



<NAME OF YOUR PROGRAM/DEPARTMENT/MAJOR OR MINOR>

ASSESSMENT REPORT For the Minor in German Studies ACADEMIC YEAR 2018 – 2019

I. LOGISTICS & PROGRAM LEARNING OUTCOMES

1. Please indicate the name and email of the program contact person to whom feedback should be sent (usually Chair, Program Director, or Faculty Assessment Coordinator).

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2. Were any changes made to the program mission statement since the last assessment cycle in October 2018? Kindly state “Yes” or “No.” Please provide the current mission statement below. If you are submitting an aggregate report, please provide the current mission statements of both the major and the minor program.

No

3. Were any changes made to the program learning outcomes (PLOs) since the last assessment cycle in October 2018? Kindly state “Yes” or “No.” Please provide the current PLOs below. If you are submitting an aggregate report, please provide the current PLOs for both the major and the minor programs.

No

The PLOs for the German Studies Minor are:

1. Communicate in German at the novice-high to intermediate-low level based on the *ACTFL Proficiency Guidelines 2012*, or at the A.2 to B.1 level of the *Common European Framework of Reference for Languages*.
 2. Comprehend day-to-day oral discourse produced by native speakers of German.
 3. Explain major historical, intellectual, and artistic movements which have influenced German-speaking cultures in the 20th and 21st centuries.
 4. Analyze the main ideas of various cultural phenomena in German speaking countries, such as literature, art, music, film and popular media.
 5. Appreciate the linguistic, ethnic, racial, religious, cultural and social diversity within German countries and communities.
4. Which particular Program Learning Outcome(s) did you assess for the academic year 2018-2019
5. Appreciate the linguistic, ethnic, racial, religious, cultural and social diversity within German countries and communities.

II. METHODOLOGY

Describe the methodology that you used to assess the PLO(s).

The teaching and understanding of diversity in German speaking countries and communities is an integral part of all language and literature and culture courses in the German Studies program. While much intercultural awareness is fostered through a textbooks emphasizing intercultural competence, and associated homework assignments and classroom discussions in the language courses, the upper division literature courses (GERM 320, 350) employ more direct assessment methods through students' reflective entries and exams. The course descriptions, the pertinent learning outcomes, and the materials for GERM 320 and 350 reflecting the general focus on linguistic and cultural diversity are copied below, and rubrics used for the evaluation of reflective entries and exams.

III. RESULTS & MAJOR FINDINGS

What are the major takeaways from your assessment exercise?

In AY 2018-19, 7 students graduated with the German Minor; therefore, there are not sufficient data points for an unbiased general analysis. However, the small number of students in our program allows for an individualized assessment of and guidance for each student, which in turn accounts for their generally high performance in assignments and exams. Not all students took GERM 320 and 350 to fulfill the German Minor requirements; for some students, GERM 320 and/or 350 were substituted with compatible courses that were taught in other programs at USF (such as European Studies or History), or taken during a semester abroad as part of the "FUBEST" program at the Freie Universität Berlin. For these courses, no specific data are available, but with one exception (B+), these courses were all completed with an A as final grade.

Among the students graduating with the German Minor in 2018-19, GERM 320 and 350 were completed six times. The following rubric demonstrates the results of their performance for reflective entries and exams.

Percentage Achieved on Reflective Entries	Number of Students
90-100%	3
80-89%	1
70-79%	
60-69%	1
Under 60%	1

Percentage Achieved on Exam	Number of Students
90-100%	5
80-89%	1

70-79%	
60-69%	
Under 60%	

Upon closer examination, the poor performance in reflective entries by two students was based on missed assignments; the high performance by all students on the exams indicates that all successfully reached the desired learning outcomes.

IV. CLOSING THE LOOP

Based on your results, what changes/modifications are you planning in order to achieve the desired level of mastery in the assessed learning outcome? This section could also address more long-term planning that your department/program is considering and does not require that any changes need to be implemented in the next academic year itself.

The assessment of PLO #5, as far as possible under the given circumstances, indicates positive results, and this reflects the generally high quality of the work and achievements of students who complete the German Minor. The small number of students who graduated in AY 2018-19 with a German Minor (7) makes statistically significant findings impossible, but it allows the two instructors, who teach in the program, to pay close attention to each student and monitor their progress throughout their studies at USF. In our opinion, this constitutes a major reason for the high success rate of German Minor students.

Longer-term planning for the program is difficult as long as the program does not have full-time faculty with expertise in the field of German Studies, who would be able to invest themselves fully in the program and thus foster its growth. As it is, the program has been maintained by two adjunct faculty, one of whom has been the assigned coordinator and/or advisor for the last 12 years. While they have been highly invested, and have facilitated strong student recruitment, retention, and performance, it would require the university's investment in a full-time professor to expand the German Studies program to its full potential.

What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2017-2018, submitted in October 2018)? How did you incorporate or address the suggestion(s) in this report?

Last year's report was positively received, and the ongoing support from Prof. Merritt was then and is now greatly appreciated. There were no further specific suggestions after the final report was completed and reviewed for AY 2017-18.

ADDITIONAL MATERIALS

Please note: The appreciation of "linguistic, ethnic, racial, religious, cultural and social diversity" as stated in PLO#5 lies at the core of our literature and culture courses as reflected in the materials discussed (see below). The more

general items and descriptions used in the rubrics presuppose the fulfillment of this learning outcome due to the subject matter of the specific literary analyses.

Assessment Rubric for Reflective Entries

<i>Criterion</i>	<i>Description</i>	<i>Max. Points</i>
Focus on Prompt	Your entry is focused on the given prompt	5
Critical Analysis	You analyzed specific aspects of the work rather than summarized it.	5
Specific References	You demonstrated your knowledge of the material with specific references and at least two quotes.	5
Form	Your writing reflects academically appropriate style and form, including the use of correct spelling and syntax, and page numbers for quotes,	3
Research Question	You added a question at the end of your essay that leads to further reflections and discussions, rather than simply asking for facts.	2

Assessment Rubric for Exams (points may vary)

Criteria	Description	Max Points
Focus on Prompt	You focused on the given quotes/prompts and delineated specific themes from them.	40 (10 per response)
Analysis and Substantiation	You analyzed the themes from the quote/prompt within the context of the text/film in question and substantiated your analysis with specific references to the primary and pertinent secondary sources.	80 (20 per response)
Comparison and Synthesis	You compared and contrasted how the pertinent themes and ideas are expressed in different works and reflect social, political, and historical issues of then and now.	40 (10 per response)
Form and Structure	Your responses are clearly structured and your spelling and grammar are correct.	40 (10 per response)
Total		200

Course Descriptions, Pertinent Learning Outcomes, and Materials

GERM 320 F18

Title

German Literature and Culture from 1945 to Today

Course Description

This course engages in discussions and analyses of literature and film in post World War II Germany against the background of the profound historical, political, social, and environmental changes in central Europe, which mark the end of the 20th and the beginning of the 21st century. At the center of our discussions will be the city of Berlin as a contested site of national and international politics and cultural developments. Beginning with readings and discussions about the consequences of the Nazi regime, WWII, and the Holocaust, we will explore different works from East- and West-Germany until the Fall of the Wall in 1989, and continue with an emphasis on themes of collective memories, cultural diversity, and artistic representations in the “new” (and old) German capital. We will examine texts in different genres, including prose, poetry, and film, while gaining a deeper understanding of the contexts and the environment in which diverse social communities and new ideas and forms of expression are

developed. Theoretical texts by contemporary scholars from a variety of disciplines will inform our investigation of the relationship between urban spaces and personal, national and trans-national identifications.

Pertinent Learning Outcomes (acc. to PLO#5)

- discern a diversity of perspectives, experiences, and traditions that shape contemporary German society as expressed in literature and film;
- demonstrate an understanding of the impact that WWII and the Holocaust have had on German politics and culture, and of the re-establishment of Jewish communities, particularly in Berlin;
- illustrate the connection between urban spaces, their significance on individuals and communities, and their representations in literature and film;

Materials

Books to Buy

Bronsky, Alina. *Broken Glass Park*. New York: Europa Editions, 2010. Print.
Hensel, Jana. *After the Wall. Confessions from an East German Childhood and the Life that Came Next*. Trans. Jefferson Chase. New York: Public Affairs, 2004. Print.
Schlink, Bernhard. *The Reader*. Trans. Carol Brown Janeway. New York: Random House, 1997. Print.

Short Stories, Articles, Book Excerpts, Websites (as pdf or online)

Blankenship, Robert and Jill E. Twark. "Berliner Sonderschule": History, Space, and Humour in Jan Ole Gerster's Oh Boy (A Coffee in Berlin)." Seminar -- a Journal of Germanic Studies, Vol. 53, No. 4, Nov. 2017: 362-381. Web.

Chicago Review. New Writing in German. 48: 2/3 (Summer 2002). Web.
(available through Ignacio; selected stories in Canvas as pdf)

Evans, Richard. *Rereading German History: From Unification to Reunification 1800-1996*. London: Routledge, 1997. Web.

Fisher, Jaimey. "Wandering in/to the Rubble-Film: Filmic Flânerie and the Exploded Panorama after 1945." *The German Quarterly*. Vol. 78 No. 4, Fall 2005: 461-480.

Ganeva, Mila. "Fashion Amidst the Ruins: Revisiting the Early Rubble Films *And the Heavens Above* (1947) and *The Murderers are among us* (1946)." *German Studies Review*. Vol. 37, No.1, February 2014: 61-85. Web.

Gerstenberger, Katharina. *Writing the New Berlin: the German Capital in Post-Wall Literature*. Rochester, N.Y.: Camden House, 2008. Print.

Giles, Geoffrey J., ed. *Stunde Null. The End and the Beginning Fifty Years Ago*. Washington, DC: German Historical Institute, 1997. Web.

Goebel, Rolf J. "Berlin's Architectural Citations: Reconstruction, Simulation, and the Problem of Authenticity." *PMLA*, Vol. 118, No.5, October 2003: 1268-1289. Web.

---, "Queer Berlin: Lifestyles, Performances, and Capitalist Consumer Society." *The German Quarterly*. Vol. 79, No. 4, Fall 2006: 484-504. Web.

Grünbein, Durs. *Ashes for Breakfast: Selected Poems*. Trans. Michael Hofmann. New York: Farrar, Strauss and Giroux, 2005. Print.

---, *Mortal Diamond: Poems*. Trans. Michael Eskin. New York: Upper West Side Philosophers, 2013. Print.

Holocaust Encyclopedia. United States Holocaust Memorial Museum, 2016, <https://www.ushmm.org/learn/holocaust-encyclopedia>

Jarausch, Konrad H. "1945 and the Continuities of German History: Reflections on Memory, Historiography, and Politics." *Stunde Null. The End and the Beginning Fifty Years Ago*. Ed. Geoffrey J. Giles. Washington, DC: German Historical Institute, 1997. 9-24. Web.

Kaminer, Wladimir. *Russian Disco. Tales of Everyday Lunacy on the Streets of Berlin*. Trans. Michael Huise. London: Ebury Press, 2002. Print.

Mathes, Bettina. "Teutonic Shifts, Jewish Voids: Remembering the Holocaust in Post-Wall Germany." *Third Text*. Vol. 26, No. 2, March 2012: 165-75. Web.

Michaels, Jennifer. "Challenging Notions of Post-Wall German Identity: Minority and Migrant Voices." Anton, Christine and Pilipp, Frank (eds.) *Beyond Political Correctness: Remapping German Sensibilities in the 21st Century*. Amsterdam: Rodopi, 2010. Print.

Sebald, W.G. "A Natural History of Destruction. Why Germans Forgot the Ruins of their Cities." *The New Yorker* 4 Nov. 2002: 66-77. Print.

Shandley, Robert R. "Die Mörder sind unter uns and the Western." *German Quarterly*. Vol 74 Nr.2, Spring 2001. Web.

Stern, Rachel. "Iranians and Israelis find an unlikely musical détente in Germany." *Christian Science Monitor*. September 2014. Web.

Taberner, Stuart, ed. *Contemporary German Fiction. Writing in the Berlin Republic*. Cambridge, New York: Cambridge University Press, 2007. Print.

Wolf, Christa. *Parting from Phantoms. Selected Writings, 1990-94*. Trans. Jan van Heurck. Chicago and London: The University of Chicago Press, 1997.

Films and Videos

A Coffee in Berlin. Dir. Jan Ole Gerstner. Music Box Films, 2014. DVD

Audre Lorde. The Berlin Years 1984 to 1992. Dir. Dagmar Schultz. Third World Newsreel. 2012. DVD.

Barbara. Dir. Christian Petzold. The Match Factory, 2012. DVD

Cold Jump. Dir. Kai Stänicke. Short. aug&ohr medien, 2011. Vimeo

Flamingo Pride. Dir. Tomer Eshed. Animated Short. Film and Television Academy Potsdam-Babelsberg, 2013. YouTube

Germans and Jews. Dir. Janina Quint and Tal Recanati. Documentary. First Run Features, 2016. DVD.

Germany After the War, 1945-49. Dir. Julian Hendy. Documentary. BBC 2, 2005. YouTube

Hannah Arendt. Dir. Margarethe von Trotta. Zeitgeist Films, 2012. DVD

Labor in a Single Shot. , Prod. Antje Ehman and Harun Farocki. Harun Farocki Filmproduktion. Berlin, 2012-14. Web. 6 August 2014. <http://www.labour-in-a-single-shot.net/en/films/>

The Lives Of Others. Dir. Florian Henckel von Donnersmarck. Sony Pictures Classics, 2007. DVD

The Murderers Are Among Us. Dir. Wolfgang Staudte (1946). First Run Features, 2002. DVD

The People vs. Fritz Bauer. Dir. Lars Kraume. Cohen Media Group, 2015. DVD

The Wall: A World Divided and After the Wall – A World United. PBS, June 2010. Web. 6 August 2014. <http://www.pbs.org/program/the-wall/>

This Ain't California. Dir. Marten Piersel. Farbfilm Verleih, 2014. DVD

GERM 350 S19

Title

Paris-Berlin. Connections and Contrasts at the Turn into the 20th Century

Course Description

This course is interdisciplinary in scope and explores the profound social and intellectual changes which marked the Turn of the 20th Century in Europe, as well as the reflection of these changes in lifestyles, ideas, and the arts. The concepts of "modernity" and "modernism" will be the point of departure for an overview of the "_isms" by which this period is defined in political (e.g. Nationalism, Imperialism, Socialism, Capitalism, Feminism), philosophical (e.g. Social Darwinism, Rationalism, Idealism) and artistic terms (e.g. Naturalism, Postimpressionism, Expressionism, Symbolism, Surrealism). Particular consideration will be given to developments within the two cities of Paris and Berlin. We will analyze groundbreaking theoretical works by Friedrich Nietzsche, Sigmund Freud, and others, and delineate their influences on changing attitudes as expressed in literature and film. Special attention will be given to the interplay of different movements and ideas, and the (self-)awareness of the subject in a rapidly changing and challenging world. Connected with all discussions will be the question of relevance for our lives and attitudes today.

Pertinent Learning Outcomes (acc. to PLO#5)

- identify and contrast elements of different movements in theoretical thinking and the arts against their historical background;
- analyze literary works by a variety of German and French authors/artists within the context of their time;
- explain key elements of the formation of modern Europe;
- compare and contrast today's developments, ideas, and artistic expressions, including your own, with those explored in this course.

Materials

Books to buy

Baudelaire, Charles. *The Parisian Prowler: Le Spleen de Paris, Petits Poemes en Prose*. Trans. Edward K. Kaplan. Athens: University of Georgia Press, 1997. Print.

Delarue-Mardrus, Lucie. *The Angel and the Perverts*. Trans. Anna Livia. New York: New York University Press, 1995. Print.

Dohm, Hedwig. *Become who you are*. Trans. Elizabeth G. Ametsbichler. Albany: State University of New York Press, 2006. Print.

Gide, André. *The Immoralist*. Trans. Richard Howard. Vintage International: New York, 1970.

Hesse, Hermann. *Siddhartha*. Trans. Susan Bernofsky. New York: Modern Library Classics, 2006. Print.

Rilke, Rainer Maria. *Letters to a Young Poet*. Trans. Reginald Snell. Mineola: Dover Publications, 2002. Print.

Texts or Excerpts on PDFs in Canvas

Benjamin, Walter. "On Some Motifs in Baudelaire." [IN] *Illuminations*. New York: Schocken Books, 1968: 154-194.

Clark, T.J. *The Painting of Modern Life*. Princeton: Princeton University Press, 1984. Excerpts.

Donahue, William Collins. "The Shadow Play of Religion in Fritz Lang's *Metropolis*". *The New England Review*. Vol. 24, No.3, 2003: 207-21. Web.

Fagley, Robert M. "Narrating (French) Masculinities: Building Male Identity in André Gide's *The Journal of Men's Studies*. Vol. 14, No. 1, Winter 2006: 79-91. Web. *Immoralist.*"

Freud, Sigmund. *The Ego and the Id*. Free Ebook by www.SigmundFreud.net. Web. January 22, 2016. *Fourth Edition*.

Gumbrecht, Hans Ulrich. "Presence." Entry. *The Princeton Encyclopedia of Poetry and Poetics*: (ed. Roland Greene, et al.), Princeton University Press, 2012: 1105-1107.

Nietzsche, Friedrich. *On Truth and Lies in a Nonmoral Sense*. n.p., n.d. Web. January 24, 2011.

---, *Thus Spoke Zarathustra*. Ed. Bill Chapko. Feedbooks, 2010. Web. January 22, 2016.

Rutsky, R.L. "The Mediation of Technology and Gender: *Metropolis*, Nazism, Modernism." *New German Critique*. No. 60, Special Issue on German Film History, Autumn 1993: 3-32. Web. *German*

Walker, Julia A. "In the Grip of an Obsession': Delsarte and the Quest for Self-Possession in *The Cabinet of Dr. Caligari*." *Theatre Journal*, Vol. 58, No. 4, December 2006: 617-31. Web. *The Cabinet of*

Winks, Robin W. and Joan Neuberger. *Europe and the Making of Modernity. 1815-1914*. New York: Oxford UP, 2005. Print. *Oxford*

Zola, Emile. *Nana*. n.p. The Project Gutenberg, May, 2006. Web. January 25, 2011. <http://www.gutenberg.org/ebooks/5250>

Films (screened in class)

Metropolis. Dir. Fritz Lang. UFA, 1927. Restored and authorized edition by Kino International Corp, 2002. DVD

The Cabinet of Dr. Caligari. Dir. Robert Wiene. Decla, 1920. Restored and authorized edition by Kino Video, 2002. DVD

Recommended Sources (please also find and share other sources that are of interest)

Blom, Philip. *The Vertigo Years. Europe, 1900-1914*. New York: Perseus Books, 2008. Print.

Brose, Eric Dorn. *A History of Europe in the Twentieth Century*. New York: Oxford UP, 2005. Print.

Fritzsche, Peter. *Reading Berlin 1900*. Cambridge: Harvard University Press, 1996. E-book.

Jackisch, Barry. "The Nature of Berlin: Green Space and Visions of a New German Capital, 1900-45." *Central European History* No. 47, 2014: 307-333

Ladd, Brian. *The Ghosts of Berlin. Confronting German History in the Urban Landscape*. Chicago: Chicago University Press, 1997. E-Book.