

**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. 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:

Week	Topic	In class-room (pre-sen-cial)	100 percent Online
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 data-bases like Project Muse.	3 in class	Online Syn-chro-mous
2	Textual discussion of <i>Frankenstein</i> . Class participation. Group work on articles and presentation. Film clip viewing.	3 in class	Online Syn-chro-mous
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	Online Syn-chro-mous
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 Syn-chro-mous
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 ASyn-chro-mous
6	Summary and closing discussion on nineteenth century fan-tasy. Discussion of topic for oral reports	3 online	3 online Syn-chro-mous
7	Introduction to Latin American and Caribbean fantasy.	3 in class	3 online ASyn-chro-mous
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 online asyn-chro-mous

9	Textual discussion and critics' forum on <i>House of the Spirits</i> . Viewing of film clips. Online forums.	3 in class	3 online ASyn-chronous
10	Text and critics on <i>Animal Farm</i> . Online Forums.	3 in class	3 online Syn-chronous
11	Text and critics on <i>Metamorphoses</i> . Online forums	3 in class	3 online ASyn-chronous
12	<i>Midnight in Paris</i> . Onsite viewing. Scene discussion.	3 in class	Online Syn-chronous
13	<i>Inception</i> . Onsite viewing.	3 in class	Online Syn-chronous
14	Oral reports	3 in class	Online Syn-chronous
15	Oral reports	3 in class	Online Syn-chronous
	Total Hours	45 (9 online)—allowed online component	45 11 clas- ses synch; 5 clas- ses asynch

Instructional methods:

In-class– ONLINE REAL TIME- with a few asynchronous

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 interspersed with information videos, article segments discussed in detail. The class will meet 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 is present in real time, or posts the required responses for each online class. The class will be synchronous—but sometimes in case of emergency asynchronous, that is, students can log in at their convenience and participate in the forums.

Resources and Equipment Required:

For the online components, 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. Records of group reports which are presented online
3. Term papers will be discussed with students, and authenticity will be checked when papers are submitted online
4. **UPR Policies:** The University of Puerto Rico prohibits discrimination based on sex, sexual orientation, and gender identity in any of its forms including that of sexual harassment. According to the Institutional Policy Against Harassment at the University of Puerto Rico, Certification Num. 130, 2014-2015 from the Board of Governors, any student subjected to acts constituting sexual harassment, must turn to the Office of the Student Ombudsperson (procuradora), the Office of the Dean of Students, and/or the Coordinator of the Office of Compliance with Title IX for an orientation and/or a formal complaint.
- 5.
6. **Acomodo razonable:** Según la Ley de Servicios Educativos Integrales para Personas con Impedimentos, todo estudiante que requiera acomodo razonable deberá notificarlo al profesor el primer día de clase. Los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse con el (la) profesor(a) al inicio del semestre para planificar el acomodo razonable y el equipo de asistencia necesario conforme a las recomendaciones de la Oficina de Servicios a Estudiantes con impedimentos (OSEI) del Decanato de Estudiantes. También aquellos estudiantes con necesidades especiales de algún tipo de asistencia o acomodo deben comunicarse con el (la) profesor(a). Si un alumno tiene una discapacidad documentada (ya sea física, psicológica, de aprendizaje o de otro tipo, que afecte su desempeño académico) y le gustaría solicitar disposiciones académicas especiales, éste debe comunicarse con la Oficina de Servicios a Estudiantes con Impedimentos (OSEI) del Decanato de Estudiantes, a fin de fijar una cita para dar inicio a los servicios pertinentes.
- 7.
8. **Integridad académica:** La Universidad de Puerto Rico promueve los más altos estándares de integridad académica y científica. El Artículo 6.2 del Reglamento General de Estudiantes de la UPR (Certificación Núm. 13, 2009-2010, de la Junta de Síndicos) establece que “la deshonestidad académica incluye, pero no se limita a: acciones fraudulentas, la obtención de notas o grados académicos valiéndose de falsas o fraudulentas simulaciones, copiar total o parcialmente la labor académica de otra persona, plagiar total o parcialmente el trabajo de otra persona, copiar total o parcialmente las respuestas de otra persona a las preguntas de un examen, haciendo o consiguiendo que otro tome en su nombre cualquier prueba o examen oral o escrito, así como la ayuda o facilitación para que otra persona incurra en la referida conducta”. Cualquiera de estas acciones estará sujeta a sanciones disciplinarias en conformidad con el procedimiento disciplinario establecido en el Reglamento General de Estudiantes de la UPR vigente.

Sexual harassment policy: “The University of Puerto Rico prohibits discrimination based on sex, sexual orientation, and gender identity in any of its forms including that of sexual harassment. According to the Institutional Policy Against Harassment at the University of Puerto Rico, Certification Num. 130, 2014-2015 from the Board of Governors, any student subjected to acts constituting sexual harassment, must turn to the Office of the Student Ombudsperson, the Office

of the Dean of Students, and/or the Coordinator of the Office of Compliance with Title IX for an orientation and/or a formal complaint.

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.

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.

FRANKENSTEIN

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.