

"Now, can you think what the Mirror of Erised shows us all?"
 Harry shook his head.
 "Let me explain. The happiest man on earth would be able to see the Mirror of Erised like a normal mirror, that is, he would look into it and see himself exactly as he is. Does that help?"
 Harry thought. Then he said slowly, "It shows us what we want...whatever we want..."
 "Yes and no," said Dumbledore quietly. "It shows us nothing more or less than the deepest, most desperate desire of our hearts...However, this mirror will give us neither knowledge or truth."
 —Chapter Twelve, *Harry Potter and the Sorcerer's Stone*



ENGL 111 G | Winter 2012

The Mirror of Erised: Critical Approaches to Harry Potter

ENGL 111
 Section G
 MW
 10:30-12:20
 MGH 076 & 074
 Winter 2012
 University of
 Washington
 Edmond Chang



"I always advise children who ask me for tips on being a writer to read as much as they possibly can. Jane Austen gave a young friend the same advice, so I'm in good company there."
 —J.K. Rowling

"An idea that is not dangerous is unworthy of being called an idea at all."
 —Oscar Wilde

THE CENTRAL QUESTIONS for our class are: What is academic writing? What is close reading? And what might the *Harry Potter* series, when read through the lenses of cultural studies and critical scholarship, tell us about our world? Much like gazing into the Mirror of Erised, what does reading, thinking about, and writing about J.K. Rowling's famed series—both books and films—offer us? What do we see, know, desire? Can we read these texts as more than children's literature or fantasy? How do we engage popular fiction as academic texts, as an object of analysis? *Harry Potter* here serves as the occasion for academic inquiry, research, and writing. In the first half of the quarter, we will engage the question of why teach *Harry Potter* at the university in the first place and how to critically read and write about *Harry Potter*. In the second half of the term, we will take up the critical approaches we discover to generate critical arguments about *Harry Potter* and its cultural importance.

A REQUIREMENT for this class is a well-developed curiosity about the world, about the culture we live in, and about the cultural productions we imagine, produce, and consume. Lister and Wells, authors of "Seeing Beyond Belief," argue for just this kind of curiosity, a methodology for unpacking cultural productions; they say, "Cultural Studies allows the analyst to attend to the many moments within the cycle of production, circulation and consumption of [a text] through which meanings accumulate, slip and shift" (459). They argue that our understandings of identities, meanings, and power, as well as the intersections of cultural and social locations like race, gender, class, nation, and sexuality, can be excavated through the analysis of the texts we create and consume. This class will spend the quarter reading, thinking, writing about *Harry Potter* and how and what these texts argue, reveal, narrate, hide, perpetuate, and complicate the world we live in.

What is English 111: Composition with Literature?

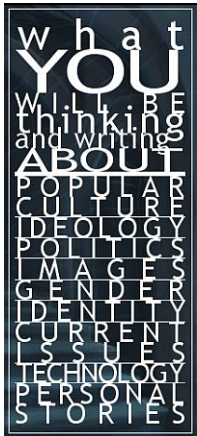
Ursula K. Le Guin once wrote, "First sentences are doors to worlds." In a manner of speaking, English 111 is the first sentence of your university experience. This class is a first step, a first look, and often a first in-depth exploration of literature, of academic writing about literature, of reading for writing, of scholarly research, and of rhetoric. The class takes as a basic assumption that writing is a skill and that, like any skill, it can be improved through guided practice. In this class, we will work to develop, challenge, and enhance the writing skills you already possess into the skills and intuitions necessary for academic and professional success. In a fundamental way, English 111 is a gateway class, a class that will set a critical and analytical standard and inform and influence and hopefully enrich your other courses.

"Imagination is more important than knowledge."
 —Albert Einstein

Required Course Texts & Materials

- Readings on e-reserve (access via MyUW or the library website).
- Rowling, J.K. *Harry Potter and the Sorcerer's Stone*. 1997.
- Rowling, J.K. *Harry Potter and the Chamber of Secrets*. 1999.
- Rowling, J.K. *Harry Potter and the Prisoner of Azkaban*. 1999.
- Rowling, J.K. *Harry Potter and the Goblet of Fire*. Scholastic, 2000.
- Rowling, J.K. *Harry Potter and the Order of the Phoenix*. 2003.
- Lunsford, Andrea A. *The Everyday Writer*. 2005.
- A full-sized college-level dictionary.
- Approximately \$30 for making copies/printing.
- A sturdy two-pocket folder.
- Web access and an active UW email account

"Education is not the filling of a pail, but the lighting of a fire."
—William Butler Yeats



"To write is to write is to write is to write is to write is to write."
—Gertrude Stein

"Through joy and through sorrow, I wrote. Through hunger and through thirst, I wrote. Through good report and through ill report, I wrote. Through sunshine and through moonshine, I wrote. What I wrote it is unnecessary to say."
—Edgar A. Poe

English 111 promises a quarter of writing, reading, discussion, library research, asking questions, more writing, revision, more reading, more discussion, critical thinking, analysis, fun, and even more writing and revision. It is a writing class after all. We will engage texts small and large, everyday and theoretical and pay close attention to the tactics of writing and rhetorical devices the authors employ. This particular incarnation of 111 also promises a healthy inclusion of popular culture, everyday media, film, technology, cultural studies, politics, everyday activism, and experiential learning. Through all of these things, you will learn the principles behind academic arguments, claims, evidence, and analysis; you will develop rubrics of proofreading, revision, workshoping, research, and MLA citation; and you will learn how to apply these skills in your writing persuasively, responsibly, thoughtfully, and stylistically. By the end of the quarter, the goal is that you will be well versed in the English 111 course outcomes and be prepared to face the writing and reading challenges you encounter with the confidence and competence of a critical reader, writer, student, and citizen.

What does Computer Integrated Classroom (CIC) mean?

As part of the English Department's Computer Integrated Classroom (CIC) program, you will have access to technologies not available in the traditional classroom. Half of our class periods will be held in the LAN (local area network) lab in Mary Gates Hall, where every student will have access to a computer. In the CIC lab, you will be able to explore the Internet, online resources, the UW library system, you will be able to converse and discuss with your peers through electronic message boards and discussion groups, and you will participate in computer-assisted editing, reviewing, and workshoping. Of course, you will also be able to use the computers for writing, word-processing, and revision.

With these opportunities come a few added requirements and responsibilities. First, you will need an active UW email account. You will be required to provide some of your written work in an electronic form, which may require conversions between your home computer and the LAN computers. You will also be required to familiarize yourself with basic computer use, navigating Windows and the net, and the applications used by the class. If you are inexperienced with computers, you may need to spend a few hours outside of class practicing these skills. Finally, you will be required to abide by the LAN classroom's rules, procedures, and etiquette and "netiquette."

The full CIC Online Student Guide is available online at: <http://depts.washington.edu/engl/cic/sgonline/> — which outlines key terms, CIC procedures, and basic LAN use.

What are the course goals (Course Outcomes)?

1. To demonstrate an awareness of the strategies that writers use in different writing contexts.
 - The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
 - The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
 - The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
 - The writer articulates and assesses the effects of his or her writing choices.

LAN Rules & Etiquette

- 1) **These Mice Don't Eat:** No food or drink.
- 2) **Hardware Breaks:** No sitting on desks.
- 3) **Not Your Home Computer:** No downloading of software (e.g. games, messengers, and so on).
- 4) **Outside Voice:** Speak up over the hum of the computers or stand when speaking.
- 5) **A Golden Rule:** No typing, surfing, or chatting while others are talking. The LAN classroom and its concomitant cyberspaces should be treated with same courtesy and decency as a traditional classroom.
- 6) **When In Doubt:** Don't be afraid to ask questions or to help one another with the ins and outs of the computer lab.
- 7) **I Can't Do That, Dave:** Technology is not infallible. Make sure you save your work often, save in different forms, and learn to troubleshoot when possible. Technology is a tool, not an excuse.



"Make it new."
—Ezra Pound

"Thought flows in terms of stories—stories about events, stories about people, and stories about intentions and achievements. The best teachers are the best storytellers. We learn in the form of stories."
—Frank Smith

2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a "conversation" between texts and ideas is created in support of the writer's goals.
- The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary - for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
- The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

3. To produce complex, analytic, persuasive arguments that matter in academic contexts.

- The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
- The stakes of the argument, why what is being argued matters, are articulated and persuasive.
- The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
- The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
- The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

4. To develop flexible strategies for revising, editing, and proofreading writing.

- The writing demonstrates substantial and successful revision.
- The writing responds to substantive issues raised by the instructor and peers.
- Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

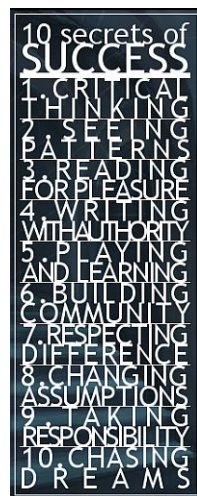
What do I need to get an 'A' in this class?

Improving your writing requires working simultaneously on different skills in different ways. This course combines several different activities and exercises to teach, improve, and illuminate the reading, thinking, and writing process. It is the hope that the strategies, practices, and experiences you learn in this class will transfer to your other classes and other work. Your grade should not be the sole exigence or motivation for this class. Hopefully, you walk away from English 111 with something more. Find some pleasure and some edification and some knowledge from this class (or any class really) and success is usually not far behind. With that in mind, your grade will be a reflection of improvement, engagement, and effort. Your grade is made up of two parts: your writing portfolio and class participation.

Portfolio (70%)

In this course, you will complete two major assignment sequences, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of shorter assignments leading up to a major paper. These shorter assignments will each target one or more of the course outcomes at a time, help you practice these outcomes,

"Suit the action to the word, the word to the action."
—William Shakespeare



"Live the questions now. Perhaps then, someday far in the future, you will gradually, without ever noticing it, live your way into the answer."
—Rainer Maria Rilke

"I don't pretend we have all the answers. But the questions are certainly worth thinking about."
—Arthur C. Clarke



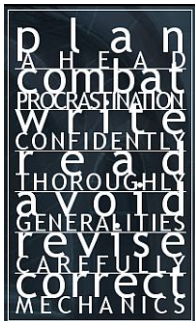
Course Requirements

Final Portfolio:
3-5 Short Papers
1 Major Paper
Cover Letter
(70%)

Class Participation:
Prepared for Class
In-Class Discussion
Readings
Presentation
Class Blog
Conferences
(30%)

Do I Have to Come to Every Class?

Attendance is strongly recommended. If you are absent, you miss the explanation of an assignment, the discussion of a reading, and the chance to participate in a community of learning. Also, class will start at the appointed time. If you come in after we start class, even by only a few minutes, you are late and we will mark you as such. Chronic or conspicuous attendance problems will negatively affect your overall participation grade for the class. If you know you are going to miss class, please let me know ahead of time (via email), if you can, and make any necessary arrangements. And when you do miss class, always find another student to get class notes and see me in order to make up missed work in a timely manner.



"You can't wait for inspiration. You have to go after it with a club."
—Jack London

and allow you to build toward a major paper at the end of quarter. You will have a chance to practice and improve your writing process using feedback generated by me, peer review sessions, and writing conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit a portfolio of your work along with a portfolio cover letter. The portfolio will include the following: your revised major paper, three to five of the shorter assignments, and a cover letter that explains how the selected portfolio demonstrates the four outcomes for the course. In addition, the portfolio will need to include all of the sequence-related work you were assigned in the course. **A portfolio that does not include all the above will be considered incomplete.**

Participation (30%)

A classroom is a community. Both classroom and community provide support, safety, shared resources, conversation, collaborative learning, and collaborative teaching. Participation is determined by 1) your respectful presence in class, 2) your **willingness** to discuss, comment, and ask questions, 3) your **preparation** for class, which includes bringing required materials to class and doing all of the assigned reading for class, 4) your **engagement** in group work, including workshoping, 5) your care and use of the class blog (bookmark the address, check and comment regularly, think of the blog as an extension of class):

<https://catalyst.uw.edu/gopost/board/changed/25385/>

and 6) your interactions with me and other students. Finally, failure to turn in homework, incomplete assignments, or late papers will negatively impact your participation grade.

Moreover, at least once during the quarter, you are required to sign-up for workshoping your writing. Each week, select students will share their work with the class, and the class as a whole will respectfully comment, critique, and make suggestions about each workshop draft. For your chosen week, you will be responsible for completing a draft of the assignment early, for making copies for the class, and for actively participating in your workshop. Missing your workshop will significantly affect your overall participation grade.

Finally, this course requires that you meet with me individually twice during the quarter to discuss your papers and your progress. Conferences give you the opportunity to get individual feedback and to express any concerns or questions or suggestions. Conferences are mandatory and if missed will affect your class participation and may not be made up.

What do the assignments look like?

All papers must be typed or produced on a word processor. All documents should be saved in Microsoft Word format; if you do not have access to Word, then save your documents in RTF or Rich Text Format. All papers should be submitted with the following manuscript guidelines:

- 1) 1" margins top, bottom, left, and right on each page;
- 2) Double-spaced for formal papers, using Times Roman no larger than 12 pt;
- 3) Number all pages except for the first page in the top right-hand corner; no title pages; bibliography and figures do not count toward minimum page requirements;
- 4) Stapled once at the top left corner (do not use fancy report covers or binding gadgetry);
- 5) At the top of the first page in a single-spaced block, include your name, your course section, my name, date, and title;

"What is written without effort is in general read without pleasure."

—Samuel Johnson



"All I knew then was what I wasn't, and it took me some years to discover what I was. Which was I a writer. By which I mean not 'good' writer or a 'bad' writer but simply a writer, a person whose most absorbed and passionate hours are spent arranging words on pieces of paper...I write entirely to find out what I'm thinking, what I'm looking at, what I see and what it means. What I want and what I fear."

—Joan Didion,
"Why I Write"



Late Assignments

All assignments must be done completely and turned in on time. Lateness will subtract from your overall class participation grade and work must be turned in as soon as possible, preferably by the next class meeting after the original due date. Note that I will not comment on late work. If you miss class on the due date of a paper, you must notify me and make arrangements to get the paper to me. **Unless previously arranged, I do not accept assignments via email.** Furthermore, all work must be seen and checked in by my to be eligible for your portfolio! Remember that a paper has not been officially handed in until it is in my hands. Never turning anything in late is always the best policy.

- 6) Correct MLA citations and bibliography (later assignments may require annotations); papers with fundamental citation problems will not receive credit;
- 7) Include any exercises or additional material required by the assignment.

All papers must follow the manuscript format outlined by the assignment. Unless otherwise noted, all papers must use **MLA citation and documentation conventions**. All papers must be neatly printed (in black), stapled in the top, left-hand corner if necessary, and should not be three-hole punched. Papers that do not follow these format guidelines will not be accepted. They will be returned unread to you. Papers will be regarded as late until they are resubmitted in the proper format.

Always make a backup copy of every paper you turn in, lest you be one of the unhappy people whose paper is eaten by the computer. You may even want to take the precaution of e-mailing your paper to yourself as an attachment at least a couple of times during the drafting process and certainly **BEFORE** you exit the document for the last time and leave the computer lab, your friend's computer, or even your own computer. This way, even if you lose your thumbdrive or your paper gets mysteriously erased, you still have a copy in your e-mail files.

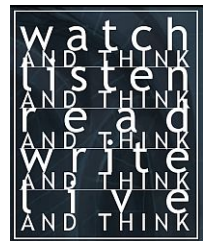
What is the rubric of evaluation?

Grading in English 111 is reserved till the very end of the quarter for your Portfolio assignment. The focus of assessment will be on commenting, evaluating rhetorical success, steady progress and improvement over time, and most importantly, revision. It may be disconcerting not to get letter or number grades on each assignment, but the methodology and pedagogy of 111 is to your advantage. First, withholding grades encourages revision and discourages "I can live with that" attitudes. Second, the portfolio gives you choice over what you think represents your best work. Finally, you will be graded on finished, revised, polished work. Practice makes perfect, after all. Over the course of the quarter, assignments will receive feedback and comments that will identify what you are doing well and what still needs improvement. Consider the following evaluation rubric as signposts or a kind of legend to your progress:

- **Outstanding** (3.7-4.0): Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.
- **Strong** (3.1-3.6): Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.
- **Good** (2.5-3.0): Effectively demonstrates the trait(s) associate with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).
- **Acceptable** (2.0-2.4): Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
- **Inadequate** (1.0-1.9): Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

"I feel that by writing I am doing what is far more necessary than anything else."
—Virginia Woolf,
"A Sketch of the Past"

"If one is lucky, a solitary fantasy can totally transform one million realities."
—Maya Angelou



"The world I create in writing compensates for what the real world does not give me."
—Gloria Anzaldua

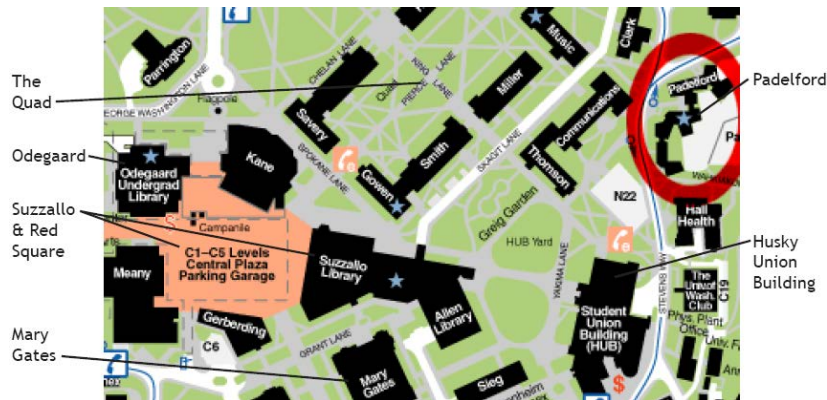


Where can I find help?

My office and office hours are to the left. I am available during that time and by appointment to help you. I encourage you to come see early in the quarter even if it is just to talk about the class, about the assignments, or about school in general. I may ask you to meet with me when I think a conference would be useful. My office is located in the ground floor of Padelford Hall (northeast of the HUB), Room B-33. See <<http://www.washington.edu/home/maps/northcentral.html?pd>>.

Contact Ed

Office:
B33 Padelford
Office Hours:
Th 10 AM-12 PM
E-mail:
changed@uw.
AIM or Google Talk:
EDagogy



I am also available electronically by email and the course blog:

<https://catalyst.uw.edu/gopost/board/changed/25385/>

Email and the blog are the best means of contacting me. I will do my best to answer your emails and blog posts, usually **within twenty-four hours**. If there is an emergency and you need to reach me, please contact the Undergraduate English office in A-2H&G Padelford.

Furthermore, when time permits, I will supplement my office hours with virtual hours via instant messenger (AIM or Google Talk nickname: **EDagogy**); if I am logged in, during reasonable hours, you are more than welcome to discuss the class or ask questions. Please, when you initiate an IM conversation for the first time, please identify yourself to me; also, be **patient** because my responses may not be immediate.

You can find additional writing help at the Odegaard Writing and Research Center (**OWRC**), which is a good resource for this class and other classes. OWRC is located on the third floor of Odegaard Library and offers a variety of services including help with papers, brainstorming ideas, help with reading, and research. See <<http://depts.washington.edu/owrc/>> for more information.

Moreover, the Center for Learning and Undergraduate Enrichment (**CLUE**) is also a good resource. CLUE is located in Mary Gates Hall Commons and offers tutorial sessions for most freshman lecture courses, skills courses, access to computer labs, and drop-in centers for math, science and writing. See <<http://depts.washington.edu/clue/>> for more information.

Further resources, can be found on the Links page of the course website: <<http://staff.washington.edu/changed/111/links.html>>.

Academic Dishonesty

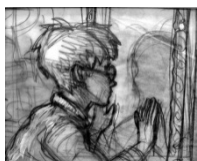
Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing — as long as you cite them. Many students do not have a clear understanding of what constitutes

"I entered the classroom with the conviction that it was crucial for me and every other student to be an active participant, not a passive consumer...[a conception of] education as the practice of freedom... education that connects the will to know with the will to become. Learning is a place where paradise can be created."
—bell hooks



"If one is lucky, a solitary fantasy can totally transform one million realities."
—Maya Angelou

"If you're going to have a complicated story you must work to a map; otherwise you'll never make a map of it afterwards."
—J.R.R. Tolkien



"Tell the readers a story! Because without a story, you are merely using words to prove you can string them together in logical sentences."
—Anne McCaffrey

"I like nonsense, it wakes up the brain cells. Fantasy is a necessary ingredient in living, it's a way of looking at life through the wrong end of a telescope and that enables you to laugh at life's realities."
—Dr. Seuss

plagiarism, so feel free to ask questions about these matters at any time. Plagiarism includes:

- a student failing to cite sources of ideas
- a student failing to cite sources of paraphrased material
- a student failing to site sources of specific language and/or passages
- a student submitting someone else's work as his or her own
- a student submitting his or her own work produced for another class

If you have any doubt about how to cite or acknowledge another's writing, please talk to me. It is always better to be safe than sorry. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review. Please refer to UW's Student Conduct Code at <<http://www.washington.edu/students/handbook/conduct.html>> for further information. Play it smart, don't plagiarize!

Accommodations

If you have a registered disability that will require accommodation, please see me immediately. If you have a disability and have not yet registered it with Disability Resources for Students in 448 Schmitz Hall, you should do so immediately. Please contact DRS at 206-543-8924 (Voice) or 206-543-8925 (V/TTY) or 206-616-8379 (FAX) or via their website at <<http://www.washington.edu/students/drs/>>. I will gladly do my best to provide appropriate accommodation you require.

UW SafeCampus

Preventing violence is everyone's responsibility. If you're concerned, tell someone. For more information visit the SafeCampus website at <<http://www.washington.edu/safecampus>> and keep the following in mind:

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at <<http://www.washington.edu/alert>>.

Concerns and Complaints

If you have any concerns about the course or my engagement with the class, please see me about these concerns as soon as possible. If you are not comfortable talking with me or not satisfied with the response that you receive, you may contact the following Expository Writing staff in Padelford, Room A-11:

Alice Pedersen, 111 Assistant Director: 543-9126 or alicelp@uw.edu

Anis Bawarshi, EWP Director: 543-2190 or bawarshi@uw.edu



"We have to continually be jumping off cliffs and developing our wings on the way down."

—Kurt Vonnegut

**syl-la-bus: n 1: a summary outline of a discourse, treatise, or course of study or of examination requirements
2: subject to change**

Chang / ENGL 111 G / Winter Quarter 2012 / University of Washington

Week 1: January 2-6

Wed 1/4

Class Policies and Procedures, Student Information Sheet
Course Goals & Course Outcomes
Introduction to Rhetoric, Cultural Studies, Writing
Discuss *Sorcerer's Stone*
Assign Short Paper 1.1: Why Harry Potter?

Due: *Sorcerer's Stone*

To do: Read Anatol's "Introduction" & Heilman's "Introduction"
To do: Skim *Acts of Inquiry (AI)* Ch.1 & 3
To do: Short Paper 1.1

Week 2: January 9-13

Mon 1/9 Workshop

Introduction to the Computer Integrated Classroom
Thesis vs. Claim
What is Close Reading? Why Literature?
Discuss Anatol & Heilman, *Sorcerer's Stone, Acts of Inquiry*
SEQUENCE ONE: Reading & Teaching Harry Potter

To do: Read Smith's "Harry Potter Schooldays." Skim Orwell's "Such, Such." Skim AI Ch. 4, 7, & 9.

Wed 1/11

Audience and Rhetorical Situation, Telling Details
Assumptions Quiz, Stereotypes, The Label Game
Discuss Smith & Orwell, *Sorcerer's Stone*
Assign Short Paper 1.2: Summary Of

Due: Short Paper 1.1
To do: Read Cockrell "Witch Hunters" & Blume's "Is HP Evil?"
To do: Read *Chamber of Secrets*.
To do: Short Paper 1.2

Week 3: January 16-20

Mon 1/16 MLK Jr. Holiday — No Class

Online Workshop
Discuss online Cockrell & Blume, *Chamber of Secrets*.

To do: Read Wallace & Pugh "Playing."

Wed 1/18

Introductions and Conclusions
Outlining & Organization
Discuss Wallace & Pugh, *Chamber of Secrets*.
Assign Short Paper 1.3: Close Reading Of

Due: Short Paper 1.2
To do: Short Paper 1.3
To do: Read *Prisoner of Azkaban*.

Week 4: January 23-27

Mon 1/23 Workshop

Research and the Library, MLA Bibliography
Discuss *Prisoner of Azkaban*

Wed 1/25

Evidence & MLA Citation, The Quotation Sandwich
Paraphrasing, Summarizing, and Quoting
Assign Short Paper 1.4: Conference Memo
Assign Major Paper: Critical Approaches to Harry Potter
Discuss *Prisoner of Azkaban*

Due: Short Paper 1.3
To do: Short Paper 1.4. Begin research for conference and major paper

Week 5: January 30-February 3

Mon 1/30 Workshop

Discussion of Major Paper Claims
Discuss *Prisoner of Azkaban*
Conferences

Due: Short Paper 1.4 (at your conference)

Wed 2/1

Discuss *Prisoner of Azkaban*
Conferences
Assign Short Paper 1.5: Why Harry Potter, Really?

To do: Read *Goblet of Fire*. Read Ostry's "Accepting Mudbloods."
To do: Short Paper 1.5

Tue 1/3
First Day of Classes

January						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Mon 1/16
Martin Luther King,
Jr. Day Holiday

February						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29			

Mon 2/20
Presidents' Day
Holiday

March						
S	M	T	W	T	F	S
			1	2	3	
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Week 6: February 6-10

Mon 2/6 Workshop
Mid-Term Evaluation
Discuss Ostry, *Goblet of Fire*
SEQUENCE TWO: Analyzing & Critiquing *Harry Potter*

To do: Read Gallardo-C. & Smith's "Cinderfella."

Wed 2/8
Discuss Gallardo-C. & Smith, *Goblet of Fire*
Assign Short Paper 2.1: The Mirror of Erised

Due: Short Paper 1.5
To do: Short Paper 2.1
To do: Read Nylund's "Reading HP"
To do: Continue working on the major paper draft.

Week 7: February 13-17

Mon 2/13 Workshop
Figures of Speech
Discuss Nylund, *Goblet of Fire*

Wed 2/15
Discuss *Goblet of Fire*.
Assign Short Paper 2.2: Annotated Works Cited
Assign Short Paper 2.3: Revised Conference Memo

Due: Short Paper 2.1
To do: Read *Order of the Phoenix*.
To do: Short Paper 2.2 & 2.3

Week 8: February 20-24

Mon 2/20 Presidents' Day Holiday – No Class
Online Workshop
Discuss online *Order of the Phoenix*

Wed 2/22 MAJOR PAPER DRAFT DUE
Discuss *Order of the Phoenix*
Conferences

Due: Short Paper 2.2 & 2.3 (at your conference)
Due: MAJOR PAPER DRAFT

Week 9: February 27-March 2

Mon 2/27 Workshop
Discuss *Order of the Phoenix*
Introduction to the Portfolio
Portfolio Cover Letter, Sample Cover Letters
Conferences

Due: Bring final portfolio and materials to class
To do: Cover Letter draft

Wed 2/29
Discuss *Order of the Phoenix*
Selecting for the Portfolio, Short Paper Selection
Course Outcomes Revisited, Grading Rubric
Strategies for Editing & Revision

To do: Revise 3-5 short papers for final portfolio
To do: Revise Major Paper

Week 10: March 5-9

Mon 3/5 Workshop
Portfolio (cont.)
Grammar Review

To do: Finalize revisions, cover letter, portfolio organization

Wed 3/7
Last Day of Class, Course Evaluation

Fri 3/9 - Last Day of Instruction

Week 11:

Mon 3/12 - Finals Begin

DUE: FINAL PORTFOLIO @ _____ in _____

Week 12:

Mon 3/19 - Grades Due