



PROF. ELIZABETH WHEELER

MWF 10:00-10:50 AM
202 CASCADE
CRN 36586

OFFICE 238 PLC
PHONE 541-346-3929
EWHEELER@UOREGON.EDU
OFFICE HOURS **MWF 11:10-12:10 PM**

This genre course revolves around key figures of fantasy literature such as mythical beasts, bodily transformation, portals, talking animals, wizards, magical objects, quests, and world-building. Each one of these figures is a motif: “a unit within literature that proves so useful, so infectious, that it begins to take on a life of its own. There is a word for such things now: a ‘meme,’ an idea that behaves like a gene in its ability to replicate faithfully and abundantly, but also on occasion to adapt, mutate, and therefore survive in different forms and cultures.” (Helen Cooper) We trace these motifs from the twelfth to the twentieth century to see how the fantasy genre works, how it transforms itself across time, and how it reflects the worldviews of the writer’s era. The course satisfies the Genre requirement for English majors and assumes a working knowledge of the Harry Potter series before the term begins.

REQUIRED READING

ON CANVAS UNDER “FILES”

Marie de France, *The Lais of Marie de France*: “Bisclavret” and “Yonec”
Sir John Mandeville, *The Travels of Sir John Mandeville* excerpt
Sir Thomas Malory, “How Uther Pendragon begot the Noble Conqueror Arthur”
from *le Morte Darthur*, edited by Helen Cooper
Sir Thomas Malory, “Merlin” from *Malory: Works*, edited by Eugène Vinaver

ONLINE

The Aberdeen Bestiary <https://www.abdn.ac.uk/bestiary/>

BOOKS FOR SALE AT UO BOOKSTORE

William Shakespeare, *The Tempest*

Lewis Carroll, *Alice in Wonderland*, in *The Annotated Alice*, editor by Martin Gardner

Butler, Jennings, and Duffy, *Octavia Butler's Kindred: A Graphic Novel Adaptation*

J.K. Rowling, *Harry Potter and the Chamber of Secrets*

J.K. Rowling, *Harry Potter and the Prisoner of Azkaban*

It is OK to share books, read them online, or use library copies or eBooks instead of buying books. All our course books are on reserve at Knight Library. The Annotated Alice comes in many editions; the old one with the gray cover or any other older edition is fine, as long as it is edited by Martin Gardner.

POLICIES

PARTICIPATION This class depends upon your active participation in the classroom. I appreciate your contributions, especially if it's an effort for you. If problems interfere with your performance or attendance, please let me know immediately. I like to help but am not a fan of mysterious disappearances.

DISABILITY Glad to remove barriers and accommodate. Just let me know whenever it becomes an issue, even late in the term. Official diagnosis and/or accommodation letter not required. Handy contacts: Accessible Education Center, 541-346-1155; <http://aec.uoregon.edu>. Counseling Center: 541-346-3230; <http://testing.uoregon.edu>.

WRITING ASSIGNMENTS include frequent homework as well as 2 major papers. Please turn in the two major papers to Canvas under "Assignments" and the homework to "Discussions." Also bring hard copies of the homework to class. This course will give you the opportunity to sharpen your writing skills. Your work should appear in polished final-draft form. I expect you to devote at least 20 hours to each of the major papers and for the homework to appear without spelling or grammatical errors. A word to the wise: Take note when you come across part of a text that interests you. You may want to return to it as a paper topic in comparison with another work later in the term.

LATE PAPER POLICY I accept only one late assignment per term, so please use this option wisely. "On time" means posted to Canvas before class begins at 10 am on the day the paper is due. If you choose to turn in a paper late, you must notify me ahead of time by phone, email, or in person, before 10 am the day the paper is due. Late papers are due by 10 am the day of the following class session, unless you arrange with me otherwise. I reserve the right to refuse an unnotified late paper or a second late paper

SCHEDULE

WEEK 1

MONDAY	INTRODUCTION
WEDNESDAY	<i>The Lais of Marie de France: "Bisclavret"</i> (Canvas)
FRIDAY	<i>The Lais of Marie de France: "Yonec"</i> (Canvas) World-Building Game; <i>Bestiary</i> introduction

WEEK 2

MONDAY	<i>The Aberdeen Bestiary</i> : https://www.abdn.ac.uk/bestiary/ ABERDEEN BESTIARY HOMEWORK DUE TO CANVAS/ DISCUSSIONS BY 10 AM AND HARD COPY TO CLASS.
WEDNESDAY	"The Travels of Sir John Mandeville" (Canvas)
FRIDAY	Sir Thomas Malory, "How Uther Pendragon begot the Noble Conqueror Arthur" (Canvas under "Morte Darthur (Cooper)") Guest: Ms. Alex Garner on Medieval Motifs in Fantasy

WEEK 3

MONDAY	Sir Thomas Malory, "Merlin" (Canvas under "Morte Darthur (Vinaver)") MALORY HOMEWORK DUE TO CANVAS/DISCUSSIONS BY 10 AM AND HARD COPY TO CLASS.
WEDNESDAY	William Shakespeare, <i>The Tempest</i> , Act I
FRIDAY	William Shakespeare, <i>The Tempest</i> , Act II

WEEK 4

MONDAY	William Shakespeare, <i>The Tempest</i> , Act III
WEDNESDAY	William Shakespeare, <i>The Tempest</i> , Act IV
FRIDAY	William Shakespeare, <i>The Tempest</i> , Act V

WEEK 5

MONDAY	PAPER I DUE TO CANVAS/ASSIGNMENTS BY 10 AM.
WEDNESDAY	Lewis Carroll, <i>Alice in Wonderland</i> , <i>The Annotated Alice</i> Martin Gardner's Introduction and Chapters I-III
FRIDAY	Lewis Carroll, <i>Alice in Wonderland</i> , Chapters IV-VI

WEEK 6

MONDAY	Lewis Carroll, <i>Alice in Wonderland</i> , Chapters VII-IX
WEDNESDAY	Lewis Carroll, <i>Alice in Wonderland</i> , Chapters X-XII
FRIDAY	<i>Octavia Butler's Kindred: A Graphic Novel Adaptation</i> to p. 57

WEEK 7

MONDAY	<i>Octavia Butler's Kindred: A Graphic Novel Adaptation</i> to p. 167
WEDNESDAY	<i>Kindred</i> to end
FRIDAY	WORLD-BUILDING HOMEWORK DUE TO CANVAS/DISCUSSIONS BY 10 AM AND HARD COPY TO CLASS.

WEEK 8

MONDAY	<i>Harry Potter and the Chamber of Secrets Chapters 1-7</i>
WEDNESDAY	<i>Harry Potter and the Chamber of Secrets Chapters 8-14</i>
FRIDAY	<i>Harry Potter and the Chamber of Secrets Chapters 15-18</i>

WEEK 9

MONDAY	MEMORIAL DAY; NO CLASS
WEDNESDAY	<i>Harry Potter and the Prisoner of Azkaban Chapters 1-6</i>
FRIDAY	<i>Harry Potter and the Prisoner of Azkaban Chapters 7-11</i>

WEEK 10

MONDAY	<i>Harry Potter and the Prisoner of Azkaban Chapters 12-16</i>
WEDNESDAY	<i>Harry Potter and the Prisoner of Azkaban Chapters 17-22</i>
FRIDAY	CONCLUSIONS

FINALS WEEK

TUESDAY JUNE 13	PAPER 2 DUE TO DUE TO CANVAS/ASSIGNMENTS BY 10 AM. NO FINAL EXAM.
----------------------------	--

ASSIGNMENTS

PAPERS

MONDAY WEEK 5	PAPER 1	CANVAS/ASSIGNMENTS BY 10 AM	30%
TUESDAY FINALS WEEK	PAPER 2	CANVAS/ASSIGNMENTS BY 10 AM	35%

HOMEWORK

HOMEWORK TO **CANVAS/DISCUSSIONS** BY 10 AM. BRING HARD COPY TO CLASS.

MONDAY WEEK 2	ABERDEEN BESTIARY	10%
MONDAY WEEK 3	MALORY	5%
FRIDAY WEEK 7	WORLD-BUILDING	10%
ATTENDANCE AND PARTICIPATION		10%

ASSIGNMENT GUIDELINES

HOMEWORK

MONDAY WEEK 2

ABERDEEN BESTIARY

10%

In Week 1 of class you will receive an assignment to study a particular animal or animals in the bestiary. Go to the website at <https://www.abdn.ac.uk/bestiary/>. At top right, click on "Manuscript Index." Before you focus on your particular animal(s), click on at least 5 other illustrations and look at them carefully. (Be patient; the images sometimes load slowly.) Symbols above the image allow you to zoom in, go to full screen, etc. The fifth symbol from the right brings up an English translation of the text. After you have looked at 5 pictures or more, find your animal in the Manuscript Index, select it, and click on the Translation symbol. Read all the pages about your animal, using the right arrow key to move to the next page. In 250-300 words, answer the following questions:

1. What does the text say about your animal(s)?
2. What interested the medieval world about this animal or these animals?
3. Is the description more like religion, fantasy, or science, or a combination of all 3?
4. How does the text compare animals to people or supernatural beings?
5. What do you think of the pictures?
6. How would you describe your experience of reading this manuscript?

MONDAY WEEK 3

MALORY

5%

In 100-125 words, describe the experience of reading this Malory chapter in the original spelling versus the modernized spelling.

FRIDAY WEEK 7

WORLD-BUILDING

10%

Write 250-300 words comparing online world-building to the print fiction world-building of *Kindred* and *Alice in Wonderland*. Build an online world in Minecraft or a map-making site like those listed below, or play *Portal 2* or another game set in an alternate world. Then write a short essay comparing the online world's logic, rules, and artistic conventions to the ones in *Kindred* and *Alice*. What elements (visuals, characters, objects, interactions, interfaces) make the print and online worlds believable and navigable?

Donjon Fractal World Generator <http://donjon.bin.sh/world/>

HexMapper <http://www.mentalwasteland.net/HexMapper/>

World Maker <http://www.stonesword.com/worldmaker.php>

Ye Olde Map Maker <http://www.yeoldemapmaker.com/editor/>

ASSIGNMENT GUIDELINES

MAJOR PAPERS

MONDAY WEEK 5

PAPER 1: MOTIFS

30%

Write a 4-5 page essay that makes an argument with a strong central claim. Your topic: Choose a motif and compare and contrast its use in two different works we've read in Weeks 1-4 of the class: "Bisclavret," "Yonec," *The Aberdeen Bestiary*, *Sir John Mandeville*, Malory, or *The Tempest*. Your essay should answer at least one of the "Questions For Close Reading" on page 11.

TUESDAY
FINALS WEEK

PAPER 2: COMPARISONS

35%

Write a 5-7 page essay comparing a work on our reading list to a work or works outside it. Your essay should answer at least one of the "Questions For Close Reading" on page 11. You can choose your own topic if you run it by me first, or pick one of these.

1. Compare *The Aberdeen Bestiary* to the book and film versions of *Fantastic Beasts and Where to Find Them*.
2. Compare *Kindred: A Graphic Novel Adaptation* to Octavia Butler's original novel or to Toni Morrison's *Beloved*, Virginia Hamilton's *The People Could Fly*, or Jeremy Love's *Bayou I and II*.
3. Compare a *Harry Potter* novel to two other versions of the Potterverse: a film, theme park, merch, website, fan art, or fan fiction. (Now may be your chance to experience the Christian fan fiction *Hogwarts School of Prayer and Miracles*.)
4. Read two more tales from *The Lais of Marie de France* and compare them "Yonec" or "Bisclavret."

5. Compare one of the works we've read in class to a literary work that rewrites it:

Malory: T.H. White, *The Sword in the Stone*

The Tempest: Margaret Atwood, *Hag-Seed*
Aime Cesaire, *A Tempest*

Alice in Wonderland: Gregory Maguire, *After Alice*
Marissa Meyer, *Heartless*
Jeff Noon, *Automated Alice*

6. Compare one of the works we've read in class to two film or video game versions or revisions. How do the screen works reflect their own times as well as the work's times?

King Arthur: *Monty Python and the Holy Grail*
King Arthur: Legend of the Sword
Excalibur
Camelot
Many video games

The Tempest: *Forbidden Planet*
Shakespeare Behind Bars
The Tempest (2010, starring Helen Mirren)

Alice in Wonderland: 1933, 1951, and 2010 versions
Batman: Arkham Origins

7. Write your own 3-4 page fictional story copying the style of one of our authors, then write 2-3 pages comparing your version to someone else's reenvisioning or fan fiction.

Expectations for Fictional Story

- 1) Copying the style of the original writer successfully and thoroughly.
 - 2) Writing a compelling, original story.
 - 3) Vivid writing: Show, don't tell.
 - 4) Polished, well-revised prose with no grammatical or spelling errors.
-

EXPECTATIONS FOR MAJOR PAPERS

- 1) Originality.
 - 2) Thoughtful, detailed close reading of quotations and visuals.
 - 3) A clear, strong enthymeme (AKA: main point, thesis statement).
 - 4) Clear linkage of each paragraph to the main point.
 - 5) Polished, well-revised prose with no grammatical or spelling errors.
-

What is this assignment?

This paper is a traditional college essay. Each should have an original argument that hangs together well and makes a strong central claim. The evidence to prove your arguments will come from your own close readings of the texts. Every time you make a point about a text, back up that point with a quotation, long or short, and your interpretation of that quotation. Show your readers the connection between the point you are making and the lines you have quoted. If you are working with a comic, illustration, game, or film, be sure to interpret the visual images as well. Every time you make a point about a scene, take our hands, lead us to the image, and explain to us what you see. This process is called close reading. You can develop your argument out of your close reading, or decide on your topic first and then look for textual and visual examples to prove it. Either way can work. Papers should be typed, double-spaced, with the pages numbered.

How to do a close reading

Choose a quotation, scene, or set of quotations that catches your imagination and gives you something to say. Sit down to write with the work in front of you. Look at your chosen examples very carefully and thoroughly and write down all the ideas that occur to you. For words, really set your eyes on the page and dig into the meanings. Don't be afraid to "go out on a limb" with your ideas and interpretations.

Include the quotations or passage in your paper, either woven into your commentary, placed before the start of your argument, or between 2 paragraphs of argument. Your essay should have a minimum of one quotation, but a complete argument will probably quote and do close readings of more than one quotation.

Questions For Close Reading

What do you notice first? What do you notice second? Do the two things go together or contradict each other? Look closely at the vocabulary, images, figures of speech, rhythm, and point of view. What is the relationship between what is being said and how it's being said? What is left unsaid? Does the passage appeal to the five senses? What does the passage reveal about the characters? Is there symbolism, or literal language that could be read symbolically? What mood does the passage leave with you? What do the artistic and literary elements teach us about the work as a whole? Could the passage serve as a microcosm of the work as a whole? What stands out to you about the characters, dialogue, conflict, point of view, storytelling style, or world-building?

Tips on structuring your paper

1. Originality. It is OK (and more than OK: highly desirable) if you choose a paper topic that others probably won't choose.
2. Your introduction should do 3 things:
 - a. Present your thesis statement;
 - b. Briefly introduce your topic;
 - c. Provide a road map for the rest of the paper.
3. Strengthen your thesis statement through attention to counterarguments. Think about possible objections to your argument and respond accordingly.
4. Organization of paragraphs. Each paragraph of your paper should illustrate a different subpoint that supports your main point. If some ideas/sentences just don't seem to fit, cut them out, move them, or make their relevance to the main point clearer. Add a topic sentence to each paragraph, stating the paragraphs's main point and linking this paragraph's point to the main point of the essay. Each paragraph must have a topic sentence. Go over the essay carefully, making sure each paragraph connects to the introduction and the other paragraphs. Add connector sentences and expand on your thoughts.
6. No plot summary. Don't summarize the story--you can assume I've read the work and remember what's going on. Organize your essay according to the logic of your argument, not according to the order of the story itself. Instead of summarizing information, substitute a direct quotation from the text combined with your own close reading and interpretation.

7. Revise several times. Reread the draft out loud to yourself. Make a running list of its themes. Identify the essay's key concepts. Make sure the introduction and conclusion refer to all of them. Make sure every paragraph relates to at least one of them. Cut needless words and word repetitions. Break run-on sentences into several smaller thought-clusters. Read your whole paper aloud again and make the prose flow.

8. Spelling and grammar count. Make sure your essay is free of errors. Your computer's spellcheck is not sufficient to eliminate spelling errors. Please proofread yourself, too. Make sure your essay contains none of the errors in grammar listed below.

9. Correct Quotation. Make sure the quotations are properly punctuated. Long quotes should be indented 1 inch on the left margin with no quote marks around them. Shorter quotes of no more than 4 lines should be integrated with your prose and have quote marks on both ends. For books and articles from our assigned course readings, you don't have to footnote or attach a Work Cited page. Just put page numbers in parentheses after quotations. When you cite sources not from assigned course readings, please add a Works Cited page in MLA style.

ERRORS IN GRAMMAR

COMMA SPLICE (CS)

An error that consists of a comma used to join 2 independent clauses where you need stronger punctuation like a semicolon, period, or colon.

Incorrect: Obviously the whole operation's done with water, they have a separate pool for sharks at their headquarters in the Bahamas.

Correct: Obviously the whole operation's done with water. They have a separate pool for sharks at their headquarters in the Bahamas.

Note: The comma is OK to join 2 short phrases like "The martinis are chilled, the Jacuzzi is hot."

DANGLING PARTICIPLE (DP)

In a sentence with a participial phrase, a dangling participle is an error where the subject of the sentence doesn't agree with the past or present participle doing the action.

Incorrect: Having a license to kill, my next target is that bikini-clad Soviet spy.

Correct: Having a license to kill, I will next finish off that bikini-clad Soviet spy.

Note: A comma goes between the participial phrase and the main part of the sentence.

SUBJECT/VERB AGREEMENT

Make sure you have a singular verb to match a singular noun and a plural verb to match a plural noun.

Incorrect: That ensemble consisting of nothing but a fez, leather chaps, and stiletto heels do nothing to allay my fears that you are seeing another woman.

Correct: That ensemble consisting of nothing but a fez, leather chaps, and stiletto heels does nothing to allay my fears that you are seeing another woman.

Note: The subject of the sentence above is "That ensemble consisting of nothing but a fez, leather chaps, and stiletto heels" and has 13 words in it. Overly long subjects often lead to subject-verb disagreement. Better to reword the thought into two sentences or flip the order of the sentence.
