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## Introduction to writing fantasy

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**Start date** Sunday 10<sup>th</sup> May 2020      **Time** 10:00 – 16:45

**Venue** Madingley Hall  
Madingley  
Cambridge

**Tutor** Ms Natasha Pulley      **Course code** 1920NDX215

**Director of Academic Centres** Dr Corinne Boz

**For further information on this course, please contact** Head of Academic Centre Administration  
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**To book** see: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or telephone 01223 746262

### Tutor biography

Natasha Pulley graduated from the University of Oxford with a bachelor's degree in English Language and Literature, and then from the University of East Anglia with a master's degree in Creative Writing. Her first novel, *The Watchmaker of Filigree Street* (Bloomsbury) was an international bestseller. She works as an associate lecturer at Bath Spa University, and a panel tutor at ICE.

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## Course programme

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|----------------------|--|
| 09:30                | Terrace bar open for pre-course tea/coffee |
| <b>10:00 – 11:15</b> | <b>Finding a fantasy idea</b>              |
| 11:15                | Coffee                                     |
| <b>11:45 – 13:00</b> | <b>Fantasy language and languages</b>      |
| 13:00                | Lunch                                      |
| <b>14:00 – 15:15</b> | <b>Fantastical characters</b>              |
| 15:15                | Tea  |
| <b>15:30 – 16:45</b> | <b>Kinds of fantasy</b>                    |
| 16:45                | Day-school ends                            |

## Course syllabus

### Aims:

- to introduce students to fantasy as a genre
- to provide students with basic tools to write fantasy independently

### Content:

Session 1 — This session will explore just what fantasy fiction is, how it developed as a genre, and how far back in history its roots go. We will start to talk about how to start imagining a whole fantasy universe, from a single small, manageable image.

Session 2 — Fantasy fiction is infamous for having a particular style. This session will explore where that style comes from, its strengths and weaknesses, and ways to respond to it. We will also look at the use of imaginary languages, from which real-world languages they lean on, to their function in a novel.

Session 3 — An introduction to some of the key archetypes of fantasy, and how using them can enrich an imaginary world.

Session 4 — Fantasy is a huge genre. This session will look at its different subgenres, from historical fantasy like *Jonathan Strange and Mr Norrell*, to whole-world high fantasies like *Lord of Rings*.

### Presentation of the course:

Class discussion, with lectures and some writing exercises.

### As a result of the course, within the constraints of the time available, students should be able to:

- understand some of the origins of fantasy fiction
- produce some early ideas that could lead to longer stories
- understand some different styles and techniques with which they might approach fantastical ideas in their own writing

## Reading and resources list

There is no essential reading. Extracts of relevant work will be provided on the day.

Listed below are texts that might be of interest should you wish to supplement your learning on the course.

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| <b>Author</b>            | <b>Title</b>                                     | <b>Publisher and date</b> |
|--------------------------|--|---------------------------|
| Brogden, James           | <i>Hekla's Children</i>                          | Titan Books, 2017         |
| Du Maurier, Daphne       | <i>Rebecca</i>                                   | Virago, 2012              |
| Carter, Angela           | <i>The Bloody Chamber and Other Stories</i>      | Vintage Digital, 2012     |
| Euripides                | <i>Bacchae and Other Plays</i>                   | Penguin, 2005             |
| Grimm, Jakob and Wilhelm | <i>Household Tales</i>                           | Kindle, 2012              |
| Hobb, Robin              | <i>The Fool's Fate</i>                           | HarperVoyager, 2011       |
| Holdstock, Robert        | <i>Mythago Wood</i>                              | Gateway, 2012             |
| Jung, CG                 | <i>Archetypes and the Collective Unconscious</i> | Princeton, 1968           |
| Lovecraft, HP            | <i>At The Mountains of Madness</i>               | Penguin, 2018             |
| Paver, Michelle          | <i>Dark Matter</i>                               | Orion, 2010               |
|                          | <i>Thin Air</i>                                  | Orion, 2016               |
| Simmons, Dan             | <i>The Terror</i>                                | Transworld, 2010          |
| Shikibu, Murasaki        | <i>The Tale of Genji</i> ('The Reed House')      | Penguin, 2002             |
| Tolkien, JRR             | <i>The Lord of the Rings</i>                     | HarperCollins, 2009       |
|                          | <i>The Monsters and the Critics</i>              | HarperCollins, 2013       |
| Arden, Katherine         | <i>The Bear and the Nightingale</i>              | Ebury Digital, 2017       |
| Clarke, Susanna          | <i>Jonathan Strange &amp; Mr Norrell</i>         | Bloomsbury, 2009          |
| Gilbert, Zoe             | <i>Folk</i>                                      | Bloomsbury, 2017          |
| Hearn, Lian              | <i>Across the Nightingale Floor</i>              | Picador, 2008             |
| Hobb, Robin              | <i>Shaman's Crossing</i>                         | HarperVoyager, 2008       |
| Ishiguro, Kazuo          | <i>The Buried Giant</i>                          | Faber&Faber, 2015         |
| Kingsnorth, Paul         | <i>The Wake</i>                                  | Unbound, 2015             |
| Moore, Thomas            | <i>Utopia</i>                                    | Penguin, 2012             |
| Perry, Sarah             | <i>Melmoth</i>                                   | Serpent's Tail, 2018      |

|                   |                                      |                        |
|-------------------|--------------------------------------|------------------------|
| Pratchett, Terry  | <i>The Truth</i>                     | Transworld, 2010       |
| Pulley, Natasha   | <i>The Bedlam Stacks</i>             | Bloomsbury, 2016       |
| Shannon, Samantha | <i>The Priory of the Orange Tree</i> | Bloomsbury, 2019       |
| Swift, Jonathan   | <i>Gulliver's Travels</i>            | Harper Perennial, 2018 |

### **Website addresses**

Archetypes and the Collective Unconscious: <https://archive.org/details/collectedworksof91cgju>

### **Additional information**

#### **Venue**

Details of how to find Madingley Hall can be found on our website:

<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

#### **Refreshments**

Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on [ice.admissions@ice.cam.ac.uk](mailto:ice.admissions@ice.cam.ac.uk) or +44 (0)1223 746262.

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 10/7/19