

Cerro Coso College

Course Outline of Record Report

05/07/2020

ENGLC249 : Multi-Ethnic American Literature

General Information

Author (s):	<ul style="list-style-type: none"> Laura Vasquez Enns, Gary Davis, Clifford
Course Code (CB01) (CB01) :	ENGLC249
Course Title (CB02) (CB02) :	Multi-Ethnic American Literature
Department:	English
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1502.00) Language Arts
SAM Code (CB09) (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) (CB00) :	CCC000318124
Curriculum Committee Approval Date:	12/06/2019
Board of Trustees Approval Date:	03/12/2020
External Review Approval Date:	03/12/2020
Course Description:	This course studies the contributions to American literature by African Americans, Latino Americans, Asian Americans, Native Americans, and other ethnic minorities. It examines the extent to which literature mirrors or shapes historical and social attitudes, with particular emphasis on the roles, images, and concerns of ethnic groups as expressed in literature.
Submission Type:	Add Distance Education Mandatory Revision
	This course is being revised within the cyclical review. The distance education wording is being updated. No adequate recent textbook exists for this course at this time; therefore, instructors are encouraged to select individual novels, memoirs, and collections representing a wide cross-section of American ethnicities. This course was last assessed on 6/1/12 with no significant impacts.

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:	No value

Course Formerly Known As

Course Formerly Known As

No Value

Course Development Options

Basic Skills Status (CB08) (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Rationale For Credit By Exam/Challenge

No value

Course Special Class Status (CB13) (CB13)

Course is not a special class.

Allowed Number of Retakes

0

Retake Policy Description

Type:|Non-Repeatable Credit

Grade Options

- Letter Grade methods
- Pass/No Pass

Course Prior to College Level (CB21)

Not applicable.

Allow Students To Audit Course

Associated Programs

Course is part of a program (CB24)

Associated Program

Award Type

CC Associate in Arts in English for Transfer

A.A. Degree for Transfer

CC Liberal Arts: Arts & Humanities

A.A. Degree Major

CSU General Education (CSU GE Breadth)

CSU General Education (CSU GE Breadth)

Spanish Associate in Arts Degree for Transfer

Spanish Associate in Arts Degree for Transfer

Intersegmental General Education Transfer Curriculum Certificate of Achievement

Intersegmental General Education Transfer Curriculum Certificate of Achievement

CC Associate in Arts in English for Transfer

A.A. Degree for Transfer

Liberal Arts: Arts & Humanities Associate in Arts Degree

Liberal Arts: Arts & Humanities Associate in Arts Degree

Transferability & Gen. Ed. Options

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

Cerro Coso General Education Requirements

Area 3.3

Categories

Humanities
Literature
Diversity

Transferability Status

Approved
Approved

Comparable Course

No Comparable Course defined.

Area 6

CSU General Education Certification

Area C.2

Categories

Arts & Humanities
Humanities

Transferability Status

Approved

Comparable Course

No Comparable Course defined.

Intersegmental General Education Transfer Curriculum

Area 3.B

Categories

Arts & Humanities
Humanities

Transferability Status

Approved

Comparable Course

No Comparable Course defined.

Units and Hours

Summary

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

Credit / Non-Credit Options

Course Credit Status (CB04) (CB04)

Credit - Degree Applicable

Course Non Credit Category (CB22) (CB22)

Credit Course.

Non-Credit Characteristics

No value

Course Classification Code (CB11) (CB11)

Credit Course.

Variable Credit Course

Funding Agency Category (CB23) (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10) (CB10)

Weekly Student Hours

In Class

Out of Class

Course Student Hours

Course Duration (Weeks)

18

Lecture Hours	3	6	Hours per unit divisor	54
Lab Hours	-	-	Course In-Class (Contact) Hours	
Activity Hours	-	-	Lecture	54
			Lab	-
			Activity	-
			Total	54
			Course Out-Of-Class Hours	
			Lecture	108
			Lab	-
			Activity	-
			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 Duty: -

Faculty Load: -

Units and Hours - Weekly Specialty Hours

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

Requisites

Prerequisite

ENGLC101 - Freshman Composition

In English C249, 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	
Skill	Content Review
No value	No value

Limitations on Enrollment	
Limitation	Provide Rationale
No value	No value

Specifications	
Methods of Instruction	Methods of Instruction Rationale
Written work	<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: Study the the concept of the "Rites of Passage." Then in your post this week, discuss <i>Bless Me, Ultima</i> as a story which explores the rites of passage 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 the main character ever come out of his experience and incorporate once more into the familiar?</p> <p>Example: Write an essay in which you explore how Kingston, her experience, and her memoir relate to Ts'ai Yen, her experience, and the gift she gives to her people?</p> <p>Example: Sample Essay Assignment: Write an analysis of <i>Native Son</i>, <i>Bless Me, Ultima</i>, <i>The Woman Warrior</i>, <i>Jasmine</i>, or <i>The Collected Stories of Isaac Bashevis Singer</i>. In your analysis, you should identify and expand upon an issue of American ethnicity represented in a work of literature, placing a work by an ethnic American writer into its American context. For instance, an essay might ask and then answer a question such as, "In what ways does this book written from this ethnic point of view contribute to our vision of America?" or "What ethnic American issues does the piece confront and how does it do this?" or "How does the piece challenge or complicate or enhance our conception of the ethnicity it focuses upon?" or "Where does the book seem to defy popular stereotypes of the ethnicity on which it focuses?" When choosing your issue (the big, interpretive question you will be asking and exploring in order to more deeply understand the book) and formulating your claim (your answer to your issue question), consider how you are exhibiting mastery of some or all of the student learning outcomes of this course.</p>
Instruction through examination or quizzing	<p>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:</p> <p>Example: Essay Question: Why did Anaya entitle this novel <i>Bless Me, Ultima</i>? In calling it this, what is he prioritizing or highlighting? Why does <i>Ultima</i> get top billing? Why not <i>Bless Me, Maria</i>, or <i>Gabriel</i>? Why is <i>Ultima</i> so important to Antonio? What does a blessing from her represent to</p>

Antonio? And in the end, what does her blessing mean?

Example: True/False: Wright felt that it was fear which corrupted race relations in America.
True/False

Example: True/False: One of Wright's first poems, "Between the World and Me," about the scene of a lynching Wright came across one day. True/False

Example: Anaya's work is informed by Mexican American cuentos, which are A). folk tales
B). examples of city life C). methods of hunting wild animals of the Mexican American plains D). dream journeys

Discussion

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

Sample Weekly Reflection on *Native Son*: Once you have finished Richard Wright's *Native Son*, read the source on the critical reception of the novel, noting in particular the ideas of critics such as Margolies, Brivic, Baldwin, and Pinckney. Then discuss which critic you either agree or disagree with most. Explain the idea of the critic and then explain how/why you agree/disagree. This is an opportunity to enter into an ongoing scholarly discussion of a well-known book.

Sample Weekly Reflection on *Bless Me, Ultima*: The central character of *Bless Me, Ultima*, Antonio, struggles to make sense of religion and morality. Why do you think Anaya includes the story of the golden carp? Does this story conflict with or compliment the Catholic faith Antonio has been taught to adhere to? How does he reconcile the two?

Sample Weekly Reflection on *The Woman Warrior*: Discuss the paradoxical predicament in which Chinese emigrant children are placed—the clash between how they are told to act by their parents and how they feel they should act in order to assimilate into American culture. In your answer, you might explore in particular the chapter "A Song for a Barbarian Reed Pipe."

Sample Weekly Reflection on *Jasmine*: On finishing the novel, read F. Timothy Ruppel's critical essay "Reinventing Ourselves a Million Times" linked below. Then discuss what you feel Ruppel means when he says that the novel Jasmine "resists closure and suggests a strategy of continual transformation as a necessary ... ethic of survival." How can a novel "resist closure"? How can a novel "suggest ... continual transformation"?

Sample Weekly Reflection on Singer's Short Stories: In the conclusion of "Taibele and Her Demon," at the grave of Alchonon, Taibele recalls something the demon told her about the afterlife: "Every sin creates a devil, and these devils are a man's children after his death. They come to demand their share. They call the dead man Father and roll him through forest and wilderness until the measure of his punishment is filled and he is ready for purification in Hell." What are Alchonon's sins? Are they difficult to conceive of as sin or as wrongdoing? Would it seem unfair to you if he suffered in an afterlife for these sins? Why/not? Alternative Question: Why, when Hurmizah the demon becomes sick, does Taibele pray for him even though she knows it is wrong to sympathize with and pray for a demon? In answering, you might explore Taibele's life before Hurmizah entered it and how this demon has impacted it either negatively or positively. Ultimately, you might comment on the hopefulness or pessimism of this story.

Library

Delve into scholarly sources through library channels such as databases and eBooks.

Example 1: Your final project assignment is to write a critique of one of the database scholarly essays provided in this course. These articles 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.

Lecture

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

Example: Who should be allowed to enter the United States and call themselves an American has always been one of the nation's most divisive issues and continues to drive divisiveness today. We can trace the immigration conflict to the founding of America. The early settlers were themselves immigrants but they saw America as fundamentally a white and Protestant nation. Yet key events challenged this view: the annexation of parts of Mexico in 1848, the immigration and subsequent expulsion of the Chinese in the late 19th century, and the massive emigration from Eastern Europe

during the 1920s. View A BBC Production. Part of the series The American Future. (51 minutes) A BBC Production. View "What Is an American? The American Future" for context.

Assignments

Course assignments will include some or all of the following:

1. Reading assigned texts by authors such as Richard Write, Rudolfo Anaya, Maxine Hong Kingston, Bharatee Mukherjee, and Sherman Alexie, 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

Methods of Evaluation Rationale

Research Paper	A formal literary analysis essay. This essay should exhibit a student’s understanding of one or more of the key themes of ethnic American literature, show an understanding of literary elements, apply common literary terms, demonstrate appropriate academic discourse and conventions of literary analysis, include academic quality research material, and use correct MLA formatting and documentation.
Analysis of Primary Sources	Short essay responses or journal assignments throughout the semester. Literature from every ethnicity addressed in the course should be covered in these assignments. Prompts should lead students to reflect, hypothesize, connect, and analyze works of literature.
Participation	Weekly participation in class discussion. Are students showing up prepared each week? Are they contributing substantively to the academic conversation?
Homework	In-class and homework exercises that facilitate critical thought, reinforce understanding of the key themes of ethnic literature, and encourage the use of common literary terms.
Tests	Exams and quizzes testing the student’s comprehension of course material.
Distance Education Description: how outcomes are evaluated	Outcomes for the various methods of evaluation above are assessed in the following ways: <ol style="list-style-type: none"> 1. Research papers are assessed using a rubric. 2. Analysis of Primary Sources is assessed within student writing using a rubric. 3. Participation is assessed weekly using a rubric focused on a set amount of substantive posts and responses to peers. 4. Homework is assessed using completion checking or a rubric 5. Tests are assessed using tabulated scores, plus a rubric for any written components.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
Douglass, Frederick	Narrative of the Life of Frederick Douglass, an American Slave	Penguin	2014	978-0143107309
Lahiri, Jhumpa	Interpreter of Maladies	Mariner	1999	978-0395927205

Alexie, Sherman	You Don't Have to Say You Love Me: A Memoir	Little, Brown	2017	978-0316270755
Lam, Andrew	Birds of Paradise Lost	Red Hen	2013	978-1597092685
Erdrich, Louise	The Plague of Doves	Harper	2009	978-0060515133
Morrison, Toni	Sula	Vintage	2004	978-1400033430
Wright, Richard	Native Son	Harper	2005	978-0060929800
Anaya, Rudolfo	Bless Me, Ultima	Warner	2009	978-0446600255
Kingston, Maxine Hong	The Woman Warrior	Vintage	1989	978-0679721888
Mukherjee, Bharati.	Jasmine	Grove	1999	978-0802136305
Singer, Isaac B.	The Collected Stories of Isaac Bashevis Singer	Farrar, Straus and Giroux	1983	978-037451788
Other Instructional Materials				
No Value				
Materials Fee				
No				

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Read actively and critically literary texts from a variety of ethnic American perspectives.

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.

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

Expected SLO Performance: 70.0

English
Liberal Arts: Arts &
Humanities AA Degree

1. describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation. Assessment:

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.

Analyze race and culture as it relates to literature and American Literary movements.

Expected SLO Performance: 70.0

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.

Identify recurring patterns and themes within the literature of specific ethnicities and within ethnic American literature and culture as a whole.

Expected SLO Performance: 70.0

English
Liberal Arts: Arts & Humanities AA
Degree

2. evaluate the significance of artistic and cultural constructions. Assessment:

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 common literary terms and apply them to the analysis of specific texts.

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.

Compose formal written literary analyses of texts that demonstrate appropriate academic discourse, incorporate research from both primary and secondary resources, and utilize appropriate documentation style.

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

Outline

I. Composition of literary analysis

1. 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 apparent contradictions
 6. Identifying important words, images, or scenes
 7. Identifying shifts in meaning

- 8. Raising questions about the text
- 9. Considering the cultural, historical, and aesthetic relevance of a literary work
- 10. Critical approaches to literature
- 2. 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 needed to study the literary type or genre
- 3. Composing
 - 1. Title
 - 2. Style
 - 3. Introduction
 - 4. Development
 - 5. Emphasis
 - 6. Conclusion
- 4. Revising
 - 1. Logic
 - 2. Organization
 - 3. Clarity
 - 4. Emphasis
 - 5. Style
 - 6. Grammar
- II. Literary elements
 - 1. Plot and structure
 - 2. Point of view
 - 3. Character
 - 4. Setting
 - 5. Imagery
 - 6. Theme
 - 7. Style
 - 8. Dialog
 - 9. Symbolism
 - 10. Tone
 - 11. Irony
- III. Themes common to multi-ethnic American literature
 - 1. The immigrant experience
 - 2. Problems with assimilation and maintaining/creating a cultural identity
 - 3. Dynamics of inter-cultural relations
 - 4. Specific issues for specific groups, e.g. slavery and diaspora for African Americans, displacement of Native Americans
 - 5. The ethnic American writer finding a voice within the American tradition
- IV. Multi-ethnic voices in literature
 - 1. African-American writers
 - 1. Social and historical contexts
 - 2. Aesthetic relevance
 - 3. Examples of writers: Frederick Douglass, W. E. B. DuBois, Rita Dove, Zora Neale Hurston, Ralph Ellison, Langston Hughes, Jamaica Kincaid, Toni Cade Bambara, Maya Angelou, Toni Morrison, Alice Walker, August Wilson, Richard Wright
 - 2. Latino-American writers
 - 1. Social and historical contexts
 - 2. Aesthetic relevance
 - 3. Examples of writers: Rudolfo A. Anaya, Kathleen Alcalá, Sandra Cisneros, Arturo Islas, Carlos Fuentes, Helena M. Viramontes, Isabel Allende, Irene I. Blea, Oscar Hijuelos, J. L. Navarro, Alfredo Vea
 - 3. Asian-American writers
 - 1. Social and historical contexts
 - 2. Aesthetic relevance
 - 3. Examples of writers: Amy Tan, Maxine Hong Kingston, Meena Alexander, Carlos Bulosan, Diana Chang, Leonard Chang, Anita Desai, Sandra Tsing Loh, Ha Jin, C. Y. Lee, Gus Lee, James Masao Mitsui, Somtow Sucharitkul, Andrew Lam
 - 4. Native-American writers
 - 1. Social and historical contexts
 - 2. Aesthetic relevance
 - 3. Examples of writers: Louise Erdrich, M. Scott Momaday, Leslie Marmon Silko, Martin Cruz Smith, Jim Northrup, Nas 'Naga, Sarah Winnemucca, Louise Erdrich, Cynthia Leitch Smith, William Least Heat-Moon, Peter Kalifornsky, Black Elk, George Horse-Capture, Sherman Alexie

5. Other ethnic voices (Jewish-American, Indian-American)

1. Social and historical contexts
2. Aesthetic relevance
3. Examples of writers: Bharati Mukherjee, Jhumpa Lahiri, Isaac Bashevis Singer, Philip Roth

V. Research

1. The difference between primary and secondary sources
2. Finding and evaluating sources
3. Investigating the cultural, historical, and aesthetic relevance of a literary work
4. Balancing and documenting summary, paraphrase, and direct quotes
5. MLA Style
 1. Formatting
 2. Parenthetical citations
 3. Works Cited

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.