

# Writing Travel: Movement, Migration, Mobility

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Taught in German

(3 credits)

Spring 2015

Mon/Thu 9:50 – 11:10am

German House, 172 College Ave, Seminar Room 102

Office Hours: Wednesday 4-5:30 p.m.

## Course Description

“Every story,” writes Michel de Certeau, “is a travel story.” In this course we will consider the intimate link between travel and narrative, while gaining an overview of the history of travel and the tremendous changes in its modes and goals from the eighteenth century to the present. Using a variety of media (images, music, film, literary texts), we will be looking at how spatial and artistic forms are co-articulated by travel: the classic promenades of the bourgeois, the breathless alpine switchbacks of the Romantic Wanderer, the fugitive geographies of the persecuted, and the multi-lingualism of the migrant. We will consider various literary forms such as essay, letter, reportage, sketch, anecdote, treatise, and historical critique. We will also use a variety of digital media, while test driving some of the mapping and cartographic tools that the digital humanities have to offer, including lit maps. While our authors – Goethe, Heine, Härtling, Humboldt, Seghers, Towada, Özdamar, Trojanow, and others—cover substantial ground in Germany (Berlin, the North Sea, the Harz Mountains, Göttingen, Weimar, Bonn) and abroad (Italy, Turkey, North America, South America, South Africa, Japan, Antarctica), we will find that many show how travel undoes the certainty of knowledge and presents alternatives to normative codes of narrative and mobility. Film viewings range from Fritz Lang’s early science fiction movie *Frau im Mond* to Fatih Akin’s tale of emigration, *Auf der anderen Seite*.

**Prerequisites:** Successful completion of German 231, or placement test. Students who are performing well may also enroll simultaneously in 231-232 and 301-302.

## Required Books\*

- Heinrich Heine, *Die Harzreise* (reclam, 2011) **ISBN-13:** 978-3150022214
- Daniel Kehlmann, *Die Vermessung der Welt* (Reinbek: rororo, 2008) **ISBN-10:** 3499241005 **ISBN-13:** 978-3499241000
- Anna Seghers, *Transit* (Berlin: Aufbau Verlag, 1983) **ISBN-10:** 3746651530 **ISBN-13:** 978-3746651538
- Ilja Trojanow, *Eistau* (München: Hanser Verlag, 2011) **ISBN-10:** 3446237577 **ISBN-13:** 978-3446237575

\*Available through Rutgers University Bookstore. All other readings, images, and video clips on the syllabus will be available on Sakai. The films will be available at the MediaReserve desk of Alexander Library.

## Requirements and Assignments

### I. Class Participation, including an online travel diary, an oral presentation, and a map-making assignment: 40%.

- Discussion and preparation. All students are expected to take part actively in class discussion.
- Oral presentation. Students will present on a reading and a map from the map-making assignment.
- Weekly entries into online travel diary in form of a class blog will serve as reading response throughout the semester.
- Map-Making Assignment. Over the course of the semester students will produce one map in conjunction with their readings, ideally as a project in conjunction with the final paper. Using geolocate technology and digital templates (earth.google.com, fieldpapers.org, mapstack.stamen.org, the lit map project, and other open source mapping applications), these maps will be both interpretations of, and interpretive tools to read, the text of a particular journey. The final products will be posted onto the class blog / travel diary and/or presented in class.

### II. Papers: 30% (15 + 15)

- Every essay will be revised at least once, for content and style as well as for grammar. Your first draft will receive comments and one grade, your revised essay (to which you must attach your first draft when you resubmit it) receives another grade/both will be averaged for a final grade.
- Through several directed in-class assignments, students will learn to evaluate and critically assess sources and use the conventions of attribution and citation correctly. Most of your work on grammar in this course will be in the context of working with your essays; however, if there are particular points of difficulty common to many students, we may do some specifically grammar--oriented exercises during the semester. No late work will be accepted.

### III. Final Paper: 30%

- The final paper consists of a thoroughly expanded final version of one of the three response essays including an annotated bibliography. Students are required to critically assess a topic of their choice by engaging outside sources in a comparative analysis.

*No late work will be accepted. Only two unexcused absences allowed.*

### Grade distribution:

A=90-100%; B+=85-89; B=80-84; C+=75-79; C=70-74; D=65-69; F=64 and below

### Departmental Policies

### Attendance

All students must attend regularly and arrive prepared; if you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me. Those who miss more than two class sessions without a compelling excuse should expect a one-step reduction in the course grade (i.e. an A becomes a B+, a B+ becomes a B). Every additional three absences may entail a further one-step grade-reduction. Three late arrivals count as one absence. Note: It is the responsibility of students who have been absent (for any reason) to find out what they have missed and obtain materials that may have been handed out.

### Cell Phones

Cell phones and all other technological devices (beepers, iPods, MP3players...) must be turned off during class out of respect for the instructor and fellow students. Please schedule all important phone communications outside of class time.

### Disability Support Services

Students who may be requesting accommodations due to disabilities are encouraged to familiarize themselves with procedures and policies regarding disability support services at the following website: <http://disabilityservices.rutgers.edu/>. It is recommended that students seeking accommodations begin filing paperwork as soon as possible as the documentation review process may take up to 30 business days. Students are encouraged to speak with teachers about these issues at the beginning of the term. All such conversations will be kept strictly confidential.

### Academic Integrity

Violations of academic integrity are an extremely serious matter, and can lead to a student's failing the course and being referred to the University's Office of Student Conduct for disciplinary action. When referring to ideas other than your own, always acknowledge your sources clearly and completely, whether you are quoting or paraphrasing. Note also that use of online translation services is not permitted as a tool for generating work that you submit for course credit. Please see the University's

policies on academic integrity at <http://academicintegrity.rutgers.edu/>, and discuss with your instructor any questions you may have about this and related issues.

## Tentative Class Schedule

### **Week 1: The Travail of Travel**

1/22 Franz Blei, "Das Reisen" (1911)

### **Week 2: Italienische Reise**

1/26 Goethe, *Italienische Reise* (1813/1817): "Rom (October 1786- Feb 1787)" (p. 11-15; 131-150)

1/29 Goethe, *Italienische Reise*, "Rom" (p. 150-186)

### **Week 3: Reisebilder**

2/2 Heinrich Heine, *Die Harzreise*, (from "Schwarze Röcke..." to "Auf dem Berge..")

2/5 Heinrich Heine, *Die Harzreise*, (from "Auf dem Berge.." to end)

### **Week 4: Der Wanderer (1)**

2/9 Franz Schubert/Wilhelm Müller, *Die Winterreise* (1824)

Caspar David Friedrich, *Wanderer über dem Nebelmeer* (1818)

Peter Härtling, *Der Wanderer* (1988) (p. 7-14; 135-154)

2/12 Härtling, *Der Wanderer* (p. 14-50)

**ESSAY #1 DUE Friday 2/13 at 11:59 p.m.**

### **Week 5: Der Wanderer (2)**

2/16 Härtling, *Der Wanderer* (p. 50-109)

2/19 Härtling, *Der Wanderer* (p. 109-132)

### **Week 6: Die Vermessung der Welt**

2/23 Daniel Kehlmann, *Die Vermessung der Welt*, "Das Meer"

2/26 Daniel Kehlmann, *Die Vermessung der Welt*, "Die Höhle," "Der Fluss"

### **Week 7: Die Vermessung der Welt (2)**

3/2 Daniel Kehlmann, *Die Vermessung der Welt*, "Der Berg"

Selected Materials on Humboldt's attempted climb of Chimborazo

3/5 FILM: Rainer Simon, *Die Besteigung des Chimborazo*

### **Week 8: Die Vermessung der Welt (3)**

3/9 *Die Vermessung der Welt*, "Die Hauptstadt"

3/12 FILM: Fritz Lang, *Die Frau im Mond* (1928)

**ESSAY #2 DUE: DUE Friday 3/13 at 11:59 p.m.**

### **Week 9: Spring Break**

Suggested film viewing: Harmony Korine, *Spring Breakers* (2013)

### **Week 10: Exile**

3/23 Anna Seghers, *Transit* (1942), Chapter 1 (p. 1-36)

3/26 Seghers, *Transit*, Chapter 2 (p. 36-81)

**Week 11: Uncanny Homecomings**

3/30 Emine Özdamar, “Die neuen Friedhöfe in Deutschland,” “Mein Istanbul” (from *Der Hof im Spiegel*, 2001)

4/2 FILM: Fatih Akin, *Auf der anderen Seite* (2007)

**Week 12: Übersetzungen**

4/6 Yoko Tawada, “Wo Europa anfängt” (from *Wo Europa anfängt*, 2001)

4/9 Tawada, “Zungentanz,” “Die Zweischalige,” “Die Eierfrucht,” “Die Botin,” “Die Wolkenkarte” (from *Übersetzungen*, 2002)

**Week 13: Übersetzungen (2)**

4/13 Yoko Tawada, “Bioskoop der Nacht” (from *Übersetzungen*)

4/16 Yoko Tawada, “Eine Scheibengeschichte,” “Porträt einer Zunge” (from *Übersetzungen*)

**Week 14: Ecotourism**

4/20 Ilija Trojanow, *EisTau* (2011)

4/23 Trojanow, *EisTau*, cont.

**Week 15: Ecotourism (2)**

4/27 Trojanow, *EisTau*, cont.

4/30 Trojanow, *EisTau*, cont.

**FINAL ESSAY Due Friday May 8, 11:59 p.m.**