

Writing 4880G (Winter 2020)

Naomi Novik, *Spinning Silver* [iffy;

Submitting Assignments

Assignments are due on the dates specified in the syllabus. Late work **will be penalized at 2.5% per day unless** I have permitted an extension of the due date. You must contact me ahead of time for an extension and provide a suitable reason (*ugg"cnq'vj g'ugevkqp"õO gf kecnCeeqo o qf c vkqp"Rqkte{ õ* below).

Attendance/Participation

This is a senior-level seminar course. Your attendance is expected at every session of the class.

Students may miss up to three hours (the equivalent of one week of class) of class meetings during the term without explanation. That means that the first three class hours you miss will be recorded as absences but excused provided you don't miss any more. However, if you miss a total of four to nine class hours (the equivalent of up to three full weeks of class), your final grade will be reduced by 10% (e.g. an earned final grade of 80% will be reported as a final grade of 72). If you miss a total of more than nine hours of class meetings (the equivalent of more than three weeks of class meetings) your final grade will be reduced by 15% (e.g. an earned final grade of 80% will be reported as a final grade of 68).

This policy will be waived only for medical or compassionate reasons. If you have good reasons for waiving an absence of one class meeting (e.g. if you've missed three hours, and need or want to miss another class meeting) discuss these reasons with your instructor within one week of that absence. If your absence is extended and prolonged (over one week of continuous non-attendance), then you s

Students seeking academic consideration **must communicate with their instructors no later than 24 hours** after the end of the period covered by either:

- i. A Self-Reported Absence, or
- ii. Academic consideration supported by the Academic Counselling Office.

Exception: in Writing Studies courses, a student seeking academic accommodation **on non-medical grounds** for any missed in-class tests/exams, class attendance/participation components, or late or missed assignments **worth less than 10% of a final grade** *may* first consult directly with her or his instructor, who will – in his or her discretion – elect either to make a decision on the request directly or instruct the student to follow the procedures set out in **Writin**

Please note that individual instructors will **not under any circumstances** accept or read medical documentation directly offered by a student, whether in support of an application for accommodation on medical grounds or for related reasons (e.g. to explain an absence from class which may result in a grade penalty under an “Attendance” policy in the course). **All medical documentation must** be submitted to the Academic Counselling or Undergraduate office of a student’s home Faculty.

Students who are or who feel they should be covered under Student Accessibility Services should review Western policy here:

http://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=showCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=#Page_10

Students who are in emotional/mental distress should refer to MentalHealth@Western: (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help.

Scholastic Offences

“Scholastic Offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: <http://www.uwo.ca/univsec/handbook/appeals/schloff.pdf>.”

“Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.”

“All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).”

Prerequisites

The University Senate requires the following statement to appear on course outlines:

“Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.”

The prerequisite for this course is permission of the Department.

Schedule [potentially subject to some adjustment!]

January 7: Introduction [preliminary tale construction due at the end of class]

January 14: Language Creation

January 21: Language Creation/*Beowulf*

January 28: *Beowulf/Sellic Spell* [language creation assignment due]

February 4: Character biographies/*The Hobbit*

February 11: Character biographies/*The Hobbit* [critical readings due]

February 18: Reading Week

February 25: Character biographies, work and review

March 3: Reports [character biographies due]

March 10: Reports

March 17: Mirror World Publishing visit [written version of reports due]

March 24: Interviews

March 31: “The Great Scene”; draft peer review

April 7: Final Project Submission [final projects must be handed in by 3:30pm]

Basic reading on the genre

Armitt, Lucie. *Fantasy Fiction: An Introduction*. New York and London: Continuum, 2005.

Attebery, Brian. *Strategies of Fantasy*. Bloomington and Indianapolis: Indiana University Press, 1992.

---. *Stories about Stories: Fantasy and the Remaking of Myth*. Oxford: Oxford University Press, 2014.

Clute, John, and John Grant. *The Encyclopedia of Fantasy*. New York: St Martin’s Press, 1997.

Frye, Northrop. *The Secular Scripture: A Study of the Structure of Romance*. Cambridge, MA: Harvard University Press, 1976.

Jackson, Rosemary. *Fantasy: The Literature of Subversion*. London: Methuen, 1981.

James, Edward and Farah Mendlesohn, ed. *The Cambridge Companion to Fantasy Literature*. Cambridge: Cambridge University Press, 2012.

---. *A Short History of Fantasy*. London: Middlesex University Press, 2009.

Mendlesohn, Farah. *Rhetorics of Fantasy*. Middletown, CT: Wesleyan University Press, 2008.

[Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Trans. Richard Howard. Ithaca: Cornell University Press, 1975.]

Tolkien, J.R.R. “On Fairy Stories.” *The Monsters and the Critics and Other Essays*. Ed. Christopher Tolkien. London: George Allen and Unwin, 1983, pp. 109-61.

Basic reading on writing the genre

Chester, Deborah. *The Fantasy Fiction Formula*. Manchester: Manchester University Press, 2016.

On language (creation)

Petersen, David J. *The Art of Language Invention*. New York: Penguin, 2015.

Rosenfelder, Mark. *The Language Construction Kit*. Chicago: Yonagu Books, 2010.

Tolkien, J.R.R. *A Secret Vice*. Ed. Dimitra Fimi and Andrew Higgins. London: HarperCollinsPublishers, 2016. [the essay “A Secret Vice” is also available in Christopher Tolkien, ed. *The Monsters and the Critics and Other Essays*. London: George Allen and Unwin, 1983, pp. 198-223.]

Miscellaneous other readings/resources

- Aarne, Antti and Stith Thompson. *The Types of the Folktale: A Classification and Bibliography*. Helsinki: Suomalainen Tiedeakatemia, 1973. [Antti Aarne's *Verzeichnis der Marchentypen*, translated and expanded by Stith Thompson]
- Andersson, Theodore M. *The Icelandic Family Saga: An Analytic Reading*. Cambridge: Harvard UP, 1967. [see pp. 200-10 for a structural analysis of the saga]
- Barnes, Daniel R. "Folktale Morphology and the Structure of *Beowulf*." *Speculum* 45 (1970): 416-34.
- Benson, Stephen. *Cycles of Influence: Fiction, Folktale, Theory*. Detroit: Wayne State UP, 2003. [includes a chapter on "The Role of the Folktale in the Development of Narratology"]
- Boberg, Inger M. *Motif-Index of Early Icelandic Literature*. Copenhagen: Munksgaard, 1966.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton: Princeton UP, 1972.
- Chance, Jane. *Vǫluspá/Ct vǫl A Mythology for England*. Revised edition. Lexington: University Press of Kentucky, 2001. [pp. 48-73, "The King Under the Mountain: Tolkien's Children's Story"]
- Christensen, Bonnie-Jean. "Tolkien's Creative Technique: *Beowulf* and *The Hobbit*." *Mythlore* 57 (1989): 4-10. [earlier version in *Orcrest* 7 (1972-73): 16-20; both based on an otherwise unpublished dissertation from USC, a copy of which I do have if you are interested]
- Fjalldal, Magnús. *The Long Arm of Coincidence: The Frustrated Connection between Beowulf and Grettis saga*. Toronto: University of Toronto Press, 1998.
- Fox, Michael. "The Medieval Methods of Patrick DeWitt: *Undermajordomo Minor*." *Medievalism in English Canadian Literature*, ed. Anna Czarnowus and M.J. Toswell. Woodbridge: Boydell and Brewer, 2020, pp. 189-204.
- Genette, Gérard. *Narrative Discourse: An Essay in Method*. Trans. Jane E. Lewin. Ithaca: Cornell UP, 1979.
- . *Narrative Discourse Revisited*

Propp, Vladimir. *The Morphology of the Folktale*. 2nd edition. Trans. Laurence Scott. Austin: