



COURSE UNIT (MODULE) DESCRIPTION

Course unit title	Code
British Fantasy Literature for Children and Young Adults / Britų fantastinė literatūra vaikams ir paaugliams	

Lecturer(s)	Department(s)
Svetozar Postic, Associate Professor	Department of English Philology Faculty of Philology

Cycle	Type of the course unit
BA	Elective

Mode of delivery	Period of delivery	Language of instruction
Lectures and Seminars	Autumn	English

Requirements for students	
Prerequisites: C1 level of English proficiency is expected	Additional requirements (if any): Introduction to Literary Theory

Course (module) volume in credits	Total student workload	Contact hours	Self-study hours
5	150	32	118

Purpose of the course unit (module): programme competence to be developed		
The purpose and intent of the course is to help students get an understanding of the trends and movements in fantasy literature, and to learn about all the major stories and novels ever written, especially in the last 150 years, when the genre first appeared as such. The material will be presented in an analytical and intellectually stimulating way. The students will be introduced to the classification of fantasy literature with a special focus on their distinguishing features. They will read and discuss the most celebrated works and the critical literature written about the genre. Students will be encouraged to think critically about the influence of fantasy literature on children and teenagers. British fantasy literature for children and young adults will also be placed in a wider socio-cultural and political context.		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
Students will be able to name all the major works of fantasy literature, they will develop a critical approach towards the reading and perception of fantasy literature in class. They will acquire an awareness of the influence of the cultural and historical context on the creation of fantasy literature in the UK.	Reading, analysis, and discussion of the text; group discussion, comparative investigation	Formative assessment, final research paper
Students will be able to practice their research skills using secondary sources, i.e. academic literary criticism.	Academic research	
Students will be able to apply their critical thinking abilities and communicate their opinions regarding a variety of literary texts.	Reading, analysis and discussion of the texts	

Topics	Contact work hours						Time and tasks of self-study	
	Lectures	Consultations	Seminars	Practice	Laboratory work	Practical training	Total contact hours	Independent work
1. Introduction; What is Fantasy Literature? Classification of Fantasy Literature.	2						2	
2. Beginnings, Middle Ages, Renaissance. Charles Perrault and the Fairy Tales. Brothers Grimm. E.T.A. Hoffmann. Hans Christian Andersen. George MacDonald.	2						2	8
3. 19th-century Britain. Lewis Carroll. <i>Alice's Adventures in Wonderland</i> ; <i>Through the Looking-Glass</i> . Oscar Wilde, <i>The Happy Prince and Other Stories</i> .			4				4	12
4. The terminology for the genre. 20th century. Fantasy fiction magazines. Fantasy graphic novels. The influence of L. Frank Baum's <i>The Wonderful Wizard of Oz</i> and Winsor McCay's <i>Little Nemo in Slumberland</i>	2						2	8
5. Beatrix Potter, <i>The Tale of Peter Rabbit</i> ; J. M. Barrie, <i>Peter Pan</i> ; A.A. Milne, <i>Winnie-the-Pooh</i> ; P. L. Travers, <i>Merry Poppins</i> ; T. H. White, <i>The Sword in the Stone</i> .	2						2	8
6. High or Epic Fantasy. J. R. R. Tolkien, <i>Hobbit</i> and <i>The Lord of the Rings</i> .			4				4	12
7. C. S. Lewis, <i>The Chronicles of Narnia</i> . The Inklings.			4				4	12
8. Roald Dahl's fantasy novels, Michael Bond <i>Paddington Bear</i> , Ruth Manning-Sander's fairy tales, Philip Pullman's <i>His Dark Materials</i> trilogy.	2						2	8
9. Diana Wynne Jones' <i>Howl's Moving Castle</i> ; Terry Pratchett's Discworld series; Neil Gaiman's <i>Stardust</i> .	2						2	8
10. J. K. Rowling's Harry Potter series.			4				4	12

11. Fantasy literature after Harry Potter. 21st century; the fantasy adventure craze; graphic novels; Cressida Cowell, <i>How to Train Your Dragon</i> ; Patrick Ness, <i>Chaos Walking</i>	2						2	8	Yee, Marian. "The Disenchantment of Harry Potter: How Magic Died and the Wizarding World Became Modern." In: <i>The Harry Potter Generation: Essays on Growing Up with the Series</i> (pp. 69-80).
12. Overview and conclusions Expectations, requirements and assessment of the paper.	2						2	8	
Total: 150	16		16				32	118	

Assessment strategy	Weight (%)	Deadline	Assessment criteria
Presentation	40%	During the course of the semester	2 points: 2 points – the student's presentation meets the topicality of the selected topic; the information is novel, creatively presented. The presentation meets the requirements of an academic presentation: main issue, major aspects, the relation of the topic to other fantasy literature issues 1 point – the presentation meets some of the requirements for an academic presentation; lack of analysis, some mistakes are made; the relation to other fantasy literature aspects is partly presented; 0 points – no presentation is prepared or the presentation does not meet the minimum requirements for an academic presentation; the topic is not developed, mistakes are made.
Final Exam	50%	During the exam session	6 points: Three open-type questions, max. 3 points; criteria: thoroughness of the answer, ability to provide examples and ground one's opinion: 3 points – excellent knowledge, the topic is fully explored, the claims are justified, examples are presented; 2 points – good knowledge, some minor mistakes are made; some claims are left unjustified, lack of argumentation; 1 point – average knowledge which meets the minimum requirements; there are serious mistakes; the topic is not substantially explored, no examples are provided, the claims are left unjustified; 0 points – the answers do not meet the minimum requirements.

Attendance participation and	10%	Throughout semester	2 points: 2 points – Performance of assignments, expression of one's viewpoint while taking part in discussions; 1 point – participates in discussions, answers questions when asked; 0 points – hardly participates in any discussions or has missed more than 1/3 of lectures
Attendance requirements:			The student is allowed no more than 1/3 absences at lectures and seminars.
It is required to read all books on the Required Reading List (nor their summaries or plot descriptions available online).			

Author	Year of publication	Title	No of periodical or vol. of publication	Publication place and publisher or Internet link
Required reading				
Carroll, Lewis	2018	Alice's Adventures in Wonderland and Through the Looking Glass	2nd Edition	London: Racehorse
James, Edward and Farah Mendlesohn, eds.	2012	The Cambridge Companion to Fantasy Literature		Cambridge, UK: Cambridge UP
Lauer, Emily and Balaka Basu	2019	The Harry Potter Generation: Essays on Growing Up with the Series		NY: McFarland
Lewis, C. S.	2009	The Lion, the Witch and the Wardrobe	8th Edition	London: Zondervan
Lynn, Ruth N.	2005	Fantasy Literature for Children and Young Adults	5th Edition	NY: R. R. Bowker
Rowling, J. K.	1998	Harry Potter and the Philosopher's stone		London: Bloomsbury
Tolkien, J. R. R.	2012	The Hobbit	6th Edition	NY: Houghton Mifflin Harcourt
Recommended reading				
Abrams, M. H. Stephen Greenblatt, et al.	2006	The Norton Anthology of English Literature, Vol. 2: The Romantic Period through the Twentieth Century	8th Edition	London: W. W. Norton & Company
Firestone, Amanda and Leisa A. Clark	2018	Harry Potter and Convergence Culture: Essays on Fandom and the Expanding Potterverse		London: McFarland
Propp, Vladimir	1968	Morphology of the Folktale	2nd Edition	Austin, TX: U of Texas P
Short, Kathy G, Carol M. Lynch-Brown, et. al.	2017	Essentials of Children's Literature	9th Edition	NY: Pearson
Schakel, Peter J.	2004	Imagination and the Arts in C. S. Lewis: Journeying to Narnia and Other Worlds		Columbia, MO: U of Missouri P.

Zimbardo, Rose A. and Neil David Isaacs (eds.),	2004	Understanding the Lord of the Rings: The Best Tolkien Criticism.		NY: Houghton Mifflin
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