

Cerro Coso College
Course Outline of Record Report
10/11/2021

ENGLC232 : Survey of British Literature: 1785-Present

General Information

Author:	<ul style="list-style-type: none">• Gary Enns• Swiridoff, Christine• Jeffrey, Melanie• Vasquez, Laura
Course Code (CB01) :	ENGLC232
Course Title (CB02) :	Survey of British Literature: 1785-Present
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) :	CCC000097064
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 British literature from the late eighteenth century to contemporary British and post-colonial texts.
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 is scheduled for assessment in Spring 2020. Took Roman numeral II out of title to avoid students thinking they needed to take I and II in order.
Author:	No value

Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none">• English
Alternate Master Discipline Preferred:	<ul style="list-style-type: none">• English
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	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 <ul style="list-style-type: none">• Letter Grade Methods
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Allow Students to Gain Credit by Exam/Challenge

Allowed Number of Retakes

0

- Pass/No Pass

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

Pending

CSU General Education Certification

Area C.2

Categories

Arts & Humanities
Humanities

Status

Approved

Approval Date

No value

Comparable Course

ENGL 165

Intersegmental General Education Transfer Curriculum

Area 3.B

Categories

Arts & Humanities
Humanities

Status

Approved

Approval Date

No value

Comparable Course

No Comparable Course defined.

C-ID

English

Categories

C-ID discipline

Status

Pending

Approval Date

No value

Comparable Course

ENGL 165

Cerro Coso General Education Requirements

Area 3.3

Categories

Humanities
Literature

Status

Pending

Approval Date

No value

Comparable Course

No Comparable Course defined.

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)

Course Non Credit Category (CB22)

Non-Credit Characteristic

Credit - Degree Applicable

Credit Course.

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 Class
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

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

Prerequisite

ENGLC101 - Freshman Composition

In English 232, 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	<p>Expository and argumentative essays of 1250-1500 words demonstrating the student's ability to write clearly structured text-based essays which require</p> <ol style="list-style-type: none"> 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. <p>Example 1: How might the reader regard the relationship between Victor and the creature in Mary Shelley's <i>Frankenstein</i>? Considered in simple terms, the relation is one of opposition (i.e., Victor "vs." the creature). But in many places, this binary scheme breaks down as the creature comes to mirror rather than oppose his creator. Write a paper showing how binary oppositions associated with these characters are both established and undercut by Mary Shelley.</p> <p>Example 2: Examine the significance of tripartite plot structure in <i>Hard Times</i> by Charles Dickens. What does each of its three parts represent? Why are the different sections given agricultural titles when the book is about industrial England?</p>
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: What is "the tyger," and what does it represent in William Blake's poem?

Example 2: Multiple Answers: Romanticism was not a formal school but a social movement. However, there were some commonalities between Romantic artists. What were they?
A). Awareness of living in a time of crisis B). Defended the idea of subjectivity against the certainty of science and reason C). Believed each individual was a unique being and every personality irreplaceable D). Prized tradition and established styles E). Valued science over passion F). Defended the idea of objectivity against the uncertainty of subjectivity

Example 2: Multiple Choice: William Wordsworth, along with his friends Samuel Taylor Coleridge and Robert Southey, is known as one of the A). Lake Poets B). Urban London Poets C). Dadaists D). Traditionalists

Example 3: Essay: In an essay response (1,000 word minimum, using topical paragraphs), first describe broadly the major elements and ideals of Romanticism, using literature we have studied as examples, and then compare/contrast the Victorian ethos, describing the elements and ideals of that era and providing examples from this semester's literary selections. Ultimately, what significant breaks did the Victorians make with their predecessors of the Romantic era, and what elements of the Romantic ethos, if any, did the Victorians keep?

Methods of Instruction

Discussion

Rationale

Weekly discussions of the literature, its accompanying literary genre, historical context, and any relevant analytical lens.

Example 1: It is time to consider your chosen poet's work (featured in this course week) in the light of your new knowledge of the Romantic Ethos we studied last week. Share with your peers your poet's name, something you found particularly interesting about his or her life, and what broad Romantic themes you learned about are evident in the poetry. Be sure to share specifics from a particular poem or two, and see if you can compare the work of your poet to the work of other poets featured this week. If you need a review of Romanticism, revisit the *Romanticism: Imagining Freedom* video and/or any of the Branching Out resources on the Exploring Further: Romanticism page.

Example 2 The alternate title of *Frankenstein* is *The Modern Prometheus*. An alternate title is very important, so we should pay attention to it as it probably gives us a hint as to how the author wishes us to view the book. It may even give us a way into thinking about one or more of the major themes of the novel. Prometheus is an Ancient Greek mythological figure with a fascinating story. Go to the Cerro Coso Library Databases, and in an encyclopedia or dictionary, search for "Prometheus" and learn all you can about this mythological figure. Then, putting yourself in Mary Shelley's shoes, explain why you have chosen this as a particularly appropriate alternate title for your work.

Example 3: In the Victorian Age, "Realism became the hallmark of prose, particularly in the novel (Robinson). For an overview of the concept, take a look at the "Realism" article on *Britannica Academic*. Then explain why *Silas Marner* is considered a realist work.

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: The Victorian Movement in Literature: Victorian writers reacted against the Romantics by moving away from what may be considered individual subjectivity toward a more objective stance. While the Romantics alluded to Greek and Roman mythology and art, the Victorians added Greek and Roman classics, especially in terms of structure, subject, and character expression. Rather than the Romantic emphasis on the individual, the Victorians embraced social responsibility, engaging with the people, problems, and ideas of their time. ...

Example 2: Modernism and Postmodernism as Literary Movements: Modernism as a literary movement was influenced by thinkers who questioned the certainties that had provided support for traditional modes of social organization, religion, morality, and human identity, or the self. These thinkers included the socialist Karl Marx (1818-1883); Friedrich Nietzsche (1844-1900), whose philosophical studies encouraged accepting concepts as occurring within (and therefore defined by) perspectives, and that critiqued Christianity; Sigmund Freud (1856-1939), who founded psychoanalysis; and Sir James Frazer (1854- 1941), who examined mythology and religion syncretically. ...

Assignments

Course assignments will include some or all of the following:

1. Reading assigned texts such as the Romantic poets, Mary Shelley's *Frankenstein*, the Victorian poets, George Eliot's *Silas Marner*, Oscar Wilde's *The Importance of Being Earnest*, the 20th Century poets, selections from James Joyce's *Dubliners* 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: Having read the Oscar Wilde's play *The Importance of Being Earnest* to its tableau, write a researched essay exploring and explaining the various societal and other obstructions to the marriages. Consider in particular Lady Bracknell's objections to Jack as a match for Gwendolen and her initial objections to Cecily as a match for Algernon. Ultimately, how are these objections overcome? Do you feel that Wilde, in portraying these objections, is critiquing his society? If so, what assumptions or social conventions is he critiquing? Draw upon secondary sources such as Jacqueline Fromonot's "Mrs Erlynne, Forms, Functions and Figures of Negation in Oscar Wilde's Society Comedies" and other critical essays to support your assertions.

Tests

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

Example 1: Multiple Choice: Victorian writers reacted against the Romantics by A). moving away from individual subjectivity toward a more objective stance. B). moving away from the objective stance to a more individual subjectivity.

Example 2: Multiple Answer: Victorian poets' objective tendencies and their critical theory led them to emphasize A). action B). dramatic poems C). realism D). nature as it was rather than idealized nature E). Romantic lyric F). introspection G). overelaboration of feeling

Example 3: Multiple Answer: In his poetry, which themes was Matthew Arnold working through? A). the desire for genuine communication and relationships B). uncertainty over authentic identity

C). despair in the face of a Crisis of Faith D). the inspired, solitary genius E). the supremacy of subjectivity over objectivity F). the superiority of Christian faith over doubt

Example 4: Multiple Choice: What were some of the ways in which Modernists rebelled against traditional literary forms and subjects in prose and fiction? A). breaking up narrative continuity B). violating traditional syntax C). using stream-of-consciousness D). questioning identity as a real as opposed to an artificial construct E). all of these are among Modernist techniques

Final Exam

Final exam testing the students' cumulative knowledge fo the subject.

Example: Essay: In an essay response (1,000 word minimum, using topical paragraphs), first review the Romantic and Victorian Eras, describing broadly the major elements and ideals of both and using literature we have studied as examples. Then compare/contrast the Twentieth Century ethos, describing the elements and ideals of that era and providing examples from James Joyce and at least one Twentieth Century poet covered this semester. Ultimately, what significant breaks did the Twentieth Century literary artists make with their predecessors of the Victorian Era, and what elements of the Victorian ethos, if any, did Twentieth Century artists keep?

Participation

Participating in weekly discussion of prompts regarding the literature and accompanying sources of the course.

Example 1: You have just read *Silas Marner* Chapters 8-15. In our overview of The Victorian Age, we are told that "the extremely popular novels of Charles Dickens (1812-1870), with their wealth of concrete detail and reflection of specific social conditions, exemplify ... realism" (Robinson). Just as with Dickens' work, you could also argue that George Eliot's *Silas Marner* is also dealing with specific social conditions. What would those be? Identify one or more social conditions, and provide evidence from the novel in order to support your assertion that Eliot is exploring them.

Example 2: In Joseph Wiesenfarth's excellent critial essay, "Demythologizing *Silas Marner*," Wiesenfarth posits: "The premise of the modern world, as George Eliot well knew from Spinoza, is man's responsibility for man because of the inability of the supernatural to make a breakthrough into the human." Wiesenfarth goes on to state that "the theme of *Silas Marner*, as George Eliot states it, affirms this modern stance: 'It sets--or is intended to set--in a strong light the remedial influences of pure, natural human relations.'" Consider for a moment this statement in the light of your reading of the novel. Remedial influences? Pure, natural human relations? Inability of the supernatural to make a breakthrough? Consider Eliot's treatment of the spiritual/supernatural along with her treatment of humanitarian responsibility. Argue for or against Wiesenfarth's statement, drawing upon specifics from the text. (Note: You could, of course, read all of Wiesenfarth's essay and explain his research, but there is a benefit to not doing so here--thinking about the issue yourself first will make reading the essay much more rewarding!)

Example 3: Read the below first paragraph of Jacqueline Fromonot's critical essay "Mrs Erlynne, Forms, Functions and Figures of Negation in Oscar Wilde's *Society Comedies*." I have highlighted in yellow a key thesis element on which to focus. Now, having read Act 1 of *The Importance of Being Earnest*, are you beginning to see, as Fromonot suggests, how Wilde "mobilizes the clichés and conventions" of his community "not so much to endorse the Victorian high society as to undermine and disavowingly negate it"? Explain, using details from Act 1 to support your assertion.

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 D, E, F, 10th ed.

Norton

2018

978-0-393-60313-2

Other Instructional Materials

No Value

Materials Fee

No

Learning Outcomes and Objectives

Course Objectives

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

Analyze and interpret themes found in 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/or aesthetic contexts.

Demonstrate comprehension of the above through class discussion, written exams, and essays using appropriate citation form.

CSLOs

Read actively and critically a selection of literary works of English literature from the Romantic Period to the present.

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.

Expected SLO Performance: 70.0

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.

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.

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

Expected SLO Performance: 70.0

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.

Expected SLO Performance: 70.0

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.

Expected SLO Performance: 70.0

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. Romantic English Literature (1785-1832)

1. Explanation of Historical; Cultural; and Aesthetic Contexts
2. Common Themes
3. Examples

- a. Imagination and the Romantic Poet: Industrial Revolution; Class; and Suffering: William Wordsworth; Samuel Taylor Coleridge; William Blake; Lord Byron; Percy Bysshe Shelley; John Keats
- b. The Woman Writer: Mary Wollstonecraft; Mary Shelley
- c. The Novel: Jane Austen; Walter Scott

B. Victorian English Literature (1832-1901)

1. Explanation of Historical; Cultural; and Aesthetic Contexts
2. Common Themes
3. Examples

- a. Condition of England: Thomas Carlyle; Elizabeth Gaskell
- b. Past and Present: Alfred Tennyson; Matthew Arnold; Robert Browning
- c. The Woman Question: Charlotte Bronte; Florence Nightingale; Elizabeth Barrett Browning; Christina Rossetti
- d. The Victorian Novel: George Eliot; Charles Dickens
- e. The 1890s: Oscar Wilde

C. Modern English Literature (1901-present)

1. Explanation of Historical; Cultural; and Aesthetic Contexts
2. Common Themes
3. Examples

- a. Modern Novel and Fiction: Joseph Conrad; Virginia Woolf; James Joyce; D. H. Lawrence; E. M. Forster; Katherine Mansfield; George Orwell; Doris Lessing; A. S. Byatt
- b. Modern Poetry: Thomas Hardy; William Butler Yeats; W. H. Auden; Dylan Thomas; Edith Sitwell; T. S. Eliot; Seamus Heaney; Philip Larkin
- c. Modern Drama: George Bernard Shaw; Noel Coward; John Osborne; Samuel Beckett; Harold Pinter; Tom Stoppard

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.