

Department of English & Writing Studies

\* John Gardner, *Grendel* (fantasy retelling).

\* Dan Simmons, *A Song for Kali* (o489rdner7 Tw

Press, 1979).

Rabkin: *Fantastic Worlds : Myths, Tales, and Stories* is now available on both RedShelf and VitalSource.

<https://www.vitalsource.com/products/fantastic-worlds-v9780199839193?term=9780199839193>

<https://redshelf.com/book/1560361/fantastic-worlds-1560361-9780199839193>

Reading and working with these specific editions is preferred, especially for essays and in discussing the texts. If you already have some or all of the texts in different editions, then inform me what edition you will be using on your essays. During the course, you are expected to read the relevant sections of the course package in combination with the texts. The package provides important background information on and interpretations of the texts in order to guide you through the readings.

**Readings:**

The course explores a wide range of fantasy texts and focuses primarily upon materials from the Twentieth century. Rosemary Jackson, in *Fantasy: The Literature of Subversion*, provides a general schema for distinguishing different kinds of the fantastic. Her first category of the marvelous includes the world of the fairy tale, romance, magic, and supernaturalism. The marvelous is characterized by a minimal narrative whose narrator is omniscient and has absolute authority. This form discourages reader participation and represents events which occurred in the past and are assumed to be no longer relevant (33). The mimetic are narratives that claim to imitate an external reality, but which also distance experience by shaping it into meaningful patterns and sequences (or in other words, events that are claimed to be real but are in fact fictional) (34). The fantastic includes narratives that confound elements of both the marvelous and the mimetic. These texts assert that they are real—



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