Course Outline of Record Report

ENGLC231 : Survey of British Literature: Beginning-1785

General Information

Author:	• Gary Enns • Swiridoff, Christine • Jeffrey, Melanie • Vasquez, Laura
Course Code (CB01) :	ENGLC231
Course Title (CB02) :	Survey of British Literature: Beginning-1785
Department:	English
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1503.00) Comparative Literature
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) :	CCC000302060
Curriculum Committee Approval Date:	11/08/2019
Board of Trustees Approval Date:	12/12/2019
External Review Approval Date:	12/12/2019
Course Description:	This course surveys the literature written in the British Isles up to the last quarter of the 18th century.
Submission Type:	Mandatory Revision
	This course is being revised during cyclical review. The course description, methods of evaluation, texts, and other elements have all been updated and aligned with the course's current C-ID descriptor. This course was last assessed on 1/14/16 with good performance overall and ultimately no impacts from assessment. Took I out of course title to avoid the potential for students thinking they must take I and II in order.
Author:	No value

Faculty Minimum Qualifications

Master Discipline Preferred:	• English
Alternate Master Discipline Preferred:	• English
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	No value

Course Formerly Known As

Course Formerly Known As

No Value

Course Development Options

Basic Skills Status (CB08)

Course is not a basic skills course.

Course Special Class Status (CB13)

Course is not a special class.

Grade Options

- Letter Grade Methods
- Pass/No Pass

☐ Allow Students to Gain Credit by Exam/Challenge

Allowed Number of Retakes

0

Course Prior To College Level (CB21)

Not applicable.

Rationale For Credit By Exam/Challenge

No value

Retake Policy Description

Type:|Non-Repeatable Credit

☑ Allow Students To Audit Course

Course Support Course Status (CB26)

No value

Associated Programs

☑ Course is part of a program (CB24)

Associated Program	Award Type	Active
CC Associate in Arts in English for Transfer	A.A. Degree for Transfer	Summer 2018 to Fall 2020
CC Liberal Arts: Arts & Humanities	A.A. Degree Major	Summer 2018 to Fall 2020
CSU General Education (CSU GE Breadth) (In Development)	Certificate of Achievement	Fall 2021
Intersegmental General Education Transfer Curriculum Certificate of Achievement (In Development)	Certificate of Achievement	Fall 2021
CSU General Education (CSU GE Breadth)	Certificate of Achievement	Fall 2020
Intersegmental General Education Transfer Curriculum Certificate of Achievement	Certificate of Achievement	Fall 2020
Liberal Arts: Arts & Humanities Associate in Arts Degree	A.A. Degree Major	Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree (In Development)	A.A. Degree Major	Spring 2022

Transferability & Gen. Ed. Options

Course General Education Status (CB25)

No value

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

CSU General Education Certification	Categories	Status	Approval Date	Comparable Course
Area C.2	Arts & Humanities Humanities	Approved	No value	ENGL 160

Intersegmental General Education Transfer Curriculum	Categories	Status	Approval Date	Comparable Course
Area 3.B	Arts & Humanities Humanities	Approved	No value	No Comparable Course defined.

Cerro Coso General Education Requirements	Categories	Status	Approval Date	Comparable Course
Area 3.3	Humanities Literature	Approved	No value	ENGL 160

C-ID	Categories	Status	Approval Date	Comparable Course
English	C-ID discipline	Pending	No value	ENGL 160

Units and Hours

Summary

Minimum Credit Units (CB07)	3
Maximum Credit Units (CB06)	3
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162

Faculty Load   0

Credit / Non-Credit Options

Course Credit Status (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Non-Credit Characteristic

No Value

Course Classification Status (CB11)

Credit Course.

☐ Variable Credit Course

Funding Agency Category (CB23)

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

Weekly Student Hours

	In Class	Out of Classs
Lecture Hours	3	6
Laboratory Hours	0	0
Activity Hours	0	0

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54

Course In-Class (Contact) Hours

Lecture	54
Laboratory	0
Activity	0
Total	54

Course Out-of-Class Hours

Lecture	108
Laboratory	0
Activity	0
Total	108

Time Commitment Notes for Students

Students can expect to devote approximately six hours of reading and study time per week.

Faculty Load

Extra Duties: 0

Faculty Load: 0

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

Units and Hours: Profile Name

Summary

Minimum Credit Units (CB07)   0

Maximum Credit Units (CB06)   0

Total Course In-Class (Contact) Hours   0

Total Course Out-of-Class Hours   0

Total Student Learning Hours   0

Faculty Load   0

Detail

Weekly Student Hours

	In Class	Out of Classs
Lecture Hours	0	0
Laboratory Hours	0	0
Activity Hours	0	0

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54
Course In-Class (Contact) Hours	
Lecture	0
Laboratory	0
Activity	0
Total	0
Course Out-of-Class Hours	
Lecture	0
Laboratory	0
Activity	0
Total	0

Time Commitment Notes for Students

No Value

Faculty Load

Extra Duties: 0   **Faculty Load:** 0

Units and Hours: Profile Name - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class

No Value	No Value	No Value	No Value

Pre-requisites, Co-requisites, Anti-requisites and Advisories

Prerequisite

ENGLC101 - Freshman Composition

In English 231, students are expected to employ the following academic skills, all of which are taught in English 101: Freshman Composition:
- Read, analyze, and evaluate a variety of university-level texts for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized academic essays with arguable theses and persuasive support, using complex ideas presented in university-level sources.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, interpret, and see the relations among primary and secondary sources, incorporating them into written essays using accurate MLA documentation and formatting.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

Entrance Skills

Entrance Skills	Description
No value	No value

Limitations on Enrollment

Limitations on Enrollment	Description
No value	No value

Specifications

Methods of Instruction

Methods of Instruction	Written work
Rationale	Expository and argumentative essays of 1250-1500 words demonstrating the student's ability to write clearly structured text-based essays which require 1. finding, evaluating, organizing, and effectively integrating college-level source material; 2. employing MLA format and citation apparatus correctly; and 3. analyzing college-level reading material for structure, purpose, audience, and relation of ideas to other texts. Example 1: Considering that Chaucer's *The Canterbury Tales* provides a distinct view of medieval cosmology that is grounded in the classical, biblical, and historical influences of the author, analyze how cosmology affects the condition and consequence of human weaknesses, creating a distinct "anthropology" of human frailties.

Example 2: Analyze how Satan in John Milton's *Paradise Lost* could be seen as a classical epic hero "caught" in an inimical Christian universe where fate has no meaning.

Methods of Instruction	Instruction through examination or quizzing
Rationale	Quizzes and/or exams on critical thinking, knowledge of literary terms, reading comprehension, and interpretive/analytical skills. Possible question formats may include but are not limited to multiple choice, short answer, matching, and essay questions based on prompts such as the following:

Example 1: Using Stephen Greenblatt's theory of "self-fashioning," examine the role of early sixteenth-century monarchical politics in Wyatt's sonnets.

Example 2: Choose one work of literature from the following list: *Beowulf*, Marie de France's "The Lay of Guigemar"; *Sir Gawain and the Green Knight*; Chaucer's "The Pardoner's Tale." Beyond the reason of historical curiosity (shows us what the past was like, how people lived, etc.), why is this work relevant, thematically, to us today? How does it speak to who we are in the 21st Century? Make a case for its continued reading or performance beyond the confines of an Early English Literature course. How can it enrich us?

Example 3: Multiple Choice: Milton's epic poem begins: A). with Satan's fall from Paradise and then continues with man's disobedience. B). *in medias res*, with man's first disobedience, and then rushes to the past to explain Satan's fall from paradise.

Methods of Instruction	Discussion
Rationale	Weekly discussions of the literature, its accompanying literary genre, historical context, and any relevant analytical lense.

Example 1: Regarding *Beowulf*, consider Grendel and his mother's lineage (seed of Cain) for a moment (you might peruse the video segment on Isolation, Exile, and Monsters below), and place yourself in the mind of the Beowulf Poet. Why use monsters rather than men as the antagonists of the story, and why cast them with such infamous lineage tinged with banishment and exile?

Example 2: Study the concept of the "Rites of Passage" as explained in Manuel Aguirre's "Geometries of Terror: Numinous Spaces in Gothic, Horror and Science Fiction." Then, in your post this week, discuss Marie de France's "Guigemar" as a story which explores this interplay or movement across a threshold from one world to the next. How does it work? How might you describe the two worlds? What/where is the threshold? Does Guigemar ever come out of his experience and incorporate once more into the familiar?

Example 3: Do you see Machiavellian tendencies in Shakespeare's Richard? Before you answer, be sure to review the Machiavellianism resource on the Standford Encyclopedia of Philosophy. Then draw upon specific passages and facts from *Richard III* and from the Stanford source to support your assertion.

Methods of Instruction	Library
Rationale	Delve into scholarly sources through library channels such as databases and eBooks.

Example: Write a critique of a scholarly essay on one of the literary selections we have studied this semester. The essays provided throughout the semester have been carefully selected from the *Gale Literary Sources* database and are all eligible as subjects for this project. Follow your interest! If you loved a particular work this semester, choose an article which delves deeply into that particular work. Doing so will likely yield a critique that is interesting to read.

Methods of Instruction	Lecture

Rationale	Lectures on the historic or cultural context of literary works, literary terminology, critical theory, form and theory, and language.

Example 1: Introduction to the Middle Ages: Medieval British literature exists because of the waves of successive groups that made the British Isles a melting pot of cultures, with each contributing a piece of the puzzle. The Middle Ages spans over 1000 years of history, which would be impossible to reproduce in much detail in a concise summary; the avid student of history would do well to pick up a textbook (or two) on British medieval history for a more complete picture of events. The purpose of this introduction is to give an outline of major events that affected literature, including who was in Britain at what time, and how literature responded to the changing times. To understand the context of medieval British literature, it is necessary to begin much earlier, in Roman times. ...

Example 2: Introduction to the Tudor Age: By deposing Richard II, Henry IV precipitated the dynastic wars, known as The Wars of the Roses, fought by the Lancasters and the Yorks, descendants of two brothers, John of Gaunt, the Duke of Lancaster (1340 -1399), and Edmund Langley, the Duke of York (1341-1402). These wars ended in 1485 with the Battle of Bosworth Field and the death of the last Plantagenet king, Richard III (b. 1452). The rule of the Tudors began when Henry Tudor, Earl of Richmond was crowned as King Henry VII (1457-1509) and then united the houses of Lancaster and York by marrying Elizabeth of York (1486-1503). ...

Assignments

Course assignments will include some or all of the following:
1. Reading assigned texts such as *Beowulf*; *Sir Gawain and the Green Knight*; selections from the lais of Marie de France, Chaucer's *The Canterbury Tales*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels* among others.
2. Finding, reading, and evaluating secondary sources such as scholarly essays from databases.
3. Perusing additional material such as textbook chapters and videos which provide historical and literary context.
4. Answering reading questions based on literary works and secondary sources.
5. Participating in weekly class discussions.
6. Planning, drafting, and revising academic essays.
7. Taking exams and quizzes.
8. Completing other out-of-class work such as individual presentations or group projects.

Methods of Evaluation	Rationale
Research Paper	Expository and argumentative essays of 1250-1500 words demonstrating the student's ability to write clearly structured text-based essays which require 1). finding, evaluating, organizing, and effectively integrating college-level source material; 2). employing MLA format and citation apparatus correctly; and 3). analyzing college-level reading material for structure, purpose, audience, and relation of ideas to other texts.

Example 1: Considering that Chaucer's *The Canterbury Tales* provides a distinct view of medieval cosmology that is grounded in the classical, biblical, and historical influences of the author, analyze how cosmology affects the condition and consequence of human weaknesses, creating a distinct "anthropology" of human frailties.

Example 2: Analyze how Satan in John Milton's *Paradise Lost* could be seen as a classical epic hero "caught" in an inimical Christian universe where fate has no meaning.

Example 3: Write a critique of one of the scholarly essays collected from the Gale Literary Sources database. These essays have been provided as supplemental readings throughout the semester, so you may have even read a few of them already. Follow your interest! If you loved a particular work this semester, choose an article which delves deeply into that particular work. Doing so will likely yield an essay that is interesting to read. For an explanation of the *critique* form, plenty of how-to's, a sample student critique, and additional supplemental resources, see the How to Write a Critique lesson.

Tests	Quizzes and/or exams on critical thinking, knowledge of literary terms, reading comprehension, and interpretive/analytical skills.

Example 1: Using Stephen Greenblatt's theory of "self-fashioning," examine the role of early sixteenth-century monarchical politics in Wyatt's sonnets.

	Example 2: Which elements of the Germanic/Heroic Code are at play in *Beowulf*? Name and provide examples of each element you identify.
	Example 3: What is *satire*? Review Malcolm Gladwell's discussion of the genre and its qualities, and then explain, using examples from Swift's *Gulliver's Travels* to clarify each element that you address. Ultimately, is *Gulliver's Travels* a toothless or biting kind of satire? Explain.
Final Exam	Final exam texting the students' cumulative knowledge fo the subject.
	Example 1: Multiple Choice: Who wrote in the Anglo Norman language? A). Beowulf Poet B). Marie de France C). William Shakespeare D). Geoffrey Chaucer
	Example 2: Multiple Answers: Which of the following are elements of the Heroic/Germanic Code? A). Courtly love B). Respond to one's Destiny with equanimity, dignity and even humour C). Self-preservation above all else D). Physical and moral courage E). Bond between a lord and retainers F). Loyalty G). Blood feud
	Example 3: Multiple Answers: The code of chivalry plays prominently in Sir Gawain and the Green Knight . Which of the following are elements of the code as expressed in French medieval poem The Song of Roland? A). To respect the honor of women B). To use deception to gain the upper hand on a mortal enemy C). To retire to religious life once one's youth has passed D). Never to refuse a challenge from an equal E). To disobey authority F). Never to turn the back upon a foe G). To persevere to the end of any enterprise begun H). To keep faith
	Example 4: Essay: You have read many works of English literature this semester. Now, choose one from the following list: Shakespeare's *Richard III*, Milton's *Paradise Lost*, Swift's *Gulliver's Travels*, and and write a short essay (750-1000 words, multiple paragraphs), on the following prompt: Beyond the reason of historical curiosity (shows us what the past was like, how people lived, etc.), why is this work relevant, thematically, to us today? How does it speak to who we are in the 21st Century? Make a case for its continued reading or performance beyond the confines of an Early English Literature course. How can it enrich us?
Participation	Participating in weekly discussion of prompts regarding the literature and accompanying sources of the course.
	Example 1: This week you have studied a documentary on Milton and his epic poem and have taken a quiz on the contents of the film. You have also studied Book 1 of Paradise Lost. Now consider the following: Since the time of the Romantics, many have interpreted Satan as the most interesting character in the epic--possibly its central hero. After studying Part 1, can you start to see why? Explain, drawing on specifics from the text.
	Example 2: This week you have studied a documentary about the Wars of the Roses, read a synopsis of *Richard III*, and read, listened to, or watched the play up to Act 3 Scene 6. Now, share your response to Shakespeare's anti-hero character, Richard, Duke of Gloucester. Do you find him vile? Do you find him likable? Do you root for him or against him? Why? Feel free to root your thoughts in reader response criticism (Links to an external site.); this means that you as reader are just as important as the work you study. In shaping your response, you might consider how your world view, values, ethics, and master status (Links to an external site.) shape how you feel about Richard.
	Example 3: What qualities cause Chaucer to place the Pardoner at the very bottom of the social world? Why is the Pardoner considered by modern readers to be Chaucer's most modern and most intriguing character?
Distance Education Description: how outcomes are evaluated	Outcomes for the various methods of evaluations above are assessed in the following ways: 1. Research papers are assessed using a rubric. 2. Tests and the final exam are assessed using tabulated scores, plus a rubric for any written components. 3. Participation is assessed weekly using a rubric focused on a set amount of substantive posts and responses to peers.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
Greenblatt, Stephen	The Norton Anthology of English Literature, Volumes A, B, C, 10th ed.	Norton	2018	978-0-393-60312-5

Other Instructional Materials

No Value

Materials Fee

No

Learning Outcomes and Objectives

Course Objectives

Demonstrate familiarity with major authors, works, genres, and themes of the period.

Analyze and interpret the literature and intellectual movements of the period.

Demonstrate understanding of appropriate academic discourse and the conventions of critical literary analysis.

Relate the literary works to their historical, philosophical, social, political, and aesthetic contexts.

Demonstrate comprehension of the above through class discussion, written exams, and essays.

CSLOs

Read actively and critically a selection of literary works of English literature from Anglo-Saxon times to the end of the eighteenth century.

Expected SLO Performance: 70.0

English English AA Degree for Transfer	1. Read critically a variety of literary works in English, including diverse voices and cultures. Assessment:This will be assessed by a paper, scored with a rubric.

Identify key elements of literary genres in order to analyze and interpret texts.

Expected SLO Performance: 70.0

English Liberal Arts: Arts & Humanities AA Degree	Evaluate, create, or perform artistic and cultural constructions.

English English AA Degree for Transfer	2. Identify key elements of literary genres in order to analyze and interpret texts. Assessment:This will be assessed by a paper, scored with a rubric.

Relate literary works to their historical, cultural, and aesthetic contexts.

<div align="right">Expected SLO Performance: 70.0</div>

Social Science IGETC PLOs	Evaluate the significance of artistic and cultural constructions.
English English AA Degree for Transfer	3. Relate literary works to their historical, cultural, and aesthetic contexts. Assessment:This will be assessed by a paper, scored with a rubric.
English Liberal Arts: Arts & Humanities AA Degree	Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.
Social Science PLOs for CSU GE COA	Evaluate the significance of artistic and cultural constructions.

Define, identify, and analyze literary and dramatic techniques in the works.

<div align="right">Expected SLO Performance: 70.0</div>

English English AA Degree for Transfer	4. Define, identify, and analyze literary and dramatic techniques in a variety of works. Assessment:This will be assessed by a paper, scored with a rubric.

Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis.

<div align="right">Expected SLO Performance: 70.0</div>

English English AA Degree for Transfer	5. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis. Assessment:This will be assessed by a paper, scored with a rubric.

Research appropriate primary and secondary sources and apply documentation skills without plagiarism.

<div align="right">Expected SLO Performance: 70.0</div>

English English AA Degree for Transfer	5. Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis. Assessment:This will be assessed by a paper, scored with a rubric.

Outline

Course Outline

I. Composition of literary analysis
    A. Exploring through critical reading:
        1. Making predictions
        2. Close reading
        3. Describing audience
        4. Focusing on content and form separately
        5. Tracing patterns within the text and noting contradictions
        6. Identifying important words; images; or scenes
        7. Identifying shifts in meaning
        8. Raising questions about the text
    B. Planning an interpretative essay:
        1. Selecting the text
        2. Identifying audience
        3. Identifying the main issue; claim; and evidence
        4. Identifying particular challenges
        5. Determining effective organization strategies
        6. Identifying common literary terms of the genre

C. Composing:
    1. Title
    2. Style
    3. Introduction
    4. Development
    5. Emphasis
    6. Conclusion
D. Revising:
    1. Logic
    2. Organization
    3. Clarity
    4. Emphasis
    5. Style
    6. Grammar

II. Literary Elements
    A. Plot and structure
    B. Point of view
    C. Character
    D. Setting
    E. Imagery
    F. Theme
    G. Style
    H. Symbolism
    I. Dialogue
    J. Tone
    K. Irony

III. Genres; Contexts; and Works
    A. Medieval English Literature (to ca. 1485)
        1. Explanation of Historical; Cultural; and Aesthetic Contexts
        2. Common Themes
        3. Examples
            a. Old English Literature: Beowulf; Wanderer
            b. Middle English Innovations: Geoffrey Chaucer; William Langland; Gawain and the Green Knight
            c. The Woman Writer: Margery Kempe; Julian of Norwich
            d. Mystery Plays: Chester; Noah; Wakefield; Second Shepherd's
    B. Renaissance English Literature (1485-1660)
        1. Explanation of Historical; Cultural; and Aesthetic Contexts
        2. Common Themes
        3. Examples
            a. The Triumph of Renaissance Drama: Christopher Marlowe; William Shakespeare; Ben Jonson; John Webster;
            b. Lyrics and Sonnet Sequences: Thomas Wyatt; Surrey; Philip Sydney; Edmund Spenser; Shakespeare; Lady Mary Wroth;
            c. Metaphysicals: John Donne; George Herbert; Henry Vaughn
            d. Pastoral Poetry: Spenser's Calendar; Sidney's Arcadia; Sir Walter Raleigh; Mary Herbert
            e. Prose: Richard Hooker; Sir Thomas Hoby; Francis Bacon; Queen Elizabeth
    C. Restoration and Eighteenth Century (1660-1785)
        1. Explanation of Historical; Cultural; and Aesthetic Contexts
        2. Common Themes
        3. Examples
            a. John Milton: Paradise Lost; Lycidas; sonnets
            b. Satire: John Dryden; Alexander Pope; Jonathan Swift;
            c. Restoration Drama: William Congreve's Way of the World
            d. Prose: John Locke; Thomas Hobbes; Mary Astell; James Boswell; Samuel Johnson
            e. Beginnings of the Novel: Aphra Behn; Daniel Defoe; Swift; John Bunyan; Samuel Richardson; Henry Fielding

IV. Research and Documentation
    A. The difference between primary and secondary sources
    B. Finding and evaluating sources
    C. Balancing and documenting summary; paraphrase; and direct quotes
    D. MLA Style
        1. Formatting
        2. Parenthetical citations
        3. Works Cited page

Delivery Methods

Delivery Method: Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

- Face to face
- Online (purely online no face-to-face contact)
- Online with some required face-to-face meetings ("Hybrid")
- iTV – Interactive video = Face to face course with significant required activities in a distance modality

Rigor Statement: Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section? Describe the ways in which instructor-student contact and student-student contact will be facilitated in the distance ed environments.

Online: Regular and effective contact between instructor and student in the online environment is accomplished primarily through weekly discussions within the learning management system (LMS); students post to weekly prompts, and the instructor engages with students in the resulting discussion threads. Options for additional methods of contact are identical to the onsite course, including messaging via LMS, a college-adopted networking app (such as Pronto), email, live video conferencing, and/or telephone. Student-to-student contact is accomplished primarily through weekly discussions and possibly a college-adopted networking app. All paper assignments are identical to those in an onsite class, except that they are submitted within the LMS. Likewise, quizzes and exams are also delivered within the LMS. The instructor is responsible for providing substantive feedback on student work via online methods such as rubrics, comment spaces, private online discussion, video conferencing, or direct messaging.

Hybrid: All student-instructor and student-student contact in a hybrid course are identical to the online course but with the addition of some face-to-face meetings that the instructor may use to connect with students through in-class lecture, discussion, testing, feedback, and other in-class activities.

iTV: Regular and effective contact between instructor and student in an iTV course is identical to a traditional onsite course, excepting that some students are attending the iTV course remotely. Additional methods of contact are identical to onsite courses. Student-to-student contact is likewise the same, with remote students participating equally with each other and with students at the host location. All paper assignments and their assessments are identical to those in a regular onsite class but will be collected and assessed using a medium such as LMS assignments or Turnitin. Lectures and class discussions are conducted through iTV. The instructor is responsible for providing feedback either through iTV conferences, e-mail, LMS messaging, phone conferences, or office hours. The instructor must provide substantive critiques of all essays, as well as some assessment of iTV class participation.

Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Message -Other Contact -Chat/Instant Messaging -E-mail - Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV - Interactive Video -Other

- Discussion Forums
- Message
- E-mail
- Newsgroup/Discussion Board

Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

Up-to-date web browser.

Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

- iTV—Interactive Video only
- Learning management system

Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

Recommended class size is the same in all methods of delivery.