Instructor Information
Instructor: Eve Deshane
Office: PAS 2216
Office Hours: Tues: 12:00-1; 2:30-3*
Email: edeshane@uwaterloo.ca
If contacting by email, include a relevant subject and a short, clear request. Expect a reply by the end of the next business day.

Course Description
This course deals with contemporary fantasy narratives in literature and other media, along with the myths, legends, and folktales that inspire them. The main objective of this course is to examine how fantasy worlds are built, why this detail matters, and how these settings, events, and characters are used to tell larger stories that do not take place in contemporary reality, but often mirror real life circumstances. The course is organized around finding the origins of certain tropes and techniques, and then exploring how these common elements are often tweaked to accommodate a new readership and communicate larger ideological messages. The course leans heavily on a Canadian and more modern perspective, but not solely, since the best way to understand a nation's current fantasy is to compare it to another nation's, it's previous iterations and histories, as well as its citizens' work and their place inside of that work. The course also engages with the genre of 'fantasy' in a broad way—exploring everything from fairy tales, Greek myth, comedic fantasy, urban fantasy landscapes, superhero stories, video games, table-top roleplaying and character creation, comic books, and romance and other genre tales. The students will be encouraged to examine these core texts from the perspective of a reader who may enjoy—or dislike--a work, a scholar who aims to understand it, and as an author who wishes to create their own fantasy experience. Overall, the course aims to challenge students to expand what they come to call 'fantasy' as well as understanding how certain fantasy stories have become so enduring and popular. Students will also improve their critical thinking and composition skills in a final assignment that can include a creative element.

Course Goals and Learning Outcomes
Upon completion of this course, students should be able to:

- Critically investigate and discuss examples of fantasy narratives
  - Critically evaluate narratives
  - Communicate your evaluation orally and in writing
  - Analyze common tropes and motifs and explain how/why they work

- Propose and carry out a critical evaluation of a fantasy narrative, and to create an alternative fantasy world
  - Apply critical evaluation and communication skills
  - Imagine alternative fantasy worlds, using knowledge of theory gained in class
Required Texts

- *The Hobbit* by J. R. R. Tolkein
- *King Rat* by China Mieville
- *The Hellbound Heart* by Clive Barker
- *Sub Rosa* by Amber Dawn
- *The Princess Bride* by William Goldman
- *Alice’s Adventures in Wonderland* by Lewis Carol
- *The Crystal Shard* by R.A. Salvatore (recommended; a sample will be provided)
- *Nation Under Our Feet* by Ta-Nehishi Coates (Vol. 1)
- *True Detective* (Season 1 only)
- H.P. Lovecraft’s “The Call of Cthulhu”
- Dungeons and Dragons’ Dungeon Master Guide
- Some fairy tales and Book 9 of Homer’s *Odyssey*

If you have any issues finding these works, do not hesitate to message me. Any edition will be fine, including e-books, library books, audiobooks, and random copies you may find on a bus. I've done my best to link you to works in the public domain.

Course Requirements and Assessment

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<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Analysis Quiz x 2</td>
<td>15% x 2 = 30%</td>
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<tr>
<td>Participation (attendance + written journal)</td>
<td>10% x 2 = 20%</td>
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<tr>
<td>Review</td>
<td>15%</td>
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<tr>
<td>Final Assignment</td>
<td>35%</td>
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***(15% analysis/reflection + 20% assignment)

Analysis Quiz

Two times during the semester (on designated dates) the class will receive an analysis test. This will consist of quotations from the books we've already covered which the student will then have to analyze. The analysis will be based on the lectures given, but also from the student's own understanding of the text and what they argue it means. Depth of analysis is rewarded over breadth; decide on the passage’s meaning and argue it in a sustained manner for the entirety of the analysis. There will be four quotations in total and the student will only have to choose two. They will write for the entire class time. It will be given a grade with limited feedback, but the student is more than welcome to come in during office hours to discuss the outcome. Each quiz date is clearly marked on the syllabus. There will be no re-testing opportunities.

Review

The student will pick a fantasy novel *not* covered in the course to review. The review will have a thesis statement about the work and address its place in the fantasy genre, as well as address the stylistic elements of the novel itself. There should be at least one quotation, properly cited in MLA format, in the review. The review should be at least 1500 words but no more than 2500 words. Titles may not repeat in class (though series can repeat as long as students choose a different title), so the sooner the student can sign up for the title, the better. All titles will be subject to approval by me by February 1, 2019. Final
review is due Feb 25th 2019 submitted via email. A list of pre-approved books is attached to the syllabus, but the student is not limited to the ones listed.

**Participation**

*Attendance*

Students will attend all regular class sessions. They will come having read the assigned material and be ready to comment on the work when called upon. If they fail to attend more than three classes without documented circumstances, they will fail this section of the class.

*Journal (The Grimoire)*

In addition to attending class regularly, students will complete a journal that I’m calling the “grimoire”; for those who don’t know, a grimoire is an ancient book of spells and incantations. For our class, however, the grimoire will operate as your field notes, class notes, reading notes, and general thoughts on the course itself. There are a lot of books, a lot of topics, and a lot about fantasy as a genre that we may not get to discuss in depth in class—or that a student may not feel comfortable with bringing up in class—so the journal acts as the place where the student can record their opinion and still earn grades for it. Please note that this is the *only* aspect of the course where I will not deduct marks for grammar/syntax/coherence. I want your grimoire to be the place where you can express what you like as you like it, with the caveat that you must be okay with me reading it. That means you can express personal opinion freely on the material, relate it back to your life, and talk about whatever you want relating to fantasy. Please note that this is also the only aspect of the course that I require done by hand and to be handed in as a hard copy. I think writing by hand is an imperative part of brainstorming and thinking through topics, and want to encourage you do engage with this aspect of your learning without the aid of computer technology. If there are restrictions on your mobility/ability to complete this aspect of the assignment, please send me an email or meet with me during my office hours and we can discuss an alternative arrangement.

**Final Project**

The final assignment is the chance for the student to demonstrate all they have learned. I encourage them to do this by crafting their own fantasy short story of no more than 4,000 words and a bare minimum of 1,800 words. The story must be original—i.e., no writing in the Hogwarts Universe—but the story also must engage with some of the common elements and tropes we have been studying in the term. The student also must hand in an analysis of their own writing and stylistic choices; it will include a discussion on how they crafted the narrative, complete with at least one citation from a work (or essay) we have studied this term in order to contextualize their work. This piece should be no longer than 1,800 words and a minimum of 900 words. If the final assignment is missing either the story or analysis, the *entire* assignment fails. *Do not only hand-in a story, or you will receive 0%.*

If a student does not wish to write a story, they will write a research essay on a topic in fantasy narratives. It will be at least 3,500 words and contain at least three peer-reviewed sources. See me for a list of topics or workshop your own with me during office hours. If a student pursues this option, they must have their topic (but not necessarily their approach/thesis) approved by me before March 15th 2019.

The final project is due April 10th 2019 to be handed in via LEARN.
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Readings Due</th>
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<tbody>
<tr>
<td>1</td>
<td>Jan 8</td>
<td>Syllabus</td>
<td>N/A</td>
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<td></td>
<td>Jan 10</td>
<td>Origin Stories</td>
<td>Book 9 of Homer’s <em>Odyssey</em></td>
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<td>2</td>
<td>Jan 15</td>
<td>Magic Doors and Passage Ways</td>
<td><em>Alice’s Adventures in Wonderland</em></td>
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|      | Jan 17 | “Children's Literature”        | Selected Fairy Tales:  
|      |        |                               | Cinderella / Ashenputtel  
|      |        |                               | Little Red Riding Cap  
|      |        |                               | Puss in Boots  
|      |        |                               | Rumplestiltskin |
| 3    | Jan 22 | The Fairy Story I             | *The Hobbit* by J.R.R. Tolkien                    |
|      | Jan 24 | The Fairy Story II            | Remaining fairy tales not yet covered            |
| 4    | Jan 29 | Rules and Rituals             | *The Crystal Shard* by R. A. Salvatore (50pgs) |
|      | Jan 31 | Games                         | Recommended: D&D Guide                           |
| 5    | Feb 5  | Comedy and Romance            | *The Princess Bride*                              |
|      | Feb 7  | Comedy and Romance II         | *The Princess Bride*                              |
| 6    | Feb 12 | Quiz and Review Week          | Example Review:  
<p>|      |        |                               | <em>The Missing Story: A Review of Amber Dawn’s Sub Rosa in the Aftermath of Bruce McArthur</em> by Evelyn Deshane |
|      | Feb 14 | Quiz #1                       | written in class                                  |
| 7    | Feb 26 | Dark Fantasy (Exterior)       | <em>Hellbound Heart</em> by Clive Barker                |
|      | Feb 28 | Dark Fantasy (Interior)       | <em>True Detective</em>                                  |
| 8    | Mar 5  | Weird Fiction I               | <em>True Detective</em>                                  |
|      | Mar 7  | Weird Fiction II              | <em>The Call of Cthulhu</em> by H.P. Lovecraft          |
| 9    | Mar 12 | Urban Fantasy                 | <em>King Rat</em> by China Mierville                     |
|      | Mar 14 | Urban Fantasy II              | <em>King Rat</em>                                        |
| 10   | Mar 19 | The Canadian Fantastic        | <em>Sub Rosa</em> by Amber Dawn                          |</p>
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<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td>Mar 21</td>
<td>&quot;Canadia&quot;</td>
<td>Sub Rosa</td>
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<tr>
<td>11</td>
<td>Mar 26</td>
<td>Graphic Novels and Narration</td>
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<td>Nation Under Our Feet by Ta-Nehisi Coates</td>
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<td>Mar 28</td>
<td>The Chosen People</td>
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<td></td>
<td>Nation Under Our Feet</td>
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<tr>
<td></td>
<td>Recommended: Black Panther (2018)</td>
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<tr>
<td>12</td>
<td>Apr 2</td>
<td>Quiz #2</td>
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<td></td>
<td>written in class</td>
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<td>Apr 4</td>
<td>Writing Workshop</td>
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<td></td>
<td>Class Decision</td>
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<td></td>
<td>Exam Period</td>
<td>No Exam</td>
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<tr>
<td></td>
<td>Hand in Final Assignment by April 10th</td>
<td>via email</td>
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**Late Work**
I will accept work up to five days late, with a penalty of 5% per day. After five days, the student receives a zero. If you know that you will not be able to meet a deadline due to medical or legitimate personal reasons, please discuss it with me in my office hours (or by appointment) at least one week before the deadline to make alternate arrangements.

**Electronic Device Policy**
It is okay to use laptops and/or tablets in class and to look up relevant information. If the use of your device disturbs other students, however, I will ask you to turn it off. Respect whoever is speaking in class (including me, including any one of your colleagues) and respect those trying to listen. Please make sure cellphones are on silent and stowed away, unless in case of emergency.

**Information on Plagiarism Detection**
I do not use software to detect plagiarism, but I expect your essays to cite all material that is not your original work. Plagiarized work will be penalized.

**University Policies:**

**Academic Integrity**
In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility.

**Discipline:** A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline.

**Grievance:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4.

**Appeals:** A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if grounds for an appeal can be established. Read Policy 72 - Student Appeals.

**Other sources of information for students**
Academic integrity (Arts) Academic Integrity Office (uWaterloo)

**Accommodation for Students with Disabilities**
Please feel free to speak to me or send me an email about any accommodations you need.

**Note for students with disabilities:** The AccessAbility Services office, located in Needles Hall Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

**Fantasy Novels to Consider**

1. The Wizard of Earthsea Series by Ursula K. LeGuin  
2. The Harry Potter Series by J.K. Rowling  
3. The Lord of the Rings Trilogy by J.R.R. Tolkien  
4. The Chronicle of Narnia Series by C.S. Lewis  
5. The Thief of Always or Weaveworld by Clive Barker  
6. His Dark Materials Series by Philip Pullman  
7. Game of Thrones Series by George R. R. Martin  
8. The Epic of Gilgamesh  
9. Ash by Malinda Lo  
10. Cinders by Marissa Meyer  
11. The Drowning Girl by Kaitlin Kierman  
12. Sodom Road Exit by Amber Dawn  
14. The Magicians by Lev Grossman  
15. Good Omens by Terry Pratchett and Neil Gaiman  
16. The Mists of Avalon by Marion Zimmer Bradley  
17. The Magic Toyshop or The Bloody Chamber by Angela Carter  
18. Jack the Giant Killer (or anything else) by Charles De Lint  
19. Perdido Street Station (Bas-Lag Series) by China Miéville  
20. Fionavar Tapestry by Guy Gavriel Kay  
22. Confederation or Keeper’s Chronicle’s Series by Tanya Huff  
23. Warriors of Estavia Series by Fiona Patton  
24. Fright Night by Michael Rowe  
25. Outlander Series by Diana Gabaldon  
26. ....and anything else you could think up! Just be sure to have me approve it before you begin reading!