

GRMN 340L

Nature and the Environment in German Literature and Film

Autumn 2018

Instructor Information

Instructor: Marton Marko
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Office Hours: Tu, Th 10 – 11:50 am and by appointment
Course Classroom: LA 305
Class Meeting Times: Tu, Th 3:30 – 4:50 pm

Course Description:

This course explores themes of the natural world and the environment in German-speaking culture from the early Germanic period to the present through the lens of literature and film. We will discuss aspects of this topic that are uniquely German and investigate parallels and influences between German and American culture in comparative and global context. We will also examine how examples of German literature and film approach the human relationship to nature and the environment as critical and creative means of expression.

Learning Outcomes:

Through this course you will be able to:

1. Identify and explain the significance of literary and cinematic treatments of the natural world and the environment in the German tradition in both historic and contemporary context. You will also be able to recognize and argue how the German experience relates to other global contexts of understanding nature and the environment.
2. Recognize how German literary and cinematic works illustrate ideas, concerns, inspirations, and questions related to the environment and natural world through their setting, stylistic approach, and structural make-up as expressive works of art.
3. Connect German literary and cinematic works dealing with nature and the environment to broader disciplinary contexts such as art history, philosophy, history, sociology, and environmental science – each in German and global context. Viewing literature and film in light of these other disciplines, you will be able to identify and argue what makes literary and cinematic works unique in bringing various concerns into a new critical perspective.

Required Textbooks:

Rock Crystal. Adalbert Stifter. Trans. Elisabeth Mayer, Marianne Moore. London: Pushkin, 2005.

Across. Peter Handke. Trans. Ralph Manheim. New York: Farrar, Straus and Giroux, 2000.

Two reading packets are also available via the UM Bookstore. Readings from those packets are indicated in the Course Calendar as “Packet 1” and “Packet 2.” Additional readings will be made available as handouts from your instructor. Those will be indicated as “Handout.”

Course Calendar:

- Tu 8/28 Course Introduction
- Th 8/30 Roman Views on Germanic Cultural Ecology, Relation to Nature
- Tu 9/4 Germanic Cultural and Religious Practices and Nature
Packet 1: History of Pagan Europe (Jones, Pennick: Routledge, 1995) (Excerpt)
- Th 9/6 Nature and the Environment in the Age of Charlemagne
Packet 1: An Environmental History of Medieval Europe (Hoffmann, Cambridge UP, 2014) (Excerpt)
- Nature and Medieval Poetry
Handout: Walter von der Vogelweide, “Beneath the Linden Tree”
- Tu 9/11 Nature and Religion in Reformation Germany
Crowther-Heyck, Kathleen. “Wonderful Secrets of Nature: Natural Knowledge and Religious Piety in Reformation Germany.” Isis, vol. 94, no. 2 (June 2003), pp. 253-273.
- Th 9/13 Nature, Cosmos, Humanity and the Baroque
Handout: Martin Opitz, Andreas Gryphius: Selected Poems
Listening: Johann Sebastian Bach, Selections
- The Weave of Nature and the Age of the Enlightenment
Handout: Selected Poems from the Age of Enlightenment
- Tu 9/18 Johann Wolfgang von Goethe: Nature and Art; Inspiration and the Universal
Packet 2: Goethe. Selected Poems. (Goethe; Whaley ed. Northwestern U P, 1998) Johann Wolfgang von Goethe: “Mailed” / “May Song,” “An den Mond” / “To the Moon,” “Weltseele” / “World Soul,” “Natur und Kunst” / “Nature and Art”
- Th 9/20 Children and Nature in Fairy Tales
- Packet 1: The Annotated Brothers Grimm (Tatar. Norton, 2004), “Little Brother and Little Sister,” “Hansel and Gretel,” “Little Red Riding Hood”
- Essay 1 Due in Class

- Tu 9/25 Musical and Pictorial Backdrops to Romanticism: Nature as Isolator and Unifier
Viewings and Listeners:
Caspar David Friedrich, Selected Paintings
Ludwig van Beethoven, 5th and 9th Symphonies (Excerpts)
- Th 9/27 Friedrich Hölderlin: Nature Lost and Found

Packet 2: An Anthology of German Poetry from Hölderlin to Rilke in English Translation
(Flores ed. Peter Smith, 1965) Friedrich Hölderlin: “Friedrich Hölderlin,” “Man” / “Der Mensch,” “Halves of Life” / “Hälfte des Lebens,” “The Source of the Danube” / “Am Quell der Donau”
- Tu 10/2 Romantic Atmospheres I

Packet 2: An Anthology of German Poetry from Hölderlin to Rilke in English Translation
(Flores ed. Peter Smith, 1965)

Joseph von Eichendorff: “Moon-Light” / “Mondnacht,” “The Divining Rod” / “Wünschelrute,” “Night Blossoms” / “Die Nachtblume”

Annette von Droste-Hülshoff: “Annette von Droste-Hülshoff,” “The Pond” / “Der Weiher,” “Moonrise” / “Mondesaufgang”
- Th 10/4 Romantic Atmospheres II

Packet 2: An Anthology of German Poetry from Hölderlin to Rilke in English Translation
(Flores ed. Peter Smith, 1965)

Heinrich Heine: “Lone in the North a Pine Tree” / “Ein Fichtenbaum steht einsam,” “I See a Star That Plummets” / “Es fällt ein Stern herunter”

Nikolaus Lenau: “The Oak Grove” / “Der Eichwald,” “Autumn Complaint” / “Herbstklage,” “Niagara”

Eduard Mörike: “The Wind’s Song” / “Lied vom Winde”
- Tu 10/9 Organic Models and Empiricism: Alexander Humboldt and Nature as Stage
Packet 1: Views of Nature (Humboldt; Jackson, Walls eds. U Chicago P, 2014)
“Concerning the Waterfalls of the Orinoco near Atures and Maypures”

Essay 2 Due in Class
- Th 10/11 Family, Community, and Nature
Adalbert Stifter: Rock Crystal
- Tu 10/16 Family, Community, and Nature (cont’d)
Adalbert Stifter: Rock Crystal

- Th 10/18 German-American Meeting Points in 19th Century Nature Painting
German Culture and the Modern Environmental Imagination (Wilke. Brill Rodopi, 2015),
 “Transatlantic dialogues on nature: art, theater and beyond”
- Tu 10/23 Nature, Idealism, Decadence in Turn-of-the Century Poetry
 Packet 2: An Anthology of German Poetry from Hölderlin to Rilke in English Translation
 (Flores ed. Peter Smith, 1965)
- Hugo von Hofmannsthal: “The Youth in the Landscape” / “Der Jüngling in der
 Landschaft”
- Georg Trakl: “Childhood” / “Kindheit,” “Winter Night” / “Winternacht,” “Evening” /
 “Der Abend”
- Th 10/25 Environments of Language, Symbol, and Image: Poems of Rainer Maria Rilke
 Packet 2: The Book of Images (Rilke; Snow ed. North Point, 1991) “Aus einem April” /
 “From an April,” “Bangnis” / “Apprehension,” “Herbst” / “Autumn,” “Abend in Skåne” /
 “Evening in Skåne”
- Tu 10/30 Essential Clashes: Nature and Pastoralism meet Technology and Urbanism in German
 Expressionism
 Packet 2: Twentieth-Century German Poetry. An Anthology (Hofmann ed. Farrar, Straus
 & Giroux, 2005)
- Ernst Stadler: “Fahrt über die Kölner Rheinbrücke bei Nacht” / “On Crossing the Rhine
 Bridge at Cologne by Night”
- Georg Heym: pp. 74 – 77 (“Die Dämonen der Städte” / “The Demons of the Cities”)
- Viewings: Selected Expressionist Paintings
- Essay 3 Due in Class
- Th 11/1 Cultural and Political Critique via Themes of Nature: Bertolt Brecht
 Packet 2: Twentieth-Century German Poetry. An Anthology (Hofmann ed. Farrar, Straus
 & Giroux, 2005)
- Bertolt Brecht: “Vom Schwimmen in Seen und Flüssen” / “Of Swimming in Lakes and
 Rivers,” “Einerung an die Marie A.” / “A Cloud,” “An die Nachgeborenen” / “To Those
 Born Later,” “Hollywood-Elegien” / “Hollywood Elegies”
- Tu 11/6 Election Day: No Class
- Th 11/8 Nature, Gender, Community, Nation
- Film: Effi Briest (Director: Rainer Werner Fassbinder, 1974) (Based on the 1894 Novel
 by Theodor Fontane, Effi Briest)
- Film: Das blaue Licht / The Blue Light (Directors: Béla Balázs, Leni Riefenstahl, 1932)

- Tu 11/13 Negotiating Nature in the Postwar Environment
 Packet 2: Twentieth-Century German Poetry. An Anthology (Hofmann ed. Farrar, Straus & Giroux, 2005), Hans Magnus Enzensberger: “Das Ende der Eulen” / “the end of the owls”

 Packet 2: Darkness Spoken. Ingeborg Bachmann. The Collected Poems. (Bachmann; Filkins ed. Zephyr, 2006)

 Ingeborg Bachmann: “Abschied von England” / “Departure from England,” “Sterne im März” / “March Stars,” “Anrufung des Großen Bären” / “Invocation of the Great Bear,” “An die Sonne” / “To the Sun”
- Th 11/15 Nature, Culture, and Questions of Control: Europe in the Tropics Re-Visited
 Film: Aguirre: Der Zorn Gottes / Aguirre: The Wrath of God (Director: Werner Herzog, 1972)
- Tu 11/20 From Modern to Postmodern: Re-Visiting Thresholds of Nature and Culture
 Peter Handke: Across (1983)
- Th 11/22 Thanksgiving: No Class
- Tu 11/27 From Modern to Postmodern: Re-Visiting Thresholds of Nature and Culture (cont’d)
 Peter Handke: Across (1983)

 Essay 4 Due in Class
- Th 11/29 No Class
- Tu 12/4 Nature as Critical Backdrop to National Socialist History / Writing about Green Politics

 Packet 1: Thinking Green! (Kelly. Parallax, 1994) “Thinking Green!,” “If There Is To Be a Future, It Will Be Green”

 Film: Nordwand / North Face (Director: Phillip Stölzl, 2008)
- Fri 12/6 Cultural Critique through Natural Imagery in the 21st Century
 Packet 2: A History of Clouds. (Enzensberger. Seagull, 2010) “Thunderstorm in Winter,” “Swans,” “A History of Clouds”

 Course Review
- Mo 12/10 3:20 – 5:20 pm (Finals Week)

 Final Paper Projects due

 In Class: Short Summary Presentations on Final Paper Projects

Required Assignments:

Assignments for the course consist of:

- Expected attendance and participation in group discussion centered on reading and viewing assignments for each meeting.
- Four three-page essays assigned during the semester covering treatments of nature and the environment during German history and aesthetic movements as we cover them. Due dates are indicated on the Course Calendar.
- A 8-page final paper (at least 2200 words) which will ask you to connect a particular theme treating nature and/or the environment in the German literary and/or cinematic tradition with another disciplinary area, such as a different cultural context, or another field of study such as history, art history, philosophy, sociology, geography, or environmental studies, among other possibilities.
- A short 3-minute presentation on your final paper topic given during the last session of class, which will take place during the finals period, Monday, December 10th, 3:20 – 5:20 pm.

Essay Due Dates: Essay 1: Thursday 9/20
 Essay 2: Tuesday 10/9
 Essay 3: Tuesday 10/30
 Essay 4: Tuesday 11/27

Final Paper Due w/ Presentation: Monday 12/10

Course Guidelines and Policies

This course meets regularly twice a week. To take advantage of class time, you need to both follow the assigned work and make it a point to be present. A significant portion of your evaluation stems from your participation in class, where you are encouraged to share views and offer arguments and impressions based on the material covered in the course. Electronic devices will be indicated as allowable or part of a particular activity, otherwise limit your use of them. You are welcome to stop in during office hours to go over any material you like or to offer any questions. If you can't make those hours, I will be happy to arrange another time to meet with you.

Student Conduct and Student Conduct Code

Recognize that it is the obligation of each the instructor as well as students to maintain a climate of consideration and respect for all those who participate in the course. A good deal of the course will involve the sharing of views and opinions on various topics. It is important that they are exchanged and discussed in a considerate, productive manner so that everyone has the chance to participate eagerly and fairly. Listening to what your peers have to say and to share is an important part of your learning experience. Please refer to the Student Conduct Code of the University as it pertains to your responsibility to respectful of your fellow students, abide by campus policies, and to hand in work and/or perform activities assigned to reflect your own work as indeed representing your own efforts and research with citations and references of others when necessary. The Code is available for review online at: <http://www.umt.edu/student-affairs/dean-of-students/default.php>

Attendance

Attendance is an important part of the course. It is expected that you attend class. Aside from specified breaks, days off, and holidays, this course meets twice a week. Three unexcused absences during the semester will result in a grade demotion of one half letter grade for the course. Further increments of three unexcused absences will result in further one half letter grade demotions accordingly. 12 unexcused absences may be considered grounds for an F in the course based on absences alone. Excusable absences include: documented illness, family emergencies, attendance in university-sponsored or –required events, religious observation, among others which you may consult about with your instructor.

Course Withdrawal

Your instructor follows general University guidelines and deadlines concerning course withdrawal. Those policies can be found online at: <http://www.umt.edu/registrar/students/dropadd.php>

Disability Modifications

This course offers equal opportunity in education for all participants, including those with documented physical and documented learning disabilities. If you think you may have a disability adversely affecting your academic performance, and you have not already registered with Disability Services for Students, please contact Disability Services for Students (DSS) in Lommasson Center, Room 154, or call 406-243-2243. The DSS website is: <http://www.umt.edu/dss/>

I will work with you and DSS to provide appropriate modifications. Please note that your instructor can only provide modifications if notified and that such modifications are made after an instructor has been given appropriate information and formal indication by the student and DSS.

Assignment Expectations

Please follow and adhere to directions given for course assignments. If directions are not clear, be sure to consult your instructor as soon as possible. Unless subject to special circumstances (documented illness, family emergency, university-related absence or travel, religious observation, or other possible reasons you may discuss with your instructor,) papers are expected to be handed in on time for full credit. The due date of your final paper and the date of your presentation on it is Monday, December 10th during finals week.

Grading Policy

Your final grade for the course will be based on the following breakdown:

Essays (4 Essays @90 points each)	=	360 points	45%
In-Class Discussion and Participation	=	200 points	25 %
Final Paper and Presentation	=	240 points	30 %
		800 points total	

Final Accumulative Course Grade

747 – 800 points (93.3 % - 100 %)	=	A
720 – 746 points (90% - 93.2 %)	=	A-
694 – 719 points (86.7 % - 89.9%)	=	B+
667 – 693 points (83.3 % - 86.6%)	=	B
640 – 666 points (80 % - 83.2%)	=	B-
614 – 639 points (76.7 % - 79.9 %)	=	C+
587 – 613 points (73.3 % - 76.6 %)	=	C
560 – 586 points (70 % - 73.2%)	=	C-
534 – 559 points (66.7% - 69.9%)	=	D+
507 – 533 points (63.3 % - 66.6%)	=	D
480 – 506 points (60% - 63.2%)	=	D-
479 points or lower	=	F

Questions / Advising

If you have any questions or need advice regarding the class, please feel free to reach me by e-mail (marion.marko@mso.umt.edu) or stop by my office during office hours. I would be happy to talk with you. Wishing you a great semester in GRMN 340L!