

WESTERN UNIVERSITY  
DEPARTMENT OF ENGLISH AND WRITING STUDIES  
**ENGLISH 2072F/G—(SPECULATIVE FICTION: FANTASY)**  
**ONLINE—Summer 2018—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.

Please note that English 134E is an antirequisite to this course; hence, if you have taken English 134E, you cannot receive credit for English 172F/G.

**COURSE OBJECTIVES**

## 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 — relying upon all the conventions of realistic fiction to do so — and then they proceed to break that assumption of realism by introducing that which is manifestly unreal. Uvqtkgu"nkmg"Rqgøu"øVjg"Dncem"Ecvö"qt"Lqti g"Nwku"Dqti guø"øRkgttg"Ogpctf."Cwvjqt"qh"vjg"Swkzqvgö"rwmm"vjg"tgcfgt"htqo"vjg"cr rctgpv"hc o knkctkvy 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 interpretations to illustrate the many functions fantasy texts can perform.

## COURSE OUTLINE

WEEK 1 — INTRODUCTION: Introduction and Introductory stories. Begin *Lord of the Rings*.

WEEK 2 — *Lord of the Rings*.

WEEK 3 — *Lord of the Rings*.

WEEK 4 — *Lord of the Rings*.

WEEK 5 — Kafka and Shultz stories and *Harry Potter and the Philosopher's Stone*.

WEEK 6 — Stories.

## ASSIGNMENTS AND EVALUATION

### **ASSIGNMENTS AND GRADES**

Essay # 1 (1,500 words / 6 pages)	25%
Essay # 2 (2,000 words / 8 pages)	35%
Discussion bonus points	1.5%
Final Exam	40%

## COURSE WORK AND FINAL EXAM

**Students must pass the course work and final exam to pass the course.**

## 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.