B, etc.)

The student's overall grade for this class is derived from a combination of online instructional activity, class participation, assignments, quizzes and exams, projects, and final project/final exam. A student's grade will be adversely affected by being tardy to class and by any unexcused absence. Only the instructor can authorize exceptions to class policies, deadlines or grades. Students must confirm (in writing) any exceptions to class policies or deadlines with the instructor. Class work is weighted as follows:

Grade Weighting		Grading Scales		
Course Area	%	Percent	Letter	Numeric
Course Area	%	93–100	A	4.00
Class Participation	15	90–92	A-	3.70
Close readings	12	87–89	B+	3.30
Quizzes	5	83–86	B	3.00

Course Syllabus

Analytical Essay	20	80–82	B-	2.70
Group projects	23	77–79	C+	2.30
Forum freewrites	10	73–76	C	2.00
Final exam	15	70–72	C-	1.70
		67–69	D+	1.30
		60–66	D	1.00
Total	100%	0–59	F	0.00

CLASS PARTICIPATION: In a discussion course such as this we are all engaged in teaching and learning together. You are responsible to participate in this process by contributing your perceptions, suggestions, questions, and energy, to the work we do, both analytically and creatively. The notion that you can tune out on the class discussion until you get “the answer” from the teacher misses the point. Your own contribution to the class will not be measured using any strict quantitative rubric. However, bear in mind that saying nothing makes any sort of qualitative evaluation impossible. What matters is that you raise questions about the literature and make intelligent, creative attempts to handle the questions of others. Your class participation involves considering thoughtfully and seriously the suggestions of your fellow students and synthesizing the best of what we all have to offer in coming to an informed critical position of your own.

ATTENDANCE: Your prompt attendance is required. The course is primarily oriented around lecture and discussion. As such, class participation is crucial, and you cannot participate if you do not attend. In accordance with Brooks Institute policy, excessive absences will affect your grade for the course. Starting with your fourth absence each day of class you miss will lower your class participation grade by one full grade (four absences and your highest possible grade for class participation is a B, five absences and your highest grade is a C, and so on). There are no excused absences, whether for illness, family crisis, or field trips. You have three days of absence without penalty, no questions asked, no doctors’ notes needed. However, more than three absences from class for any reason will result in a grade penalty. Your attendance also entails arriving at class on time. Three incidences of tardiness will be considered the equivalent of an absence. Be on time!

SPECIAL NEEDS: Students who have been diagnosed with a disability (learning, physical or psychological) are strongly encouraged to contact an ADA Coordinator as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the ADA Coordinator. These accommodations may be necessary to ensure your full participation and the successful completion of this course.

DOCUMENTATION: For any written work submitted in this course you are required to provide a “List of Works Cited.” That list must identify any source whose ideas you have employed in your writing (including books, periodicals, Cliff’s Notes, encyclopedias, other students’ papers or on-line sources of information). The list of works cited needs to provide full bibliographic

Course Syllabus

information in impeccably correct MLA format. In addition, you need to provide MLA-formatted parenthetical documentation (including specific page numbers) for any direct quotations or paraphrased ideas from any source. If it's not your idea, it needs parenthetical citation. Every time. But do *not* cite sources in a list of works cited that you do not use in the paper.

LATE PAPERS: Each of you has one “get-out-of-jail-free” card to use at some point during the term. Use of this pass gives you one week extra, on any one written assignment, no questions asked, no penalty imposed. This pass may only be used for written work, not for exams or for quizzes. If you have used your one pass and feel you need another, you may negotiate with me over this. Otherwise, I will not be accepting any late work. Period. Plan accordingly; get it done. In addition, no work may be submitted after 5pm on the last day of classes.

QUIZZES: You may expect unannounced quizzes on your reading. Quizzes may not be made up for any reason, but your lowest quiz grade will be dropped.

EXAMS: You will complete a midterm and a final exam. Your final exam will be comprehensive and essay in nature.

EXTRA CREDIT: I do not give extra credit. Complete the assigned work on time instead.

GRADING: All assignments will be graded with letter grades, including minuses and pluses. Essays will be graded on their concept, development, organization, coherence, effectiveness, clarity, expressiveness and correctness. I reserve the grade A for truly exceptional performance, surpassing most assignments both in effort and achievement. It is my experience that most students receive some species of B, which indicates solid performance and strong execution. A grade of C is awarded for satisfactory performance, and D grades are awarded for unsatisfactory performance. A grade of F indicates a thorough failure to comprehend or measure up to the demands of the assignment. A grade of Zero will be recorded for work that is not handed in or is guilty of plagiarism. A Zero is to an F as 0% is to 50%.

Edited 1/3/2014
Author Elizabeth Hess

Course Syllabus

DEFINITIONS OF CRITERIA USED IN GRADING

Outstanding = A	Outstanding work, showing insight and demonstrating excellence in skill and craft. Work goes well beyond what is required
Superior = A-, B+	Superior work, shows clear understanding and thorough demonstration of skill and craft
Good = B, B-	Competent work, clear understanding, often showing creativity and good use of skills
Satisfactory = C+, C, C-	Adequate understanding, inconsistent demonstration of skills, some elements missing or problems with priorities
Unsatisfactory = D, F	Lacks understanding, inadequate amount of time and effort demonstrated, many missing elements, inconsistent participation, skill and craftsmanship not demonstrated

ATTENDANCE POLICY

Faculty takes attendance for each class period and posts it to the student's record through the campus management system. Upon reaching three unexcused absences, faculty may lower the final grade for the course one full grade and may drop the grade again for each absence after the fourth one. Students may review their attendance through the Student Portal under each course the student is enrolled in.

Students who do not attend during the first week of class may be subject to withdrawal. Brooks Institute may also withdraw any student who has not been in attendance for 14 consecutive days. However, the institute will withdraw any student who has had non-attendance for 35 consecutive days; this timeframe may be extended due to extraordinary circumstances that affect the entire student population. Students will be responsible for all financial obligations incurred if and when they are withdrawn for lack of attendance

Regular classroom attendance is not only an essential ingredient for academic achievement, but it is also a fundamental building block for success. As part of the course requirements, students must attend at least 80 percent of the scheduled time for each course in order to achieve satisfactory attendance. Students in any of the internship courses are required to complete all scheduled hours and record attendance throughout the scheduled course to achieve satisfactory attendance. Students who do not achieve satisfactory attendance may earn a failing grade on their transcripts and may be required to repeat the course. Absences will include tardiness or early departures. Students who are not in attendance for any portion of a class will accrue time absent calculated in percentage increments of 25, 50, or 100 percent of the class period as reflected on each daily roster. Students who have been absent from all their scheduled classes for more than 14 consecutive calendar days, not including scheduled Institutional holidays or breaks, and/or students who officially withdraw from all current courses may be administratively withdrawn from the Institution.

Course Syllabus

Academic Integrity

Brooks Institute expects all students to exemplify integrity in all academic work. Brooks Institute will not permit students to engage in the following dishonest acts:

- **Cheating** – Cheating includes, but is not limited to, the following: using unauthorized notes, study aids, electronic or other devices not authorized by the instructor. Using or borrowing information from another person, or submitting someone else's work as one's own work including images and motion clips. Using work previously submitted for another purpose, without the instructor's permission, is prohibited. Duplicated use of copyrighted material in violation of federal copyright laws is prohibited.

- **Plagiarism** – Submitting as one's own work, in whole or in part, words, ideas, art, designs, text, drawings, images, motion clips, etc. that were produced by another person without attributing that person as the rightful source of the work. Plagiarism includes, but is not limited to: using words, word passages, pictures, etc. without acknowledgement; paraphrasing ideas without quotation marks or without citing the source.

- **Accessory to Dishonesty** – Knowingly and willfully supplying material or information to another person for the purpose of using the material or information improperly.

- **Falsification or Alteration of Records and Official Documents** - The following are examples of acts under this category, but the list is not exhaustive: altering academic records, forging a signature or authorization on an academic document, or falsifying information on official documents, grade reports, or any other document designed to attest to compliance with school regulations or to exempt from compliance.

- **Software Code of Ethics** – Unauthorized duplication of copyrighted computer software violates the law and is contrary to our organization's standards of conduct. Brooks Institute disapproves of such copying and recognizes the following principles as a basis for preventing its occurrence:

- Brooks Institute will neither engage in nor tolerate the making or using of unauthorized software copies under any circumstances.

- Brooks Institute will only use legally acquired software on our computers.

- Brooks Institute will comply with all license or purchase terms regulating the use of any software we acquire or use.

- Brooks Institute will enforce strong internal controls to prevent the making or using of unauthorized software copies, including effective measures to verify compliance with these standards and appropriate disciplinary measure for violation of these standards.

- **Communication Devices**-To maintain academic integrity and to eliminate distractions for other students the use of electronic devices in the classroom is dictated by the instructor.

Course Syllabus

CREDIT ASCRIPTION ADDENDUM

ENG301 Modern Literature - 3 semester credit hours Type: Lecture

Credit Ascription- The amount of hours spent outside of class and assignment alignment with Course Learning Objectives

Course Learning Objectives:

1. Analyze the relationship among literature, culture, society, and identity
2. Write analytically and critically about literature
3. Interpret how world authors have presented the common human condition in modern times
4. Recognize literature as both a means of representation and an art form of the human experience
5. Read and analyze works from a variety of genres

	Assignment Title	Homework Hours	Assignment Objectives
Week 1	Reading	1	1, 4, 5
Week 2	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
Week 3	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
Week 4	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
	Close reading	4	1, 2, 5
Week 5	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
	Group project	12	1, 2, 3, 4, 5
Week 6	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
Week 7	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
	Close reading	4	1, 2, 5
Week 8	Thesis development	8	1, 2, 3, 5
Week 9	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
Week 10	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
	Literary analysis essay	15	1, 2, 3, 4, 5
Week 11	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
Week 12	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
	Essay revision	10	1, 2, 3, 4, 5
Week 13	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
Week 14	Reading	3	1, 4, 5
	Freewriting	1	1, 2, 3, 5
	Group project	12	1, 2, 3, 4, 5
Week 15	Exam prep	5	1, 2, 3
		TOTAL 119	