

Term Information

Effective Term Summer 2023
Previous Value Autumn 2022

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

To provide on-line version of the course.

What is the rationale for the proposed change(s)?

An online version will provide better student access to the course for majors and as a GE.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2202
Course Title Selected Works of British Literature: 1800 to Present
Transcript Abbreviation Brit Lit:1800-Prst
Course Description An introductory critical study of the works of major British writers of the 19th and 20th centuries.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered 100% at a distance
Greater or equal to 50% at a distance

Previous Value

No

Grading Basis Letter Grade
Repeatable No
Course Components Lecture, Recitation
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites	English 1110 or completion of GE Foundation Writing and Information Literacy Course
Previous Value	<i>Prereq: 1110 (110.01), or equiv.</i>
Exclusions	Not open to students with credit for 2202H
Previous Value	Not open to students with credit for 2202H (202H) or 202.
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	23.0101
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore

Requirement/Elective Designation

General Education course:

Literature; Global Studies (International Issues successors); Literary, Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Demonstrate familiarity and facility with different genres. Describe and evaluate social and aesthetic concerns across different historical periods and geographic locations.
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Previous Value

Content Topic List	<ul style="list-style-type: none">• Romantics and revolutionaries• Coleridge, Wordsworth, Blake, Austen• Eminent Victorians: Tennyson and Browning• The nineteenth-century novel• Modernism: Eliot and Woolf
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Sought Concurrence No

Previous Value

Attachments

- 2202DLSyllabus.docx: Syllabus DL
(Syllabus. Owner: Hewitt, Elizabeth A)
- 2202DLCoverSheet.pdf: DL Cover Sheet
(Other Supporting Documentation. Owner: Hewitt, Elizabeth A)
- 2202 Syllabus - Fall 2021.docx: Syllabus (in person)
(Syllabus. Owner: Hewitt, Elizabeth A)

COURSE CHANGE REQUEST
2202 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
03/24/2023

Comments

- Please remember to upload the 3rd document the panel will need to look at: the in-person syllabus. This is necessary for comparative purposes <https://ascas.osu.edu/curriculum/distance-courses> (by Vankeerbergen, Bernadette Chantal on 03/15/2023 08:10 AM)
- There was some mixup with the documentation, but Jeremie and I have discussed it and he has approved it. (by Hewitt, Elizabeth A on 03/14/2023 12:29 PM)

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Hewitt, Elizabeth A	03/14/2023 12:29 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	03/14/2023 12:31 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	03/15/2023 08:10 AM	College Approval
Submitted	Hewitt, Elizabeth A	03/15/2023 02:04 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	03/15/2023 02:04 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/24/2023 03:38 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	03/24/2023 03:38 PM	ASCCAO Approval



SYLLABUS

ENGLISH 2202

Selected Works of British Literature: 1800 – Present

Autumn 2023 (full term)

3 credit hours

Online – Asynchronous activities and mandatory Zoom discussions
(Wednesdays, 8:15am—9:35am)

COURSE OVERVIEW

Instructor

Instructor: Jamison Kantor

Email address: kantor.41@osu.edu

Phone number: 419-755-4017

Office hours: M/W, 3:00pm-4:00pm, on Zoom

Prerequisites

English 1110 (110.01), or equivalent.

Course description

Given the title of this course, its description should be simple. Presumably, “Selected Works of British Literature, 1800-Present” will be a survey of a range of literary texts produced in the last two centuries by writers hailing from a single island in the Atlantic Ocean. Push a little, however, and the title starts to provoke questions. What is Britain, anyway? Does it only include official countries, or can it encompass slave colonies, former political spheres of influence, and regions that have reacted to—and been permeated by—English culture? And what exactly is “literature?” Literature might mean printed words that have achieved prestige through sustained, oftentimes tiered, evaluation. But the term could also apply to broader

media; it could include images, important sociopolitical pamphlets, and cult films that have yet to achieve esteem. Finally, “1800-Present” is an illusory description. While the term implies the uninterrupted development of literature across two centuries, it also obscures major aesthetic and cultural breaks characterized by different historical perspectives, which may include nostalgia, apocalyptic prophecy, traditionalism, and utopianism.

Approaching literature through critical discussion, roleplaying, multi-media activities, and writing exercises, this survey asks you to develop above all the kind of close attention to language found in the previous paragraph: how do small, seemingly insignificant details in a text resonate with meaning? To give you a strong basis in literary studies, the course is broken up into four recognizable periods and a coda. We start with “Romanticism,” an era typified by writing on sociopolitical liberation, the moral value of nature, and the power of art. Romantic writers established the literary norms of the modern western world, even as they benefitted from and worked against the blight of transatlantic slavery. “The Victorian Era” addresses the period around Queen Victoria’s reign, from 1832-1900. Here, we look at the development of the dramatic monologue—in which the poet adopts the voice of a specific historical or cultural figure—and, through our only novella, *Strange Case of Dr Jekyll and Mr Hyde*, consider the culture of social progress in an urbanizing and industrializing nation. “Modernism” concerns the literary movement that emerged during the first and second world wars. Highly experimental and sometimes apocalyptic in their outlook, Modernist writers confronted the fracturing of the social world by turning outward to the objects of everyday life, while “Postmodernism,” a literary period that reached its peak in the 1980s and 90s, could be characterized by the pastiche of different times and places, as well as a vacillation between absurdity and cool detachment. For our coda, we ask what follows Postmodernism: what trends in literature and culture are happening today? Incorporating the irony and absurdity of the previous period, new writers have also returned to the qualities of sincerity, the mixture of which we will discover in Phoebe Waller-Bridge’s award-winning TV series *Fleabag*.

Course learning outcomes

By the end of this course, students should be able to:

- Demonstrate familiarity and facility with different genres—poetry, fiction, non-fiction prose, drama, images, and television.
- Engage literary representations through creative prose and activities.
- Describe and evaluate social and aesthetic concerns across different historical periods and geographic locations.
- Demonstrate the ability to interpret art and literature through argument, and to support that argument strongly with evidence from the object under scrutiny.

The literature and media in this course were written and read across the globe, during what could be called the “second wave” of British imperialism. Thus, we will read writers not just based in London or the English Lake District, but Bermuda, Jamaica, New England, and Cuba (a Spanish colony visited regularly by British and Irish diplomats). The formation of British national identity—and resistance to that formation—features prominently in classroom discussion and assessment activities. We encounter this literature through many different methods and modes: group close reading activities, creative imitation, roleplaying, and exploration of primary documents adjacent to the readings and other media. Thus, students build a range of evaluative skills and even discuss how methods of evaluation developed in British culture. Finally, to gain a sense of this literature’s effect on “human beliefs and the interactions between the arts and human perceptions and behavior,” students regularly engage the nonhuman—poems about the natural world, short stories featuring machines of war, a novella influenced by Darwinian evolution—that illuminate humanity by contrast.

General education goals and expected learning outcomes

This course fulfills a legacy GE: diversity global studies requirement.

GOALS

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world to become educated, productive, and principled citizens.

EXPECTED LEARNING OUTCOMES

- GLOBAL STUDIES
 1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
 2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Because the course concentrates on the literary and media productions from the “second wave” of British imperialism, it is necessarily global. Primary texts from London, Kingston, Dublin, and pre-Revolutionary Providence are matched with activities that interrogate the idea of an “official” culture and language.

It also fulfills a legacy GE: literature requirement.

GOALS

Students evaluate significant texts to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.

EXPECTED LEARNING OUTCOMES

1. Students analyze, interpret, and critique significant literary works.
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

The course is highly multi-modal, designed for a variety of student learning styles. Interpretation—and the building of interpretive muscles—happens in live discussion sessions, through creative activities in which students are asked to reinterpret an older form of art (such as a Victorian tintype) by recreating it anew, and within exchanges between classmates, either on Zoom or through social annotation software. Discussions and activities regularly appeal to—and sometimes begin with—personal reflection.

It also fulfills a new GE foundation: literacy, visual, and performing arts.

Goals:

1. Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression, and demonstrate capacities for aesthetic and culturally informed understanding.
2. Successful students will experience the arts and reflect on that experience critically and creatively.

Along with its diverse modes of instruction—mini lecture, language games, personal reflections, social annotation, Socratic discussion, and more—the course features a variety of assignments that encourage experiential and analytical learning. For instance, a group close reading assignment develops students' analytical chops through community exchange, while a video mini-lecture assignment very briefly places students in the role of instructor, as they demonstrate mastery of a small current in contemporary transatlantic media culture.

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design.

1.2. Describe and explain how cultures identify, evaluate, shape, and value works of literature, art, and design.

1.3. Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.

1.4. Evaluate social and ethical implications in literature, visual and performing arts, and design.

The course pivots between text and context regularly, allowing students to evaluate the dialectical relationship between social forces and artistic productions. For example, a mini video lecture on the geopolitical “foundationlessness” of WWI leads to an activity where students describe the lack of linear narrative in a short Modernist poem. Readings and assignments also ask students to consider the innate multiculturalism of all supposedly singular cultures. For instance, Zadie Smith’s short story “The Waiter’s Wife” appears as a touchstone for student mini-lectures on 21st century cross-cultural exchange.

2.1. Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.

2.2. Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Through critical analysis and creative engagement, the course asks students to make active connections across various units. Produced for one of our early asynch classes, a digital photo of an image inspired by a Romantic poem from 1800 is revived so that it can be compared to Charlie Chaplin’s cinematic sentimentality in 1931’s *City Lights*. Such activities develop creative expression, rigorous analysis, and a sense of cultural history.

HOW THIS ONLINE COURSE WORKS

Mode of delivery: This course is 100% online. Each week includes one asynchronous class day and one live class discussion held on Zoom from **8:15am-9:35am**.

Pace of online activities: This asynchronous part of this course is comprised of **weekly discussion board activities** that are released one week ahead of time. Students are expected to keep pace with these weekly deadlines but may schedule their efforts freely within that time frame. The synchronous part of the course is a **single, required weekly Zoom discussion** held at a standard time, **8:15am-9:35am**.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (class discussion and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average. How do these guidelines apply to this course? For example, in addition to 80 minutes of discussion board activities and 80 minutes of live Zoom discussion, across one

week you may read two Romantic poems and a ten-page treatise on Jamaican abolition from 1820 (2 hours), produce a 500-word analysis for a group annotation of Wordsworth's "Tintern Abbey" (3 hours), and contact classmates about the remaining part of the assignment (1 hour, max). Other weeks may present higher amounts of reading/viewing (4 hours, max), but fewer assignments and logistical time commitments.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Participating in online discussion board activities for attendance: AT LEAST ONCE PER WEEK**

You are expected to log in to the course in Carmen multiple times per week. As part of your participation, each week you can expect to post at least once as part of our substantive class engagement with the week's topics. If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*. Activities, which are designed to be completed in about 80 minutes, are diverse, dynamic, and social. For example, a lecture series for each literary unit (deployed across short 4-6 minute videos) lead to analytical inquiries about the day's reading, a social annotation assignment asks students to design a custom variorum edition of a poem online, close reading games task students with evaluating smaller and smaller parts of speech (stanza, line, phrase, word, verbal mark), and classes on early photography send students on a mission to recreate still life pictures from the 1850s. Guided interaction among classmates helps recreate the social aspect behind all creations of meaning. Half of your evaluation of participation (10%) occurs here.

- **Live Zoom Discussions: ONCE PER WEEK**

You are expected to attend all live, Zoom discussions for the course. They will cover the companion reading for that day and will also address the online discussion board activity. Our discussions are collaborative and ranging. Because of the limited size of our discussions, all students should prepare to contribute organically at least once during live discussion, whether that be a comment about the asynchronous activities, a critical inquiry about the readings and media, or a follow-up to a classmate's point or question. These contributions can also happen in small Zoom breakout rooms, which feature in nearly every discussion. The other half of your evaluation of participation (10%) occurs here.

- **Office Hours: OPTIONAL**

Office hours will be held on Zoom, M/W, 3:00pm – 4:00pm, and by appointment.

- **Overall Attendance Expectations:** Everyone can miss three classes, either asynchronous or Zoom discussion, unexcused, without worrying about any impact on your grade. However, if you miss a several weeks of classes, we'll have to talk about ways to get back on track. Since this is a discussion-intensive course, your overall participation evaluation can be impacted by absences exceeding three. For our live discussions, please show up on time.

COURSE MATERIALS AND TECHNOLOGIES

Textbooks

Required

- Black, Joseph (ed.), et al. *The Broadview Anthology of British Literature: Concise Volume B – Third Edition*. Peterborough: Broadview Press, 2019. ISBN: 9781554814374.
- Handouts as needed. Please find handouts under the “Modules” area of our Carmen page.

Course technology

Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7. OSU Mansfield also has a BuckeyeBar in Bromfield Library to help you with tech problems. For an appointment, visit <https://go.osu.edu/BBarMans>.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Recording a slide presentation with audio narration (go.osu.edu/video-assignment-guide)
- Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you can always connect to Carmen, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

GRADING AND FACULTY RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
Participation	20 (10% asynch activities / 10% live Zoom discussion)
Google Docs Close Reading	15

Midterm	20
Medium Paper	25
Design My Lecture Assignment	20
Total	100

See course schedule below for due dates.

Descriptions of major course assignments

Please submit all assignments as an attachment via email: kantor.41@osu.edu. The midterm and medium paper should be saved as and MSWord .doc using twelve-point Times New Roman font, one-inch margins, double-spacing, and page numbers. Also, please include a full header for your papers: your name, my name, the class mnemonic (2202), and the date. The Google Doc and Lecture assignment should be submitted as a link (or series of links) to kantor.41@osu.edu.

[Google Docs Close Reading]

Description: A group-based critical analysis of one piece of literature from the first three weeks of class. The assignment asks you to collaborate with pre-assigned classmates on a close-reading of a single text of your choosing. Each member is responsible for a shorter, 500-word analysis of a selection of that text as it relates to one of the themes in our lecture unit on “Romanticism,” and a vibrant exchange with other partners in the comment area about the very specific textual features of this selection. Close-reading—the hallmark of our discipline—has always been a discursive, collective endeavor; this assignment allows you to engage that process formally. Students should expect about six total hours of work on the close reading assignment.

Academic integrity and collaboration: This assignment requires no outside sources. Students must abide by all university guidelines for academic integrity.

[Midterm]

Description: A take-home, open-book, open-note midterm. The test features three short-answer questions, and one long-answer question. The exam assesses your ability to recall class content and perform careful linguistic analysis that has been contextualized by the readings, lectures, and class-discussions. The midterm is far more concerned with your application of certain structures of evaluation (close-reading, ethical reflection, cross-cultural comparison) than it is with memorization. The best midterms demonstrate an informed awareness of the texts and contexts as well as the ability to analyze form in a steady, clear manner. The midterm is intended to be taken in 100 minutes.

Academic integrity and collaboration: This assignment requires no outside sources. Students must abide by all university guidelines for academic integrity. They agree to time-themselves and use class texts and notes only during the exam.

[Medium Paper]

Description: An approximately 1,500-word paper on one text from the second half of the semester. Students will devise an argument rooted in close-reading and contexts derived from class discussions and lectures. Once again, this argument will balance student’s awareness of cultural differences across the burgeoning British empire and various historical contexts (for instance, the changing generational conceptions of war against “others”) with their ability to methodically analyze the form of media that they choose (in this case, perhaps, Wilfred Owens’s WWI poem “Strange Meeting.”) Students should expect about twelve total hours of work on the paper, including outlining and revision.

Academic integrity and collaboration: This assignment requires no outside sources. Students must abide by all university guidelines for academic integrity.

[Design My Lecture Assignment]

Description: In lieu of a final exam, this assignment— a group-based creative collaboration— asks students to design a video lecture for a future period of Anglophone literature, based on their informed engagement with the previous 200 years of literary history. One of the best ways to learn something is to teach it. With this in mind, students will be asked to become the instructor on the current literary and media period in which we’re living, with reference to new literature, film, and television across all spaces that could be considered—or that were once considered—British. Together with your original, pre-assigned groups, each student will develop one 3-5 minute video on a thematic portion of this new period (for example, “Multicultural Representation in New British TV”), and synthesize each theme through a collective 3-5 minute timeline that references historical and social contexts of the media they choose.

Academic integrity and collaboration: This assignment requires no outside sources. Students must abide by all university guidelines for academic integrity.

Late assignments

To avoid late work due to technical problems, always backup your work using a portable drive or a live storage service such as OneDrive. I provide short extensions if you contact me within five days of the assignment’s due date and have provided a good reason (read: not too much work in other classes, extracurricular events, etc.). I will not provide extensions for requests that are made outside of this window.

If you have made little to no effort to contact me or have no tenable excuse, I will deduct points. For every three days the assignment is overdue, I will deduct a letter grade, or 10% (and 3% for one day, 6% for two days, etc.). Hence, an ‘A’ (95%) turned in one week late

receives a C (74%). There is no grade “floor.” If you submit an assignment two weeks late, you start with a 58%.

Grading scale

93+ : A
 90-2: A-
 88-9: B+
 83-7: B
 80-2: B-
 78-9: C+
 73-7: C
 70-2: C-
 68-9: D+
 63-7: D
 62-: E

Instructor feedback and response time

Here is a list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

- **Grading and feedback:** For large assignments, you can generally expect feedback within **7 days**.
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.
- **Discussion board:** I will check and reply to activities in the discussion boards within **24 hours of the class completion date**.

OTHER COURSE POLICIES

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** Although discussion activity posts are not formal papers, please employ good grammar, spelling, and punctuation. An engaged, conversational tone is fine. For papers, please formalize your tone and style, while maintaining the other rhetorical strategies outlined above.

- **Tone and civility:** When commenting in discussion boards or over Zoom, please remain respectful and kind. It's fine, and oftentimes helpful, to disagree with someone. But do not be rude.
- **Citing your sources:** If you have citation questions, consult the definitive MLA style guide hosted by Purdue's OWL (<https://owl.english.purdue.edu/owl/resource/747/02/>), or talk to me. Best rule: if there is any doubt whether something should be cited, err on the side of caution and cite it.
- **Backing up your work:** I recommend composing your posts in a word processor app, and then copying into Carmen discussion. Avoid losing your posts!

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Student Services and Advising

Schedule and appointment with your academic adviser with OnCourse: <https://buckeyes.campus.eab.com/>. Contact our advising office at 419-755-4317.

Don't hesitate to visit the excellent Conard Learning Center—especially the writing center—for further academic support, please contact our counseling service at 419-529-9941.

Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land. More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, please take advantage of healthcare services through New Directions Team at 419-529-9941 or 888-805-1561. You can reach an on-call counselor when CCS is closed at 614-292-5766.

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The University strives to make all learning experiences as accessible as possible. In light of the pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

The Office of Disability Services (ODS) is in Ovalwood 279 and is open from 7:30 a.m. - 4:30p.m. Contact Michelle McGregor to make an appointment: mcgregor.40@osu.edu (419-755-4304).

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video

- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates. Assignments from the Broadview Anthology are listed as “B” and include the author, the author’s dates, title, and page number (i.e. “B 183-5”). Note that the following assignments are subject to change and that you are responsible for all these changes. If you think you may have missed a change in the syllabus, please contact a classmate to fill you in. There is a helpful classroom messenger app available on CARMEN.

Units: **Romanticism**, the Victorian Era, **Modernism**, Postmodernism

Week	Dates	Topics, Readings, Assignments, Deadlines
1	8/23	What counts as literature; the history of one word; course policies and expectations
2	8/28, 8/30	<p><u>Mary Prince (1788-1833)</u> <i>The History of Mary Prince</i> (B 382-98 or Handout)</p> <p><u>Phillis Wheatley (1753-84)</u> “On Being Brought From Africa to America” (Handout)</p> <p><u>Various Writers</u> Slavery and Its Abolition (B 399-408, 416-7 [images], 425-34)</p>
3	9/6	<p><u>William Wordsworth (1770-1850)</u> “Lines Composed a Few Miles Above Tintern Abbey” (B 183-5)</p>
4	9/11, 9/13	<p><u>Dorothy Wordsworth (1771-1855)</u> “Grasmere—A Fragment” (B 276-7)</p> <p><u>Robert Wedderburn (1762-1835)</u> Selections from “The Axe Laid to Root” (Handout)</p> <p><u>Juan Francisco Manzano (1797-1854)</u> “To Cuba” (Handout)</p>
5	9/18, 9/20	<p>GOOGLE DOC ASSIGNMENT DUE</p> <p><u>George Gordon, Lord Byron (1788-1824)</u> Selections on The Byronic Hero (B 450-60)</p> <p><u>Percy Bysshe Shelley (1792-1822)</u> “Ozymandias” (B 470)</p>

Week	Dates	Topics, Readings, Assignments, Deadlines
6	9/25, 9/27	<p><u>Alfred Lord Tennyson</u> (1809-92) "Ulysses" (B 830-1)</p> <p><u>Robert Browning</u> (1812-89) "My Last Duchess" (B 912)</p>
7	10/2, 10/4	<p><u>Augusta Webster</u> (1837-94) "A Castaway" (Handout)</p> <p><u>Christina Rossetti</u> (1830-94) "An Apple Gathering" (B 1058-9), "No, Thank You, John" (B 1060)</p>
8	10/9, 10/11	<p><u>Robert Louis Stevenson</u> (1850-94) <i>Strange Case of Dr Jekyll and Mr Hyde</i> (B 1120-56)</p>
9	10/16, 10/18	<p>MIDTERM DUE</p> <p><u>Various</u> The New Art of Photography (B 960-87)</p> <p><u>Wilfred Owen</u> (1893-1918) "Strange Meeting" (B 1348-9); "Dulce Et Decorum Est" (B 1350)</p>
10	10/23, 10/25	<p><u>W.B. Yeats</u> (1865-1939) "The Second Coming" (B 1378), "Leda and the Swan" (B 1378)</p> <p>NO READING Ask me anything! Come to class with questions about the literature and culture in this class, or other inquiries about studying lit.</p>
11	10/30, 11/1	<p><u>Katherine Mansfield</u> (1888-1923) "The Garden Party" (B 1504-12)</p> <p><u>Charlie Chaplin</u> (1889-1977) <i>City Lights</i></p>
12	11/6, 11/8	<p>MEDIUM PAPER DUE</p> <p><u>Stevie Smith</u> (1902-71) "Mother, Among the Dustbins" (B 1580), "The River God" (B 1580-1), "The Blue from Heaven" (B 1581-2)</p> <p><u>Philip Larkin</u> (1922-85) "Annus Mirabilis" (B 1682), "High Windows" (B 1682-3), "This Be the Verse" (B 1683)</p> <p><u>John Cleese</u> (1939-) and <u>Graham Chapman</u> (1941-89) From <i>Monty Python's Flying Circus</i> (B 1735-40)</p>

Week	Dates	Topics, Readings, Assignments, Deadlines
13	11/13, 11/15	<p><u>Martin Amis</u> (1949-) From <i>Money</i> (Handout)</p> <p><u>Simon Armitage</u> (1963-) “The English” (B 1830-1), “Poundland” (B 1831-2)</p>
14	11/27, 11/29	<p><u>Christopher Nolan</u> (1970-) <i>Memento</i></p> <p><u>Zadie Smith</u> (1975-) “The Waiter’s Wife” (B 1786-94)</p>
15	12/4, 12/6	<p><u>Phoebe Waller-Bridge</u> (1985-) <i>Fleabag – Season 2</i></p> <p>Course recap and q&a</p>
FINALS WEEK	12/11	DESIGN MY LECTURE ASSIGNMENT DUE AT 9:35AM

English 2202–British Literature: 1800–Present

Given the title of this course, its description should be simple. Presumably, “British Literature, 1800–Present” will be a survey of a range of literary texts produced in the last two centuries by writers hailing from a single island in the Atlantic Ocean. Push a little, however, and the title starts to provoke questions. What is Britain, anyway? Does it only include official



countries, or can it encompass slave colonies, former political spheres of influence, and regions that have reacted to—and been permeated by—English culture? And what exactly is “literature?” Literature might mean printed words that have achieved prestige through sustained, oftentimes tiered, evaluation. But the term could also apply to broader media; it could include things such as images, important sociopolitical pamphlets, and cult films that have yet to achieve esteem. Finally, “1800–Present” is an illusory description. While the term implies the uninterrupted development of literature across two centuries, it also obscures major aesthetic and cultural breaks characterized by different historical perspectives, which may include nostalgia, apocalyptic prophecy, traditionalism, and utopianism.

Approaching literature through critical discussion, roleplaying, multi-media activities, and writing exercises, this survey asks you to develop above all the kind of close attention to language found in the previous paragraph: how do small, seemingly insignificant details in a text resonate with meaning? In order to give you a strong basis for upcoming literature classes, the course is broken up into four literary periods and a coda. We start with “Romanticism,” an era typified by writing on sociopolitical liberation, the moral value of nature, and the power of art. Romantic writers established the literary norms of the modern western world, even as they benefitted from and worked against the blight of transatlantic slavery. “The Victorian Era” addresses the period around Queen Victoria’s reign, from 1832-1900. Here, we look at the development of the dramatic monologue—in which the poet adopts the voice of a specific historical or cultural figure—and, through our only novella, *Strange Case of Dr Jekyll and Mr Hyde*, consider the culture of social progress in an urbanizing and industrializing nation. “Modernism” concerns the literary movement that emerged during the first and second world wars. Highly experimental and sometimes apocalyptic in their outlook, Modernist writers confronted the “fracturing” of the social world by turning outward to the objects of everyday life, while “Postmodernism,” a literary period that reached its peak in the 1980s and 90s, could be characterized by the pastiche of different times and places, as well as a vacillation between absurdity and cool detachment. For our coda, we ask what follows Postmodernism; what trends in literature and culture are happening today? Incorporating the irony and absurdity of the previous period, new writers have also returned to the qualities of sincerity, the mixture of which we will discover in Phoebe Waller-Bridge’s award-winning TV series *Fleabag*.

Texts:

1. Black, Joseph (ed.), et al. *The Broadview Anthology of British Literature: Concise Volume B – Third Edition + Strange Case of Dr Jekyll and Mr Hyde*. Peterborough: Broadview Press, 2019. ISBN: 9781554814374 (Anthology only; *Strange Case of Dr Jekyll and Mr Hyde* will be bundled w/ text at bookstore; its standalone ISBN is 9781554810246).

2.) Handouts as needed.

Appx. Textbook Cost (7/22/2021): \$76.50

Grade Categories:

Participation	20%
Google Docs Close Reading.....	15%
Midterm.....	20%
Medium Paper.....	25%
Design My Lecture Assignment.....	20%

Course Category, Requirements, and General Outcomes:

This course fulfills a General Education: Diversity requirement, listed as “Global Studies and GE Literature.” This offering also fulfills the GE outcomes for literature: you will develop the ability to analyze literature through writing, open discussion, and interactive activities, and relate the readings to personal and social values held by various cultures.

Specific Learning Outcomes

At the completion of this course, students will be able to:

- 1) Demonstrate familiarity and facility with different genres—poetry, fiction, non-fiction prose, drama, images, and television.
- 2) Engage literary representations through creative prose and activities.
- 3) Describe and evaluate social and aesthetic concerns across different historical periods.
- 4) Demonstrate the ability to interpret art and literature through argument, and to support that argument strongly with evidence from the object under scrutiny.



Course Policies and Expectations

To prepare for discussion and written work, you must read the assignment in full. If it is a couple of short poems, don’t just read them once but two or three times. This is a requirement, not a suggestion. For lengthier poems or prose, you should revisit important sections and take notes on passages you want to engage in class. Expect about forty-five minutes of reading for this class every day of the week (not every night before class). Some nights will be shorter and some longer, but they even out in the end.

Evaluation: Papers, Midterm, and Final Project

You will have one group-based critical analysis and one medium paper. I will hand out individual assignment sheets for these assignments as needed. Adhere to the guidelines on those sheets unless we make changes as a class or discuss an alternative assignment individually. For the paper, use this paper format: twelve-point Times New Roman font with one-inch margins. Always double space. Include a full header for your papers: your name, my name, the class mnemonic (2202), and the date. Number your pages.

Take time to check your work for spelling, grammar, and content. (This means going beyond the feature on MSWord). Carefully revise all writing two or three times before submission, marking errors and making changes. It usually makes a huge difference in your grade.

You will also have a take-home midterm. The midterm will be comprehensive—covering all of the texts from the first half of the semester—and will consist of identification, short answer questions, and a short close-reading essay.

Your final assignment—“Design My Lecture”—is a multimedia project with three partners that involves critical analysis of our final texts. I do electronic submission of all work—you will turn in your assignments via email *not* CARMEN.

There is no final exam.

Participation and Classroom Etiquette

This is a discussion-based class: it will not work if you are uninterested or unwilling to talk about the material and engage with it energetically. Come to class instilled with the ideas you had during your reading hours or that we couldn't fit into the previous class. A good participation strategy is to make sure you have prepared at least one thing to contribute to each discussion, a comment or a question.

Here are some Zoom discussion guidelines. Please mute your mic when you're not speaking and use the “raise hand” button (and “lower hand,” after you've spoken). Employ appropriate, non-distracting backgrounds. Do not distribute our discussion link to those not in the class. And please be patient with everyone. This is a new teaching tech with which we're all experimenting in real time.

Participation does not mean just being in a seat. Strive for active classroom engagement—and there is such a thing as negative participation. We all know what this means: texting, dozing, chatting in person or over the phone, eating crunchy foods, generally zoning out, etc. Devote eighty minutes to positive participation.

Turn off your cell phone.

If you are using an electronic device to participate, please devote your attention to the course material/discussion and avoid distraction. It's only 80 minutes—less if we accomplish our discussion goals as a group.

In traditional semesters, I use a liberal absence policy. Everyone could miss two classes, a full week of class unexcused, without worrying about any impact it had on your grade. However, this semester, I am especially sensitive to health-based excuses and other issues caused by the public health crisis; we have a responsibility to protect each other's wellbeing. I am going to take attendance for synchronous and asynchronous classes, but I will give everyone an extra unexcused absence (three total) and moderate participation penalties due to absences. However, if you miss a several weeks of classes, we'll have to talk about ways to get you back on track. For our live discussions, please show up on time.

If you're absent from class, it is your responsibility to find notes for that day. Please contact a classmate to fill you in. I'm more than happy to answer questions about our discussion, or even to continue it outside of class. But I'm very hesitant to recap the day's events.

If you are feeling ill, it is extremely important that you *do not come to class*. Please write me a short email before class if you're not well enough to attend. Unfortunately, if I receive your email after class begins, you will not be excused. Bottom line: don't sacrifice your health for participation.

Disability, Academic Support, and Title IX

If you have a documented disability and have registered with the Office of Disability Services, you will be appropriately accommodated. Please inform me as soon as possible of your needs. The Office of Disability Services (ODS) is located in Ovalwood 279 and is open from 7:30 a.m. - 4:30p.m. Contact Michelle McGregor to make an appointment: mcgregor.40@osu.edu (419-755-4304).

Don't hesitate to visit the excellent Conard Learning Center and for further academic and personal support in challenging circumstances, please contact our counseling service (419-529-9941).

Harassment and/or violence based on sex and gender is a Title IX offense. If you or someone you know has been harassed or assaulted, please find resources at <http://www.titleix.osu.edu/>.

Late Work

To avoid late work due to technical problems, always backup your work using a portable drive or a live storage service such as OneDrive. I provide short extensions if you contact me within five days of the assignment's due date and have provided a good reason (read: not too much work in other classes, extracurricular events, etc.). I will not provide extensions for requests that are made outside of this window.

If it is clear that you have made little to no effort to contact me or have no tenable excuse, I will deduct points. For every three days the assignment is overdue, I will deduct a letter grade, or 10% (and 3% for one day, 6% for two days, etc.). Hence, an 'A' (95%) turned in one week late receives a C (74%). There is no grade "floor." If you submit an assignment two weeks late, you start with a 58%.

Intellectual Honesty

I always encourage discussion of ideas outside of class, but—with the exception of group assignments—written work must be entirely your own.

Although there is no research component in this course, you will cite primary texts frequently. If you have citation questions, consult the definitive MLA style guide hosted by Purdue's OWL (<https://owl.english.purdue.edu/owl/resource/747/02/>), or talk to me. Best rule: if there is any doubt whether something should be cited, err on the side of caution and cite it.

Intentional plagiarism, which is deliberately passing off another entity's words or ideas as your own, is entirely prohibited and discreditable. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct, which includes all forms of student academic misconduct wherever committed, illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. We must report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For more information, please see the

Code of Student Conduct: <https://trustees.osu.edu/assets/files/RuleBook/CodeStudentConduct.pdf>. Finally, recall that you are operating under the auspices of academic honor, even if you don't formalize it in writing.

Grades

Remember: grades are earned, not assigned. This means that I don't discuss them arbitrarily. However, I would love to discuss the contents of the course and how you can improve writing and thinking about literature. (Thanks for reading syllabus carefully! Write to me, introduce yourself, and tell me what you enjoyed about a favorite book, film, or show from the last year, and you'll get a 3% bonus on the group Google doc!).

If we have to address grades directly, make sure you are framing your concern positively and proactively.

Office Hours and Contact

I will hold office hours online, Tuesday and Thursday from 3:00-4:00pm. Feel free to come talk with me about the reading, your assignments, or other conundrums. If you want to review a paper, be prepared to lead our discussion and talk about specific issues. If you want to informally discuss readings or chat about collegiate/academic life, no such specificity is necessary. I highly recommend that you stop by at least once this semester.

My email address is kantor.41@osu.edu. I try to respond to emails promptly. Please give me at least a day to turn them around.

Assignment Schedule

The schedule refers to readings that need to be done *for that day* (not for the following class—as homework). Assignments from the Broadview Anthology are listed as “B” and include the author, the author's dates, title, and page number. Note that the following assignments are subject to change and that you are responsible for all of these changes. If you think you may have missed a change in the syllabus, please contact a classmate to fill you in. There is a helpful classroom messenger app available on CARMEN.

W, 8/25

Introduction

What counts as literature; the history of one word; course policies and expectations

Romanticism

M, 8/30

Mary Prince (1788-1833)

From *The History of Mary Prince* (B 382-98 or Handout)

Phillis Wheatley (1753-84)

“On Being Brought From Africa to America” (Handout)

W, 9/1

Various Writers

Slavery and Its Abolition (B 399-408, 416-7 [images], 425-34)

W, 9/8

William Wordsworth (1770-1850)

“Lines Composed a Few Miles Above Tintern Abbey” (B 183-5)

M, 9/13

Dorothy Wordsworth (1771-1855) “Grasmere—A Fragment” (B 276-7)

W, 9/15

Robert Wedderburn (1762-1835) Selections from “The Axe Laid to Root” (Handout)
Juan Francisco Manzano (1797-1854) “To Cuba” (Handout)

M, 9/20

George Gordon, Lord Byron (1788-1824) Selections on The Byronic Hero (B 450-60)

W, 9/22

Percy Bysshe Shelley (1792-1822) “Ozymandias” (B 470)

The Victorian Era

M, 9/27

GOOGLE DOC ASSIGNMENT DUE

Alfred Lord Tennyson (1809-92) “Ulysses” (B 830-1)

W, 9/29

Robert Browning (1812-89) “My Last Duchess” (B 912)

M, 10/4

Augusta Webster (1837-94) “A Castaway” (Handout)

W, 10/6

Christina Rossetti (1830-94) “An Apple Gathering” (B 1058-9), “No, Thank You, John” (B 1060)

M, 10/11

Robert Louis Stevenson (1850-94) *Strange Case of Dr Jekyll and Mr Hyde* (31-69)

W, 10/13

Robert Louis Stevenson *Strange Case of Dr Jekyll and Mr Hyde* (69-Finish)

M, 10/18

MIDTERM DUE

Various The New Art of Photography (B 960-87)

Modernism

W, 10/20

Wilfred Owen (1893-1918) “Strange Meeting” (B 1348-9); “Dulce Et Decorum Est” (B 1350)

M, 10/25

W.B. Yeats (1865-1939)

“The Second Coming” (B 1378), “Leda and the Swan” (B 1378)

W, 10/27

NO READING

Ask me anything! Come to class with questions about the literature and culture in this class, or other inquiries about studying lit.

M, 11/1

Katherine Mansfield (1888-1923)

“The Garden Party” (B 1504-12)

W, 11/3

Charlie Chaplin (1889-1977)

City Lights

M, 11/8

Stevie Smith (1902-71)

“Mother, Among the Dustbins” (B 1580), “The River God” (B 1580-1), “The Blue from Heaven” (B 1581-2)

Postmodernism

W, 11/10

MEDIUM PAPER DUE

Philip Larkin (1922-85)

“Annus Mirabilis” (B 1682), High Windows (B 1682-3), “This Be the Verse” (B 1683)

John Cleese (1939-) and Graham Chapman (1941-89) From *Monty Python’s Flying Circus* (B 1735-40)

M, 11/15

Martin Amis (1949-)

From *Money* (Handout)

W, 11/17

Simon Armitage (1963-)

“The English” (B 1830-1), “Poundland” (B 1831-2)

M, 11/29

Christopher Nolan (1970-)

Memento

Coda: After Postmodernism/The New Sincerity

W, 12/1

Zadie Smith (1975-)

“The Waiter’s Wife” (B 1786-94)

M, 12/6

Phoebe Waller-Bridge (1985-)

Fleabag – Season 2

W, 12/8

Phoebe Waller-Bridge

Fleabag – Season 2

Course recap and q&a

M, 12/14

DESIGN MY LECTURE ASSIGNMENT DUE AT 11:45AM

Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences

Course Number and Title:

Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. For more on use of [Carmen: Common Sense Best Practices](#).

A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

Syllabus

Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

Syllabus is consistent and is easy to understand from the student perspective.

Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.

If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional):

Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

Regular instructor communications with the class via announcements or weekly check-ins.

Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.

- Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above):

Delivery Well-Suited to DL/DH Environment

Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).

- The tools used in the course support the learning outcomes and competencies.
- Course tools promote learner engagement and active learning.
- Technologies required in the course are current and readily obtainable.
- Links are provided to privacy policies for all external tools required in the course.

Additional technology comments (optional):

Which components of this course are planned for synchronous delivery and which for asynchronous delivery? (For DH, address what is planned for in-person meetings as well.)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning (optional):

Workload Estimation

For more information about calculating online instruction time: [ODEE Credit Hour Estimation](#).

- Course credit hours align with estimated average weekly time to complete the course successfully.
- Course includes direct (equivalent of “in-class”) and indirect (equivalent of “out-of-class”) instruction at a ratio of about 1:2.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate:

- In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

Accessibility

For more information or a further conversation, contact the [accessibility coordinator](#) for the College of Arts and Sciences. For tools and training on accessibility: [Digital Accessibility Services](#).

- Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.
- Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

Additional comments (optional):

Academic Integrity

For more information: [Academic Integrity](#).

- The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:
- Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

Frequent, Varied Assignments/Assessments

For more information: [Designing Assessments for Students](#).

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

- Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.
- Variety of assignment formats to provide students with multiple means of demonstrating learning.
- Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course (or select methods above):

Community Building

For more information: [Student Interaction Online](#).

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- Opportunities for students to interact academically with classmates through regular class discussion or group assignments.
- Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.
- Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above):

Transparency and Metacognitive Explanations

For more information: [Supporting Student Learning](#).

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- Instructor explanations about the learning goals and overall design or organization of the course.
- Context or rationale to explain the purpose and relevance of major tasks and assignments.

- Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.
- Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.
- Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.
- Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

Additional Considerations

Comment on any other aspects of the online delivery not addressed above (optional):

Syllabus and cover sheet reviewed by _____ on _____

Reviewer Comments:

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.