

**Universidad de Puerto Rico
Recinto de Río Piedras
Facultad de Humanidades
English Department**

INGL 3128: FANTASY IN LITERATURE

Prerequisites: ENGL 3101-3102 and command of the English language for class discussion.

Description: A study of the representation of the fantastic in Literature.

Number of hours/credits: 45 (3 hours per week)/3 credits.

Learning objectives:

Readings will be in fiction which portrays a fantastic, i.e., a non-believable world.

In this course, students will read a selection of fantastic literature to place them in socio-historical, cultural and narrative contexts. Classes will be hybrid, with a maximum of 50 percent in class and 50 percent online.

At the end of the course, the student should

1. Have a thorough knowledge of the texts they read in relation to the overall narrative content, strategies and effects of each text.
2. Be able to present the insights stimulated by the course in clear prose, whether as short oral reports, discussion points raised in online discussion
3. Know some basics about the historical background of the genre and the texts"
4. Know the origins and historical development of theory
5. Understand the social and historical factors that affect fantastic literature.
6. Analyze critically all the texts
7. Discuss the themes and social commentary often underlying the works of the texts
8. Know the relationship between novel and film in fantastic literature
9. Understand the effect of popular culture, current events and social issues in molding the works.
10. Compose and deliver an oral report that will help build oral skills in English; and the ability to focus on one topic and illustrate the topic/hypothesis with specific textual examples
11. Write essays on and understand the basic elements of academic writing and scholarship. Be able to compile bibliographies with the professor's help.

12. Know and be able to use the basic research tools, such as the seminar room (a closed collection), the main library (an open collection) and electronic sources, such as literary databases, for delving more deeply into the subject.

Outline of content and time distribution, credit hours

This is being taught as a hybrid course. Please see Column two marked Hybrid. Credit hours indicated before the mode.

Week	Topic	In classroom (presencial)	Hybrid
1	Definition of the genre of fantasy. Introduction to the LMS platform & YouTube viewing, samples of lecture videos by professor and the correspondence between class and online participation. Introduction to and practice with online databases like Project Muse.	3 in class	3 in class
2	Textual discussion of <i>Frankenstein</i> . Class participation. Group work on articles and presentation. Film clip viewing.	3 in class	3 in class
3	Textual and critics' discussion of <i>Dr. Jekyll and Mr. Hyde</i> . Text topics in online Forum participation, discussion in forum on articles. Film clip viewing online and forum participation	3 in class	3 online
4	Textual and critics discussion of <i>Alice in Wonderland</i> . Forum participation. Group work online on articles and video presentation by students. Film clip viewing and forum.	3 online	3 online
5	Textual discussion of <i>Dracula</i> . Forum participation. Group work online on articles and video presentation by students. Film clip viewing and forum.	3 online	3 online
6	Summary and closing discussion on nineteenth century fantasy. Discussion of topic for oral reports	3 online	3 online
7	Introduction to Latin American and Caribbean fantasy.	3 in class	3 online
8	Textual discussion and critics on <i>Like Water for Chocolate</i> . Film clips. On site Class discussion. Group work on critics.	3 in class	3 in class
9	Textual discussion and critics' forum on <i>House of the Spirits</i> . Viewing of film clips. Online forums.	3 in class	3 in class
10	Text and critics on <i>Animal Farm</i> . Online Forums.	3 in class	3 in class
11	Text and critics on <i>Metamorphoses</i> . Online forums	3 in class	3 in class

12	<i>Midnight in Paris</i> . Onsite viewing. Scene discussion.	3 in class	3 in class
13	<i>Inception</i> . Onsite viewing.	3 in class	3 in class
14	Oral reports	3 in class	3 in class
15	Oral reports	3 in class	3 in class
	Total Hours	45 (9 online)— allowed online component	45 (27 in class)

Instructional methods:

In-class— Each face-to-face class will consist of:

1. Class discussion of text facilitated by student interventions (1 or 2 per student)
2. Group oral reports by students, summarizing critics
3. General class discussion and lecture

Online class—For each class, the following will be available online:

1. A video by the Professor contextualizing the text.
2. Links on the biography of the author, and a few relevant articles.
3. Further videos on films or discussions further enhancing understanding.
4. A concluding video by the professor prepared structured lecture by the Professor on the book being discussed.

The lecture will be in video form. It will be posted on the Moodle Big Blue Button classroom, for students to look at when they like. Each segment of the lecture will suggest a forum topic which students can fill in. Students can also record themselves on video or in the big blue button classroom instead of writing on the forum. The lecture will be interspersed with information videos, article segments discussed in detail. The class will meet in person weeks interspersed with online classes for lectures, film viewing, or discussing texts and critical articles, which each student does on his/her own, while logging in to the class room site. Attendance will be given only if the student posts the required responses for each online class. The class will be asynchronous—that is, students can log in at their convenience and participate in the forums.

Resources and Equipment Required:

For both the online components of face-to-face modalities, as well as the hybrid courses, a TV/VCR or TV/DVD will be used for several class sessions to view selected film versions. Other required resources include Facebook, LABCAD, and Moodle (acquired by UPR). Students are required to have computers. They can also use institutional computers.

Computers or mobile devices, UPR email, access to the virtual, institutional learning management system, access to UPR journal database and library. Skype and FB account for consultation.

Grading system:

The cumulative grade (A, B, C, D, F) will represent the aggregate of:

- Attendance & Discussion facilitating/interpreting/responding to text (each student speaks in every class and typed online responses are kept on file for periodic evaluation): 40%
 - Oral reports in a 15-minute presentation each (two per student in the semester)-- 1 textual, 1 summary of a critic: 30%
 - Term papers or 2 take-home essays: 30%
- Total: 100%**

Method of Verification:

Identities are verified by:

1. Forum participation, which is connected to email
2. YouTube records of group reports which are presented online
3. In-class, face-to-face oral reports for both presential and hybrid versions
4. Term papers will be discussed with students, and authenticity will be checked when papers are submitted online

Reasonable accommodation:

Students receiving Vocational Rehabilitation services should contact the professor at the beginning of the semester to plan the reasonable accommodation and necessary assistance equipment in accordance with the recommendations of the Office of Student Affairs. Also those students with special needs that require some kind of assistance or accommodation should contact the professor. (Law 51)

Academic integrity:***Academic honesty***

According to article 6.2 of the Student Code of Conduct, all forms of academic dishonesty will be subject to disciplinary sanctions. Academic dishonesty is defined as: "Any form of dishonesty or lack of academic integrity, including, but not limited to, fraudulent actions, obtaining grades or academic degrees using false or fraudulent simulations, copy all or part of the academic work of another person, totally or partially plagiarize the work of another person, copy totally or

partially the answers of another person to the questions of an examination, making or obtaining that another takes in his name any test or oral or written examination, as well as the help or facilitation so that another person incurs in said behavior. "

Student Code of Conduct, University of Puerto Rico, December 2010

To ensure the integrity and security of user data, all hybrid and distance courses must be offered through the institutional learning management platform, which uses secure connection and authentication protocols. The system authenticates the user's identity using the username and password assigned to their institutional account. The user is responsible for keeping secure, protecting, and not sharing his/her password with other people.

Ethics and plagiarism policy

The UPR and its faculty are committed to maintaining the highest standards of integrity and academic honesty. The student is responsible for complying with the provisions of the General Student Regulations of the UPR on this matter. When presenting your work you should avoid conduct that results in plagiarism or academic dishonesty. Upon identifying this type of action in a student for the first time, the teacher will meet with the student to discuss the incident and assign new work. If the student does not complete the new assignment and/or repeats the dishonest behavior, there may be consequences for the student, ranging from not passing the course to being suspended or expelled from the institution. Before submitting the first written or oral assignment, the definition of plagiarism, ways to avoid it, and correct documentation for academic work will be discussed.

Bibliography

Students will be given the titles of basic books put on reserve in the library. Each student will work of a bibliography of individual texts and consult project muse or J STOR from the UPR library for articles. Readings will be discussed in class:

Primary Sources

Novels:

- Shelley, Mary. *Frankenstein*. Penguin, 2018.
- Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Dover Publications, 1991.
- Carroll, Lewis. *Alice in Wonderland*. Empire Books, 2011.
- Stoker, Bram. *Dracula*. W.W. Norton & Company, 1996.
- Esquivel, Laura. *Like Water for Chocolate*. Anchor, 1995.
- Allende, Isabel. *The House of the Spirits*. Atria Books, 2015.
- Orwell, George. *Animal Farm*. Adarsh Books, 2004.
- Kafka, Franz. *Metamorphosis*. Wisehouse Classics, 2005.

Films:

- Allen, Woody, director. *Midnight in Paris*. Sony Pictures, 2011.
- Nolan, Christopher, director. *Inception*. Warner Brothers, 2010.

Secondary Sources and Criticism:

Haslam, J. "Punishing Utopia: Whitman, Hawthorne, and the Terrible Prison." *Arizona Quarterly: A Journal of American Literature, Culture, and Theory*, vol. 73 no. 3, 2017, pp. 1-22. Project MUSE, doi:10.1353/arq.2017.0015

Haugtvedt, E. "The Victorian Serial Novel and Transfictional Character." *Victorian Studies*, vol. 59 no. 3, 2017, pp. 409-418. Project MUSE, muse.jhu.edu/article/670621.

Smith, J. "Victorian Literature, Energy, and the Ecological Imagination by Allen MacDuffie, and: Romantic Naturalists, Early Environmentalists: An Ecocritical Study, 1789–1912 by Dewey W. Hall (review)." *Victorian Studies*, vol. 58 no. 4, 2016, pp. 782-785.

FANTASY THEORY

Clapp, E. P. "Presenting a Symptomatic Approach to the Maker Aesthetic." *The Journal of Aesthetic Education*, vol. 51 no. 4, 2017, pp. 77-97. Project MUSE, muse.jhu.edu/article/678208.

Mendlesohn, Farah. *Rhetorics of Fantasy*. Middleton: Wesleyan UP, 2008. Print.

Wolf, Mark J.P. *Building Imaginary Worlds: The Theory and History of Subcreation*. New York: Routledge, 2012. Print.

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Denson, Shane. "Marvel Comics' Frankenstein: A Case Study in the Media of Serial Figures." *Amerikastudien* 56.4 (2011): 531-53. JSTOR. Web. 16 Aug 2015.

Hustis, H. "Responsible Creativity and the "Modernity" of Mary Shelley's Prometheus." *SEL Studies in English Literature 1500-1900*, vol. 43 no. 4, 2003, pp. 845-858. Project MUSE, doi:10.1353/sel.2003.0040

Marsh, S. "The Cambridge Companion to Frankenstein ed. by Andrew Smith (review)." *Studies in the Novel*, vol. 49 no. 4, 2017, pp. 573-575. Project MUSE, doi:10.1353/sdn.2017.0054

Phillips, Bill. "Frankenstein and Mary Shelley's 'Wet Ungenial Summer.'" *Atlantis* 28.2 (2006): 59-68. JSTOR. Web. 16 Aug 2015.

Piper, K. L. "Inuit Diasporas: Frankenstein and the Inuit in England." *Romanticism*, vol. 13 no. 1, 2007, pp. 63-75. Project MUSE, muse.jhu.edu/article/214804. Schaffer, T. "Recent Studies in the Nineteenth Century." *SEL Studies in English Literature 1500-1900*, vol. 57 no. 4, 2017, pp. 887-922. Project MUSE, doi:10.1353/sel.2017.0039

Dauterich, E. "Black Frankenstein: The Making of an American Metaphor (review)." *African American Review*, vol. 43 no. 4, 2009, pp. 765-766. Project MUSE,

ALICE IN WONDERLAND

Callen, Jeffrey C. "Impossible Things: An Investigation of Madness as Resistance in Tim Burton's *Alice in Wonderland*." *Administrative Theory & Praxis* 34.1 (2012): 120-4. JSTOR. Web. 16 Aug 2015. [External Cite]

Taber, Susan B. "Using Alice in Wonderland to Teach Multiplication of Fractions." *Mathematics Teaching in Middle School* 12.5 (2007): 244-50. JSTOR. Web. 16 Aug 2015.

JEKYLL AND HYDE

Cohen, E.D. "Hyding the Subject?: The Antimonies of Masculinity in The Strange Case of Dr. Jekyll and Mr. Hyde." *Novel: a Forum on Fiction* 37.1/2 (2004): 181-99. JSTOR. Web. 16 Aug 2015.

Hay, J. "Changing Hands: Industry, Evolution, and the Reconfiguration of the Victorian Body by Peter J. Capuano (review)." *Configurations*, vol. 24 no. 4, 2016, pp. 558-561. Project MUSE, doi:10.1353/con.2016.0035

Hills, Matt. "Counterfiction in the Work of Kim Newman: Rewriting Gothic SF as 'Alternate-Story Stories.'" *Science Fiction* 30.3 (2003): 436-55. JSTOR. Web. 16 Aug 2015.

O'Dell, Benjamin D. "Character Crisis: Hegemonic Negotiations in Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*." *Victorian Literature and Culture* 40.2 (2012): 509-21. JSTOR. Web. 16 Aug 2015. [External Cite]

Shpayer-Makov, H. "Late Victorian Crime Fiction in the Shadows of Sherlock by Clare Clarke (review)." *Victorian Studies*, vol. 58 no. 4, 2016, pp. 729-732. Project MUSE, Vidal, F. "Frankenstein's Brain: "The Final Touch"." *SubStance*, vol. 45 no. 2, 2016, pp. 88-117. Project MUSE, muse.jhu.edu/article/628000.

LIKE WATER FOR CHOCOLATE

Meyler, Jason. "Review." *Hispania* 95.2 (2012): 359-61. JSTOR. Web. 16 Aug 2015.

Zubiaurre, Maite. "Culinary Eros in Contemporary Hispanic Female Fiction: From the Kitchen Table to Table Narratives." *College Literature* 33.3 (2006): 29-51. JSTOR. Web. 16 Aug 2015.