

**ENGLISH 372**  
**SCIENCE FICTION AND/OR FANTASY**

**COURSE TEXTS AND REQUIREMENTS**

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**COURSE OBJECTIVES:**

In this course we will examine the uses of supernatural fantasy in literature, attempting to understand the different forms of fantasy and the different functions or agendas that the fantastic may serve. Some of the topics to be discussed are the psychological significance of fantasy, the relationship of fantasy to myth and religion, the social function of the fantastic, and the changing attitudes toward the fantastic in different historical periods. This class has also been designed to further develop your reading and writing skills, as well as to help you see how literature directly relates to our lives. It is based on the idea that the best way to learn a subject is to learn it ACTIVELY. One way to learn actively, which in a literature course means READING ACTIVELY, is to write about and discuss what you are reading. Therefore, in this class you will be engaged in both informal and formal writing and discussion activities.

**GEC:** English 372 applies to the following GEC category: 2. Breadth; C. Arts and Humanities; (1) Literature. Students evaluate significant writing and develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking and writing; and experiencing the arts and reflecting on that experience. English 372 introduces students to speculative writing, i.e., science fiction and/or fantasy and provides the opportunity to examine works of science fiction and/or fantasy comparatively and apply this knowledge to the understanding of the tradition and practice of speculative writing.

**REQUIRED TEXTS & MATERIALS (texts available at SBX)**

- William Shakespeare, *A Midsummer Night's Dream*, ed. Russ McDonald (Penguin)
- Jonathan Swift, *Gulliver's Travels*, ed. Michael Seidel (Barnes & Noble)
- L. Frank Baum, *The Wizard of Oz* (Ballantine-Del Ray Books)
- J. R. R. Tolkien, *The Lord of the Rings: The Fellowship of the Ring* (Ballantine-Del Ray Books)
- J. R. R. Tolkien, *The Lord of the Rings: The Two Towers* (Ballantine-Del Ray Books)
- J. R. R. Tolkien, *The Lord of the Rings: The Return of the King* (Ballantine-Del Ray Books)
- Neil Gaiman, Kelly Jones and Charles Vess, *The Sandman, Vol. Three: Dream Country* (Vertigo)
- Online e-texts assigned in class and on the Course Calendar

**REQUIREMENTS:**

4 Analytical Response Papers (1 - 1.5 pages) - 20%  
Collaborative Project - 20%  
Critical Essay (4 - 6 pages) - 40%

Final Exam - 10%

Participation/Web Discussion - 10%

Course assignments will be explained in more detail in the on-line course syllabus.

In order to pass this course, you must complete all of these assignments, including the informal writing assignments. Your informal writing assignments will be done mostly on line (on our Carmen Discussions page). They are an important way of getting you involved with the course material and with each other. These assignments will give you an opportunity to use writing as a way to explore issues and to share views with your peers. If you miss doing the informal writing assignments, you will be downgraded proportionally.

All assignments (including Carmen discussion postings) must be turned in on the date and time that they are due. Late papers will be downgraded unless you have a legitimate excuse and notify me at least 24 hours before the due date. Late on-line discussion postings will not receive credit. A computer problem is not a legitimate excuse; back up your material and allow enough time for computer/printer errors.

I also expect you to participate fully in a collaborative project and in a group presentation. While we will allocate a certain amount of in-class time for the collaborative project and presentation, students usually find that they have to spend a certain amount of time meeting outside of class to prepare for those two collaborative assignments. So, please be aware of this time commitment.

## **ATTENDANCE**

Since this course will include a good deal of collaborative learning, attendance is compulsory. If you are looking for a class in which you can "coast" and show up only occasionally, this is not the one to take. Cuts totaling more than two will be reflected in your final grade, as your final grade will be dropped a half grade (e.g., a B will become a B-, and a B- will become a C+) for each unexcused absence. In order for an absence to be excused (because of your own health problems or a death in your immediate family), you must provide appropriate documentation (e.g., a doctor's note or a note from a funeral home). Arriving late or leaving early will also affect your attendance credit: two late arrivals or early departures--or any combination thereof--will count as an absence. Regardless of your reasons for being absent or late, you are responsible for all assignments and for all the material covered in class.

## **COMPUTER COMPONENT**

You will definitely be spending time outside of class for on-line research and for written assignments that you will be posting on a Carmen discussion page. Also, all course assignments and changes will be available only on the course web page and/or via email messages from me to you. Finally, you will be submitting all your written work--and receiving your grades and feedback--electronically, through the Carmen dropbox. Since this course is heavily dependent on on-line communication among all its members, you are expected to check your email on a daily basis (if not more often) and also to check the course web page regularly for links to reading assignments, announcements, and for on-line resources relevant to your work in the course.

All email messages will be sent to your official OSU email address (yourname.osu.edu), so those of you who use other email accounts (e.g. g-mail, Yahoo Mail or Hotmail) will need to have your OSU email forwarded to that account (Directions are available at the [OIT Account Management page](#).)

Thus, the requirements for this course are based on the assumption that you will have access to a computer outside of class (at home, in your dorm or at the OSU public computing sites). A list of public computing sites and time schedules is available in our classroom and at the [OIT web page](#).

Do not take this course if you cannot make the commitment to using the technology. I will not excuse late or missed assignments that result from your inability to gain access to the materials or to the hardware that you need to complete an assignment.

## **PLAGIARISM**

Plagiarism is copying another person's written work or ideas (through direct quotation or paraphrasing) without giving proper documentation. This applies to informal writing (such as Carmen Discussions) as well as formal assignments. Plagiarism is a serious academic offense and will be reported to the Committee for Academic Misconduct. Please see me if you are uncertain as to what constitutes plagiarism.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#).

## **PRESENTATION OF WRITTEN ASSIGNMENTS:**

All final essays should have a title and should be word-processed in 11 or 12-point font, double-spaced, with 1" margins all around. Your name, my name, the class and the date should appear in the upper left-hand corner of the FIRST page. Each subsequent page should have your last name and the page number in the upper right hand corner. All citations of primary and secondary sources should follow [Modern Language Association \(MLA\) format](#). Finally, spelling, syntax, and punctuation are an important part of your final presentation, and repeated errors undermine your argument by confusing or irritating your reader. In this sense, significant problems in this area will affect your grade, and a paper with major problems cannot receive more than a C.

## **CLASS DISCUSSIONS:**

I expect everyone to participate in class discussions, as well as to show respect when listening to the ideas of her or his peers. I welcome debate and open discussion of differing points of view, but I do not tolerate personal attacks or dismissive attitudes. This applies both to on-line and face-to-face discussions.

## **RESOURCES**

**DISABILITY SERVICES:** If you have a disability and need classroom or any other accommodations, come speak with me and/or contact the [Office of Disability Services](#), located in 151 [Pomerene Hall](#). Phone:292-3307; TDD: (614) 292-0901; 24 Hour Info Line: (614) 292-0870

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs.

The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; [OSU Office for disability Services Web Site](#).

OSU WRITING CENTER: If you would like to get free additional help with your writing, I encourage you to visit the [OSU Writing Center](#), which is located in 475 [Mendenhall Lab](#). Phone: 688-4291. Besides giving on-line help and handouts, the Writing Center offers free face-to-face tutoring, available by appointment. Phone 688-5865, stop by to schedule an appointment or send an email to [cstw@osu.edu](mailto:cstw@osu.edu). The Writing Center also offers free online tutorials.

## **COURSE CALENDAR**

### **DAY ONE - CLASS ORGANIZATION AND INTRODUCTION**

### **DAY TWO - FAIRY TALES AND FOLK TALES**

Four Cinderella Stories: Perrault, "Cinderella"; Grimm, "Ashputel"; "A Chinese 'Cinderella'"; and "The Maiden, the Frog, and the Chief's Son" (An African "Cinderella") (Closed Reserve e-texts in [Carmen "Content"](#) section); [Perrault, "Donkey Skin"](#); [Grimm, "The Juniper Tree"](#); [Grimm, "The Devil with the Three Golden Hairs"](#); [Grimm, "Little Red Cap"](#); [Perrault, "Little Red Riding Hood"](#) (on-line texts); two critical essays on fairy tales: Tatar, "Sex and Violence: The Hard Core of Fairy Tales"; Haase, "Yours, Mine, or Ours? Perrault, the Brothers Grimm, and the Ownership of Fairy Tales" (Closed Reserve e-texts in [Carmen "Content"](#) section)

### **DAY THREE - SHAKESPEARE'S FAIRY WORLD**

Shakespeare, *A Midsummer Night's Dream* (read entire play); Ed Friedlander's ["Enjoying 'A Midsummer Night's Dream'"](#) (on-line introduction and study guide)

### **DAY FOUR - SHAKESPEARE'S FAIRY WORLD (CONTINUED)**

Shakespeare, *A Midsummer Night's Dream*; Walters, "Imaging the Children of Pan"; Bice, "Revisiting Robin Goodfellow" (in Closed Reserve section of [Carmen "Content"](#))

### **DAY FIVE - THE STRANGE WORLDS OF JONATHAN SWIFT**

Swift, *Gulliver's Travels*, Parts I and II; GROUP PROJECT ASSIGNED

### **DAY SIX - THE STRANGE WORLDS OF JONATHAN SWIFT (CONTINUED)**

Swift, *Gulliver's Travels*, Parts III and IV

### **DAY SEVEN - FANTASIES FROM THE ROMANTIC PERIOD**

[Coleridge, "The Rime of the Ancient Mariner" \(on-line e-text\)](#) or [student hypertext version](#); [Wikipedia article on "The Rime of the Ancient Mariner"](#); [Keats, "La Belle Dame sans Merci"](#) (on-line e-text) and [on-line guide to this poem](#); ["The Uncanny and the Fantastic"](#) (on line texts); CRITICAL ESSAY ASSIGNED

## **DAY EIGHT - VICTORIAN FANTASIES**

[Eliot, "The Lifted Veil"](#); [Rossetti, "Goblin Market"](#) (on-line e-texts); browse through Victorian Web's ["Christina Rossetti's 'Goblin Market': An Overview"](#)

## **DAY NINE - AN AMERICAN FAIRY TALE**

Baum, *The Wizard of Oz*

## **DAY TEN - AN AMERICAN FAIRY TALE (CONTINUED)**

Baum, *The Wizard of Oz*; Henry M. Littlefield, "The Wizard of Oz: Parable on Populism" (in Closed Reserve section of [Carmen "Content"](#)); *Wikipedia* article, ["Political Interpretations of The Wonderful Wizard of Oz"](#); [Littlefield's 1992 essay--"The Wizard of Allegory"](#) (on line); Zipes, "L. Frank Baum and The Utopian Spirit of Oz" (in Closed Reserve section of [Carmen "Content"](#))

## **DAY ELEVEN - TOLKIEN'S EPIC FANTASY: THE LORD OF THE RINGS I**

*The Fellowship of the Ring* (selections--to be announced); Tolkien, "On Fairy-Stories" (excerpts) (in Closed Reserve section of [Carmen "Content"](#))

## **DAY TWELVE - THE LORD OF THE RINGS II**

*The Two Towers* (selections--to be announced)

## **DAY THIRTEEN - THE LORD OF THE RINGS III**

*The Return of the King*, Book V (pp. 3-177)

## **DAY FOURTEEN - THE LORD OF THE RINGS IV**

*The Return of the King*, Book VI (pp. 181-340)

## **DAY FIFTEEN - GRAPHIC FANTASIES: NEIL GAIMAN**

Gaiman, "A Dream of a Thousand Cats" and "A Midsummer Night's Dream," in *The Sandman, Vol. Three: Dream Country*

## **DAY SIXTEEN - MAGIC AND MOJO: CARIBBEAN-AMERICAN FANTASIES**

Nalo Hopkinson, "Riding the Red" and "Slow Cold Chick"; Jamaica Kinkaid, "My Mother"; Marcia Douglas, "Notes from a Writer's Book of Cures and Spells" (in Closed Reserve section of [Carmen "Content"](#))

## **DAY SEVENTEEN - A CONTEMPORARY CINEMATIC FANTASY I**

Screening of Guillermo del Toro's *Pan's Labyrinth*

## **DAY EIGHTEEN - A CONTEMPORARY CINEMATIC FANTASY II**

Discussion of *Pan's Labyrinth*; read the two [Guardian Unlimited Reviews \(by Peter Bradshaw and Philip French\) and Related articles](#) (including the two-part interview with del Toro)

## **DAY NINETEEN - PRESENTATION OF GROUP PROJECTS**

## **DAY TWENTY - PRESENTATION OF GROUP PROJECTS**

## **FINAL EXAM**