

GEOC Summaries - Fall 2012

Adrienne Macki - DRAM 1101 - Introduction to Theater

Alain Frogley – MUSC 1003 – Popular Music and Diversity in American Society

Anne Berthelot – FREN 1177 - Magicians, Witches, Wizards: Parallel Beliefs & Popular Culture in France

Anne D'Alleva - WS1104 – Feminisms and the Arts

Harry van der Hulst LING 1010 – Language And Mind

Michael Dintenfass – HIST1300 – Western Traditions Before 1500

Michael Lynch – PHIL 1101- Problems of Philosophy

Richard Langlois - Econ 2101 W – Economic History of Europe for about 10-15 years

Robin Greeley – ARTH 1141 - Introduction to Latin American Art

Samuel Martinez – ANTH 1001W - Anthropology Through Film

Sean Forbes – ENGL 241 - Poetry

Sebastian Wogenstein – GERM 3255W – Studies in 20th Century German Literature

Adrienne Macki - Interview summary

Adrienne Macki is an Assistant Professor who has been teaching at UConn since Fall 2008. This was also the year that she began teaching DRAMA 1103 – Intro to Theater. She taught a similar course when she was at Boston College

Course fulfills:

Investigations into historical/critical analyses of human experience

Expressions of historical, critical human experiences in the plays themselves

Inquiries into philosophical/political theory

She understand theater to have a social agenda (in her own work) and this informs some of her pedagogical choices

Investigations into modes of symbolic representation

Have to think about what is happening at the concrete level and how is transformed metaphorically

Comprehension and appreciation of written, visual, and/or performing art forms

Entire course helps them to understand theater as lit. and performance – they watch and read plays and performances

Creation or reenactment of artistic works culminating in individual or group publication, production or performance

Students occasionally perform in class, act out scenes from plays

Macki wants her students to become informed spectators and not just passive receivers. She wants them to be able to comprehend theater as literature and performance and as a cultural construct. They read and watch plays as performance and are expected to attend CRT plays. She wants them to identify components of play, dramatic structure, various theatrical forms, theatrical spaces, functions of light and sound, etc.

What works best in the course for her is engaging with the students and making the material relevant to their lives. She is interested in the students doing student-centered learning. She has found that students feel that she as a professor is involved. Though there are no discussion sections, she and her graduate assistants work to facilitate small group discussion clusters.

Students are assessed with exams – midterm and final. There are quizzes online and she has had them do a playwriting assignment in class. The students complete a group project in which they are a production team that has to convince an investor to fund their work.

Some of the changes in the course have to do with what is being offered by the Connecticut Repertory Theater. Structure and assignments have changed based on the size of the course and ability to meet the needs of all students. She hasn't made changes based on theoretical paradigms of discipline but has made some pedagogical changes. She uses a lot of technologies so that she can engage the students. There are streaming videos, weblinks, virtual tours and she uses a

clicker based personal response system which is rarity in her discipline. She sometimes has discussion forums of Husky CT. Technology can be useful especially, for example, when weather is bad and class is cancelled – can have assignments and info. online.

She wants students to remember that theater is a reflection of society and is a social constructed. Performance is part of our everyday lives. She wants them to develop greater critical awareness.

She loves teaching the course, many students have never thought about theater in this way. She has a chance to touch students across the community.

86% of students said that they were satisfied or more than satisfied with the level of engagement between students and the instructor.

Alain Frogley Interview Summary

Alain Frogley is a professor of music who has been teaching at UConn since 1994. He first taught the course, Popular Music and Diversity in American Society, in summer 2010 – 2x in summer, 2x in academic year, following summer as well – Probably taught the course 7 or 8 times

Popular Music and Diversity in American Society fulfills CA1 and CA4

2 one hour lectures, 1 one hour discussion section

TAs are crucial in developing and implementing the course

They have to deal with in-depth discussions in section

The course hasn't always had as many TAs as may have been needed, but discussion sections help in that students can actively participate

The course teaches American popular music in last 100 years – ragtime, jazz, rock and roll, hip-hop, folk

Diversity is other main focus

- Identities of minority groups
- Deals with race, gender, occasionally class

Book of primary source readings – journalistic criticisms, studies of Harlem renaissance, academic writings, unfiltered writings (so some of it is controversial)

Students sometime think readings reflect opinions of TAs and professors

Resistance theme - Popular music and the civil rights movement, for example

Some critical theory discussed

Wants them to develop critical thinking skills

Many students haven't really thought about music in terms of identities of different groups in societies

Did some evaluations/surveys – found many students after the course are much more aware of issues (ie – race and music)

The course fulfills:

Investigations into historical/critical analyses of human experience

Hip-hop – Public Enemy and resistance

Attitudes to syncopation in early 20th c. music – came from African American music – reactions of audiences to black people and black music at the time

Tracing history through music forms

Comprehension and appreciation of written, visual, performing art forms

Give students music vocabulary

Familiarize them with form, song structures, etc. – book helps too

Professor Frogley has made changes over the years:

He has reduced the amount of material covered – prefers to do fewer topics in depth

Structured discussion sections more – initially students didn't know what to do with the readings

Wants students to be able to know *how* to read material

Distance learning connection – has had its own challenges – hard to make same connection with students so need to be able to engage differently. It's gotten better

Initially did 2 papers and exams, now just one paper because students were struggling to do it all

Students are assessed through exams and a paper

Listen to extracts and identify songs and questions about them

Rest of exam not listening

Papers – demonstrate ability to apply ideas – flexible on topics

- Example – select two artists or genres and research their contributions to identity construction

Wants students to remember that music always means something and that the process by which meaning is arrived at is a dialogue of the individual with other social groups

Students should be understanding of this process and how it works

Loves most when students learn something new about music they already feel strongly about – when light bulb goes on for them (whether they're comfortable or not with the new discoveries they've made)

Anne Berthelot Interview Summary

Anne Berthelot came to UConn in 1990 and became a full professor in 1997. She has been teaching FREN 1177 – Magicians, Wizards and Witches for the last seven years. It has about 170-180 students and is a very popular course.

This course fulfills criteria 1 and 4

Investigations into historical and/or critical analyses of human experience

Students read texts by historians which helps us to learn to approach a different way of thinking. Read philosophers, judges, testimonies by people boasting to be werewolves or witches.

Comprehension and appreciation of written, visual and performing art forms

Shows them paintings – basic analysis

Read various texts – close readings

Strong film component

What works best? – Depends on the group

She explains to them that witchcraft is not a medieval phenomenon – happens during Renaissance, age of reason and science. Berthelot is also interested in the discrepancy between modern conceptions of werewolves and vampires and the historical basis. Students are really interested in this.

Since teaching, she has made changes to the course, or otherwise she would “die of boredom”. First 7-8 weeks are usually the same. She tries to integrate new publications and movies and visits various internet sites about witchcraft. Whenever she sees something new, she tries to integrate it into the class. Sometimes changes are theory driven. Will integrate modern theoreticians (ie – anthropological thoughts on the matter). She also uses PowerPoint when teaching the course. She does this because she believes this works. She appeals to students’ visual memories.

Her main goal is to teach students to not take their prejudices for granted.

To assess students, she assigns 4 quizzes as well as a mixed format midterm and final. Usually that includes multiple choice, true/false, and full answer questions. She wants them to go in-depth when recalling information from the course. They may also write an extra credit 4-5 page research paper. In terms of what she wants her students to get from the course, she wants them to realize that “witch” is not an insult. Not everything is as it appears, and she wants them to have a

historical perspective on this subject matter. Berthelot loves teaching the course. She is a historian of magic and magic in the Middle Ages and so is teaching what she loves.

Anne D'Alleva Interview Summary

Anne D'Alleva is an Associate Professor with a joint appointment in Art History and Women, Gender and Sexuality Studies. She came to UConn in 1999 and has been teaching Feminisms and the Arts since about 2000. A different version of the course was taught in 1999. It's been a couple years since she taught it last.

The course fulfills:

Investigations into historical and/or critical analyses of human experience

Has focused on the multicultural American experience because many students are new to studying the arts and women's studies. Throwing international perspectives seemed like a lot. She has incorporated comparative international perspectives though in recent years.

Investigations into the modes of symbolic representation

Uses visual arts, film, music and literature

Comprehension and appreciation of written/visual and performing art forms

How arts create feminist ideas and politics

Looks at suffragette music - strategically using music for a suffragette movement

What works best – Choosing works of art that can be taught successfully in large lecture format. Appreciates small group experience of discussion sections. Finds sections critically important – they have their own mission and purpose, where students do complementary activities.

What works best for students – eye-opening experience – they've never thought of social impact of the arts. They've not thought about how gender and sexuality may intersect with race and class. Students will send music that they love that they think is relevant.

She hopes that the students take away a particular more able mindset. She hopes that they are able to think about feminism, sexuality, gender in a different way and that they develop a love and appreciation for the arts.

Professor D'Alleva has made changes to the course since she has taught it more than once. Every semester, she returns to certain works and she changes material based on what's happening on campus. Some of the changes have been theory driven. She's incorporated critiques of wave theory. As writing becomes available in an accessible way to first year students, she brings them in to foster a global awareness.

She uses Husky CT for a lot of different activities – can provide resources to students. She posts Power Points, especially since a lot of this material is new.

Methodologies for the class are interdisciplinary – she also brings in methodologies from the study of the arts and art and music historical theories and approaches are brought in.

In terms of goals, she wants them to understand how art actively shapes culture. She wants them to be able to analyze art.

She wants students to be able to come away with an understanding of the feminist movement – both in terms of the North American and global history of the movement.

As far as assessment is concerned, students have two midterms and a final – mixed format. They also complete a portfolio and do activities in discussion section.

Professor D'Alleva does love teaching the course. She finds it challenging to teach a class like this in a large lecture format because they're dealing with sensitive issues.

Harry van der Hulst – Interview summary

Harry van der Hulst - Full professor who has been teaching at UConn since 2000.

Van der Hulst has been teaching Linguistics 1010- Language and Mind every spring since 2000. He teaches the course back to back and has 4 or 5 TAs assisting him for each class.

The course fulfills criteria 2 and 3 –

Inquiries into Political and/or Philosophic Theory

Philosophy of Mind theory – how do we know what we know? How do we come to know our language? What makes us us? (Nature/nurture)

They expand on philosophy and the ancient issues of the body versus mind.

Investigations into the modes of symbolic representation

They get an idea of what it means to be a symbolic system -- what it is about the mind that makes us different. Also, of course, they're exploring language – language is the most elaborate symbolic system

The goal is to understand all of this as central

Van der Hulst has created a manual for the students, which contains Power Points, syllabus, study guides, practice exams, lecture synopses, thinking questions, website information, general information about the class and information on how to do well.

He revises the manual annually, to make it better and to keep it up to date. He also explains in the manual about general education requirements and why a course like this would be taught.

He believes that the Power Points are probably what work best for this course, for both him and his students. Some students don't appreciate what they perceive as "tangents" when professors go off of what is on the slides. The Power Points can constrain him, which can actually be good – keeps him on track.

His main goals are to relate the content of the course to other fields and to his students' daily lives. He seeks to make the course relevant and to be able to fully explain concepts to students who have never encountered this material. Van der Hulst continually strives to keep his students engaged, and as such he uses various technologies, updates his materials, and ensures that both the lectures and discussion sections are relevant and appropriately structured. The challenge is explaining what is fascinating about linguistics while also making it relevant to a large group.

To assess his students, Professor van der Hulst gives 3 multiple choice, 40 question exams. The manual provides practice exams for the students. He also offers an optional 4th exam. The fourth exam is the only one that is cumulative and since he does not offer make-ups, this fourth exam ends up as a sort of compensation for students who may have missed or failed another exam. He counts only the three best exam grades. Students generally think that exams are fair and that they content is in line with material that is discussed. He uses 2 versions and informs them with the teaching policy after students were caught cheating.

The course is theory driven and has changed based on changes in theories – he doesn't want to present outdated material. He updates as journals update. He enjoys dabbling in other fields as well. Has developed his textbooks and manuals over the years with the GEOC development grant – this has allowed him to reflect on goals and skills. He revises the manual every year to make it better, to keep it up to date.

Van der Hulst has never used Husky CT, only his own website. This year he will use it, because the students seem to expect it. This will mean that he'll abandon his website. He's thinking about using web based tools so that students can assess themselves, and he may use options from Husky CT. He will also use the clicker system – a few questions per lecture. He does believe though that sometimes the technology can be too complicated or disruptive. The challenge is to keep the students engaged. The class has a reputation of being interesting and it typically fills up quickly.

He was initially too focused on explaining content and had to learn how to get the students engaged. He now uses Power Point, and regularly uses video clips, finding them to be very functional. He also sometimes brings in newspaper articles and shows clips from youtube. He uses a remote microphone which allows him to walk around the classroom. Also want to know what doing are doing in the class while he's lecturing. He tries to be humorous and a straight shooter when students are disruptive, but he's careful to not be too aggressive.

The discussion sections and lecture are clearly related – there is structure and relevance. He has created a TA manual for graduate students to learn teaching strategies. There are also options for activities, discussion questions, icebreakers etc. He pays attention to training TAs and visits TA sections once or twice a semester to have a sort of internal evaluation. Homework is TA sections are work ½ point and these are collected as bonus points if handed in the following week.

He hopes that students come out of the class remembering and having a good understanding of the nature/nurture debate. It is an essential question about what makes us human and he wants students to be able to develop arguments based on this debate. He wants to them to have a basic understanding of the terminology associated with language and grammar. They should no longer have a naïve understanding about language. Language is fascinating and he believes that many students walk away from class understanding this. He also wants them to remember analytical skills and for them to understand that language is structured.

He's open to questions during class, but there are limitations with such a large course. He has more time for feedback when this class was taught during J term with only 15 students. A great majority of the students like the course, of course some say it's boring but that is to be expected.

Sometimes Van der Hulst takes courses to see how other professors teach. He believes that the Institute for Teaching and Learning offers excellent support that not all professors use.

Professor Van der Hulst loves teaching LING 1010. He really enjoys his colleagues, but believes that most of them consider teaching this course to be a chore. Van der Hulst however likes being in front of a large crowd.

Michael Dintenfass Interview Summary

Associate Professor Michael Dintenfass has been teaching HIST 1300, Western Traditions Before 1500 since Fall 2004, when he arrived at UConn.

Criteria fulfilled:

Investigations of historical/critical analyses of human experience –
 readings that address most basic existential and ethical questions about life on earth
 Investigations into modes of symbolic representations
 verbal artifacts
 Comprehension and appreciation of written visual and/or performing art forms –
 all about understanding written stories

What works best for him is that students come out in greater possession of their abilities. He relies entirely on original documents and values the importance of that. Doesn't know what works best for them. He teaches by questions related to readings.

He says he isn't interested in what they remember about the course, but rather that it could change them. But if anything, he's interested that they know that the questions they wrestle with now are not that different from some of the questions great minds of the past have wrestled with.

In terms of changes:

- Expanded the reading list – students here are capable of reading more
- Dropped the formal exercises
- Made writing a requirement of every meeting of discussion section – he wants them actually spending quality time with the stories

Dr. Dintenfass' main goals are that students leave with a greater mastery of their abilities and that they spend quality time with intellects from past Western traditions. In terms of assessment, he assigns quizzes, writing in discussion section, a formal midterm and final

He wrote that teaching this course and 1400 is the most valuable work he does as a professor.

Michael Lynch – Interview Summary

Michael Lynch is a full professor who came to UConn in 2004. He has been teaching Phil 1101 – Problems of Philosophy since 2004.

Four questions are elaborated upon during the course – generally includes– Does God exist? Do we have free will? What constitutes our identity? Does have meaning? What is knowledge? What is the nature of the mind?

Class fulfills:

Inquiries into Political and/or Philosophic Theory

Engaging in philosophical theories of texts, especially as they relate to the course’s questions (mentioned above)

Investigations into historical and/or critical analyses of human experience

Reading and critically analyzing texts

What works best – getting students engaged about the fundamental questions of human existence – Exciting to get students interested and to see how those questions are relevant. He comes into class with a question or example to see how the philosophical texts have direct bearing on ideas they’ve already thought about.

What works best for students really varies depending on the students. Challenge of teaching large lecture - limited time for students to discuss and ask questions – Discussion sections are crucial.

Dr. Lynch has changed some aspects of the course. The class remains topical, but he has changed the number of topics – used to teach less topics more in depth, but thinks that adding a fourth topic is helpful because he wants to give students more exposure to different ideas to keep students interested. May even add a fifth topic. He has changed assessments depending on the size of the course.

Professor Lynch runs the Philosophy Department’s teaching development program with CUE to train graduate students how to teach. Interested in how educational theories can help professors become better teachers. He feels like he’s finally aware of what he’s doing and so he’s less likely to change this too much. Content of course is all theory driven in terms of philosophical theory so any change is a theory change in that sense.

In terms of educational theory though, it has been affecting how he’s constructing assignments.

For the big lecture he uses Power Points since students have trouble seeing what's on the board. He uses Husky CT because it's easier to use that technology to communicate with a large group. He has been considering giving up on Power Points. It's becoming an end instead of a means. He wants them to be involved by working harder to get them to absorb information. It might be harder to take notes but that may not be a bad thing.

Methodologies - asking students questions in class (hasn't used clickers yet since he's drifting away from technology)

Goal of the course is to familiarize students with philosophic content and to get them to organize their own thoughts about how to answer those questions. They should be critically thinking about philosophical assumptions

Wants students to remember the philosophical questions and some of the answers they've engaged with in the course. Wants them to retain how the content was framed. He wants them to retain some of the methods used to teach those questions – through logic, for example.

Students in the large classes are assessed through blue book exams and small writing assignments and quizzes in section. In this digitized age, it's hard to have paper assignments for students who may be tempted to “do the wrong thing”

He loves teaching the course – great to be able to introduce people to topics that he loves.

Richard Langlois Interview Summary

Full professor who came to UConn in 1983. He has been teaching Econ 2101 W – Economic History of Europe for about 10-15 years

The course fulfills:

Investigations into historical/critical analyses of human experiences

Starts with pre-history, and focuses on how institutions create and lead to economic growth

Talks about the economic version of the Neolithic transition

Discusses the Roman Empire and the Middle Ages

Analyzes various fiscal crises and how they are similar or different

Inquiries into philosophical and/or political theory

Discusses the economic theory of the state

Government as club model in city states

Philosophical issues of mercantilism

History of economic thought

Course right now is only taught as a summer online course and there are two sections, one of which is taught by an advanced graduate student

The assignments work well for him because the students are writing in installments as they are learning about various historical periods. He also is able to talk about writing and has various podcasts about writing. He's not sure what works best for the students but is hoping to be able to figure that out

The course has changed in that it is now taught as an online course.

Some of the changes made have been theory driven – on a micro level – He uses the new institutional economics approach to teach about the economic history of Europe.

Special technologies – online course is on mediasite – He has given them survey monkey survey to see what they know about economics and history before they begin the course.

He may decide to have them take multiple choice exams before they move on with lectures to make sure they are getting the material and so that he can test them on those lectures.

Finds that the biggest problem is trying to teach about writing and course substance at the same time. Would be fun to have an honors course, but right now the students are very varied.

The department initially wanted to have the final exam proctored, but then they realized that that would be a waste of time (to have students come in or to have proctor cam). They instead just have essay exams with a time limit. So students are assessed in that way and also through various writing assignments – they write in installments by periods in history. The paper allows him to have a better handle on the students and how they are learning

He think it's best to teach this course in the summer as a face to face class mainly because its 3 hour lectures, 2 times a week. It's hard to teach a course like that on a M/W/F schedule because not enough time to get into material. Not hard to teach large intro lecture that way though.

This course when taught face to face is “inverting the curriculum” – they are watching online lectures outside of class and having more time in class to have discussions.

For the online course, the curriculum committee had wanted online lectures to be short and for there to be a discussion component, but he challenged this and they didn’t push back. In the end he recorded classroom length lectures and places less of an emphasis on discussion because he wants to have time to fit the entire argument in

This course has been challenging as a summer online course for students who think that it will be easy and so they try and balance full time jobs, sports, etc and take this on the side – they usually learn quickly that it is a serious, intense course.

His main goals are to teach students how to write and to get them to know something about history. He wants them to be able to know what scholarly sources are and how to use them. He wants them to remember certain theories – why certain countries do well economically and why institutions impact development.

He loves teaching this course - it’s probably his favorite - lots of interesting stories throughout history

Robin Greeley Interview Summary

Dr. Robin Greeley is an Associate Professor who has been at UConn since 1998. She has been teaching ARTH1141, Introduction to Latin American Art, since the year 2000, or perhaps even since 1998 (she couldn't remember exactly when). Initially she taught it as a small course, and then a larger one, and it is now back down to a relatively small size (at about 30 students), and is offered about once a year.

The course fulfills the following criteria through the following means:

Investigations and historical/critical analyses of human experience

RG -- Falls into the history side of the humanities. Covers a huge geographical and temporal area. Takes students through historical changes. Goes through various civilizations and the impact of colonization.

Inquiries into philosophical and/or political theory

RG - Go into differing philosophical issues and differing political theories in how communities are structured

Look at changes from colonial model of collectivities to national period

Investigations into the modes of symbolic representation

RG -- Try to teach students about how materiality of a work opens into symbolic significations. Teach them to understand the visual in a historical context

Comprehension and appreciation of written, visual and/or performing art forms

RG -- Get the students to write about visual works and historical essays. Goes through the process of writing through the visual. Students may go to Benton or Wadsworth and do a comparative essay of visual forms, for example.

Her main goals are to get the students to think critically, to understand the world as an ambiguous place and to handle differences in viewpoints.

Student learning is assessed in the form of several, small 3-5 page essays through which they are to analyze works of art. This is in addition to a midterm and final, which has been offered both as in class examinations and as take-home assignments. She has, in fact, changed aspects of the course over the years. For example, she now has students take a geography test at the beginning of the course to make sure they understand the basics. She found that students were lacking in their understanding of both the general history of Latin America and the actual countries that comprise the region. Since students weren't even buying the textbook she has taken to giving shorter assignments throughout the semester. Also, she has eliminated the larger research paper component after students expressed concern that it was too much for an introductory course. In terms of what she wants her students to remember, she is hoping that they develop a bit of professional training. Critical thinking, a love for learning and the freedom to think and explore were also mentioned.

Dr. Greeley stated that she does really like teaching the course. She has enjoyed amazing dialogues with a wide variety of students. Since there are no TAs for this course, she chooses to take time out for in-class discussion.

Samuel Martinez Interview Summary

Samuel Martinez is an Associate Professor who has been teaching Anthropology of Film 1001 W for 6-7 years. He has taught the course about 5 times. In the course students see feature films, fiction, documentary, comedy, ethnographic films

The students complete 5 short assignments with 5 different styles of writing

Students pick up film literacy – documentary modes of representation

Pick up cultural politics of representation

Explore visions of truth

Reliability of anthropological observation – how can we approach divides of cultural difference?

Course maybe does too much

Goals:

Approach higher level anthropology courses with critical viewing and reading eye

Wants students to have higher level vocabulary to evaluate the stuff they see

They see cultural differences close to home (movie about deafness)

View the world through the lenses of culture

Changes:

Yes – changed to conform it more to CA1 and W.

Lots of anthropological content, but that's been trimmed to keep focus on the writing assignments

The course succeeds or fails to the degree that the writing advances the CA1 goals.

What works best

Movie – Miss Navajo - movie is so relatable, person their age

Read along with Richard Wilkes' essay about learning to be modern in Belize

He loves teaching this course

Sean Forbes Interview Summary

Sean Forbes is an Adjunct Professor and the Acting Director of the Creative Writing Program. He graduated from UConn and was hired as an adjunct in the fall of 2011. This is his second semester teaching Poetry (English 2401).

Fulfills the following criteria:

Investigations into historical/critical analyses of the human experience - Looks at various historical periods to help students understand various poetic forms. He has students critically analyze the ballad, dramatic monologue and sonnets.

Appreciation of written art forms through analyzing and reciting poetic forms.

Investigation into the modes of symbolic representation – helps them understand how to read poems

The combination of lecture and discussion works best for him. Dr. Forbes presents to them various ways of interpreting poems.

This semester is only a M/W schedule rather than M/W/F so, in terms of changes, he cut back on some major works. He previously had them writing a lot more. But it now becomes tedious for him if they're presenting every other week in the form of a paper.

Dr. Forbes assesses students through having them write 2 explications and 2 imitations of poems. They have 1 poetry recitation, a midterm exam and final essay exam.

He really wants students to appreciate the poetic form that is all around them. He brings in aspects of performance pieces for them to which they can respond. He wants them to have a sense of writing poems and to think critically about poems. He's hoping students remember cadence and rhythm of poetry. He wants them to understand the historical context associated with it. They read American and world poets so that they understand the dialogue that exists. Overall, he likes this teaching the class. The class size is a bit large and can be a problem because he would like to give them more writing, but he enjoys the discussion that can still take place.

Sebastian Wogenstein Interview Summary

Sebastian Wogenstein is an Associate Professor in the German Department who came to UConn in 2005. He taught GERM 3255W, Studies in 20th Century German Literature, from 2006-2010 and the last time he taught the course was in Fall 2010.

To assess students, he typically assigns 3-4 page assignments throughout the semester, and he assigns 15 pages of draft and 15 pages of revision. He also assesses students through short quizzes, presentations, and a participation grade.

Main goals – improve their German, get a historical overview of the time period, develop skills in critical analysis, improve their writing and introduce them to new ways of writing (commentaries, cultural/historical contextual analyses, term paper, bibliography). Usually includes a field trip to the library, involves the liaison to explain electronic resources and ways library is used.

Criteria fulfilled:

Investigations of historical/critical analyses of experiences –

- how texts reflect two World Wars and interwar period in Germany – watch movie – Metropolis – movie relates to political tensions
- read and compare texts from divided Germany

Philosophical and political theory –

- moral and human rights questions, political system – just scratches surface

Modes of Symbolic representation

- texts, metaphors, how language shapes understanding of the world

Comprehension and appreciation of written/visual/performing art forms –

- read poems, plays, attends performances with students, films
- lots of emphasis on writing since it's a W course

Creation or re-enactment

- Never really done – but they take different roles when reading passages of plays in class

What works best is for him is to assign excerpts and ask students to provide historical context. He goes into deeper analyses. He found that huge reading loads in a foreign language they're not totally familiar with didn't work. He also enjoys incorporating PowerPoint presentations, films, and various media. Students have really enjoyed artifacts that he has brought in – they've mentioned it in the evaluations as something they've appreciated.

Dr. Wogenstein appreciates that general education courses allow students to broaden their horizons and take classes in fields they might not otherwise explore. In terms of what he would like students to remember, he wants them to take away an understanding of German history, an appreciation for how to read texts, and he wants them to connect what they do with the course to their own lives. Dr. Wogenstein loves teaching the course, particularly being able to choose

different texts in the course and focuses on different aspects of the subject (eg- how the city is represented in text).