General Information

Course Bulletin Listing/Subject Area	German
Fiscal Unit/Academic Org	Germanic Languages & Lit - D0547
College/Academic Group	Humanities
Level/Career	Undergraduate
Course Number/Catalog	4252
Course Title	Masterpieces of German Literature
Transcript Abbreviation	Mstrpcs of Ger Lit
Course Description	Social and intellectual forces in Central Europe as reflected in German literature from the Enlightenment to the present. Taught in English.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 7 Week, 12 Week (May + Summer)
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	none
Exclusions	

Cross-Listings

Cross-Listings	

Subject/CIP Code

Subject/CIP Code	16.0501
Subsidy Level	General Studies Course
Intended Rank	Sophomore, Junior, Senior

Quarters to Semesters

Quarters to Semesters	Semester equivalent of a quarter course (e.g., a 5 credit hour course under quarters which becomes a 3 credit hour course under semesters)
List the number and title of current course being converted	German 261-German Classics in Translation German 262-Modern German Literature in Translation

Requirement/Elective Designation

General Education course:

Literature

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
- Understanding of major literary and historical developments in the modern period
- Critical reading and analysis of texts
- Clear, cogent and persuasive presentation of complex ideas in speaking and writing

Content Topic List
- Eighteenth-Century Enlightenment and Emancipation (G.E. Lessing, Nathan the Wise)
- Bourgeois Culture and Romantic Anti-Capitalism (J.W. Goethe, The Sufferings of Young Werther)
- Romanticism and Technology (E.T.A. Hoffmann, The Sandman)
- The Young Germans: Political Exile and Revolution 1830-48 (Heinrich Heine, Germany: A Winter's Tale)
- Critical Realism and Naturalism: Women and the Family (Theodor Fontane, Effi Briest (excerpts))
- Fin-de-Siècle, Stylistic Pluralism, Impressionism: Masculinity and Homosexuality (Thomas Mann, Death in Venice)
- Surrealism and Expressionism in Central Europe: Modernity and Alienation (Franz Kafka, The Metamorphosis)
- Weimar Culture and Economic-Political Crisis (Alfred Döblin, Berlin Alexanderplatz (excerpts))
- Modernism and Realism: Antifascism and the Landscape of Political Exile 1933-45 (Anna Seghers, The Seventh Cross (excerpts))
- Epic Theater: Intellectual Responsibility and Science in the 1940s (Bertolt Brecht, Life of Galileo)
- German Guilt, the Holocaust and the Trauma of War (Heinrich Böll, Where Were You, Adam?)
- Youth Culture and the Impact of National Socialism (Günter Grass, Cat and Mouse)
- Literature in the Nuclear Age: Technology and the Environment (Christa Wolf, Accident: A Day's News)
- Approaches to Mourning and Memory: Writing History and the German Past (W.G. Sebald, Austerlitz (excerpts))

Attachments
- 4252GERationale (3)[1].docx: GE Rationale

  (GEC Model Curriculum Compliance Stmt. Owner: Grotans,Anna Anita)
- assessment_plan_German4252[1].docx: GE Assessment

  (GEC Course Assessment Plan. Owner: Grotans,Anna Anita)
- GLL 400-level Masterpieces in German Literature.docx: Syllabus

  (Syllabus. Owner: Grotans,Anna Anita)

Comments
- German 262 is not currently a GEC course. Please submit a GE proposal or remove GE indicator *(by Meyers,Catherine Anne on 04/05/2011 05:01 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Taleghani-Nikazm,Carmen	03/11/2011 01:40 PM	Submitted for Approval
Approved	Grotans,Anna Anita	03/11/2011 01:41 PM	Unit Approval
Approved	Williams,Valarie Lucille	04/05/2011 10:04 AM	College Approval
Revision Requested	Meyers,Catherine Anne	04/05/2011 05:01 PM	ASCCAO Approval
Submitted	Grotans,Anna Anita	06/21/2011 02:12 PM	Submitted for Approval
Approved	Grotans,Anna Anita	06/21/2011 02:12 PM	Unit Approval
Approved	Williams,Valarie Lucille	01/24/2012 10:03 AM	College Approval
Pending Approval	Nolen,Dawn Jenkins,Mary Ellen Bigler Meyers,Catherine Anne Vankeerbergen,Bernadette Chantal Hogle,Danielle Nicole Hanlin,Deborah Kay	01/24/2012 10:03 AM	ASCCAO Approval

German 4252: Masterpieces of German Literature in Translation

Instructor: TBA
Email: XXX@osu.edu
Phone: (614) XXX-XXXX
Office: XXX Hagerty Hall

Time: TBA
Location: TBA
Course number: TBA
Office Hours: TBA

3 Credit hours; Taught in English; a knowledge of German is not required.

This course fulfills GE Categories:
2. Breadth C. Arts and Humanities (1) Literature

GE Expected Learning Outcomes

Goals:
Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:
1. Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.
3. Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.

Category (1) Literature Expected Learning Outcomes:
1. Students learn to analyze, appreciate, and interpret significant literary works.
2. Through reading, discussing, and writing about literature, students learn to understand and evaluate the personal and social values of their own and other cultures

German 4252 will satisfy the stated GE learning goals and objectives through

- ✓ critical reading, analysis and discussion of texts that have attained the status of masterpieces of German literature;
- ✓ course lectures and discussion of the major German literary, cultural and historical developments in the modern period
- ✓ written assignments of varying length and complexity that encourage deeper understanding of the course content and help students develop the ability to present complex ideas clearly, cogently and persuasively

Course Description

This course serves as an introduction to representative masterpieces in German-speaking literature from the 19th- and 20th-centuries. Students will 1) improve their proficiency in analyzing, interpreting, and critically evaluating literary texts with respect to their content, form, and historical contexts and 2) learn to understand and evaluate the personal and social values thematized therein from the perspective of historical and cultural distance as well as from a modern perspective relevant to their own lives, experiences and culture.

The focus of the analyses and discussions will lie on the conceptualization and representation of the changing relationships between the individual and society in the modern world. We begin with the foundational concepts of German Enlightenment and move through the nineteenth-

century touching upon milestone events and topics such as Romanticism, anti-capitalism and technology, political exile and revolution, critical realism and naturalism in relation to women and the family. Sample topics from the 20th-century include masculinity and homosexuality in the fin-de-siècle, modernity and alienation, political and economic crisis between the wars, anti-fascism and the landscape of political exile, intellectual responsibility and science post 1945, German guilt, the Holocaust and trauma of the war, literature in the nuclear age and the role of memory and the German past.

Students will critically reflect on and discuss the readings and other course materials from a theoretical and interdisciplinary, historical and contemporary perspective by participating in whole-class and small-group discussions and student-directed activities such as moderating the ensuing discussions, engaging in bi-weekly written assignments in various formats, (e.g., written answers to reading questions, short reaction statements, online Carmen discussion on a particular topic or theme) as well as a final written paper. The instructor's brief lectures will be held in an open, dialogic format, inviting students' questions and comments.

Course Materials:

All major assigned readings can be found in the course packet available for purchase through **Grade A Notes**, 22 East 17th Avenue, tel. (614) 299-9999. Additional background reading and links will be made available on *Carmen*. You will be responsible for bringing copies of the texts to be discussed to class.

Assessments and Grading:

bi-weekly homework assignments (6)	30%
participation in class discussions and activities	20%
term paper (5-7 pages, draft + rewrite)	20%
Final exam (short answer and essay questions)	30%

Grading Scale:

100-93 A	79–77 C+	
92–90 A-	76–73 C	
89–87 B+	72–70 C-	
86–83 B	69–67 D+	
82–80 B-	66–63 D	below 63 E

Course Policies:
Attendance Policy: The success of this course and the projected learning experience it seeks to provide depends strongly on the students' active participation in class. Therefore, regular attendance is expected and required. Students may miss no more than two class meetings without a valid excuse (religious holidays, illness, family or other emergency situations). Each additional unexcused absence will lower the overall class grade by a third of a grade. Please notify the instructor via email in advance if you need to miss a class. If you miss a class or need to hand in work late due to illness, emergency or military/jury duty, please provide appropriate documentation.

Written assignments/Major Assessments:

You will complete **6 bi-weekly written assignments** that are designed to help guide your reading and thinking about the topics and texts we will be discussing in class. All written assignments or discussion thread contributions will be due by 5:00 pm on the posted due date; no late work will be accepted without valid documentation (doctor's excuse, notification of jury duty, military duty, etc.) Weekly written assignments will be graded on a percentage scale.

Term Paper: You will write a 5-7 page paper on a topic of your choice relating to a work or works read and discussed in class. Your paper should show evidence of deep understanding, critical thinking and consideration of the social and historical context of the work, as well as a command of academic writing. We will observe the following schedule for your paper: by week 7, you should have discussed and received approval of your paper topic from your instructor; your first draft will be due in week 11; the final draft will be due during week 14. Your paper will be assessed using a rubric (see attached), and your grade on the paper will be an average of the grades on the first and final drafts.

The **final exam** (30%) will take into account the knowledge you acquired through written homework assignments, class discussions and lectures. It will consist of short answer and essay questions that will challenge you to synthesize the main ideas of the course readings, lectures and discussion and to evaluate them critically, taking into account their respective historical and cultural contexts as well as their particular discipline.

 Composition Policy:

Please take the time to read this statement about the composition policy for this course, which refers to any written assignment that is handed in for a grade (bi-weekly assignments and term paper).

- ✓ Out-of-class compositions should be neatly typed, double-spaced 12-point font Times new Roman, with 1.25-inch margins around, using the MLA guidelines.
- ✓ All written work submitted for a grade is expected to be handed in on time.
- ✓ All work you hand in for a grade, including homework, should be your own - unassisted by tutors, parents or friends. Handing in work that has been written by others or for which you have received outside assistance or handing in work that was performed in or for another course will be considered Academic Misconduct and will be referred to the University's Committee on Academic Misconduct for review.

Please guard against plagiarism:

- ✓ You should not use another person's exact words unless you put them into direct quotes and credit them with a citation.
- ✓ Paraphrases of someone else's words should be credited with a proper citation.
- ✓ You should not use someone else's ideas unless you give them credit in a citation.

Please do not put yourself or your instructor in the position of having to deal with an academic misconduct case. Remember: Honesty is the best policy.

Academic Integrity:
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 335-5-487). For additional information, see the Code of Student Conduct (http://studentlife.osu.edu/pdfs/csc_12-31-07.pdf). The webpage of the Committee on Academic Misconduct can be found at: http://oaa.osu.edu/coam.html

Disability Services:
Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue, telephone 292-3307, TDD 292-0901; http://ww.ods.ohio-state.edu/

Weekly Schedule of Topics and Major Assignments:

Wk1   Eighteenth-Century Enlightenment and Emancipation
       G.E. Lessing, *Nathan the Wise*

Wk2   Bourgeois Culture and Romantic Anti-Capitalism
       J.W. Goethe: *The Sufferings of Young Werther*
       Day 2: Bi-weekly Assignment 1 Due: reading questions

Wk3   Romanticism and Technology
       E.T.A. Hoffmann, *The Sandman*

Wk4   The Young Germans: Political Exile and Revolution 1830-48
       Heinrich Heine, *Germany: A Winter's Tale*
       Day 2: Bi-weekly Assignment 2 due: Discussion thread contribution and response to two classmates' contributions (Carmen)

Wk5   Critical Realism and Naturalism: Women and the Family
       Theodor Fontane, *Effi Briest* (excerpts)

Wk6   Fin-de-Siècle, Stylistic Pluralism, Impressionism: Masculinity and Homosexuality
       Thomas Mann, *Death in Venice*
       Day 2: Bi-Weekly assignment 3 due: one-page reaction paper

Wk7   Surrealism and Expressionism in Central Europe: Modernity and Alienation
       Franz Kafka, *The Metamorphosis*
       Day 2: Paper topics due for approval by instructor (Carmen discussion thread)

Wk8   Weimar Culture and Economic-Political Crisis
       Alfred Döblin, *Berlin Alexanderplatz* (excerpts)
       Day 2: Bi-Weekly assignment 4 due : online discussion questions (Carmen)

Wk9   Modernism and Realism: Antifascism and the Landscape of Political Exile 1933-45
       Anna Seghers, *The Seventh Cross* (excerpts)

Wk10   Epic Theater: Intellectual Responsibility and Science in the 1940s
       Bertolt Brecht, *Life of Galileo*
       Day 2: Bi-Weekly assignment 5 due: formulate 3 "important" questions to ask other students in class about week 9 or 10 readings; write your interpretation of a "good" answer for each

Wk11   German Guilt, the Holocaust and the Trauma of War
       Heinrich Böll, *Where Were You, Adam?*
       Day 2: First draft of paper due by 5:00 pm in Carmen dropbox

Wk 12   Youth Culture and the Impact of National Socialism
       Günter Grass, *Cat and Mouse*
       Day 2: Bi-Weekly assignment 6 due: World War to Cold War; diary entry of a GDR citizen.

Wk13   Literature in the Nuclear Age: Technology and the Environment
       Christa Wolf, *Accident: A Day's News*

Wk14   Approaches to Mourning and Memory: Writing History and the German Past
       W.G. Sebald, *Austerlitz* (excerpts)

Day 1: final draft of paper due by 5:00 pm in Carmen dropbox

CRITICAL THINKING VALUE RUBRIC
for more information, please contact value@aacu.org

The VALUE rubrics were developed by teams of faculty experts representing colleges and universities across the United States through a process that examined many existing campus rubrics and related documents for each learning outcome and incorporated additional feedback from faculty. The rubrics articulate fundamental criteria for each learning outcome, with performance descriptors demonstrating progressively more sophisticated levels of attainment. The rubrics are intended for institutional-level use in evaluating and discussing student learning, not for grading. The core expectations articulated in all 15 of the VALUE rubrics can and should be translated into the language of individual campuses, disciplines, and even courses. The utility of the VALUE rubrics is to position learning at all undergraduate levels within a basic framework of expectations such that evidence of learning can by shared nationally through a common dialog and understanding of student success.

Definition

Critical thinking is a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.

Framing Language

This rubric is designed to be transdisciplinary, reflecting the recognition that success in all disciplines requires habits of inquiry and analysis that share common attributes. Further, research suggests that successful critical thinkers from all disciplines increasingly need to be able to apply those habits in various and changing situations encountered in all walks of life.

This rubric is designed for use with many different types of assignments and the suggestions here are not an exhaustive list of possibilities. Critical thinking can be demonstrated in assignments that require students to complete analyses of text, data, or issues. Assignments that cut across presentation mode might be especially useful in some fields. If insight into the process components of critical thinking (e.g., how information sources were evaluated regardless of whether they were included in the product) is important, assignments focused on student reflection might be especially illuminating.

Glossary
The definitions that follow were developed to clarify terms and concepts used in this rubric only.

- Ambiguity: Information that may be interpreted in more than one way.
- Assumptions: Ideas, conditions, or beliefs (often implicit or unstated) that are "taken for granted or accepted as true without proof." (quoted from www.dictionary.reference.com/browse/assumptions)
- Context: The historical, ethical. political, cultural, environmental, or circumstantial settings or conditions that influence and complicate the consideration of any issues, ideas, artifacts, and events.
- Literal meaning: Interpretation of information exactly as stated. For example, "she was green with envy" would be interpreted to mean that her skin was green.
- Metaphor: Information that is (intended to be) interpreted in a non-literal way. For example, "she was green with envy" is intended to convey an intensity of emotion, not a skin color.

CRITICAL THINKING VALUE RUBRIC

for more information, please contact value@aacu.org

Association of American Colleges and Universities

Definition

Critical thinking is a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.

Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.

	Capstone	Milestones		Benchmark
	4	3	2	1
Explanation of issues	Issue/problem to be considered critically is stated clearly and described comprehensively, delivering all relevant information necessary for full understanding.	Issue/problem to be considered critically is stated, described, and clarified so that understanding is not seriously impeded by omissions.	Issue/problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown.	Issue/problem to be considered critically is stated without clarification or description.
Evidence *Selecting and using information to investigate a point of view or conclusion*	Information is taken from source(s) with enough interpretation/evaluation to develop a comprehensive analysis or synthesis. Viewpoints of experts are questioned thoroughly.	Information is taken from source(s) with enough interpretation/evaluation to develop a coherent analysis or synthesis. Viewpoints of experts are subject to questioning.	Information is taken from source(s) with some interpretation/evaluation, but not enough to develop a coherent analysis or synthesis. Viewpoints of experts are taken as mostly fact, with little questioning.	Information is taken from source(s) without any interpretation/evaluation. Viewpoints of experts are taken as fact, without question.
Influence of context and assumptions	Thoroughly (systematically and methodically) analyzes own and others' assumptions and carefully evaluates the relevance of contexts when presenting a position.	Identifies own and others' assumptions and several relevant contexts when presenting a position.	Questions some assumptions. Identifies several relevant contexts when presenting a position. May be more aware of others' assumptions than one's own (or vice versa).	Shows an emerging awareness of present assumptions (sometimes labels assertions as assumptions). Begins to identify some contexts when presenting a position.
Student's position (perspective, thesis/hypothesis)	Specific position (perspective, thesis/hypothesis) is imaginative, taking into account the complexities of an issue. Limits of position (perspective, thesis/hypothesis) are acknowledged. Others' points of view are synthesized within position (perspective, thesis/hypothesis).	Specific position (perspective, thesis/hypothesis) takes into account the complexities of an issue. Others' points of view are acknowledged within position (perspective, thesis/hypothesis).	Specific position (perspective, thesis/hypothesis) acknowledges different sides of an issue.	Specific position (perspective, thesis/hypothesis) is stated, but is simplistic and obvious.
Conclusions and related outcomes (implications and consequences)	Conclusions and related outcomes (consequences and implications) are logical and reflect student's informed evaluation and ability to place evidence and perspectives discussed in priority order.	Conclusion is logically tied to a range of information, including opposing viewpoints; related outcomes (consequences and implications) are identified clearly.	Conclusion is logically tied to information (because information is chosen to fit the desired conclusion); some related outcomes (consequences and implications) are identified clearly.	Conclusion is inconsistently tied to some of the information discussed; related outcomes (consequences and implications) are oversimplified.

WRITTEN COMMUNICATION VALUE RUBRIC

for more information, please contact value@aacu.org

The VALUE rubrics were developed by teams of faculty experts representing colleges and universities across the United States through a process that examined many existing campus rubrics and related documents for each learning outcome and incorporated additional feedback from faculty. The rubrics articulate fundamental criteria for each learning outcome, with performance descriptors demonstrating progressively more sophisticated levels of attainment. The rubrics are intended for institutional-level use in evaluating and discussing student learning, not for grading. The core expectations articulated in all 15 of the VALUE rubrics can and should be translated into the language of individual campuses, disciplines, and even courses. The utility of the VALUE rubrics is to position learning at all undergraduate levels within a basic framework of expectations such that evidence of learning can by shared nationally through a common dialog and understanding of student success.

Definition

Written communication is the development and expression of ideas in writing. Written communication involves learning to work in many genres and styles. It can involve working with many different writing technologies, and mixing texts, data, and images. Written communication abilities develop through iterative experiences across the curriculum.

Framing Language

This writing rubric is designed for use in a wide variety of educational institutions. The most clear finding to emerge from decades of research on writing assessment is that the best writing assessments are locally determined and sensitive to local context and mission. Users of this rubric should, in the end, consider making adaptations and additions that clearly link the language of the rubric to individual campus contexts.

This rubric focuses assessment on how specific written work samples or collectios of work respond to specific contexts. The central question guiding the rubric is "How well does writing respond to the needs of audience(s) for the work?" In focusing on this question the rubric does not attend to other aspects of writing that are equally important: issues of writing process, writing strategies, writers' fluency with different modes of textual production or publication, or writer's growing engagement with writing and disciplinarity through the process of writing.

Evaluators using this rubric must have information about the assignments or purposes for writing guiding writers' work. Also recommended is including reflective work samples of collections of work that address such questions as: What decisions did the writer make about audience, purpose, and genre as s/he compiled the work in the portfolio? How are those choices evident in the writing -- in the content, organization and structure, reasoning, evidence, mechanical and surface conventions, and citational systems used in the writing? This will enable evaluators to have a clear sense of how writers understand the assignments and take it into consideration as they evaluate

The first section of this rubric addresses the context and purpose for writing. A work sample or collections of work can convey the context and purpose for the writing tasks it showcases by including the writing assignments associated with work samples. But writers may also convey the context and purpose for their writing within the texts. It is important for faculty and institutions to include directions for students about how they should represent their writing contexts and purposes.

Faculty interested in the research on writing assessment that has guided our work here can consult the National Council of Teachers of English/Council of Writing Program Administrators' White Paper on Writing Assessment (2008; www.wpacouncil.org/whitepaper) and the Conference on College Composition and Communication's Writing Assessment: A Position Statement (2008; www.ncte.org/cccc/resources/positions/123784.htm)

Glossary
The definitions that follow were developed to clarify terms and concepts used in this rubric only.

- Content Development: The ways in which the text explores and represents its topic in relation to its audience and purpose.
- Context of and purpose for writing: The context of writing is the situation surrounding a text: who is reading it? who is writing it? Under what circumstances will the text be shared or circulated? What social or political factors might affect how the text is composed or interpreted? The purpose for writing is the writer's intended effect on an audience. Writers might want to persuade or inform; they might want to report or summarize information; they might want to work through complexity or confusion; they might want to argue with other writers, or connect with other writers; they might want to convey urgency or amuse; they might write for themselves or for an assignment or to remember.
- Disciplinary conventions: Formal and informal rules that constitute what is seen generally as appropriate within different academic fields, e.g. introductory strategies, use of passive voice or first person point of view, expectations for thesis or hypothesis, expectations for kinds of evidence and support that are appropriate to the task at hand, use of primary and secondary sources to provide evidence and support arguments and to document critical perspectives on the topic. Writers will incorporate sources according to disciplinary and genre conventions, according to the writer's purpose for the text. Through increasingly sophisticated use of sources, writers develop an ability to differentiate between their own ideas and the ideas of others, credit and build upon work already accomplished in the field or issue they are addressing, and provide meaningful examples to readers.
- Evidence: Source material that is used to extend, in purposeful ways, writers' ideas in a text.
- Genre conventions: Formal and informal rules for particular kinds of texts and/or media that guide formatting, organization, and stylistic choices, e.g. lab reports, academic papers, poetry, webpages, or personal essays.
- Sources: Texts (written, oral, behavioral, visual, or other) that writers draw on as they work for a variety of purposes -- to extend, argue with, develop, define, or shape their ideas, for example.

WRITTEN COMMUNICATION VALUE RUBRIC

for more information, please contact value@aacu.org

Definition

Written communication is the development and expression of ideas in writing. Written communication involves learning to work in many genres and styles. It can involve working with many different writing technologies, and mixing texts, data, and images. Written communication abilities develop through iterative experiences across the curriculum.

Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.

	Capstone	Milestones		
	4	3	2	
Context of and Purpose for Writing *Includes considerations of audience, purpose, and the circumstances surrounding the writing task(s).*	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions).	D c a i
Content Development	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the whole work.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the whole work.	Uses appropriate and relevant content to develop and explore ideas through most of the work.	U d w
Genre and Disciplinary Conventions *Formal and informal rules inherent in the expectations for writing in particular forms and/or academic fields (please see glossary).*	Demonstrates detailed attention to and successful execution of a wide range of conventions particular to a specific discipline and/or writing task (s) including organization, content, presentation, formatting, and stylistic choices	Demonstrates consistent use of important conventions particular to a specific discipline and/or writing task(s), including organization, content, presentation, and stylistic choices	Follows expectations appropriate to a specific discipline and/or writing task(s) for basic organization, content, and presentation	A b
Sources and Evidence	Demonstrates skillful use of high-quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing	Demonstrates consistent use of credible, relevant sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	D t
Control of Syntax and Mechanics	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers. The language in the portfolio has few errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include some errors.	U n

German 4252 GE Rationale Statement:

German 4352 will satisfy the stated Learning Goals and Learning Objectives in the following ways:

This course serves as an introduction to representative masterpieces in German-speaking literature from the 19th- and 20th-centuries. Students will 1) improve their proficiency in analyzing, interpreting, and critically evaluating literary texts with respect to their content, form, and historical contexts and 2) learn to understand and evaluate the personal and social values thematized therein from the perspective of historical and cultural distance as well as from a modern perspective relevant to their own lives, experiences and culture.

The focus of the analyses and discussions will lie on the conceptualization and representation of the changing relationships between the individual and society in the modern world. We begin with the foundational concepts of German Enlightenment and move through the nineteenth-century touching upon milestone events and topics such as Romanticism, anti-capitalism and technology, political exile and revolution, critical realism and naturalism in relation to women and the family. Sample topics from the 20th-century include masculinity and homosexuality in the fin-de-siècle, modernity and alienation, political and economic crisis between the wars, anti-fascism and the landscape of political exile, intellectual responsibility and science post 1945, German guilt, the Holocaust and trauma of the war, literature in the nuclear age and the role of memory and the German past.

Students will critically reflect on and discuss the readings and other course materials from a theoretical and interdisciplinary, historical and contemporary perspective by engaging in a variety of written assignments, by participating in class discussions, student-centered activities, as well as moderating the ensuing discussions. The instructor's brief lectures will be held in an open, dialogic format, inviting students' questions and comments.

Taught in English; a knowledge of German is not required.

Assessment Plan for German 4252
Assessment of Course:
German 4252 will be critically assessed in order to determine how well it is meeting the general principles and specific General Learning Objectives of OSU's General Education Curriculum:

GE Category 2C: Breadth: Arts and Humanities, subcategory **1 Literature.**

2 C: Breadth: Arts and Humanities
Goals:
Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:
1. Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.
3. Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.

Subcategory 3: Literature

Expected Learning Outcomes:
1. Students learn to analyze**,** appreciate, and interpret significant literary works.
2. Through reading, discussing, and writing about literature, students learn to understand and evaluate the personal and social values of their own and other cultures

Assessment will take place after the first quarter in which the course is taught and thereafter biennially. German 4252 will be assessed annually by the Department Chair and the Chair of Undergraduate German Studies. The following procedures and indicators will be used in assessing the course:

1) Student SEIs (reviewed annually by Department Chair)
2) Portfolio of sample student work, including student papers, student responses from discussion threads, as well as course examinations.
3) Review of course syllabi for each time the course has been taught up to the point of the assessment.
4) Biennial assessment report to be submitted to Arts and Humanities Curricular Dean summarizing the results of the of the course assessment.

Items 2-4 will be maintained on file in the program so that the progress of the course can be monitored and evaluated across time as the course evolves and to enable the program

to address any major concerns or drift from the established goals and standards. In particular, we will be looking to see if the students' and our overall evaluations of the course have at least remained steady or, better, improved; if that proves not to be the case, we will attempt to use the data to make what seem the appropriate adjustments to the course content and structure.

Note on the assessment criteria for sampled exams and papers

The criteria that we will be using in the assessment will be similar to those the instructor will have used in grading the exams, presentations, and papers in the course. We will use the value rubrics (see below) to evaluate writing and critical thinking. We will, however, pay somewhat less attention to the factual specifics of the students' work than to what it reveals about whether they understood the nature of the question (or assignment) and the kind of response it required. As much as possible, we will also try to determine whether shortcomings in this area are correlated to the individual student's poor attendance in class, or whether they result from miscommunication on the part of the instructor. The Chair will work with the Arts and Humanities Curricular Dean to improve communication of the course expectations and content.

CRITICAL THINKING VALUE RUBRIC

for more information, please contact value@aacu.org

The VALUE rubrics were developed by teams of faculty experts representing colleges and universities across the United States through a process that examined many existing campus rubrics and related documents for each learning outcome and incorporated additional feedback from faculty. The rubrics articulate fundamental criteria for each learning outcome, with performance descriptors demonstrating progressively more sophisticated levels of attainment. The rubrics are intended for institutional-level use in evaluating and discussing student learning, not for grading. The core expectations articulated in all 15 of the VALUE rubrics can and should be translated into the language of individual campuses, disciplines, and even courses. The utility of the VALUE rubrics is to position learning at all undergraduate levels within a basic framework of expectations such that evidence of learning can by shared nationally through a common dialog and understanding of student success.

Definition

Critical thinking is a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.

Framing Language

This rubric is designed to be transdisciplinary, reflecting the recognition that success in all disciplines requires habits of inquiry and analysis that share common attributes. Further, research suggests that successful critical thinkers from all disciplines increasingly need to be able to apply those habits in various and changing situations encountered in all walks of life.

This rubric is designed for use with many different types of assignments and the suggestions here are not an exhaustive list of possibilities. Critical thinking can be demonstrated in assignments that require students to complete analyses of text, data, or issues. Assignments that cut across presentation mode might be especially useful in some fields. If insight into the process components of critical thinking (e.g., how information sources were evaluated regardless of whether they were included in the product) is important, assignments focused on student reflection might be especially illuminating.

Glossary

The definitions that follow were developed to clarify terms and concepts used in this rubric only.

- Ambiguity: Information that may be interpreted in more than one way.
- Assumptions: Ideas, conditions, or beliefs (often implicit or unstated) that are "taken for granted or accepted as true without proof." (quoted from www.dictionary.reference.com/browse/assumptions)
- Context: The historical, ethical. political, cultural, environmental, or circumstantial settings or conditions that influence and complicate the consideration of any issues, ideas, artifacts, and events.
- Literal meaning: Interpretation of information exactly as stated. For example, "she was green with envy" would be interpreted to mean that her skin was green.
- Metaphor: Information that is (intended to be) interpreted in a non-literal way. For example, "she was green with envy" is intended to convey an intensity of emotion, not a skin color.

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Definition

Critical thinking is a habit of mind characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.

Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.

	Capstone	Milestones		Benchmark
	4	3	2	1
Explanation of issues	Issue/problem to be considered critically is stated clearly and described comprehensively, delivering all relevant information necessary for full understanding.	Issue/problem to be considered critically is stated, described, and clarified so that understanding is not seriously impeded by omissions.	Issue/problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown.	Issue/problem to be considered critically is stated without clarification or description.
Evidence *Selecting and using information to investigate a point of view or conclusion*	Information is taken from source(s) with enough interpretation/evaluation to develop a comprehensive analysis or synthesis. Viewpoints of experts are questioned thoroughly.	Information is taken from source(s) with enough interpretation/evaluation to develop a coherent analysis or synthesis. Viewpoints of experts are subject to questioning.	Information is taken from source(s) with some interpretation/evaluation, but not enough to develop a coherent analysis or synthesis. Viewpoints of experts are taken as mostly fact, with little questioning.	Information is taken from source(s) without any interpretation/evaluation. Viewpoints of experts are taken as fact, without question.
Influence of context and assumptions	Thoroughly (systematically and methodically) analyzes own and others' assumptions and carefully evaluates the relevance of contexts when presenting a position.	Identifies own and others' assumptions and several relevant contexts when presenting a position.	Questions some assumptions. Identifies several relevant contexts when presenting a position. May be more aware of others' assumptions than one's own (or vice versa).	Shows an emerging awareness of present assumptions (sometimes labels assertions as assumptions). Begins to identify some contexts when presenting a position.
Student's position (perspective, thesis/hypothesis)	Specific position (perspective, thesis/hypothesis) is imaginative, taking into account the complexities of an issue. Limits of position (perspective, thesis/hypothesis) are acknowledged. Others' points of view are synthesized within position (perspective, thesis/hypothesis).	Specific position (perspective, thesis/hypothesis) takes into account the complexities of an issue. Others' points of view are acknowledged within position (perspective, thesis/hypothesis).	Specific position (perspective, thesis/hypothesis) acknowledges different sides of an issue.	Specific position (perspective, thesis/hypothesis) is stated, but is simplistic and obvious.
Conclusions and related outcomes (implications and consequences)	Conclusions and related outcomes (consequences and implications) are logical and reflect student's informed evaluation and ability to place evidence and perspectives discussed in priority order.	Conclusion is logically tied to a range of information, including opposing viewpoints; related outcomes (consequences and implications) are identified clearly.	Conclusion is logically tied to information (because information is chosen to fit the desired conclusion); some related outcomes (consequences and implications) are identified clearly.	Conclusion is inconsistently tied to some of the information discussed; related outcomes (consequences and implications) are oversimplified.

WRITTEN COMMUNICATION VALUE RUBRIC

for more information, please contact value@aacu.org

The VALUE rubrics were developed by teams of faculty experts representing colleges and universities across the United States through a process that examined many existing campus rubrics and related documents for each learning outcome and incorporated additional feedback from faculty. The rubrics articulate fundamental criteria for each learning outcome, with performance descriptors demonstrating progressively more sophisticated levels of attainment. The rubrics are intended for institutional-level use in evaluating and discussing student learning, not for grading. The core expectations articulated in all 15 of the VALUE rubrics can and should be translated into the language of individual campuses, disciplines, and even courses. The utility of the VALUE rubrics is to position learning at all undergraduate levels within a basic framework of expectations such that evidence of learning can by shared nationally through a common dialog and understanding of student success.

Definition

Written communication is the development and expression of ideas in writing. Written communication involves learning to work in many genres and styles. It can involve working with many different writing technologies, and mixing texts, data, and images. Written communication abilities develop through iterative experiences across the curriculum.

Framing Language

This writing rubric is designed for use in a wide variety of educational institutions. The most clear finding to emerge from decades of research on writing assessment is that the best writing assessments are locally determined and sensitive to local context and mission. Users of this rubric should, in the end, consider making adaptations and additions that clearly link the language of the rubric to individual campus contexts.

This rubric focuses assessment on how specific written work samples or collectios of work respond to specific contexts. The central question guiding the rubric is "How well does writing respond to the needs of audience(s) for the work?" In focusing on this question the rubric does not attend to other aspects of writing that are equally important: issues of writing process, writing strategies, writers' fluency with different modes of textual production or publication, or writer's growing engagement with writing and disciplinarity through the process of writing.

Evaluators using this rubric must have information about the assignments or purposes for writing guiding writers' work. Also recommended is including reflective work samples of collections of work that address such questions as: What decisions did the writer make about audience, purpose, and genre as s/he compiled the work in the portfolio? How are those choices evident in the writing -- in the content, organization and structure, reasoning, evidence, mechanical and surface conventions, and citational systems used in the writing? This will enable evaluators to have a clear sense of how writers understand the assignments and take it into consideration as they evaluate

The first section of this rubric addresses the context and purpose for writing. A work sample or collections of work can convey the context and purpose for the writing tasks it showcases by including the writing assignments associated with work samples. But writers may also convey the context and purpose for their writing within the texts. It is important for faculty and institutions to include directions for students about how they should represent their writing contexts and purposes.

Faculty interested in the research on writing assessment that has guided our work here can consult the National Council of Teachers of English/Council of Writing Program Administrators' White Paper on Writing Assessment (2008; www.wpacouncil.org/whitepaper) and the Conference on College Composition and Communication's Writing Assessment: A Position Statement (2008; www.ncte.org/cccc/resources/positions/123784.htm)

Glossary

The definitions that follow were developed to clarify terms and concepts used in this rubric only.

- Content Development: The ways in which the text explores and represents its topic in relation to its audience and purpose.
- Context of and purpose for writing: The context of writing is the situation surrounding a text: who is reading it? who is writing it? Under what circumstances will the text be shared or circulated? What social or political factors might affect how the text is composed or interpreted? The purpose for writing is the writer's intended effect on an audience. Writers might want to persuade or inform; they might want to report or summarize information; they might want to work through complexity or confusion; they might want to argue with other writers, or connect with other writers; they might want to convey urgency or amuse; they might write for themselves or for an assignment or to remember.
- Disciplinary conventions: Formal and informal rules that constitute what is seen generally as appropriate within different academic fields, e.g. introductory strategies, use of passive voice or first person point of view, expectations for thesis or hypothesis, expectations for kinds of evidence and support that are appropriate to the task at hand, use of primary and secondary sources to provide evidence and support arguments and to document critical perspectives on the topic. Writers will incorporate sources according to disciplinary and genre conventions, according to the writer's purpose for the text. Through increasingly sophisticated use of sources, writers develop an ability to differentiate between their own ideas and the ideas of others, credit and build upon work already accomplished in the field or issue they are addressing, and provide meaningful examples to readers.
- Evidence: Source material that is used to extend, in purposeful ways, writers' ideas in a text.
- Genre conventions: Formal and informal rules for particular kinds of texts and/or media that guide formatting, organization, and stylistic choices, e.g. lab reports, academic papers, poetry, webpages, or personal essays.
- Sources: Texts (written, oral, behavioral, visual, or other) that writers draw on as they work for a variety of purposes -- to extend, argue with, develop, define, or shape their ideas, for example.

WRITTEN COMMUNICATION VALUE RUBRIC

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Definition

Written communication is the development and expression of ideas in writing. Written communication involves learning to work in many genres and styles. It can involve working with many different writing technologies, and mixing texts, data, and images. Written communication abilities develop through iterative experiences across the curriculum.

Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet benchmark (cell one) level performance.

	Capstone	Milestones	
	4	3	2
Context of and Purpose for Writing *Includes considerations of audience, purpose, and the circumstances surrounding the writing task(s).*	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions).
Content Development	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the whole work.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the whole work.	Uses appropriate and relevant content to develop and explore ideas through most of the work.
Genre and Disciplinary Conventions *Formal and informal rules inherent in the expectations for writing in particular forms and/or academic fields (please see glossary).*	Demonstrates detailed attention to and successful execution of a wide range of conventions particular to a specific discipline and/or writing task (s) including organization, content, presentation, formatting, and stylistic choices	Demonstrates consistent use of important conventions particular to a specific discipline and/or writing task(s), including organization, content, presentation, and stylistic choices	Follows expectations appropriate to a specific discipline and/or writing task(s) for basic organization, content, and presentation
Sources and Evidence	Demonstrates skillful use of high-quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing	Demonstrates consistent use of credible, relevant sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.
Control of Syntax and Mechanics	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers. The language in the portfolio has few errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include some errors.