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ENG5061-600: Special Topics in Literature and Literary Theory

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Welcome to Harry Potter and the Literary Tradition!

Course Overview and Introduction

Getting Started

Please read carefully through this Course Overview. Here, I will introduce the following:

1) purpose and structure of the course
2) netiquette
3) course policies
4) minimum technology requirements
5) minimum technical skills
6) prerequisite knowledge
7) information about the instructor
8) assignment asking you to introduce yourself

The remainder of the course syllabus will explain the learning objectives, assessment (or grading policy), instructional materials, learning activities, course technology, and learner support resources.

1. Purpose and Structure of the Course

Also known as **English 5061: Special Topics in Literature and Literary Theory**, "Harry Potter and the Literary Tradition" will be entirely taught and experienced online over the span of eight weeks, June 13 – August 6, 2016.

This graduate-level special topics course focuses on J. K. Rowling's Harry Potter series as a cultural phenomenon that lends itself incredibly well to a fuller understanding of the cultural object we call "literature" and the rigorous body of knowledge we call "literary theory."

This class will be appropriate for anyone pursuing masters-level work in literary studies or anyone planning to enrich his or her own teaching of wildly popular cultural objects such as the Harry Potter novels.

English 5061 is organized into five modules, or thematically-driven topics, that fall over the course of eight weeks of classes. *Important: This means that some modules are two weeks long while other ones are only a single week in duration.*

Module I **(weeks 1 and 2)**
Beginnings: Fear, Desire, Repeat
This module will concentrate on reading the first two books of the Harry Potter series, introducing ways to connect these texts to a longer tradition of writing and authorship in literature.

Module II **(week 3)**
Generic Conventions, Part One: Mythic and Epic
Through short articles and excerpts from literary critics and theorists, students will explore some of the generic conventions that have been associated with the Harry Potter novels. This module will familiarize students with terminology and concepts current in the field, while applying them to the third novel of the series.

Module III **(weeks 4 and 5)**
Generic Conventions, Part Two: Gothic
This module concentrates on the Gothic, including the reading of the "original" Gothic novel, Horace Walpole's *The Castle of Otranto* (1764). As an historical genre, the Gothic—like the Harry Potter series—romanticizes by "longing" specifically after the medieval period, at once idealizing and foregrounding the "horror" of the Middle Ages.

Module IV **(week 6)**
Generic Conventions, Part Three: Bildungsroman
Arguably the most famous contemporary example of the Bildungsroman, or novel of education, the Harry Potter series traces the growth of the protagonist from infancy through adulthood. We will investigate the vital role of crises—both external and psychological—in the extraordinary "apprenticeship" of the ordinary individual.

Module V **(weeks 7 and 8)**
Endings: Biopolitics
The final module addresses the inescapable importance of biopolitics throughout the Harry Potter series.

2. Netiquette
Please see EIU's Online Learning Netiquette Guide: In an online course, most communication is done through written messages either in private posts or public discussions. It is important that students in online courses be especially sensitive to how messages and sentiment are communicated and received.

3. Course Policies

Academic Integrity

Plagiarism—either intentionally or unintentionally passing off someone else's work as your own—will not be tolerated, and will result in a zero grade for the assignment and/or the course. I will also file a Notification of Academic Misconduct Form with the Office of Student Standards, which will become part of your file at Eastern. Please see EIU's Code of Conduct (http://www.eiu.edu/judicial/studentconductcode.php) for more information on plagiarism and other kinds of academic dishonesty. Students are responsible for adhering to this code.

Student Success Center
Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (http://www.eiu.edu/success/) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

Students with Disabilities
If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS) (http://www.eiu.edu/disability/). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

Email Policy
I will try to respond to all emails to sapark@eiu.edu within 24 hours of receipt. Please use a descriptive subject line ("question about primary sources," etc.), a proper salutation ("Dear Dr. Park"), and a proper closing ("Best, Frankie Avalon," "Thank You, Marilyn Manson"). Email professionalism is very important.

4. Minimum Technology Requirements

In order to take this online course, you will need a reliable internet connection, a computer, access to D2L (Desire to Learn) and Adobe Acrobat Reader (https://get.adobe.com/reader/). You may want to watch a D2L tutorial (https://www.youtube.com/watch?v=wtAqQl4q_DY) and read the D2L quick guide (https://online.eiu.edu/d2l/home/6909).

5. Minimum Technical Skills
You will need to know how to establish a reliable internet connection, access and navigate D2L (Desire to Learn), and open pdfs with Adobe Acrobat Reader. You will also be invited via email (and required) to join our class's blog site: https://english5061harrypotter.wordpress.com. This is so that you may complete your blog posts and respond to others' blog posts on a regular basis. For class discussions and conferences, you will need to learn how to use Blackboard Collaborate (https://online.eiu.edu/d2l/le/content/104385/viewContent/760152/View), a program integrated into the D2L interface. We will use Blackboard Collaborate to conduct online discussions. You can also find several resources and instructions for using D2L and Blackboard Collaborate at EIU's Center for Online Learning (http://www.eiu.edu/col/student_resources.php).

6. Prerequisite Knowledge
This course is designed for graduate students and advanced undergraduates who are eager to learn about literary theory and literary history, all through the frame of the Harry Potter novel series. While no previous knowledge of the Harry Potter novels is required, it would be useful for

students to have already read these novels—mostly because of the eight-week time constraint. No previous knowledge of literary theory is required to take this course.

7. Information about the Instructor

Here is some rather formal information about me on EIU's website. I'm a British Romanticist by trade (think William Wordsworth and Jane Austen, all in one big canonical breath), but I have an abiding interest in literary theory, information culture, the medical humanities, and the slow burn of literature and its philosophical contemplations of death.

And here I am with my significant other, Ryan Gosling, in Paris. Surprising, non?

8. Your First Assignment: Introduce Yourself to the Class!

For your very first assignment, you will introduce yourself to our class.

Instructions

Step 1: Log onto EIU's D2L website for this class. Under the "Communication" drop-down menu (in the middle top of the page), click the "Discussions" tab (third item down).

Step 2: Under "Self-introductions," you will post a two-paragraph-long brief introduction of yourself. This should include your name (and any nicknames), academic history (major and/or minor, favored courses), professional pursuits (current and future), reason for taking this course (how long and intense is your Harry Potter history, for instance?), and history of encounters with literary theory (are you totally new to theory, have you had brief encounters with Foucault, or are you a theory-head-whiz?). If you so desire, you may add a picture or short video of yourself doing something Potter-ish, using the camera on your phone or computer. You could, for example, tell the story of "how I met Harry Potter."

Having problems with D2L? You may want to watch a youtube tutorial for using D2L (https://www.youtube.com/watch?v=wtAqQI4q_DY) and read the D2L quick guide (https://online.eiu.edu/d2l/le/content/104385/home?ou=104385).

The broadest learning objectives of this course include introducing you to:

1) historical texts that inform Rowling's series
2) secondary criticism that broadens the scope of the Harry Potter books
3) theoretical works that, when applied to the novels, help illuminate ways of reading that are otherwise elusive for graduate students (e.g., Lacanian psychoanalysis), and
4) advanced methods for teaching Rowling's series at the high school level.

More specifically, the learning objectives of this course include the following, module by module:

Module I (weeks 1 and 2): Given passages from psychoanalytic and Romantic-era writers, students will begin to recognize and translate into simpler language the major argument of these theorists.

Module II (week 3): Identify generic conventions—mythic and epic—and apply current theories to the *HP* series.

Module III (weeks 4 and 5): Identify generic conventions—the gothic—and apply current theories to the *HP* series.

Module IV (week 6): Identify generic conventions—the Bildungsroman—and apply current theories to the *HP* series.

Module V (weeks 7 and 8): Identify and apply current theories of biopolitics to the *HP* series.

Assessment

Your course grade will be calculated out of a total of 1000 points. Thus each percentage point for the class is equal to 10 points. You may find your grades and instructor's feedback on D2L for all assignments, except for Participation in Seminar Discussion, which is ongoing.

Here is the grade breakdown by assignment:

"Word" Essay (100 points or 10% of total course grade)

"Name" Essay (100 points or 10%)

Critical Summary Essay (100 points or 10%)

Regular Participation in Seminar Discussion (200 points or 20%):

A holistic score for a *minimum of nine Responses to Discussion Posts* (3 Responses in each essay category, 100 points or 10%)
--and--

A holistic score for further Discussion Posts about and Responses to the instructors' course materials and Responses to students' Proposal Abstracts (100 points or 10%)

Proposal Abstract for Final Essay (100 points or 10%)

Final Essay (400 points or 40%)

Here is the link to the grading rubric for this course that will open in D2L.

The grading scale is as follows:
    90-100%   = A
    80-89.9% = B
    70=79.9% = C
    60-69.9% = D
    0-59.9%   = F

Grading Time Frame

I will try my very best to respond to and grade your three shorter writing assignments and proposal abstract within the following time frame: 2 days (ideally) to 4 days.

Instructional Materials

The materials we will use in this course are all available as pdfs on D2L. This includes all seven Harry Potter novels, critical articles, theoretical texts, assignment sheets, and handouts. All eight Potter films are available on D2L for your viewing pleasure.

Course materials include but are not limited to:
Carey, Brycchan. "Hermione and the House-Elves: The Literary and Historical Contexts of J.K. Rowling's Antislavery Campaign." *Reading H arry Potter: Critical Essays.* Ed. Giselle Liza Anatol. London: Praeger, 2003. 103-115.
Fantasia. Disney, 1940. ["The Sorcerer's Apprentice" segment].
Goethe, Wilhelm. "The Sorcerer's Apprentice." 1797.
Gruss, Susanne. "The Diffusion of Gothic Conventions in Harry Potter and *The Order of the Phoenix.*" *Heroism in the Harry Potter Series.* Ed. Katrin Berndt and Lena Steveker. Surrey: Ashgate, 2011.
Klein, Shawn. "The Mirror of Erised: Why We Should Heed Dumbledore's Warning." *Harry Potter and Philosophy. If Aristotle Ran Hogwarts.* Ed. David Baggett and Shawn Klein. Chicago: Open Court, 2004.
Lacan, Jacques. "The Mirror Stage." *Ecrits: A Selection.* New York: Norton, 1977.
Natov, Roni. "Harry Potter and the Extraordinariness of the Ordinary." *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon.* Ed. Lana Whited. Columbia: University of Missouri Press, 2002.
Pharr, Mary. "A Paradox: The Harry Potter Series as Both Epic and Postmodern." *Heroism in the Harry Potter Series.* Ed. Katrin Berndt and Lena Steveker. Surrey: Ashgate, 2011.
Rowling, J. K. *Harry Potter and the Philosopher's Stone* (1997).
------. *Harry Potter and the Chamber of Secrets* (1998).
------. *Harry Potter and the Prisoner of Azkaban* (1999).
------. *Harry Potter and the Goblet of Fire* (2000).
------. *Harry Potter and the Order of the Phoenix* (2003).

------. *Harry Potter and the Half-Blood Prince* (2005).

------. *Harry Potter and the Deathly Hallows* (2007).

Teare, Elizabeth. "Harry Potter and the Technology of Magic." *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon.* Ed. Lana Whited. Columbia: University of Missouri Press, 2002.

Walpole, Horace. *The Castle of Otranto: A Gothic Story.* Ed. W.S. Lewis. Oxford: Oxford University Press, 1998.

Woloch, Alex. *The One vs. the Many: Characters and the Space of the Protagonist in the Novel.* Princeton: Princeton University Press, 2003. 12-42.

Wordsworth, William. Excerpt from *The Prelude*, Book I, 357-400 [The "Skiff-Stealing" Episode].

Zipes, Jack. "The Phenomenon of Harry Potter, or Why All the Talk?" *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter.* New York: Routledge, 2000.

Learner Activities, Learner Interaction, and Course Technology

This is a graduate-level seminar for which **class discussion will be vital** to developing a greater understanding of the primary texts, the theoretical texts, and the possibilities for teaching the *Harry Potter* fiction within sophisticated and rigorous contexts. To make discussion possible in an online setting, you will write three formal essays and then convert each of these essays into less formal versions (Discussion Posts) for sharing with our class on this website: https://english5061harrypotter.wordpress.com. You will not only create three Discussion Posts on our blog site, but also write several Responses to Discussion Posts on a regular basis. Everyone will write at least nine Responses (three Responses to others' Discussion Posts under each of the essay categories: "word," "name," and critical summary; and further Discussion Posts about and Responses to the instructors' course materials and Responses to students' Abstract Proposals).

Sign-up sheet for assignments posted online:

You will be required to sign up for a "word" essay, a "name" essay, and a critical summary on the following google doc: https://docs.google.com/document/d/1nykTN6b_yd0z6L-oi27GM6TA-OfBFizDi-E1PLWBGMk/edit?usp=sharing

You must sign up for one of each of these assignments over three different weeks. Choose wisely and keep track of your chosen weeks. **Be careful not to erase or overwrite another student's name on the sign-up sheet.** See the accompanying instructions (including due dates and format requirements) for each type of online assignment: https://online.eiu.edu/d2l/le/content/96564/viewContent/764344/View

For blog assignments:

You will be invited via email (and required) to join our class's blog site: https://english5061harrypotter.wordpress.com. This is so that you may complete your Discussion Posts and respond to others' Discussion Posts. Our WordPress site also keeps a running record of our class's contributions as they unfold. WordPress privacy policy: https://wordpress.org/about/privacy/

Here is the link for making a new Discussion Post on our site: https://wordpress.com/post/english5061harrypotter.wordpress.com (Note: You need to first be logged in to the WordPress site in order to post anything.)

Here are instructions for "Word" Discussion Posts and "Name" Discussion Posts.

For class discussions and conferences:
You will learn how to use Blackboard Collaborate, a program integrated into the class's D2L interface. We will use Blackboard Collaborate to conduct online discussions. You can find several resources and instructions for using D2L and Blackboard Collaborate at EIU's Center for Online Learning.

For lectures related to course materials:
Using D2L, you will access lectures via presentation software or learning modules that contain recorded lectures using multimedia software. You will also access through D2L assigned readings, links to multimedia, discussion threads, other written assignments, rubrics, and an electronic drop box.

Learner Support

Technical Assistance
There are two major avenues of technical support at EIU for this online course:

Center for Online Learning (COL): http://www.eiu.edu/col/student_resources.php
M-F, 8:00 AM - 4:30 PM
217-581-8452 / col@eiu.edu (email monitored after hours)

Center for Academic Technology Support (CATS): http://www.eiu.edu/cats/home/index.php
217-581-8396 / cats@eiu.edu

Students with Disabilities
If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

Student Success Center
Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

Dr. Suzie Park
email: sapark@eiu.edu / conferences by appointment

NOTE: THE SCHEDULE OF READINGS IS SUBJECT TO REVISION.

Module I
Beginnings: Fear, Desire, Repeat
This module will concentrate on reading the first two books of the Harry Potter series, introducing ways to connect these texts to a longer tradition of writing and authorship in literature. Students will be introduced to:

1) historical texts that inform Rowling's series
2) secondary criticism that broadens the scope of the Harry Potter books
3) theoretical works that, when applied to the novels, help illuminate ways of reading that are otherwise elusive for graduate students (e.g., Lacanian psychoanalysis), and
4) advanced methods for teaching Rowling's series at the high school level.

WEEKS 1 and 2 (June 13; June 20)

Harry Potter and the Philosopher's Stone (1997)
Harry Potter and the Chamber of Secrets (1998)

Wordsworth, William. excerpt from *The Prelude* (1805 version), Book I, lines 375-430 [The "Skiff-Stealing" Episode]

Lacan, Jacques. "The Mirror Stage as Formative of the *I* Function." *Écrits: A Selection.* Trans. Bruce Fink. New York: Norton, 2002.

Klein, Shawn. "The Mirror of Erised: Why We Should Heed Dumbledore's Warning." *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*. Ed. David Baggett and Shawn Klein. Chicago: Open Court, 2004.

Freud, Sigmund. "Beyond the Pleasure Principle." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. Oxford: Blackwell, 2004. 431-437.

Zipes, Jack. "The Phenomenon of Harry Potter, or Why All the Talk?" *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter.* New York: Routledge, 2000.

Teare, Elizabeth. "Harry Potter and the Technology of Magic." *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Ed. Lana Whited. Columbia: University of Missouri Press, 2002.

Module II
Generic Conventions, Part One: Mythic and Epic
Through short articles and excerpts from literary critics and theorists, students will explore some of the generic conventions that have been associated with the Harry Potter novels. This module will familiarize students with terminology and concepts current in the field, while applying them to the third novel of the series.

WEEK 3: June 27

Harry Potter and the Prisoner of Azkaban (1999)

Woloch, Alex. *The One vs. the Many: Characters and the Space of the Protagonist in the Novel.* Princeton: Princeton University Press, 2003. 12-42.

Natov, Roni. "Harry Potter and the Extraordinariness of the Ordinary." *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon.* Ed. Lena Whited. Columbia: University of Missouri Press, 2002.

Pharr, Mary. "A Paradox: The Harry Potter Series as Both Epic and Postmodern." *Heroism in the Harry Potter Series.* Ed. Katrin Berndt and Lena Steveker. Surrey: Ashgate, 2011.

Module III
Generic Conventions, Part Two: Gothic
This module concentrates on the Gothic, including the reading of the "original" Gothic novel, Horace Walpole's *The Castle of Otranto* (1764). As an historical genre, the Gothic—like the Harry Potter series—romanticizes by "longing" specifically after the medieval period, at once idealizing and foregrounding the "horror" of the Middle Ages.

WEEKS 4 and 5: July 4 and July 11

Harry Potter and the Goblet of Fire (2000)
Harry Potter and the Order of the Phoenix (2003)

Shelley, Percy Bysshe. "Alastor or The Spirit of Solitude." 1815. *The Complete Poetical Works of Percy Bysshe Shelley.* Ed. Thomas Hutchinson. London: Oxford University Press, 1914.

Carey, Brycchan. "Hermione and the House-Elves: The Literary and Historical Contexts of J. K. Rowling's Antislavery Campaign." *Reading Harry Potter: Critical Essays.* Ed. Giselle Liza Anatol. London: Praeger, 2003. 103-115.

Walpole, Horace. *The Castle of Otranto: A Gothic Story.* Ed. W.S. Lewis. Oxford: Oxford University Press, 1998.

Freud, Sigmund. Selection from "The Uncanny." *Imago*, Bd. V., 1919. Reprinted in *Sammlung*, Fünfte Folge. Trans. Alix Strachey.

Gruss, Susanne. "The Diffusion of Gothic Conventions in Harry Potter and *The Order of the Phoenix*." *Heroism in the Harry Potter Series*. Ed. Katrin Berndt and Lena Steveker. Surrey: Ashgate, 2011.

Module IV
Generic Conventions, Part Three: Bildungsroman
Arguably the most famous contemporary example of the Bildungsroman, or novel of education, the Harry Potter series traces the growth of the protagonist from infancy through adulthood. We will investigate the vital role of crises—both external and psychological—in the extraordinary "apprenticeship" of the ordinary individual.

WEEK 6: July 18

Harry Potter and the Half-Blood Prince (2005)

Goethe, Wilhelm. "The Sorcerer's Apprentice." 1797

Fantasia. Disney, 1940. ["The Sorcerer's Apprentice" segment]

Belcher, Catherine. "Harry on the Border between Two Worlds: Reading Harry en Espanol in a Mexican American Border Community." *Teaching Harry Potter: The Power of Imagination in Multicultural Classrooms*. Eds. Catherine Belcher and Becky Stephenson. New York: Palgrave Macmillan, 2011.

Module V
Endings: Biopolitics
The final module addresses the inescapable importance of biopolitics throughout the Harry Potter series.

WEEKS 7 and 8: July 25; August 1

Harry Potter and the Deathly Hallows (2007)

Weber, Samuel. "Bare Life and Life in General." *Grey Room* 46 (Winter 2012): 7-24.

Ostry, Elaine. "Accepting Mudbloods: The Ambivalent Social Vision of J. K. Rowling's Fairy Tales." *Reading Harry Potter: Critical Essays*. Ed. Giselle Liza Anatol. London: Praeger, 2003. 89-101.