

# Teaching Portfolio

Steffen Kaupp, Ph.D.

Visiting Assistant Professional Specialist (Teaching Professor)  
Resident Director, Notre Dame Berlin Summer Program  
Department of German and Russian Languages & Literatures  
University of Notre Dame

[skaupp@nd.edu](mailto:skaupp@nd.edu)

[www.steffenkaupp.com](http://www.steffenkaupp.com)



## Table of Contents

Teaching Statement	3
Curriculum Design	5
Sample Course Descriptions	8
Course Evaluations	12
Courses Taught	18

## Teaching Statement

The foreign language classroom is a space where students and teachers critically and analytically engage with the most pressing issues of our time. I strive to provide students with such a space, wherein they acquire and apply the necessary tools to grapple with complex concepts, and where they are encouraged to challenge their own assumptions and beliefs. The ultimate goal of my teaching is to empower students to reflect critically on their own environment and the world around them through German language and culture, so that they become interculturally competent citizens in our globalizing world. At the same time, I stress the practical utility of studying German, in that it equips students with a higher mobility in an evermore global employment market.

With these goals in mind, I draw on learning-centered pedagogies that allow students to take ownership of their learning. In my language classes, students review grammatical structures and foundational concepts independently, allowing classroom time to be devoted to meaningful applications of those skills. Activities are based upon authentic source materials, exposing students to context-specific lexico-grammatical structures. In my beginning German 2 class, students are asked to examine Janosch's *Oh wie schön ist Panama* at home by identifying past tense verb forms in the text, and creating a thematically organized vocabulary list of unfamiliar words and phrases. In class, they use their vocabulary lists to give brief oral summaries of the text, then work on a creative group writing assignment to compose their own original fairy tales. This sequence allows students to improve their communicative skills in all four modalities, with increasing complexity in cognitive tasks from remembering and understanding, over applying to creating (Bloom).

In addition to fostering a culture of critical thinking, my assessments reflect my commitment to active student engagement. Rather than testing isolated grammatical structures, I challenge students to apply their structural and cultural knowledge in diverse project-based integrated performance assessments. For example, after discussing the history of the Berlin wall and the idea of "Mauer im Kopf" through a graphic novel, students in my second-semester German class create their own comic strips in which they illustrate "mental walls" that they had to overcome at some point in their lives. This assignment allows them to draw on the structural and genre conventions of the graphic novel, while at the same time making meaningful intercultural connections between German history and their own lives.

For many assignments, I also incorporate technology to mimic real life communicative scenarios. In a unit on finding housing in Germany, students had to respond to a rental ad I had created by leaving an inquiry on a Google Voice account indicating their interest and suitability for the fictional rental. We reviewed the recorded messages in a later class, reinforcing key grammatical concepts. In my class on representations of masculinity, students did original research on the history

of an art object, which they compiled into blog posts. The digital format also allowed for students to engage with and comment on their classmates' research. Students also met with overseas collaborators at German universities via teleconferencing, which provided them with invaluable intercultural perspectives.

My research and my teaching mutually constitute one another. As a German Studies scholar focused on issues of diversity and transculturality, my students engage with different cultures through an array of sources, such as newspaper readings, short video clips, as well as literature, music, and film by German artists. Selecting diverse resources exposes students to unique, nuanced and alternative viewpoints, and enhances both linguistic and analytical skills. In my literature classes, I juxtapose canonical works with more marginal texts, and I make works by women and minority authors a core element of my courses.

In order to refine my craft as a teacher, I co-founded an interdepartmental "scholarship of teaching and learning" (SOTL) reading group to provide a space for language instructors to reflect on their teaching practices in dialogue with current pedagogical and second-language-acquisition scholarship. I am also completed the Certificate in College Teaching program at Duke University, which allowed me to acquire skills in digital pedagogy, and a deep understanding of designing blended learning curricula that combine online elements with face-to-face instruction. I believe that an implementation of online teaching tools presents language teachers with the tremendous possibility of significantly expanding the quality time students engage with each other in the target language. My ongoing commitment to teaching excellence was recognized with the 2015 Frank Borchardt Teaching Award, and with the invitation to join the Middlebury Language School Faculty for their selective seven-week German summer program.

To me, teaching is about being a mentor, and providing students with the resources that they need to follow their own intellectual curiosities. I create an active, democratic learning environment where the study of the language engages students with interdisciplinary source materials, and ultimately enables students to connect to the German language and culture. With the help of different digital communication platforms, students have meaningful, real-world conversations, which shows them the importance of gaining a nuanced understanding of lexico-grammatical structures, and the ability to communicate in different contexts. By reaching linguistic fluency, students become proficient in intercultural exchanges, thereby allowing them to be responsible global citizens.

## Curriculum Design

This three-day, repeatable, sequence taught in an intermediate German class serves as an example of how I approach course design and lesson planning, so that students get to engage with the linguistic and cultural materials through a multifaceted array of cognitive channels.

Over the three-days, we will engage with a selection of five episodes from the telenovela *Jojo sucht das Glück*. Every student is part of a group that is responsible for one episode. The goal is to interact with the filmic material with different exercises and tasks that increase in the difficulty and complexity of their cognitive process dimension. I am using the revised version of Bloom's "Taxonomy of Educational Objectives" to ensure a gradual progression in cognitive complexity for the different tasks, which will ultimately allow the students to achieve the following goals.

### Learning Goals:

Students are able to

1. Understand, reproduce, and transfer major plot and narrative structure elements
2. Understand, reproduce, and apply the linguistic structures of the episodes, using all four modalities
3. Sharpen critical thinking and intercultural, as well as interpersonal, skills, by engaging with multiple viewpoints through a variety of different cognitive, and meta-cognitive tasks

### A Note on Digital Teaching Tools:

Especially for the homework assignments, I make use of a variety of different digital tools, such as "social bookmarking," "group close readings," "blogging and commenting," and the like. This implementation of digital tools is motivated by two main impulses: on the one hand, it emphasizes the communicative nature of language, since it allows the students to experiment with the linguistic structures in an environment that is a) highly familiar to them, since a large part of their everyday-communication arguably happens in the online realm, and more importantly b) very low stake, which encourages them to take risks, and experiment with structures that might be pushing their linguistic competence. Risk-taking, in my opinion, is crucial for the development and eventual mastery of higher order structures, and it is also important for the realm of intercultural competency, since otherwise students will not be forced to engage with differing viewpoints if they only operate within their comfort zone.

	DAY 1: Remember and Understand	DAY 2: Apply and Analyze	DAY 3: Evaluate and Create
HOMEWORK	<p>1. Watch your assigned episode</p> <p>2. “Social Bookmarking”</p> <ul style="list-style-type: none"> <li>- Go through the episode transcript, and highlight important phrases. Don’t think at the single-word-level. Go for longer phrases.</li> <li>- Copy-paste the phrases you have identified to the “Jojo sucht das Glück” class Google Document. Make sure to group phrases that belong together thematically.</li> </ul> <p>3. Comprehension Questions: Respond to short comprehension questions. Contribute to wiki of plot and character summaries</p>	<p>1. Re-watch individual episode</p> <p>2. Based on the character description lists from day 1, create a Facebook profile (in German) for him or her. Make sure to refer to the character description list from today’s class.</p> <p>3. Analyzing “relationships.” Pick two specific scenes/segments from your episode (10-20 seconds), and analyze how the things the characters say (or think) or supported by non-verbal, cinematic elements. Pay attention to camera angles, lighting, sound, and anything else that stands out.</p>	<p>1. Critical essay: In an essay of 300-400 words, discuss the following questions: <i>Würden Sie sich auch wie Jojo für ein Leben in einem anderen Land entscheiden? Was sind die Vorteile und inwiefern kann man davon profitieren? Gibt es auch Nachteile oder Gefahren?</i></p> <p>2. Post your essay to the Sakai course site. Choose one of your classmate’s essays, and read it thoroughly. Use the blog comment feature to briefly respond to one point in your classmate’s essay with which you disagree. Articulate in a 2-3 sentence why you disagree.</p>
CLASS	<p>1. In groups prepare list of differences and similarities that you identified in the different summaries.</p> <p>2. Grammar work: Take a section from the episode watched for the character description exercise, and display the script on the board. The topic is word order in subordinate clauses. With a partner, identify the different parts of subordinate clauses (conjunctions, direct/indirect object, conjugated verb, prepositional phrases).</p>	<p>1. Partner-Interview: Students work in pairs. One student assumes the identity of a <i>Jojo</i> character, the other one the identity of a fictional reporter. The reporter interviews the characters about the things that happened in the episode, giving the character the possibility to reflect on it.</p> <p>2. <i>Gruppen-Diskussion</i>: Identify the 5 major themes and topics that are addressed across the five different episodes. Put them on the board in circles, so that a mind map can be developed around them. Collect sub-themes, and ideas that can be connected to the different topics.</p> <p>3. <i>Schreibaufgabe</i>: Based on the mind map, write a short letter from Jojo’s perspective. You tell a friend back home, what you have experienced so far.</p>	<p>1. Linguistic Evaluation: Project selected passages from the students’ HW essays on the board. Engage the students in a linguistic analysis by having them identify both structures that were used well, and structures that need correction.</p> <p>2. Debate: Break the class up into two groups. One class is pro-living and studying abroad, the other one is against it. They do not get to chose which group they belong to. The idea at this point is to have them be able to take, and understand, a position that is not their own necessarily. The two groups debate the topic.</p>

**Homework after third day—Create:**

Re-watch the last of the five episodes that we discussed this week.

Together with the group that you were placed into, envision and write a script for a scene that you imagine to happen at the beginning of the next episode—don't look at the actual next episode. Wie geht es weiter in der Geschichte? Wie reagiert Jojo auf Lenas und Rezas Beziehung? Be ready to perform the scene in class on Monday

This gives them the chance to create, to use the linguistic and content knowledge in order to produce their own scene that is true to the conventions of the telenovela.

**Final thoughts:**

There are, of course, many different frameworks that can be used to outline a three-day teaching sequence. I chose Bloom's revised taxonomy, since I believe that it helps assuring that the students engage in tasks that do not just all address the same cognitive processes. I also think that the taxonomy is actually great to assess the usefulness of digital tools. I am making use of very basic digital platforms here, but the idea for all of them is to expand the communicative space beyond the classroom, and also to give them a space to practice their intercultural and interpersonal skills, since they need to critically and self-reflexively engage with each other.

## Sample Course Description 1: Feeling Foreign: Diversity in a Globalizing World

This class is designed as an interdisciplinary writing-intensive seminar that teaches students how to present evidence-based, scholarly arguments about a diverse range of culturally relevant topics. They will learn how to write and speak to different audiences, and they will practice effective communication strategies, in order to engage with their peers' and professor's viewpoints in an open-minded way.

### **Course Description:**

What does it mean to be a stranger, a foreigner, an outsider? What leads to the marginalization of certain groups, and what societal consequences does it have? Finally, how can we overcome such a rhetoric of exclusion, and what role does the digital realm (think: social media for example) play in moving towards a celebration rather than a condemnation of diversity? We will engage with these questions from a variety of viewpoints, and through different analytical categories, like race, ethnicity, gender, socio-economic status, and ability. We will study a diverse set of materials, such as newspaper articles, blog posts, literary texts, Tweets and Facebook posts, as well as some theoretical scholarship addressing questions of diversity.

You will engage in various writing and reading exercises that equip you with the skills to 1) critically analyze different viewpoints on the topic of diversity, 2) understand how a certain source constructs an argument to prove its point of view, and 3) position your own understanding of diversity vis-à-vis the one articulated in a source document. You will find that the debates around diversity are as complex as the concept itself. Rather than trying to resolve the contradictions between different positions, our goal is to analyze them in order to formulate our own understanding of diversity in critical dialogue with existing discourses. The different assignments throughout the semester will culminate in your preparation of a TED-talk style presentation. In this talk, you present a 7-10 minute, evidence-based argument about your understanding of diversity, as it is constructed and talked about in contemporary societies.

## Sample Course Description 2: Dysfunctional Families in Post-1945 Fiction

This class is designed as an advanced-level course for German minors or majors, with readings and films exclusively in German. The fictional material was chosen in a way that allows students to engage with the course topic through multiple forms of written and spoken discourse. At the same time, the texts and films will be used as a springboard to review important grammatical topics within relevant communicative contexts.

The course could also be taught in English, possibly as a first year seminar, or outreach course. In that iteration, I would include American texts or films to add a stronger intercultural component to the readings.

### **Course Description:**

Husbands betraying their wives, parents neglecting their children for their love of the state, siblings willing to kill each other for besmirching the family honor. What has happened to the family in post-war Germany? In this course, you will engage with post-1945 German cultural history through the lens of representations of kinship in film and literature. You will investigate family as a crucial social and narrative construct for the negotiation of memories, particularly in the aftermath of historical caesurae, trying to understand how representations of family and memory intersect in contemporary German-language literature and film. Specifically, we will look at portrayals of dysfunctional families, and ask ourselves how this dysfunctionality can be read in dialogue with the specific historical context of the works in question.

Throughout the whole semester, you will work on a series of short writing assignments (like critical summaries, blog posts, creative writing), which you will curate into an online portfolio (using a platform of your choice) that seeks to explain the importance of kinship as a social and narrative construct from your point of view, and in dialogue with the literary works that we discuss.

## Sample Course Description 3: Berlin Since the War

I co-designed and co-taught this course with my colleagues William C. Donahue and Jochen Wohlfeil for the Duke in Berlin Summer Program. While the course was taught in English in order to open it up to students that did not yet speak German, I am prepared to offer this course in German. The reading load would be significantly reduced in the German iteration of the class, and the focus would shift to communicating about the different historical and cultural sites.

### **Course Description:**

This course seeks to understand how Berlin remembers its famous and infamous past since the Second World War—and in some cases reaching back even further. In order to assess the efficacy of public memorials, monuments, museums and manifestos, you are first given a survey of the history of Cold War and post-Wall Berlin. The real work of the course commences as you then set out to explore—with the instructor—how “official” history is constructed, celebrated, contested, re-written—and not infrequently, simply ignored. In addition to seminar discussion, this course consists of numerous excursions to historical sites. The final project requires you to evaluate the significance of a public memorial (or museum exhibition) based on criteria that are worked out during the course.

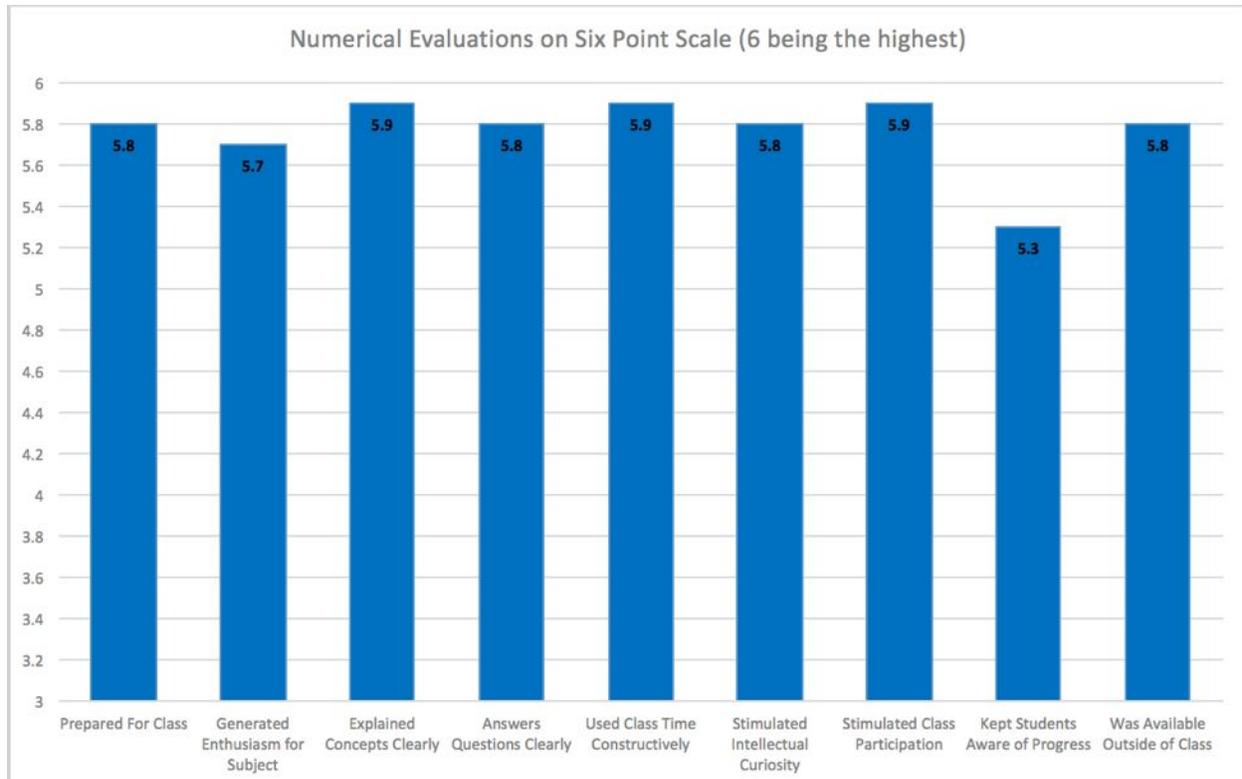
## Sample Course Description 4: Rivalrous Masculinities

I co-designed this class with my colleagues Ann Marie Rasmussen and Christian Straubhaar. The course was part of a larger project funded by Humanities Writ Large grant, which led to the curation of both a virtual as well as a physical museum exhibition curated by students at the Nasher Museum of Art at Duke University.

### **Course Description:**

A new, hands-on, interdisciplinary humanities seminar in which you will curate a virtual exhibition focusing on changing images of masculinity from the Middle Ages to the present. You will process theories of gender and masculinity, and explore humanistic modes of inquiry through case studies. You will research art objects, for which you will produce research and finding aids on these objects and publish them in a virtual exhibition of your own design. You will also work with students at two German universities via video-conferencing to deepen your knowledge of the questions guiding your research throughout the semester.

## Course evaluations, Beginning German - Middlebury German School, Summer 2015



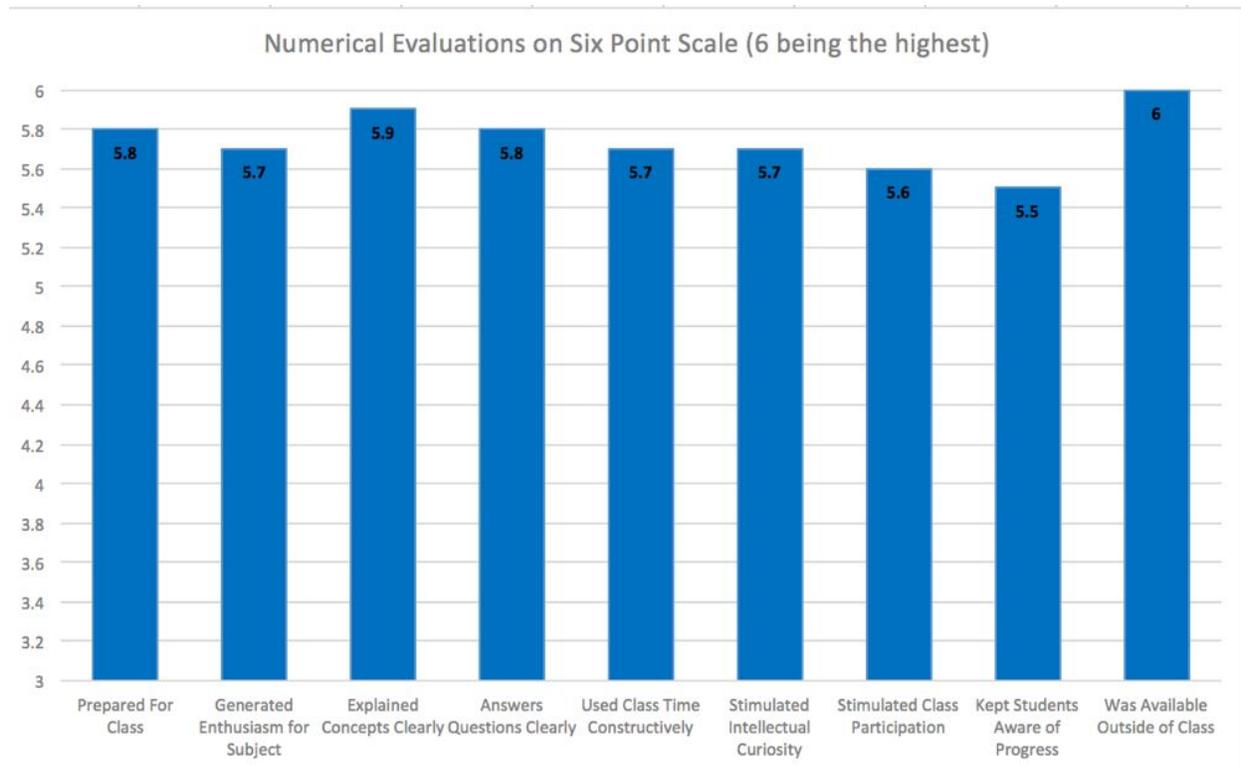
### Sample Written Comments

Steffen was the best. Super enthusiastic, made class very fun and interesting and super non judgemental [sic]. He never got frustrated with the occasional lack of understanding and clearly answered questions and cleared up misunderstandings. We covered a lot of really cool cultural and historical things about Germany with Steffen which I especially enjoyed because the topics were more intellectually advanced and stimulating than in our other classes.

In Landeskunde Steffen always asked thought-provoking questions and was always able to incorporate everyone into the discussion or the conversation. Landeskunde mit Steffen was never boring and he always brought such great energy into the classroom! I was always amazed by the fact that we were able to discuss deep, complex issues in Landeskunde even though we were only in Stufe 1. This was due to Steffen's hardwork [sic] and great lesson planning.

Steffen Kaupp is an exemplary instructor with the patience of a saint. Not only is he a master of the subject matter and how to present it to students, but he is constantly upbeat and enthusiastic in class - a necessity for an intensive experience like Middlebury.

## Course evaluations, Intermediate German - Middlebury German School, Summer 2015

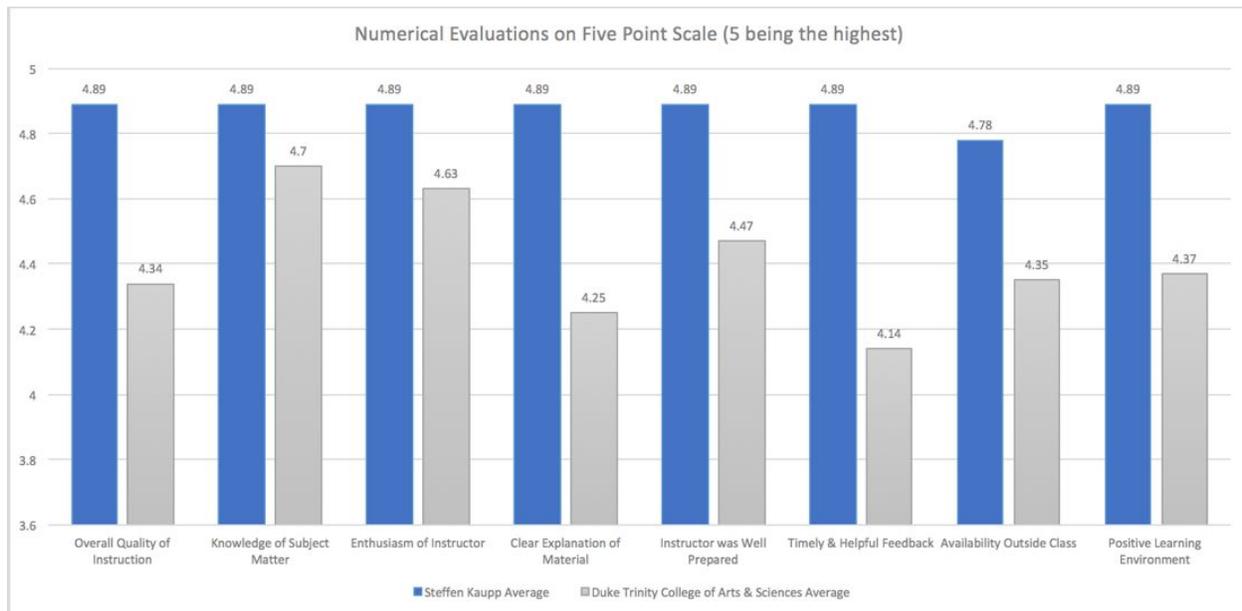


### Sample Written Comments

Steffan [sic] is a brilliant teacher. He was incredibly approachable, knowledgeable and thoughtful -- making himself more available (and preparing additional practice exercises) more than any other teacher. More than anything else, and more than every other teacher, he genuinely appeared interested in helping and teaching us.

Steffen was far and away my favorite grammatik professor, and not because the others were bad (they were all fantastic) but because I really think he is that good. He has a way of explaining things clearly for native english speakers-- which i [sic] think can be sometimes be difficult for native speakers-- and makes sure that everyone in the class is on the same page. he keeps a good pace in class and never, ever makes students feel stupid, which I think is of the utmost importance with teachers. Often, I think students who already feel behind are hesitant to speak up or ask questions-- and as one of those students I can honestly say Steffen never ever made me feel as though I was behind or dumb. I have honestly learned so much from him.

## Course Evaluations, Beginning German 2 - Duke University, Spring 2015



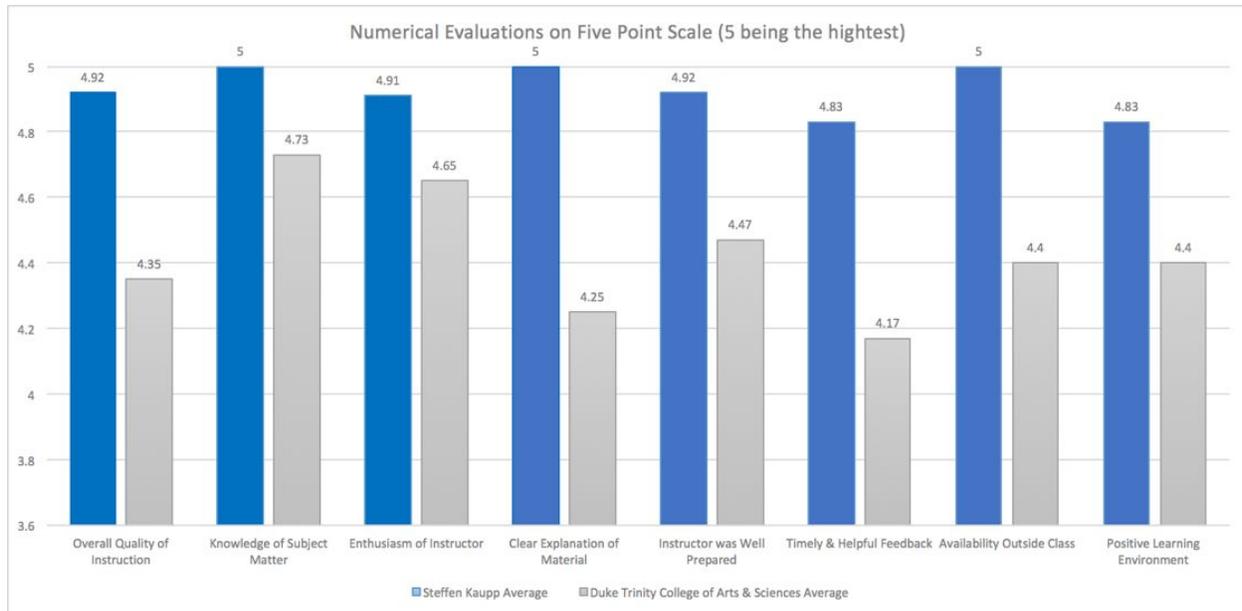
### Sample Written Comments

You couldn't ask for a better teacher. His biggest concern was four our learning of the language.

I cannot speak highly enough of Steffen's instruction. He was a wonderful instructor who explaining things clearly and patiently and did an excellent job of acting on feedback from the class. When we were struggling with a concept, he would review it multiple times to make sure that we understood. His in-class teaching is excellent and he routinely sent us interesting and helpful resources to use outside of class. Steffen was one of the best instructors I've had in my time at Duke.

Herr Kaupp is the most organized teacher I think I have ever had, and he makes learning easy. The class is demanding, but Herr Kaupp makes it doable.

## Course Evaluations, Intermediate German 2 - Duke University, Fall 2014



### Sample Written Comments

The course is extremely well organized. I appreciate the outlined tasks given at the beginning of the class, as it helped me have an idea of what we were to accomplish that given day or week. I also like the outlines for the test, as it made studying very straightforward and manageable.

Instructor went above and beyond in helping students outside of class - for example I wrote and submitted a German language resume / cover letters for summer internships and he proofread and helped me to make sure the material was culturally literate.

Professor Kaupp was one of the most considerate teachers I have had thus far at Duke. He proved to be very willing to meet outside of class, and was very flexible when trying to accommodate missing class for various reasons, sickness, athletics, etc. I feel like he has a natural ability to recognize when students are not receiving the material well and adjusting his teaching to better convey the information that is needed.

## Commentary on “Suggestions for Improvement”

Below, I illustrate with three examples how I engage with my students’ suggestions for improvement as a way to enhance their learning experience, and my teaching strategies.

### More Writing Exercises in Class

*Student Feedback:*

"I wish we could do even more writing exercises in class instead of doing most longer writing assignments at home." (Midterm Evaluation)

*Commentary:*

This student’s comment on the midterm evaluation for this Intermediate German 2 class very much resonated with my own observation I made upon reflecting on the first half of the semester. I realized that there had been an imbalance between in-class and homework writing assignments. While class time had primarily been used for oral communication—in order to allow the students to critically engage with different aspects of Austrian, Swiss, and German culture in discussions with their classmates—most of the writing practice in this course had been part of the students’ homework. While this gave me the chance to evaluate their writing skills more accurately, and to comment on their writing in more detail, I did realize that the students never got to engage with each other’s writing.

In the second half of the semester, I therefore incorporated more writing exercises into my lesson plans. I also used these writing assignments to review certain grammatical and structural elements by having the students engage in peer-review of their writing. They either wrote short paragraphs on the board, which we then corrected together as a group, or they worked on writing assignments in small groups, so that they had to discuss complex structures and grammatical problems together, which often led to more idiomatically accurate writing than what they had been able to achieve on their own individually.

### Explicit Grammar Rules in PowerPoint Presentations

*Student Feedback:*

"For grammar rules, having rules written out in the PowerPoints would be helpful." (End of Semester Evaluation)

*Commentary:*

This request at first seemed to be difficult to accommodate within my methodological conviction that the explicit spelling out of grammatical rules does usually not really translate to the students’

language production capabilities. In my teaching it is my goal to have the students understand grammatical concepts by deducing structural frameworks through exposure to authentic materials. On second thought, however, I realized that this request for explicit grammatical rules did not necessarily mean that a) I would have to provide these rules, and b) that I would have to introduce them as a primer before having the students work with the authentic materials. Rather, the following semester I had the students compose their own grammatical rules and paradigms based on their understanding of the structure at hand after being exposed to authentic input materials, and using the structure in guided practice exercises.

This approach has multiple benefits: It allows the students to reflect on a grammatical concept on a meta-level (and depending on the course level, this could actually happen in the target language), it is a self-check mechanism for them to get feedback from their instructor as to how well they understood the structure, and it also allows the instructor to make sure that the students both comprehended the grammatical concept, and are able to reproduce it in their own utterances.

### **More Creative Homework Assignments**

#### *Student Feedback:*

"I would like more creative projects rather than homework assignments from the book." (Midterm Evaluation)

#### *Commentary:*

This student's comment addresses a set of problems with which all foreign language teachers are faced: First, while it is our goal to introduce students to structural elements through culturally authentic materials, textbooks often have them complete exercises that are very mechanical, focusing on only the one grammatical structure at hand, rather than requiring them to apply it in a more inclusive, holistic assignment. Second, "traditional" textbook assignments often do not allow for much creativity, which is especially frustrating for students who learn best by applying the grammatical and cultural materials in a more creative context.

To overcome these two obstacles, I decided to make the students' presentation project assignment in the second half of the semester a creative exercise. Over the course of four weeks, we discussed the Deutsche Welle telenovela "Jojo sucht das Glück." While this series was clearly filmed with a language learner audience in mind, it still stays true to the genre of the telenovela, and it also makes use of a register of language that very much resonates with college students. For the creative assignment, the students had to envision, script, and film their own telenovela. This assignment addressed "multiple intelligences" (Gardner), it engaged the students, since they knew that the "final product" would be shared with an audience, and it asks them to mimic the genre conventions in the target language, which is a considerable achievement at the intermediate level.

## Courses Taught

### I. University of Notre Dame

#### ***Beginning German 1 (Fall 2016) & Beginning German 2***

German 101 and 102 is designed as an introductory course for students who have not acquired any formal knowledge of German. Students develop skills in four areas of proficiency: aural comprehension, speaking, reading comprehension, and written expression.

Rather than a traditional textbook, we use a new, online curriculum developed by Dr. Jamie Rankin at Princeton University for learners of German in a university setting. The curriculum integrates three major components of language learning: vocabulary, grammar, and culture. Learning vocabulary gives you words; learning grammar and syntax shows students how to interact with those words meaningfully and accurately; and learning about culture enables them to understand how the resulting meanings are embedded in culture. The program guides students through an array of cultural topics, with an eye toward comparison and reflection of German, Swiss and Austrian culture from many different vantage points.

Required online curriculum: Jamie Rankin, der | die | das

Course Management Tools: Sakai, Google Drive and Documents Suite

#### ***Intermediate German 2 (Fall 2016, Spring 2017)***

What is German(y)? Many might think of *Lederhosen*, beer, and Oktoberfest when asked this question. In German 202, we will dig deeper and question these and other stereotypes about Germany and the Germans. We want to come to a more nuanced understanding of what it means to be German. In this “language through content” class students get to bring into dialogue their own *Deutschlandbild* with a diverse set of cultural artifacts, such as music, newspaper articles, art, and literary texts, often with a special focus on the perspective of cultural and ethnic minorities. The two larger underlying questions guiding our conversations throughout the semester are:

- 1) What do we mean when we say someone or something is “German?”
- 2) How do the different media, documents, texts, songs, etc. support, challenge, and complicate our image of “things German?”

Required texts: Frank E. Donahue, *Deutsche Wiederholungsgrammatik*

Class Management Tools: Sakai, Sakai, Google Drive and Documents Suite

### ***Conversational German (Fall 2016, Spring 2017)***

This course is designed to help student strengthen their conversational German skills in a broad variety of contexts. To that end, they will learn strategies to actively expand their vocabulary on topics ranging from everyday scenarios like talking about their hobbies, introducing themselves to a roommate, or negotiating with a landlord, to the discussion of political and cultural issues, such as the European refugee situation, or Germans' attitudes towards national pride. Grammar will only be reviewed within the context of students' speaking, but each session will focus on certain structural elements that facilitate their journey towards becoming effective communicators in German.

Class Management Tools: Google Drive and Documents Suite

## **II. Notre Dame Berlin Summer Program**

### ***Berlin Since the War: A Cultural History (Summer 2016, Summer 2017)***

This course, taught in English, introduces students to the rich and complex cultural history of post-war Berlin, and post-war Germany more broadly. Students explore these histories from multiple viewpoints, as they engage with scholarly studies, authentic primary documents from the GHDI archives, as well as historical sites, local experts, and Zeitzeugen. Over the course of the semester, students work on independent research projects, and they write four critical reflection papers on the site visits, in dialogue with class discussions, and the scholarly literature they read.

Main Course Readings: Mary Fulbrook, *A History of Germany 1918-2008: The Divided Nation*

Course Management Tools: Sakai, Google Drive and Documents Suite

## **III. Middlebury Summer Language Schools**

### ***Beginning German (Summer 2015)***

Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities.

Required text: Robert Di Donato, et al.: *Deutsch, Na klar! An Introductory German Course*

Course Management Tools: Moodle, McGraw-Hill Connect

### ***Intermediate German (Summer 2015)***

This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: grammar review including composition and conversation segments, contemporary German culture and life, plus literature.

Required texts: Jamie Rankin and Larry D. Wells: Handbuch zur deutschen Grammatik;  
Friedrich Dürrenmatt: Der Besuch der alten Dame; Ulrike Gaidosch: Zur Orientierung: Basiswissen  
Deutschland  
Course Management Tools: Moodle

#### **IV. Duke University**

##### ***Beginning German 2 (Spring 2015)***

This course continues the introduction to the German language as presented in the textbook Kontakte. By the end of the semester students should be able to converse simply in German about everyday events and activities in the past and present, ask questions, and express opinions. When expressing themselves in writing they will have the tools to go beyond simple sentences, and they should also be able to read basic German texts. Students will continue to learn about German culture and improve their language learning strategies.

Textbook: Erwin Tschirner, Brigitte Nikolai, Tracy Terrell, Kontakte (Chapters 6 – 12)  
Course Management Tools: Sakai, McGraw-Hill Connect

##### ***Intermediate German 2 (Fall 2014)***

The course is designed to continue the thematic and linguistic explorations of contemporary Germany on the intermediate level started in Intermediate German 1. The two main goals of the course are an expansion of the students' German linguistic skills as well as their cultural knowledge, with a major emphasis on developing reading strategies and using the language to express ideas. By the end of the course they should be able to understand a range of authentic text types. Students will continue to increase their ability to communicate their thoughts in German, both orally and in writing.

Textbook: Prisca Augustyn & Nikolaus Euba, Stationen (Chapters 7 – 12)  
Course Management Tools: Sakai

##### ***Rivalrous Masculinities: Images of the Male Body over Time (Fall 2012)***

A new, hands-on, interdisciplinary humanities seminar in which students curated a virtual exhibition focusing on changing images of masculinity from the Middle Ages to the present. They processed theories of gender and masculinity, and explored humanistic modes of inquiry through case studies. Students researched objects from the collections of the Nasher Museum of Art at Duke University and at the David M. Rubenstein Rare Book and Manuscript Library. They produced research and finding aids on these objects and publish them in a virtual exhibition of your own design, and they also worked with students at the University of Bamberg (Bamberg, Germany) via video-conferencing to deepen your knowledge of the questions guiding your research throughout the semester. The work done in this seminar is an essential part of a larger project that will curate

an exhibition at the Nasher Museum of Art at Duke University scheduled to take place from February to May 2014. Students were integral members of the exhibition team. They brainstormed framing ideas and images for the exhibition, offer design ideas, and devise other supporting projects. The students' virtual exhibition served as an introduction to the 2014 physical exhibition.

Readings (selection): Judith Butler, *Gender Trouble*; Kent Brintnall, *Ecce Homo: The-Male-Body-In-Pain as Redemptive Figure*; Judith M. Bennett, *History Matters: Patriarchy and the Challenge of Feminism*; Pierre Bourdieu, *Masculine Domination*; Eve Kosofsky Sedgwick, *Between Men*

Course Management Tools: Sakai, Omeka (Online Curation), WordPress

## **V. Duke University Semester Program in Berlin**

### ***Advanced Intensive German Language and Culture (Fall 2013)***

This course exposes participants to various aspects of German language and culture while developing advanced to superior levels of proficiency, with a focus on speaking and writing. Students undertake a review of advanced grammar, and prepare a number of oral presentations, as well as a variety of different types of writing, from journals, to short essays, to formal papers. Attention is drawn to aspects of style through readings, discussions, and feedback on written and oral performance. Students are given multiple opportunities to demonstrate improvement through frequent re-writing.

Materials and Assignments: For an overview of course structures, materials used, and assignments, please contact me.

## **VI. Duke University Summer in Berlin Program**

### ***Berlin Since the War: A Cultural History (Summer 2011, 2013, 2014)***

This course, taught in English, introduces students to the rich and complex cultural history of post-war Berlin, and post-war Germany more broadly. Students explore these histories from multiple viewpoints, as they engage with scholarly studies, authentic primary documents from the GHDI archives, as well as historical sites, local experts, and Zeitzeugen. Over the course of the semester, students work on independent research projects, and they write four critical reflection papers on the site visits, in dialogue with class discussions, and the scholarly literature they read.

Main Course Readings: Steven Ozment, *A Mighty Fortress: A New History of the German People*; Mary Fulbrook, *A History of Germany 1918-2008: The Divided Nation*

Course Management Tools: Sakai

## **VII. University of North Carolina at Chapel Hill**

### ***Beginning German 1 (Fall 2011, Spring 2012, Summer 2012)***

German 101 develops the four language skills (speaking, listening, reading, writing) in a highly authentic cultural context. The course enables students to communicate in German about everyday topics, including their family, themselves, their everyday routine, shopping, and recreational activities like playing sports. Students learn to interpret authentic German language texts from a variety of media and enhance their knowledge of cultural issues.

Textbook: Auf geht's! (Chapters 1 – 6)

Course Management Tools: Sakai

## **VIII. St. Olaf College**

### ***Speaking German (Spring 2010)***

After taking this advanced conversations class, students can spontaneously take part in a normal conversation with a native speaker and can actively participate in discussions framed by familiar situations designed for the classroom as well as for social situations typical of student life.

By the end of the term they have expanded their vocabulary range to discussion of fifteen topics on current political and social events in Germany and have practiced seven to eight different modes of presentations typical of the student environment such as giving directions and instructions, making introductions, reporting events, telling stories as well as higher order presentations of a research project typical of academic situations.

Course Management Tools: Moodle

### ***Intermediate German 1 (Fall 2009, Spring 2010)***

After taking Intermediate German, students are able to speak and write in full paragraphs that 1) tell stories about their personal life based on experienced situations and 2) retell stories from written and spoken sources that have been modified from the original for the intermediate level of German. They will be able to communicate at the paragraph level information from daily life about hobbies, family history, travel experiences, favorite memories, and real anecdotes.

Literary Texts: Borbein & Lohéac-Wieders, *Jeder ist käuflich* (2008); Borbein & Lohéac-Wieders, *Tatort: Krankenhaus* (2008); Inge Scholl, *Die Weiße Rose* [Text, 1953] (Easy Readers, 1995).

Grammar: Monika Reimann. *Essential Grammar*, and *Key*

Course Management Tools: Moodle

**IX. University of Konstanz, Germany**

*English Morphology (Spring 2009)*

*Varieties of English (Fall 2008)*

For both seminars, I taught recitation sections, for which I designed all materials.