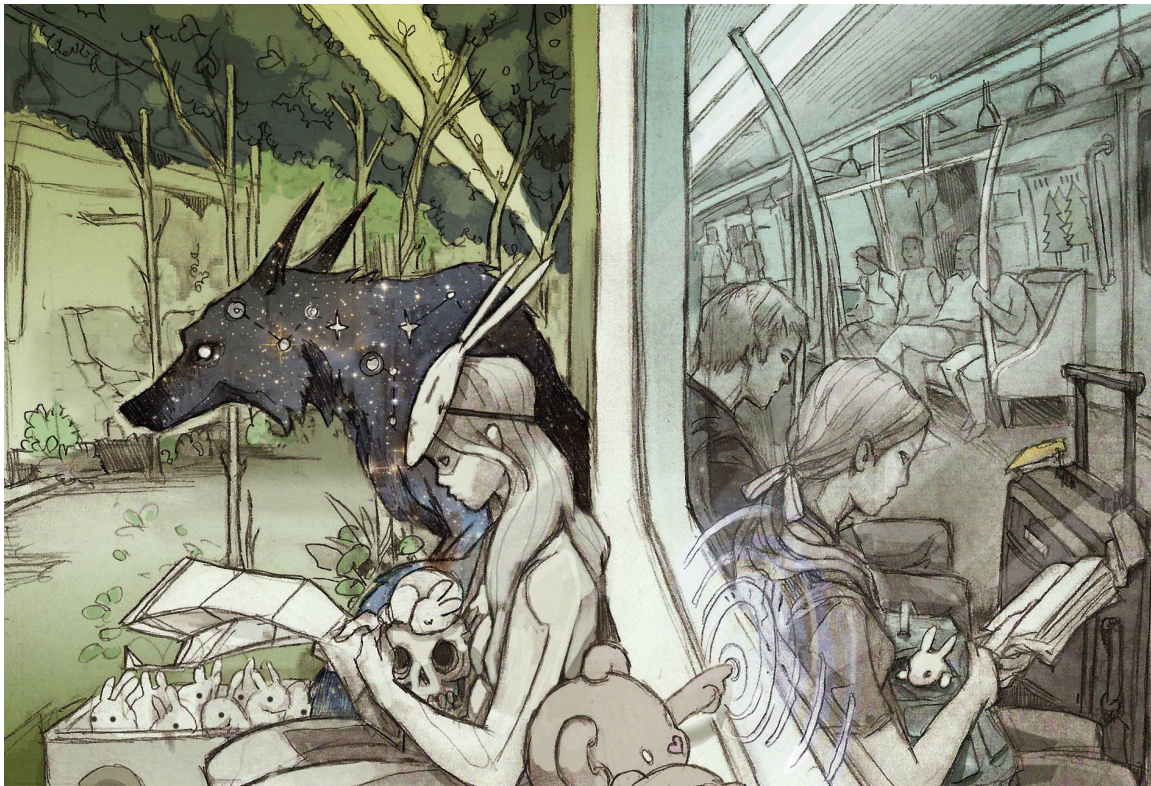


ENGLISH 3372: SCIENCE FICTION / FANTASY  
FOLKLORE AND THE FANTASTIC  
FROM NINETEENTH-CENTURY TO CONTEMPORARY IMAGINATION

Autumn 2016  
Campbell 335 ♦ Tues & Thurs 3:55PM-5:15PM  
Brittany Warman – warman.17@osu.edu



[Untitled by Chiara Bautista (2014)]



My office hours are Tuesdays and Thursdays from 2:00PM-3:30PM, and by appointment, in Woody's Tavern @ the Ohio Union. I can also meet you in my office, Denney 449, by request.

COURSE DESCRIPTION

Folklore – the traditional, artistic, cultural materials passed down through generations – is one of the chief inspirations behind what is commonly referred to as “speculative literature.” Broadly understood to include a variety of literary genres such as the Gothic, Fantasy, Horror, Magical Realism, and Science Fiction, speculative literature – at least as we shall define it here – is, at its core, simply literature that moves beyond so-called “reality” to instead ask “but what if...?”

For this course, our focus will be on the ways in which folk narratives – specifically folk and fairy tales, mythology, and legends – often serve as starting places for speculative literature. Drawing from a variety of countries, genres, time periods, and experiences, this class will explore how folk narratives give meaningful shape to the ambiguous realities, unbelievable scenarios, and wonderful magic of the fantastic. While the folktales, fairy tales, and mythology discussed with vary through each time period (with certain themes like “Beauty and the Beast” and the concept of the Underworld repeating), when thinking about legends we will focus on the figure of the vampire across the centuries. Through the lens of speculative literature, we will analyze folk narratives as powerful cultural materials and explore why traditional narratives remain important in our contemporary society. Through the lens of folklore, we will explore strategies involved in reading and writing speculative literature, examine the common themes and metaphors across its different genres, and consider the profound impact of imaginative writing.

No prior knowledge of speculative literature or folklore is assumed; all that’s required is a willingness to jump in! Skills we will draw on include analyzing complex sources, understanding the structure of written compositions, and using appropriate conventions and style for a given writing situation. Habits of thought such as valuing complexity, accepting ambiguity, and keeping an open and curious mind are essential for writing strong papers here.

*This is a course for anyone who loves the enchanted...  
the wondrous...  
the haunted...  
and the strange.*

### **General Education Requirement: Literature**

**Goals:** Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.

**Expected Learning Outcomes:**

1. Students analyze, interpret, and critique significant literary works.
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.



- Reading Quizzes – 5 @ 4% each (20% total)

- To make sure that we are all on the same page in terms of lectures and discussions, there will be five random in-class quizzes. These will be very easy... *if* you have done the reading. The cumulative average of those quizzes will constitute 20% of your grade.
- Response Papers – 2 @ 20% each (40% total)
  - You will be responsible for two short (2-4 pages) response papers over the course of the semester. You may write these papers in response to any of the readings we do and can therefore turn them in whenever you complete them. I do urge you to get these done early, as they can easily be forgotten in the chaos of the end of the semester! Please see the additional assignment sheet for more information on my expectations for these short papers.
- Final Exam – 20%
  - Comprising multiple choice, short answer, and one short essay, the final examination will assess your ability to synthesize material from the semester. The exam will be held on December 1<sup>st</sup> during class time.
- Participation – 20%
  - Participation is vitally important to the success of our class. That said, I “count” participation in a variety of ways – showing up prepared and with the reading done, paying attention and being engaged in the conversation, volunteering answers and comments, coming to class on time and with questions, *and* producing thoughtful in-class work (free writes and group work, for example) will all count toward this part of your grade.

## **A**TTENDANCE **P**OLICY

Each unexcused absence after the first two will drop your grade by 1/3 of a letter grade. For example, if you would get an A, but have three unexcused absences, your grade for the class would drop to an A-. If you have four unexcused absences, your grade would drop to a B+, etc. Absences for religious celebrations, extracurricular activities, and severe illness are excused as long as you contact me ASAP and provide appropriate documentation as necessary (i.e. a doctor’s note.) If you are not sure if an absence would count as excused or not, *please ask me prior to the absence in question*. You may only make up work (i.e. Reading Quizzes) if the absence was excused.

Tardiness is disruptive to the classroom environment and prevents you from fully participating and assimilating the information and materials discussed in class. While I certainly understand that sometimes things come up, excessive tardiness will lower your participation grade.

## **L**ATE **W**ORK

Late work will be penalized by 1/3 of a letter grade for each day that the assignment is late (including weekends). Your grade will *not* be affected when an assignment is late for

reasons that would result in an excused absence. It is, however, your responsibility to contact me about extensions on assignments.

### **C LASS C ANCELLATION**

If I need to cancel class I will notify the class via email and arrange for a sign to be posted on the classroom door.

### **C MAIL C POLICY**

Email is my primary method of communication with you outside of class. I expect you to check your email at least once every 24 hours, including weekends. You will be held responsible for information that has been sent via email within this time frame.

Email is also the most reliable way to contact me. I check my own email at least once every 24 hours (often more.) Please feel free to contact me at any time with questions or concerns.

### **C ELECTRONICS C POLICY**

I understand that electronics are sometimes helpful in the classroom – this said, please be respectful of our time and refrain from texting, surfing the web, etc. Disrespectful use of technology disrupts your instructor's ability to teach, your classmates' ability to concentrate, and your ability to succeed in the course. Please turn off your cell phones and restrict computer/tablet use to course-related activities. Failure to do so will affect your participation grade.

### **C LASSROOM C OMMUNITY C POLICY**

In this class, the discussion of readings, ideas, and your writing is at the center of everything we do. We will frequently work with sensitive issues, and these issues demand that we discuss and interact with respect and maturity. Everyone should feel welcome, respected, and safe in our classroom.

### **A WORD ON P LAGIARISM**

*Any* time you use *any* source, you *must* cite the source so as to give clear and full credit for *each* idea you take from it—even if you regard it as only the germ of your own thinking. Do not simply tack on a Works Cited page; in addition, within the body of your response, note where each individual idea or fact you have borrowed comes from, using a parenthetical citation directly after it. Google the Purdue OWL website for proper MLA form, and please feel free to see me with further questions.

A good rule of thumb: when in doubt, cite it. This is the surest way to avoid plagiarism, which is the unacknowledged (uncited) use of another's words, thoughts, or knowledge, whether that material be verbatim or paraphrased, published or unpublished. Plagiarism is the most serious offense you can commit as an English student at the University. Any instance of it will be reported to the Committee on Academic Misconduct, who discipline it with penalties ranging up to school suspension. For additional information, see the Code of Student Conduct.

## RESOURCES

- **The OSU Writing Center** is available to provide free, professional writing tutoring and consultation. Information regarding both online and in-person appointments can be found at <http://cstw.osu.edu/writing-center> or by calling (614) 688-4291.
- **The Student Advocacy Center** (as they note in their mission statement) is committed to assisting students in cutting through campus bureaucracy. Its purpose is to empower students to overcome obstacles to their growth both inside and outside the classroom, and to help them maximize their educational experience while pursuing their degrees at The Ohio State University. The SAC is open Monday-Friday from 8:00 AM – 5:00 PM. You can visit them in person at 1120 Lincoln Tower, call at (614) 292-1111, please email [advocacy@osu.edu](mailto:advocacy@osu.edu), or visit their website: <http://studentlife.osu.edu/advocacy/>
- Students with documented disabilities who have registered with the **Office of Student Life Disability Services** will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave; Tel.: [614-292-3307](tel:614-292-3307); VRS: [614-429-1334](tel:614-429-1334); Email: [slds@osu.edu](mailto:slds@osu.edu); Web: [slds.osu.edu](http://slds.osu.edu)
- Jennifer Schnabel from the **OSU Library** is available to schedule individual research consultations (by e-mail or in-person) with upper-level undergraduate and graduate students; please e-mail [schnabel.23@osu.edu](mailto:schnabel.23@osu.edu) for an appointment.
- **The OSU Center for Folklore Studies** is an additional resource that may be useful for this class in particular – you can find them at Ohio Stadium Room 218 and online at <http://cfs.osu.edu>

## REQUIRED TEXTS

- *The Penguin Book of Vampire Stories* edited by Alan Ryan (1988)
- *The Picture of Dorian Gray* by Oscar Wilde (1890)
  - Note that this short book is in the public domain and easily findable for free online

- *Beyond the Woods: Fairy Tales Retold* edited by Paula Guran (2016)
- *The Coldest Girl in Coldtown* by Holly Black (2013)

Additional PDFs and Online Texts posted on Carmen.

Unless otherwise noted, ANY editions of the above materials will be acceptable. Sufficient copies (used and new) should be available from the Barnes & Noble OSU Gateway Bookstore. Second-hand copies of these popular titles should also be easily available from places like Amazon and Half-Price Books.

## **S**CHEDULE

Note: You *must* have access to the readings – in either hard copy or electronic form – during class!

<p><b>T,</b> <b>8/23</b></p>	<p>Course Introduction, Syllabus Overview, Response Essays Assignment Overview</p> <p>“What is Folklore?”</p> <p>“What is Speculative Literature?”</p>	
<p><b>TH,</b> <b>8/25</b></p>	<p>Folk Narrative Overview – Folk and Fairy Tales, Mythology, Legends</p> <p>What is the “Fairy Way of Writing”?</p>	<p>Reading Due: “The Fairy Way of Writing” by Joseph Addison (1712) – [<i>Carmen</i>], “Folk Narratives” by Elliot Oring (1986) – [<i>Carmen</i>]</p>
<p><b>T,</b> <b>8/30</b></p>	<p>Introduction to Folk and Fairy Tales in the Early/Middle 19<sup>th</sup> Century – Getting Familiar With the Classics</p>	<p>Reading Due: “The Sleeping Beauty in the Wood” by Charles Perrault (1697) – [<i>Carmen</i>], “Little Brier-Rose” by the Brothers Grimm (1812 version) – [<i>Carmen</i>], “Little Brier-Rose” by the Brothers Grimm (1857 version) – [<i>Carmen</i>], “The Wild Swans” by Hans Christian Andersen (1835) – [<i>Carmen</i>]</p>

<p><b>TH, 9/1</b></p>	<p><i>NO CLASS – BW IS AWAY</i></p>	<p><i>Hint: Get started on the reading due next week – there’s quite a bit so that we can catch up!</i></p>
<p><b>T, 9/6</b></p>	<p>Retelling Folk and Fairy Tale in the Early/Middle 19<sup>th</sup> Century – Rossetti, Gaskell, Dickens</p> <p>Retelling Mythology in the Early/Middle 19<sup>th</sup> Century – Keats and Tennyson</p>	<p>Reading Due: “Goblin Market” by Christina Rossetti (1862) – [<i>Carmen</i>], “Dick Whittington and His Cat” retold by Niz Smith and Avril Lethbridge – [<i>Carmen</i>], “Curious, If True” by Elizabeth Gaskell (1852) – [<i>Carmen</i>], “Frauds on the Fairies” by Charles Dickens (1853) – [<i>Carmen</i>], Lamia Handout – [<i>Carmen</i>], “Lamia” by John Keats (1820) – [<i>Carmen</i>], Ulysses Handout – [<i>Carmen</i>], “Ulysses” by Alfred, Lord Tennyson (1842) – [<i>Carmen</i>]</p>
<p><b>TH, 9/8</b></p>	<p>Retelling Legend in the Early/Middle 19<sup>th</sup> Century – The Vampire: When Creative Interpretations of Folklore Become the Standard – Byron and Polidori</p>	<p>Reading Due: “Fragment of a Novel” by Lord Byron (1816) – [<i>In Ryan, P. 1-6</i>], “The Vampyre” by John Polidori (1819) – [<i>In Ryan, P. 7-24</i>]</p>
<p><b>T, 9/13</b></p>	<p>Retelling Folk and Fairy Tale in the Late 19<sup>th</sup> Century – MacDonald and Wilde</p>	<p>Reading Due: “The Day Boy and the Night Girl” by George MacDonald (1882) – [<i>Carmen</i>], “The Fantastic Imagination” by George MacDonald (1890) – [<i>Carmen</i>], “The Nightingale and the Rose” by Oscar Wilde (1888) – [<i>Carmen</i>]</p>

<p><b>TH, 9/15</b></p>	<p>Retelling Mythology in the Late 19<sup>th</sup> Century – Machen</p>	<p>Reading Due: Pan Handout – [<i>Carmen</i>], “The Great God Pan” by Arthur Machen (1890) – [<i>Carmen</i>]</p>
<p><b>T, 9/20</b></p>	<p>Retelling Legend in the Late 19<sup>th</sup> Century – The Vampire – Le Fanu, Stoker</p>	<p>Reading Due: “Carmilla” by J. Sheridan Le Fanu (1872) – [<i>In Ryan, P. 71-137</i>], “Dracula’s Guest” by Bram Stoker (1897) – [<i>In Ryan, P. 163-174</i>]</p>
<p><b>TH, 9/22</b></p>	<p>Retelling Legend in the Late 19<sup>th</sup> Century – The Vampire (and Fairies?)</p>	<p>Reading Due: <i>The Picture of Dorian Gray</i> by Oscar Wilde (1890) – [<i>the Preface to Chapter 9</i>], “The Artist as Vampire: <i>The Picture of Dorian Gray</i>” by James B. Twitchell (1981) – [<i>Carmen</i>]</p>
<p><b>T, 9/27</b></p>	<p>Finish <i>Dorian Gray</i> and Wrap Up 19<sup>th</sup>-Century Discussion</p>	<p>Reading Due: <i>The Picture of Dorian Gray</i> by Oscar Wilde (1890) – [<i>Chapter 9 to the End</i>]</p>



<p><b>TH, 9/29</b></p>	<p>Retelling Folk and Fairy Tales in the Early/Middle 20<sup>th</sup> Century – Disney, Speaight</p>	<p>Reading Due: “With a Smile and a Song...”: Walt Disney and the Birth of the American Fairy Tale” by Tracey Mollet (2013) – [<i>Carmen</i>], “Cinderella” by Robert Speaight (1934) – [<i>Carmen</i>]</p>
<p><b>T, 10/4</b></p>	<p>Retelling Folk and Fairy Tales in the Early/Middle 20<sup>th</sup> Century – Tolkien</p>	<p>Reading Due: “On Fairy Stories” by J. R. R. Tolkien (1939) – [<i>Carmen</i>], “Smith of Wootton Major” by J. R. R. Tolkien (1967) – [<i>Carmen</i>]</p>
<p><b>TH, 10/6</b></p>	<p>Retelling Folk and Fairy Tales in the Early/Middle 20<sup>th</sup> Century – Carter</p>	<p>Reading Due: “Beauty and the Beast” by Madame Leprince de Beaumont (1740) – [<i>Carmen</i>], “The Courtship of Mr. Lyon” by Angela Carter (1979) – [<i>Carmen</i>], “The Tiger’s Bride” by Angela Carter (1979) – [<i>Carmen</i>]</p>
<p><b>T, 10/11</b></p>	<p>Retelling Mythology in the Early/Middle 20<sup>th</sup> Century – Anderson, Le Guin, and <i>Star Trek</i></p>	<p>Reading Due: Celtic Mythology Handout – [<i>Carmen</i>], “The Queen of Air and Darkness” by Poul Anderson (1971) – [<i>Carmen</i>], “Myth and Archetype in Science Fiction” by Ursula K. Le Guin (1976) – [<i>Carmen</i>]</p> <p>If you can, watch the <i>Star Trek</i> episode “Who Mourns for Adonais?” (S2, E2, 1967) in full on Amazon Prime – we will be watching at least parts of it in class</p>

<b>TH, 10/13</b>	<i>NO CLASS – AUTUMN BREAK</i>	
<b>T, 10/18</b>	Retelling Legend in the Early/Middle 20 <sup>th</sup> Century – The Vampire – Leiber and <i>Nosferatu</i>	Reading Due: “The Girl with the Hungry Eyes” by Fritz Leiber (1949) – [ <i>In Ryan P.</i> 334-348]  If you can, watch the film <i>Nosferatu</i> (1922) in full on YouTube – we will be watching at least parts of it in class
<b>TH, 10/20</b>	<i>NO CLASS – BW AT CONFERENCE</i>	<i>Hint: Get a head start on the reading for next week and work on your response papers!</i>
<b>T, 10/25</b>	Retelling Folk and Fairy Tales in the Late 20 <sup>th</sup> Century – Lee and Wolfe	Reading Due: “Beauty” by Tanith Lee (1983) – [ <i>In Guran, P. 485-523</i> ], “Hansel and Gretel” by The Brothers Grimm (1812) – [ <i>Carmen</i> ], “In the House of Gingerbread” by Gene Wolfe (1987) – [ <i>In Guran, P. 19- 35</i> ]

<p><b>TH, 10/27</b></p>	<p>Retelling Mythology in the Late 20<sup>th</sup> Century – De Lint, Atwood, and Gaiman</p>	<p>Reading Due: Coyote Handout – [<i>Carmen</i>], “Coyote” by Charles de Lint (1991) – [<i>Carmen</i>], Orpheus and Eurydice Handout – [<i>Carmen</i>] “Orpheus (1)” by Margaret Atwood (1984) – [<i>Carmen</i>], Hell Handout – [<i>Carmen</i>], “A Hope in Hell” [excerpt from the <i>Sandman</i> comic series] by Neil Gaiman (1989) – [<i>Carmen</i>]</p>
<p><b>T, 11/1</b></p>	<p>Retelling Legend in the Late 20<sup>th</sup> Century – The Vampire (and the Fairy Tale?)</p>	<p>Reading Due: “Snow White” by The Brothers Grimm (1857) – [<i>Carmen</i>], “Snow, Glass, Apples” by Neil Gaiman (1994) – [<i>Carmen</i>], “Red as Blood” by Tanith Lee (1983) – [<i>In Guran, P. 7-17</i>]</p>
<p><b>TH, 11/3</b></p>	<p><i>NO CLASS – BW AT CONFERENCE</i></p>	<p><i>Hint: Get a head start on the reading for next week and work on your response papers!</i></p>
<p><b>T, 11/8</b></p>	<p>Retelling Folk and Fairy Tales in the Early 21<sup>st</sup> Century – Thakrar and Hopkinson</p>	<p>Reading Due: “Tatterhood” by Peter Christen Asbjørnsen and Jørgen Moe (1842-52) – [<i>Carmen</i>], “Lavanya and Deepika” by Shveta Thakrar (2011) – [<i>In Guran, P. 193-208</i>], “Bluebeard” by Charles Perrault (1697) – [<i>Carmen</i>], “The Glass Bottle Trick” by Nalo Hopkinson (2000) – [<i>In Guran, P. 75-88</i>]</p>

<p><b>TH, 11/10</b></p>	<p>Retelling Folk and Fairy Tales in the Early 21<sup>st</sup> Century - Valente</p>	<p>Reading Due: “Silently and Very Fast” by Catherynne M. Valente (2011) – [<i>Carmen</i>]</p>
<p><b>T, 11/15</b></p>	<p>Retelling Mythology in the Early 21<sup>st</sup> Century – Straub and Mitchell</p>	<p>Reading Due: Hades and Persephone Handout – [<i>Carmen</i>], “Lost Lake” by Emma Straub and Peter Straub (2013) – [<i>Carmen</i>], <i>Hadestown</i> [folk opera] by Anaïs Mitchell (2010) – [<i>lyrics on Carmen, but try to listen on YouTube if you can!</i>]</p>
<p><b>TH, 11/17</b></p>	<p>Retelling Legend in the Early 21<sup>st</sup> Century – The Vampire – Black</p> <p><i>GUEST LECTURE BY SARA CLETO: “Cell Phones, Feeds, and Cannulas: The Vampire in the Modern Age”</i></p>	<p>Reading Due – <i>The Coldest Girl in Cold Town</i> by Holly Black (2013) – [<i>Chapters 1-10</i>]</p>
<p><b>T, 11/22</b></p>	<p>Retelling Legend in the Early 21<sup>st</sup> Century – The Vampire – Black and <i>Only Lovers Left Alive</i> (2013)</p>	<p>Reading Due – <i>The Coldest Girl in Cold Town</i> by Holly Black (2013) – [<i>Chapters 11-20</i>]</p> <p>If you can, watch the film <i>Only Lovers Left Alive</i> (2013) in full – we will be watching at least parts of it in class</p>

<p><b>TH, 11/24</b></p>	<p><i>NO CLASS – THANKSGIVING BREAK</i></p>	
<p><b>T, 11/29</b></p>	<p>Retelling Legend in the Early 21<sup>st</sup> Century – The Vampire – Finishing Up Black</p> <p>Final Exam Review</p>	<p>Reading Due: <i>The Coldest Girl in Cold Town</i> by Holly Black (2013) – [Chapters 21- <i>the End</i>]</p>
<p><b>TH, 12/1</b></p>	<p><b>FINAL EXAM DURING CLASS</b></p>	
<p><b>T, 12/6</b></p>	<p>Last day of class!</p> <p>Conclusions, evaluations, and celebration!</p>	<p><i>Both</i> response papers must be turned in by this date!</p>