

20th Century English Novels: Women Writing Fantasy

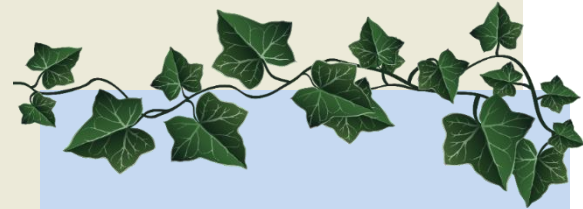
ENL 3132 · Summer B 2024



Course Description

This class will explore English women-authored novels throughout the 20th century with a particular focus on children's fantasy. We will examine how shifting British cultural norms and values influenced the fantasy worlds that these authors imagined for their child audiences, thinking especially about gender, class, race, the legacies of war and colonialism, and the role of folklore/mythology.

Given the importance of British literature in the fantasy tradition, we will discuss how these women-authored novels contribute to, complicate, and even challenge the British fantasy canon. We will also look at postcolonial and Global South perspectives on the genre to understand what makes these novels British fantasy (rather than universal fantasy) and to confront the "single story" of Anglophone fantasy worlds.



Section: 4BL1
Class #: 20354

Class Meetings:
MTWRF Period 4
(12:30-1:45 p.m.)
Online Synchronous (Zoom)

Instructor:
Mandy Moore

Please call me:
Mandy or Dr. Moore

Pronouns:
she/her/hers

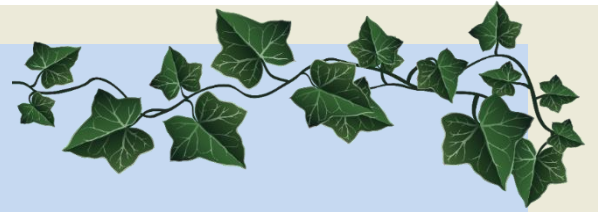
Email:
mandymoore@ufl.edu

Virtual office hours:
TBA
(Zoom link on Canvas)

Contact:
Via email or Canvas
message

Note:
I generally do not respond to
student messages after 6
p.m. or on weekends.

Learning Outcomes



Throughout this course, students will...

- Develop a working knowledge of the British children's fantasy tradition and women's contributions to that tradition
- Practice skills for analyzing how gender, race, class, war, colonialism, folklore, and mythology operate in British children's fantasy texts
- Communicate their understanding of class content through a multimodal creative project
- Build an engaging and supportive class community through multiple forms of participation
- Work with a small group to lead a productive class discussion

Required Texts

- *Five Children and It*, Edith Nesbit (1902)
- *The Magic Bedknob*, Mary Norton (1944)
- *The Dark is Rising*, Susan Cooper (1973)
- *Howl's Moving Castle*, Diana Wynne Jones (1986)
- *Whizzerwig*, Malorie Blackman (1995)

The editions listed here and in the UF bookstore are suggested to provide us with common page numbers during discussions; however, any edition of the text is acceptable. All additional readings and films will be made available on Canvas or through the UF Library course reserves.

Assignments Overview

NAME	POINTS	DUE DATE
RESPONSE PAPERS	200 (4 x 50 points)	Mondays
PARTICIPATION	100	n/a
LEADING CLASS DISCUSSION	50	Various—sign up in Week 1
CREATIVE PROJECT	150	August 7
TOTAL	500	



Course Policies

- **Attendance:** Class discussions are central to this course, and we will spend time in class doing crucial prep work for assignments. Therefore, **you are expected to attend all class periods**. Even though we are on Zoom, you should **treat class time the same as an in-person class**; do not schedule other activities during class and then have Zoom running in the background. If you are doing something else during class, you may be asked to leave and forfeit all participation points for that period.

There is no attendance grade and, therefore, no distinction between excused or unexcused absences. The participation grade is also designed to be flexible in case you need to be absent occasionally. However, frequent absences will make it difficult to earn full points for participation. After an absence, **check the class notes document** to catch up on what you missed. If you experience an extenuating circumstance that will require you to be absent for multiple days, please reach out to me to set up alternative participation options.

- **Late Work:** Late assignments lose half a letter grade for each day they are late, including weekends. Extensions will be granted at my discretion and **only if you ask in advance**. (Remember that I don't answer emails in the evenings or on weekends, so don't wait until the last minute to ask.) **No work will be accepted after Friday, Aug. 9** due to the deadline for final grades.
- **Grades:** Final grade will be determined by calculating the percentage of points earned out of 500, rounding to the nearest whole number, and assigning a letter grade according to the following scale:
A: 94-100 (4.0) A-: 90-93 (3.67)
B+: 87-89 (3.33) B: 84-86 (3.0) B-:80-83 (2.67)
C+: 77-79 (2.33) C: 74-76 (2.0) C-: 70-73 (1.67)
D+: 67-69 (1.33) D: 64-66 (1.0) D-: 60-63 (.67)
E: 0-59 (0)
- **Academic Dishonesty:** All students are expected to abide by the [UF Honor Code](#). **Use of AI-generated text is not permitted on any assignment in this course.** See the AI Best Practices document on Canvas for more info.
- **Students with disabilities** should request accommodation letters from the [Disabilities Resource Center](#) as early in the semester as possible.
- **Students in distress** should reach out to U_MatterWeCare at 352-392-1575 or umatter@ufl.edu

Assignment Details

More instructions as well as grading rubrics will be available on Canvas.

Response papers (200 points)

For each of our novels, you will write a short response paper (500-600 words) that addresses one of two prompts: the surprise thesis or the sentence thesis. We will cover these prompts and practice developing both kinds of thesis statements in class. Support your thesis with specific evidence from the text; we will also practice close reading strategies for this kind of analysis during class. Each response paper is worth 50 points, and the lowest of your five scores will be dropped.

Participation (100 points)

This class relies on active participation; however, to honor the different ways that we want (and are able) to engage, the participation grade is flexible and allows you to design your own method for success. Participation is worth 100 points, which you can earn through a combination of contributing to and actively listening to class discussions, completing in-class activities, serving as class note-taker, and responding to Canvas discussion boards. A list of how many points each option is worth will be provided on the first day of class. It is your responsibility to ensure you reach 100 points by the end of the semester.

Leading Class Discussion (50 points)

During the first week of class, you will sign up in groups of 2 or 3 to lead a class discussion on an article or section of a novel. Your group is responsible for 20 minutes of class time on the day that reading is assigned. Your group should meet (in person or virtually) at least once beforehand to prepare discussion questions, activities, passages or scenes for collaborative analysis, connections to current events or media, and/or a brief presentation of background information. You will need to submit your plan at least 24 hours in advance to me for feedback.

Creative Project (150 points)

The final project allows you to demonstrate what you have learned about British fantasy through a creative form of composition. Project options include making a zine, a board game, a movie pitch, a faux social media account, or a picture book; you will also submit an artist's statement explaining your process of designing the project. Students who prefer (or would benefit from) writing a more traditional academic assignment can choose to create an annotated bibliography instead, with a short discussion synthesizing the sources rather than an artist's statement. Specific requirements for each option will be provided on Canvas.

Tentative Schedule

Specific secondary readings and chapter ranges TBA.

DATE	COMPLETE BEFORE CLASS	ASSIGNMENTS DUE
Week 1		
M 7/1		
T 7/2	Read Syllabus, Participation Guidelines, and AI Best Practices	*Sign up by today for presentation groups and note-taking slots*
W 7/3	Read <i>Five Children and It (FC&I)</i> part 1	
Th 7/4	***NO CLASS—HOLIDAY***	
F 7/5	Read <i>FC&I</i> part 2	
Week 2		
M 7/8	Read <i>FC&I</i> part 3	Response paper for <i>FC&I</i>
T 7/9	Read articles TBA	
W 7/10	Read <i>Whizziwig</i> part 1	
Th 7/11	Read <i>Whizziwig</i> part 2	
F 7/12	Read <i>Whizziwig</i> part 3	
Week 3		
M 7/15	Read <i>Howl's Moving Castle (HMC)</i> part 1	Response paper for <i>Whizziwig</i>
T 7/16	Read <i>HMC</i> part 2	
W 7/17	Read <i>HMC</i> part 3	
Th 7/18	Read <i>HMC</i> part 4	
F 7/19	Read article TBA Watch <i>Howl's Moving Castle</i> (Hayao Miyazaki, 2004)	
Week 4		
M 7/22	Read articles TBA	Response paper for <i>HMC</i>
T 7/23	Read <i>The Dark is Rising (TDIR)</i> part 1	
W 7/24	Read <i>TDIR</i> part 2	

DATE	COMPLETE BEFORE CLASS	ASSIGNMENTS DUE
Th 7/25	Read <i>TDIR</i> part 3	
F 7/26	Read <i>TDIR</i> part 4	
Week 5		
M 7/29	Read article TBA	Response paper for <i>TDIR</i>
T 7/30	Read <i>The Magic Bedknob (TMB)</i> part 1	
W 7/31	Read <i>TMB</i> part 2	
Th 8/1	Read <i>TMB</i> part 3	
F 8/2	***NO CLASS—PROJECT WORK DAY***	
Week 6		
M 8/5	Watch <i>Bedknobs and Broomsticks</i> (Robert Stevenson, 1971)	Response paper for <i>TMB</i>
T 8/6	Read article TBA	*Sign up by today for a showcase presentation slot*
W 8/7	Creative Project Showcase	Creative Project
Th 8/8	Creative Project Showcase	
F 8/9	***NO CLASS—GRADUATION***	Any outstanding work must be submitted by 11:59 p.m. today to receive credit.