

Eastern Illinois University

The Keep

---

Spring 2022

2022

---

Spring 1-15-2022

## ENG 5061D-600 Special Topics in Literature and Literary Theory

Suzie Park

*Eastern Illinois University*

Follow this and additional works at: [https://thekeep.eiu.edu/english\\_syllabi\\_spring2022](https://thekeep.eiu.edu/english_syllabi_spring2022)

---

### Recommended Citation

Park, Suzie, "ENG 5061D-600 Special Topics in Literature and Literary Theory" (2022). *Spring 2022*. 41. [https://thekeep.eiu.edu/english\\_syllabi\\_spring2022/41](https://thekeep.eiu.edu/english_syllabi_spring2022/41)

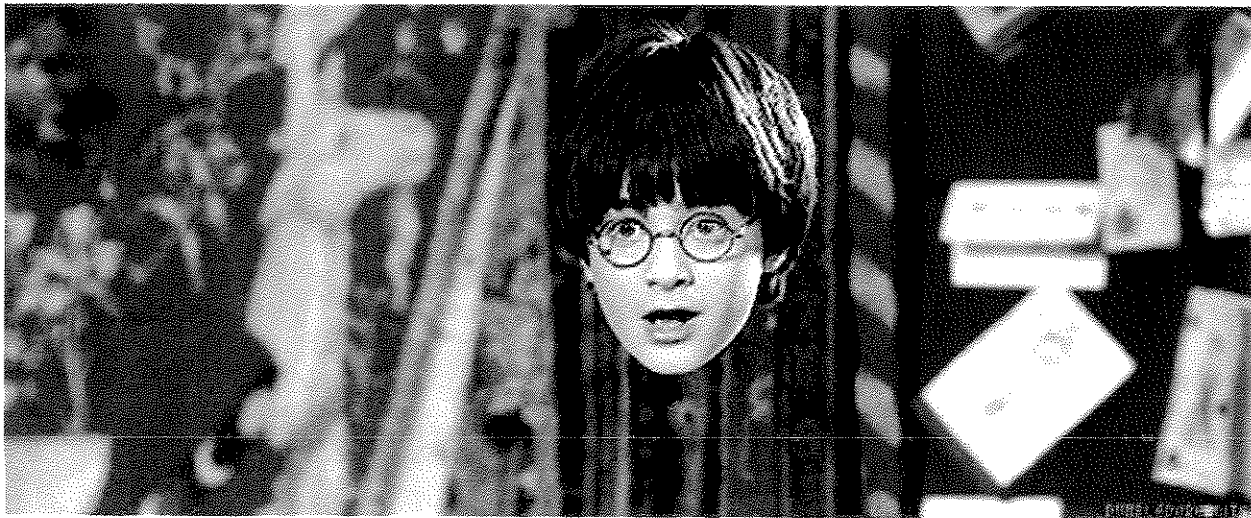
This Article is brought to you for free and open access by the 2022 at The Keep. It has been accepted for inclusion in Spring 2022 by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

**Special Topics in Literature and Literary Theory**  
**Graduate English 5061D**  
**Spring 2022 / online / CRN 34766**

**Dr. Suzie Park**

email: [sapark@eiu.edu](mailto:sapark@eiu.edu) / conferences by appointment

## Welcome to Harry Potter and the Romantics!



### **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 5061D: Special Topics in Literature and Literary Theory**, “Harry Potter and the Romantics” will be entirely taught and experienced online over the span of fifteen weeks, January 10 – April 29, 2022.

This graduate-level special topics course focuses on literary theory and reading closely, largely through the lens of British Romantic literature and its conversations with the Harry Potter series.

Drawing from my many years of experience as a close reader of literature, I can tell you that literary theory is challenging, rigorous, heady stuff—*but* it is absolutely well worth your time to be patient with this demanding material. Why? It can serve as a useful tool for becoming an even more sophisticated, higher-order reader of literature and of the world around you.

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 Potter novels and films.

### Graduate Course Catalog Description

ENG 5061B: Special Topics in Literature and Literary Theory

Special topics in language and literature not ordinarily treated in standard courses. The topic will vary from semester to semester.

### COURSE DESCRIPTION

How did this boy—“the chosen one”—become a worldwide icon of Anglo-English culture, a guide to a “medieval-ish” past, a bearer of the meritocratic possibilities of literacy or “magic,” *and* a middle-aged man? “Harry Potter and the Romantics” is a course (and not the name of a bad cover band) that will focus on J. K. Rowling’s *Harry Potter* series as a modern cultural phenomenon that draws heavily on the particular fixations of the 18<sup>th</sup>- and 19<sup>th</sup>-century British Romantics. These obsessions include the gothic (in architecture and in storytelling), the unique individual (who knew that this was ever *not* a thing?), psychological aberration (lots of it), genius (for better or worse), search for origins, return of the repressed, and love of all things medieval (Hogwarts!).

## 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

### Late Policy

**Essays are due at the specified time.** Late essays will be marked a full grade lower for every day late. Essays turned in a week past the deadline will be given a “zero.”

## **Essay Policy**

Your paper should include page numbers. **Format: 12-point Times New Roman font, double-spaced, with one-inch margins.** Always submit your papers using correct MLA (Modern Language Association) format.

## **Email Policy**

I will try to respond to all emails to [sapark@eiu.edu](mailto: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.

## **UNIVERSITY-WIDE POLICIES:**

### **Academic integrity**

Students are expected to maintain principles of academic integrity and conduct as defined in EIU’s Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards. (My policy: **Plagiarism will not be tolerated and will result in a failing grade on the assignment, if not for the course.**)

### **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 McAfee Gym, Room 1210, or call 217-581-6583 to make an appointment.

### **The Student Success Center**

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center ([www.eiu.edu/~success](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 McAfee Gym, Room 1301.

### **Eastern Illinois University Learning Goals (<http://www.eiu.edu/learninggoals/revisedgoals.php>)**

EIU graduates reason and communicate clearly as responsible citizens and leaders in diverse personal, professional, and civic contexts.

### **Critical Thinking**

EIU graduates question, examine, evaluate, and respond to problems or arguments by:

1. Asking essential questions and engaging diverse perspectives.
2. Seeking and gathering data, information, and knowledge from experience, texts, graphics, and media.
3. Understanding, interpreting, and critiquing relevant data, information, and knowledge.
4. Synthesizing and integrating data, information, and knowledge to infer and create new insights
5. Anticipating, reflecting upon, and evaluating implications of assumptions, arguments, hypotheses, and conclusions.
6. Creating and presenting defensible expressions, arguments, positions, hypotheses, and proposals.

### **Writing and Critical Reading**

EIU graduates write critically and evaluate varied sources by:

1. Creating documents appropriate for specific audiences, purposes, genres, disciplines, and professions.
2. Crafting cogent and defensible applications, analyses, evaluations, and arguments about problems, ideas, and issues.
3. Producing documents that are well-organized, focused, and cohesive.
4. Using appropriate vocabulary, mechanics, grammar, diction, and sentence structure.
5. Understanding, questioning, analyzing, and synthesizing complex textual, numeric, and graphical sources.
6. Evaluating evidence, issues, ideas, and problems from multiple perspectives.
7. Collecting and employing source materials ethically and understanding their strengths and limitations.

### **Speaking and Listening**

EIU graduates prepare, deliver, and critically evaluate presentations and other formal speaking activities by:

1. Collecting, comprehending, analyzing, synthesizing and ethically incorporating source material.
2. Adapting formal and impromptu presentations, debates, and discussions to their audience and purpose.
3. Developing and organizing ideas and supporting them with appropriate details and evidence.
4. Using effective language skills adapted for oral delivery, including appropriate vocabulary, grammar, and sentence structure.
5. Using effective vocal delivery skills, including volume, pitch, rate of speech, articulation, pronunciation, and fluency.
6. Employing effective physical delivery skills, including eye contact, gestures, and movement.
7. Using active and critical listening skills to understand and evaluate oral communication.

### **Quantitative Reasoning**

EIU graduates produce, analyze, interpret, and evaluate quantitative material by:

1. Performing basic calculations and measurements.
2. Applying quantitative methods and using the resulting evidence to solve problems.
3. Reading, interpreting, and constructing tables, graphs, charts, and other representations of quantitative material.
4. Critically evaluating quantitative methodologies and data.
5. Constructing cogent arguments utilizing quantitative material.
6. Using appropriate technology to collect, analyze, and produce quantitative materials.

### **Responsible Citizenship**

EIU graduates make informed decisions based on knowledge of the physical and natural world and human history and culture by:

1. Engaging with diverse ideas, individuals, groups, and cultures.
2. Applying ethical reasoning and standards in personal, professional, disciplinary, and civic contexts.
3. Participating formally and informally in civic life to better the public good.
4. Applying knowledge and skills to new and changing contexts within and beyond the classroom.

## **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=wtAqQI4q\\_DY](https://www.youtube.com/watch?v=wtAqQI4q_DY)) and read the [D2L quick guide](https://online.eiu.edu/d2l/home/6909) (<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. For class discussions and conferences, you will need to learn how to use Zoom. You can also find several resources and instructions for using D2L at <https://www.eiu.edu/d2lsolutions/index.php>.

## 6. Prerequisite Knowledge

This course is designed for graduate students and advanced undergraduates who are eager to learn about literary theory and more sophisticated reading practices. While no previous knowledge of literary theory or J. K. Rowling's Potter novels is required, it would be useful for students to have read *Harry Potter and the Sorcerer's Stone*.

## 7. Information about the Instructor

Here is some rather formal information about me (Dr. Suzie Park) 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, miniatures, information culture, the medical humanities, and the slow burn of literature and its philosophical contemplations of death.

## 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: <https://online.eiu.edu/d2l/home>.

Under the "Communication" drop-down menu (in the middle of the navigation bar at the top of the page), click the "Discussions" tab (third item down).

**Step 2:** Under the FORUM labeled "Self-Introductions," add a **NEW TOPIC** and label it: [your name: self-introduction]. I've included mine: Suzie Park: Self-introduction.

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 range 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 first met Harry Potter" or "what perplexes me about Harry Potter." Or, you may want to explain in a sentence or two what you think "Romantic literature" means.

## Learning Objectives

The primary aim of this course is to introduce you—through reading, writing, and discussion—to the field of literary theory. In this course, I expect that you will:

- navigate a wide range of theoretical texts and methodologies
- familiarize yourself with theoretical schools of thought
- communicate effectively in writing and speech
- reflect upon your own beliefs and consider the viewpoints of others
- economically incorporate and correctly document sources of ideas

## 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)

**Theoretical Summary Essay** (100 points or 10%)

**Regular Participation in Seminar Discussion** (300 points or 30%):

A holistic score for a *minimum of ten Responses to Discussion Posts* (5 Responses in each essay category, 200 points or 20%)

--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: 3 days (ideally) to 6 days.

### Instructional Materials

The materials we will use in this course are available as books sent to you by Textbook Rental and as pdfs on D2L. The pdfs are of critical and theoretical essays, assignment sheets, and handouts. All films will be available on D2L for your viewing pleasure.

**Course materials include but are not limited to:**

#### Required Texts

Rowling, J. K. *Harry Potter and the Sorcerer's Stone*. Scholastic, 1997.

----- *Harry Potter and the Chamber of Secrets* (1998).

----- *Harry Potter and the Prisoner of Azkaban* (1999). pdf

----- *Harry Potter and the Goblet of Fire* (2000). pdf

----- *Harry Potter and the Order of the Phoenix* (2003). pdf

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

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

Rowling, J. K., et al. *Harry Potter and the Cursed Child: Parts One and Two Playscript*. Sphere, 2017.

Walpole, Horace. *The Castle of Otranto: A Gothic Story*. Edited by W.S. Lewis. Oxford UP, 1998.

Wolfson, Susan and Peter Manning. *The Longman Anthology of British Literature*. Vol. 2A. 3rd ed. Pearson Longman, 2006.

Wordsworth, William. *The Prelude: 1799, 1805, 1850*. Edited by Jonathan Wordsworth. Norton, 1978.

### 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 and the theoretical texts, and the possibilities for teaching literary theory within sophisticated, rigorous, and culturally popular contexts. To make discussion possible in an online setting, you will write two formal essays and then convert each of these essays into less formal versions (Discussion Posts) for sharing with our class on D2L. You will not only create two Discussion Posts on our site, but also write several Responses to Discussion Posts on a regular basis. Everyone will **write at least ten Posts/Responses** (five Responses to others' Discussion Posts under each of the essay categories: word essay and theoretical 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 and a theory summary on a google doc.

You must sign up for one of both of these assignments over two 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.

**For class discussions and conferences:**

We will use Zoom to conduct individual conferences and online discussions. The button for “Zoom” is located on the right side in the top navigation bar of our D2L class page.

**For lectures (General Discussion Posts) related to course materials:**

Using D2L, you will access my (mostly written) lectures. You will also access through D2L assigned readings, links to multimedia, discussion threads, other written assignments, rubrics, and an electronic drop box.

**Technical Assistance**

Help with technical support on D2L: <https://www.eiu.edu/d2lsolutions/index.php>  
Call 217-581-4357 or email [support@eiu.edu](mailto:support@eiu.edu)

<i>Module</i>	<i>Date</i>	<i>Readings</i> (H = handout)
<b>Module 1</b> <b>Romanticism &amp; Theory</b>	Week 1 January 11	<p>(L = <i>Longman Anthology of British Literature, Volume 2A: The Romantics and Their Contemporaries</i>, 3<sup>rd</sup> edition)</p> <p><b>WORD = "Word" Discussion Post</b></p> <p><b>THEORY = "Theory" Discussion Post</b></p> <ul style="list-style-type: none"> <li>▪ Alexander Pope, from <i>Essay on Man</i> (H)</li> <li>▪ William Wordsworth, from <i>The Prelude</i> (H)</li> <li>▪ Marilyn Gaul, "People during the Romantic Age," from <i>English Romanticism: The Human Context</i> (1988) (H)</li> <li>▪ <u>LECTURE: Theory: An Introduction</u></li> </ul>
<b>Module 2</b> <b>Strange Beginnings</b>	Week 2 January 18	<ul style="list-style-type: none"> <li>▪ <b>WORD:</b> J. K. Rowling, <i>Harry Potter and the Sorcerer's Stone</i>, Ch. 1-4 (pp. 1-60)</li> <li>▪ <b>THEORY:</b> Jacques Lacan, "The Mirror Stage as Formative of the I Function," from <i>Écrits</i> (H)</li> <li>▪ <b>LECTURE:</b> Romanticism</li> </ul>
<b>Module 3</b> <b>Contagious Emotion</b>	Week 3 January 25	<ul style="list-style-type: none"> <li>▪ <b>WORD:</b> Charlotte Smith, "The Dead Beggar" (L 88)</li> <li>▪ <b>WORD:</b> Joanna Baillie, "Introductory Discourse" from <i>Plays on the Passions</i> (L 357)</li> <li>▪ <b>WORD:</b> William Wordsworth, "Sonnet on seeing Miss Helen Maria Williams Weep at a Tale of Distress" (H)</li> <li>▪ <b>WORD:</b> J. K. Rowling, <i>Harry Potter and the Sorcerer's Stone</i>, Ch. 5-7 (pp. 61-130)</li> <li>▪ <b>THEORY:</b> Adela Pinch, "Emotional Extravagance and the Epistemology of Feeling," from <i>Strange Fits of Passion</i> (H)</li> </ul>

**Module 4**  
**Enclosure**

- Week 4  
February 1
  - WORD: William Wordsworth, Prefatory Sonnet (“Nuns fret not”) (L 449)
  - WORD: J. K. Rowling, *Harry Potter and the Sorcerer’s Stone*, Ch. 8-11 (pp. 131-193)
  - THEORY: William Wordsworth, from “Preface to *Lyrical Ballads*” (L 408)
  - LECTURE: Enclosure
- Week 5  
February 8
  - WORD: William Wordsworth, “Michael: A Pastoral Poem” (L 433)
  - WORD: critiques of Facebook (H)
  - WORD: J. K. Rowling, *Harry Potter and the Sorcerer’s Stone*, Ch. 12-14 (pp. 194-241)
  - THEORY: Sigmund Freud, “Beyond the Pleasure Principle” (H)
  - THEORY: E. M. Forster, “Flat and Round Characters,” from *Aspects of the Novel* (H)

**Module 4**  
**The Romantic Individual**

- Week 6  
February 15
  - WORD: Thomas Gray, “Elegy Written in a Country Churchyard” (H)
  - William Wordsworth, “Old Man Travelling: Animal Tranquility and Decay, A Sketch” ( 403)
  - WORD: J. K. Rowling, *Harry Potter and the Sorcerer’s Stone*, Ch. 15-17 (pp. 242-309)
  - THEORY: Pierre Bourdieu: Introduction, from *Distinction: A Social Critique of the Judgement of Taste* (H)
- Week 7  
February 22
  - WORD: Edmund Burke, from *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* (L 33)
  - WORD: J. K. Rowling, *Harry Potter and the Chamber of Secrets*, Ch. 6-7 (pp. 86-121)
  - THEORY: Alex Woloch, Introduction (extract), from *The One vs. the Many: Characters and the Space of the Protagonist in the Novel*, Princeton UP, 2003 (H)

**Module 5**  
**Ruination**

- Week 8  
March 1
  - WORD: William Gilpin, from *Three Essays on Picturesque Beauty, on Picturesque Travel, and on Sketching Landscape* (L 41)

Spring Break:  
3/14-3/18

- WORD: J. K. Rowling, *Harry Potter and the Chamber of Secrets*, Ch. 12-13 (pp. 205-238)
- WORD: China's recent critiques of the U.S. (H)
- THEORY: Karen Swann, "Shelley's Pod People" (H)
- WORD: Horace Walpole, *The Castle of Otranto* (Prefaces - Chapter 3)
- THEORY: Roni Natov, "Harry Potter and the Extraordinariness of the Ordinary" (H)

Week 9  
March 22

*Module 6*  
**Technologies of the Self**

- WORD: Horace Walpole, *The Castle of Otranto* continued (Chapters 4 - 5)
- WORD: Edmund Burke, from *Reflections on the Revolution in France* (L 103)
- WORD: J. K. Rowling, *Harry Potter and the Prisoner of Azkaban*, Ch. 18-21 (pp. 349-415)
- WORD: *Marie Antoinette* (film clip)

▪ THEORY: Elizabeth Teare, "Harry Potter and the Technology of Magic" (H)

Week 11  
April 5

- William Wordsworth, **Part One of *The Prelude* of 1799** (pp. 1-37)

NOTE: There are three different versions of *The Prelude*: 1799, 1805, and 1850.

**Read Part One of the *Two-Part Prelude* of 1799** in the Norton edition of *The Prelude*, edited by Jonathan Wordsworth.

*Module 7*  
**Dealing with Apocalypse**

- WORD: (THE BEGGAR) William Wordsworth, Book 7, lines 589 – 741, of *The Prelude* of 1805 (Norton ed., pp. 258-264)
- WORD: Mary Wollstonecraft, "Introduction," *Vindication of the Rights of Woman* (L 283-86)
- WORD: J. K. Rowling, *Harry Potter and the Goblet of Fire*:  
Ch. 1-2 (pp. 1-25; "The Riddle House" and "The Scar")  
Ch. 14 (pp. 209-227; "The Unforgivable Curses")  
Ch. 21 (pp. 363-384; "The House-Elf Liberation Front")  
Ch. 29-34 (pp. 564-669; "The Dream" through "Priori Incantatem")

- THEORY: Jonathan Bate, "Living with the Weather" (H)

---

**Write final paper**

Weeks 13-15    Work on your final paper