

Approval Chart for Curriculum Changes

A = Approve I= Information Item¹ R= Advise & Respond²

Course Number ENGL 235 or Degree Plan(s) _____

State the requested change and reason. A memo may be attached if more space is necessary.

See Course Application.

Circle the number that corresponds to the requested change. Degree plan changes are on the second page.

		COUNCIL ³						
		Dept./School	College Academic	Deans	TEC	UGEC	UUAC	GRAD
Change to a Course								
1.	Title (description unchanged)	A	A	A		I		I
2.	Description (not affecting content)	A	A	A		I		I
3.	Course term(s)	A	I	A		I		I
4.	Content (substantive change)	A	A	A		I		A
5.	Number of hours (lecture, lab, contact)	A	A	A		A		A
6.	Course number within the hundred	A	A	I		I		I
7.	Course number beyond the hundred	A	A	A		A		A
8.	Prerequisites	A	A	A		I		I
9.	Course fee(s)	A	--	A		--		A
10.	From U to G or G to U	A	A	A		A		A
11.	Cross list with another department: U or G level	A	A	A		A		A
12.	Department of record	A	A	A		A		A
13.	Open or close a course	A	A	A		A		A
14.	New course — See website for application and process. This change includes combining or splitting a course(s).	A	A	A		A		A

Note: When an academic unit does not have a council, the UGEC and/or UUAC will serve as its academic council, depending on the nature of the issue.

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		COUNCIL ³							
	Change to a Degree Plan	Dept./School	College Academic	Deans	TEC	UGEC	UUAC	GRAD	Provost
1.	University Requirements — Change in approved course content ⁶	A	A	A		A			A
2.	University Requirements — Add or drop a required course from the University Requirements chart ⁶	A	A	A		A			A
3.	University Requirements — Add or drop a course from a menu within the University Requirements ⁶	A	--	--		A			A
4.	University Requirements — Change hours within a menu on the University Requirements chart ⁶	A	A	A		A			A
5.	Major — Revision of major ^{4,5}	A	A	A		A			A
6.	Major — Adopt or change admission requirements	A	A	A		A			A
7.	Major — Add ^{4,5}	A	A	A		A			A
8.	Major — Discontinue (proposed by the department or college)	A	A	A		A			A
9.	Major — Discontinue (proposed by the Provost)				See below.				
10.	GPA — Revise major or cumulative requirement	A	A	A		A			A
11.	Minor — Revise course selection	A	A	A		I			I
12.	Minor — Add	A	A	A		A			A
13.	Minor — Discontinue (proposed by the department or college)	A	A	A		A			A
14.	Minor — Discontinue (proposed by the Provost)				See below.				
15.	Degree — Add	A	A	A		A			A
16.	Degree — Discontinue (proposed by the department or college)	A	A	A		A			A
17.	Degree — Discontinue (proposed by the Provost)				See below.				
18.	Any change to a graduate degree program	A	A	A		A			A

		COUNCIL ³						
	Provost-Proposed Change	Provost	Department	Dean	TEC	UUAC	Graduate	Faculty
1.	Major/Graduate Program — Discontinue (proposed by the Provost)	A	R	R		A		A
2.	Minor — Discontinue (proposed by the Provost)	A	R	R		A		--
3.	Degree — Discontinue (proposed by the Provost)	A	R	R		A		A

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COUNCIL ³										
	Change to the Catalog Information	Dept./School	College Academic	Deans	UGEC	UVAC	GRAD	Provost	Faculty	President
1.	General requirements for graduation including course requirements that are common to all majors for all degrees ⁷	--	--	--		A		A	A	A
2.	Admission requirements	--	--	--		A		A	A	A
3.	Policies governing academic probation and suspension	--	--	--		A		A	A	A
4.	Requirements for graduating with honors	--	--	--		A		A	A	A

¹ Councils may request additional information about "Information" items. These items are approved as "Consent Agenda."

² The Dean and Department should respond to the Provost's recommendation to close a program in writing. Advise & Respond (R) requires that the voting body should receive the written responses at least one week prior to the vote.

³ All courses that meet University Requirements for general education must go through UGEC. Courses or degrees offered only to students seeking teacher certification must go through the Teacher Education Council. All undergraduate changes must go before the UUAC. All graduate degree plan changes must go through the Graduate Council.

⁴ A minimum of 30 hours is required for a major. A maximum is specified for each degree (e.g., BA, BS). The university minimum for elective hours is 6, unless the requirements of external accrediting bodies make it impossible.

⁵ Program or course changes that apply to any major that includes Teacher Certification will be reviewed by the college, the Teacher Education Council (TEC), and then the UUAC.

⁶ Courses that satisfy ACU's University Requirements (General Education) will normally have lower-level numbering, be free of prerequisites and co-requisites, appeal to more than one or two majors, and "not narrowly focus on those skills, techniques, and procedures specific to a particular occupation or profession" (SACS 2.7.3). Departments may request exceptions to the first three criteria.

⁷ The UUAC approved the clarification that "general requirements for graduation" means the enumerated items in the "General Requirements for Bachelor's Degrees" section of the catalog.

Revised 8-26-19

Curriculum/Catalog Changes Signature Page

Department/School Chair(s)	
<u>Mike Delony</u>	<u>2/14/2020</u>
Signature	Approval date
_____ Signature	_____ Approval date

College Academic Council(s)	
<u>Jonathan Camp</u>	<u>03/06/2020</u>
Signature	Approval date
_____ Signature	_____ Approval date

Dean(s)	
<u>Greg Straughm</u> Greg Straughm (Mar 18, 2020)	
Signature	Approval date
_____ Signature	_____ Approval date

Teacher Education Council	
_____ Chair's signature	_____ Approval date

General Education Council	
_____ Chair's signature	_____ Approval date

Undergraduate Academic Council	
_____ Chair's signature	_____ Approval date

Graduate Council	
_____ Chair's signature	_____ Approval date

Provost	
_____ Signature	_____ Approval date

Faculty	
_____ Chair of faculty senate	_____ Approval date

President	
_____ Signature	_____ Approval date

Application for a New Course v10.7

Discard instructional pages A-C before submitting application

Course ID (<i>Subject and Number</i>)	ENGL 235
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I. Systems and Catalog Information Complete each item.

1	Course Developer	Mikee Delony
2	Course Instructor	Mikee Delony or Sherry Rankin or Leslie Reed
3	Course Title	German Literature in Translation after 1800
4	Course Abbreviation for Banner if title is more than 30 characters	German Literature after 1800
5	College	Arts and Sciences
6	Department or School	Language and Literature
7	Number of Credit Hours	3
8a.	Number of contact hours – lecture	3
8b.	Number of contact hours – lab/activity	0
9	Is the course for a fixed or variable number of credit hours?	Fixed
10	Explanation for variable credit	N/A
11	Is the course repeatable for additional credit?	No
12	Maximum total number of credit hours a student can earn for this course	
13	What type of course is this? (Select one option. Please see Schedule Type definitions on Page C.)	☒ Traditional lecture ☐ Traditional lab ☐ Traditional lecture/lab ☐ Experiential Learning ☐ Seminar ☐ Studio ☐ Thesis ☐ Dissertation
14	Number of faculty workload hours	3

15	Grade Mode	☒ Standard Credit/No Credit (undergrad only)
16	Maximum Enrollment	25
17	Catalog Description (50 words or less)	Survey of German Literature in Translation after 1800 with attention to connections between German culture and literature. Prerequisite: ENGL 112. May be used to satisfy University Requirements.
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	ENGL 112.
19	List any corequisites (these <i>must</i> be taken at the same time; note that a single requirement cannot be both a prerequisite <i>and</i> a corequisite)	N/A
20	If the course is cross-listed, specify the Course ID(s)	N/A
21	Does this course require any additional student course fees?	☒ No ☐ Yes If yes, attach a completed "Request to Add or Change Course Fees" form. Describe in section IV-8.
22a	Will the course be offered in fall terms?	☐ No ☒ Yes If yes: all, even, or odd years? All
22b	Will the course be offered in spring terms?	☐ No ☒ Yes If yes: all, even, or odd years? All
22c	Will the course be offered in summer terms?	☐ No ☒ Yes If yes: all, even, or odd years? All
23	First semester this course will be offered under new Course ID. <i>May not be earlier than the coming fall semester.</i>	Fall 2020
24	Is this course required for a degree/s?	☒ No ☐ Yes If yes, attach a revised degree plan(s) reflecting the placement of the new course.

25	Should the addition of this course be retroactively applied to the degree plan it supports? <i>This is rare, and rationale should explain compelling extenuating circumstances.</i>	☒ No ☐ Yes If yes, provide rationale:
26	Has this course been offered as a Special Topics course? <i>New courses are not required to be taught as Special Topics courses prior to approval.</i>	☒ No ☐ Yes If yes, provide course ID, term, and enrollment:
27	List any courses in which the content overlaps the proposed course. (Course ID and Name) <i>Attach a statement from the instructor/dept chair of the existing course justifying the new offering in Section IV-D.</i>	N/A

II. Curriculum

- A. Explain effect on degree plans. If the addition of the course alters degree requirements, submit a separate Approval Chart for Curriculum Change to update the degree plan.
- B. Justify the addition of this course to the current curriculum, explaining the gap it meets.
Elements of this course were taught in an online section of a sophomore literature requirements course to enrich the experience of students studying abroad in Leipzig. We believe that since this course does not meet the World Literature II course description, it should be listed in the catalog specifically as a German Literature course.

Course Design

III.

- A. Audience and Course Goal
- Describe the intended audience, including prerequisite skills.
This course requires successful completion of all Freshman English requirements. The course primarily targets students of Sophomore standing and above.
 - State the overarching course goal(s) in performance terms.
 - Instill or enhance appreciation for the literature of the period.*
 - Illuminate the literary texts; social, religious, political, and philosophical backgrounds in order to provide students with an interpretative context.*
 - Strengthen the student's composition, analytical, and research skills.*

- *Understand the human connection between the cultural and temporal context of assigned readings with the individual student's own contemporary cultural context.*

B. Student Learning Outcomes and Measurements

	Student Learning Outcome	Measurement
1	Identify, compare and contrast some of the important German texts, authors and history since 1800	Essay Quizzes, Exams, Discussion, Journal Entries, Research Paper, Final Portfolio
2	Examine, evaluate and interpret German literature, exploring themes and major motifs from different literary periods;	Essay Quizzes, Exams, Discussion, Journal Entries, Research Paper, Final Portfolio
3	Assess and be able to address the moral, ethical, and spiritual implications of the literature studied.	Essay Quizzes, Exams, Discussion, Journal Entries, Research Paper, Final Portfolio
4	Improve thinking, writing, and research skills through the examination and analysis of these important German literary texts	Essay Quizzes, Exams, Discussion, Journal Entries, Research Paper, Final Portfolio
5	Discover and recognize the human connections between literatures of different cultural and temporal contexts and the student's own cultural context.	Essay Quizzes, Exams, Discussion, Journal Entries, Research Paper, Final Portfolio

3. Text and Resource

Give the full publication information of the textbook/s and other required resources and outside readings.
For combined undergraduate/graduate courses, make two lists:]

A. full publication information; label **Undergraduate**.

B. full publication information; label **Graduate**.

OPEN SOURCE TEXTS

- Kafka, Franz, *The Metamorphosis*, Trans. David Wyllie, Project Gutenberg, 2012.
https://www.carrothers.com/rilke_main.htm
- Remarque, Erich Maria, 1929., *All Quiet on the Western Front*, Trans. A.W. Wheen Fawcett Crest World War I professor web page.
<http://explainallquietonthewesternfront.weebly.com/full-text.html>
- Rilke, Rainer Maria, Selected Poems, <https://www.poemhunter.com/rainer-maria-rilke/biography/> and "Letters to a Young Poet,"
https://www.carrothers.com/rilke_main.htm

- Schiller, Johan Christoph, 1785, "Ode to Joy," Trans. Michael Kay, 2013
<http://saxonica.com/~mike/OdeToJoy.html>
 - Van Goethe, J. W, 1774. *The Sorrows of Young Werther*, Trans. R. D. Boylan, Project Gutenberg, 2013. <https://www.gutenberg.org/files/2527/2527-h/2527-h.htm>
- BOOKS TO PURCHASE**
- Funder, Anna, *Stasiland: Stories from Behind the Berlin Wall*, Harper, 2011.
 - Grimm, Jakob and Wilhelm, *The Complete Grimm's Fairy Tales*, Seven Treasures Pub, 2009.
 - Spiegelman, Art, *Maus I: A Survivor's Tale: My Father Bleeds History*, Pantheon: 1986
ISBN:978-0394747231
 - Wiesel, Elie. *Night*, Rev. Ed. Hill and Wang, 2006. ISBN: 978-0374500016
 - Zusak, Markus, *The Book Thief*, Knopf, 2007. ISBN: 978-0375842207

IV. Supporting Documentation

Required of all applications	
1	Approval Chart for Curriculum Changes
2	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
3	Instructional Design — The syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center letter.
4	Library — Submit new course application and syllabus to the Library dean's office. Attach the Library's memo.
Attach if applicable	
5	Content Overlap — Include one document for each course you listed in Section I-27. Attach statement from instructor/dept chair of existing course justifying the new offering.
6	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
7	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
8	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.

9	Justification — Attach any documents to which you refer in Section II-B.
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English 235 German Literature after 1800

Abilene Christian University

Fall 2020
3 Credit Hours



Class Meeting: TR 9:30-10:50 am

Hardin Administration Bldg. 331

Professor: Mikee Delony, PhD

Office: Hardin Administration Bldg. 220C

Office Hours: TBA and by appointment

Phones: Cell 325-232-2231.

Office 325-674-4856

ACU Box: Box 28252

E-mail: mikee.delony@acu.edu

You may reach me by email or cell/office phone or drop by my office anytime. Please do not call or text after 10:00 pm unless you have an emergency.

ACU Mission: To educate students for Christian service and leadership throughout the world.

College of Arts and Sciences Mission:

The College of Arts and Sciences endeavors to educate students for worldwide Christian service and leadership through programs of study and other learning experiences that blend a liberal arts education with professional and career education.

Department of Language & Literature Mission:

The Department of Language and Literature cultivates the effective use of language--through extensive reading and writing in English and mastery in other languages--as a powerful tool for communication, collaboration, creativity, and critical thinking in Christian service and leadership throughout the world.

Prerequisites: Credit for ENGL 111 & 112 or their equivalents

Course Description: This sophomore-level course surveys 200 years of German literature in translation from the late 18th to the late 20th centuries, from Goethe to the Holocaust.

Prerequisite: Completion of freshman requirements as required by degree plan. May be used to satisfy University Requirements for Sophomore Literature.

Faith and Learning: Like other literature courses, ENGL 235, will regularly involve discussions related to faith and beliefs, as these are explicit and implicit components of the texts we read. Although the theology of our texts may differ, fundamental investigations of how faith and

belief are an essential component of the human experience. The theological and philosophical responses that are demonstrated in these texts may challenge and inspire you to further strengthen and deepen your own faith. Your dialogue with the writers and thinkers who produced these texts will offer you rewarding insights into your own individual faith journeys.

Textbooks: Some of our course readings are opensource texts and are linked in this syllabus as well as in our Canvas course.

Those that are available online as *open source texts* include the following:

- Kafka, Franz, *The Metamorphosis*, Trans. David Wyllie, Project Gutenberg, 2012.
https://www.carrothers.com/rilke_main.htm
- Remarque, Erich Maria, 1929., *All Quiet on the Western Front*, Trans. A.W. Wheen Fawcett Crest World War I professor web page.
<http://explainallquietonthewesternfront.weebly.com/full-text.html>
- Rilke, Rainer Maria, Selected Poems, <https://www.poemhunter.com/rainer-maria-rilke/biography/> and "Letters to a Young Poet,"
https://www.carrothers.com/rilke_main.htm
- Schiller, Johan Christoph, 1785, "Ode to Joy," Trans. Michael Kay, 2013
<http://saxonica.com/~mike/OdeToJoy.html>
- Van Goethe, J. W, 1774. *The Sorrows of Young Werther*, Trans. R. D. Boylan, Project Gutenberg, 2013. <https://www.gutenberg.org/files/2527/2527-h/2527-h.htm>

Books to purchase include the following:

- Funder, Anna, *Stasiland: Stories from Behind the Berlin Wall*, Harper, 2011.
- Grimm, Jakob and Wilhelm, *The Complete Grimm's Fairy Tales*, Seven Treasures Pub, 2009.
- Spiegelman, Art, *Maus I: A Survivor's Tale: My Father Bleeds History*, Pantheon: 1986 ISBN:978-0394747231
- Wiesel, Elie. *Night*, Rev. Ed. Hill and Wang, 2006. ISBN: 978-0374500016
- Zusak, Markus, *The Book Thief*, Knopf, 2007. ISBN: 978-0375842207

Course Description and Goals

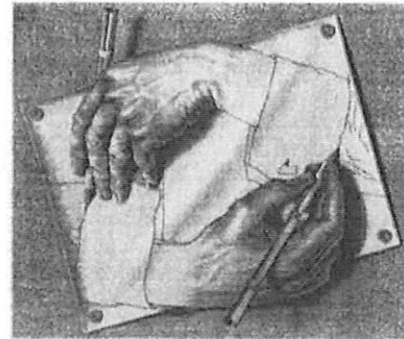
Welcome to ENGL 235, a survey of German Literature *in translation* from the mid-18th to the late 20th century, read within their cultural context. The readings will cover the literary periods of Romanticism, Realism, Modernism, and Postmodernism and will include a number of literary genres: novels, poetry, short stories, essays, and memoirs, speeches, podcasts, television, and film.

This three-hour, general education, reading-intensive course invites you into a community of scholars where we will read critically, interpret carefully, discuss widely, and write thoughtfully about texts created by German writers (and in two cases, writers of German descent).

When teaching and reading texts, I bring "reader response theory," particularly as articulated by Stanley Fish and Louise Rosenblatt' "into the classroom. This theory argues that each time a literary text is read, it is transformed by its reader(s)—whether a first-time reader or a rereader—and that it takes on new meanings as we as readers experience it, interpret it, analyze its features, or adapt it to other media and cultural contexts. This way of reading

invites you as students to bring your own life experiences, and cultural contexts, and previous understanding to the assigned texts.

With reader response, many different interpretations may be valid when based on reader experience and evidence from the text. Your individual readings and interpretations are shaped by both what you bring to the text, and your knowledge and understanding are enriched as you gain expertise in reading skills and literary techniques, perhaps a new understanding of each text's historical and cultural contexts. If you are taking this course online while studying abroad in Germany, interacting with these texts will enrich your readings and reflections as well as your study abroad experience.



Literary texts are basically different kinds of stories. Much of what we know about life, history, family, and God, we learn through story, something we tend to take for granted since it is so integral to our humanity. An understanding of the inherent value of *story* serves as the foundation of all my literature courses, and always begin with JRR Tolkien's discussion of the importance of *story* in his important 1939 essay, *On Fairy Stories*. Tolkien provides a working metaphor of *story* as a "Pot of Soup,

a "Cauldron of Story that has always been boiling and to it continually has been added new bits, dainty and undainty" (125). Excerpts from Tolkien's essay will be part of your first week's reading, and our discussion will return to this metaphor of Story Soup throughout the semester.

An important purpose of this course which focuses on German literature in translation is to foster your discovery of the intrinsic human connections between our own cultural and historical contexts and those of others as we read and discuss this selection of German stories and philological thought. By sampling the written texts produced within these cultural contexts, you will gain a new perspective on the values and practices, of your own cultures as well as of those we read. Likewise, by engaging in discussion with your classmates about these texts and contexts and the ways the connect with your own cultural and theological stances, you will gain experience in thinking critically and perhaps empathetically, about the writers, characters, and sometimes real people who populate these stories.

Course Competencies

As you read, discuss, ponder, and write about well-known, award-winning texts by German writers and writers of German heritage in their historical and cultural context, you will

Competency	Measurement Instruments
Connect German writers and texts with their cultural, literary, aesthetic, and historical contexts.	Quizzes, class discussion, small group projects, connection postings, exams, term paper, and course portfolio
Learn to use tools and strategies necessary for textual communication and literary exploration.	Quizzes, class discussion, small group projects, connection postings, exams, term paper, and course portfolio
Increase your understanding of how religious, philosophical, political and social movements shaped German	Quizzes, class discussion, small group projects, connection postings, exams, term paper, and course portfolio.

history and culture between 1850 and 1969.	
Examine your own cultural and historical contexts, beliefs, and stories in light of the lessons learned by studying German literature and culture	Quizzes, class discussion, small group projects, connection postings, exams, term paper, and course portfolio.
Increase your creative, and critical writing and thinking skills that will enhance your academic and professional lives.	Quizzes, class discussion, small group projects, connection postings, exams, term paper, and course portfolio.

Course Overview and Assignments

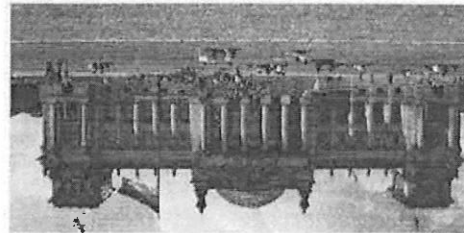
This is a literature course and thus will require a great deal of reading, thinking about you've read, and discussing the readings and related questions in class and in informal and formal writing assignments. **It is absolutely essential that you read the assigned materials carefully before Tuesday's class each week and come to class prepared to discuss what you have read.**

I will notify students of planned or unplanned (emergency) schedule changes in three/four ways:

- Email. Please regularly check your ACU email for course updates.
- Text: If you are comfortable sharing your cell number with me, I will send a text update if I am ill or unable to attend a particular class.
- Canvas Announcement: Please make sure that you set your Canvas course to receive announcements.
- Class schedule (shared google doc). These will be less emergency changes but assignment-related or other changes that I will highlight in the schedule in advance.

Flipped Class

This semester the course plan and goals may be a bit different from others you've taken. I've taught sophomore literature as a flipped class for nearly 10 years. I am working on an ongoing case study to see if flipping a classroom does indeed improve student engagement and learning. Preliminary results as well as student responses are overwhelmingly positive.



- In the flipped classroom students may assume more responsibility for their own learning--in collaboration with me, as your course guide, and with their classmates in an interactive class community. We will use and share ideas generated from our reading, our conversation, and our interactions.
- Often background and other lessons will include podcasts, posted or linked on Canvas, and watched outside of class; other classes will begin with a short lecture or a student presentation. **Most of your weekly work--aside from reading and watching assigned texts and podcasts--will be in-class, group-based assignments.**
- Other than reading and podcasts (always due on Tuesday), your "homework" assignments include one term paper, and perhaps if you do not finish in class, completing your course portfolio.

Course Assignments

This course will include quizzes, readings, podcasts, in-class small group discussion/projects, as well as a term paper and final portfolio that documents each student's journey.

You will have a midterm and a final exam as well as weekly reading quizzes.

Assignments Policy

- Assignments, including reading assignments, written assignments, and/or project assignments are due on the date and time designated in the syllabus and on Canvas. *Because of the nature of our class assignments late work will be penalized 10 points for each day it is late.*
- Missed daily in-class assignments and quizzes cannot be made up unless the absence is an ACU approved.
- Please contact me *in advance* if you are unable to complete an assignment on time because of illness or family emergency. Computer and printer difficulties are not an adequate excuse for turning work in late—and this includes difficulty with e-mail or electronic submission.

Attendance Policy

Regular attendance and *participation* are vital to your success in this class.

- Students who are absent (physically or mentally) will find the course less interesting and the material more difficult than those who attend regularly and are active participants. One cannot "make up" (or reproduce) the discoveries and the intellectual give-and-take created by a classroom full of engaged, individual personalities. You also deprive the class of the unique perspective that only you can bring. If you are hesitant to participate in class discussions, please come talk to me since participation is an important part of your success in this and future English classes. *If you're circumstances or schedule will prohibit you from attending most, if not all of our class meetings, please speak to me immediately. This may not be the class for you.*
- University policy requires you to attend at least 80% of class meetings, which means that you may miss no more than six class meetings. After the 7seventh absence, you will be dropped from the course with a WF, which may affect your financial aid, athletic eligibility, and graduation status.
- When you miss class, it is your responsibility to check with other students to learn what we discussed and to check Canvas for announcements, assignments, and/or schedule changes. Class notes and handouts will be available on Canvas. Please let me know if you have a family emergency or extended illness.

University and Department Policies

Academic Dishonesty includes any act that violates the rights of another student in academic work or that involves misrepresentation of work. Scholastic dishonesty includes, but is not necessarily limited to:

- use of information from notes, textbooks, or fellow students during exams without express permission from instructor;
- plagiarizing (willfully or accidental misrepresentation as your own work any part of work done by another);
- submission of the same paper or substantially similar papers, to meet the requirements of more than one course without the approval and consent of all instructors concerned;
- depriving another student of necessary course material;
- interfering with another student's work.

Academic misconduct will result in, at minimum, a 0 on the assignment; it could result in an F in the course. Additionally, the department chair, Dean of the College of Arts and Sciences, and the Dean of Students will be notified. See the full university policy, including

how to appeal a decision by following this link:

<https://www.acu.edu/community/offices/administrative/office-of-the-provost/academic-integrity-policy/overview.html>

Offensive Language and Situations in Reading Assignments

- You are not required to read material that you believe will be spiritually damaging. If you earnestly believe that a certain work will damage you spiritually, please speak with me privately, and I will provide a substitute assignment for you. However, please keep in mind that one attribute of a Christian education is the ability to respond intelligently and courageously to irreligious or anti-religious texts. A person who earnestly wants to be both Christian and an educated person should recognize that mere offensiveness does not make a literary text spiritually damaging. Its offensiveness, may, in fact, put a reader on guard spiritually.
- Some of the reading assignments or images in this course may be offensive or disturbing to some readers, particularly related to war or the Holocaust. However, it does not follow automatically that these works will influence every reader to heresy, worldiness, carnality, or spiritual despair. To equip Christian students to function as teachers, critics, writers, actors, scientists, thinkers, etc., this course may have to confront these writings. In the case of one specific Holocaust podcast, I will provide a warning of the particularly disturbing content and allow you to choose additional reading assignment instead.
- While you are reading a challenging text, ask yourself what it reveals about the writer or character's worldview, motivation, or situation that helps you understand the theme of the text. Also, remember that personal spiritual growth often occurs when you are challenged by conflicting ideas. While you are reading a challenging text, ask yourself what it reveals about the writer or character's worldview, motivation, or situation that helps you understand the theme of the text. Also, remember that personal spiritual growth often occurs when you are challenged by conflicting ideas.

The ACU Writing Center welcomes all ACU students who would like assistance with their writing. Trained and experienced tutors will read and provide feedback for any writing assignment from any class at any stage of the writing process. Located in the Learning Commons in Brown Library, these services are free; however, they recommend that you make an appointment. For more information, call 325-674-4833 or visit <http://blogs.acu.edu/writingcenter/>

Americans with Disabilities Act: ACU complies with the Americans with the ADA in making reasonable accommodation for qualified students with a disability. If you have a documented disability and wish to discuss academic accommodations, please feel free to contact the ACU Student Disability Services Office (a part of Alpha Scholars Program). In order to utilize these services a student must be registered with Disability Services and complete a specific request for each class in which the student requires accommodations. Call 325-674-2667 for an appointment or visit <https://www.acu.edu/community/academics/resources/alpha-scholars/about.html>

Anti-Harassment: At ACU we strive to comply with all applicable legal requirements prohibiting, preventing, and responding to harassment against any member of the ACU community (e.g., Title vi, VII, AND IX). Moreover, as a Christian community, ACU has committed itself, unequivocally, to ensuring a working and learning environment in which the dignity of every individual is respected. Our Anti-Harassment Policy outlines specific definitions and

procedures related to discriminatory and sexual harassment, sexual misconduct, assault, stalking, and relationship violence. If you experience harassment in any of these forms, we encourage you to report it so that we can help maintain a work academic environment free of unlawful harassment. The university policy is available here:

<http://www.acu.edu/legacy/campusoffices/hr/title-ix/anti-harassment-policy.html>

Grades

Grades will be available in Canvas and updated frequently

Letter grades to points ratio:

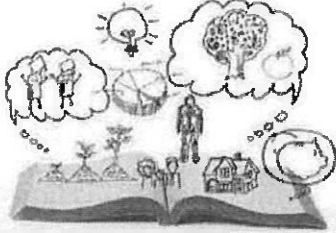
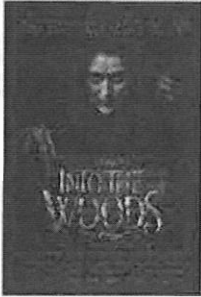
A+ (98-100)	B+ (87-89)	C+ (77-79)	D+ (67-69)
A (94-97)	B (84-86)	C (74-76)	D (64-66)
A- (90-93)	B- (80-83)	C- (70-73)	D- (60-63)

Grade Will be Determined as Follows

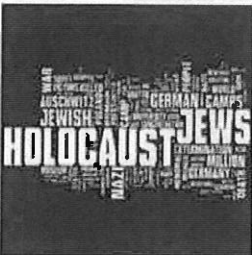
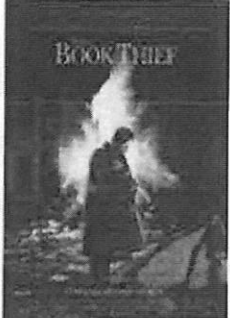
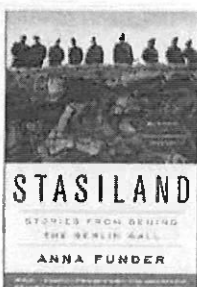
Weekly Discussions/Class Participation	20%
Weekly Quizzes	10%
Exams	20%
Weekly Connections	10%
Term Paper	20%
Portfolio	20%

I reserve the right to amend the above policies for individual circumstances. Students with serious problems should discuss them with me, and I will do what I can to assist. Please do not vanish from this class without contacting me. I will see how I can best help you successfully complete this course.

Weekly Modules and Assignment Schedule

Module 1 - Introduction Power of Story 	Introduction to Class and the Power of Story Before Class: Read: Tolkien: selections from "On Fairy Stories" Gaiman: "And then What Happened?" Watch: Podcasts In Class: Discuss/Engage: Power of and Importance of Story Due: Connection post (Midnight Friday)
Module 2 German Romanticism Goethe/Schiller 	Nineteenth-Century German Romanticism Before Class: Read: Introduction to Goethe; <i>Sorrows of Young Werther</i> Introduction to Schiller: "Ode to Joy" Watch: Podcasts: In Class Write: Reading Essay Quiz Discuss/Engage: German Romanticism; Goethe/Schiller Due: Connection post (Midnight Friday)
Module 3: German Fairytales Brothers Grimm 	Folk and Fairy Tales -- The Brothers Grimm Before Class Read: "Once There Were Two Brothers Named Grimm" Selections from <i>Grimm Fairy Tales</i> Watch: Podcasts In Class: Write: Weekly essay quiz Discuss/Engage: Fairy Tales Due: Connection post (Midnight Friday)
Module 4: Fairytale Adaptation 	Grimm Fairy Tales – Adaptations Before Class: Read: Readings: "What is adaptation?" "Who's Afraid of the Brothers Grimm" "Introductions" to selected Fairy Tales Watch: Selected film clips linked on Canvas In Class Write: Weekly Essay Quiz Discuss Discuss/Engage: Film Adaptations Due: Connection Post (Due Midnight Friday) Due: Tentative Term Paper Topic (Midnight Friday)

Module 5: Existentialism Rainer Marie Rilke 	German Existentialism – Rainer Marie Rilke Before Class: Read: Introduction to Existentialism; Introduction to Rilke Read selected poems Watch: Podcasts In Class: Write: Weekly essay quiz Discuss/Engage: Rilke's poetry in light of German Existentialism Due: Connection Post (Midnight Friday)
Module 6: Modernism Kafka's <i>The Metamorphosis</i> 	German Modernism – Franz Kafka Before Class: Read: Introduction to Modernism; Kafka's <i>The Metamorphosis</i> Watch: Podcasts In Class Write: Weekly Essay Quiz Discuss/Engage: Modernism, <i>The Metamorphosis</i> Due: Connection Post (Midnight Friday) Due: Term paper tentative thesis and beginning bibliography
Module 7: Midterm Exam	Midterm Essay Exam Review/Write Exam in Class
Module 8: World War I Remarque 	World War I - Remarque Before Class: Read: <i>All Quiet on the Western Front</i> Watch: Podcasts In Class Write: Weekly Essay Quiz Discuss/Engage: German Perspective of World War I Due: Connection Post (Midnight Friday)
Module 9: World War II Holocaust – Graphic Memoir 	World II Holocaust – <i>Maus Part I</i> Before Class: Read: "Intro to Graphic Novel" <i>Maus I</i> Watch: Podcasts In Class: Write: Weekly Essay Quiz Discuss/Engage: Plight of the Jews in Poland Due: Connection Post (Midnight Friday)

Module 10: WWII Holocaust – <i>Night</i> Wiesel 	Holocaust: <i>Night</i> Wiesel Before Class: Read: Night Watch: Podcasts In Class: Write: Weekly Essay Quiz Discuss/Engage: Wiesel's experience in the camps Due: Connection Post (Midnight Friday) Due: Introduction and outline or mind map of term paper.
Module 11 WWII <i>The Book Thief</i>, Part 1 	German WWII Experience: Zusak <i>The Book Thief</i> Part I Before Class: Read: The Book Thief, Ch 1-44 Watch: Podcast In Class: Write: Weekly Essay Quiz Discuss/Engage: The German civilian experience during WWII Due: Connection Post (Midnight Friday)
Module 12: WWII <i>The Book Thief</i>, Part II 	German Loss: <i>The Book Thief</i> II Before Class: Read: The Book Thief (Chapter 45 through ending) Watch: Podcasts In Class: Write: Weekly Essay Quiz Discuss/Engage: The exquisite beauty of a novel about war, words, life, death, Due: Connection Post (Midnight Friday) Due: Complete Rough Draft of Term Paper
Module 13: Germany Divided 1961-1989 <i>Stasiland</i> 	Funder's <i>Stasiland</i> (Post-War East Germany _=) Before Class: Read: Funder's <i>Stasiland</i> (selected short stories) Watch: Podcast In Class: Write: Weekly Essay Quiz Discuss/Engage: Live behind the Wall in post-war Germany Due: Connection Post (Midnight Friday)
Module 14 :Course Portfolio	Portfolio Workshop Gather semester artifacts: essay quizzes/in class discussion documents/in-class group project artifacts/connections Create electronic portfolio with artifacts and reflections about class journey and experience.

Module 15: Course Review	Final Portfolio Due Review for Final Exam
Module 16: Finals Week	Term Paper due Monday/Dead Day. Essay Final Exam

Dr. Mikee Delony
Admin Building 220C
Mikee.delony@acu.edu
(325)674 4856

February 18, 2020

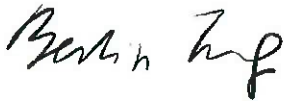
Re: Review of ENGL235

Dear Dr. Delony,

Thank you for submitting the application for course *ENGL235: German Literature After 1800*. I have reviewed it based on the [ACU New Course Application Guidelines](#). I find the syllabus to be meeting all the requirements, and I find your course calendar to be especially organized and appealing.

Please note that this letter is not meant to be a final approval in the course application process. Your department chair and members of the council may have questions or comments of their own.

If you have any questions, please feel free to let me know. Please also let me know if we can be of any help in the design and facilitation of this course.



Director of Instructional Design, Adams Center

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: March 3, 2020
TO: Dr. Mikee Delony
FROM: Mark McCallon, Associate Dean for Library Information Services
RE: Course Application for ENGL 235 – German Literature in Translation After 1800

After reviewing the course application and syllabus, the library can support the proposed course. Please contact Holly Dameron, Library Acquisitions Coordinator, if you will require additional library resources in the future for the course. Thank you for letting us review the course application.