

"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 201 C

Introduction to Children's Literature

Critical Approaches to *Harry Potter* and Others

Dr. Edmond Y. Chang | Drew University | Summer 2014

ENGL 201
Section C
TuTh
4-7 PM
BC 102
May 19-June 26
Summer 2014
Drew University
Dr. Edmond Y.
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

GISELLE LIZA ANATOL argues in the introduction to *Reading Harry Potter*, "It cannot be stated enough times that works for children and young adults have incredible influence. This body of literature is a powerful tool for inculcating social roles and behaviors, moral guides, desires, and fears." This course will serve as an introduction to reading, thinking about, and critical approaches to "children's" literature. What does it mean to call something "children's" or "young adult" literature? How do we think about and idealize the "child"? Why might literature ostensibly for children reveal important ideas and issues about the world we live in, about age, gender, race, class, sexuality, (dis)ability, family, and nation? Drawing on a range of scholarship, narratives, and media—including the Brothers Grimm, Charles Perrault, J.M. Barrie, J.R.R. Tolkien, Lewis Carroll, J.M. Barrie, Ursula K. Le Guin, Judy Bloom, and particularly through the occasion and lens of J.K. Rowling's *Harry Potter* series—we will explore and analyze the genre, conversations, and controversies of children's literature.

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. In other words, this class is about reading, critiquing, and analyzing our culture through literature. We will engage the techniques and practices of reading and enjoying literature. We will identify and develop different ways to read different kinds of texts and understand and develop strategies, habits, and perspectives of reading, thinking, and writing. Foremost, we will read with pleasure and for pleasure. We will also close read for analysis. And lastly, we will read and deploy literature as theory, as dramatizing the concerns, wonders, struggles, and politics of lived life and experience.

SPECIFICALLY, our course goals include:

- **Close Reading:** we will employ a range of close reading skills and strategies to engage with literary and scholarly texts.
- **Synthesizing:** we will bring a variety of texts, scholars and/or theories into conversation in creating arguments about children's literature.
- **Breadth:** we will read widely, engaging with children's literature from multiple chronological periods, geographical areas, genres, and literary traditions.
- **Range of Approaches:** we will use different questions to open texts in different ways.
- **Writing:** we will use writing to practice critical and analytical thinking about literature and to reflect on our writing process and revision.
- **Integration:** we will integrate the above skills and deploy them simultaneously in our work.

"Imagination is more important than knowledge."

—Albert Einstein



Required Course Texts & Materials

- ENGL 201 Course Readings (available via the course Moodle)
- Tatar, Maria, Ed. *Classic Fairy Tales*.
- Barrie, J.M. *Peter Pan*.
- Baum, L. Frank, *The Wizard of Oz*.
- Rowling, J.K. *Harry Potter and the Sorcerer's Stone*.
- Rowling, J.K. *Harry Potter and the Chamber of Secrets*.
- Rowling, J.K. *Harry Potter and the Prisoner of Azkaban*.
- Rowling, J.K. *Harry Potter and the Goblet of Fire*.
- Rowling, J.K. *Harry Potter and the Order of the Phoenix*.
- Web access and an active Drew email account.



Course Requirements

Response Papers (50%)
Critical Review (10%)
Class Participation (40%)

Requirements & Grading

Your grade should not be the sole exigence or motivation for this class. It is the hope of the course that you walk away from English 201 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 engagement, effort, close reading, critical thinking, writing, and participation.

Critical Response Papers (50%)

The majority of the writing you will do for this class is in the form of short, critical, analytical response papers. These single-spaced, one-page writings serve as reactions to, close readings of, analyses of, and articulations of the texts and connections you see, read, and talk about in class. These responses are more than just summaries or personal reactions and will be graded on clarity, focus, coherence, critique, and your ability to concisely formulate arguments. You will be required to generate a response paper approximately every week for a **total of 8**. See the response paper prompt for more details.

Critical Review (10%)

You will be required to write a short, 500-750 word, single-spaced critical review of a text not covered by the course that you believe fits the critical, theoretical, and intellectual stakes of this class. You will locate a text, close read the text, and generate an academic critique and assessment of the text's value for study. In other words, what text might you include in a class like ours? You **must** have your text **approved** by the instructor. The critical review will be turned in and published on the course blog and is due by the last day of instruction.

Participation and Preparedness (40%)

Preparedness and participation forms a large component of your final grade. It is essential that you prepare for class, attend class, and participate. Missing class may seriously compromise your ability to do well in this class. Moreover, negative participation will hurt your participation grade. Participation is determined by 1) your **respectful** presence in class and interactions with me and others, 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 presentations and group work, and 5) your care and use of the class *moodle*—henceforth called the “class blog”—bookmark the address, check and comment regularly, think of the blog as an extension of class:

<https://moodle.drew.edu/2/course/view.php?id=2378>.

Finally, failure to turn in homework, incomplete assignments, or late papers will negatively impact your participation grade.

Attendance

Attendance is required. If you are absent, you miss the explanation of an assignment, the discussion of a reading, the chance to participate, and overall, the class as a community of learning. Also, you are expected to be in class on time. Class will start immediately at the appointed time. In the first minutes of class I may make important announcements, establish the agenda for the day, begin immediately with an important lesson, or field questions. If you come in after we start class, even by only a few minutes, you are late and will be mark as such. Chronic or conspicuous attendance problems will negatively affect your overall participation grade for the class. **Moreover, absences for more than six class sessions (50% of class time) will result in a failing grade**

regardless of reason. There are no excused or unexcused absences. If you know you are going to or must miss class, please let me know (via email) as soon as possible and make any necessary arrangements. When you do miss class, always find another student to get class notes or see me during office hours in order to make up missed work in a timely manner. You are always responsible for all material covered during your absence.



Response Paper Formatting

1) 1" margins top, bottom, left, and right on each page.

2) Single-spaced block header with your name, date, course, my name. For example:

Student Name
ENGL 201
May 19, 2014
Chang

3) Response (week number and title (e.g. Week #4: Race in *Neuromancer*).

4) Response papers are single-spaced and can be in block paragraph format.

5) Standard Times Roman Font, 12 point only.

6) Correct MLA citation and bibliographic format. Bibliography if necessary.

Assignment Format

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.

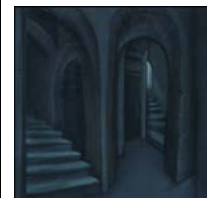
All papers must follow the manuscript format outlined by the assignment. All papers must use MLA citation and documentation conventions. All papers must be neatly printed (in black), stapled in the top, left-hand corner if necessary, and should not be three-hole punched. Papers that do not follow these 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. The Research Proposal and the Critical Review have different manuscript guidelines detailed by their assignment prompts.

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. This way, even if you lose your flash drive or your paper gets mysteriously erased, you still have a copy in your e-mail files.

Evaluation Rubric

Over the course of the semester, your assignments will receive feedback and comments that will identify what you are doing well and what still needs improvement. Your grades assess your fulfillment of the assignment, the quality of work, detail, analysis, and argumentation, overall effort, and finally, style, polish, and risk taking. Consider the following evaluation rubric as signposts or a kind of legend to your progress and evaluation:

- **Outstanding (A/A+):** Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course or assignment goal(s), including some appropriate risk-taking and/or creativity.
- **Strong (B+/A-):** Offers a proficient demonstration of the trait(s) associated with the course or assignment goal(s), which could be further enhanced with revision, additional support, and creativity.
- **Good (B-/B):** Effectively demonstrates the trait(s) associate with the course or assignment goal(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).
- **Acceptable (C/C+):** Minimally meets the basic course or assignment requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
- **Inadequate (D/D+):** Does not meet the course or assignment requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.



Late Assignments

All assignments must be done completely and turned in on time. Late assignments will be penalized half a grade for every day that they are late. So, if your essay is late by one day and you received a B- for your work, then your final grade would be a C+. Moreover, I will not comment on late work or you will receive a zero. If you miss class on the due date of a paper, you must notify me and make arrangements to get the paper to me as soon as possible. **Unless previously arranged, I DO NOT accept assignments via email.** 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.

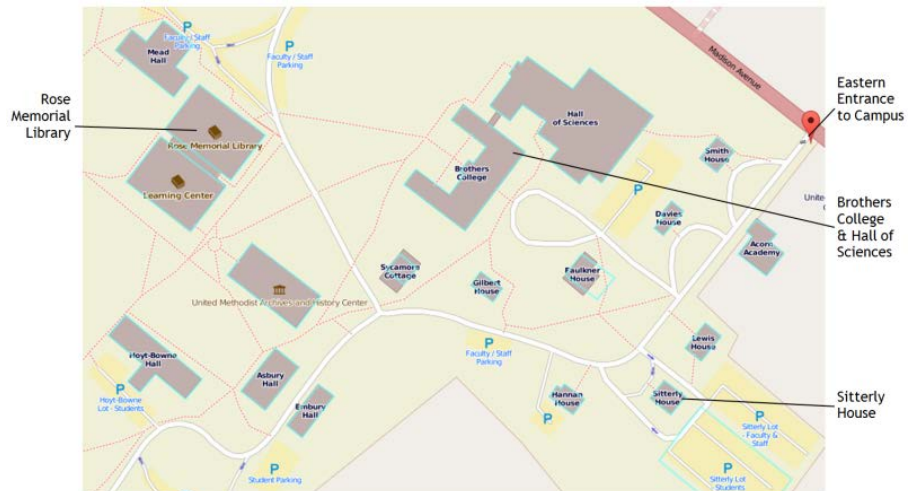


Finding Help

My office and office hours are listed in the left sidebar. I am available during that time and by appointment to help you. I encourage you to come see me early in the semester 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 on the third floor of Sitterly House (southeast of Brothers College), Room 303. See <<http://www.drew.edu/map/buildings/sitterly-house/>>.

Contact Ed

Office:
Sitterly 303
Office Hours:
TuTh 2-3 PM
or by appointment
E-mail:
echang@drew.edu
AIM or Google Talk:
EDagogy



I am also available electronically by email and the course blog. 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 main English office in Sitterly 108. Furthermore, when time permits, I will supplement my office hours with virtual hours via AOL Instant Messenger 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.

Learning (With) Technology

Unless you have an official accommodation, the use of technology in our classroom is a privilege, not a right. Mobile devices like phones, media players, and cameras should be off and put away. Computers and tablets should be used for note-taking, in-class work, and readings only. Print is generally preferred for course texts and readings, but full-size e-versions are acceptable provided the student is able to readily highlight, annotate, and index. Finally, be conscientious and respectful in the use of the course website and social media and post no material from class to the internet or non-class sites without explicit permission from the instructor and the class. Keep in mind these three rules: 1) Use the Right Tool for the situation and the task—keep it simple and elegant, 2) Practice Best Practices—it must improve or enhance your learning, 3) Be a Good Neighbor—it cannot distract or detract from others' learning. Inappropriate use and abuse of technology in class will result in the taking away of technology privileges for the offending student and/or class as a whole.

Academic Integrity

All students are required to uphold the highest academic standards. 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 plagiarism, so feel free to ask questions at any time. For our class, plagiarism includes:

- a student failing to cite sources of ideas
- a student failing to cite sources of paraphrased material
- a student failing to cite 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. Any case of academic dishonesty will be dealt with according to the guidelines and procedures outlined in Drew University's "Standards of Academic Integrity: Guidelines and Procedures." A copy of this document can be accessed on the CLA Dean's U-KNOW space by clicking on "Academic Integrity Standards." **Play it smart, don't plagiarize!**

Accommodations

Should you require academic accommodations, you must file a request with the Office of Disability Services (BC 119B, anambiar@drew.edu). Please use the link: <http://www.drew.edu/academicservices/disabilityservices/register>. It is your responsibility to self-identify with the Office of Disability Services and to provide faculty with the appropriate documentation from that office at least one week prior to any request for specific course accommodations. There are no retroactive accommodations.

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

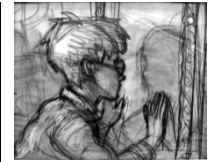
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Week 1: May 19-23

Introduction to the Course & Syllabus
"Little Red Riding Hood," *Classic Fairy Tales*
"Cinderella," *Classic Fairy Tales*
"Hansel and Gretel," *Classic Fairy Tales*
"The Little Mermaid," *Classic Fairy Tales*
Tolkien, "On Fairy Stories"
Le Guin, "Why Are Americans Afraid of Dragons?"

Week 2: May 26-30

Barrie, *Peter Pan*
Baum, *Wizard of Oz*
Grenby, "The Origins of Children's Literature"
Smith, "Harry Potter Schooldays"
Anatol, "Introduction"
Heilman, "Introduction"



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

"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

Tue 5/20
First Day of Classes

MAY						
SUN	MON	TUE	WED	THU	FRI	SAT
				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 5/26
Memorial Day Holiday

Week 3: June 2-6

Rowling, *Harry Potter and the Sorcerer's Stone*
Rowling, *Harry Potter and the Chamber of Secrets*
Taub & Servaty-Seib, "Controversial Content"
Cockrell, "Harry Potter and the Witch Hunters"
Blume, "Is Harry Potter Evil?"

Week 4: June 9-13

Rowling, *Harry Potter and the Prisoner of Azkaban*
Gallardo-C. & Smith, "Cinderfella"
Heilman & Donaldson, "From Sexist to (Sort-of) Feminist Representations"

Week 5: June 16-20

Rowling, *Harry Potter and the Goblet of Fire*
Ostry, "Accepting Mudbloods"
Blake, "The Harry Potter Books Take a Complex View of Race"
Anatol, "The Postcolonial World of Harry Potter"

Week 6: June 23-27

Rowling, *Harry Potter and the Order of the Phoenix*
Wallace & Pugh, "Playing with Critical Theory"
Nylund, "Reading Harry Potter"

JUNE

SUN	MON	TUE	WED	THU	FRI	SAT
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					

Thu 6/26
Last Day of Class
Mon 6/30
Final CR Due