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## Term Information

Effective Term Autumn 2025

## General Information

Course Bulletin Listing/Subject Area German  
Fiscal Unit/Academic Org Germanic Languages & Lit - D0547  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3354.02  
Course Title From Viking Saga to Climate Fiction: Nature in Nordic and Germanic Literatures  
Transcript Abbreviation From Saga to Clifi  
Course Description This 4+ credit GE course explores how sustainable human-nature relationships are conceived, represented, and reflected in the literatures and cultures of Scandinavian, Nordic, and German-speaking countries, from the medieval period to the present. e.g., in Icelandic saga; Robinsonade; modern fairy tale; philosophical essay; nuclear disaster fiction; climate fiction; film; & environmental activism.  
Semester Credit Hours/Units Fixed: 4

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 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  
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, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions Not open to students with credit for German 3354, German 3354.01, Scandvn 3354, Scandvn 3354.01, Scandvn 3354.02, German 2310, Scandvn 2310.  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings Cross-listed in Scandvn

## Subject/CIP Code

Subject/CIP Code 16.0501  
Subsidy Level Baccalaureate Course

**Intended Rank**

Freshman, Sophomore, Junior, Senior

## **Requirement/Elective Designation**

Sustainability; Research Seminar

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

## **Course Details**

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**Course goals or learning objectives/outcomes**

- \* see document attached "For German 3354.02" for course goals and ELOs (the previous ones are restored here as requested)
- German cultural representations and interpretations, views, and concepts of nature: successful students will learn to explore how literary works from the Scandinavian tradition represent and reflection on environmental knowledges and practices.
- Major developments in German culture and history: successful students will learn to explore how literary works from the German tradition represent and reflection on major developments in environmental history and culture.
- 1. Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.
- ELOs: Successful students are able to:
  - 1.1. Engage in critical and logical thinking about the topic or idea of the theme
- 1.2.1.2. Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.
- 2. Successful students integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future
- ELOs: Successful students are able to:
  - 2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme
- 2.2. Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts
- 3. Successful students will analyze and explain how social and natural systems function, interact, and evolve over time; how human well-being depends on these interactions; how actions have impacts on subsequent generations and societies globally
- and how human values, behaviors, and institutions impact multifaceted potential solutions across time
- ELOs: Successful students are able to:
  - 3.1. Describe elements of the fundamental dependence of humans on Earth and environmental systems, and on the resilience of these systems as they
    - are represented & conceptualized in literary texts & cultural artifacts discussed.
  - 3.2. Describe, analyze, and critique the roles and impacts of human activity and technology on both human society and the natural world, in the past, present, and future, as they
    - are represented & conceptualized in literary texts & cultural artifacts discussed.
  - 3.3. Devise informed and meaningful responses to problems and arguments in the area of sustainability based on the interpretation of appropriate evidence and an explicit statement of values, as found in the literary texts & cultural artifacts discussed, and as found in the secondary literature that students will evaluate & employ in their individual research projects.

### Content Topic List

- Sustainability, Concept and History  
Icelandic Saga, Viking Ecologies & Indigenous Interventions (action: 875-1000; written: 1270-1320)
  - Peasants, Soldiers, and Hermits: The Unsustainability of War and an Escape to Sustainable Life as Hermit (17th century)
  - Robinsonade as Enlightenment Education & Imaginations of Unsustainable Settler Colonialism
  - Imaginations of Ice, the North, and Sustainability in Andersen's Snow Queen (1844) (Part I)  
Ice and the North in Representations of Nature and Sustainability (Part II)
  - Children's Literature as Applied Geography and Lesson in Sustainability (Part I)  
Children's Literature as Applied Geography and Lesson in Sustainability (Part II)
  - Arne Naess Ecological Utopia (1980s and 1990s)
  - The 1986 Chernobyl Disaster and the Anti- Nuclear Movement in West-Germany (Part I)  
The 1986 Chernobyl Disaster and the Anti- Nuclear Movement in West-Germany (Part II)
  - Environmental Dystopia and Utopia in Schätzing's The Swarm (2004/2023)  
Sustainability in German and Scandinavian Cultures Today
- No

### Sought Concurrence

### Attachments

- German\_Scandvn 3354.02 4 ch DL Syllabus.pdf: Syllabus  
*(Syllabus. Owner: Taleghani-Nikazm, Carmen)*
- German\_Scandvn 3354\_01 and German\_Scandvn 3354\_02 Explanation.pdf: EXPLANATION  
*(Other Supporting Documentation. Owner: Taleghani-Nikazm, Carmen)*
- ASC-distance-approval-cover-sheet-fillable Updated 2-1-24 German\_Scandvn 3354.02.pdf: ASC Distance Cover sheet  
*(Other Supporting Documentation. Owner: Taleghani-Nikazm, Carmen)*
- German\_Scandvn 3354.02 research-creative-inquiry-inventory July 31 2024.pdf: 3354.02 Research Creative Inquiry  
*(Other Supporting Documentation. Owner: Taleghani-Nikazm, Carmen)*
- CurriculumMap\_Update\_2024Aug.pdf: Curriculum map  
*(Other Supporting Documentation. Owner: Taleghani-Nikazm, Carmen)*
- German\_Scandvn 3354.02 ASC-distance-approval-cover-sheet\_Aug26.pdf: Signed DL Cover Sheet - Smith  
*(Other Supporting Documentation. Owner: Miller, Natascha)*
- German\_Scandvn 3354.02 Cover Letter 10\_21\_2024.pdf: Oct21-Cover Letter  
*(Cover Letter. Owner: Miller, Natascha)*
- German\_Scandvn 3354.02 4 ch DL Syllabus RESUBMISSION Oct 21 2024.pdf: Oct21-Syllabus  
*(Syllabus. Owner: Miller, Natascha)*
- For German 3354.02.pdf: Oct21-for German 3354.02  
*(Other Supporting Documentation. Owner: Miller, Natascha)*
- German\_Scandvn 3354.02 Cover Letter 03\_24\_2025.pdf: COVER LETTER March 24, 2025  
*(Other Supporting Documentation. Owner: Miller, Natascha)*
- German\_Scandvn 3354.02 4 ch DL Syllabus RESUBMISSION 03\_25\_2025.docx.pdf: revised SYLLABUS March 24  
*(Syllabus. Owner: Miller, Natascha)*

**Comments**

- 3/25/25 In response to revisions requested, please find attached the March 24th Cover Letter & the March 24th revised SYLLABUS

Jeremie Smith has written: "My view is that the differences between the 2 versions of the course will be of interest to the Themes panel but is not so different that an additional DL Review is required" for .02. Please find the signed DL cover sheet dated Aug 26th attached. *(by Miller, Natascha on 03/25/2025 02:10 PM)*

- Please see Subcommittee feedback email sent 1/6/25. *(by Neff, Jennifer on 01/06/2025 03:51 PM)*
- See feedback email sent to department 10-07-2024 RLS *(by Steele, Rachel Lea on 10/07/2024 03:30 PM)*
- Sent back at dept's request. *(by Vankeerbergen, Bernadette Chantal on 08/27/2024 04:09 PM)*

**Workflow Information**

| Status             | User(s)  | Date/Time           | Step                   |
|--------------------|--|---------------------|------------------------|
| Submitted          | Taleghani-Nikazm, Carmen   | 08/20/2024 02:55 PM | Submitted for Approval |
| Approved           | Taleghani-Nikazm, Carmen   | 08/20/2024 02:56 PM | Unit Approval          |
| Revision Requested | Vankeerbergen, Bernadette Chantal  | 08/27/2024 04:09 PM | College Approval       |
| Submitted          | Miller, Natascha   | 08/27/2024 04:25 PM | Submitted for Approval |
| Approved           | Taleghani-Nikazm, Carmen   | 08/27/2024 04:27 PM | Unit Approval          |
| Approved           | Vankeerbergen, Bernadette Chantal  | 09/19/2024 01:05 PM | College Approval       |
| Revision Requested | Steele, Rachel Lea   | 10/07/2024 03:30 PM | ASCCAO Approval        |
| Submitted          | Miller, Natascha   | 10/21/2024 02:05 PM | Submitted for Approval |
| Approved           | Taleghani-Nikazm, Carmen   | 10/21/2024 02:07 PM | Unit Approval          |
| Approved           | Vankeerbergen, Bernadette Chantal  | 10/23/2024 09:05 PM | College Approval       |
| Revision Requested | Neff, Jennifer   | 01/06/2025 03:51 PM | ASCCAO Approval        |
| Submitted          | Miller, Natascha   | 03/25/2025 02:11 PM | Submitted for Approval |
| Approved           | Taleghani-Nikazm, Carmen   | 03/25/2025 04:14 PM | Unit Approval          |
| Approved           | Vankeerbergen, Bernadette Chantal  | 03/26/2025 03:27 PM | College Approval       |
| Pending Approval   | Jenkins, Mary Ellen Bigler<br>Hanlin, Deborah Kay<br>Hilty, Michael<br>Neff, Jennifer<br>Vankeerbergen, Bernadette Chantal<br>Steele, Rachel Lea | 03/26/2025 03:27 PM | ASCCAO Approval        |



Laura Podalsky  
Arts & Sciences Distinguished Professor  
Dept. of Spanish and Portuguese  
The Ohio State University  
Columbus, OH 43214  
United States

May Mergenthaler, Ph.D.  
Associate Professor & Director of Graduate Studies  
Department of Germanic Languages and Literatures  
Ohio State University  
498 Hagerty Hall  
Columbus, OH 43210

Columbus, March 24, 2025

**Re: Review of German\_Scandvn 3354.02, 4ch HIP**

Dear Professor Podalsky, dear Arts and Humanities 2 Subcommittee of the ASC Curriculum Committee, dear Jennifer Neff, Curriculum and Assessment Assistant,

Please find in this letter an explanation of the changes made to the attached syllabus of German\_Scandvn 3354.02, 4ch HIP.

**REQUEST:** 1. “The reviewing faculty note that students currently have the option to opt out of the public demonstration of competence (syllabus p. 22), but this should be a required element of the course on which all students are evaluated in order to achieve the full HIP experience.”

2. Additionally, the reviewing faculty are concerned that the current structure of the public-facing component of the course may not foster the strong interaction and community that would set the course apart as a High-Impact Practice (i.e., there needs to be an opportunity to receive feedback, to exchange ideas—something that is missing if a poster is merely shared online with no opportunity for engagement). The goal of this public demonstration is to create a meaningful experience that goes beyond a research project and fosters engagement with a wider community. To enhance this aspect of the course, the reviewing faculty suggest the following examples, which might be more successful if scheduled



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earlier in the semester to allow time for engagement.”

**RESPONSE:** The public demonstration component is now *mandatory*. See the **highlighted** sections in the syllabus p. 3, 8, and 22, and the format of this component has changed. The students will record and share their research projects and receive and reflect on the feedback they receive and do so earlier in the semester, see p. 41-43.

**RECOMMENDATION:** “To ensure that this public demonstration of competence is supported, it would be beneficial to secure a commitment from the departments offering the course to ensure that they have the resources and are dedicated to support these additional activities.”

**RESPONSE:** Colleagues in my department with expertise in Environmental Humanities, including Katra Byram and Matthew Birkhold, have volunteered to review students’ final research presentation. I will reach out to colleagues in other departments as well.

**RECOMMENDATION:** “The Subcommittee recommends that the department use the most recent version of the Student Life Disability Services Statement, which was updated in summer of 2024. The updated statement can be found in an easy to copy/paste format on the [Arts and Sciences Curriculum and Assessment Services website](#). [Syllabus pp. 26-27]

- The reviewing faculty recommend that the department use the most recent version of the university’s diversity statement if they wish to keep it in the syllabus. The updated statement can be found in an easy to copy/paste format on the [Arts and Sciences Curriculum and Assessment Services website](#). [Syllabus p. 25]”

**RESPONSE:** The updated Student Life Disability Services Statement has been added, see syllabus p. 26.

I eliminated the diversity statement.

Please let me know if you have additional questions or suggestions.

Sincerely,  
May Mergenthaler

May Mergenthaler, Ph.D.  
Associate Professor  
Department of Germanic Languages and Literatures  
Ohio State University

**BUT FOR OHIO STATE**



# Syllabus

## German\_Scandvn 3354.02

### **From Vikings to Orcas: Sustainability in German and Scandinavian Literatures and Cultures**

Spring 2025

GE Theme Course Sustainability

4 Credit Hours (Integrative Practice: Research and Creative Inquiry)

100% Online (with 1 *optional* 45-minute Zoom class meeting per week)

(Taught in English)

## Course overview

### Instructor

- May Mergenthaler, Ph.D., Associate Professor, Germanic Languages and Literatures
- mergenthaler.4@osu.edu
- Course Zoom Link TBA
- Office Hours TBA & by appointment (send email for an appointment)
- Zoom Link TBA

### Course description

German-speaking as well as Scandinavian and Nordic countries are often held up as models for sustainability, and, in fact, on the recent Environmental Performance Index (EPI, Yale University 2022), Denmark, Finland, Sweden, Austria, Switzerland, Iceland, the Netherlands, and Germany rank among the top 13 best performing countries with respect to protecting the environment. Germany was the first country to close all its nuclear power plants in April 2023. *Fridays for Future*, the global climate strike movement, began when Greta Thunberg skipped school to





demonstrate in front of the Swedish parliament in Stockholm for more governmental action against global warming.

In this course, we will explore the complex cultural, historical, political, and geographical reasons for the high environmental performance and awareness of German-speaking, Scandinavian, and Nordic countries like Iceland. At the same time, we will learn about the countries' ongoing struggles to further increase their still highly insufficient sustainability records, in view of increasing threats to the environment beyond climate change like biodiversity loss, ocean acidification, desertification, and soil erosion. We will engage critically and creatively with cultural objects like Viking Sagas, German Robinson Crusoe adaptations, fantastic travel narratives, Sami folk and pop music, philosophical essay, Disney and Cli-Fi movies, as well as with current environmental movements to learn how conceptions of sustainability changed over time, from the Middle Ages to the present, in German-speaking, Scandinavian, and Nordic countries.

Questions we will explore include:

- How do Icelandic sagas imagine the Vikings' settlement of this formerly inhabited island? Were they aware of the deforestation they brought about and that led to Iceland's current treeless landscape marked by soil erosion?
- How are the indigenous Sami cultures, living in the far North, and their close, and often sustainable relationships to nature portrayed across the centuries, from Viking Saga to Andersen's fairy tale *Snow Queen* and its contemporary adaptation in Disney's *Frozen*?
- Is nature more intelligent than humanity? Is the vengeful ocean intelligence in Schätzing's Cli-Fi novel *The Swarm* more sustainable than human intelligence?

Students will explore these and other questions, as well as develop their own questions, in short reading/viewing reflections papers, audios or videos, videos, or audios, two writing assignments with a variety of choices of formats and topics, and discussions posts or, alternatively, in (optional) weekly class meetings via Zoom.

In your **final research project** that comprises the 4<sup>th</sup> credit of this 4ch course (or 25%), you will expand on these or other questions and integrate them into your own investigation of and active engagement with



sustainability in German, Scandinavian, and Nordic cultures. You are encouraged to combine approaches from the Environmental Humanities and Ecocriticism with approaches from your major field of study. The final research project encompasses three scaffolded assignments (15%) and the final research essay (10%) as well as a public demonstration and exchange of your research findings.

For more information on course assignment, structure, and requirements see the respective sections below. More details about individual assignments, including deadlines, guidelines, helpful suggestions, and grading rubrics, will be provided on CarmenCanvas.

*All readings available in English; taught in English.*



## GE (General Education)

| Theme: Sustainability  |   |   |
|--|---|---|
| Goal   | Expected Learning Outcomes  | Related Course Content  |
| <p>Goal 1: Analyzing Concepts</p> <p>Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component. [Note: In this context, "advanced" refers to courses that that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.]</p> | <p>1.1 Engage in critical and logical thinking about the topic or idea of sustainability.</p>             | <p>In this course, students will... engage in critical and logical thinking about the history and concepts of sustainability through the study of Germanic and Scandinavian literature, culture, and ideas.</p>   |
|  | <p>1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of sustainability.</p> | <p>Engage in advanced, in-depth, scholarly exploration of the history and culture of sustainability through annotated readings and viewings of Germanic and Scandinavian cultural and intellectual expressions of sustainability as well as through active engagement with related scholarship.</p> |
| <p>Goal 2: Integrating Approaches</p> <p>Successful students will integrate approaches to the theme by making connections to out-of</p>  | <p>2.1 Identify, describe, and synthesize approaches or experiences as they apply to sustainability.</p>  | <p>Identify, describe, and synthesize approaches to and experiences of sustainability in Germanic and Scandinavian cultures and ideas.</p>  |



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| <p>classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.</p> | <p>2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p> | <p>Develop and engage with their own understanding of concepts of Sustainability in relation those represented in literature, culture, and scholarship, and continue to expand their knowledge as they are asked express themselves in a variety of academic and creative assignments.</p> |
|--|--|--|

|  |  |   |
|--|--|---|
| <p>Goal 3:<br/>Exploring Perspectives</p> <p>Successful students will analyze and explain how social and natural systems function, interact, and evolve over time; how human well-being depends on these interactions; how actions have impacts on subsequent generations and societies globally; and how human values, behaviors, and institutions impact multifaceted potential solutions across time.</p> | <p>3.1 Describe elements of the fundamental dependence of humans on Earth and environmental systems, and on the resilience of these systems as they are represented &amp; conceptualized in literary texts &amp; cultural artifacts discussed.</p>                                 | <p>Describe how Germanic and Scandinavian cultures represent and conceive of the fundamental dependence of humans on Earth and environmental systems, and on the resilience of these systems.</p>   |
|  | <p>3.2 Describe, analyze, and critique the roles and impacts of human activity and technology on both human society and the natural world, in the past, present, and future as they are represented &amp; conceptualized in literary texts &amp; cultural artifacts discussed.</p> | <p>Describe, analyze, and critique how Germanic and Scandinavian cultures represent and conceive of the roles and impacts of human activity and technology on both human society and the natural world, in the past, present, and future.</p> |



|  |  |   |
|--|--|---|
|  | <p>3.3. Devise informed and meaningful responses to problems and arguments in the area of sustainability based on the interpretation of appropriate evidence and an explicit statement of values as found in the literary texts &amp; cultural artifacts discussed, and as found in the secondary literature that students will evaluate &amp; employ in their individual research projects.</p> | <p>Devise informed and meaningful responses to problems and arguments in the area of sustainability based on the interpretation of appropriate evidence and an explicit statement of values as found in Germanic and Scandinavian cultures.</p> |
|--|--|---|

***How the course addresses the expected learning outcomes of the Theme:***

German/Scandvn 3354.01, “From Viking Saga to Climate Fiction: Sustainability in German and Scandinavian Literatures and Cultures,” represents an advanced study of the focal theme, Sustainability, as it deeply engages the ways in which literatures and cultures from German-speaking and Scandinavian as well as Nordic countries like Iceland represent and conceptualize human-nature relationships as well as how these relationships relate to the 3 Es of Sustainability: Economics, Equity, and the Environment. Students will analyze how literary texts, films, TV shows, music, and other cultural artifacts show how humans depend on nature for both their survival and their enjoyment, as well as for the political ways in which they organize their societies. On the background of current science, cultures, and societies in the US and internationally, as well as of their personal experiences, students will critically analyze the values manifest in the human-nature relationships depicted in German, Scandinavian, and Nordic, cultures. They will explore on the same background, the sustainability of the technological and organizational solutions that Nordic



and Germanic cultures presents for problems related to human-nature relationships including the provision of sufficient and satisfying nutrition, housing, clothing, means of transportation, or leisure activities.

Furthermore, students will investigate the development of attitudes and solutions concerning sustainable human-nature relationships over time as well as their geographical, cultural, and social differences.

The course will begin with an introduction to the history and concept of sustainability with its three major components of economics, equity, and the environment, and an overview of the sustainability records of Scandinavian and German-speaking countries, in a global context. Students will then set out to explore the relationships between sustainability and culture by reading and analyzing a famous saga about the Norwegian Viking societies that settled in previously uninhabited Iceland in the 10th century, using seemingly infinite supplies of wood for building and heating, and not anticipating its future depletion, deforestation and soil erosion. We will continue by discussing the connection between settler societies, religion, colonization, and indigenous societies, when we analyze the humorous novelistic representation of the Thirty Years' War (1618-48) in Germany, culminating in a shipwreck on a paradisaical island, as well as the first German-language Robinsonade written in the 18th century as an educational children's book. Exploring Hans Christian Andersen's famous 19th-century fairy tale *The Snow Queen* that inspired Disney's *Frozen* movies will show, among other things how concepts of good and evil are associated with a sustainable or unsustainable practices, respectively--the interruption of organic cycles, for instance, is associated with war and witchcraft, while idyllic landscapes and farming are associated with virtue. Comparing the fairy tale with its two movie adaptations will also show us how contemporary culture seeks to remedy its former racist conceptions of indigenous cultures and to learn from their often more sustainable relationship to the environment.

The second, larger part of the course will explore how the growing awareness of the rapidly increasing human impact and destruction of the natural environment since the late 19th-century through growing industrialization finds its expression in back-to-nature movements and narratives as well as representations of natural catastrophes and fantasies of nature's revenge. We will explore how movements to protect the environment are deeply intertwined with the other two Es of sustainability, the quest for equitable



and economically viable societies. For instance, students will learn how a boy, transformed into a gnome as punishment for his cruelty toward animals, discovers, flying on the back of a goose, how his fellow humans have both developed and harmed the flora and fauna of Sweden. The Holocaust and WWII led to a growing awareness of environmental and social injustice particularly in Germany, but also in Norway, occupied by Nazi-Germany during the war, as evident in Arne Naess' ecological activism and philosophy (ecosophy and Deep Ecology), or in the German anti-nuclear movement expressed in the catastrophic youth novel *Fall-out* (1987) written in response to the 1986 nuclear disaster of Chernobyl, and the emergence of "Green" political parties. To conclude, we will explore 20th and 21st-century imaginations of nature's revenge and of a sustainable future, in *Climate Fiction and Film*, and in contemporary movements like the German "Last Generation," a climate activist group engaging in various, sometimes illegal forms of protest.

As a 4-ch Research and Creative Inquiry Course, German\_Scandvn 3354.02 also contains a research component. Each student will work, throughout the semester, on a final research project that will incorporate approaches and methods from Environmental Humanities or Ecocriticism. To prepare students for an intensive engagement with their chosen topic that must be related to the materials of the course, students will critically engage with research articles and other relevant sources on their chosen topic. Students will also be assigned relevant sections from the book Wayne C. Booth, et al. *The Craft of Research* in most weeks. Students will complete exercises related to this book, and the instructor will review and respond to the students' work. There will also be Zoom meetings in most weeks to discuss the research textbook assignments and/or students' research project assignments. Finally, students will share and receive feedback on their research findings in a public online video presentation.

***Expected Learning Outcomes of the German Program:***

**1. Learn about German cultural representations and interpretations, views, and concepts of nature**

Successful students will learn to explore how literary works and other cultural artifacts from the German tradition represent and reflection on environmental knowledges and practices.



## **2. Understand major developments in German culture and history**

Successful students will learn to explore how literary works and other cultural artifacts from the German tradition represent and reflection on major developments in environmental history and culture.

### ***Expected Learning Outcomes for the Scandinavian program:***

#### **1. Learn about Scandinavian cultural representations and interpretations, views, and concepts of nature**

Successful students will learn to explore how literary works and other cultural artifacts from the Scandinavian tradition represent and reflection on environmental knowledges and practices.

#### **2. Understand major developments in Scandinavian culture and history**

Successful students will learn to explore how literary works and other cultural artifacts from the Scandinavian tradition represent and reflection on major developments in environmental history and culture.

### ***How this course fulfills the ELOs of the German and Scandinavian programs***

#### **Course Description**

This course explores how literature and culture—including, traditional art forms, popular culture, folklore, lifestyle, social customs, and political culture—are deeply intertwined with our relationships toward nature and our natural and cultural environments, including forests, oceans, mountains, plains, parks, as well as rural and urban spaces. It explores how environmental sustainability is conceived, represented, and reflected in the literatures and cultures of Scandinavian and German-speaking countries (including Norway, Sweden, Finland, Denmark, Switzerland, Austria, and Germany), as well as Iceland, from the medieval period to the present. The rich and diverse literatures and cultures of these countries may help explain their intense engagement with current global environmental issues and





strategies for sustainability, from climate change and biodiversity loss to ocean acidification and soil erosion.

Representations and concepts of nature and environmental sustainability will be studied in a variety of cultural genres, with different thematic emphases, and from different methodological angles. Literary genres include medieval saga; a German Robinsonade; a 19<sup>th</sup>-century fairy tale (“Snow Queen” that inspired Disney’s *Frozen*); fantastic travel literature for children; catastrophic literature; and climate science-fiction. We will also explore environmental philosophy and contemporary climate activism, including Fridays for Future. Thematic emphases, discussed with a focus on sustainability, encompass the cultivation of Iceland; nature as a means to create cultural memory; the landscapes of war; fantasies of simple life in the woods; colonization and racism in shipwreck-on-the-island fantasies; 20<sup>th</sup>-century back-to-nature philosophies and movements; the reality and imagination of nuclear disaster and pollution; the philosophy of *Deep Ecology*; and dystopia and utopia in the age of climate change and fears of irreversible environmental damage. Research methods that the instructor introduces in class and that students apply in their final research projects include, for instance, narratology, rhetorical analysis, gender studies, postcolonial studies as well as Environmental Arts and Humanities and Ecocriticism.

## How this online course works

### Mode of delivery

This course is 100% online. It is mostly asynchronous with an optional live weekly synchronous session focusing on the week’s theme. Alternatively, students can answer the weekly discussion questions in a discussion post on CarmenCanvas and respond to two other students’ posts. Furthermore, almost every week, there is a mandatory weekly Zoom meeting to discuss the research textbook assignments and/or students’s research projects. In weeks, where there is no meeting, students have the option of one-on-one Zoom meetings with the instructor to discuss their questions about their research projects.



## **Pace of online activities**

### **Course Structure**

The course is structured chronologically and divided into weekly modules. Each week, you are expected to complete one module. At the end of the course, you will submit your research project by the deadline listed in the syllabus.

### **Weekly structure**

In a typical week, students should expect to spend 3.5-4 hrs/week reading or viewing the core materials, and 1-1.5 hrs/week completing assignments on the readings/viewings and 1.5 hrs/week in to prepare for and participate in the 55-min. synchronous Zoom Discussion Meetings, or on the alternative Online Discussion assignment. For their research module, students should expect to spend 1.5 hrs on their research textbook reading and assignment and 55 min. in the mandatory Zoom Research Discussion. Additionally, students will spend about 10 hours on each of the three scaffolded research assignments and 20 hrs on the final research project.

### **Modules**

Each module represents the opportunities for engagement for that week. It opens at 1 a.m. early Monday morning and closes the following Sunday at midnight, except for select assignments that are to be completed over several weeks by their own deadlines. All work for that module must be completed before it closes unless prior arrangements have been approved. I recommend that you start at the top of the module and progress your way downward, selecting how you wish to engage with the course that week. Each module consists of four parts including 1) the module overview, 2) core readings and lectures, 3) participation and engagement opportunities, and 4) items for evaluation by the instructor.

### **Lecture: Course Introduction and Overview**

The lecture will help orient you on the week's theme with an introduction into key topics of the week and guiding questions.

### **Preparation: Core Readings, Viewings, Lectures, and Textbook assignment (Research Preparation)**



As a foundation for your week's work, you will be expected to complete the following via annotations and short integrated quizzes for the lectures:

1. Selection from a fictional text (ca. 20-40 pages), film, or essay, in some cases to be read with social annotation (Hypothesis)
2. Accompanying Lecture (ca. 30-45 minutes)
3. In some weeks, background reading or secondary literatures (20-30 pages), to be read with social annotation (Hypothesis)
4. Reading Reflection: Short reflection prompt to be answered in about 150 words
5. A chapter from
  - a) Booth, Wayne C., et al. *The Craft of Research*. Fourth edition, The University of Chicago Press, 2016.

## **Participation and Engagement Opportunities**

Participation for each week consists of either:

1. Synchronous Option: engagement with the online live session discussion in breakout rooms or in the common forum.
2. Asynchronous Option: online discussion forum with an initial one-page response to the prompt and at least two responses to peers of at least 3 sentences each with substantial content.

## **Assignments and Evaluation of Assignments**

Every week, you will complete your assignments by the end of the week and receive feedback and an evaluation from your instructor in the following week, except for select assignments that are to be completed over several weeks by their own deadlines.

## **Final Research Project**

Throughout the semester, you will receive assignments that will build on each other and enable you to have a completed project at the end of the



semester. Topics will be chosen by the students, by the given deadline, in conversation with and approved by the instructor.

## **Credit hours and work expectation**

This is a **4-credit-hour course**. According to Ohio State policy ([go.osu.edu/credit hours](http://go.osu.edu/credit-hours)), students should expect around 4 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example), in addition to 8 hours of homework (reading and assignment preparation, work on project, etc.) to receive a grade of (C) average (= 12 hours/week; 15 weeks = 180 hours; approx. 60 hours of direct instruction; 120 hours of homework).

## **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 activities**

You are expected to log in at least twice per week. If you are not attending the optional live session discussion, you are expected to contribute to the weekly discussion with an initial one-page response and two responses to peer posts of at least one paragraph in length (min. 3 sentences) that are substantial in their content and take up points made in the peer response.

### **Office hours and live sessions (optional)**

All live, scheduled events for the course, including my office hours, are optional. Participation in the weekly live session discussion can substitute for the weekly asynchronous discussion assignment.

## **Course communication guidelines**

### **Writing style**

You should seek to write with precision and efficiency so that your reader will understand your message. Therefore, please avoid informal writing, logical fallacies, and reliance on clichés and stereotypes. See here for information about differences between formal and informal writing styles:



[https://owl.purdue.edu/owl/general\\_writing/academic\\_writing/using\\_appropriate\\_language/levels\\_of\\_formality.html](https://owl.purdue.edu/owl/general_writing/academic_writing/using_appropriate_language/levels_of_formality.html).

## Tone and civility

Communication between yourself and your peers and instructor be respectful and courteous. Be generous, and give others the benefit of doubt when miscommunications occur, and though you may not agree, state your argument, or point, without invective and in a manner that encourages further dialog. I encourage you to be assertive with your position and to seek to understand differing perspectives. However, your communication should not contain any profanity or racist/sexist/chauvinist content.

## Citing your sources

In your written assignments you will need to cite your sources according to MLA 9<sup>th</sup> edition.

### Basic template:

Author Last name, First name. *Title*. Publisher, year.

### Book example:

Leroux, Marcel. *Global Warming: Myth or Reality?: The Erring Ways of Climatology*. Springer, 2005.

### Online source template:

Author last name, first name. "section/article name." *Journal/Book Name*. Date. Link. Access Date. Publisher, Year.

### Online source example:

Dean, Cornelia. "Executive on a Mission: Saving the Planet." *The New York Times*, 22 May 2007,  
[www.nytimes.com/2007/05/22/science/earth/22ander.html?\\_r=0](http://www.nytimes.com/2007/05/22/science/earth/22ander.html?_r=0).  
Accessed 29 May 2019.

### More information about how to cite in MLA format:



[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and\\_style\\_guide.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)

## Protecting and saving your work

You are encouraged to save your work often and to make use of the services afforded you by the university, such as backing up your work with auto-save to one cloud (or other service) that will ensure that your work is protected, yet easy for you to access.

## Course materials and technologies

### Textbooks

#### Required

1. Booth, Wayne C., et al. *The Craft of Research*. Fourth edition, The University of Chicago Press, 2016. (ebook available through OSU Library)

#### Recommended (optional, available on Carmen)

- Caradonna, Jeremy L.: *Sustainability: A History*. Revised and updated edition, Oxford University Press, 2022.
- Hamsun, Knut, and W. J. Alexander Worster. *Growth of the Soil*. Penguin, Random House 2007.
- Lagerlöf, Selma, and Velma Swanston Howard. *The Wonderful Adventures of Nils*. The Floating Press, 2014.
- Pausewang, Gudrun. *Fall-Out*. Translated by Patricia Crampton, New York: Viking, 1994.
- Schätzing, Frank, and Sally-Ann Spencer. *The Swarm : A Novel*. 1st U.S. ed, Regan Books, 2006. (We will watch the movie adaptation, but some students might be interested in reading the – very long! – original.)
- Smiley, Jane, and Robert L. Kellogg. *The Sagas of Icelanders: A Selection*. New York: Viking, 2000.

### 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 it.osu.edu/help](https://it.osu.edu/help), and support for urgent issues is available 24/7.

- Self-Service and Chat support: [it.osu.edu/help](https://it.osu.edu/help)
- Phone: 614-688-4357(HELP)
- Email: [8help@osu.edu](mailto:8help@osu.edu)
- TDD: 614-688-8743

## Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](https://go.osu.edu/zoom-meetings))

## 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](https://go.osu.edu/office365help).

## Carmen Access

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:



- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- 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 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 instructor response

### How your grade is calculated\*

| Assignment Category   | Percentage |
|---|------------|
| #1 Core Assignments on Primary & Secondary Sources (reading/viewing and engaging with core content) | 40%        |
| #2 Core Discussion (online)/Engagement (Zoom)   | 20%        |
| #3 8 Core Reading Assignments from Research Textbook  | 10%        |
| #4 Zoom Discussions about the Research textbook and projects  | 5%         |
| Final Research Project Components:  | 25%        |





| Assignment Category               | Percentage  |
|-----------------------------------|-------------|
| Scaffolded Research Assignment #1 | 5%          |
| Scaffolded Research Assignment #2 | 5%          |
| Scaffolded Research Assignment #3 | 5%          |
| Final Essay/Project               | 10%         |
| <b>Total</b>                      | <b>100%</b> |

## Description of major course assignments

- Note on Assignment Descriptions

Detailed guidelines, deadlines, and grading rubrics for each assignment will be posted on CarmenCanvas.

- Academic integrity and collaboration guidelines

Every assignment must be completed on your own, without the assistance of another person, resource, or technology (except for accessibility tools), unless otherwise noted. If you use sources to complete your work, cite your sources in MLA 9<sup>th</sup> edition format (see writing style for more information).

When allowed or prompted by the instructor to use AI, please note this usage in your assignment and reflect on how it has helped, or not helped, you complete your assignment.

### Core Assignments (Total 75%)

**Core Assignments on Primary & Secondary Sources & Lectures (40%, graded A-E)**



Core assignments will take varying formats, including annotations (using Hypothesis), brief responses and reflections (in writing or audio, as noted in the assignment), or the formation of discussion questions. These assignments will be based on the core readings, audio/video or lectures. The instructor will assess the core assignment based on grading rubrics, provided with each assignment.

### **Academic integrity and collaboration guidelines**

You are expected to complete this assignment on your own without collaborating with others and without the assistance of artificial intelligence, except for that specified in the assignment step 2. Cite the sources you use to complete your work in MLA 9<sup>th</sup> edition format.

### **Discussion/Engagement Assignments (20%, graded P/F)**

Every week, you will participate either in a) online discussion or in b) the optional weekly synchronous Zoom meeting.

a) Post one response to the week's discussion prompt to CarmenCanvas and respond to two responses by your peers. Your discussions posts will be based on your core assignments. You will need to have completed the weekly core assignments *before* answering the week's discussion prompt and respond in view of the core assignments.

The discussion post will be graded P/F on the basis of a grading rubric to be posted in CarmenCanvas with the assignment.

b) Be prepared to discuss this week's discussion prompt, in the context of this week's topic in group or class discussions on Zoom. You will need to have completed the weekly core assignments *before* the 55 min-Zoom session. Participating in the Zoom discussions requires *active engagement*.

Active engagement in zoom discussions will be graded P/F on the basis of a grading rubric to be posted in CarmenCanvas with the assignment.

**NOTE:** If no or few students utilize the synchronous weekly discussion sessions on Zoom, they will be canceled. Students do *not* need to commit to either online discussions or zoom participation but are encouraged to select one of the two options for the semester. If a student needs to miss a Zoom session, they must submit an online discussion post instead.



## **Academic integrity and collaboration guidelines**

You are expected to complete this assignment on your own without collaborating with others and without the assistance of artificial intelligence, except for that specified in the assignment step 2. Cite the sources you use to complete your work in MLA 9<sup>th</sup> edition format.

### **8 Textbook Assignments, Research (10%, graded A-E)**

Every week, except in weeks when scaffolded research assignments are due, you will read a selection from the following textbook:

a) Booth, Wayne C., et al. *The Craft of Research*. Fourth edition, The University of Chicago Press, 2016.

You will also complete an assignment, for instance, an exercise from the book, or write or record a brief response or reflection.

### **Weekly Research Synchronous Zoom Discussions (5%, graded P/F)**

Every week, students will discuss their research textbook readings and assignments or scaffolded research projects or final research projects during a 55-minute synchronous Zoom session. Participation is P/F. To receive a Pass students must have completed the research assignment of the week that is to be discussed in the zoom meeting. Students will also be given a grading rubric that explains in detail what a receiving a “P” entails.

### **Research Project in Environmental Humanities or Ecocriticism (Total 25%)**

#### **Scaffolded Research Assignment #1: Selection of Research Topic and Sources (Primary and Secondary) (5%, graded P/F)**

Students will select 1-2 primary sources and at least 3 secondary sources that they will explore in their research projects in the field of Environmental Humanities or Ecocriticism. At least 1 of the primary sources must include a



course reading or viewing. Other primary sources can include, for instance, literary texts or artworks not discussed in the course, but also sources related to sustainability, for instance an environmental project or a climate protest movement. 2 of the 3 secondary sources must be peer-reviewed research articles. At least 2 of the 3 peer-reviewed research articles must be in Environmental Humanities or Ecocriticism. 1 of the 3 peer-reviewed research articles sources must be in the field of Sustainability Studies with an emphasis on history and culture. Other acceptable secondary sources include encyclopedia articles or peer reviewed/scholarly web sources in varying formats (audio, video, blog). The instructor will advise students on how to find and select their primary and secondary sources during office hours and/or via email and feedback on assignments.

### **Scaffolded Research Assignment #2: Annotated Bibliography & Abstract & Abstract Response (5%, graded A-E)**

Students will annotate at least 3 of their 3-5 secondary sources following the suggested formats to be found here:

[https://owl.purdue.edu/owl/general\\_writing/common\\_writing\\_assignments/annotated\\_bibliographies/index.html](https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/index.html). Detailed guidelines will be posted on CarmenCanvas.

Students will also submit an abstract of their project that describes its questions, thesis, and methods in 200-300 words. Information about writing abstracts can be found here:

[https://owl.purdue.edu/owl/graduate\\_writing/graduate\\_writing\\_genres/graduate\\_writing\\_genres\\_abstracts\\_new.html](https://owl.purdue.edu/owl/graduate_writing/graduate_writing_genres/graduate_writing_genres_abstracts_new.html).

All research projects and formats must be approved by the instructor.

**NOTE: You may use AI to generate ideas for your abstract.** However, you may not submit the AI generated text as final abstract. Please note your use of AI and add a brief reflection how it has or has not helped you to generate your abstract.

### **Scaffolded Research Assignment #3: Project Outline (5%, graded A-E)**



Students will write a detailed but concise research project outline that includes a table of contents and descriptions of individual paragraphs.

### **Final Research Assignment #4: Completed Project & Recorded Video Presentation & Feedback Reflection (10%, graded A-E)**

The final research project will often consist in a research paper. Other formats like a lecture or a blog are possible but must be approved by the instructor. All formats should require similar amounts of work by students. The research project normally takes the format of a research paper. The paper should have 5-7 pages, incl. footnotes, but excl. the bibliography, or 1750 words. Students will also be required to record a 5 to 7-minute video presentation of their research findings and will share this presentation via CarmenCanvas as well as on a course blog. Students are required to view and provide feedback on recorded video presentations of 2 other students in the class. Furthermore, the instructor will reach out to faculty and graduate students as well as advanced undergraduate students with expertise aligning with individual video presentations' research focus and invite them to provide feedback. Each student will write and submit a brief reflection on the feedback they received.

Detailed guidelines about the scope and structure of the research paper or project and the recorded video presentation as well as resources will be posted on CarmenCanvas.

### **Late assignments**

Late assignments lose 2 pts. of their score for each day past their due date. If you anticipate a delay, please contact me as soon as possible. Any exclusions would need documentation.

### **Grading Scale**

- 93-100: A
- 90-92: A-
- 87-89: B+
- 83-86: B



- 80-82: B–
- 77-79: C+
- 73-76: C
- 70-72: C–
- 67-69: D+
- 60-66: D
- Under 60: E

## Instructor feedback and response time

### Grading and feedback

Weekly assignments and scaffolded assignments will be graded within five business days, unless otherwise noted.

### Preferred contact method

I will respond to inquiries (via e-mail) during the week within 24 hours. For more detailed feedback please visit virtual office hours or contact me via email to organize another time with questions or concerns.

**Please address me in emails by my name, May, or May Mergenthaler.** Mentioning my title (Professor or Dr.) is not necessary, but “Hi” or “Hello” is not sufficient as it may be perceived as lack of respect.

## Academic policies

### 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](http://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

## **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](mailto: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 global economy 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>

## **Disability Services**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.





If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

## Religious accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins,



of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

## 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, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614--292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.



## Course Schedule

Refer to our Carmen course page for up-to-date assignment due dates.

| Week | Topics/Readings/Assignments   |
|------|---|
| 1    | <p><b>I. Topic: Sustainability, Concept and History</b></p> <p>a) Listen to Lecture #1: Course Overview &amp; Introduction</p> <p>b) Read, with social annotation: Caradonna, Jeremy L. "Introduction." J. Caradonna: <i>Sustainability: A History</i>. Revised and updated edition, Oxford University Press, 2022, pp. 1-21.</p> <p>c) Read, with social annotation: Introduction to Environmental Humanities: Rose, Deborah Bird, et al. "Thinking through the Environment, Unsettling the Humanities." <i>Environmental Humanities</i>, vol. 1, no. 1, pp. 1–5, <a href="https://doi.org/10.1215/22011919-3609940">https://doi.org/10.1215/22011919-3609940</a>.</p> <p>d) Reading Reflection: Complete the readings with social annotation and provide one example of sustainability initiatives from your own communities (on- or off-campus, home), or from recent news. Briefly explain why the example fits the concepts of sustainability, outlined by Caradonna (2022).</p> |
| 1    | <p><b>II. Discussion: a) Zoom Discussion or b) Post on Carmen</b></p> <p>a) Prepare 3 questions for class discussion on Zoom based on readings and assignment. Participate in Zoom session.</p> <p>or</p> <p>b) Post 1 question (1 paragraph) for class discussion CarmenCanvas, based on readings and assignment, respond to 2 questions (1 paragraph each).</p>   |
| 1    | <p><b>III. Research Textbook Assignment #1</b></p> <p>Read introductory chapter, with social annotation:</p> <p>1. Wayne C. Booth, et al. "Prologue," "Becoming a Researcher" and "Thinking in Print." Booth et al. <i>The Craft of Research</i>, pp. 1-15.</p>   |
| 1    | <p><b>IV. No research project assignment yet</b></p>  |



|   |  |
|---|--|
| 1 | <p><b>V. Research Textbook/Project Zoom Discussion #1</b></p> <p>Discuss: Wayne C. Booth, et al. "Prologue," "Becoming a Researcher" and "Thinking in Print." Booth et al. <i>The Craft of Research</i>, pp. 1-15 and</p> <p>Discuss: Exercises from this Wayne C. Booth, et al. "Prologue," "Becoming a Researcher" and "Thinking in Print." Booth et al. <i>The Craft of Research</i>, pp. 1-15.</p>   |
| 2 | <p><b>I. Topic: Icelandic Saga, Viking Ecologies &amp; Indigenous Interventions (action: 875-1000; written: 1270-1320)</b></p> <p>a) Listen to Lecture #2: Icelandic Saga &amp; Viking Ecologies</p> <p>b) Read selection from "Saga of the People of Vatnsdal" (<i>Vatnsdœla saga</i>) (pp. 185-214)</p> <p>c) Read, with social annotation, an example of an Environmental Humanities approach to culture: Reinhard Henning, "Memory of Environmental and Climatic Change in the Sagas of Icelanders," <i>Scandinavian Studies</i> 91.3 (2019), pp. 323-344.</p> <p>c) Reading Reflection: Explain how and why the major character, Ingimund, settles in Iceland and discuss whether he takes into account sustainability, taking into account Henning's essay (2019). (150 words)</p> |
| 2 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Take notes on how Ingimund takes into account sustainability as he settles in Iceland and share your ideas in class discussion. Reflect on the function of naming landscapes in his process of settling on Iceland (e.g. Thordis's Wood, p. 211)</p> <p>or</p> <p>b) Post a reflection of about 2 paragraphs on how Ingimund takes into account sustainability as he settles in Iceland and share your ideas in class discussion. Reflect on the function of naming landscapes in his process of settling on Iceland (e.g. Thordis's Wood, p. 211). Respond to two other students' posts (1 paragraph each).</p>   |
| 2 | <p><b>III. Research Textbook Assignment #2</b></p> <p>Discuss Wayne C. Booth, et al. "Prologue: Becoming a Researcher," and "Thinking in Print" and "The Ethics of Research" In: Booth et al. <i>The Craft of Research</i>, pp. 16-26, 271-274 and the exercises completed for that day: Reflect on what kind of reader of research you are; describe <i>one</i> of your encounters with research and how the research helped you (or not).</p>  |
| 2 | <p><b>IV. No research project assignment yet.</b></p>  |



|   |   |
|---|---|
| 2 | <p><b>V. Research Textbook/Project Zoom Discussion #2</b></p> <p>Discuss: Wayne C. Booth, et al. "Prologue: Becoming a Researcher," and "Thinking in Print" and "The Ethics of Research" In: Booth et al. <i>The Craft of Research</i>, pp. 16-26, 271-274.</p> <p>Discuss the assignment: Reflect on what kind of reader of research you are; describe <i>one</i> of your encounters with research and how the research helped you (or not).</p>   |
| 3 | <p><b>I. Topic: Peasants, Soldiers, and Hermits: The Unsustainability of War and an Escape to Sustainable Life as Hermit (17<sup>th</sup> century)</b></p> <p>a) Lecture: The Unsustainability of the Thirty Years's War and is Life as a Hermit Sustainable?</p> <p>b) Read: Grimmelshausen, <i>Simplicius Simplicissimus</i>: Book I., ch. 1-12</p> <p>c) Reading Reflection: Would you like to live as a hermit in the woods, as described in Grimmelshausen's novel? Would that be sustainable? Is the hermit presented as a model of life?</p> <p>d) Read, with social annotation: Caradonna, Jeremy L. Ch. 2: "Sources of Sustainability in the Early Modern World." J. Caradonna: <i>Sustainability: A History</i>. Revised and updated edition, Oxford University Press, 2022, pp. 22-54.</p> |
| 3 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: Is your current way of life sustainable? How could it become more sustainable? What more sustainable ways of life do you know?</p> <p>b) Post a response to the following questions: Is your current way of life sustainable? How could it become more sustainable? What more sustainable ways of life do you know? Respond to two other students' posts.</p>   |
| 3 | <p><b>III. Research Textbook Assignment #3</b></p> <p>Read, with social annotation:</p> <p>Wayne C. Booth, et al. "Asking Questions, Finding Answers, Prologue" and "From Topics to Questions", In: <i>The Craft of Research</i>, pp. 35-39, and 40-53.</p> <p>Think of one or two Questions that you find interesting and would like to explore or have others explore, and explain your interest in these questions.</p>  |
| 3 | <p><b>IV. Scaffolded Research Assignment #1: Selection of Topic and Sources</b><br/><b>(three-week assignment, weeks 3-5, due in week 5)</b></p>  |



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|   | <p>a) Begin to reflect on and engage with a topic/text/material from the syllabus that seems interesting to you.</p> <p>b) Optional: Make an appointment with your instructor to discuss options or visit Zoom office hours.</p>  |
| 3 | <p><b>V. Research Textbook/Project Zoom Discussion #3</b></p> <p>Discuss: Wayne C. Booth, et al. "Asking Questions, Finding Answers, Prologue" and "From Topics to Questions", In: <i>The Craft of Research</i>, pp. 35-39, and 40-53.</p> <p>Discuss: Students' sample research questions</p> <p>Discuss: Students' ideas for their research project and selection of sources.</p>   |
| 4 | <p><b>I. Topic: Robinsonade as Enlightenment Education &amp; Imaginations of Unsustainable Settler Colonialism</b></p> <p>a) Lecture: The Robinsonade, Settler Colonialism,</p> <p>b) Read: Campe, <i>Robinson, the Younger</i> (trans. 1816 [1779/80]), Preface, pp. i-xii, 1-48, 199-223.</p> <p>c) Reading Reflection: Reflect on the relationships between colonialism, racism, and sustainability. What are the immediate and long-term consequences of Robinson's actions on the island for the environment and the indigenous inhabitants? (150 words)</p>   |
| 4 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: Are you aware on how colonialism has impacted the sustainability of current societies? You are welcome to think of the US or any other countries that have been colonies. How do we learn from Robinson how colonialism impacts sustainability?</p> <p>b) Post a response to the following questions: Are you aware on how colonialism has impacted the sustainability of current societies? You are welcome to think of the US or any other countries that have been colonies. How do we learn from Robinson how colonialism impacts sustainability? Respond to two other students' posts.</p> |
| 4 | <p><b>III. Research Textbook Assignment #4</b></p> <p>Read, with social annotation:</p> <p>Wayne C. Booth, et al. "Asking Questions, Finding Answers, Prologue" and "From Questions to Problems," "From Problems to Sources," In: Booth et al. <i>The Craft of Research</i>, pp. 56-88.</p> <p>Select or develop one research question that you find interesting and would like to</p>  |



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|   | explore or have others explore. Explain your interest in this question and, if possible, what challenges answering this question faces.  |
| 4 | <p><b>IV. Scaffolded Research Assignment #1: Selection of Topic and Sources (three-week assignment, weeks 3-5, due in week 5)</b></p> <p>a) Select a topic.</p> <p>b) Begin searching and selecting primary and secondary sources/materials.</p>   |
| 4 | <p><b>V. Research Textbook/Project Zoom Discussion #4</b></p> <p>Discuss: Wayne C. Booth, et al. "Asking Questions, Finding Answers, Prologue" and "From Questions to Problems," "From Problems to Sources," In: Booth et al. The Craft of Research, pp. 56-88.</p> <p>Discuss: Students' sample research questions, not yet discussed in week 3.</p> <p>Discuss: Student's topics not yet discussed in week 3; finding and selecting sources</p> <p>Brainstorm: Topics and approaches; project ideas</p>  |
| 5 | <p><b>I. Topic: Imaginations of Ice, the North, and Sustainability in Andersen's Snow Queen (1844) (Part I)</b></p> <p>a) Lecture: Ice and the North in the cultural imaginary &amp; Hans Christian Andersen</p> <p>b) Hans Christian Andersen, "The Snow Queen" (1844), ch. 1-4</p> <p>Text: <a href="http://hca.gilead.org.il/snow_que.html">http://hca.gilead.org.il/snow_que.html</a>. Accessed 12 July, 2024</p> <p>c) Rading Reflection: Reflect on the contrasts between roses and ice flowers, and between the girl Gerda and the Snow Queen, in Andersen's story. (150 words)</p> |
| 5 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: How do you like ice and snow? How do you experience them? What thoughts to you have about the relationship between the North/ice and sustainability?</p> <p>b) Post a response on the following questions: How do you like ice and snow? How do you experience them? What thoughts to you have about the relationship between the North/ice and sustainability? Respond to two other students' posts.</p>              |
| 5 | <b>III. No textbook assignment this week.</b>  |



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| 5 | <p><b>IV. Scaffolded Research Assignment #1: Selection of Topic and Sources (three-week assignment, week 3-5, DUE this week 5)</b></p> <p>a) Select a topic.</p> <p>b) Finish selecting primary and secondary sources/materials.</p>  |
| 5 | <p><b>V. No Group Zoom this week; instead: use the time to work on your projects; individual office hours, as needed.</b></p>   |
| 5 | <p><b>Anonymous midterm teaching and learning evaluation</b></p> <p>Student will be asked to reflect on content, pace and workload, and on their own learning until now.</p>  |
| 6 | <p><b>I. Topic: Ice and the North in Representations of Nature and Sustainability (Part II)</b></p> <p>a) Lecture: The North, and Sami cultures, in the Cultural Imagination and Sustainability</p> <p>b) Read: Hans Christian Andersen, "The Snow Queen" (1844), ch. 5-7</p> <p>Text: <a href="http://hca.gilead.org.il/snow_que.html">http://hca.gilead.org.il/snow_que.html</a>. Accessed 12 July, 2024</p> <p>c) Disney's movies <i>Frozen I</i> and <i>II</i>: selected scenes (about 50 mins.)</p> <p>d) Reading Reflection: What is the narrative function of the two Sami women described in the story? What evidence do you find that makes their portrayal racist? (Definition of racism: <a href="https://www.britannica.com/topic/racism">https://www.britannica.com/topic/racism</a>, accessed July 12, 2024) (150 words)</p> <p>Optional Reading:</p> <p>e) Read: Recio, Eugenia, Dina Hestad. "Indigenous Peoples: Defending an Environment for All. Still Only One Earth: Lessons from 50 years of UN sustainable development policy." <i>International Institute for Sustainable Development</i>, <a href="https://www.iisd.org/articles/deep-dive/indigenous-peoples-defending-environment-all">https://www.iisd.org/articles/deep-dive/indigenous-peoples-defending-environment-all</a> (accessed July 12, 2024)</p> |
| 6 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: Indigenous cultures are often thought to be more sustainable than colonizing cultures. Please reflect on whether or how such a perception can be interconnected with racist stereotypes. Consider how such stereotyping could be avoided and</p>  |





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|   | <p>indigenous knowledge of sustainability be furthered.</p> <p>b) Post a response on the following questions: Indigenous cultures are often thought to be more sustainable than colonizing cultures. Please reflect on whether or how such a perception can be interconnected with racist stereotypes. Consider how such stereotyping could be avoided and indigenous knowledge of sustainability be furthered. Respond to two other students' posts.</p> <p>Note: Please be mindful of the language that you use to discuss racism so as not to cause inadvertent harm to others.</p>  |
| 6 | <p><b>III. Research Textbook Assignment #5</b></p> <p>Read, with social annotation:</p> <p>Wayne C. Booth, et al. "Using Sources," "From Problems to sources," In: Booth et al. <i>The Craft of Research</i>, pp. 90-106.</p> <p>Reflect on and write down your thoughts on how – to what end – you are using your individual sources (see pp. 90-95).</p>  |
| 6 | <p><b>IV. No research project assignment this week; keep working on your project as needed</b></p>  |
| 6 | <p><b>V. Research Textbook/Project Zoom Discussion #5</b></p> <p>Discuss: Wayne C. Booth, et al. "Using Sources," "From Problems to sources," In: Booth et al. <i>The Craft of Research</i>, pp. 90-106.</p> <p>Discuss: Students' thoughts on how – to what end – they are using their project sources (see pp. 90-95).</p>  |
| 7 | <p><b>I. Topic: Children's Literature as Applied Geography and Lesson in Sustainability (Part I)</b></p> <p>a) Lecture: Selma Lagerlöf, Nationalism, and Environmental Movements</p> <p>b) Read: Chapters: Selma Lagerlöf. "The Boy," "Akka from Kebnekaise," "The Wonderful Journey of Nils," "Glimminge Castle." Selma Lagerlöf, <i>The Wonderful Adventures of Nils</i> (1907 [1906/1907]), Trans. Velma Swanston Howard, <a href="https://www.gutenberg.org/cache/epub/10935/pg10935-images.html">https://www.gutenberg.org/cache/epub/10935/pg10935-images.html</a>, accessed July 12, 2024.</p> <p>c) Read, with social annotation: Norton, Bryan G. Caring for nature: a broader look at animal stewardship. Bryan G. Norton. <i>Searching for Sustainability: Interdisciplinary Essays in the Philosophy of Conservation Biology</i>. Cambridge</p> |



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|   | <p>University Press, 2003, pp. 375-395.</p> <p>d) Reading Reflection: Reflect on the human-animal and animal-animal relationships described in the novel, on the background of Norton’s understanding of animal stewardship. How do we care for wild animals vs. domestic animals? How is the difference between wild and domestic animals described in Lagerlöf’s novel? (150 words)</p>   |
| 7 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: Do you think of them differently? Do you think Lagerlöf’s novel can help us appreciate animals and imagine sustainable treatments of animals?</p> <p>b) Post a response on the following questions: Do you think of them differently? Do you think Lagerlöf’s novel can help us appreciate animals and imagine sustainable treatments of animals? Respond to two other students’ posts.</p> |
| 7 | <p><b>III. Research Textbook Assignment #6</b></p> <p>Read, with social annotation:</p> <p>Wayne C. Booth, et al. “Making Good Arguments,” In: Booth et al. <i>The Craft of Research</i>, pp. 114-124.</p> <p>Write down one or two arguments that you may make in your research project/paper.</p>   |
| 7 | <p><b>IV. No research project assignment this week; keep working on your project as needed</b></p>  |
| 7 | <p><b>V. Research Textbook/Project Zoom Discussion #6</b></p> <p>Discuss: Wayne C. Booth, et al. “Making Good Arguments,” In: Booth et al. <i>The Craft of Research</i>, pp. 114-124.</p> <p>Discuss: Students’ arguments that they make in their research project/paper.</p>   |
| 8 | <p><b>I. Topic: Children’s Literature as Applied Geography and Lesson in Sustainability (Part II)</b></p> <p>a) Lecture: Selma Lagerlöf, Sustainability in Norwegian and Sami Societies</p> <p>b) Read: Chapters: Selma Lagerlöf. “Osa, the Goose Girl, and Little Mats,” “With the Laplanders,” “Home at Last,” “Parting with the Geese.” Selma Lagerlöf. <i>The Wonderful Adventures of Nils</i> (1907 [1906/1907]), Trans. Velma Swanston Howard,</p>  |



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|   | <p><a href="https://www.gutenberg.org/cache/epub/10935/pg10935-images.html">https://www.gutenberg.org/cache/epub/10935/pg10935-images.html</a>, accessed July 12, 2024.</p> <p>c) Read, with social annotation: Weld, Sara Pankenier. "Sámi Selves in the Northern Landscape: Nomadism and Indigeneity in Swedish Classics for Children." <i>Barnelitterært Forskningstidsskrift</i>, vol. 11, no. 1, 2020, pp. 1–12, <a href="https://www.idunn.no/doi/epdf/10.18261/issn.2000-7493-2020-01-01">https://www.idunn.no/doi/epdf/10.18261/issn.2000-7493-2020-01-01</a> (open access), accessed July 15, 2024.</p> <p>d) Reading Reflection: How are the Sami portrayed in Lagerlöf’s chapter “With the Laplanders”? How does Lagerlöf portray nomadism in particular? (See Weld for a definition of the practice and concept of “nomadism.”) (150 words)</p>  |
| 8 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion, taking into account both the primary and secondary sources assigned for this week: How has the representation of Sami communities and sustainability in those communities evolved since Andersen’s fairy tale? What similarities and differences do you see between Lagerlöf’s portrayal of the Sami and that in Andersen’s “Snow Queen”? What notion of sustainability emerges at the end of the novel and how does it relate to that of Sami societies, as described in the novel?</p> <p>b) Post a response on the following questions, taking into account both the primary and secondary sources assigned for this week: How has the representation of Sami communities and sustainability in those communities evolved since Andersen’s fairy tale? What similarities and differences do you see between Lagerlöf’s portrayal of the Sami and that in Andersen’s “Snow Queen”? What notion of sustainability emerges at the end of the novel and how does it relate to that of Sami societies, as described in the novel? Respond to two other students’ posts.</p> <p>Note: Please be mindful of the language that you use to discuss racism so as not to cause inadvertent harm to others.</p> |
| 8 | <p><b>III. Research Textbook Assignment #7</b></p> <p>Read, with social annotation:</p> <p>Wayne C. Booth, et al. “Claims,” In: Booth et al. <i>The Craft of Research</i>, pp. 127-136.</p> <p>Note down a claim that you may make in your research project/paper.</p>   |
| 8 | <p><b>IV. Scaffolded Research Assignment #2: Annotated Bibliography &amp; Abstract (5%, graded A-E, approx. 9 hrs) (two-week assignment, weeks 8-9, due week 9)</b></p> <p>Students will annotate at least 3 of their 3-5 secondary sources</p>  |



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| 8 | <p><b>V. Research Textbook/Project Zoom Discussion #7</b></p> <p>Discuss: Wayne C. Booth, et al. "Claims," In: Booth et al. <i>The Craft of Research</i>, pp. 127-136.</p> <p>Discuss: Claims that students may make in their research project/papers.</p> <p>Discuss: Annotating a bibliographical entry &amp; writing an abstract</p>   |
| 9 | <p><b>I. Topic: Arne Naess Ecological Utopia (1980s and 1990s)</b></p> <p>a) Lecture: Arne Næss and the Deep Ecology Movement, Then and Now</p> <p>b) Read, with social annotation: Næss, Arne: Sustainable Development and Deep Ecology. Arne Næss. pp. 563-576. Naess, Arne, et al. <i>The Selected Works of Arne Naess / Volume X, Deep Ecology of Wisdom: Explorations in Unities of Nature and Culture : Selected Papers / Edited by Harold Glasser and Alan Drengson in Cooperation with the Author an with Assistance from Bill Devall and George Sessions</i>. Springer, 2005.</p> <p>c) Read, with social annotation: Arne Naes, "An Example of a Place: Tvergastein" (1992), Naess, Arne, et al. <i>The Selected Works of Arne Naess / Volume X, Deep Ecology of Wisdom</i>, pp. 339-359.</p> |
| 9 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: How does Naess' ideas about deep ecology differ, in his view, from concepts of sustainability? Do you agree with Naess' characterization of sustainability? Do you like his idea of a deep ecology? What do you like or not like about it?</p> <p>b) Post a response on the following questions: How does Naess' ideas about deep ecology differ, in his view, from concepts of sustainability? Do you agree with Naess' characterization of sustainability? Do you like his idea of a deep ecology? What do you like or not like about it? Respond to two other students' posts.</p>   |
| 9 | <p><b>III. No Textbook assignment this week</b></p>   |
| 9 | <p><b>IV. Scaffolded Research Assignment #2: Annotated Bibliography &amp; Abstract (5%, graded A-E, approx. 9 hrs) (two-week assignment, weeks 8-9, due this week 9)</b></p> <p>a) Students will write an abstract of their project and share it with their peers on CarmenCanvas.</p> <p>b) Students will annotate at least 3 of their 3-5 secondary source</p>  |



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|    | c) Students will respond to the abstracts and annotated bibliographies of two of their peers (reflection, questions) (The deadline for the response will be in week 12)   |
| 9  | <b>V. Research Textbook/Project Zoom Discussion #8</b><br><br>Discuss: students' abstracts, previously shared on CarmenCanvas<br><br>Discuss: students' annotated bibliographical entries (select examples from student work)   |
| 9  | <b>Anonymous midterm teaching and learning evaluation</b>   |
| 10 | <b>SPRING BREAK</b>   |
| 11 | <b>I. Topic: The 1986 Chernobyl Disaster and the Anti-Nuclear Movement in West-Germany (Part I)</b><br><br>a) Lecture: The 1986 Chernobyl Disaster, the Reaction in West-Germany & Gudrun Pausewang' s 1987 novel <i>Fall-out</i><br><br>b) Read: Gudrun Pausewang, <i>Fall-out</i> (1997 [1987]); ch. 1-8 (pp. 1-79)<br><br>c) Reading Reflection: Describe and reflect on how different people react to the disaster. Describe and reflect at least three distinct reactions. (150 words)   |
| 11 | <b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b><br><br>a) Reflect and take notes on the following questions to be shared in the discussion: What do you think about nuclear energy? Are you aware of nuclear accidents in the US and globally? What you know about nuclear energy in Ohio? Do you think that Pausewang' s novel describes the risks of nuclear power plants accurately?<br><br>b) Post a response on the following questions What do you think about nuclear energy? Are you aware of nuclear accidents in the US and globally? What you know about nuclear energy in Ohio? Do you think that Pausewang' s novel describes the risks of nuclear power plants accurately? Respond to two other students' posts. |
| 11 | <b>III. Research Textbook Assignment #8 (final required textbook assignment)</b><br><br>Read, with social annotation:<br><br>Wayne C. Booth, et al. "Prologue: Planning Again," "Planning and Drafting," In: Booth et al. <i>The Craft of Research</i> , pp. 185-206.   |
| 11 | <b>IV. Scaffolded Research Assignment #3: Project Outline (5%, graded A-E,</b>  |



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|    | <p><b>approx. 9 hrs)</b></p> <p>Students will write a detailed but concise research project outline that includes a table of contents and brief descriptions of the individual sections of the paper.</p>  |
| 11 | <p><b>V. Research Textbook/Project Zoom Discussion #9</b></p> <p>Discuss: Wayne C. Booth, et al. "Prologue: Planning Again," "Planning and Drafting," In: Booth et al. <i>The Craft of Research</i>, pp. 185-206.</p> <p>Discuss: Students' questions about planning and drafting their research projects, sharing research progress.</p>  |
| 12 | <p><b>I. Topic: The 1986 Chernobyl Disaster and the Anti-Nuclear Movement in West-Germany (Part II)</b></p> <p>a) Lecture: The Anti-Nuclear movement in Germany and the Green Party</p> <p>b) Read: Gudrun Pausewang, <i>Fall-out</i> (1997 [1987]); ch. 9-16 (pp. 81-172)</p> <p>c) Read, with social annotation: Uekötter, Frank. Chapter 4: The Green Enigma: German Environmentalism, 1980 to 2013. Uekötter, Frank. <i>The Greenest Nation?: A New History of German Environmentalism</i>. The MIT Press, 2014, pp. 113-126, 153-156 (sel. from this chapter). (ebook available through OSUL)</p> <p>d) Reading Reflection: Describe the ideal, multi-generational, activist community that Jana joins before going home to Schlitz, imagined in the final chapters of <i>Fall-out</i>. (150 words)</p>   |
| 12 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: What makes Germany a Green Nation in the 1980s according to Uekötter's article "The Green Enigma: German Environmentalism, 1980 to 2013"? What role did Chernobyl play in this development? How does Pausewang describe the impact of Chernobyl on German environmental policy? Does she agree with Uekötter?</p> <p>b) Post a response on the following questions: What makes Germany a "Green Nation" in the 1980s, according to Uekötter's article "The Green Enigma: German Environmentalism, 1980 to 2013"? What role did Chernobyl play in this development? How does Pausewang describe the impact of Chernobyl on German environmental policy? Does she agree with Uekötter? Respond to two other students' posts.</p> |
| 12 | <p><b>III. No textbook assignment</b></p>  |



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| 12 | <p><b>V. Textbook/Project Zoom Discussion #11</b></p> <p>Discussion of students' project outlines (due week #11), shared via CarmenCanvas.</p>  |
| 13 | <p><b>I. Topic: Environmental Dystopia and Utopia in Schätzing's <i>The Swarm</i> (2004/2023)</b></p> <p>a) Lecture: Dystopia and Fear as Means to Increase Sustainability?</p> <p>b) Watch: <i>The Swarm</i>, Episodes 1-4 (ca. 180 min.)</p> <p>c) Read: J. Caradonna: Ch. 6 Sustainability Today: 2000–Present. J. Caradonna: <i>Sustainability: A History</i>. Revised and updated edition, Oxford University Press, 2022, pp. 177-235, read sel: pp. 177-207.</p> <p>d) Viewing/Reading Reflection: How does the Movie depict unsustainable actions by humans and their impact on the environment? How does the movie reflect environmental concerns discussed in Caradonna, ch. 6? (pp. 177-207)</p>  |
| 13 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: Are you afraid of the impacts of human actions on the environment, including, but not limited to climate change or biodiversity loss? If yes, do you believe that this fear motivates or discourages you, or both? How does it motivate you, if it does? If not, how do you deal with and react to information about climate change and other environmental threats?</p> <p>b) Post a response on the following questions: Are you afraid of the impacts of human actions on the environment, including, but not limited to climate change or biodiversity loss? If yes, do you believe that this fear motivates or discourages you, or both? How does it motivate you, if it does? If not, how do you deal with and react to information about climate change and other environmental threats? Respond to two other students' posts.</p> |
| 13 | <p><b>III. <i>Optional</i> Research Textbook assignment</b></p> <p>Explore chapters about the writing and revising process in Booth et al. <i>The Craft of Research</i>, ch. 13-16, pp. 208-282.</p>  |
| 13 | <p><b>IV. Final Research Project #4: Project Completion and Submission of Recording of Research Video Presentation</b></p>  |
| 13 | <p><b>V. This week no Textbook/Project Zoom Discussion to provide students with</b></p>   |



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|    | <b>time for project completion and recording</b>  |
| 14 | <p><b>I. Topic: Environmental Dystopia and Utopia in Schätzing’s <i>The Swarm</i> (2004/2023)</b></p> <p>a) Lecture: Utopia and Hope as Means to Increase Sustainability?</p> <p>b) Watch: <i>The Swarm</i>, Episodes 4-8 (ca. 180 min.)</p> <p>c) Read: J. Caradonna: Ch. 6 Sustainability Today: 2000–Present. J. Caradonna: <i>Sustainability: A History</i>. Revised and updated edition, Oxford University Press, 2022, pp. 177-235, read sel: pp. 208-235.</p> <p>d) Viewing/Reading Reflection: Who finally saves the world? What view of human-nature relationship does the movie propose, at the end? What do you think of that view? How does this view overlap or differ from the sustainability initiatives described in Caradonna (pp. 177-235)?</p> |
| 14 | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: Do you know of or have a vision for a sustainable future? What would it entail? Provide some detail in your response and avoid generalizations.</p> <p>b) Post a response on the following questions: Do you know of or have a vision for a sustainable future? What would it entail? Provide some detail in your response and avoid generalizations. Respond to two other students’ posts.</p>   |
| 14 | <p><b>III. <i>Optional</i> Research Textbook assignment</b></p> <p>Explore chapters about the writing and revising process in Booth et al. <i>The Craft of Research</i>, ch. 13-16, pp. 208-282.</p>  |
| 14 | <p><b>IV. Final Research Project #4:</b></p> <p>Projects have been completed and submitted.</p> <p>Each student reviews the project video presentations of 2 other students in the course. Students will also receive feedback from faculty, graduate students and undergraduate students, as arranged by the instructor.</p>   |
| 14 | <p><b>V. Textbook/Project Zoom Discussion #12</b></p> <p>Discuss: Receiving and using feedback</p>  |





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| 15          | <p><b>I. Topic: Sustainability in German and Scandinavian Cultures Today</b></p> <p>a) Lecture: Contemporary Environmental Activism and Culture in German-speaking and Scandinavian Countries (Fridays for Future &amp; Luisa Neubauer, Last Generation, Public Art Projects)</p> <p>b) Read, with social annotation: Neubauer, Luisa-Marie, and Alexander Repenning. "The Climate Crisis is a Crisis of Communication." <i>Beginning to End the Climate Crisis : A History of Our Future</i>. Translated by Sabine Von Mering, Brandeis University Press edition, Brandeis University Press, 2023, <a href="https://muse.jhu.edu/book/110014/">https://muse.jhu.edu/book/110014/</a>, pp. 66-80.</p> <p>c) Read, with social annotation: Neubauer, Luisa-Marie, and Alexander Repenning. "Start Dreaming." <i>Beginning to End the Climate Crisis: A History of Our Future</i>. Translated by Sabine Von Mering, Brandeis University Press edition, Brandeis University Press, 2023, <a href="https://muse.jhu.edu/book/110014/">https://muse.jhu.edu/book/110014/</a>, pp. 130-143.</p> <p>d) Watch: Thunberg, Greta, and Paul McGann. <i>A Year to Change the World</i>. BBC, 2021, Episode 1, 54 min, <a href="https://www.pbs.org/show/greta-thunberg-year-change-world/">https://www.pbs.org/show/greta-thunberg-year-change-world/</a>, accessed July 15, 2024.</p> |
| 15          | <p><b>II. Discussion: a) Zoom Discussion or b) Post on CarmenCanvas</b></p> <p>a) Reflect and take notes on the following questions to be shared in the discussion: What can culture, and a culture of activism contribute to a sustainable future?</p> <p>b) Post a response on the following questions: What can culture, and a culture of activism contribute to a sustainable future? Respond to two other students' posts.</p>  |
| 15          | <p><b>III. No Research Textbook assignment</b></p>   |
| 15          | <p><b>IV. Final Research Project #4: Giving and Receiving Feedback</b></p> <p>Students will write and submit a 150-200 page reflection on the feedback they have received.</p>   |
| 15          | <p><b>V. Textbook/Project Zoom Discussion #13</b></p> <p>Final zoom discussion to share experiences receiving and giving feedback on students' research projects.</p>  |
| Finals Week | <p><b>All assignments have been completed.</b></p>   |

## **For German 3354.02**

German cultural representations and interpretations, views, and concepts of nature: successful students will learn to explore how literary works from the Scandinavian tradition represent and reflection on environmental knowledges and practices.

Major developments in German culture and history: successful students will learn to explore how literary works from the German tradition represent and reflection on major developments in environmental history and culture.

**Theme Goal 1** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Successful students can

1.1 engage in critical and logical thinking about the topic or idea of the theme.

Successful students can: 1.2 engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

**Theme Goal 2** Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes & anticipate doing in future

Successful students can

2.1 identify, describe, & synthesize approaches or experiences as they apply to the theme.

2.2. demonstrate a developing sense of self as a learner through reflection & self-assessment, building on prior experiences in order to respond to new and challenging contexts.

**Goal 3** Students analyze & explain how social and natural systems function, interact & evolve over time; how human wellbeing depends on these interactions; how actions have impacts on subsequent generations & societies globally; and how human values, behaviors, and institutions impact multi-faceted, potential solutions across time.

Successful students can

3.1 describe elements of the fundamental dependence of humans on Earth & environmental systems & on the resilience of these systems as they are represented & conceptualized in literary texts & cultural artifacts discussed.

3.2 describe, analyze & critique roles & impacts of human activity & technology on both human society & the natural world, in the past, currently & in future, as they are represented & conceptualized in literary texts & cultural artifacts discussed.

3.3 devise informed & meaningful responses to problems & arguments in the area of sustainability based on the interpretation of appropriate evidence & an explicit statement of values, as found in the literary texts & cultural artifacts discussed, and as found in the secondary literature that students will evaluate & employ in their individual research projects

**Explanation on the changes made to German\_Scandvn 3354 (3 ch) in the course of proposing German\_Scandvn 3354.01 (3 ch, DL) and German\_Scandvn 3354.02 (4 ch, DL), to be taught concurrently (giving students the choice to take the course as a 3 ch or 4 ch course).**

By May Mergenthaler, July 23, 2024

The main changes I made to German\_Scandvn 3354, in addition to creating assignments and lectures amenable to DL, are the following:

1. I eliminated two readings: Pichler, *The First of May* and Spiegelman, *Maus I and II*.

Reasons: a) Students need more time to discuss the copious readings by Andersen, Lagerlöf and Pausewang that contain important themes related to sustainability that cannot be discussed in one week only. b) Pichler is an early 19th-century fairy tale from Germany. There is overlap with the later 19th-century fairy tale by Andersen (Denmark). c) The English translation of Pichler's tale is of low quality and at times even erroneous. This has created problems in interpreting the story in SP 2024, the first offering of the course. d) both readings do not lend themselves as well as I had thought to the topic of sustainability. (It is possible, but with caveats.) e) *Maus I and II* is also taught in our popular Holocaust GE course. I had students in German\_Scandvn 3354 who took that course during the same semester as the Holocaust course and discussed *Maus* almost in the same week. I would like to avoid such duplication.

2. I replaced Robert Brinkmann: *Introduction to Sustainability*, Wiley & Blackwell 2016 with Caradonna, Jeremy L.: *Sustainability: A History*. Revised and updated edition, Oxford University Press, 2022. Instead of reading just chapter 1 from Brinkmann, we are reading 3 chapters from Caradonna. The reason is that Brinkmann's book is strongly oriented toward the environmental sciences and it is difficult to connect it directly to the cultural materials of the course. Only the first chapter is presenting the history and culture of sustainability from the 19<sup>th</sup> century to the present and it does so in a highly condensed manner. The chapter contains too much material to cover in one or two weeks and has too little depth to assign the chapter in sections over the course of a semester. Instead, I opted for a history of sustainability that covers the materials from Brinkmann's first chapter in a whole book. We are reading only the introduction and three additional chapters since the book focuses heavily on the US, and I present information relevant for the course in the lectures instead of assigning all chapters. In week 12, I have added a selection from the book *The Green Enigma: German Environmentalism, 1980 to 2013*. Uekötter, Frank. *The Greenest Nation?: A New History of German Environmentalism*. The MIT Press, 2014, pp. 113-126, 153-156, instead of a chapter on US environmentalism from Caradonna. The last substantial chapter from Caradonna, "Ch. 6 Sustainability Today: 2000–Present," is more globally oriented, similar to the topics of the last weeks of the semester, when I am assign this chapter (Schätzing's *The Swarm* and contemporary Climate, Climate Justice, and Environmental Movements, sel. from Luisa Neubauer's and Alexander Repenning's book *Beginning to End the Climate Crisis: A History of Our Future* (Translated by Sabine Von Mering, Brandeis University Press edition, Brandeis University Press, 2023) and a documentary about Greta Thunberg (Thunberg, Greta, and Paul McGann. *A Year to Change the World*. BBC, 2021). This global orientation is natural, since sustainability is a global concern and countries cannot achieve it in isolation, esp. with respect to climate change. The

materials in the final week might also be adjusted to current developments in environmental movements.

3. I added a topic in week 15, contemporary climate, climate justice and environmental movements with a focus on the German branch of Fridays for Future, with the influential figures Greta Thunberg (founder of FFF) and Luisa Neubauer, as well as Last Generation (Letzte Generation).

4. I made a few adjustments in the secondary sources/research articles. I have also added a few readings so that students read a secondary research article in Environmental Humanities or in the History of Sustainability and the Environment in almost every week of the course.

5. I changed the texts by Naess assigned in week 9. One now focuses clearly on the concept of sustainability, the other on Naess concept and practice of living in nature that is applicable to students' own experience of nature.

6. I changed the writing assignment in the 3ch German 3354.01 compared with German\_Scandvn 3354 (SP 2024). The latter course already contained a research assignment with high impact aspects, as students in the course in SP 2024 noted and criticized. I also made the assignments more flexible and included assignments that have a real-world-applicability.

German\_Scandvn 3354.01 (3 ch, DL) now contains two writing assignments that can take a variety of formats to foster creativity and originality as well as interdisciplinarity (see the syllabus for more details). Many of the suggested topics are also applicable to contexts outside the university. (Students select their own topic, from the list, or following their own ideas, but always with the approval of the instructor.) The final assignment is a reflection on the course and the students' learning to help foster self-reflection and self-assessment as learners.

German\_Scandvn 3354.02 (4 ch, DL) now contains 3 scaffolded research assignments that culminate in a final, high-impact research project. They are accompanied by an introduction to research practices (Textbook: Booth et al., *The Craft of Research* 2016).

7. I amended the two courses so that they work as concurrently taught courses with approximately the same hours for the same assignments. German\_Scandvn 3354.02 (4 ch, DL) has additional Research Textbook and Research Project assignments.

8. I amended the courses into DL courses. That included detailing the workload, including online lectures, optional Zoom discussions and alternative online class discussions. I also added social annotation. Instructor feedback or participation is part of all assignments, but that was also the case for the original version.

9. The Sustainability Theme is more clearly emphasized throughout all reading, writing, and discussion assignments. In teaching the course, I learned how to do so—it worked great!

# Research and Creative Inquiry Course Inventory

## Overview

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Research and Creative Inquiry courses. It may be helpful to consult with the OSU Office of Undergraduate Research and Creative Inquiry. You may also want to consult your Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive it in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## Pedagogical Practices for Research and Creative Inquiry Courses

Course subject & number

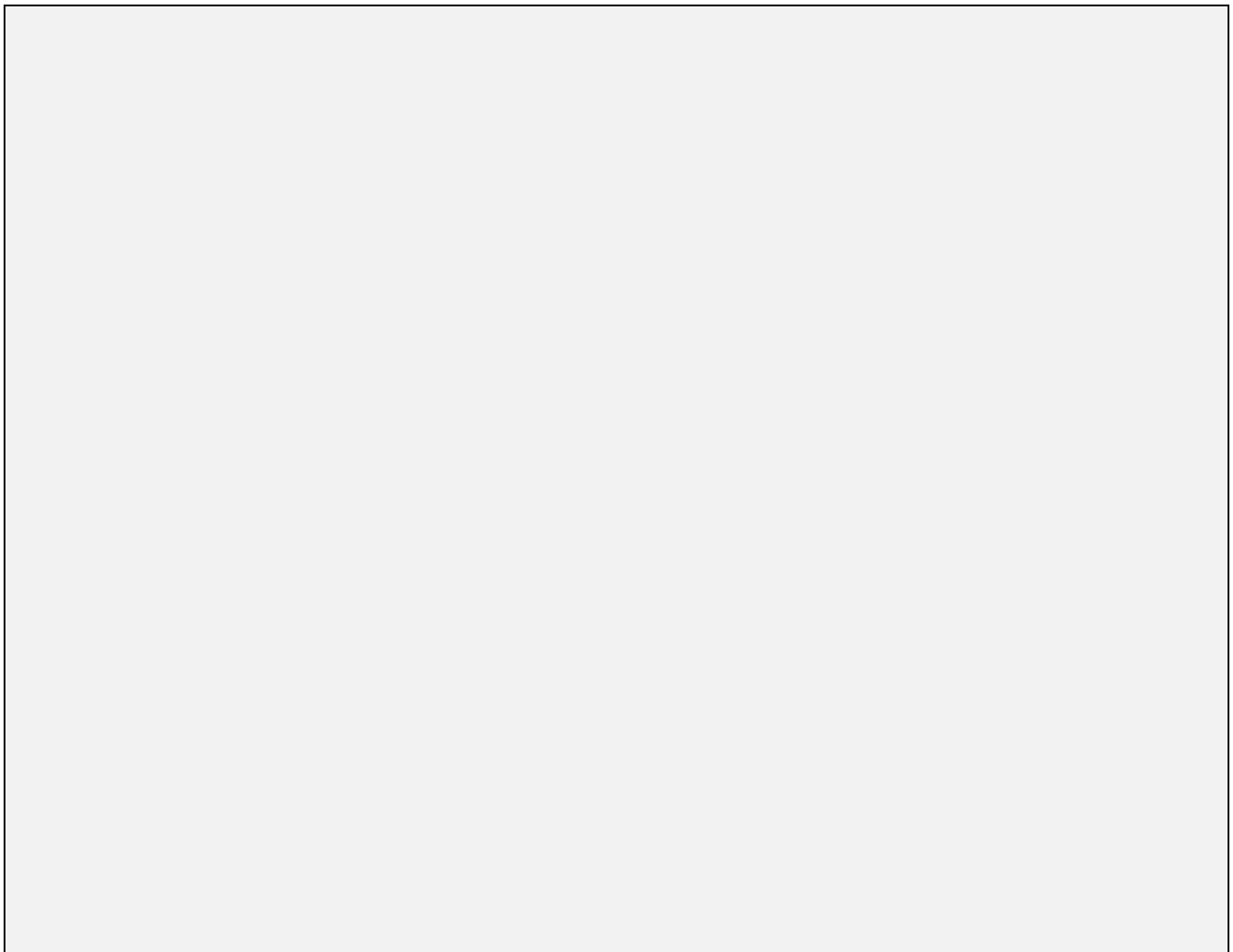
Undergraduate research is defined by the Council on Undergraduate Research (CUR) as an inquiry or investigation conducted by an undergraduate student that makes an *original* intellectual or *creative* contribution to the discipline. Undergraduate creative activity is the parallel to research, engaging in a rigorous creative process using (inter)disciplinary methods to produce new work.

In the context of the 4-credit GEN Theme High Impact Practice (which, by definition, is a more robust course than a non-HIP 3-credit Theme course—since student will take one 4-credit course instead of taking two 3-credit courses), research or creative inquiry requires a level of rigor and engagement that goes beyond what is routinely already included in a 3-credit Theme course in that discipline. It will generally mean that students are either (1) instructed in and engage in original research and the production and/or analysis of new understanding or data used in the preparation of a final paper, report, or project characteristic of the discipline, *or* (2) they are instructed in and engage in the primary production and performance or display of new creative work characteristic of the discipline.

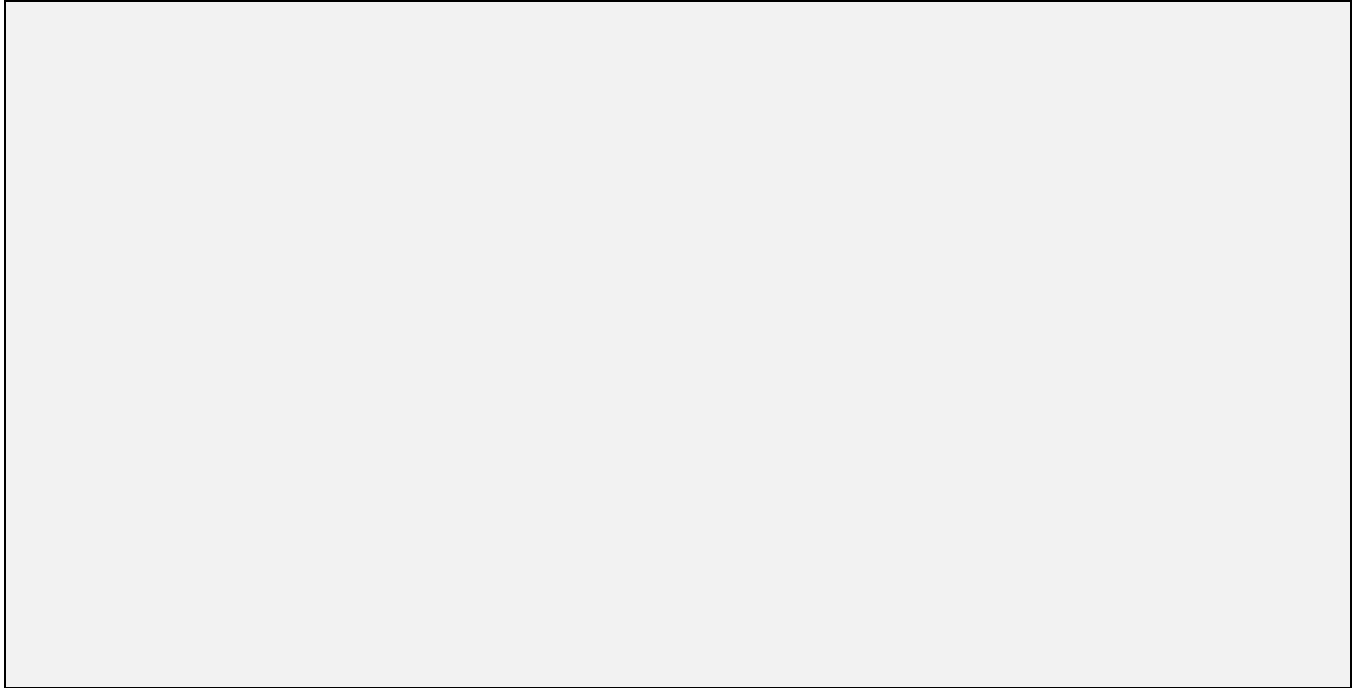
Further comments and clarifications:

- The Creative Inquiry or Research component should be integrated throughout a *substantial* portion of the course (not just at the very end, for example).
- The Creative Inquiry or Research component should connect to the Theme and to the subject/content of the course. If the course at hand is requesting two Themes, then the research component or creative work should fully pertain to both Themes.

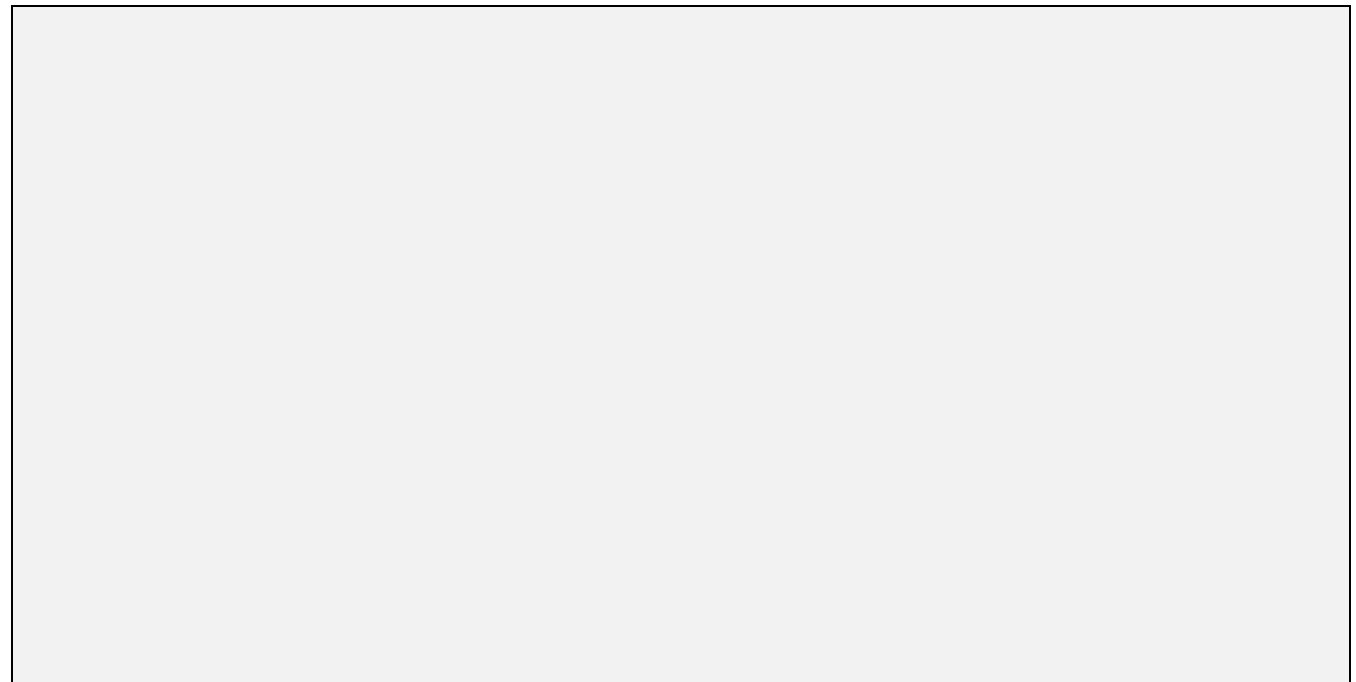
**1. Disciplinary expectations and norms: Different disciplines at the university define original research and creative inquiry differently. Please explain what the expectations/norms of your discipline are for original research or creative inquiry. How is new understanding developed in your field? How does the creative process amplify knowledge in the field? (This information should also be readily visible on the syllabus.)**



**2. Teaching methods and practices:** Which class activities and materials will be used to teach students the research methodology and/or research practices or the methods and practices of creative inquiry typical or relevant in your discipline? How will the potential ethical implications for research or creative inquiry in the field be addressed in the course? (This information should also be readily visible on the syllabus.)

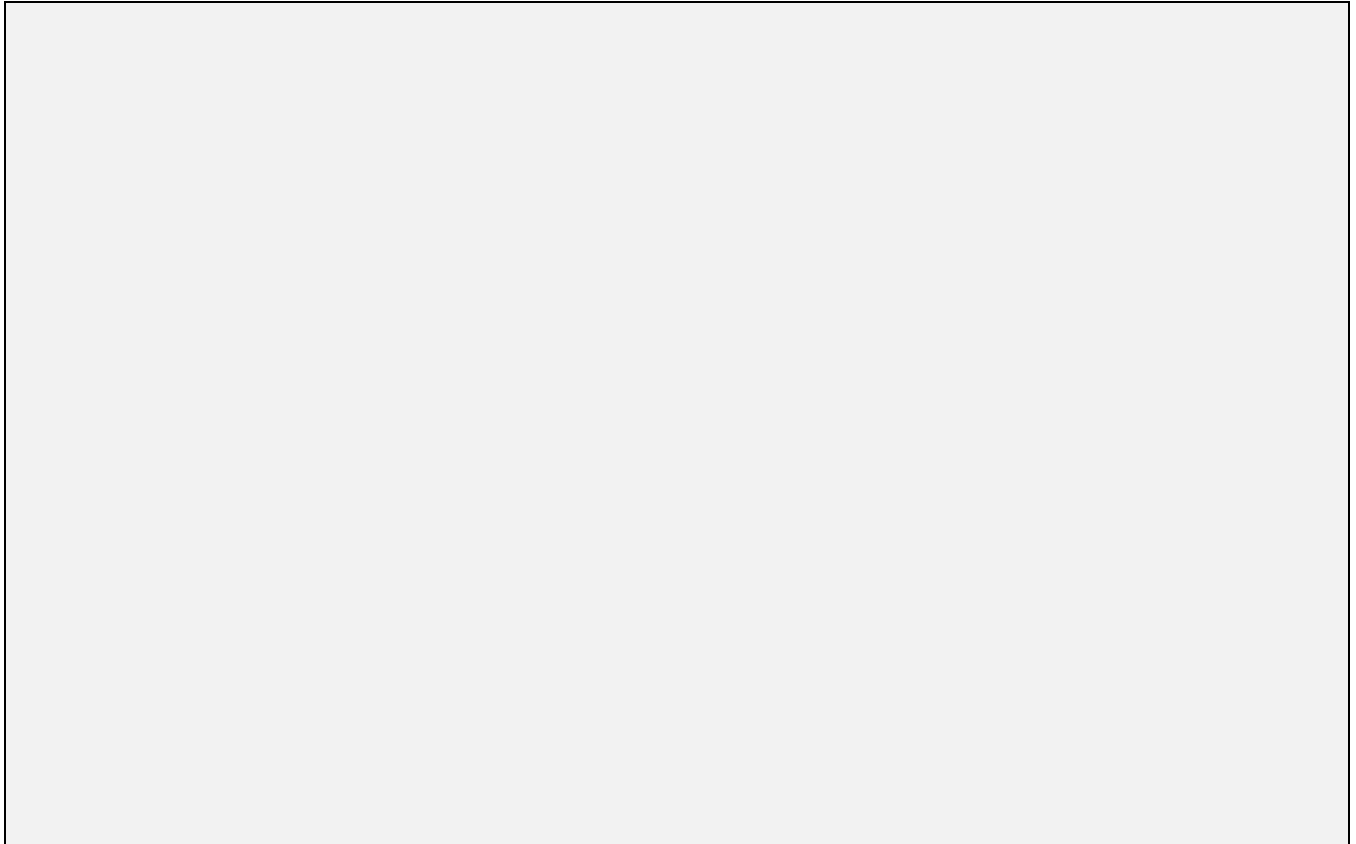


**3. Implementing:** Through which class activities and materials will the students be given opportunities to practice disciplinary research or creative inquiry techniques, methods, and skills to create new knowledge or advance praxis? (This information should also be readily visible on the syllabus.)

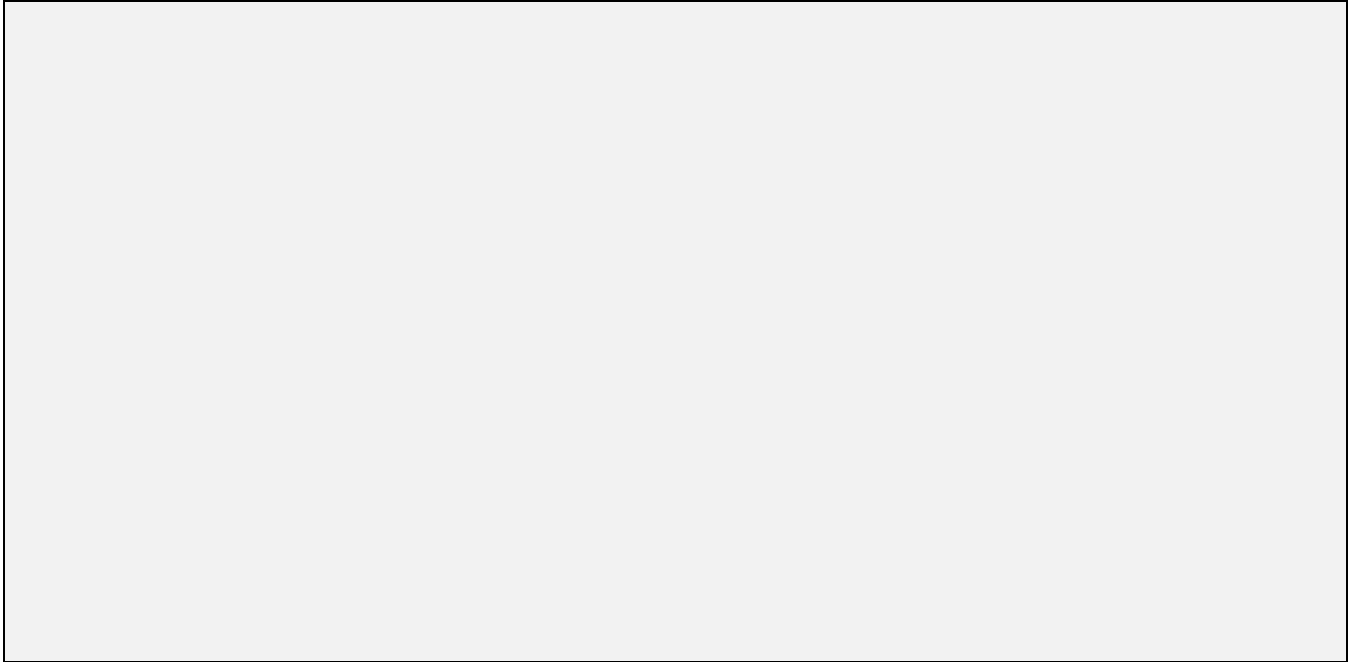




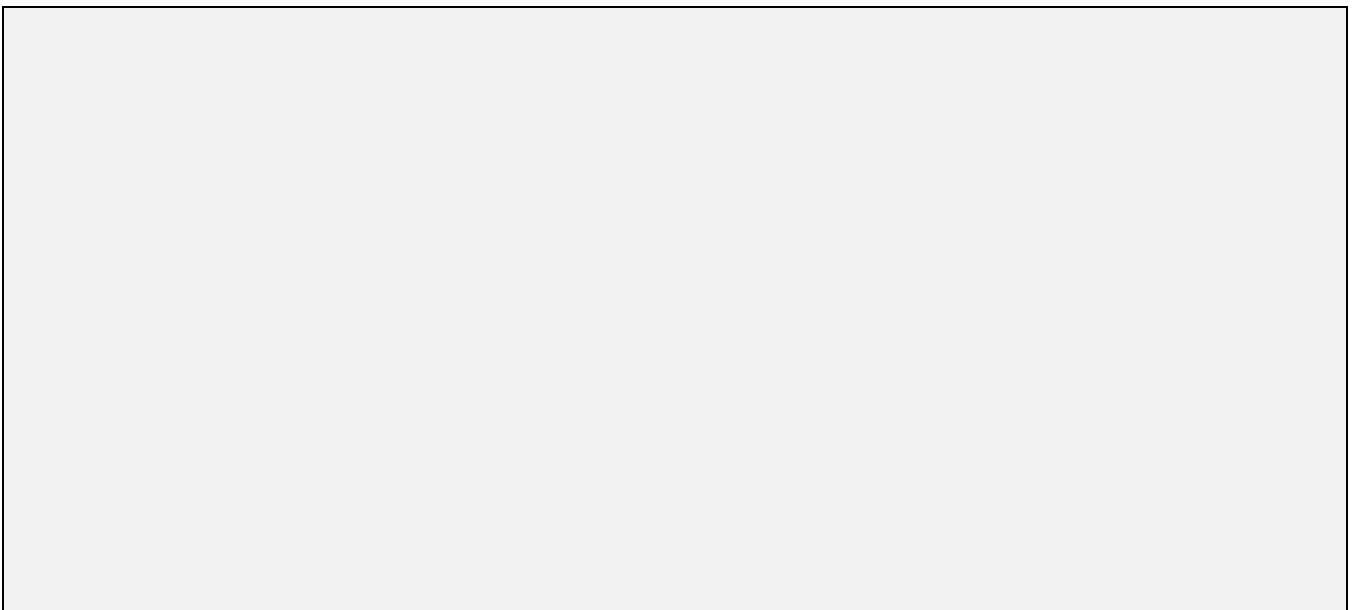
**4. Demonstration of competence: Disciplines develop and share new knowledge or creative work in different ways. Through which activity or activities will students first be taught and then be involved in a demonstration of competence in an appropriate format for the discipline (e.g., a significant public communication of research, display of creative work, or community scholarship celebration)? The form and standard should approximate those used professionally in the field. (This information should also be readily visible on the syllabus.)**

A large, empty rectangular box with a thin black border, occupying the lower half of the page. It is intended for a syllabus entry corresponding to the question above.

**5. Scaffolding and mentoring:** Explain how the creative inquiry or research project will be scaffolded across multiple assignments or one large project broken up across the course (e.g., specific explanations about reviewing literature, developing methods, collecting data, interpreting or developing a concept or idea into a full-fledged production or artistic work). Each pertinent assignment should help students build and demonstrate skills contributing to the larger project. Meaningful feedback and mentoring should be provided by the instructor at regular intervals to inform next steps in the process. (This information should also be readily visible on the syllabus.)



**6. Reflection:** Explain how the course offers students opportunities for reflection on their own developing skills and their status as learners and as researchers or creatives. (This information should also be readily visible on the syllabus.)





# Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences  
(Updated 2-1-24)

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](#).

For more on Regular and Substantive Interaction: [Regular Substantive Interaction \(RSI\) Guidance](#)

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

- Instructor monitors and engages with student learning experiences on a regular and substantive cadence.

Explain your plan for understanding student experiences of the course and how the instructor will be responsive to those experiences (required).

- 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 have been vetted for accessibility, security, privacy and legality by the appropriate offices and are readily and reasonably obtainable.
- Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

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:

## 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 regular substantive interaction well-suited to the learning environment at a frequency and engagement level appropriate to the course.

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

- 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 (required)

## 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):

The Syllabus explains the learning goals and overall design or organization of the course.

The syllabus explains how the assignments enable students to reflect on and apply what they have learned to other contexts. More detailed assignment guidelines and grading rubrics will provide additional information.

Writing assignments No. 1 and 2 enable students to take ownership of their learning by selecting topics closest to their interests and academic fields of study or academic preparation.

The final assignment allows students to reflect on their learning process  
2 Midterm teaching evaluations allows students to provide feedback on the course and to reflect on their own learning (after week 5 and week 9).

## **Additional Considerations**

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

Syllabus and cover sheet reviewed by *Jeremie Smith* on

Reviewer Comments:

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

## German Major--Curriculum Map

B = Beginning  
 I = Intermediate  
 A = Advanced

Aug 2024 update

|  | Cultural Knowledge & Awareness | Compre-hension | Speaking | Critical Analysis | Writing & Critical Expression |
|--|--------------------------------|----------------|----------|-------------------|-------------------------------|
| <b>Core Required Courses</b>   |                                |                |          |                   |                               |
| 1101.01 German 1 -GE   | B                              | B              | B        |                   | B                             |
| 1101.02 German 1 (DL) -GE  | B                              | B              | B        |                   | B                             |
| 1101.51 German 1: Self-paced -GE   | B                              | B              | B        |                   | B                             |
| 1102.01 German 2 -GE   | B                              | B              | B        |                   | B                             |
| 1102.02 German 2 (DL) -GE  | B                              | B              | B        |                   | B                             |
| 1102.51 German 2: Self-paced -GE   | B                              | B              | B        |                   | B                             |
| 1103.01 German 3 -GE   | B/I                            | B/I            | B/I      |                   | B/I                           |
| 1103.02 German 3 (DL) -GE  | B/I                            | B/I            | B/I      |                   | B/I                           |
| 1103.51 German 3: Self-paced -GE   | B/I                            | B/I            | B/I      |                   | B/I                           |
| 2101 Texts & Contexts 1: Contemporary Germany  | I                              | I              | I        | B/I               | I                             |
| 2102 Texts & Contexts 2: 20 <sup>th</sup> -century Germany                               | I                              | I              | I        | I                 | I                             |
| 3101 Texts & Contexts 3: Historical Perspectives   | I/A                            | I/A            | I/A      | I                 | I                             |
| 3102 News & Views: Current Issues  | I/A                            | I/A            | I/A      | I                 | I                             |
| 2350 Introduction to German Studies  | B                              |                |          | B/I               | I                             |
| 3689 or equiv. (data) Words Across the World   |                                |                |          | I                 | I                             |
| <b>Advanced Required Courses</b>   |                                |                |          |                   |                               |
| 3200 Topics in German Literature, Art and Film   | I                              | I              | I        | I                 | I                             |
| 3300 Topics in German Culture Studies, Social and Intellectual History                   | I                              | I              | I        | I                 | I                             |
| 3600 Topics in German Linguistics/Language   | I                              | I              | I        | I                 | I                             |
| 3602 German for the Professions 1  | I                              | I              | I        | I                 | I                             |
| 3603 Translation 1   | I                              | I              | I        | I                 | I                             |
| 4200 Senior Seminar in German: Literature, Art and Film (German)                         | A                              | A              | A        | A                 | A                             |
| 4300 Senior Seminar in German: Culture Studies, Social and Intellectual History (German) | A                              | A              | A        | A                 | A                             |
| 4600 Senior Seminar in German: Linguistics/Language (German)                             | A                              | A              | A        | A                 | A                             |
| 4602 German for the Professions 2  | A                              | A              | A        | A                 | A                             |
| 4603 Translation 2   | A                              | A              | A        | A                 | A                             |
| <b>Advanced Required Courses in English</b>  |                                |                |          |                   |                               |
| 4250 Senior Seminar in German Studies: Literature, Art and Film (English)                | A                              |                |          | A                 | A                             |
| <b>Elective Courses in German</b>  |                                |                |          |                   |                               |
| 5602 ALI: German for the Professional World  | A                              | A              | A        | A                 | A                             |
|  |                                |                |          |                   |                               |
|  |                                |                |          |                   |                               |

|   | Cultural Knowledge & Awareness | Comprehension | Speaking | Critical Analysis | Writing & Critical Expression |
|---|--------------------------------|---------------|----------|-------------------|-------------------------------|
| <b>Elective Courses in English</b>  |                                |               |          |                   |                               |
| 2250 Berlin: Stories, Languages, and Ideas  | GE                             | B             |          | B                 | B                             |
| 2251 German Literature and Popular Culture  | GE                             | B             |          | B                 | B                             |
| 2252H The Faust Theme   | GE                             | B             |          | B                 | B                             |
| 2253 Magic, Murder and Mayhem   | GE                             | B             |          | B                 | B                             |
| 2254.01 Grimms' Fairy Tales and their Afterlives  | GE                             | B             |          | B                 | B                             |
| 2254.02 (DL) Grimms' Fairy Tales and their Afterlives   | GE                             | B             |          | B                 | B                             |
| 2255 Postwar Germany and Japan  | GE                             | B             |          | B                 | B                             |
| 2256 Fan Fiction: From Homer to Harry Potter  | GE                             | B             |          | B                 | B                             |
| 2310 Introduction to Literature, Culture, and the Environment   |                                | B             |          | B                 | B                             |
| 2352 Dresden Yesterday and Today  | GE                             | B             |          | B                 | B                             |
| 2367 German Literature and American Culture   | GE                             | B             |          | B                 | B                             |
| 2451 Hollywood: Exiles and Émigrés  | GE                             | B             |          | B                 | B                             |
| 2798.02 Berlin, Then and Now: People, Places, and Experiences   | GE                             | B             |          | B                 | B                             |
| 3250.01 Citizenship in the Age of Technology: Exploring Social Justice through Science Fiction in Germany | GE                             | I             |          | I                 | I                             |
| 3250.02 Citizenship in the Age of Technology: Exploring Social Justice through Science Fiction in Germany | GE                             | I             |          | I                 | I                             |
| 3252.01 The Holocaust in Literature and Film  | GE                             | I             |          | I                 | I                             |
| 3252.02 (DL) The Holocaust in Literature and Film   | GE                             | I             |          | I                 | I                             |
| 3253.01 German immigration in the US  | GE                             | I             |          | I                 | I                             |
| 3253.02 German immigration in the US  | GE                             | I             |          | I                 | I                             |
| 3254H Representations and Memory of the Holocaust in Film   | GE                             | I             |          | I                 | I                             |
| 3354.01 From Viking Saga to Climate Fiction: Nature in Nordic and Germanic Literatures                    | GE                             | I             |          | I                 | I                             |
| 3354.02 From Viking Saga to Climate Fiction: Nature in Nordic and Germanic Literatures                    | GE                             | I             |          | I                 | I                             |
| 3256 Coming to Terms with the Holocaust and War in Germany: <i>Vergangenheitsbewaeltigung</i>             | GE                             | I             |          | I                 | I                             |
| 3317 Black Identity & Culture in German-Speaking Europe   | GE                             | I             |          | I                 | I                             |
| 3317H Black Identity & Culture in German-Speaking Europe  | GE                             | I             |          | I                 | I                             |
| 3351 Democracy, Fascism and German Culture  | GE                             | I             |          | I                 | I                             |
| 3352 Dresden Yesterday and Today  | GE                             | I             |          | I                 | I                             |
| 3353H German Intellectual History: Marx, Nietzsche, and Freud   | GE                             | I             |          | I                 | I                             |
| 3451H Religion in Modern German Literature and Philosophy   | GE                             | I             |          | I                 | I                             |

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|--|---|--|--|---|---|
| 4191 Internship in German                      | A |  |  | A | A |
| 4252 Masterpieces of German Literature GE      | A |  |  | A | A |
| 4670H Cinema and the Historical Avant Garde GE | A |  |  | A | A |

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## Appendix

### Program Goals of the German Major at The Ohio State University

**Linguistic Proficiency** Students demonstrate linguistic proficiency in German at the B2 or C1 level of CEFR, they reflect on their own language and gain translation skills.

**Knowledge** Students demonstrate knowledge of German Linguistics, German History, German Cultural Achievements, and the current German-speaking world.

**Critical Analysis** Students demonstrate the ability to undertake critical reading and analysis of texts, to interpret cultural products and events within relevant contexts, and to express ideas and perspectives clearly, cogently and persuasively.

**Understanding/Perspective** Students demonstrate an understanding of differences in verbal and nonverbal communication, recognize cultural differences and similarities, and gain perspective on their own world view and cultural values.

**Research/Inquiry** Students demonstrate the ability to use sophisticated tools for research and knowledge acquisition, and to evaluate the validity of resources available in the media landscape.