

**DEPARTMENT OF ENGLISH AND WRITING STUDIES  
WESTERN UNIVERSITY  
ENGLISH 2072F/G (SPECULATIVE FICTION: FANTASY) ONLINE—2014—SECTION 650**

**COURSE DESCRIPTION**

This course presents a study of the purposes and historical origins of fantasy, and modern developments in fantasy: alternate worlds, horror or ghost stories, sword and sorcery, and heroic romance.

**COURSE OBJECTIVES:**

- Write an essay about a work of literature, containing an effective thesis supported by adequate evidence from the original text.
- Organize and present ideas clearly and effectively.

**COURSE TEXTS**

\* J. R. R. Tolkien, Lord of the Rings, including The Fellowship of the Ring, The Two Towers, and The Return of the King.

~~ÉÑSËÜ[ , |ã \* ĘP æi^ ÁÚ[ c^!Á) áÁ@ÁÚ@[ • [ ] @!q ÁÚ } ^È~~

\* Peter S. Beagle, The Last Unicorn (ironic fantasy).

\* John Gardner, Grendel (fantasy retelling).

\* Dan Simmons, A Song for Kali (horror).

\* Philip k. Dick, The Man in the High Castle (alternate history).

\* J. G. Ballard, Crash (m3004800550s3d AMCl1ac5(i)5(u)14()5(ns)13(l-4(B)a)13(sy)11(,)-4( )-4(an)3(d)d EMC

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—relying upon all the conventions of realistic fiction to do so—and then they proceed to break that assumption of realism à la d[ã] & \* Á@æ Á @æ Á æ ä•q` Á } i^æ Á U d i ä• Á ä ^ Á U [ ^ q Á M @ Ó J æ Á Ó æ Á ! Á R i \* ^ Š ä Ó i \* ^ • Á % J a i ! ^ Á ^ } æ ä É E c q i Á Á @ Á Ů ä [ c + Á ~ || Á @ Á ^ æ ^ ! Á { Á @ Á æ ] æ ^ } Á æ familiarity and security of the known and everyday world into something strange, into a world whose improbabilities are normally associated with the marvelous (34). The readings in the course span the categories described above and attempt to illustrate not only the wide range of fantasy works, but to offer a diversity of

## **PLAGIARISM**

There is **ZERO** tolerance for plagiarism in this course.

Please read the official University of Western Ontario notice below. A first offence will result in a mark of **zero** on the assignment, and the Department of English as well as your Faculty will be notified (this is the minimum penalty); a second, or very blatant, offence will result in **failure** of the course and debarment from all further Department of English courses. The Department of English also takes seriously internal plagiarism; you should be aware that the department keeps a database of all internet essay sites. If you have any questions, please do not hesitate to consult with the instructor or the English Undergraduate Office.

**Plagiarism: Students must write their essays and assignments in their own words. Whenever students take an idea or a passage from another author, they must acknowledge their debt by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy in the Western Academic Calendar).**

**Plagiarism Checking: The University of Western Ontario uses software for plagiarism checking. Students may be required to submit their written work in electronic form for plagiarism checking.**

## **ACADEMIC ACCOMODATION:**