



Curriculum Proposal

Please type or select the requested information. Print completed forms, add appropriate paper attachments, and route through MSU's curricular process for recommendations and decisions.

		(Check all that apply):		Proposal #	158
College:	Arts and Humanities	<input checked="" type="checkbox"/>	Undergraduate	Effective Date of Change:	
Department:	Modern Languages	<input type="checkbox"/>	Graduate	Academic Year	07-08
Program:	German		CIP #	(For Office Use Only)	
Type of Change:	COURSE PROPOSALS			Course Designator and Number	Number of Credits
Proposed:	New Course				
Title Current:				GER 443	1-4
Title Proposed:	Topics in German Studies			(if applicable)	
24-Char. Abbrev:					

Include a course or program description for the Bulletin (30-40 words maximum for courses, 100 for programs):

The course deals with the complex cultural traditions and political histories of German-speaking countries in Central Europe, such as the metropolis Berlin, the Holocaust, minority voices. Topics vary and the course may be repeated if a different topic is the focus.

Rationale or Justification for change:

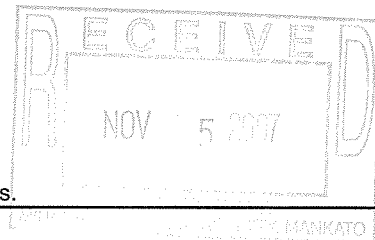
Subject area has to be covered to complement the current curriculum.

*****For General Education or Cultural Diversity Courses Only*****

General Education Course:		Cultural Diversity Course: (Please check one.) <input type="checkbox"/> Core (At least 75% devoted to topics of race, gender, sexual orientation, age, class, and disabilities as they occur in United States Society.) <input type="checkbox"/> Related (At least 25% devoted to the above topics or to a global perspective on topics related to African American, Asian, Hispanic, and Native American inhabitants of the United States.)
GE Category #	GE Category Name (Maximum of 3 Categories)	
N/A		
N/A		
<p>7 For Writing Intensive Courses, attach a description of the kind and quantity of writing.</p> <p>7 For Upper Division Courses, include a description of the respects in which it is broad and general rather than narrow and specific, and so suitable as GE.</p> <p>Attach paper copies of the following:</p> <p>a. Syllabus or course outline.</p> <p>b. Course's student learning outcomes associated with each GE competency or CD designation.</p> <p>c. List of strategies to be used to assess students' achievement of each GE competency or CD designation.</p>		

*****For New Courses*****

(Check all that apply):	Instructional Type: Seminar	Course will be offered:
<input checked="" type="checkbox"/> Course is an elective.	Grading Format: <input checked="" type="checkbox"/> Grade <input type="checkbox"/> P/N	<input checked="" type="checkbox"/> Fall Semester
<input type="checkbox"/> Course is required for program		<input checked="" type="checkbox"/> Spring Semester
<input type="checkbox"/> Pre- or Co-requisites:		<input type="checkbox"/> Summer Session
<input type="checkbox"/> Other courses are being changed or eliminated. (Explain.)		
<input type="checkbox"/> Course content or title is similar to courses in other departments. (Attach copy of letter of agreement with other program(s) contacted. Indicate the nature of the discussions and/or resolution of differences or potential conflicts.)		
Attach paper copies of the following:		
a. Syllabus or course outline.		
b. Course's student learning outcomes.		
c. A list of resources required to offer and support this course.		
d. A description of how teaching this course will affect department staffing.		
e. If 400/500 level course, an explanation of added expectations of graduate students.		





Minnesota State University, Mankato
Curriculum Proposal

Signature Page

Department

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)


 Department Chair

10/1/07
 Date

Comments:

College Curriculum Committee

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)


 Committee Chair

11/7/07
 Date

Comments:

College Dean

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)


 Dean

11-13-07
 Date

Comments:

General Education Subcommittee

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

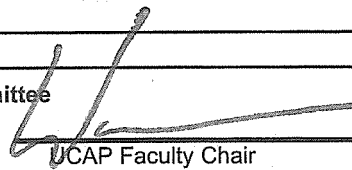
General Education Subcommittee Chair

Date

Comments:

Undergraduate Curriculum and Academic Policy Committee

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)


 UCAP Faculty Chair

12/4/07
 Date

Comments:

Faculty Association Graduate Committee

Recommended
 Not Recommended

Faculty Association Graduate Chair

Date

Comments:

Graduate Dean

Recommended
 Not Recommended

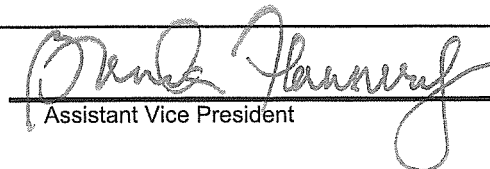
Graduate Dean

Date

Comments:

Academic Affairs Council

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

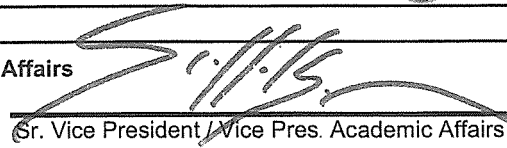

 Assistant Vice President

1/24/08
 Date

Comments:

Senior Vice President and Vice President for Academic Affairs

Approved (Category/ies _____)
 Not Approved (Category/ies _____)


 Sr. Vice President / Vice Pres. Academic Affairs

1/24/08
 Date

Comments:

Proposed Course on "Topics in German Studies" starting the academic year 2008/09 at Minnesota State University, Mankato.

GER 443: Topics in German Studies (1-4 credits)

Program: German

Department: Modern Languages, College: Arts and Humanities

Instructors: Nadja Krämer, Ph.D. and Cecilia Pick, Ph.D.

Office: Armstrong Hall 218C and 218P

Email: nadja.kramer@mnsu.edu and cecilia.pick@mnsu.edu

Phone: 507 389 5531 (office) and 507 389 5529 (office)

Class Meetings: M/W or T/TH schedule, 1 hour 50 minutes per class unit

This proposed course is part of the core credits of the German major and may be repeated if a different topic is the focus. The number of required core credits for the German major remains the same (28 credits) and is therefore unaffected by this course proposal.

A. COURSE OBJECTIVES AND COURSE OUTLINE:

German studies is a term that is in flux and defined variously in the academic discourse in the United States, but at its essence explores the significance of the complex cultural traditions and political histories of German-speaking countries in Central Europe.

Its subject is not only aesthetically highly-valued literary works of art, but encompasses film, the visual arts, architecture, the graphic novel, social, political and philosophical manifestos, advertisements, and other documents reflecting the expression of human interactions and modes of behavior. Therefore, German studies approaches its field of inquiry on an interdisciplinary basis through literary theory, history, politics, culture and others and addresses historic as well as current issues and topics.

JUSTIFICATION OF NEW COURSE

The German curriculum at Minnesota State University, Mankato possesses with its core topics courses in language (GER 340), literature (GER 442) and linguistics (GER 445) a range of courses that are repeatable and cover an array of areas, but needs to extend this language and literature component to the area of German studies.

Overall, the addition of German studies courses in an academic curriculum seeks to address the meaning of culture and its construction and representation of "Germany" from a U.S. perspective. In light of this discourse, German programs nationwide have undergone a major shift in the past two decades towards a German studies curriculum. This should also be reflected in MSU's German program through the addition of the course GER 443: Topics in German Studies.

The addition of this course responds to the outside Program Reviewer's comments that the German Program would be enhanced with courses that emphasize language and literature in cultural and historical contexts.

COURSE OUTLINE

German studies courses are concerned with questions of the formation and transformation of German nationalism and German national identity, but also its meanings for domestic (class and gender) relations and exploration of difference. The specific German experience also suggests further study of causes of cultural cohesion, racial prejudice and the Holocaust.

Attached to this proposal is a sample syllabus in English entitled "The Holocaust: Memory and Representations" that reflects the interdisciplinary and comparative nature of German studies.

B. STUDENT LEARNING OUTCOMES:

1. Students will acquire cultural and historical background knowledge that will deepen their understanding of German texts in the appropriate cultural and political contexts. They will derive larger cultural constructs, e.g. by analyzing the various cultural responses to the modernization of Germany in the 19th century and the reflection and analysis of the modern condition in general. Therefore, students will learn to work on an interdisciplinary and comparative basis.
2. Students will acquire knowledge about the contributions of German-speaking thinkers and artists to the modern world. They will also make connections as to how these contributions shaped particular contours of the present and evaluate those phenomena critically.
3. Students will acquire the linguistic and analytic facilities to do close readings and interpret a variety of texts and genres through theoretical background readings and classroom discussions, thus improving their critical thinking skills.
4. Through regular writing assignments, students will learn to write about texts using correct and precise terminology, and support their views and insights through references to central culture studies theories.
5. Students will develop a deeper appreciation of the broader and contradictory legacies of modernity through German studies.

C. REQUIRED TEXTS:

The required texts will vary according to course topic.

D. RESOURCES REQUIRED TO OFFER AND SUPPORT THIS COURSE:

Depending on the course topic, it is possible that a limited number of book and film acquisitions by the MSU Memorial Library are necessary. Otherwise, no new resources are required for this course.

E. EFFECT ON DEPARTMENT STAFFING:

Department staffing will not be affected by the teaching of this course.

F. COURSE REQUIREMENTS:

Course requirements will vary according to topic and instructor. However, at its core students are required to attend all classes. Participation in class will constitute a significant part of the final grade (20-30%). Students are required to comment on the weekly readings and/or film viewings in assignments and are to be prepared to take examinations, including midterm/final exams. An in-class presentation will serve as preparation for a research paper on any aspect of the topics covered in the course. The paper is a substantial part of the final grade. Hence, students are to develop an individual research topic that they pursue in depth in the final paper. This paper will constitute also a significant part of the final grade (20-35%). All papers must be typed and conform to either MLA or Chicago Manual guidelines for research.

G. COURSE DESCRIPTION AND BULLETIN COPY

GER 443 Topics in German Studies

The course deals with the complex cultural traditions and political histories of German-speaking countries in Central Europe, such as the metropolis Berlin, the Holocaust, minority voices. Topics vary and the course may be repeated if a different topic is the focus.

Instructor: Dr. Nadja Krämer
Department of Modern Languages, Minnesota State University, Mankato

SAMPLE COURSE DESCRIPTION AND SYLLABUS IN ENGLISH

This sample reflects the interdisciplinary and comparative approach of German studies.

The Holocaust: Memory and Representations Course Description

Course Overview:

This course explores how the Holocaust is remembered and represented in contemporary cultural media: film, literature, documentaries, comics, museums and memorials. We will look at differences between first- and second generation survivor testimonies, fictional treatments, and public memorializations. How is memory and awareness of the Holocaust being transmitted and produced through representational practices and cultural forms? What diverse forms of representational practices are being used to represent the Holocaust in the visual arts? What distinctive problems confront artists seeking to represent the Holocaust? What representational strategies are evident in Holocaust museums and memorials? Who are the intended audiences and what are the projected outcomes for these museums and memorials? Who can legitimately remember? What differing modes of representation are permissible, appropriate, or desirable, and under what circumstances.

Required Texts:

Kluger, Ruth. Still Alive. New York: Feminist Press, 2003.
ISBN 155861436 2

Levi, Primo. Survival in Auschwitz. New York: Macmillian (Collier Books), 1986.
ISBN 0-02-029192-2

Linenthal, Edward T. Preserving Memory: the Struggle to Create America's Holocaust Museum. (1995). New York: Penguin, 1997.
ISBN 0 14 02.4549 9

Spiegelman, Art. Maus I and Maus II. New York: Pantheon, 1986
ISBN 0 394 74723 2 and ISBN 0 679 72977 1

There is also a course reader of collected essays and articles.

Optional Reading:

Marris, Michael R. The Holocaust in History. New York: Meridan, 1987.
ISBN 0452 00953 7

Assignments and Expectations:

• Reaction Notes (5%)

For each text we read or film we see, you will write 2 to 3 paragraphs of your reactions to and questions about the material that we are analyzing. Reflect on the text/film and write an interactive commentary on the material (i.e. ask questions, raise doubts, make connections, see opposing views, link course material with outside knowledge or previous course readings and discussions, express confusion). Use these reflections and ideas in our class discussions about the texts/films. Collect your reflections (in a notebook or folder), be sure to label the title of the work, date it and give exact page references, since your "research journal" chronicles your thought processes and helps you to draw connections between different topics

addressed in the course. It should serve you also as a foundation to follow-up on your own particular interests and help you to formulate the thesis of your final project. Be prepared to hand in your reaction paper on occasion. It will be evaluated based on the question "To what extent does this piece reveal engaged thinking or exploration about this topic?"

- **Participation (30%)**

Regular attendance and preparedness is essential to engage in class discussions that are stimulating and a meaningful exchange of ideas. Using your reaction notes, come to class ready to engage with the text, asking questions, engage with other's ideas and contributions, make connections to larger issues and themes, pose alternative positions, and/or locate your own confusion with specific passages of the text.

- **Short Presentation(s)**

As part of your participation grade, you along with a partner will be asked on occasion to lead discussions on assigned text(s) or give a brief presentation concerning a previously specified topic. Each student will give at least one brief presentation and introduce additional information concerning a previously specified topic. You are not expected to assemble elaborate PowerPoint presentations, but you are encouraged to present your topic clearly and with visuals (naturally, only if the topic lends itself to it) and to make use of the technology available in the LDC.

- **Journal Assignments (10%)**

Students will write a total of 2 short (2-3 pp) journal assignments. The journal topics will be mandatory for everyone in class and should be treated as a structured paper (as opposed to stream of consciousness).

- **Position Papers (30%)**

Students will write a total of 3 (4-5pp) position papers (typed and double-spaced). All of these papers are subject to revisions. For the position papers, students can choose which topics they would like to write on from the pool of available options. Students are also invited to suggest topics of interest in consultation with instructor and subject to instructor approval. If students chose their own topic, they should write an interpretative paper, synthesizing several films or texts, tracing for instance a theme, a representational technique, or comparing opposing ideas on an issue. The criteria for evaluation will be the development of a question/thesis that is clearly structured and effectively argued. Part of the evaluation is also that you follow citation and reference conventions (MLA Style Manual).

- **Research Paper/Final Project (25%)**

Students will work in small groups (circa 4 students each) to research and present a topic to the class, or, if applicable, to the larger Carleton community. Use your reaction notes as an aid to formulate the topic or question that you would like to pursue. Small group work on the question of Holocaust memory and representation will allow students to experience for themselves some of the challenges and compromises inherent in presenting some aspect of the Holocaust to others.

The final written project is a progress report about the theoretical problems and issues encountered in the course assignments and discussions and as they presented themselves in your group project. The paper should be 8-10 pages in length, typed and double-spaced. The same evaluation criteria apply (development of thesis, effectiveness and structure of argument, correct use of formal citation conventions).

A list of possible topics, open to expansion depending on students' interests, follows. Students will present their projects in the final week of class, and a follow-up group paper is due at the final day of the exam period.

Final Project/group presentation:

Possible project topics:

- Memorializing homosexual victims of the Holocaust (research how this has been treated at various museums)
- The issue of “public morality” in Holocaust memorials (i.e. nudity, horror, sex and violence)
- How would you design a Holocaust memorial? (Memorializing whom, for what audience, with what materials, where?) draw up a plan for a memorial and explain your rationale.
- Web page memorials
- Dramatic memorials, narrative memorials, film, sculpture
- Designing an informative web site about our class
- Present a memorial, film or text we do not discuss in class, and introduce it to the rest of the class (sample list will be provided)

An interview with a first- or second generation survivor, including a write-up on the technique of the interviewer

- The comic book as mode of narrating history (i.e. comparing *Maus* to other comic book “histories”)
- Comparing and contrasting two interviews, two museums, two film portrayals etc. What are the relative strength and weaknesses of the approaches?
- Anne Frank and the manner of presentation of the diary and reception
- Presentation and introduction of outside film screenings: *Europa, Europa*; *Sophie’s Choice*; *The Nasty Girl*;
- Goldhagen/Browning debate

UNIT 2: PERPETRATOR'S ACCOUNT AND FIRST PERSON SURVIVOR NARRATIVE

Early Representation of the Holocaust survivor narratives. Documenting the perpetrators.

Journal #1

Discuss how you and your family (and/or you and members of a group to which you belong) memorialize significant events in your history.

Sereny, Gitta. Selections. Into that Darkness. (1974). Excerpts. Approx. 148p.

Young, James. "On Rereading Holocaust Diaries and Memoirs." Writing and Rewriting the Holocaust. (1988): 15-39.

Améry, Jean. "Torture." At the Mind's Limits. (1980): 21-40.

Wiesel, Elie. "Trivializing Memory." From the Kingdom of Memory. (1990): 165-172.

Levi, Primo. Survival in Auschwitz (1960).

Levi, Primo. "The Gray Zone." The Drowned and the Saved. (1986): 36-69.

Druker, Jonathan. "The Shadowed Violence of Culture: Fascism and the Figure of Ulysses in Primo Levi's *Survival in Auschwitz*" Clio. Journal of Literature, History and the Philosophy of History. 32.2 (Winter 2004): 143-161.

Kluger, Ruth. Still Alive. A Holocaust Girlhood Remembered. (2001).

Reviews.

Eunice Lipton. "Survival Skills." The Women's Review of Books. Vol. XIX No. 4 (January 2002): 11.

Gabriele Annan. "Surviving." The New York Review of Books. Vol. 49 No. 17 7 November 2002: 42pp.

Lore Dickstein. The New York Times Book Review. 9 December 2001.

Schaumann, Caroline. "From *weiter leben* (1992) to *Still Alive* (2001): Ruth Klüger's Cultural Translation of Her "German Book" for an American Audience." The German Quarterly. 77.3 (Summer 2004): 324-339.

The Holocaust: Memory and Representations Course Schedule

UNIT 1: MEMORY AND MEMORIALIZING AND THE HISTORICAL CONTEXT OF THE NAZI GENOCIDE

Introduction to the course. Memory and memorialization of the Holocaust as situated in the present. Introduction to the historical context of the Holocaust.

Introduction to the course.

National Public Radio 25 January 2004 "When Survivors Are No More"

Pagis, Dan. "Written in Pencil in the Sealed Railway Car" Art from the Ashes. A Holocaust Anthology. Ed. Lawrence L. Langer. (1995): 588.

Stier, Oren Baruch. "Remembering Memory: Culture, Tradition and the Memory Problem." Committed to Memory. Cultural Mediations of the Holocaust. (2003): 1-23.

Huyssen, Andreas. "Monuments and Holocaust Memory in a Media Age." Twilight Memories. 1995. 249-260.

Hilberg, Raul. "I Was Not There." Writing and the Holocaust. Ed. Berel Lang. (1988): 17-25.

Lee, Stephen J. "Glossary." Hitler and Nazi Germany. (1998): ix-xi.

Hilberg, Raul. "Ranks." The Destruction of the European Jews. (1985): 334-335.

Clendinnen, Inga. "Impediments." Reading the Holocaust. (1999): 6-27.

Weinberg, Gerhard L. "The 'Final Solution' and the War in 1943." Germany, Hitler, and World War II. Ed. Gerhard L. Weinberg. (1995): 217-244.

Walser Smith, Helmut, ed. "Protocol of the Wannsee Conference, January 20, 1942." The Holocaust and Other Genocides. (2002): 38-46.

Davidowicz, Lucy, ed. "Himmler's Letters and Memos." A Holocaust Reader. (1976): 130-140.

UNIT 3: DOCUMENTING THE VICTIMS AND SURVIVORS

Documenting the survivors: the role of the photographer and interviewer in shaping Holocaust narratives: filmic testimonies. Discussion and critiques of Shoah.

George Stevens. A Filmmaker's Journey. DVD. (1984). "Liberation of Dachau" (#12, ~4 min.) Original footage in color.

Zelizer, Barbie. "Covering Atrocities in Image." Remembering to Forget. Holocaust Memory Through the Camera's Eye. (1998): 86-140.

Stier, Oren Baruch. "Inscribing Memory: Iconic Paradigms for Holocaust Remembrance." Committed to Memory. Cultural Mediations of the Holocaust. (2003): 24-66.

Lanzmann, Claude. Shoah. DVD. (1985). 9.5 hours.

Due to the length of this work (9 1/2 hours), I anticipate canceling at least this class period and making the film available for the class and other members of the Carleton community through the Carleton Film Society. We will view approx. the first 5 hours together. Please watch the remaining film on your own by Day, Date 200X. Location of reserve TBA. This work is seldomly screened in its entirety and provides a rare opportunity to be seen as per Lanzmann's original intention.

Young, James. "Holocaust Video and Cinemagraphic Testimony: Documenting the Witness." Writing and Rewriting the Holocaust. (1988). 159-71.

Lanzmann, Claude. "Introduction." Shoah. An Oral History of the Holocaust. (1985): xi-xii.

Discussion and critiques of *Shoah* cont. Questions of historical memory. Testimonies of second-generations survivors. Questions of historical memory and probing the limits of representation. Post Memory: Passing on memories between generations; effects of memory on children and survivors (and their audiences).

de Beauvoir, Simone. "Preface." Shoah. An Oral History of the Holocaust. Claude Lanzmann. (1985): vii-x.

Hirsch, Marianne and Leo Spitzer. "Gendered Translations: Claude Lanzmann's *Shoah*." Gendering War Talk. Eds. Miriam Cooke and Angela Woollacott. (1993): 3-19.

White, Hayden. "Historical Emplotment and the Problem of Truth." Probing the Limits of Representation, Nazism, and the "Final Solution". Ed. Saul Friedlander. (1992): 37-53.

Friedländer, Saul. "Historical Writing and the Memory of the Holocaust and Commentary by Le Roy Ladurie." Writing and the Holocaust. Ed. Berel Lang. (1988): 66-77.

Resnais, Alain. Night and Fog. (1955).

Hirsch, Marianne. "Past-Lives. Post Memory in Exile." Poetics Today. 17.4 (Winter 1996): 650-689.

UNIT 4: PROBING THE LIMITS OF REPRESENTATION

Literary representations - probing the limits of representation. The question of humor in Holocaust representations. The comic book as mode of representation of the Holocaust - issues and problems.

Hilsenrath, Edgar. The Nazi and the Barber. A Tale of Vengeance. Excerpts: 5-57, 88-155, 157-59, 180-81, 233-302.
English version was published 1971; German edition appeared 1977.

Des Pres, Terence. "Holocaust *Laughter?*" Writing the Holocaust. Ed. Berel Lang. (1988): 216-233.

Spiegelman, Art. Maus I. (1986).

Dreifus, Claudia. "Art Spiegelman: The Progressive Interview." The Progressive. 53 (Nov. 1989): 34-37.

UNIT 5: THE AMERICANIZATION OF THE HOLOCAUST

The comic book as mode of representation of the Holocaust - issues and problems cont. Americanization of the Holocaust: The Holocaust on prime-time TV. In Germany: "Holocaust" as catalyst of collective memory.

Spiegelman, Art. Maus II. (1991).

Rothberg, Michael P. "'We Were Talking Jewish': Art Spiegelman's *Maus* as 'Holocaust' Production." Considering Maus. Approaches to Art Spiegelman's "Survivor's Tale" of the Holocaust. Ed. Deborah R. Geis. (2003): 137-158.

Rosenfeld, Alvin. "The Americanization of the Holocaust." Thinking About the Holocaust After Half a Century. Ed. Alvin H. Rosenfeld. (1997): 119-150.

Holocaust. 1978. TV mini-series. Excerpts to be screened in class.

Reactions to Holocaust. Special Issue of the International Journal of Political Education. 4: 1-2 (May 1981). Excerpts. TBA.

UNIT 6: THE AMERICANIZATION OF THE HOLOCAUST AND PUBLIC MEMORY

Americanization of the Holocaust cont. Holocaust denials and relativists. Public memory and official memorializing: Memorials, monuments and museums in the U.S., Germany and Israel.

Lipstadt, Deborah E. "Canaries in the Mine: Holocaust Denial and the Limited Power of Reason." 1-29. "The Battle for the Campus." 183-208. "Twisting the Truth: Zyklon B, the Gas Chambers, and the *Diary of Anne Frank*." 223-235. Denying the Holocaust. (1993).

Young, James E. "Introduction: The Texture of Memory." 1-15. "The Plural Faces of Holocaust Memory in America." 287-322. The Texture of Memory: Holocaust Memorials and Meaning. (1993).

Linenthal Edward T. "Introduction: Locating Holocaust Memory in American Culture." Preserving Memory: The Struggle to Create America's Holocaust Museum. (1995): 1-16.

Linenthal, Edward T. "Chapter 4." Preserving Memory: The Struggle to Create America's Holocaust Museum. (1995): 167-271.

UNIT 7: PUBLIC AND PRIVATE MEMORY IN GERMANY AND ISRAEL

Public memory and official memorializing: Memorials, monuments and museums in the U.S., Germany and Israel cont.

Young, James E. "Daniel Libeskind's Jewish Museum in Berlin. The Uncanny Arts of Memorial Architecture." At Memory's Edge. After Images of the Holocaust in Contemporary Art and Architecture. (2000): 152-183. (over!)

Young, James E. "Germany's Holocaust Memorial Problem - and Mine." At Memory's Edge. After Images of the Holocaust in Contemporary Art and Architecture. (2000): 184-223.

Loshitzky, Yosefa. "Postmemory Cinema. Second-Generation Israelis Screen the Holocaust in *Don't Touch My Holocaust*." The Politics of War Memory and Commemoration. Eds. T.G. Ashplant, Graham Dawson and Michael Roper. (2000): 182-200.

Apel, Dora. "The Tatoored Jew." Visual Culture and the Holocaust. Ed. Barbie Zelizer. (2000): 300-322.

Journal #2

How has your understanding of memory and representation of the Holocaust changed over the course of the term?

UNIT 8: PRESENTATIONS

Group Presentations. Groups of 4 students. 35 min. presentations.

Department of Modern Languages
Minutes
October 18, 2007

Present: Bibbee, Heise, Kramer, Pick, Smidt, Taylor, Tomany
Absent: Contag, Grabowska, Janc, Longwell

Alumni Gathering at MinneTESOL (Esther): Conference is November 2-3, 2007 at the University of St. Thomas. The faculty approved that the Modern Languages Foundation pay \$160 toward food.

Study Abroad in Germany (Cecilia): Meeting is October 29, 2007 from 4-5 pm in the International Center. Cecilia offered to Caryn Lindsay that Modern Languages Dept. pay for refreshments, as she felt responsible for the turnout. The faculty tentatively approved that the Modern Languages Foundation pay \$53.77 for pizzas and punch if the International Center can't pay it.

German Program Course Addition (Nadja): The faculty approved that "Topics in German Studies" be added. Still need description of course and sample syllabus. Claudia suggested we make GER Composition and Conversation writing intensive.

"Focus on ..." Program (Claudia): Claudia pointed out that the Scandinavian Study Abroad meeting had 100% success as those who attended, intend to participate. Claudia noted that the "Focus on ..." events are really part of an Academic Affairs program and that junior faculty (Nadja and Cecilia) are being put under pressure to put together events on short notice, without support, and at possible personal financial expense.

International Poetry Recital (Claudia): The event is on November 13 from 2-4 pm. The flyer is in our mailboxes. Poems should be no longer than 16 lines, with their English translation, needed by November 5. Nadja suggested that students send poem electronically with a translation.

The meeting adjourned at 8:50 am.

Cecilia Pick
Assistant Professor

(This checklist is used by the Office of Academic Affairs to review all curriculum proposals)

Please check all curriculum proposals for the following, and attach checklist to proposal.
If proposal is missing the following, refer to Asst. VP for Undergraduate Studies

Proposal # 1 Proposal Name GER 443 Topics in German Studies

For New Courses:

- ✓ Syllabus or course outline (with proposed course designator/number)
- ✓ Course's student learning outcomes
- ✓ A list of resources required to offer and support this course
- ✓ A description of how teaching this course will affect department staffing
- N/A If 400/500 level course, an explanation of added expectations of graduate students
- ✓ Course description/bulletin copy

If GE or CD:

Syllabus or course outline.

Course's student learning outcomes associated with each GE competency or CD designation.

List of strategies to be used to assess students' achievement of each GE competency or CD designation.

For Writing Intensive Courses, attach a description of the kind and quantity of writing

For Upper Division Courses, include a description of the respects in which it is broad and general rather than narrow and specific, and so suitable as GE.

For New Programs or Redesigned Programs:

Student learning outcomes for the program.

Minutes from department and college curriculum meetings in which action was taken on this proposal.

Program Assessment Plan. Forms are available on the Academic Affairs Web site.

List of program requirements for New programs, or a list of Current and Proposed program requirements for Redesigned programs.

A list of resources required to offer and support this program.

A description of how offering this program will affect department staffing.

A list of additional library holdings required for this program.

For all proposals:

Bulletin copy should not exceed 40 words for courses or 100 words for programs.

Appropriate signatures are in place.