

**ENC1145 (#14017)**  
**Secondary Worlds and (Imaginary) Travel Narratives**

**Instructor Name:** Samantha Baugus

**Course meeting times & locations:** T 8-9, R 9, MAEB 0229

**Office Location and Hours:** Turlington 4367, T 4-5 (10:40-12:35)

**Course website:** Canvas

**Instructor Email:** sbaugus@ufl.edu

**Course Description:**

Traveling holds a complicated and tense position in society — people travel for pleasure and work, to escape persecution, to conquer new lands, to obey oppressive regimes and captors. But traveling is not limited to the reaches of the world as we know it. In this course we will be exploring travel to what J. R. R. Tolkien termed “secondary worlds” — the worlds of science fiction and fantasy. Why do people write about travel to places that don’t exist? Is there a difference between a fantastic travel narrative and a realistic travel narrative and does that difference matter? Does secondary world travel exist outside of fiction, and should we go to these places? And, most importantly, what is a primary world and what is a secondary world?

Our texts will focus on traveling from the primary world to secondary worlds, to different versions of the primary world, and to imaginary places that are part of the primary world. By thinking about these three different kinds of travel, we will think about colonialism and imperialism (what happens when we go to a new world), identity politics (how we interact with the inhabitants of these new world), and the political stakes of inventing new world (why do we need to create the final frontier). Of equal importance will be logistics and modes of travel: defining modes of travel, how we make them, and how we get to secondary worlds.

**General Education Objectives:**

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

**General Education Learning Outcomes:**

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### Required Texts

Any films, TV shows, or podcasts you do not need to purchase; if you have the capacity to stream, download, or borrow these things then please do so. Use the website JustWatch.com to find out where you can stream/purchase/rent TV shows and movies. Things marked with an asterisk (\*) are available through course reserves at Library West. Any editions of the novels are acceptable including and especially digital versions.

- *The Habitat* (podcast) (2018)
- *The Martian* (film) (2015)\*
- *The Hitchhiker's Guide to the Galaxy* by Douglas Adams (only the first book in the series) (1979)
- *Avatar* (film) (2009)\*
- *The Lion, the Witch, and the Wardrobe* by C.S. Lewis (1950)
- *Every Heart a Doorway* by Seanan McGuire (2016)
- *Stardust* by Neil Gaiman (1999)
- *Enchanted* (2007)
- *arsParadoxica*, Season 1, Episode 4 (podcast) (2015)
  - I recommend listening to the first three episodes to understand the plot. You can find plot summaries for "Hypothesis," "Blackout," and "Trinity" (the first three episodes) here: [http://ars-paradoxica.wikia.com/wiki/Category:Episode\\_Pages](http://ars-paradoxica.wikia.com/wiki/Category:Episode_Pages)
- *Doctor Who*, "Vincent and the Doctor" Series 5, episode 10
  - I do *not* recommend looking up summaries of previous seasons. I do recommend looking the basic premise of the show and who the Doctor is though. Wikipedia has this information.
- *Kindred* by Octavia Butler (1979)
- *The Good Place*, Season 1, Episodes 1 (2016) & 13 (2017) (TV show)
  - We will only be discussing the above episodes, but I recommend watching the entire season (13 episodes) or reading the summaries on Wikipedia to understand the plot
- *Stranger Things*, Season 1, 5, 7, & 8 (TV show) (2016) **only available on Netflix**
  - We will only be discussing the above episodes, but I recommend watching the entire season (8 episodes) or reading the summaries on Wikipedia to understand the plot
- *Jane, Unlimited* by Kristin Cashore (2017)

**Assignments** (see below for Grading Rubric):

Note: This is a 1,000-point course; assignments are not weighted.

### Passage Analysis (4)

50 points each (200 total); 500 words each (2,000 total)

To perform a passage analysis, you will select a up to four paragraphs of a novel or up to a minute of a movie and examine this short snippet for how it relates to the novel or film overall *keeping in mind* our course's theme of travel. Each student will select four texts on which to write a short passage analysis

which will be submitted on the day the text is read in class (see sign-up sheet for more clarification of due dates and texts available to be written on).

### Critical Response

*100 points; 1,000 words*

Our first assignment will be a critical investigation of the relationship between *The Habitat* and *The Martian*. *Critically* thinking and writing means more than just summarizing a text but engaging with what the text is saying, how it is saying it, and what we can learn from understanding the text more thoroughly. To this end we will be using the information and knowledge gained from listening to non-fiction research-based podcast *The Habitat* and apply it to fictional but also research-based film *The Martian*. We will be answering questions like: Is *The Martian* scientifically feasible? How and why does *The Martian*/Mars qualify as a secondary world? What can or should we learn about space travel, outer space, and the human desire to go there? This assignment will involve writing critical summaries of both the podcast and film in order to answer these questions.

**Due January 31**

### Novel Analysis

*150 points; 1,200 words*

For the second writing assignment we will build on our critical thinking and writing skills to analyze one of three novels: *The Lion, the Witch, and the Wardrobe*, *Every Heart a Doorway*, or *Stardust*. An analysis consists of not only critically thinking about a text but also putting forth your own interpretation of the text, calling a reading. To do this you will do two things in the assignment: First, write a critical summary of a secondary source. Second, perform a close reading of a significant passage in the novel you choose demonstrating how this passage *plus* your secondary source help prove the validity of your reading.

**Due February 28**

### Comparison Paper

*200 points; 1,500 words*

For the third major writing assignment, we further expand the critical thinking and writing skills we've already developed to think about the three kind of travel we will have experienced at that point: interstellar, fantastic, and through time. Your task will be to compare these three modes of travel. The comparison should *not* focus solely on the means of performing these kinds of travel but should also include a consideration of *why* we have these three different kinds of imaginary travel; what are the stakes and why do writers and audiences invest in these imaginary places and the ways of getting there? Does each kind of place and kind of travel have the *same* stakes? You will need to draw on one text that addresses each kind of travel and at least two secondary sources. You will need to use all of the skills developed in the previous two writing assignment: critical summary, close reading, using and applying secondary sources, and academic writing style.

**Due April 2**

### Travelogue and Advertisement

*150 points; 300 words (only applies to third part of assignment)*

The final assignment is comprised of three parts. The first part is a travelogue and accompanying advertisement. You will document (through images or text) of your visit to one of the secondary worlds we've read about in this class. This visit can be as long as you want but it needs to document at least four days. This can be written in any format you want—a diary, a short-story narrative, a journalism article, a documentary, or anything else you can think of. The second part will be a travel advertisement to the same place that you will present in class during our class meeting. The third part will be a critical

reflection on your work explaining what elements of the text you highlighted in your advertisement and why.

*Points Breakdown*

Travelogue: 75

Advertisement: 25

Critical Reflection: 30 (300 words)

Presentation: 20

**Due April 23**

Major Assignment Summary

<i>Assignment</i>	Points	Word Count	Due Date
<i>Passage Analyses</i>	50 each/200 total	500 each/2,000 total	See sign-up sheet
<i>Critical Response</i>	100	1,000	01/31
<i>Novel Analysis</i>	150	1,200	02/28
<i>Comparison Paper</i>	200	1,500	04/02
<i>Travelogue</i>	150	300	04/23
<i>Total</i>	800	6,000	

Reading Quizzes (10)

*10 points each, 100 total*

At my discretion I will give reading quizzes in class. These will be unannounced and will count as your attendance for the day. These **cannot** be made up. I will present the questions on the board or a Powerpoint slide and you will answer them on paper so make sure to bring your own paper and pen/cil to class.

Homework and In-Class Assignments

*100 points total*

To provide more consistent feedback and to further improve and refine your writing skills, homework and in-class assignments will be given. The following chart briefly describes each homework assignment and its due date; the due dates are also listed in the schedule section of the syllabus. More information will be available on Canvas. In-class assignments will be given at my discretion and will total 40 points.

<b>Assignment</b>	<b>Description</b>	<b>Due Date</b>	<b>Points</b>
Critical Summary	You will write a critical summary of one episode of <i>The Habitat</i> . You may use this in your essay. No more than 450 words.	January 22	15
Close Reading Rough Draft	You will submit a rough draft of the close reading section of your Novel Analysis paper.	February 12	15
Comparison Paper Rough Draft	For our revision workshop that day, you will come to class with at least 500 words of your paper written	March 26	15
Travelogue Rough Draft	To facilitate the successful completion of this assignment, you will submit a partial or complete rough draft for my feedback	April 11	15

Optional Revision Assignment

This class has two different revision opportunities.

1. Any paper that receives a D+ or lower is eligible for revision **pending conversation with me**.
2. You may elect to revision any *one* assignment that counts toward the 6,000 word writing requirement in this course.

These are two *different* revision opportunities. Meaning that if you receive a D on one paper and a B on the other you may revise both of those papers. Please be *judicious* in how you spend your time revising. A revision will be *re-graded* and the new grade (providing it is the higher one) will replace the original grade. A revision can be submitted at any time by the final date to submit one is **April 18**.

### Course Policies

1. You must complete *all* assignments to receive credit for this course.
2. Attendance: Failure to comply with policies for excused absences will result in absence counting toward your six maximum.
  - a. Attendance will be taken through the collection of reading quizzes *or* in-class assignments *or* roll call. These assignments cannot be made-up but they can be excused (see below).
  - b. Absences: Three missed periods will result in half a letter grade loss; six missed periods will result in failure of the course on the *sixth* absence. NOTE: Double periods count as *two* absences.
  - c. Religious observances: Submit *via email* notification you will be absent for a religious observance and days you will be absent. This is an excused absence.
  - d. Sickness, accidents, and family emergencies: If possible, notify *via email* 24 hours before class. Knowing this is not always possible, you have up to five days to retroactively submit documentation of your absence either as a hard copy (signed note by doctor, death certificate, etc.) or via email.
  - e. University-sponsored absences: For university events the 12-day rule applies. Submit the schedule of absences *via email or as a hard copy* within the first two weeks of the semester in order to create reasonable accommodations for assignments. If a schedule is submitted later, there is no promise of extensions or other accommodations. If you know you will not receive your schedule until later in the semester, please let me know what date you anticipate receiving your schedule. Failure to provide any schedule in the whole semester will mean I cannot provide any accommodations.
3. Essays and Assignments
  - a. All essays will be submitted on the due date to the Canvas drop box. The final assignment can be submitted either via Canvas or as hardcopy depending on the form of the assignment; more details to be provided later. All extra credit or make-up assignments need to be submitted on Canvas.
  - b. Late essays or projects will not be accepted unless previous arrangements have been made; reading quizzes and in-class assignments cannot be made up or submitted late.
  - c. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
4. Academic Honesty and Definition of Plagiarism: Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>. Intentional plagiarism will be met with *strict* discipline; students who unintentionally plagiarize will be given a chance to rewrite and resubmit their papers pending a meeting with me.
5. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor. Although not required, feel free to speak with me about any concerns you have regarding this course and disability accommodations.

- a. This course will involve a lot of scanned materials, some of which are not very well scanned. If you have vision impairment *please* make sure of <https://accessibility.ufl.edu/sensusaccess/>. This source is free to use for students and will convert scanned materials into more accessible formats. If you are struggling to utilize this resource contact the DRC or speak to me about alternative arrangements.
6. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
7. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
8. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
9. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
10. Many of our texts will include racist, sexist, and/or homophobic language as well as depictions of physical and sexual violence and abuse. If you find yourself emotionally disturbed or upset by something in a text, you are absolutely welcome to share your feelings with the class or with me privately. If you feel too distraught to continue being in class, you may step out without incurring penalty. Leave your bag/books behind to signal to me that you need to step out. You are still responsible for obtaining any relevant class material. Feel free to speak with me after class regarding the material or your reactions.
11. Classroom Behavior
  - a. You are expected to keep an open-minded attitude toward the material of the course. Part of the purpose of the course is to expose you to new ideas and experiences so make sure you stay open to new ideas.
  - b. Bullying will **not** be tolerated in this classroom. If any student is aggressive to another student based on age, race, class, gender, sexual orientation, religious beliefs, or anything else that student will be asked to leave the course and will be counted as absent for the day. Second infractions will result in disciplinary measures.
    - i. This policy will also extend to the authors and characters of our texts. We will be reading about a lot of people who don't come from similar backgrounds to you. While open debate and discussion of ideas is welcomed and encouraged, disparagement of an author or his/her writings based on race, gender, sexuality, religious, nation of origin, or citizen status is not permitted.
  - c. Cell phone use is not permitted in this classroom. Use of cell phones will result in being counted as absent for the day without notice. Computers and tablets are allowed to be used for note taking or readings.
  - d. You are expected to come prepared to class every day. This means bringing the readings to class either digitally or hard copies, taking notes during class discussion, bringing questions, comments, and discussion points to class every time, and any other requirements subject to the day's activities and assignments. You are expected to engage in the class discussion regularly. This course is highly discussion oriented and failure to participate in discussion will hamper your ability to do well on the essays.
  - e. **Always** refer first to the syllabus for due dates, reading assignments, and course policies.
  - f. I cannot guarantee an immediate response to emails sent outside of business hours, but they will be responded to first thing the following morning.
12. **Please** inform me if your name and/or pronouns are different than what is in the UF system. I will make sure to note correct name and pronouns and make sure they are enforced in the classroom.

13. **The student** is responsible for their grade. If there is an issue or problem with your grade, please speak to me in person (I do not discuss grades over email). At the end of the semester I will send an email to the place alerting you that final grades are available on Canvas and you will have 24 hours to review your grades for any errors or confusion before final submission.

### Schedule

*Note: Homework assignments are due by class start time; major papers are due by midnight. All submissions should be made through appropriate Canvas dropbox.*

Wk	Date	Read/View for Class	Due
1	T 1/08	Course introduction, syllabus, the main questions of the course	
	R 1/10	Pico Iyer - "Why We Travel" (Canvas) J.R.R. Tolkien - "On Faerie Stories" (Canvas)	
2	T 1/15	<i>The Habitat</i> (podcast)	
	R 1/17	<i>The Martian</i> (film)	
3	T 1/22	<i>Avatar</i> (film)	Critical Summary
	R 1/24	Essay & Paragraph Structure "Paragraphing" (Canvas)	
4	T 1/29	Douglas Adams - <i>Hitchhiker's Guide to the Galaxy</i> (novel)	
	R 1/31	Ted Chiang—"Story of Your Life" (Canvas)	Critical Response
5	T 2/05	Farah Mendelsohn - "Toward a Taxonomy of Fantasy Literature" (Canvas) & C.S. Lewis - <i>The Lion, the Witch, and the Wardrobe</i> (novella)	
	R 2/07	Close Reading Workshop "A Short Guide to Close Reading for Literary Analysis" (Canvas)	
6	T 2/12	Seanán McGuire - <i>Every Heart a Doorway</i> (novel) Chapters 1-6	Close Reading Rough Draft
	R 2/14	Seanán McGuire - <i>Every Heart a Doorway</i> (novel) Chapters 7-11 + "And They All Lived"	
7	T 2/19	Neil Gaiman - <i>Stardust</i> (novel) Chapters 1-7	
	R 2/21	Neil Gaiman - <i>Stardust</i> (novel) Chapter 8-Epilogue	
8	T 2/26	Theses and Argumentation "Developing a Thesis Statement" and all linked articles (Canvas)	
	R 2/28	<i>Enchanted</i> (film)	Novel Analysis
<b>9</b>	<b>3/05</b>	<b>Spring Break</b>	
	<b>3/07</b>	<b>Spring Break</b>	
10	T 3/12	"Is Time Travel Really Possible?" (Canvas) "Space and Time Warps" (Canvas) H.G. Wells - "The Chronic Argonauts" (Canvas) Ray Bradbury - "A Sound of Thunder" (Canvas) <i>arsParadoxica</i> : season one, episode 4: "The Bullet" (podcast)	
	R 3/14	Using Research "MLA Documentation Guide" (Canvas) "Acknowledging, Paraphrasing, and Quoting Sources" (Canvas) "Integrating Quotations from a Literary Text into a Literary Analysis Paper" (Canvas)	
11	T 3/19	<i>Doctor Who</i> , "Vincent and the Doctor" Series 5, episode 10	

		Revising “Revising an Argumentative Paper” (Canvas)	
	R 3/21	Octavia Butler – <i>Kindred</i> (novel) “Prologue,” “The River,” “The Fire,” “The Fall”	
12	T 3/26	Octavia Butler – <i>Kindred</i> (novel) “The Fight,” “The Storm,” “The Rope,” “Epilogue”	Comparison Paper Rough Draft
	R 3/28	“Is Multiverse Theory REALLY Scientific?” (Canvas) “Science Fiction or Fact: We Can Jump Between Parallel Universes” (Canvas) Travelogue Workshop	
13	T 4/02	<i>The Good Place</i> , Season 1, Episodes 1 & 13 (TV show)	Comparison Paper
	R 4/04	<i>Stranger Things</i> , Season 1, Episodes 5 & 7 (TV show)	
14	T 4/09	<i>Stranger Things</i> , Season 1, Episode 8 (TV Show)	
	R 4/11	Kristin Cashore— <i>Jane, Unlimited</i> (novel) “Tu Reviens”	Travelogue Rough Draft
15	T 4/16	Kristin Cashore— <i>Jane, Unlimited</i> (novel) “The Missing Masterpiece,” “Lies Without Borders,” “In Which Someone Loses a Soul and Charlotte Finds One”	
	R 4/18	Kristin Cashore— <i>Jane, Unlimited</i> (novel) “Jane, Unlimited,” The Strayhound, the Girl and the Painting”	Revision
16	T 4/23	Presentations	Travelogue and Advertisement

### Grading Scale

Please note this a **thousand**-point class, but grades will be given as letters (this is the university standard: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>). Therefore, a letter grade is 100 points, a half letter grade is 50 points.

Letter	GPA	Numeric	Points	Letter	GPA	Numeric	Points
A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

### Rubric

	A-Level Paper	B-Level Paper	C-Level Paper	D-Level Paper	Failing Paper
Thesis and Argumentation	Thesis will be clear and specific, presenting a thoughtful, critical, engaging, and	Thesis will be clear and specific, might be less critical and/or creative than an A-level paper. Shows	Thesis is muddled and unspecific and demonstrates a lack of critical engagement with the text.	Thesis is vague and confused, demonstrates a failure of student to read or	No thesis presented. Paper is a list of fact or quotes without any connection or

	creative interpretation of the text. Argument will fully support this thesis logically and thoroughly, drawing on sources.	insight and obvious attention to the text(s) under consideration. Argument is generally logical, but may have gaps in thoroughness.	Argumentation is weak and ill-thought out, missing important details or making leaps of logic without any support.	understand the text(s) at all. Argument lacks any logical flow and does not draw on any source material.	logical consistency, no argument presented at all. <i>Failure to provide a thesis will result in failure of the paper.</i>
Use of texts/sources	Primary texts are gracefully incorporated with the essay explaining the inclusion of a quote and demonstrating how that quote supports the paper's argument over all. Secondary sources are referred to with insight and clarity, demonstrating the validity of their inclusion and how the text supports the essay's argument.	Primary texts are well-incorporated into the essay and it is clear why the quote is included. Essay demonstrates a strong understanding of the quote/text. Secondary sources are not as well incorporated, without a direct explanation of other scholar's viewpoints.	Some quotes are included, but they are not properly incorporated or given explanations, "quote-dropping." Secondary source material is either too much or not enough.	Quotes are included without much introduction or engagement with the quote, reader is left to decipher why a specific passage is included based on the argument of the essay.	No quotes or reference to text(s) is provided at all. <i>Failure to incorporate any sources will result in a failure of the paper.</i>
Proper MLA formatting/citing	No errors	Few errors	Some errors	Many errors	No formatting at all.
Style and tone	Proper academic style and tone maintained at all times. No second person, no slang, not colloquialisms, no idioms.	Proper academic style and tone is generally maintained.	Academic style and tone is sometimes present, but muddled with more informal writing.	Informal writing style is generally present.	No academic style.
Grammar and mechanics	No errors	Few errors	Some errors	Many errors	Number of errors makes

					the paper unreadable.
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Note about grading: View this rubric as a guide for expectations. You won't receive an F in grammar, a B in MLA, and A in thesis and that average out to a C. This is the standard for what grade a paper *as a unit* will merit; I grade holistically, not compartmentally.