

GE30CW: Never-Ending Stories: Multidisciplinary Perspectives on Myth Seminar 5: *Beowulf* and Its Old Norse Analogs (T 3–5:50pm, PUB AFF 2317)

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Office: Humanities Building 278B (Hand Library)

Office Hours: W 3:30pm–6:00pm and by appointment.

Embedded Inquiry Specialist: Trishala Kulkarni will continue being your Embedded Inquiry Specialist who you can approach for any research help, writing assistance, cluster related guidance or any other support related to life at UCLA. Her email is kulkarni.trisha@gmail.com. Additionally, you can schedule a one-on-one appointment with her at <http://calendar.library.ucla.edu/appointment/34361> or attend her office hours which will be held in Inquiry Lab 1, Powell Library on Mondays from 10–11am and Thursdays from 2–3pm.

I. SEMINAR GOALS:

This seminar will critically examine several of the analogs of *Beowulf* known from Scandinavian literature, such as Grettir's Saga, Grim's Saga, Halfdan's Saga, The Saga of King Hrolf Kraki, and Bodvar Bjarki. We will view these in light of scholarship in the field of folklore studies, such as Barnes's (1967) and Rosenberg's (1975) analyses of the folkloric structure of *Beowulf*, along with Jorgensen's (1975) discussion of the "Two-Troll Variant of the Bear's Son Folktale" and other Icelandic parallels (1986). We will also read other critical analyses, such as Harris's (1973) "Deaths of Grettir and Gredel," Liberman's (1978) "Beowulf - Grettir," and Orchard's (2003) "Grettir and Grendel Again."

Students will be expected to write one final term paper. This paper will analyze the source material with respect to the various scholarly treatments we have read and discussed in class, and will involve close reading of the text and incorporate secondary literature.

II. TEXTS:

A. Required:

1. Byock, Jesse L. 2009. *Grettir's Saga*. Oxford: Oxford University Press.

NB: You may also use the translation by Denton Fox and Hermann Palsson.

2. Byock, Jesse L. 1998. *The Saga of King Hrolf Kraki*. London & New York: Penguin.
3. Heaney, Seamus. 2001. *Beowulf: A New Verse Translation*. New York & London: Norton. ****OR SOME OTHER TRANSLATION, APPROVED BY ME.****

B. Optional:

1. Waggoner, Ben. 2012. *The Hrafnista Sagas*. New Haven: The Troth.
2. Waggoner, Ben. 2010. *Sagas of Giants and Heroes*. New Haven: The Troth.
- 3a. Rauer, Christine. 2000. *Beowulf and the Dragon: Parallels and Analogues*. Suffolk: D.S. Brewer.
- 3b. Garmonsway, G.N., Jacqueline Simpson, and Hilda Ellis Davidson. 1968. *Beowulf and Its Analogues*. London & New York: Everyman.

III. GRADE BREAKDOWN:

1. Paper Proposal (formal) (20%, due week 8): Students will be expected to synthesize their ideas into an original argument based on the texts assigned through week 8 (see below for prompt), which must incorporate (i.e., use as support for your argument or argue against) the secondary literature that we have read so far. 1–3 pages.

2. Progress report (15%, due week 10): Based on my feedback and peer revisions of their proposal (returned in week 9), students will submit a thoughtful revision and expansion of their initial paper proposal, and will act as a “progress report” on their way to the final paper. Please highlight all significant changes and resubmit with the original proposal (with mine and students’ hand-written comments). Students must also meet with me one-on-one (in office hours or by appointment) during **week 10** to go over their report and discuss their paper.
3. Term paper (40%, due at the end of exam week): A research project related to the course, of the student’s own design. 5–10 pgs.
4. Weekly in-class participation (25%): Students are expected to come to class having read all materials assigned for that day, ready to engage and discuss with the class. This will also include a peer-review exercise (for homework), **due in week 9**. ****NB**: I reserve the right to start doing weekly quizzes if I notice that students are not reading assignments *carefully* or engaging *thoughtfully* with the material in class.**

IV. COURSE REQUIREMENTS:

1. In-Class Work: A small part of several (if not all) of our section meetings will be set aside for in-class work; this may consist of brief quizzes on the reading for the week, but it may also include more analytical written responses to the material, or work in small groups. This will also include the peer editing exercise, as noted above. ****NB**: NO make-ups will be given for missed in-class work.**

2. Participation: In addition to specific in-class assignments, I will expect (and seek out!) regular, enthusiastic participation in our discussions from each of you. In order to participate successfully, you need to have read all the texts at issue before our meeting, and I also strongly recommend keeping a list of questions or observations as you read so you can share them with us in class. **Always bring your textbook(s), readings, and class notes to section with you!**

3. Paper: The goal of the term paper is for you to engage with the material we have seen and discussed in class, and to “show off” the skills you have acquired this year in GE 30. To this end, I will impose relatively few restrictions on your topic, provided that it incorporates **both the primary and the secondary literature** assigned for the course, in addition to the student’s own research (which must include at least some secondary material, but may also include primary materials that we did not read as a class).

Your project will essentially be self-directed, but I will be supervising your progress very closely (see below on required meetings with me, paper proposals, etc.). Your task is to respond to the literature in some way: What interests *you*? What are some unanswered questions you would like to shed light on? Can you propose a novel reading of the text? Did something in the secondary literature upset you? Respond to it! Argue with a real scholar.

Remember that the focus is *comparative* folklore studies, so you must incorporate at least two of our primary texts. Make sure you are explicit about all theoretical decisions (historical analysis, feminist analysis, etc.) and cite all secondary sources. **Due week 11.**

****You will also give a 5–10 MIN. PRESENTATION of your project in class, week 10.****

4. Proposal for paper: This is a formal, typed pre-version of your paper. It should incorporate all relevant ideas and arguments, but in a highly abbreviated format. **NB:** This is *not* an outline. We will discuss this more in class during week 7. **Due week 8.**

5. Peer review: Give constructive feedback to your classmate's proposal. Try to outline their argument. Make thoughtful and helpful suggestions. **Due week 9.**

6. Progress report: Based on my feedback and that of your peers, submit a revised, updated, and expanded version of your proposal: How is your paper coming along? **NB:** This may even be a complete rewrite of your initial proposal, depending on how drastically you wish to modify your original thoughts and change directions. We will discuss this more in class during week 9. **Due week 10.**

V. WEEKLY SCHEDULE:

WEEK 1 (4/3) (48 pgs.): Intro, Background on *Beowulf* and its place in folklore.

Secondary: Andersson 1997 (23 pgs.), Abernethy (6 pgs.), Rauer 2000 "Introduction" and "Analogues" (19 pgs.).

WEEK 2 (4/10) (87 pgs.):

Primary: Begin *Beowulf* to line 1998 (68 pgs.).

Secondary: Barnes 1967 (19 pgs.).

WEEK 3 (4/17) (77 pgs.):

Primary: Finish *Beowulf* to line 3182 (38 pgs.).

Secondary: Rosenberg 1975 (11 pgs.), Rauer 2000 "Dragon Fight" (28 pgs.).

WEEK 4 (4/24) (78 pgs.):

Primary: Read *Hrolf's Saga*, chs. 1–34 (to page 78).

Secondary: None.

WEEK 5 (5/1) (112 pgs.)

Primary: Begin *Grettir's Saga* chs. 1–28 (to p. 84).

Secondary: Harris 1973 (28 pgs.).

WEEK 6 (5/8) (116 pgs.):

Primary: Continue *Grettir's Saga* chs. 29–59 (to p. 160).

Secondary: Liberman 1978 (39 pgs.).

WEEK 7 (5/15) (108 pgs.):

Primary: Finish *Grettir's Saga* chs. 60–93 (to p. 238).¹

Secondary: Orchard 2003 (29 pgs.).

¹ ****TRIGGER WARNING:** CHAPTER 75 OF *GRETTIR* CONTAINS A (NON-GRAPHIC) RAPE SCENE. IF, IN YOUR OWN ESTIMATION, THIS WILL BE PROBLEMATIC FOR YOU TO READ, **YOU MAY SKIP THIS CHAPTER OF THE TEXT** (IT IS *NOT* CRUCIAL TO OUR COURSE), AS WELL AS THE IN-CLASS DISCUSSION. PLEASE **EMAIL OR APPROACH ME** IF YOU HAVE ANY QUESTIONS OR CONCERNS ABOUT THIS. ******

WEEK 8 (5/22) (51 pgs.):

Primary: Read *Halfdan's Saga* (21 pgs.) and *Saga of Grim Shaggy-Cheek* (13 pgs.).
Secondary: Jorgensen 1975 (9 pgs.) and 1986 (8 pgs.).
DUE: Paper Proposal.

WEEK 9 (5/29) (41 pgs. at home (55 pgs. total)):

Primary: OE/ON texts (less than a page total).
Secondary: Tolkien 1936 (40 pgs.).
In Class: *Brymskviða* (5 pgs.) & excerpt from *Arrow Odd's Saga* (9 pgs.).
DUE: Peer review.

WEEK 10 (6/5): Show and Tell (presentations)

DUE: Progress report. All students must meet with me this week.

WEEK 11 (EXAM WEEK, NO CLASS MEETING):

DUE: Term papers due by 11:59PM FRIDAY, 6/15.

VI. OTHER KEYS TO SUCCESS:

- Please feel free to come see me during office hours with any questions or concerns! You may also email me; I will usually respond within 24 hours, but please keep in mind I won't respond to emails the day before your paper is due.
- Ultimately, *you are responsible for your own success in this course*; however, I am here to help facilitate that success as much as possible. All you have to do is ask. Most importantly, I always encourage you to talk to me *before* a situation has developed into a problem, and we will do our best to resolve whatever it is together.
- Information on this policy sheet may be subject to change if necessary.

****Although I will always encourage you to discuss concerns with me, grades are ultimately non-negotiable.****

VII. A NOTE ABOUT PLAGIARISM: DON'T DO IT. It is a *serious* transgression that is easy to avoid and difficult to recover from. Properly cite ALL content that does not consist of your own original ideas. If you aren't sure, CITE IT. If you're STILL not sure, CHECK WITH ME! The consequences of plagiarism are dictated by university policy, and therefore out of my hands; all cases will be reported and subject to disciplinary action.

VIII. STUDENTS WITH DISABILITIES:

If you require academic adjustments based on a disability, you must register with the Center for Accessible Education (CAE). CAE will assess your needs, determine reasonable academic adjustments, and work with you to implement academic adjustments. When possible, students with disabilities requiring academic adjustments should contact the CAE within the first two weeks of each term as reasonable notice is needed to coordinate accommodations. You may contact the CAE at (310) 825-1501, go to the CAE office at A255 Murphy Hall, or access the CAE website at www.cae.ucla.edu.

IX. ELECTRONICS POLICY:

As a rule, no smartphones are allowed. You may *bring* a laptop to class but it will need to be: (1) in airplane mode at all times, (2) only used at designated times as instructed by me, and closed/put away otherwise, and (3) not used to take notes (this will be done with pen(cil) and paper). In effect, this means that people *may* use laptops/large tablets for referring to articles in class (and very little else, if anything), though printed copies are recommended if at all possible. Irrespective of this, you will be expected to have taken notes on the readings *before* class to which you can make reference for a productive class discussion, but these will also need to have been done with pen(cil) and paper and not on the computer.

Exceptions to the above will be made only for students with relevant disabilities as per the UCLA official policy, though such exceptions need to be brought to my attention asap.

X. WRITING CENTER:

A61 Humanities, The History Writing Center & Social Science:

M thru Th, 10am-6pm; Fri, 10am-3pm

Rieber 115: Sun-Th, 7-9PM & Powell 238: Sun-Th, 6-9PM

Phone: 310-206-1320; e-mail: wcenter@g.ucla.edu

Book an Appointment: www.wp.ucla.edu/uwc

The Undergraduate Writing Center offers UCLA undergraduates one-on-one sessions on their writing. The Center is staffed by writing consultants who are trained to help at any stage in the writing process and with writing assignments from across the curriculum. PLFs tailor appointments to the concerns of each writer.

Open on Sun., April 8th in Rieber Hall 115 & Powell 238 Evening/Weekend Locations & Monday, April 9th at all locations

LOCATIONS

- A61 Humanities Location Mon. thru Thurs., 10am-6pm; Fri., 10am-3pm
- Social Science Satellite (Powell 238) Mon. thru Thurs., 10am-6pm; Fri., 10am-3pm
- The History Writing Center (A61 Humanities) Mon. thru Thurs., 10am-6pm; Fri., 10am-3pm
- Rieber Hall 115 Evening/Weekend Location (for on-campus residents), Sun. thru Thurs., 7pm-9pm
- Powell Library 238 Evening/Weekend Location Sun. thru Thurs., 6pm-9pm

Scheduled appointments: Work in person with a writing consultant

- 50-minute appointments in A61 Humanities & Powell 238 Evening/Weekend Location
- 50- and 25-minute appointments in Social Science Satellite, the History Writing Center & Rieber 115

Walk-in appointments: Walk in to discuss a small issue or an entire paper

- 30-minute appointments available at all locations during most weeks of the quarter
- first-come, first-served

Online Writing Consultations: Talk via Google Hangouts with a writing consultant

- 50-minute appointments (during A61 Humanities location hours), using Google Hangouts
- submit your paper online, using Google Docs

What you should bring to the Writing Center:

- A draft, if you have one
- Preliminary notes or writing if you don't have a draft
- A copy of the assignment
- Instructor or peer comments on your paper
- Copies of readings or research related to the assignment