



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 5/9/2013

1. ACADEMIC UNIT: School of International Letters & Cultures
2. COURSE PROPOSED: GER 315 Germanic Mythology 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: John Alexander Phone: 480-595-3197
Mail Code: 0202 E-Mail: john.alexander@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry--L []
Mathematical Studies--MA [] CS []
Humanities, Fine Arts and Design--HU [x]
Social and Behavioral Sciences--SB []
Natural Sciences--SQ [] SG []

- Global Awareness--G []
Historical Awareness--H []
Cultural Diversity in the United States--C []

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [x] No [] Yes; Please identify courses: _____

Is this a multisection course?: [x] No [] Yes; Is it governed by a common syllabus? _____

Juliann Vitullo
Chair/Director (Print or Type)

Juliann Vitullo 2/3/2011
Chair/Director (Signature)

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	RequirementsRev2.pdf
<input type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	RequirementsRev2.pdf
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language -- However, language courses that emphasize cultural study and the study of literature can be allowed. 	
		<ul style="list-style-type: none"> • Courses which emphasize the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	Designation
GER	315	Germanic Mythology	HU

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Study of values	The development of the pre-Christian Germanic religion from its historical roots through the present-day reveals the beliefs and practices of the German people as well as 19 th and 20 th -centuries attempts by states and individuals to manipulate these beliefs for their own ideological goals.	The stories of the gods and the sagas reveal the values and, to a lesser extent, rituals of the Germanic religion. Readings in the primary sources (Eddas, Sagas, Beowulf, Song of Nibelungs, Saga of the Völsungs, Thomas Gray, Richard Wagner, National Socialist literature) and a secondary source (Ellis Davidson) allow students to compare the actual religion with the various uses and abuses of it by various groups.
4a. Development of human thought		Analysis of the old Germanic religion and modification by various ideologies to show how beliefs, values and practices changed over time. Racism and anti-Semitism represent late mid-19 th century additions.

SLC/GER 315: Germanic Mythology

Professor: John Alexander
Room: Internet
Time: Online, not applicable
Office: LL 408
Office Hours: TBA
Telephone: 965-6281
E-mail: john.alexander@asu.edu
Website: <http://www.public.asu.edu/~atrja>

Method: This semester will be devoted to the study of the pre-Christian German religion, including the pantheon of gods, beliefs, practices and values of the Germanic tribes as well as the various manifestations of this religion that has been much used and abused by various groups, particularly in the 19th and 20th centuries. A close reading of the first written texts will allow you to understand the common values and beliefs of the Germanic tribes and to discern how this set of beliefs is manipulated by various groups for their own ideological purposes. The course begins with lecture files on the life and thought of the tribes, nature and the gods, the runes to be followed by readings from the stories of the gods and their meaning in light of the various theories discussed by Robert Segal. Beginning in week nine we will see how elements of this religion are reflected in three works of medieval literature (*Beowulf*, *Song of the Nibelungs*, *Saga of the Völsungs*) before moving into the reception of the literature from medieval times until the present, with a focus on the poems of Thomas Gray, the epic poem of Adam Oehlenschläger, the operas of Richard Wagner, and the conflation of this religion with anti-Semitism under the National Socialists, as well as its uses/abuses by neo-pagans, New Age and White Supremacist groups today. This course will be a mixture of online lecture files and online discussion of texts. It will be supplemented by excerpts from DVDs and CD music available at YouTube.com. The reading assignments for each week are listed on the syllabus. Students who take this course as GER must do all reading and writing assignments in the target language.

Grade:

Bi-weekly Discussion Board entries:	15%
One book report:	10%
Midterm exam:	15%
Quizzes:	15%
Two internet projects:	20% (each worth 10%)
Term Paper based on MLA Stylesheet (7 th edition) as final exam:	25%

The grade is reduced by 10% for any item(s) submitted or taken past midnight on the due date.

Discussion Board entries

Every two weeks you will need to contribute at least one comment of no less than 80 words in response to the topic given and based on your readings and general knowledge or ability to google the information. Cutting and pasting as well as quotations are not permitted, i.e. everything must be in your own words. The deadline for the forum responses will be midnight on Friday.

Quizzes and Graded Homework Assignments

There will be seven quizzes (due by midnight on Wednesday) and three homework assignments (due by midnight on Friday) given during the course of the semester, with the worst two results being omitted. Each is worth almost 2% of the final grade. Make-ups come with a -10% deduction. Quizzes may be taken early provided that I received an e-mail 3 days before the due date. The quizzes are a check to make sure that you have been doing the reading carefully.

Book Report

For the written reports, please select one book (of at least 200 pages) by the end of the second week and e-mail to me by midnight on Friday of that week.

Each report must be 3-4 type-written pages, double-spaced throughout and in 12 font; it is to be e-mailed for a grade by midnight of Friday in the sixth week. The report should summarize the main points of the book and offer your own critical reactions, both positive and negative.

Internet Projects

For the Internet Projects you will need to research two groups that use Germanic mythology for its goals. Your projects are to be e-mailed to me no later than midnight on Friday of the third and tenth weeks. Please focus on one of the figures below in terms of his or her relationship to Germanic mythology and write no less than 750 words (excluding quotes), type-written and double-spaced, using 12 font. Please e-mail me your choices from the following list by midnight on Friday of the second week (Assignments will be on a first-come, first-served basis): Helena Petrovna Blavatsky (Theosophical Society), Anton Langgassner (Germanenbund), Rudolf Steiner (Anthroposophical Society), Guido von List (Wotanism, List Society, Armanenschaft), Jörg Lanz von Liebenfels (Theozoology, Order of the New Templars), Theodor Fritsch (Germanenorden) Rudolf von Sebottendorf (The Thule Society), Rudolph John Gorsleben (Edda Society), Karl Maria Willigut (Irminist religion), Otto Sigfrid Reuter (Deutschgläubige Gemeinschaft), Alexander Rud Mills (Anglecyn Church of Odin), Else Christensen (Odinist Study Group or Fellowship), Steve McNallen (Asatru Free Assembly), Mike Murray (Asatru Alliance), Tom Metzger (White Aryan Resistance), Wyatt Kaldenberg (Pagan Revival), Jost Turner (National Socialist Kindred), Edred Thorsson (Ring of Troth), Diana Paxson (The Troth), David and Katja Lane and Ron

McVan (Wotansfolk), John and Monica Post (Temple of Wotan, National Prison Kindred Alliance), White Power Records, Adolf Schleipfer (Armanen-Orden), Sigrun von Schlichting (Arbeitsgemeinschaft naturreligiöser Stammesverbände Europas), Geza von Nemenyi (Heidnische Gemeinschaft and Germanische Glaubensgemeinschaft), Wolfgang Kantelberg (Die Gylfiliten), Vinland Kindred, Eldaring, Jürgen Riegel's Artgemeinschaft (asatru.de), Werkgroep Traditie, Broederskap van Gar, Comunidad Odinista de España-Asatru, The Fellowship of Anglo-Saxon Heathenry, Comunità Odinista (Italian), Sveinbjörn Beinteinsson's Asatruarfelagid (Iceland), Forn Sidr (Danish), Miercinga Rice Theod, Odin Brotherhood, Garman Lord's Witan Theod, Swain Wodening's Angelseaxisce Ealdriht, Normirs AEt and Rabenclan, Swedish Asatru Society, Asatru fellesskapet Bifrost, Foreningen Forn Sed, Nätverket Gimle, Nätverket Forn Sed, Northvegr Foundation (<http://northvegr.org/>). Let me know if you come across any other groups as they keep forming and re-forming all the time.

Midterm Exam

For the 50-minute midterm to be taken by midnight on Wednesday in the eighth week you will be given names and concepts to identify. You should also be able to relate these to works read in class, including the various theories discussed by Segal. You will need to write a paragraph for each name or concept.

Paper as Final Exam

Term Paper Requirements A term paper is required for GER 315. You should propose a topic for this paper in a short, specific statement (1-2 paragraphs) to which you append a partial bibliography (3-4 items). For each of these sources, include a short statement on how you found it. This proposal is due via E-mail (johnalexander3@cox.net) or in hard copy by midnight on Friday of the eighth week. There is a 10% reduction on this grade, i.e. 2.5% of the overall grade, for any proposals received after this time.

The paper itself must be at least 2500 words in length, prepared on a word-processor, and be error-free (no typo's, misspellings, etc.). Your grade will be lowered if you turn in sloppy work. You should follow the MLA Handbook for Writers of Research Papers, 7th edition (2009), in the body of your paper, in your citations and in your bibliography. You can use EasyBib.com for this. Be especially careful to correctly reference your sources. Double-space **everything** and leave margins of 1" on all four sides.

Write an introduction defining the topic and outlining the direction of the essay. Give reasons for your point-of-view. Use quotations from primary and secondary literature to support your arguments. Avoid plot summary. The conclusion should summarize the major points of the paper and provide a concise answer to the problem(s) discussed. Have someone read your paper and make suggestions.

The bibliography should consist of at least one (1) article published since 2000, the more the better. In exceptional cases, I will waive the "1 current article" requirement, but you must check out the electronic resources at ASU (see below) and clear this with me before

turning in the paper.

To identify articles of interest, spend time now with one of the many electronic resources available at Hayden Library. Select "No" if asked if you want to view only a secure website: <http://library.lib.asu.edu/search/y> , including WorldCat (OCLC First Search), Lexis-Nexis Academic, Ingenta, RLG Union Catalog, RLG Cultural Materials, Dissertation Abstracts International, German National Bibliography and MLA Bibliography. Grimms' Dictionary is available online at the University of Trier and has some good information for those who read German.

Papers are to be e-mailed or handed in by midnight on the final day of instruction. There is a -10% penalty for papers handed in late.

Some Suggested Topics:

1. Are Frigg and Freya two separate goddesses? What are the arguments for and against?
2. Compare the Norse giants with giants from another culture such as the New Zealand Maori. Are they gods from an older religion and what can they represent psychologically?
3. Compare Freya to Venus. Comment on similarities and differences.
4. Describe the effects of Christianization on the old Germanic religion.
5. To what extent are the Germanic gods and goddesses a reflection of Germanic society?
6. What forces of nature can the gods represent?
7. Do a history of the term 'Ragnarök.' To what extent does it coincide with the Christian view of the Day of Judgment?
8. Discuss Balder and Arminius as models for Siegfried.
9. How do place names in England, Scandinavia and the German-speaking area reflect the old religion?
10. Discuss the apple as a symbol of immortality in the various and mythologies, including Germanic.
11. Discuss the Germanic goddess(es) Holda, Perchta (Bertha), Nehalennia, Nerthus and Ostara (Eostre). What do they represent? How many other goddesses are there?
12. Discuss the resurrection of 'Wotanism' or the modern re-imagining of the old religion around the world today.

13. Interpret the picture of the Yggdrasil or World Ash or Irminsul. You may want to look at the various illustrations through the centuries and compare to the texts we have read.
14. Compare the Germanic creation myth to the creation myths of other cultures. Elaborate on similarities and differences.
15. What was the function of the 'Thing' and when and where did it meet? What religious and social functions were connected with it?
16. Describe the funeral rites of the Germanic peoples. Did they believe in an afterlife? Please give evidence for your position.
17. How were women regarded in Germanic society and what social role did they play?
18. Analyze the theme of honor and love in at least two Icelandic sagas.
19. Discuss the theme of justice and its administration in Germanic society.
20. Why were the National Socialists so intrigued with the old religion?
21. Discuss the significance of trees in Germanic religion.
22. Compare Loki to the trickster figure in other mythologies, e.g. Coyote.
23. What is the role of dwarves in Germanic and other mythologies?
24. Examine the role of Germanic mythology in popular culture, e.g. comic books, music (Manowar etc.)
25. Discuss the role of runes in the modern imagination.
26. What functions do squirrels have in mythology, with special reference to Germanic beliefs?
27. Analyze the significance of the raven in Celtic and Germanic mythology.
28. What is the role of the wolf/dog in mythology, especially Germanic mythology.
29. Compare runic symbols from pictures with Hindu symbols.
30. Characterize the relationship between Adam Oehlenschläger's epic cycle *Gods of the North* (1819) with the sculptures of Hermann Ernst Freund (1786-1840) that use figures from Germanic mythology as their topic.

31. Compare the *Norse Odes* (1768) by Thomas Gray to the *Dramatic Sketches of Northern Mythology* (1790) by Frank Sayers. What aspects of Germanic mythology interest these two authors? What do they have in common? How do they differ? How do their works fit into the re-born interest in the second half of the 18th century?

32. Thomas Percy's *Northern Antiquities* (1770) is a translation of Paul-Henri Mallet's *Monuments de la mythologie de la poésie des Celtes* (1766). What aspects of Germanic mythology are presented that have not been covered in class and how influential was this English translation?

33. Analyse Richard Wagner's view of Germanic mythology as represented in his Ring Trilogy (1848-52).

Texts (at Amazon, Abebooks, ASU Bookstore)

1. Ellis Davidson, H. R. *Gods and Myths of Northern Europe*. Pelican 1991.
2. Sturluson, Snorri. *The Prose Edda*. University of California Press 1954.
3. *The Poetic Edda*, trans. Carolyne Larrington. Oxford UP, 1996.
4. Segal, Robert. *Myth: A Very Short Introduction*. Univ. of Mass. Press 2004.
5. *Beowulf*, trans. David Wright. Penguin 1957.
6. *The Nibelungenlied*, trans. A.T. Hatto. Penguin 1969.
7. *The Saga of the Volsungs*, trans. Jesse L. Byock. Penguin 1999.
8. Diana Paxson: *Dragons of the Rhine*. Avon Books 1995.
9. Diana Paxson: *Essential Asatru*. Citadel 2006.
10. Nicholas Goodrick-Clarke. *Black Sun. Aryan Cults, Esoteric Nazism and the Politics of Identity*. New York UP 2002.

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The Poetic Edda

Translated with an Introduction and Notes by
CAROLYNE LARRINGTON

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Essential Asatru: Walking the Path of Norse Paganism By Diana L. Paxson, Isaac Bonewits

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NICHOLAS GOODRICK-CLARKE

BLACK SUN

Aryan Cults, Esoteric Nazism and the Politics
of Identity



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THE PROSE EDDA
OF SNORRI STURLUSON
TALES FROM
NORSE MYTHOLOGY

INTRODUCED BY
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THE SAGA OF THE VOLSUNGS

The Norse Epic of Sigurd the Dragon Slayer

Translated with an Introduction, Notes and Glossary by

JESSE L. BYOCK

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mentioned—Dr. Elizabeth Pope, longtime professor of English at Mills College, who died in August of 1992. Dr. Pope, author of *The Perilous Gard*, and an authority on mythology, was both a mentor and role model. I will miss her insight and encouragement.

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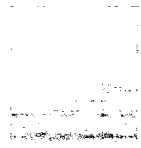
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