



universität
wien

DIPLOMARBEIT

Titel der Diplomarbeit

Teaching Fantasy Literature
in the English Classroom

Verfasserin

Petra Csögl

angestrebter akademischer Grad

Magistra der Philosophie (Mag. phil.)

Wien, 2011

Studienkennzahl:

A 190 344 299

Studienrichtung:

UF Englisch UF Psychologie und Philosophie

Betreuerin:

Ao. Univ.-Prof. Mag. Dr. Eva Müller-Zettelmann

Contents

1. Introduction	1
2. The Fantastic in Literature.....	3
2.1. Derivation and Definition(s) of the Fantastic.....	3
2.2. The Character of Fantasy.....	6
2.3. The Fantastic as a Mode	9
2.3.1. Todorov's Study on the Fantastic.....	9
2.3.2. From the Marvelous and the Mimetic to the Fantastic.....	10
2.4. The Worlds in Fantasy.....	11
2.4.1. Key Features of Secondary Worlds.....	12
2.4.2. Classification of Secondary Worlds	13
2.4.2.1. Remote Secondary Worlds	13
2.4.2.2. Connected Worlds.....	14
2.4.2.3. Worlds-within-Worlds	16
3. Teaching [Fantasy] Literature	17
3.1. The Importance of Fantasy Literature	17
3.2. General Definitions of Literature.....	17
3.3. Questions concerning Literature Teaching	18
3.3.1. Why is it important to teach Literature?	19
3.3.2. At what Age or Level do I begin with Literature Teaching?	19
3.3.3. Where can I teach Literature?	20
3.3.4. What should be achieved by Literature Teaching?.....	21
3.4. Models [Reasons] for Literature Teaching.....	22
3.4.1. The Cultural Model	22
3.4.2. The Language Model	23
3.4.3. The Personal Growth Model.....	24
3.5. Checklist for Literature Teaching.....	25
3.5.1. Selection of the Text.....	25
3.5.2. Quality of Texts	28
3.5.3. Enjoying Literature	29
3.5.4. Develop literary Skills	30
3.5.4.1. Reading.....	30
3.5.4.2. Understanding.....	32
3.5.4.3. Creating.....	32

3.6. Types of Classroom Reading	33
3.7. Intercultural Learning.....	35
3.8. The Role of the Teacher.....	36
3.9. Structure of the Teaching Process	37
3.9.1. Evocation Process.....	37
3.9.1.1. Feeling like Reading.....	38
3.9.1.2. Getting into the Story (Text)	39
3.9.1.3. Lost in the Book (Text)	40
3.9.1.4. Sense of an Ending (Getting out of the Text)	40
3.9.2. Interpretation Process	41
3.10. Challenges for Teaching [Fantasy] Literature.....	42
3.11. Literature in the Context of the Austrian Curriculum.....	44
 4. The “Harry Potter” Novels as an Example for Fantasy Literature	48
4.1. “Harry Potter” in the Context of Fantasy Literature.....	48
4.1.1. Features of Fantastic Literature.....	48
4.1.1.1. Narration	48
4.1.1.2. Motifs.....	49
4.1.1.2.1. Quest Motif.....	49
4.1.1.2.2. Gothic Motifs	49
4.1.1.2.3. Good and Evil.....	50
4.1.1.2.4. Spatial Motifs.....	50
4.1.1.3. Expression of Values.....	51
4.1.1.4. References to other Fantasy Novels	52
4.1.2. Fantastic Elements.....	52
4.1.3. Functions of the Fantastic	53
4.2. The Importance for Teaching	54
4.3. The Ideology and Themes in Harry Potter.....	56
4.3.1. Identity.....	56
4.3.2. Society and Social Class.....	57
4.3.2.1. Society in the Harry Potter novels	57
4.3.2.2. Social Class in the Harry Potter novels	59
4.3.3. Racism and Equality.....	61
4.3.4. Insider and Outsider	63
4.3.5. Ethnic Otherness.....	64
4.3.6. Love, Life and Death	66

5. From Theory to Practice “Lesson Plans based on the Harry Potter Novels”	67
5.1. Preliminary Considerations.....	67
5.2. 1 st Lesson Sequence: Get in Touch with Fantasy Literature	68
5.2.1. Objectives	68
5.2.2. Challenges	69
5.2.3. Teaching Process.....	69
5.2.3.1. Introduction on Fantasy Literature.....	70
5.2.3.2. Elements of Fantasy and Secondary Worlds	71
5.2.3.3. Reading- Harry Potter and the Philosopher’s Stone.....	71
5.2.3.4. Interpretation Stage.....	72
5.2.3.4.1. Drama Activity	72
5.2.3.4.2. Creative Writing.....	72
5.3. 2 nd Lesson Sequence: The Representation of Racism.....	73
5.3.1. Objectives	73
5.3.2. Challenges	73
5.3.3. Teaching Process.....	74
5.3.3.1. Introduction to the Topic of Racism.....	74
5.3.3.2. Reading- Harry Potter and the Chamber of Secrets.....	75
5.3.3.3. Interpretation Stage: Group-Project about Racism.....	75
5.4. 3 rd Lesson Sequence: The Representation of Death.....	76
5.4.1. Objectives	76
5.4.2. Challenges	77
5.4.3. Teaching Process.....	77
5.4.3.1. Introduction to the topic.....	78
5.4.3.2. Reading Harry Potter and the Deathly Hallows 1	78
5.4.3.3. Interpretation Stage: Creative Writing	79
5.4.3.4. Reading Harry Potter and the Deathly Hallows 2	79
5.4.3.5. Interpretation Stage: Podiums Discussion.....	80
6. Conclusion.....	81
7. Bibliography and References.....	83
7.1. Books and Articles.....	83
7.2. Electronic Publications	85
8. Appendix	86

1. Introduction

This paper will focus on the teaching of fantasy literature in the English classroom. Furthermore, it aims at giving some practical input about the usage of fantasy literature, in particular the Harry Potter novels, during the lessons.

Even though, Literature is used in the English classroom quite frequently, most of the teachers tend to use the same literary works instead of trying something new. Due to the fact that in present times most of the adolescents show a strong interest in the various magical and fantastic worlds, it should be the duty of the teacher to pick up this common trend and raise the students interest in literature. Therefore this paper meant to give some lesson ideas and all the necessary material for teaching one of the fantasy novels in the English classroom.

There were various reasons for selecting this particular topic over some others. For me as a future English teacher it was important to choose a subject matter with a didactic purpose for my diploma thesis. Personally I always had a special interest in literature and devoured one book after the other, but was very disappointed that most of the teachers paid no attention to contemporary literature. The idea for working on this topic first came to my mind after a university course about teaching literature in the foreign language classroom, and I decided to focus on the fantasy genre and how it can be used for teaching. By using this genre the students have the opportunity to escape from their surroundings, but still identify themselves with the protagonist and find some solutions for their personal problems. Moreover literature does not only help them to understand the target language better, but also makes them aware of the importance of various themes.

By reading through the relevant literature for my topic, I realized that nearly all approaches focus on the teaching of a language rather than the actual work with the literary text. As a consequence I decided to focus on how the students can connect their personal life with the literary texts and become more interested in literature in general. Moreover, I wanted to provide some lesson suggestions and materials according to the Austrian curriculum, which could help other teachers, who might be interested in this topic, to use fantasy literature in their classroom.

The paper consists of four main parts, the first three are more or less theoretical and the last one has a practical focus. The first section is on the fantasy genre in general and should provide the reader with basic background knowledge and information on this topic. Furthermore, the next part looks deeper into the field of teaching literature and also takes the importance of fantasy literature into consideration. The reader is provided with some general information and the factors that have to be taken into consideration when teaching literature in the English classroom. Moreover, this section not only contains a checklist for teaching literature and how the structure of the actual teaching process could look like, but also presents the challenges a teacher might phase while this process. In addition to that it also refers to the position the teaching of literature has in the Austrian curriculum. The third and last theoretical section deals with the Harry Potter novels as an example for fantasy literature. There the focus is not only laid on how the novels can be placed in the fantasy genre and which themes and ideologies one might find while reading them, but also why they are important for teaching literature in the English classroom. Consequently, the practical section implements all the theoretical input on various lesson sequences according to the Harry Potter novels. This section provides the reader with three different sequence ideas, which all contain information on the objectives and challenges, and an accurate explanation of the teaching process. The useful teaching materials for each sequence can be found in the appendix.

2. The Fantastic in Literature

In the fantastic worlds in literature anything can happen and one can be anything he or she wishes to be. On one day it is possible to walk through a closet and discover a new land, like in C.S.Lewis' second book of The Chronicles of Narnia "The Lion, the Witch and the Wardrobe" or it can occur that flying a broomstick, like in J.K. Rowling's Harry Potter series, is more exciting and breathtaking than anything else. However, it is definitely obvious that, no matter where the next adventures take place, in fantasy literature things happen that could never have happen in the normal ordinary world. Wolfe mentions that the concept of fantasy as something impossible and not familiar is presented in the style of a poem in the preface of H. Rider Haggard and Andrew Lang's The World's Desire (see 2):

Come with us, ye whose hearts are set
On this, the Present to forget;
Come read the things whereof ye know
They were not, and could not be so! (qtd. in Wolfe 2)

2.1. Derivation and Definition(s) of the Fantastic

In her book on Fantasy: The Literature of Subversion Rosemary Jackson writes that the word fantastic originally comes from the Latin word phantasticus, that can be derived from the Greek φανταζω, which means making something visible or manifest. Regarding this derivation, all literature that contains imaginary activity, so all literary works, can be considered as fantasies. And so it happened that all the different genres like, fairy tales, legends, myths dream visions, surrealistic texts, science fiction and some more have been summarized under the term fantasy, which was applied to every piece of literature where reality was not the priority. However, if the roots of literary fantasy are examined, the modern fantasists can be placed as the direct descendants of the menippea, a traditional literary genre, which was present in ancient and medieval literature as well as in Reformation writing. The menippea "was a genre which broke the demands of historical realism or probability. [It] moved easily in space between this world, an underworld and an upper world" (Jackson 14). Furthermore, it was possible to have a conversation with dead people, different states of personality and behavior were perfectly normal and

there was also a merging of past, present and future. For Bakhtin, the menippea was very similar to the concept of carnival, because this was also something that turned life upside down and declined all the rules of normal life, but it was something temporary. (see Jackson 13- 16) In his work, Bakhtin defines the main features of this genre as:

[...] violations of the generally accepted, ordinary course of events and the established norms of behaviour and etiquette, including the verbal....Scandals and eccentricities destroy the epical and tragical integrity of the world, the form a breach in the stable, normal course of human affairs and events and free human behaviour from predetermining norms and motivations. (qtd. in Jackson 14-15)

In difference to the old genre of the menippea, modern fantasy has left the notions of the carnival behind and is now, according to Dostoevsky, “[...] no longer an escapist form, but the only expressive mode” (Jackson 17). According to Jackson, Dostoevsky is of the opinion that only through fantasy literature it is possible to encourage an alienation from normal life and nature as we know it. Regarding Sartre and his definition of fantasy the proper function of this genre would be the transformation of this world into a place where definitive meanings do not longer exist or are unknown. (see Jackson 17-18)

In addition to Dostoevsky’s and Sartre’s view of fantasy or the fantastic literature, it is important to know, that when it comes to define this genre the critics agree that the impossible is a crucial part of fantasy. W.R. Irwin holds the opinion that, in order to create the impossible and hence a reverse structure of reality all the fantasy authors violate essential rules and norms of the present world. Furthermore Irwin states that the key feature of fantasy is the fact that it is not real and that it is “a story based on and controlled by an overt violation of what is generally accepted as possibility; it is the narrative result of transforming the condition contrary to fact into ‘fact’ itself” (Wolfe 1). In his work *The Fantastic in Literature* Eric S. Rabkin speaks of the fantastic as something that is oppositional to reality and is reversing the ground rules. According to C.N. Manlove, it is essential that fantasy contains various miraculous and obnoxious creatures, things and places. By using these elements it falls into place that the worlds of fantasy differ from the generally known world in terms of their order

and the various things that become possible. Moreover, C.S. Lewis is of the opinion that each piece of writing can be defined as fantasy, as long as it contains elements that are not possible and cannot be explained by natural laws. (see Wolfe 1-2)

All named definitions have something in common, namely the certainty that fantasy deals with the impossible or with what we believe is impossible. But how do we define the impossible? In our real world the impossible becomes more impossible from day to day, because people stopped believing in it and so it is getting harder to define what fantasy is. For children, Fantasy is a whole new world, a place, in their (day) dreams, and where they are able to do things they can't do during their normal life. Children see things differently than adults do, which the legend or myth about children being the only ones who are able to see fairies, shows, because they believe in them and adults do not. That is the reason why children will never need a definition for fantasy, because they believe in it. If there were thousands of definitions for this term and one has to be chosen, it would be the one mentioned by C. N. Manlove:

“[...], a fantasy is: A fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become one at least partly familiar terms.” (16)

Furthermore, fantasy often takes its ideas and themes from the past and the direction of the narrative is most of the time circular or static. One of the reasons why it is so hard to define fantasy is that it takes individual character from each phase of its history. So it is important to mention that fantasy is individual and that it is not forced to fit less than one definition. So could it not be possible, as Manlove puts it, that “the ‘supernatural or impossible’ character of fantasy is a way of freeing it from possession as an extension of our reality” (33)? In order to answer this question one might use Tolkien's words:

“Creative fantasy, because it is mainly trying to do something else (make something new), may open your hoard and let all the locked things fly away like cage-birds. The gems all turn into flowers or flames, and you will be warned that all you had (or knew) was dangerous and potent, not really effectively chained, free and wild; no more yours than they were you.” (Tolkien 54)

2.2. The Character of Fantasy

As mentioned in C.N. Manlove's work *On the Nature of Fantasy*, the first of the characteristic features of fantasy is that it contains "supernatural or impossible worlds, beings or objects" (18). It is possible that with this short phrase, everything that goes beyond the normal human understanding and the existent reality can be explained. A lot of fantasies are set in the real world, the world we know, but the fantastic world is at some point transformed by an impossible or supernatural element. This certain element does not really fit in the normal order of reality, it does not exist in the real world so it exceeds the notion of possibility. The core part of fantasy is that it contains magic, dragons, dwarfs, fairies and a lot more fantastic elements that are believed not to exist in the normal world. Therefore it is important that these beings or objects are part of the supernatural, because from the point on when impossible things can happen in reality and become so to say, possible, the genre of the fantastic has to give way to science fiction. (see Manlove 18-19)

Regarding the question "how fantasy not only sustains our interest in the impossible, but finally wins our belief and reveals that the impossible, is after all, the real" (13) Wolfe mentions that it is important to adapt a certain structure to his or her reading of fantasy. First of all, the impossible is going to be noticed, which means that one becomes aware of the fact that all the rules that are important for the living in reality are infringed in fantasy. Secondly, it is important to locate the impossible and the interlinked transgression of reality between one's own imagination and the legends and myths that are transferred from one culture into the other. Thirdly, the reader discovers that the fantastic world is under control or that the impossible is limited by a basic system. As a fourth point, either the concept of being different or that something is not real, particularly the impossible is perceived. In addition to that, Wolf's fifth and sixth point in this structure states that the reader will establish an "awareness of active and cognitive significance" (13). Because first of all he or she is going to realize that all investments are going to be rewarded, and second, that the focus is not only on the surface of the narrative but, that there is a "deeper meaning". At the last two stages the reader actually starts to believe "in the fantastic world" and finally reaches the stage of "deeper belief", where it is

realized that fantasy is a kind of reproduction of “inner experience” (Wolfe 13). (see Wolfe 13)

A second feature of fantasy that is mentioned in Manlove’s work is the permanent existence of “a substantial or irreducible element”, which means that the supernatural or impossible has, at any time, an enormous effect on the story (20). In addition to that, a reduction of the supernatural to a simple form of disguised reality is not possible, and therefore it cannot be seen as a surreal projection of a well-established concept of nature. (see 20-21)

Moreover, the next character of fantasy mentioned by Manlove is that it is “a fiction evoking wonder” (22). In this context he includes in the meaning of wonder everything from simple “astonishment at the marvelous to a sense of ‘meaning-in-the-mysterious’ or even of the numinous” (22). Furthermore, the reason for the creation of wonder is fantasy itself and all the impossible and also supernatural activities that cause certain elements of not understanding and mystery. However, wonder does not only come into existence, because of the supernatural, but is, as Tolkien sees it, “the realization, independent of the conceiving mind, of imagined wonder” (Manlove 22). In order to evoke wonder, fantasy often uses elements that are not common in the real world. One part of that could contain strangeness, for example the supernatural world is a land with three suns, or animals and trees can speak. Another part could be formed by the influence of the past, because, for example, a lot of mythical creatures and legends from the medieval times can be found in fantasy stories. (see Manlove 22-24)

Furthermore, according to Manlove, the supernatural that fantasy contains is something “with which the mortal characters in the story or the readers become on at least partly familiar terms” (24). By reading a fantasy story the distance between the impossible and the reader is diminished, because he or she becomes familiar with the other world, it becomes a second home and the reader starts to establish something like a relationship with the characters and creatures from the book. So it becomes possible to ride on the

back of a Hippogriff, talk to a Centaur or fight with a dragon. In contrast to horror or ghost stories, where everything supernatural is kind of terrifying and conveys the feeling of a total alien surrounding, the creatures in fantasies are represented as something good and being of the side of the hero. (see Manlove 24)

All the represented character parts of fantasy are used in all traditional and modern fantasies. However, a twentieth-century fantasy story distinguishes itself from traditional ones in the way they use cultural, social and moral values and they are a lot more rational, confident and descriptive. (see Manlove 26)

Furthermore, in order to characterize fantasy, a lot of critics share the opinion that a distinction between the genre of fantasy and the one of Science Fiction has to be made. Since this is a paper about fantasy literature and not science fiction, I only intend to point out some aspects where the difference between both genres can be seen. As mentioned in the above definitions, fantasy on the one hand deals with the notion of the past and contains elements of wonder about the new impossible creations. On the other hand, science fiction wants to gain knowledge and find out how things work to be able to control and understand them completely. In contrast to the hero in SF, the life of the fantastic hero contains a very spiritual and emotional background and therefore he prefers to work for the good and help there where his help is needed. Where SF focuses more on the questions like: How does one survive?, or How fast can one adapt the style of living in this world and can adjust to the new surrounding?; fantasy tries to highlight the importance of morality and the distinction between good and evil, and on the good or bad behavior of the hero under certain circumstances. On the one hand, the main idea of SF is to create something totally new, something that has never been, so the fundamental thought of SF is to explore places and spheres where no one has ever been before. Fantasy, on the other hand, gets its main input from the past and the literature that has been written there, so it primarily focuses on recreation. (see Manlove 30-31)

Nevertheless, there are also critics who believe that fantasy and science fiction are not really opposite poles, but more or less related to each other and

science fiction could be a part of fantasy. The name of this particular sub-genre would be science fantasy, and it would make a fusion of the main parts of both genres possible. (see Fredericks 32-34)

2.3. The Fantastic as a Mode

Categorizing the fantastic rather as a literary mode than a genre, makes it easier to identify common structural features in different works of different periods.

For when we speak of a mode, what can we mean but that this particular type of literary discourse is not bound to the conventions of a given age, nor indissolubly linked to a given type of verbal artifact, but rather persists as a temptation and a mode of expression across a whole range of historical periods, seeming to offer itself, if only intermittently, as a formal possibility which can be revived and renewed. (qtd. in Jackson 7)

2.3.1. Todorov's Study on the Fantastic

As a matter of fact, fantasy is the polar opposite of reality, and so it was obvious that the fantastic in literature was defined by its relationship to realism. Todorov was an opponent of this, very historical, definition and so he wanted to define the fantastic in a more theoretical way. During his studies he came across a definition of the fantastic by Vladimir Solovyov, which basically describes the core of Todorov's theory (see Jackson 26-27):

In the genuine fantastic, there is always the external and formal possibility of a simple explanation of phenomena, but at the same time this explanation is completely stripped of all internal probability. (qtd. in Jackson 27)

Jackson states, that in order to find a definition for true fantasy, Todorov was of the opinion that the definition given by Solovyov has to be extended and so he came to the conclusion that only a text that creates "absolute hesitation in protagonist and reader" (27) can be a part of the fantasy genre. In such a text, reader and protagonist cannot cope with the unidentified incidents and will not be able to define them as supernatural. According to Todorov, this hesitation is what defines fantasy (see Jackson 27):

Das Fantastische verlangt die Erfüllung dreier Bedingungen. Zuerst einmal muss der Text den Leser zwingen, die Welt der handelnden

Personen wie eine Welt lebender Personen zu betrachten, und ihn unschlüssig werden lassen angesichts der Frage, ob die evozierten Ereignisse einer natürlichen oder einer übernatürlichen Erklärung bedürfen. Des Weiteren kann diese Unschlüssigkeit dann gleichfalls von einer handelnden Person empfunden werden; so wird die Rolle des Lesers sozusagen einer handelnden Person anvertraut und zur gleichen Zeit findet die Unschlüssigkeit ihre Darstellung, sie wird zu einem der Themen des Werks; im Falle einer naiven Lektüre identifiziert sich der reale Leser mit der handelnden Person. Dann ist noch wichtig, dass der Leser in Bezug auf den Text eine bestimmte Haltung einnimmt: er wird die allegorische Interpretation ebenfalls zurückweisen wie die „poetische“ Interpretation.

Diese drei Forderungen sind nicht gleichwertig. Die erste und die dritte konstituieren tatsächlich die Gattung; die zweite kann auch unerfüllt bleiben. (Todorov 33)

Moreover, Todorov develops a scheme of the fantastic, and suggests that the genre in its pure form is enclosed on one side from the “purely marvelous (events are supernatural, superhuman, magical)” and on the other side from the “purely uncanny (events are understood to be strange because of the deceiving mind of the protagonist)” (Jackson 31). When one takes a closer look at Todorov’s diagram about the different categories of the fantastic that the pure fantastic conforms to the border between the uncanny and the marvelous. (see Jackson 31-32)

Pure Uncanny	Fantastic Uncanny	Fantastic Marvelous	Pure Marvelous
-----------------	----------------------	------------------------	-------------------

Table 1 (Jackson 32)

This kind of classification of fantasy could be a bit confusing and therefore Jackson is of the opinion, that it could be better to place the fantastic as a mode between the “marvelous and the mimetic” (32).

2.3.2. From the Marvelous and the Mimetic to the Fantastic

The fantastic as a literary mode unifies elements of both, the marvelous and the mimetic. On one hand the marvelous represents the magical world, the world of fairies and supernaturalism. According to Jackson, this mode “is characterized by a minimal functional narrative, whose narrator is omniscient and has absolute authority” (33). The reader is not really an active participant in

this narrative, which is shown by the fact that he or she only experience events which have been predetermined by someone else.

On the other hand, Jackson states that the mimetic is a “narrative which claim[s] to imitate an external reality [...], also distance experience by shaping it into meaningful patterns and sequences” (33-34). Furthermore it makes use of a knowing third-person voice and represents the world in and outside the text equally.

As a combination of the previous named modes, the fantastic has the gift of making the reader leave the safety of the normal and familiar world behind and start an adventure in a place where the marvelous can be found everywhere. In the instable world of the fantastic no one really knows what is real and extravagance and ordinariness shake hands. According to Lewis Carroll, the fantastic can be placed between marvelous and reality and therefore he developed three conditions, which could be representing the three modes. Those “mental states” developed by Carroll are called “ordinary”, “eerie” and “trance-like” (Jackson 35). The first one makes the reader see a “real” world, in the second state one sees a “transitional” world and the third one reveals an “imaginary” world. In this context, the fantastic can be found somewhere between the “real” and the “imaginary”. (see Jackson 32- 36)

2.4. The Worlds in Fantasy

In order to dive deeper into the magical worlds of fantasy, a basic distinction between low and high fantasy has to be made, because the setting in both is totally different. The irrational events, which occur in the first classification, neither fit in our understanding of what is real nor can be explained by human science. Still they take place in the normal, or as Tolkien would put it, in the primary world, but for this reason low fantasy is not able to define these events any further. In contrast to that, high fantasy takes place in a totally different surrounding, and therefore all the supernatural and magical events, because they are feasible in this other-world, can be explained. (see Zahorski and Boyer 56)

2.4.1. Key Features of Secondary Worlds

In his essay *On Fairy-Stories*, Tolkien provides us with some information about the general features of secondary worlds. In this work he states that, in order to be successful, fantasy and sub-creation always have to maintain a close relationship. Therefore it is the duty of the creator of such worlds to bring a plausible world into being. These generated fantastic worlds are a reality on their own, with their internal valid laws, system and order. Although to make it easier to invent these laws and orders, the creator can draw some ideas from the real world. (see Zahorski and Boyer 57)

This is exactly what Tolkien wanted to say when he wrote about the certain “internal logic” a secondary world has to follow:

What really happens is that the story- maker proves a successful “sub-creator”. He makes a Secondary World which your mind can enter. Inside it, what he relates is “true”: it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed. You are then out in the Primary World again, looking at the little abortive Secondary World from the outside. (Tolkien 36-37)

Furthermore, it is important to mention that the order in this world must always be and stay the same; everything that occurs has to be explained in consideration of the supernatural. Although everything has to follow a certain logical structure, the reader, when diving into the story, needs to perceive it as something strange, overwhelming and wonderful. These feelings can only arise in a reader when the world that is going to be entered is nothing like the one where the journey started. While the reader lingers in the marvelous world of fantasy, the normal world is left behind, and it feels like taking a vacation from everyday life, but when this journey is over, it is possible to see the primary world with completely new eyes.

Nevertheless which world is created or how the final product looks like, the process the creator of such worlds has to go through is a long, complicated and hard one. But what is it, that helps to build up such magical worlds like Narnia or Middle-Earth, not even Tolkien, the master of fantasies, can find the right words to explain it. (see Zahorski and Boyer 57-58)

The creation process is a magical one, as if it has been enchanted:

Enchantment produces a Secondary World into which both designer and spectator can enter, to the satisfaction of their senses while they are inside; but in its purity it is artistic in desire and purpose. (Tolkien 49)

2.4.2. Classification of Secondary Worlds

Even though the creation of a secondary world is a key factor of fantasy writing, not every secondary world looks the same. When it comes to the point where a writer has to design a new, marvelous and supernatural world, Zahorski and Boyer mention three different ways to do so. (see 58)

2.4.2.1. Remote Secondary Worlds

For Zahorski and Boyer, creating a “remote secondary world” (59) means, creating a world that is, so to say a world on its own and shows no connection to the primary world. It is like living at a different time, on a different planet or even in a different galaxy, because everything that we know or believe is completely put a side, it simply does not matter. The only factor that links the fantastic world and reality together, are the thoughts and skills of the writer. He is the only person that influences the secondary world and sort of creates it out of his imaginations of the primary world. For Tolkien the creator of such fantastic worlds is like a “good crafts-man [who] loves his material, and has a knowledge and feeling for clay, stone and wood which only the art of making can give” (54-55). Of course, over the years a lot of different “remote secondary worlds” have been created, but there is no space to describe all of them. In order to make it easier to understand the different made up worlds of fantasy, four general categories have been developed. (see Zahorski and Boyer 59)

The worlds in the first category, which are mentioned by Zahorski and Boyer, are only slightly related to the known world, which means that they show some similarities, but are not set in a definite time and place. On example for this category would be the Lord of the Rings by J.R.R. Tolkien, there one can see the resemblance to the primary world, and the events easily could have happened in the real world some hundred years ago, but still it does not feel right to place the happenings at a certain point in history. (see 59)

The writers, who invented fantastic worlds that would fit in the second category, intended to create a world full of myths and legends that actually

happened a very long time ago in the history of the primary world. The context of such novels could be the legend about Romulus and Remus or about the Minotaur of the ancient Crete, which makes it clear that the relationship between these mythical and fantastic worlds and the real world is a very close one. (see Zahorski and Boyer 60)

In the fantastic worlds of the third category one can also find a close relation to the primary world, but this connection cannot be found in the history but in a time that is hundreds of years ahead of our time. So, for example, it is possible that in this future the world we know does no longer exist, because it has been destroyed by a huge war, or nature took it back, this could also be a world where science has been replaced by magic. (see Zahorski and Boyer 60)

One main theme in the works of the fourth and last category mentioned by Zahorski and Boyer is composed of the medieval tale of King Arthur and his knights. Even though one might think that there is nothing fantastic and wondrous about such stories, because the featured countries are not so different to ones known in the primary world. The necessary distinction is made by the usage of totally new and strange languages, beliefs and other exciting things, which make it a lot harder to tell, whether the story takes place in the primary world or not. (see 61)

2.4.2.2. Connected Worlds

In contrast to the above mentioned creation technique for secondary worlds, the connected worlds technique is far more related to the primary world and makes a comparison of both worlds is possible. This connection between both worlds is made by a diversity of portals, which make it possible to step from a seemingly dull and boring world into a place that is enriched with marvelous and magical things. In order to describe all the different existing portals, Zahorski and Boyer developed a classification system, which contains four categories. (see 63-64)

The first category Zahorski and Boyer write about contains all the “conventional portals” (64), like the ones C.S. Lewis developed in his Chronicles of Narnia. There it is possible to step through a wardrobe or get sort of absorbed by a picture and enter a so far unknown world full of breathtaking and wonderful things. On the contrary it is also possible, instead of stepping into an

amazing secondary world, to walk through a portal that marks the entrance to a less attractive world full of evil and demons that have more of a grotesque animal human combination than of an actual fantastic creature. (see 64-65)

The second type of portals shows that it is not always necessary to have an actual portal to go somewhere, so Zahorski and Boyer state that “magical and supernatural conveyors” are enough to travel to another world (65). These conveyors, mostly some kind of for the story important objects, take over the function as virtual portals. So is for example the portal in the third book of the *Chronicles of Narnia*, Prince Caspian not something obvious to walk through, but it is the magical horn of Susan which functions as a virtual portal and pulls them back into the story, when Caspian blows it. Moreover, there can also be stories where the focus of the whole story is on the portal itself or where a portal is not only magical, but supernatural. (see 65-67)

The third category of portals causes a major shift from a mainly human centered perspective, where the real world is seen as primary world and the one that is entered through the portals as secondary world, to a view where the first named primary world is only a “mere shadowy reflection of the authentic world” (Zahorski and Boyer 67). According to Zahorski and Boyer, this type of portal is based on “Plato’s conception of our world as simply an imitation of the real world where pre-exist all the ideal forms from which the creatures of our world are copied” and therefore the other world has taken the place of the primary world the world we live in, our world, functions as the secondary world (67). As a consequence the direction of the journey through the portals has also changed and so the people are no longer travelling from the primary to the secondary world, but from the other world to our world. (see Zahorski and Boyer 67-69)

In one of the previous chapters I shortly mentioned the sub-genre of science fantasy and this is where Zahorski and Boyer allocate the fourth type of portals, the so called “scientific or pseudoscientific portals” (69). In order to enter a secondary world, scientific items are needed and also for the explanations of the supernatural, the traveller needs special instruments. These types of portals can for example lead to secondary worlds on a planet in a different universe where anything can be found. If an author uses such special elements or devices in the story, the reader can be convinced that everything

that happens in the secondary world is real. As a consequence the reader might start questioning reality in general and will not take everything for granted.

(see Zahorski and Boyer 69-71)

2.4.2.3. Worlds-within-Worlds

A piece of writing where no portals are used, and the secondary world is simply placed somewhere within the primary world, uses the “world-within-a-world technique” (Zahorski and Boyer 71). This particular world, which is usually separated from the primary world by some kind of boundaries, can be of any shape or size, the only thing that matters, is that it has its own rules and laws that should be followed. In order to make a distinction of the different types of these special writings, three different subgroups are mentioned by Zahorski and Boyer. (see 71-73)

The first classification is the world of the “enchanted wood” which is used in a variety of fantasy writings for example in the story *Tuck Everlasting* by Natalie Babbitt, where the magical wood just is next to the village. In addition to that, this motif was used a lot during the seventeenth and eighteenth century preferably by “French fairy tale”, or “German Märchen” writers like the Grimm brothers. (see Zahorski and Boyer 73-75)

Regarding Zahorski and Boyer, the second subgroup makes use of the “magical or supernatural garden” motif, which has been used a long time before the writers used the “enchanted wood” (73). Early written myths and legends made a frequent use of the world of the spellbound garden, thus this theme is commonly used in legends and ancient fantasies, but one of the most famous appearances this motif makes is as *The Garden of Eden* in the Bible. (see 75-78)

In the last and third category mentioned by Zahorski and Boyer one can find a “primary world in which still lingers a remnant of Faerie, dormant but easily roused” (73). Everything in this world seems very close to normal, but with the help of an enchanted lucky charm the supernatural powers can be easily awakened. For a creator of this world, which is among all the other secondary worlds the closest one to reality, it could be very challenging to combine the natural with the magical and the supernatural. (see Zahorski and Boyer 78-80)

3. Teaching [Fantasy] Literature

3.1. The Importance of Fantasy Literature

The genre of fantasy literature “has a certain stigma attached to it” (Thomas 60), which is hard to get rid of. The discussions about fantasy contain no gray area, either you like it or you do not, so it is a matter of taste. The most people that are against fantasy literature think that it is just some childish characters playing around and has nothing to do with real life. But there is so much more to it that will make it perfect for the usage in the English classroom. One very important fact that speaks for fantasy literature is that children of all ages like to read it and are eager to see a new world through the eyes of the protagonist. A second point to mention is that fantasy is “a metaphor for the human condition—ripe with mythic structures, heroic cycles, and social and religious commentary” (Thomas 60). By using fantasy literature in the classroom the teacher gives the students the possibility to deal with all the various topics that are on their mind on a different level. (see Thomas 60)

Since one can find a hero in every fantasy novel, it is very probable that the students can find a reflection of their needs in the different stages this hero has to go through. Thomas mentions that the typical, very important quest in fantasy is a reflection of the “need of students to make an impact on their world”(60) and the meeting of the hero with an old, wise person reflects the “desire of students for guidance”(60). Every evil or villain that occurs in the various fantasies represents the kind of everyday evil a lot of students have to deal with, like physical and mental violence in school, racism and many more. In addition to that, fantasy literature, which shows a lot of parallels to the real world, can help to deal with other important topics in the classroom, such as gender roles, society and culture, religion and ethical or philosophical questions. (see Thomas 60-61)

3.2. General Definitions of Literature

In order to explain the importance of the teaching of literature in the English classroom, I first would like to give a preliminary definition of literature. In a lot of different encyclopedia one can find both descriptive and normative definitions of literature and according to the Random House Dictionary, there

are seven main important points when talking about literature. (see Thaler 14-15)

1. writings in which expression and form, in connection with ideas of permanent and universal interest, are characteristic or essential features, such as poetry, novels, history, biography, and essays
2. the entire body of writings of a specific language, period, people, etc.: the literature of England
3. the writings dealing with a particular subject: the literature of ornithology
4. the profession of a writer or author
5. literary work or production
6. any kind of printed material, such as circulars, leaflets, or handbills: literature describing company products
7. Archaic.polite learning; literary culture; appreciation of letters and books (qtd. in Thaler 15-16)

Regarding these seven different aspects Thaler states that there are “broad and narrow definitions of literature” (16). In contrast to the former definition, where all sorts of writings are seen as literature, the latter definition narrows down the field of literature by using several criteria. Those can differ from one culture to the other and change over history, but mostly they are “referring to the poetic imaginative quality of literary texts” (Thaler 16).

Despite this classification of a broad and narrow definition of literature, Thaler also mentions that it is possible to distinguish between “Literature with a capital L and literature with a small l” (16). McRae states that the first subdivision of Literature with a capital L includes all the typical “classical texts of English literatures, such as those by Shakespeare, Dickens, Austen” (Thaler 16), and that short text forms like advertisements, jokes or headlines are a component of literature with a small l. (see Thaler 16)

3.3. Questions concerning Literature Teaching

When it comes to the teaching of literature a lot of questions have to be asked, for example the ones mentioned by Thaler: “Why is it important to teach literature?”, “At what age do I begin with teaching literature?”, “Where can I teach literature?” and “What should be achieved by literature teaching?”. (see 23-32)

3.3.1. Why is it important to teach Literature?

As a teacher one always has to stick to the curriculum and it is hard to try something different. There are a lot of people who see no point in using literature in the English classroom, because in their eyes it is no actual teaching of the language. However, a lot of literary scholars point out that there are many arguments that speak for the teaching of literature in the classroom.

The usage of literary texts in the classroom contributes a huge part to the development of the student's language and vocabulary use, because they are provided with all sorts of text types which can vary between beginners and advanced level. Therefore the students are able to improve their four competences, speaking, listening, reading and writing. Moreover it is possible to widen the intercultural horizon of the students, because most of the writers use different cultural backgrounds in their books and thus open a new world to the learners. In addition to that it is also important to mention that literature may help some students with their personal development, because sometimes a learner has a certain connection with the protagonist and by reading the story he or she finds a solution to personal problems or the learner finds a character in the book, which could act as a role model and provides some answers for the learner. The usage of literature in a classroom also has a huge impact on the student's motivation, as it makes the lessons more diversified and therefore the students stay interested in the subject. Since literary texts have an "interpretational openness" (Thaler 24), no reader will come to the same conclusions while interpreting a text. Therefore the involvement of the students is a very personal one and this encourages the forming of their own opinion and response. By using literature in the classroom not only the personal development of a reader is encouraged but also the social status is improved, because it is important in our society to be a literate person. (see Thaler 23-24)

3.3.2. At what Age or Level do I begin with Literature Teaching?

Literature is an important point in the curriculum and can be used at all ages. Especially in foreign language learning, literature is seen as something restricted to a certain age and language level which enables the students to understand the full meaning of a text. It is true that the understanding of

literature has to be developed along the language levels, but still it can be used from beginner level up to advanced students. In order to get as much profit from literature teaching as possible, the texts have to be chosen according to the age and language level of the learners. At the beginners stage of language learning the students should be confronted with a wide range of short and funny texts, which enable playful learning. This means that this fun first contact with literature involves basic language skills and therefore keeps the learners motivated. In order to improve the reading techniques and the students understanding of literature at the (pre)-intermediate level, it is essential to use texts that are longer and more challenging on the linguistic level. These literary texts could be taken out from the course book or from special readers, which are “specifically written for a certain language level [...] and [...] are shorter and linguistically less demanding adaptations of original novels or plays” (Thaler 27). When teaching an advanced class, the teacher can use original works, because they are, according to their level, able to understand full texts and make a proper analysis. It is also possible to enhance a creative writing process and to train different reading techniques. (see Thaler 27-28)

3.3.3. Where can I teach Literature?

Literature is something that can be taught and learnt nearly everywhere, so there is no reason to limit or restrict the teaching of literature to one place. It is obvious that most of the teaching happens in school, or to be specific, in the classroom. However, this surrounding reminds more or less on a work space than a room where something creative can happen. So, in order to encourage the students to read, they have to feel comfortable, and this means that the classroom has to be turned into a reading-friendly zone. A change can be realized by rearranging the table and seating arrangement or even by setting up a reading corner, where the students could read during their breaks and the lessons, when silent reading is required. Not only is a comfortable surrounding important, but also that the students are provided with a wide range of books to choose from. When the focus is only on one literary genre, the classroom library could be stocked with various examples of this genre and also the appropriate reference works to encourage the students to deal with the theory more often. In order to make the best out of this special library, it should be presented in the

right way and the teacher should encourage the students to use it. Sometimes it could be too expensive to provide a lot of books in the classroom and so it is important to introduce the students to the school library, if there is one, and visit it together on a regular basis. To draw attention to the foreign language section, the lessons could be held in the seating area of the library. (see Thaler 28-29)

Besides learning something about literature at school, it is also possible to study and read literature in private or public surroundings. In order to use the time at school for discussing and interpreting certain literary texts, it is relevant that the students complete their reading assignments at home. There they have no time limit and can come up with their own terms and conditions for reading. Thaler is of the opinion that not only private settings can be used for the “learning from literature” (29), but also public places are suitable for this purpose. Such places can include libraries or bookstores, where a learner can choose a book and get comfortable in a quiet reading zone, and also parks, cafes and many more. One last opportunity for private or public reading is the World Wide Web, which is a widely spread alternative for printed works, because a lot of literary journals and full texts are published online. Even though this medium makes it easier to get some background information and references, it is not really possible to dive into a book and enjoy the reading process. Although, this replacement of reading outside the normal classroom setting helps the majority of learners to find some enjoyment in reading, Thaler states that it has to be considered that reading of literature “has to remain an integral part of classroom time” (30). (see 29-30)

3.3.4. What should be achieved by Literature Teaching?

There are a lot of different approaches to the teaching and learning of a foreign language, but the most dominant one aims at the development of a communicative competence. In order to achieve this goal, Communicative Language Teaching (CLT) “compromises four competences: grammatical, discourse, sociocultural and strategic competence” (Thaler 31). Furthermore, to support intercultural learning, Michael Bryam has developed the model of Intercultural Communicative Competence (ICC), which “compromises skills, knowledge, attitudes and education” (Thaler 31). Competences, such as

interpreting, interacting and cultural awareness, are developed by this particular model. (see 31)

Both of the previous mentioned models contributed important findings to the design of a model for literature teaching. The Literary Communicative Competence (LCC) has the goal to develop knowledge, attitude and reading-, understanding-, and creating-skills. Thaler states that it is important during the teaching process not to see the skills and the three domains “as separate dimensions, but foster literature-based communication and negotiation of meaning” (31). (see 31-32)

3.4. Models [Reasons] for Literature Teaching

Besides the various positive arguments for literature teaching and the places, contexts and circumstances under which literature is taught, three main reasons for literature teaching have to be mentioned. Although each of these models is distinct from the others and connected to a “specific pedagogic practice” (Carter and Long 2), they are not mutually exclusive. Even though each of the following models stands for a different orientation towards literature teaching it is important that in order to make the most out of a literature lesson, one has to strike a balance between the different approaches. This means that it is never a good idea only to focus on one model, because this could diminish the interest of the students in literature. (see Carter and Long 1-2; 10-11)

Personally I prefer the cultural model in combination with the personal growth model, because in my opinion most of the teachers grant the language model too much importance and prefer to analyze the text sentence by sentence and so the students are not able to enjoy the reading of literature and see the text as a whole.

3.4.1. The Cultural Model

While using and teaching this model, the focus lies on the value of literature for the different cultures. Here literature represents the best thoughts, ideas, feelings and traditions of a specific culture and through teaching it, the students have the opportunity to get to know all the different parts a culture is made of. The younger the learners are the less contact they had with different

cultures, and the earlier one begins with the teaching of literature with a cultural focus, the more the students are able to learn during their school time through literature. This means that they are able “to understand and appreciate cultures and ideologies different from their own in time and space and to come to perceive tradition of thought, feeling, and artistic form within the heritage the literature of such cultures endows” (Carter and Long 2). So literature, as a medium, is used all over the world in order to make people aware of the importance and development of cultural understanding. Because this model presents a literary work more as a product or mirror of culture the main focus is on the information the students could gain from literature about a certain culture. The learners are not really involved in an active interpretation process and therefore this model could be placed in the pedagogical field of a teacher-centered approach. (see Carter 2; 8)

3.4.2. The Language Model

A lot of people share the opinion that the teaching of literature cannot be separated from language teaching. In their eyes literature is not more than an instrument to teach the different structures that can be found in a language or to introduce new specific vocabulary. But that is not the purpose of using literature in the English classroom, because if it is only used to point out differences in a language, all the enjoyment and pleasure that occurs while reading a story or a whole book is gone and it is not really possible for a reader to be lost in the text. (see Carter and Long 2)

In contrast to this popular view of the usage of literature in the classroom, the main focus of the language model in literature teaching lies on the various ways a language can be used creatively. This means that the learners have the opportunity to get to know the different ways in which language can be used and are enabled to develop and improve their language skills, such as writing and reading. In addition, Carter and Long mention, that one “main impulse of language-centered literature teaching is to help students find ways into a text in a methodical way and for themselves” (2). The scholars supporting this language model share the opinion that it is easier for the students to grasp the meaning of a literary text when they can read and understand the language properly. As mentioned before, this model is closely connected with language-

based approaches to literature and hence the main focus is to point out, that literary meanings and linguistic forms are somehow related and that it is far more important “to read between rather than in the lines of the text”. In the language model the learner is always in the center and the majority of the lessons are based on various activities. (see Carter and Long 2; 9)

3.4.3. The Personal Growth Model

By using the personal growth model for literature teaching the teacher wants the student to develop a certain connection with the text while reading. Whereas the success of some other teaching methods can be evaluated by the performance of the students in various exams, this particular one can only be seen as successful when the students develop a certain feeling for literature and acknowledge a special place for literature in their life out of the normal setting of the classroom. In addition to that the learner’s interest in literature is growing and reading fulfills them with pleasure because now they are able to understand and to see the value in cultural products. The personal growth of a student is supported by the reading of literary texts, because it helps them to make sense of the complex structures of society and the cultures connected to it and it provides them with guidance and a solution for their personal problems, so they can engage their place as individuals in society. They also develop more sensitivity, self-awareness and begin to see the world around them with different eyes. In order to implement the personal growth of the students the teacher has to keep them interested in the texts and encourage them to form their own opinion about them, but this can only happen if the teacher chooses texts to which the learners can relate to and can contribute their own ideas. According to Carter and Long the reading can become an unforgettable, “individual and collective” (3) experience, when the students are actively involved in the work with the literary text. (see Carter and Long 3)

Due to the fact that the main focus of this model lies in the personal growth of the individual students, it is clear that the pedagogical approach is more learner-centered. Carter and Long state that this model does not aim at analyzing the literary text in a linguistic way, but it wants the students to make the text their own and “evaluate what they read so that they learn to distinguish [...] great literature from less successful examples” (9). (see Carter and Long 9)

3.5. Checklist for Literature Teaching

3.5.1. Selection of the Text

In order to make good and efficient literature teaching possible a crucial pre-step has to be fulfilled, namely the selection of the right literary text. In this context some essential questions have to be asked: What makes a text suitable and right for the classroom? Which text is the one that keeps the students interested in literature? Which is the best text for the aimed learning process? How can teachers find the right text?

To help with the answers for all of these questions, Thaler mentions three main selection points, which he calls the three C's – "catalogue, canon, criteria" (18). These catalogues, or brochures, are provided by different publishing houses and contain information and also short descriptions about their available books, which can serve as a source for various new and up-to-date teaching ideas. Another resource where a teacher can get new book ideas from is the canon, which is basically only a list of some very important and classical literary works. As far as I am concerned, there is nothing negative about having a special canon of books to get ideas from. Unfortunately most of the books in this canon are more classical works than contemporary literature. In order to find works in which the students are interested in, teachers have to search beyond this canon, because otherwise they will only be able to teach the kind of books they themselves have read during their school time. (see Thaler 18-19)

Besides searching through different sources, in order to find the right book for class, a teacher has to make sure that it fulfills certain criteria, which can make the selection of texts a lot easier. In his work Teaching English Literature Thaler gives some very important guidelines for the selection, according to four dimensions. (see Thaler 19-20)

Criteria of Selection	
school	• type of school • level (primary, secondary)
learner	• age • level of proficiency • subjective valence • interests • background
teacher	• personal favorites • study background • competences

text	• availability of text • linguistic difficulty • thematic complexity • literary genre • curricular conformity • length • aesthetic quality • topicality • popularity • methodological material (lesson plans, worksheets, analyses) • text related media (film adaptations, audio books, websites) • exploitability for language learning (skills, competences)
------	--

Fig. 2 (Thaler 20)

In order to find the most fitting text for the classroom and also to be able to give the learners the possibility to make a good experience with literature, teachers should make sure that they always work through this checklist before choosing a text. It is hard enough for a student to study literature in their first language, and so there is no necessity to make it even harder in the second language, by giving them a not really suitable literary work.

Not only Thaler, but also Carter and Long mention in their handbook about teaching literature some important points that a teacher has to bear in mind when selecting a text for the classroom. To begin with, the printed text has to be available at all times, which means that either, if it is a short text, the teacher makes photocopies, or, in the case of long texts and whole books, the teacher has to make sure that a copy is available for each student. This availability could be realized, by either stocking the school library with the appropriate amount of copies of the used book, where it is also possible for other classes to use them, or each student has to buy a copy for himself and therefore is really able to work with the text. In connection with the availability of a text teachers also have to decide whether they use only parts of a work or the whole book. It is very hard for a teacher to read through and teach a whole book in the classroom, so Carter and Long suggest that only some important points are selected and discussed or the students get reading assignments for home

and the talking and interpreting part takes place in the classroom. (see Carter and Long 141;144)

As a next, very important point Carter and Long make a distinction between familiar and unfamiliar texts. On the one hand, a teacher has to make sure that the learners know a variety of authors and their works, because sometimes it is easier to choose a well-known text over a not so familiar one. On the other hand, a familiar, or canonical, text cannot be so interesting for the students and may be, out of the lack of connections to the students' lives, not too appealing. Furthermore classical texts can be very hard for second language learners to understand and therefore they might lose the interest very quickly. A strategy that might help to narrow down the selection of familiar and unfamiliar texts is that the teacher makes a kind of pre-selection and then the students have to vote for their favorite text. Of course it is essential that the teacher provides the students with a short summary of the selected texts, thus the learners can make up their mind according to the theme and content. (see Carter and Long 142)

This brings us to the next selection criteria, where a teacher has to decide, whether to choose a contemporary or a classical text. As mentioned before the classics might cause some difficulties in points of understanding, whereas the modern writings are more similar to the language the students use themselves and are therefore easier to understand. In addition to this, Carter and Long mention the point about "selection restricted by syllabus or examining body v. free selection of whatever the teacher decides appropriate" (142). They are of the opinion, that it is best to allow the teacher to choose whatever he or she considers as appropriate for the students, but in reality the majority of teachers still use the same classics for their lessons. This can only be changed by an update of the canon, which means that also some non-canonical texts have to be included. (see Carter and Long 142;143)

Moreover, concerning the question whether a text has to be connected with the culture and related to the country of a reader or not, one can say that there is no real answer. Due to the fact that a non-native English speaker, in the majority of cases does not share the English culture which is represented in most of the books that are used in the classroom, it is hard to find some similarities or connections. However, if the students cannot find a connection

between their culture and the text, they still might be able to detect some similarities to their own lives and therefore learn something from a different culture and be aware of the diversity of cultures that can be found in the world. (see Carter and Long 142)

In order to enable teachers to select the right text for the classroom and their students, Carter and Long mention various criteria that have to be taken into consideration. This chapter only highlighted the ones I consider as very important and reasonable to mention.

3.5.2. Quality of Texts

Before teaching a literary work or a text in the classroom a teacher has to decide whether this particular work belongs to the category of good or bad literature. Because according to Rotter and Bendl “most of the literature produced in the world is of mediocre quality; some of it is bad, some is good, and only a very little is great” (qtd. in Thaler 69). Due to this conclusion it is essential that texts undergo a critical analysis by the teacher, because only in that way it is possible that also the students start to look at a text more carefully and will try to get to the bottom of a text. But how does one differ between a text that is said to be good literature and one that is bad literature? Rotter and Bendl developed some criteria, which should make a classification considerably easier. (see Thaler 68- 69)

On the one hand, good literature survives the ages and is still relevant for real life, which means that the characters mirror reality and the author shows that life and everything around it is a complex topic and that gray zones do exist. One of the main concerns of the author is the truth and tells the story, which consists of related, individual elements, in a new and original way. An author of a good literary work also makes use of ambiguity and the stories leave a possibility for more than one interpretation. An author of bad literature, on the other hand, only wants to address a wide readership and does not really mind that his characters are presented in a very stereotypical way and that the world he or she created is full of shades of black and white and leaves no space for gray areas. Moreover, in a bad literary work one will hardly detect complicated themes or a full emotional spectrum. According to Rotter and Bendl the only important things for this kind of narrative are that it develops very quickly,

makes use of the typical dramatically clichés and contains opportunistic characters. (see Thaler 69)

3.5.3. Enjoying Literature

In order to make the teaching of literature in the English classroom as successful as possible, it is important that the learners enjoy the selected texts and simply enjoy reading. The students should be able to develop certain affection for books and carry on with reading in their free time and just do it for fun. (see Thaler 63)

Therefor it is the job of the teacher to awaken a positive attitude in the students towards literature, by selecting the right text for the classroom first. The students should be eager to read the text and therefore, as mentioned in a previous section, it should mirror the interests of the students, have a “well-paced plot, personally relevant content, well-delineated characters, authentic endings, thought-provoking ideas, emotional appeal” (Thaler 63). Of course a teacher also has to consider the needs of young learners, thus Thaler suggests to choose texts which contain “simple themes, familiar concepts, simple story-lines, predictable elements, repetitive patterns, short texts, humor, surprise elements, rhythmic language, and a good match between text and illustrations” (63). When it comes to the selection of a text from a pre-selected canon, it does not matter how old or experienced the learners are, it is only important that they are involved in the final selection and that the teacher gives them enough alternatives to choose from. (see Thaler 63-64)

Apart from the right text selection the whole process before and while reading is essential to a positive outcome. This means that a teacher always has to make sure that the whole experience the students gain while reading is successful. Before the students even start reading a text they have to know the reason for doing so and what they will learn during the reading and what advantages they have from reading this text. That is why a teacher should always present a clear outline of the whole work process to the students, so they can see what they are expected while reading and on which parts of the book they have to pay special attention. In order to raise the interest in a literary work and to understand the featured themes better, it is always very useful to let the students do some preliminary research on the book and the author. By

doing so they are also encouraged to form their own opinion about the book and are not influenced by the information they receive from the teacher. In addition to this the learners have to know that they should be able to respond to the text or book afterwards since they will go deeper into the text while reading and this makes the whole experience more enjoyable. These so called post-reading activities could involve tasks such as creative writing, discussions, reading diaries, drama activities or self-evaluation. (see Thaler 64-65)

Not only the work process itself is important for an enjoyable experience with literature, but also an environment, which contains everything that concerns literature, has to be created. One of the easiest parts is setting up a class library or using multimedia adaptations of the concerning book. Enjoyment and pleasure for the students are gained to a greater extend, when the teacher is willing to arrange for example a book club in school, where authors or librarians can come and attend the lessons or give the students the opportunity to gain an insight into the publishing sector. (see Thaler 65)

Besides all the mentioned points that could make students enjoy literature, I share Thaler's opinion, when he states that it is the most important thing for a teacher to function as role model. No learner will enjoy reading in and outside the classroom, when the teacher shows no interest in literature. Therefore it is significant that teachers share their own interest in the different themes and books with the students, keep them up to date for books they could be interested in and even tell them about the books they have read recently. (see Thaler 66)

3.5.4. Develop literary Skills

3.5.4.1. Reading

The reason why people read is hard to determine and to formulate, because I think that there are a lot of different reasons that make people read literature. Gold states his opinion about the importance of reading in the following paragraph:

Reading is not necessary to our survival, if buy surviving we mean eating and staying warm. It is necessary to our larger survival, however, to control an enriched, aware life in which we exercise some measures of control over our well-being, our creativity and or connection to everything around us. (qtd. in Elkin 153)

It is generally accepted when Elkin states that reading is and always will be a source of joy, pleasure and satisfaction. Furthermore it displays several benefits for the reader, like the stimulation of imagination, critical thinking, independence, emotional development and it offers an escape from the world. By reading we begin to understand relationships between individuals and cultures and the one between moral codes and values a lot better. Moreover, reading fulfils many vital functions for children, because it stimulates their audio-visual and language system, and improves their imagination. The children are also able to make new experience and with the help of the new information, they are able to develop their personality and deal with the upcoming problems. (see Elkin 153- 159)

In order to enjoy a text or a literary work it is essential to develop certain reading skills and strategies. When it comes to the explanation of the reading process, one can differ between three main theories. The first and also very traditional view of reading is the bottom-up model. There the main focus lies on the text itself, specifically on the language and the structure, which means that while reading the reader is going from part to whole. During this construction of texts out of letters the reader has to reproduce meaning. In contrast to that, the reading process of the top-down model does not have the text but the reader in its centre. So in this model, the reader uses his own background knowledge and certain schemata in order to make sense of a text and therefore the direction of the reading process is from whole to part. (see Thaler 47)

However, a learner should have the opportunity to make most of his or her reading and for this reason the teacher should emphasize a combination of the bottom-up model, where the clear focus is on the language, and the top-down model, where previous knowledge is most important. Such a combination of these two reading processes creates a so called interactive model, where the focus is laid on integration. To use an interactive approach to reading the teacher has to combine the two models in different ways and has to make sure that all the information the students need, whether it is background information to the text or explanation of new vocabulary, to make sense of the literary work and understand it, is provided in the various pre-reading activities. And then, after the learners know what they are dealing with, they have to choose the

reading style, like skimming, scanning, intensive reading and critical reading, which fits the most. During the active reading process the students have to focus on various important points. Those could be, using the read information to predict the next things that are going to happen, having a clear reading purpose, making pauses to digest the read information and make sense of it and realize that it is more important to understand the meaning of unfamiliar words from their context than to understand every single word. Besides the usage of pre-reading activities, which provide the students with important information, post-reading activities also have to be included to make a proper working with the text possible. Those activities close the frame around the literary work and enable the students to voice their opinion and maybe transform their view of a text. (see Thaler 47-52)

3.5.4.2. Understanding

Apart from developing reading skills in order to make most of literature teaching, a learner has to be able to understand a literary text. It is not possible to achieve understanding by simple reading, but by analyzing and interpreting a text a reader will be able to identify the various components of a text and investigate its meaning. While trying to understand a text a reader makes use of the hermeneutic circle, which means that the “understanding of a text as a whole is established by reference to the individual parts, and [the] [...] understanding of each individual part by reference to the whole” (Thaler 53). So it is important that the students realize that they always have to look at both, the details and the global picture. In order to support the process that will get the students closer and closer to the understanding of a text, a teacher has to make sure that every single literature lesson follows a certain structure. (see Thaler 53-55)

3.5.4.3. Creating

When it comes to the development of literary skills, the process of creating is also very important. Besides, the learners should be able, reading and understanding a literary work, to work with the text creatively or even to create something new. In this context most of the teachers use the process of

creative writing, to show their students that it is possible to see literature from a creative point of view. But there are so much more possibilities to use creative elements while literature teaching, such as various scenic creations, like role plays or miming, or visual and acoustic creations, where drawing and music can be involved. There are no limits set to creative working with a text and the students get the most out of it, when they are able to create something on their own, something unique. (see Thaler 55-56)

Since the usage of creative writing is the most popular one it is essential that the whole process follows a certain structure. Before the actual writing process starts, the students have to be provided with some kind of stimuli. There is no restriction to the choice of a stimulus so it could be either of written nature, like parts of a text or the complete text or even of acoustic or visual nature, the most important point is that they inspire the students to write. After the stimulus phase the guided and gradual process of writing begins in which the students finish their own literary piece step by step. (see Thaler 56-58)

3.6. Types of Classroom Reading

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. (qtd. in Parkinson and Thomas 106)

Of course there are different literary genres which can be used in the classroom, but the most challenging one to use, and the one this paper is concerned about is the [fantasy] novel. As mentioned in the citation above, there are various ways to read a book and the teacher has to make a preliminary decision about the reading approach he or she wants to use, because a whole novel cannot be taught in one lesson.

The first one of the six basic types of classroom reading or approaches to reading a novel Thaler mentions is the “straight through approach” (105), which clearly focuses on the fact that the students have to read the whole novel on their own before discussing it in class. By doing so, the learners know the whole story and are therefore able to understand it better and can contribute in the discussion by voicing their opinion. Unfortunately there is also a negative point

to this approach, because there are always students who are not interested in reading. They prefer to read a summary or ask their colleagues for a short description and so it might be that only few of the students take part on the classroom discussions. (see Thaler 105)

Another possibility for reading a novel is to split it up into various segments, which might not be so challenging and the students are able to digest each chapter after the other, and make sense of the information. By using the so called “segment approach” (Thaler 105) a teacher can decide whether he or she wants to read the chapters in class and do some while-reading activities or let the students read at home and use the classroom time for pre- and post-reading activities. (see Thaler 105)

While the previous approach takes a lot of classroom time and therefore cannot be used for every novel, Thaler states that the “sandwich approach” (105) does not take so much teaching time. Like the name implies, the novel is taken apart like a sandwich and the students are only provided with the key passages of the story. This means that a lot of pieces are being left out. Even though the students get the left out information through presentations or summaries, they might not be able to grasp the whole picture and understand the meaning of the story. Only if the learners are really eager and interested in the story they might read the rest at home and get a different impression. (see 105-106)

When a teacher is really out of time and still wants to use a novel in the classroom, Thaler suggests to apply the “appetizer approach”(106), because there the focus is laid only on one passage and not the whole novel. By choosing one part it is possible to focus on one theme and analyze it in detail, however, this makes it impossible for the students to get any idea of the content and the context of the novel. Some students may be interested in reading the whole novel on their own and others stay frustrated and just do not mind if they are getting the whole picture or not. (see 106)

Last but not least, while teaching literature a teacher has the possibility, instead of focusing on a whole novel, to draw the attention to a certain genre, a period or an author and use what Thaler calls the “topic approach” (106) in the classroom. This approach can be applied when a teacher wants the students to

understand a certain topic better and therefore provides them with several different passages, which are suitable in this particular context. (see 106)

The last approach to reading novels Thaler mentions, is the “patchwork approach” (106), and can be used by a teacher to give the students an overview of literary history or of the newest book releases, because the main focus is on excerpts of several different writers, periods and genres. Additionally it would be very useful to provide the students with some factual information or information on the different backgrounds. (see 106)

3.7. Intercultural Learning

Most people think of literature as another way to teach a language and everything that is concerned with it. However, there is a lot more to literature teaching than only the language component and over time people began to realize that the usage of literature in the classroom can contribute a huge part to the intercultural learning of the students. By reading a text from another culture the students have the opportunity to learn more about a foreign place with unknown norms and ethics, and begin to understand the difference between their own culture and the new one better. During this process of comparing and understanding the students become aware that other cultures exist and that they are as important as their own. So they might change their opinion towards otherness and stop to think in stereotypes, which hopefully develop a cosmopolitan attitude towards different cultures and people. (see Thaler 70)

When readers come across values that are different from the ones the ones in their own culture, they try to understand them and find out that they make perfectly sense in the new, foreign culture. Still they might not be able to understand these values the same way a native speaker does and so, according to Claire Kramsch, the readers are lead to a “Third Place” (Thaler 70). In this context Thaler mentions that this place, where the learning of a foreign culture happens, can be located somewhere between the “first culture (C1) and the foreign culture (C2)” (70-71). He continues that a reader has to “adopt four perspectives- how members of the foreign culture see themselves (C2- C2), how they see us and our culture (C2- C1), how we see the foreign culture and their members (C1- C2), and how we see ourselves (C1- C1)” (71) while being in this particular location. In order to find the perspective that is

closest to their own, the readers have to interpret and question both cultures all the time. (see Thaler 70-71)

To make it possible that students are able to reflect their own and the foreign culture a teacher should prefer literary works that deal with the live of other young people and all the problems and conflicts they have to deal with. Since in today's classroom various different cultures are represented, the literary learning process could benefit from this diversity, because it makes it possible to see one text from different cultural angles. Moreover, the cultural learning enables the students to put themselves into another person's position and learn how they feel, what they think and how they are able to talk about it. This encounter provides the students with a variety of concepts and expressions which they can use for their own description of their life and feelings. (see Thaler 71; 73)

3.8. The Role of the Teacher

When it comes to teaching literature in the English classroom, the role of the teacher might be different from the one in a traditional language classroom. In present times a literature teacher has to compete constantly with media like television and still has to arouse some interest for reading in the students. The life that today's student live is very fast moving and they are not really able to stay concentrated over a longer period. However, reading a literary work takes longer than watching a movie and so the teacher has to make sure that the students see a point in reading and develop the necessary patience. (see Carter and Long 16)

In Carter's and Long's opinion it is obvious that the teacher covers most of the talking time, when he or she is in the center of a literary class, but this time has to be used efficiently. It is in nobody's interest to give long and boring monologues about a literary work and to end up with students, who are more indisposed by literature rather than devoted to it. Therefore the presentation of the teacher has to be stimulating and refreshing and it should reveal the teacher's own interest and enthusiasm for literature. As a result, the students will as well start enjoying the text and find some pleasure by reading it and then might develop their own affection for literature and will look forward to the following texts. Furthermore, in most cases the teacher leads through the text

and provides the students with some questions to answer to build a dialogue. Unfortunately this strategy mentioned by Carter and Long could lead to a lecture like lesson where the teacher is then the only one who decides what happens next and the students do not really have a chance to relate the content to their own experience. (see 23- 24)

However, it is essential for a literature class, that the students have the opportunity to formulate their own impressions and feelings about the text and so the teacher has to take back a seat and let the students do most of the talking. In this so called student-centered approach the role of the teacher is to monitor and guide the students when they do not know how to work with the text and formulate their answers. They have to come up with most of the ideas on their own and develop some kind of individual way of working with literature because only then they would be able to apply this technique to further literary works. (see Carter and Long 24-25)

In order to make the most out of a literature lesson, the role of the teacher has to be on one hand, similar to the one of the lecturer, who provides the students with necessary information and literary terms. On the other hand, the teacher has to step back and let the students work autonomously with the text, but he or she is still present and prepared to intervene when necessary to give some advice to the students and share the own expertise. (see Carter and Long 27- 28)

3.9. Structure of the Teaching Process

3.9.1. Evocation Process

In his work Rosenblatt defines the evocation process as a “lived-through process of building up the work under the guidance of the text” (Delanoy FLU 67). According to Iser in this context the word text means the actual standard text and the term work stands for the cooperation between the text and the reader. Out of this reason, the main focus of the evocation process lies on the readers living through of the secondary world and is first and foremost connected with the text itself. During this process the reader has the assignment and the opportunity to collect important experience, which can be shared in the following interpretation process. (see Delanoy FLU 67-68)

Regarding the work of Benton and Fox, the evocation process has to be divided in several stages and the going through of these stages is more seen as a journey. Like in a journey a reader is more or less moving forward in a book, he or she travels from “the beginning, through the middle to the end of a story” (10). So when a learner is reading a book, the journey leads over four reading phases, which Benton and Fox derived from young adults reading behavior. The first phase, “feeling like reading” (11) makes the reader get the urge or feel the necessity to read a book even before the actual reading process begins. This phase is followed by the “getting into the story” (11) phase, where the readers access the secondary world and decide whether they want to go on reading or not. When the reader starts to be a part of the story and live in the story he enters the third phase and is “lost in the book” (12). The last phase is called “sense of an ending” (12), which means that the end of the reading is foreseeable and the reader then leaves the secondary world and returns to his world. However, it does not mean that the story is actually over, only because the reader returned to the primary world. (see Benton and Fox 10-12; see Delanoy FLU 69)

3.9.1.1. Feeling like Reading

Delanoy points out that in the first phase of the evocation process, the right preparation of the students is very important. By guiding the students into the right direction, the teacher is able to raise a positive interest in reading and take away their fears. Some students do not really like reading a book, because they have some problems understanding all of the words and therefore think that they will not be able to get the key information of the story. This is where the teacher steps in and offers them so called pre-reading activities. There the students are provided with the necessary vocabulary, the background information and everything else that helps to tear down the language and cultural barriers. The activities at the pre-reading stage, like working with the title or the cover, brainstorming opinions and ideas, or giving some multimedia input, can help to motivate the students and arouse their interest in the book or story. Moreover, the teacher has to be careful not to provide the students only with one type of information, because for a success of the pre-reading stage it is

essential that everything is combined equally. (see Delanoy FLU 71; see Thaler 52)

3.9.1.2. Getting into the Story (Text)

This second phase is considered as the hardest one, because not only students have problems with getting into a text and to stay there. In the previous stage the learners are supposed to find out whether they like the text and it arouse an interest in them or not, because if this is not the case and they find it difficult to understand and are very likely to stop their reading process. Since some texts do not really make it easy for a reader to dive into them, it sometimes happens that the secondary world is entered not at the beginning but while the reading process. (see Delanoy FLU 71- 72; see Benton and Fox 11-12)

In this phase, the role of the teacher is to make the entrance of the students in the secondary world a lot easier and to help them to go back there, even when they interrupt their reading. One way to support the students is building up a relationship between them and the text before they start with their reading. This means that the first and the second phase are merged together and so they are prepared to get into the story. Furthermore, it is important not only to help them to dive into the story but also to stay there, which means the second and the third phase have to be connected. By doing so the teacher has to find out at which point in the text problems can occur and where the students are very likely to drop out of the secondary world. With the help of this information he or she is able to divide the story into sections at exactly these points. When the reading process is interrupted, the teacher has to offer some while-reading activities, which help the students to reflect on the read and to prepare for the next section and therefore keeps their motivation going. Such actives could be answering some guiding questions, check the brainstorming from the pre-reading activities, or reflect on the characters behavior, but it is important to bear in mind, that the interruption should not take too long, because otherwise the learner is put off from reading. (see Delanoy FLU 72; see Thaler 52)

3.9.1.3. Lost in the Book (Text)

A reader can only be seen as lost in the text, when he or she starts to live in the secondary world and becomes a part of it. This is the point where the motivation to keep on with reading comes from the pure curiosity about how the story continues and the ending might be. In order to gain this experience the reader has to fulfill some criteria during the reading process, because otherwise it will not be easy to stay in the secondary world. (see Delanoy FLU 72; see Benton and Fox 12) In his work Delanoy formulates them as follows:

[...] (a) ein heraustreten aus primären Handlungskontexten, (b) das Einnehmen einer offenen Lese- bzw. Erfahrungshaltung, (c) das Anerkennen von Literatur als Quelle zum Gewinn neuer Einsicht und (d) ein emotional intensives sowie reflektierendes Durchleben der Sekundärwelt. (Delanoy FLU 73)

Out of the, sometimes occurring, lack of vocabulary, it could be hard for learners of a second language to reflect on a text properly. For this reason the teacher has to support them and provide them with some strategies, which they can use to make their stay in the secondary world a lot easier. In addition to that, the teacher not only has to take the problems of the students seriously and acknowledge all their effort, but also has to keep in mind what the text wants to reveal and how to reflect on it. With all this support the students are able to establish a certain connection or relationship with the text and can maintain a constant interaction between themselves and the text or story. (see Delanoy FLU 73- 74)

3.9.1.4. Sense of an Ending (Getting out of the Text)

As mentioned before, in this phase the reader can see that an ending is coming and is prepared for the story to end, and the journey back to the primary world. The main focus is laid on the conclusion and outcome of the various things that happened during the whole reading process, which can include the more or less difficult entrance to the secondary world, the involvement in the story and the joy of reading. At this point the evocation phase ends and the reader starts the interpretation of the story. (see Delanoy FLU 74- 75; see Benton and Fox 12)

3.9.2. Interpretation Process

In contrast to the evocation process, Rosenblatt defines the interpretation process as the effort “to describe in some way the nature of the lived-through evocation of the work” (Delanoy FLU 68). During this process the reader focuses on formulating the various impressions gained while reading in order to be able to exchange them with the other readers. Due to the fact that the reader wants to reflect on the read information and the experience while reading, immediately after the story ends, it is normal that the interpretation follows the evocation. Of course it is possible, although not really satisfying, to have an evocation without an interpretation, but it does not work the other way round. (see Delanoy FLU 68)

Interpretation on the one hand, is often used at the end of the reading process, because it is very time consuming and sometimes takes longer than the actual reading. But on the other hand, it is also possible to use it between the reading phases and, so to say accompany the reading process. This gives the students the opportunity to talk about the experiences they have made so far. Moreover the usage of interpretation in the English classroom is very important, because it enables students to talk about literature and express their opinions in a foreign language. As a consequence their problems with vocabulary and the understanding of the story can be solved and they might find new approaches to the text and try to question the read information. The post reading activities, the teacher should use in order to support the interpretation process, might include a detailed comprehension, a close analysis of the text, the production of an own text, or a scenic transformation and the work with multimedia components. The usage of the activities can vary and they might not always be the same, but they have to satisfy the needs of the students. In addition to that it is very eligible that the teacher provides the students with some options to choose from. (see Delanoy FLU 75; see Thaler 52)

In order to distinguish the different phases of interpretation, Delanoy mentions in his work *Fremdsprachlicher Literaturunterricht* a model by Nissen, which separates the whole process into four phases. In the first phase, the “Bestandsaufnahme” (76), the readers collect all their information and impressions and afterwards they check, correct, upgrade and confirm them in

the second phase, which Nissen calls “Modifikation” (76). Subsequently, in the “Nukleationsphase” (76) the reader has to work out the details of the findings in the following discussions and then in the “Transfer” (76) the outcome is combined with the following literature lessons and should mark a kind of crossover from the interpretation process to the next evocation process. Therefore the both processes can be more seen as a cycle than a linear progression. (see Delanoy FLU 75-76)

3.10. Challenges for Teaching [Fantasy] Literature

When someone first thinks of teaching literature and using it in the classroom, the only thing that comes to one’s mind is that it could be a nice alternation to the normal and sometimes boring language education. No one really thinks that teaching literature is a lot more than just reading a book and talking about it and so it can happen that some of the lessons come to a very unsatisfying ending. The usage of literary works in the classroom requires a lot, or at least some, experience of teacher and the students with that field, because if they are both beginners, the outcome may be different to the one planned. Furthermore it is required that the teacher knows the students and has some idea of their previous experience with literature or at least knows what they are interested in. So the teaching of literature can be challenging, and in order to master those various challenges it is necessary that the teacher really pays attention to the preliminary checklist and tries to fulfill as many points as possible.

One of the first challenges could be, to get the students interested in literature, because most of them share the opinion that it is a lot easier to watch the movie adaptation or to listen to the audio book, than actually read the literary work. They have to get the feeling that they could learn something from literature and that reading could improve their language level and widen their horizon. So it will not be a good idea to start with complicated works, because then the interest of the students will fade very fast, when they realize that they are not really able to understand the entire text. (see Hall 114)

As a next point Hall mentions, even though literature teaching should not only be about teaching the language creatively, the language level of the students could confront the teacher with another challenge. Sometimes it is

hard for them to understand literature in their first language, because they do not have the necessary range of vocabulary, and so it would be even harder in the second language. Not so good readers might miss important details, because they are only reading word for word and cannot get the whole picture. (see 114)

The fact that literary texts use various devices and styles very creatively could be a next barrier for the students, and so the teacher has to be careful with selecting texts, which might contain too much elements of metaphor, irony and other literary devices. (see Hall 114)

When teaching literature, Hall states that it is important to bear the cultural background of the students in mind, not only because they could use it in order to relate to certain texts, but also because it might be an issue. As a teacher of a literature class, one has always to think about the possibility that a particular text could offend a student's culture and beliefs and therefore might not be the best choice for the classroom. (see 114)

Regarding the usage of fantasy literature in the classroom, one has to, besides the general challenges, think of more specific ones, when teaching this particular genre in the classroom. First of all, fantasy literature is not every student's first choice, when it comes to the decision about what should be read. Even though it gained a lot more popularity over the last years, most of the people still think in a stereotypical way. This majority is of the opinion, that this literature has nothing to do with real life, because there are only magicians, goblins and fairies in it. In order to work against this stigma, the teacher is challenged to show the students that they can benefit from reading fantasy literature. One of those advantages could be that it sometimes easier to relate their problems to it and talk about it, because it is not real. When the appetite of the students for fantasy literature is awoken, the teacher has to provide them with the necessary theory, so they get an idea about fantasy in general.

A next challenge for using fantasy literature in the classroom could be the fact that most of the fantasy books are not part of the official canon. Unfortunately most of the schools prefer their teachers to use books, which are in this canon, because then they are approved and officially applicable for school education. So the teacher either has to find a book that is part of the

canon, or he or she has to find a way to cross over the rules and use whatever book he or she prefers.

Even though fantasy literature interests readers from all ages, it could be challenging for the teacher to find the right books for the students. Some of the younger learners might be afraid of the stories and the creatures that live in the new and foreign worlds and the older ones could be bored and think that it is immature to read about magical creatures. Not every fantasy work is suitable for all age levels, but there are some like the Harry Potter series and The Chronicles of Narnia, who can be used in all classrooms, no matter how old the students are. The job of the teacher is to pick out the right themes and topics for the students, so they are able to understand the books and really can benefit from reading fantasy literature.

Although, when teaching fantasy literature, there might be a lot more challenges a teacher has to deal with, but at this point I just want to mention a last one. For the students the secondary worlds of fantasy can serve like a shelter or refuge, where they go when they want to flee from the real world and most of their problems. So it is the job of the teacher to make sure, that they are aware of the fact that these worlds are fiction and might help them to forget everything else for a moment, but they do not solve their problems. For a teenager it is important to know, that the flight in the fantasy world can be nothing permanent and that they have to return to the primary world and live their life there.

3.11. Literature in the Context of the Austrian Curriculum

In order to use literature in the classroom, a teacher has to check the curriculum first and find out to which extent the students should be confronted with it. In the Austrian curriculum one can find a whole chapter about English as a first foreign language.

In the first four years when a student learns a language, it might be hard to use a whole literary work in the classroom, because their level of language competence only reaches from A1 to B1. (see Lehrplan Unterstufe 4) In the section about reading, the curriculum states the following:

Kompetenzniveau A1: [...] **Lesen:** Die Schülerinnen und Schüler können einzelne vertraute Namen und, Wörter und ganz einfache Sätze verstehen, z.B. auf Schildern, Plakaten oder in Katalogen. [...]

Kompetenzniveau A2: [...] **Lesen:** Die Schülerinnen und Schüler können ganz kurze, einfache Texte lesen. Sie können in einfachen Alltagstexten (z.B. Anzeigen, Prospekten, Speisekarten oder Fahrplänen) konkrete, vorhersehbare Informationen auffinden. Sie können kurze, einfache persönliche Briefe verstehen. [...]

Kompetenzniveau B1: [...] **Lesen:** Die Schülerinnen und Schüler können Texte verstehen, in denen vor allem sehr gebräuchliche Alltags- oder Berufssprache vorkommt. Sie können private Briefe verstehen, in denen von Ereignissen, Gefühlen und Wünschen berichtet wird. [...]
(Lehrplan Unterstufe 4)

Unfortunately, for the lower levels, the Austrian curriculum does not mention the explicit usage of literature in the classroom, but it does mention that the students should be confronted with short everyday texts like letters, articles and signs, which are also a part of literature. So, if the teacher chooses suitable texts for each language level, it is possible to embed literature in the lesson plan. Furthermore, the usage of literature helps the teacher to fulfill certain educational- and teaching requirements, which are stated in the curriculum. Some educational requirements could be for example, that the students develop social and cultural competences and certain strategies that could help them to learn and understand the new language. In addition to that a teacher has to make sure, that the students are provided with new authentic words and phrases to talk about everyday topics, like family and friends, school, and hobbies and interests, which can be found in the used literature. (see Lehrplan Unterstufe 1-3)

Besides the overall curriculum for the first foreign languages in general, the Austrian school system has an additional one for English for the upper secondary classes. While the focus in the 5th and 6th grade is still on the development of reading skills and the extension of cultural knowledge in general, literature is, in addition to other thematic fields, a main point in the 7th and 8th grade. Literature does not have to be alone in the center of attention, it is possible to combine it with other topics and when there is an opportunity,

even with other subjects. (see Lehrplan Oberstufe 1-10) According to the curriculum the English teacher can choose from several topics around literature:

[...]ausgewählte Themen der 7. Und 8. Klasse im Spiegel der englischsprachigen Literatur der Gegenwart. Bedeutende epische, dramatische und lyrische Werke der englischsprachigen Literatur (auch in Ausschnitten) als Beispiele für das Schaffen verschiedener Epochen. Entscheidende Beiträge der englischsprachigen Welt auf verschiedenen Gebieten literarischen Schaffens (zB drama, short story, detective story, science fiction, fantasy) (Lehrplan Oberstufe 11)

One of the main goals of the usage of literature in the classroom is not only the improvement of the student's reading skills, so that they are able to understand various English texts without the help of others, but also that they start enjoying literature and establish a personal reading list. According to the curriculum, the students should read several literary texts in school and at home, which differ from each other referring to their genre and their level of difficulty. Due to the fact, that the teacher has to choose most of the literary works that the students are going to read in class, the Austrian curriculum mentions several key points a teacher has to consider. (see Lehrplan Oberstufe 18)

[...] Wichtig für die Auswahl sind die Gesichtspunkte

- des Schwierigkeitsgrades (einfacher oder anspruchsvoller Wortschatz, dh. Anteil unbekannter/schwieriger/archaischer Ausdrücke und Wendungen; einfache und komplizierte Syntax; redundante oder stringente Darstellungsweise; einfach-vordergründiger Inhalt in leicht überschaubarer Gliederung oder vielschichtig-komplexe Thematik),
- der Altersgemäßheit in Thematik und der Art der Darstellung (auch Jugendliteratur)
- der Ergiebigkeit in Hinblick auf sprachliche und außersprachliche Bildungs-und Lernziele. (Lehrplan Oberstufe 18-19)

Through the usage of English literature in the classroom, the students should not only start to enjoy reading, but also use the text as a kind of source for information and as a starting point for conversations and discussions about various different thematic fields they are interested in. Moreover, literature can serve as a connection or link between regional and general problems and could help the students to gain an insight about the spiritual, political and social

connections between the familiar and the foreign culture. (see Lehrplan Oberstufe 24)

To complete the previous mentioned selection criteria according to the age level and the level of difficulty, the curriculum adds some special ones that concern the selection of literary texts. Here again, the key criteria is that, the interests of the students has to be notably taken into consideration, because otherwise the teaching might not be successful. The literary texts used in the classroom should also contribute to the development of a positive view of life and the way in which students deal with problems and challenges that come across their way. In addition to that, a teacher should always use literary texts from different literary epochs, countries, authors and genres to make the lessons more diversified, but the main focus should always be on contemporary literature. (see Lehrplan Oberstufe 24)

When it comes to the interpretation of literary works, a teacher should never discuss all possible topics, but leave the students some space for their own thoughts and opinions. One of the reasons why the students lose their interest in literature could be that the teacher dealt too long with a text in the classroom. In this case the curriculum suggests that it is better to choose short texts if the teacher plans intensive analyzing. Another way to keep the students motivated for literature is not to assess and grade everything that they are doing, because then their experience might be a different one and they actually enjoy it. The usage of literature offers so many possibilities for a versatile class and the teacher just has to use them and show the students that there are various different approaches to literature. For example the teacher could try to connect the teaching of literature to other subjects and plan with other colleagues some cross curricula activities. By doing so the students realize that literature is not only part of a language lesson, but could also be connected to history, art, music and social studies. Moreover, to make a literature lesson more understandable for the students, the curriculum suggests making use of other media like films and drama to intensify the experience. In addition to that it is not only considered as important to deal with literature in the classroom, but the curriculum students also have to make a contact with it at home. That is why the curriculum makes it obligatory for the literature teacher, to recommend a range of literary works for the students to read at home. These books should be

selected after the same criteria like the classroom readings, because if they ask too much of the students, they might not have a lot pleasure while reading and their enjoyment about literature will fade. As a solution of this problem the teacher could take every opportunity to boost the student's private interest in literature, so that they keep on reading in their free time. (see Lehrplan Oberstufe 24-25)

However, the usage of literature is not restricted to the regular English lessons, because a teacher has the opportunity to use this particular field in English as a compulsory optional subject. The basic teaching outcomes in these lessons should be the same as in the regular ones, but the students and the teacher have the freedom to choose the content and the topics according to their interests. Out of this reason it is possible to lay the focus in one year entirely on literature and plan some projects inside and outside the school grounds. Due to the fact that the learning groups are smaller, the working atmosphere is more enjoyable and therefore it is easier to work intensively with a text. (see Wahlpflichtgegenstand 1-2)

4. The “Harry Potter” Novels as an Example for Fantasy Literature

4.1. “Harry Potter” in the Context of Fantasy Literature

The Harry Potter novels contain a lot of supernatural events, magical creatures and other marvelous elements. The secondary world is embedded in the primary world and is entered at the beginning of each book, which means that the story starts of in the primary world and ends in the secondary one. Apart from these elements and the classical happily ever after fairy tale ending, the novels show a lot more similarities to the genre of fantasy literature.

4.1.1. Features of Fantastic Literature

4.1.1.1. Narration

In nearly all of the works of fantasy literature, including the Harry Potter novels, the narration is a very personal one and thus all of these personal

moments and elements lead to a stream-of-consciousness narration. By looking closer at the main plot, one might not only discover features of fantasy literature, but also of the Gothic Novel. Because the starting point of the main plot, which contains various sub plots, is the day when Voldemort murders Harry's parents and this event lies, like in the Gothic Novel, far back in the past. (see Fenske 390)

4.1.1.2. Motifs

4.1.1.2.1. Quest Motif

The quest motif is the central point in the plot of the Harry Potter novels, because Harry constantly longs for the appreciation of the people around him and tries to find his place in the world and society. In his old life, Harry has nothing to look forward to and no real plans for the future, because he seems trapped, but then suddenly everything changes and he finds himself in a totally new world, where he has now the chance to make a new start and leave the past behind. Though he entered a new world and feels there more at home than anywhere else, he has to return to his former surroundings, but after each year in Hogwarts his personality has changed and he has gained more experience of life. In contrast to the primary world, Harry finally finds friendship, recognition, understanding and support in the world of Hogwarts, but he also has to go through rough times and perform a lot of tasks until he fulfills his destiny and saves the world from his nemesis Voldemort. (see Fenske 391)

4.1.1.2.2. Gothic Motifs

As mentioned before, the Harry Potter novels also contain elements of the Gothic Novel, for example *The Chamber of Secrets*¹ and *the Goblet of Fire*² make use of the element of doubles, when certain characters change their appearance to look like someone else by using a magical potion. Furthermore, the reader of the novels is constantly confronted with death, murder and cruelty, because throughout the books characters are getting killed and Voldemort and his supporters seem to enjoy the torture of their victims. Besides the usage of

¹ shortened with *Chamber* in this paper

² shortened with *Goblet* in this paper

black magic, the appearance of living dead or ghosts, like Nearly Headless Nick, and creatures like the Dementors, who could be compared to Vampires, is a prominent feature of all novels. Last but not least, madness is also a part of the books, and appears in the character of Sirius Black in the *Prisoner of Azkaban*³ and Barty Crouch Junior in *Goblet*. Of course, a lot more elements of the Gothic Novel can be found in the Harry Potter novels, but to mention all of them would be far too much for the aim of this paper. (see Fenske 391-392)

4.1.1.2.3. *Good and Evil*

As in most fantasy novels, Fenske states that the ultimate battle between good and evil for “power, glory and wisdom” (392) can also be found in the Harry Potter series. Evil seeks to destroy the normal order and starts a command that could be compared to a terrorist regime, where only selected people are allowed to live in. Here the main representative of evil is Voldemort, who is no longer embodied in a human form, but as a preternatural creature. (see 392)

In contrast to the main villain, Harry Potter, who personifies the hero, is no supernatural being and has to use all his sometimes very limited abilities in order to complete the tasks ahead. Fenske mentions that Harry follows his destiny, but in the first five books this happens in a very passive way, because “things happen to him rather than he seeks them out actively and directs them with a clear goal in mind” (393). (see 392-393)

4.1.1.2.4. *Spatial Motifs*

In Fenske’s opinion, the way in which the spatial elements are used and opposed to each other in the Harry Potter novels reveals a “bipolar structure” (393). She further mentions, that “these oppositions arise from both levels in the locations, from ‘Muggle’ and Magical World, and in the form of a semantic confrontation between the values relevant to the given schema” (393). So for example the function of one place is not necessarily the same as its purpose, and the representation of something could be different to its usage, like in The

³ shortened with *Prisoner* in this paper

Order of the Phoenix⁴, where Grimmauld Place stands for bad moral values, but it is used for good. In context with spatial structure, details gain more and more importance, because there are a lot of “individual objects” in the Harry Potter series, which have “symbolic meaning” (Fenske 393). The black door to the Department of Mysteries, which appears several times in Harry’s visions in Order, is an allegorical depiction of Voldemort’s multiple tries to enter Harry’s mind. (see Fenske 393)

Moreover, Fenske states that some places, like the Prison of Azkaban and the Shrieking Shack, are not really important for the plot, but are still seen as representative for the negative or for something negative that happened in the past. In addition to that, one thing that is also typical for fantasy literature is that the impossible element has enormous influence on the spatial structure, because as a matter of fact, there cannot be dungeons miles under the earth’s surface and a human being are not able to travel via special portals opened by “Floo Powder” or “Portkeys”. (see 393-394)

4.1.1.3. Expression of Values

Values in the Harry Potter novels are expressed in the same way as in all other fantasy texts. So a reader will find it easy to separate good and evil from each other, because the values both sides stand for are very oppositional. In addition to that the world in Harry Potter is based on the principle of democracy, where all people should be free and treated equally. On the one hand, friendship, love and loyalty are the basic principles of the positive characters, which are willing to risk everything for a friend and support them in all live situations. In contrast to most of their counterparts, they are not interested in riches and fame, but they know what is right or wrong and that they can influence and maybe change their destiny. On the other hand, most of the values that are represented by the negative characters show signs of snobbery, prejudices and cruelty. They are craving for power and are very intent to do everything and to use all kinds of methods to get what they desire. (see Fenske 395)

⁴ shortened with *Order* in this paper

4.1.1.4. References to other Fantasy Novels

Throughout the Harry Potter novels J.K. Rowling makes use of various direct references to other fantasy works. Very easy to recognize are the elements she has taken from Tolkien's *Lord of the Rings*, and embedded them in her own story, because it is obvious that the various arguments in *The Deathly Hallows*⁵ about the rightful carrier of the locket, shows the several situations where Frodo is influenced by the ring of power. (see Fenske 396)

'Take off the locket, Ron,' Hermione said, [...]. 'Please take it off. You wouldn't be talking like this if you hadn't been wearing it all day.' (Rowling *Hollows* 252)

'Because that thing's bad for me!' said Ron, [...]. 'I can't handle it! I'm not making excuses, Harry, for what I was like, but it affects me worse than it affected you and Hermione, it made me think stuff, stuff I was thinking anyway, but it made everything worse, I can't explain it, [...].' (Rowling *Hollows* 305)

Then a voice hissed from out of the Horcrux. 'I have seen your heart, and it's mine.' [...] 'I have seen your dreams, Ronald Weasley, and I have seen your fears. All you desire is possible, but all that you dread is also possible...' [...] 'Least loved, always, by the mother who craved a daughter ...least loved, now by the girl, who prefers your friend ...second best, always, eternally overshadowed...' (Rowling *Hollows* 306)

Fenske states that there is another example where Rowling refers to a different fantasy work, and mentions the way Rowling describes the guardians of Azkaban, the "Dementors", which is similar to Pullman's description of the "Specters" in *The Subtle Knife*. They are also evil like creatures that are designed to take all life, feelings and the soul from a human body, and the thing that is left, is nothing but a shell. (see 396-397)

4.1.2. Fantastic Elements

The most prominent fantastic element in all the Harry Potter books is magic. Without its usage the lives of the wizarding community would be much harder, because they use it for banal things, like doing the dishes or cleaning the house, for fun, like playing jokes, and they even earn their money with it. Magic is a gift, a privilege whose secret is restricted to wizards only and if it

⁵ shortened with *Hallows* in this paper

happens that a non-magical being finds out about magic, the responsible wizard gets punished. The most powerful magical object of a wizard is the wand, which always chooses its owner and not the other way round, only when a wizard is defeated the obedience of the wand switches over to the one that emerges victorious from the duel. The importance of this special form of heritage is revealed in *Hallows*, when Harry becomes the rightful owner of the “Elder Wand”, which makes him the “master of death”(333) itself and therefore he cannot be killed by Voldemort. Apart from the human’s possession of magic, also the objects in the wizard world are of magical origin. These include not only things used in everyday life, like the flying broomsticks or the special chess game, but also the ones who serve a special purpose, like the “Sorting Hat” or the “Time turner” used by Hermione in *Prisoner*. All students of Hogwarts learn how to use their magic and the magical objects, how to cast the different spells and jinxes and how to brew magical potions with the usage of sometimes not so magical ingredients. Their lessons are based on the “sciences of their world” (Fenske 407), which makes it possible to explain anything magically, so magic is not a mystery like in other fantasy works, but a science based field. (see Fenske 398-408)

Besides the element of magic one can find various different magical creatures appearing throughout the Harry Potter novels. These creatures or animals are mostly taken from ancient myths, fairy tales, legends and ghost stories. For example the centaurs that live in the “Forbidden Forest” are creatures that originally appeared in Greek mythology and the giants, elves and dwarfs have their origin in various fairy tales. Some creatures can be seen as unique to their species, such as the appearance of the Moaning Myrtle, who shows, compared to her fellow ghosts, human emotions and is not happy when they are ignored. (Fenske 410-411)

4.1.3. Functions of the Fantastic

Basically the fantastic element in the Harry Potter novels has the function to show the reader that a magical world exists, by adding a certain marvelous component to normal everyday activities and introducing new words and

phrases from the wizarding world. Fenske states that “[...] magic is used as a three-dimensional depiction of a counter-world- as a colorful formulation of a scenario and not as the metaphorical representation of psychological or ideological statements” (412). (see Fenske 411-412)

Furthermore, the fantastic is used to express humor and to add some comical elements to situations that are familiar to the reader. The general purpose of such strange and amusing elements in fantasy literature is either to cheer the reader up after something sad or bad has happened, or just to provide entertainment. In the Harry Potter novels these elements can be found in purely sarcastic conversations, like the ones between Harry and Dolores Umbridge in *Order*, in the various funny situations, mostly caused by the jokes of the Weasley twins, and are also represented by the joke store “Zonko’s”, which is located in Hogsmeade. The transformation of things that the reader is used to into something that appears not to be normal but magical, might also serve as a source for comic elements. As a matter of fact, no one thinks that chess is a funny game, but the magical version accentuates each move with a screaming and arguing of the chessmen. Further examples of humor can be found in the changing of idioms, like “Time is Galleons” (Rowling *Order* 66), the usage of advertising slogans or certain book titles, which sound familiar to the ones in the real world, and in various other situations throughout the novels. (see Fenske 411- 415)

4.2. The Importance for Teaching

Concerning the importance of the Harry Potter novels for teaching, there are many points that qualify the seven books for the usage in the English classroom. Besides being located in the genre of fantasy literature, the narrative is a story about a young boy growing up, which means it is a Bildungsroman and therefore so interesting for adolescents. The average teenage reader looks out for different things in a book always depending on the age, character life phase and the struggles he or she has to deal with at the moment. (see Benton and Fox 60) Benton and Fox defined the expectations of a young reader towards a book in the following:

[...] early teenage readers might hope to meet experiences comparable with their own at a time when life is often confusingly charged with

excitement and tedium, pleasure and threat. [...] a preview of possibilities which their own expanding worlds seem likely to present. [...] a glimpse of people, places and experiences they are unlikely to encounter at first hand. [...] clarification of their own relationships through insights into fictional characters [...] seek distractions from their own primary world. (60)

Like many other fantasy authors Rowling decided to include a lot of answers to these expectations in her series. Harry as a main character, but also the others, is going through constant changes in the books and like most of the teenagers he has to experience anger, rebellion, death and love. His depiction shows the young readers that it is normal to change, to feel different to the rest and at some point powerless, but that there will come the day when they will find their place in the world, like he found his in the wizarding community. Furthermore, the world in the novels is very similar to the world of the young readers, even school life seems the same. At the first glimpse one might question what the similarities between Hogwarts and any average school are, but when a closer look is taken it becomes obvious. Like in other schools the children have to attend their, not so ordinary, lessons and when they do not fulfill the expectations or behave in a bad way, they have detention. Harry is the perfect example for a normal schoolboy, because his performance is not the best and he keeps getting into trouble. However, he has a happy life and friends in Hogwarts and this shows that grades are not everything and that it is possible to achieve something in life as long you believe in yourself. (see Barfield 183-188; 194)

Over the years the Harry Potter novels gained more and more popularity and their readership became bigger. Out of this reason one can say that there are suitable for all ages and therefore perfect for the classroom use. Most of the students know the books or at least the films, which makes teaching a lot easier, because they have certain background knowledge. By using the books in the lessons a teacher can arouse the students' interest in literature, because even the ones which do not like to read, will have no problem with following the procedure. In addition to that most of the students like it better to work with a text they know, because they are able to work more independently and the teacher does not have to check on them all the time.

Moreover it is possible for a teacher to make the learners or readers aware of the fact that some important topics like racism, social class, ethnicity, politics and religion are part of their life and they are confronted with them every day. Some of the teenagers might not be interested, but they have to realize that those themes might be the reason why they or others are part of a certain group and have no chance to change that.

4.3. The Ideology and Themes in Harry Potter

4.3.1. Identity

The concept of identity or the search for one's identity is a central one to all the Harry Potter novels. In the essay about The Problem of Identity in Harry Potter and the Sorcerer's Stone, Neithard points out, that human beings are constantly on the search for their own self destructed identity, because the identity of a child is, like in the Harry Potter novels, often defined by someone else. (see 159)

Concerning the identity of Harry, the reader learns right from the beginning of the first book, that everything he believed is not true and that all the new factors he learnt about himself will become part of an identity he has to construct on his own. As the story develops over the seven volumes, also Harry develops and grows, while he is searching for a new identity. There are several factors that are part of this identity formation, for example the new facts he learns about his parents, who they really were and where they came from. Not only the new friendships Harry makes in the world of Hogwarts, but also the enemies he had in the past and will have in the future, distinguish him from others and therefore create a huge part of his new self. Neithardt states that Harry's arch-enemy Voldemort might contribute one of the biggest parts to his identity, because by killing his parents he made him an orphan and because Harry survived the attack he became "the boy who lived" (171). (see Neithardt 160-161;171)

Of course it is not only Harry himself, who struggles with the finding of his identity, but also the other characters try to create a new self and be different than they are expected to be. So Ron, for example, desperately wants to be different from his brothers, he wants to show everyone that he can be someone

special and Hermione wants to prove that even though her parents are not magical, she is part of the magical community and belongs nowhere else. (see Neithardt 167-169)

According to Neithardt, all the Harry Potter novels show that it does not matter what other people think of someone, it all comes down to the things a person wants for him- or herself and that identities can be changed, because they are “neither one-dimensional, nor [...] fixed” (172). (see 172)

Due to the fact that the concept of identity is constructed by oneself, the factor of choice gains much more importance. In the novels the characters are defined by the choices they make and not by what they are supposed to be or do. (see Fenske 367-368) The headmaster of Hogwarts, Dumbledore, says something very important in Chamber:

‘[...] It is our choices, Harry, that show what we truly are, far more than our abilities.’ (Rowling Chamber 245)

This shows the reader that only oneself is responsible for what happens and that all other factors like heritage, family, gender, race, religion might influence the choice but do not predetermine it. There are several sections in the book which give an example for the importance of choice, like the decision that Harry makes when he chooses not to be in Slytherin, but asks the “Sorting Hat” to place him into Gryffindor or the fact that he accepts to be “The Chosen One” and therefore chooses a very dangerous and hard way over the easy one. (see Fenske 368- 370)

4.3.2. Society and Social Class

4.3.2.1. Society in the Harry Potter novels

The values of society represented in the Harry Potter novels, which are according to Eccleshare “based on the most conventional morality” (73), are very clear and the family values are uphold by a clear moral code. Through this representation of society in the books it is possible that children become aware of intolerance as well as social and racial discrimination. Unlike in the familiar society, where children are most of the time dependent on adults, it is possible

for them to act heroically and take on adult responsibilities in this constructed society. (see Eccleshare 73-75)

Hogwarts, as a castle and a spatial dimension, is the center of society in the novels. It is the only place where the children can feel safe and protected, while the world outside the safe walls is full of chaos and dangers. However, also a safe and magical place needs rules and structures, and so the hierarchy amongst the society is a very firm one. So are, for example, the shop assistants in Diagon Alley servile to the students in Hogwarts, because they are the future of the wizard elite. (see Eccleshare 50-52)

The community which is depicted in all the novels appears to be very versatile and has to follow a certain hierarchy, but through this it is possible for Rowling to establish “clear guidelines in her social commentary without preaching” (Eccleshare 78). All the different reactions, especially the one of Harry, to the social and racial structures reveal the underlying morality and perspective of the Harry Potter novels. The most important themes in the books are the destructive nature of racial discrimination, social equality and the disrespect of prejudices. Regarding the hierarchical structure, some characters in the novels have a different status than the others, simply because their origin is different. So Hermione does not have the blood, but she is very talented and has a huge knowledge. Ron has the right genes, but is poor and Neville Longbottom, has the blood but not the talent. Seamus Finnigan has the confidence to fight the corner of the half-blood and Justin Flinch-Fletchley declares his status in the Muggle world, where he would have the possibility to go to an Ivy League school if he had not received the letter from Hogwarts. Furthermore, Rowling also creates a mixed ethnic community by depicting the Patil twins, Cho Chang, Angelina Johnson and Lee Jordan, but this community is not really described in detail. Eccleshare states that besides the depiction of an ethnic community also international relationships are established, which make the reader realize that “friendship, trust and common aims can overcome differences in culture and language” (80). The elements of friendship and loyalty in a group are central features of all novels, but in Goblet Rowling shows that it is also important to make new friendships when she lets her characters attend

the Quidditch World Cup or the Triwizard Tournament. In this context she emphasizes the concepts of nationalism and racism in addition to the already existing themes of tolerance and friendship. Furthermore at this point of the Harry Potter series the fight between good and evil, multiculturalists and racists gets far more sinister. Moreover, Eccleshare holds the opinion that all depicted “divisions and tensions within the wizarding world are imitations of the class, money and power divisions that lie within any society” (80). (see Eccleshare 74-83)

4.3.2.2. Social Class in the Harry Potter novels

As well as in every society, the one in the world of Harry Potter is also divided into different classes and this system, which is full of conflicts and inequality has to be obeyed. So is it for example possible, that the four houses Gryffindor, Hufflepuff, Ravenclaw and Slytherin, which are named after their founders can be seen as representative for the upper, middle and lower classes. By getting chosen for one of the houses, which is most appropriate for them, the students in Hogwarts are divided into classes.

In this context Andrew Blake analyzed the class system in Hogwarts and came to the following conclusion:

Inheritance is explored in Hogwarts in another, very English, way- the stories feature class difference and snobberies. Not all children at Hogwarts are social equals, and neither are their parents. Many people have noticed that the school houses map on to the class system, with the worthy workers (Hufflepuff), the brave, stolidly reliable lower middle class (Gryffindor), and the professional and intellectual middle class (Ravenclaw). At the top of the tree, on Harry's arrival, we have Slytherin, where we find wicked aristocrats, those stock baddies of the public school stories. (qtd. in Gupta 125)

Regarding this analysis and the various characters that attend a certain house, one can say that the major characters can really be related to the class they are assigned to.

Draco Malfoy is a privileged and rich student in Slytherin and he and his family are a perfect example for the upper class in British society. This family serves as a reminder of what privilege is and what it enables one to do or to say. As a longstanding wizarding family they are rich, powerful and are of the

opinion that everyone else has to be their servant. In addition to that, Eccleshare mentions that they “are obsessed with true blood and old fashioned rules of wizard behavior” (76). Out of this reason Draco has a lot of prejudices against “Mudbloods”, like Hagrid and Hermione and also against not so well socially posed pure-blood families, like the Weasleys. All the comments Draco and his family make should remind others of their inferior position in relation to them and they also reveal a rigid hierarchy even among the pure-blood wizard families. (see Heilman and Gregory 244; see Eccleshare 76)

One major character that represents the lower classes at Hogwarts is Hagrid, the gamekeeper, who reveals his position by his very informal use of language, which serves as evidence for an enormous lack of education, and his non existing social manners. (see Park 185)

The middle class is the one that is represented by most of the characters in the Harry Potter novels. Even though Ron Weasley comes from a pure-blood wizarding family, he is poor and often mocked for his second-hand properties and clothes. His family represents all middle-class values and gives what they have without reservation, though they have so little to share. (see Park 186)

Harry would have enough money to be part of the upper class, but because of his background he is located in the middle class. In the wizarding world, where the only thing that makes him different is his scar, he has a special status, which makes him able to cross all the complex social or racial barriers. (see Heilman and Gregory 243)

Hermione comes from a very educated middle class family in the Muggle world, which makes her, according to Eccleshare, “a first generation wizard” (76), but through her immense knowledge she “makes up for her lack of breeding” (76). Furthermore Hermione holds the opinion that everyone should be treated equally and that the privileged ones should help those people who are not so lucky. Therefore, she stands in for the right of others, even if she is mocked for it and sometimes considered second class. (see Eccleshare 76-77)

‘At least no one of Gryffindor team had to buy their way in,’ said Hermione sharply. ‘They got in on pure talent.’
The smug look on Malfoy’s face flickered.

‘No one asked your opinion, you filthy little Mudblood,’ he spat. (Rowling, Chamber 86)

4.3.3. Racism and Equality

In connection with the topic of society and class in the Harry Potter novels, I consider racism and equality as very important. The fact, that one belongs to a certain social class or a certain part of society is the main reason for racism. According to Voldemort, the people in all books are divided into three categories of race, “pure-bloods”, who derive only from wizard families, “mudbloods”, which means that one parent, is non-magical, and “Muggle-borns”, who only include the wizards and witches who have non-magical parents. This racism comes to a climax when Voldemort controls the ministry of magic in Hallows and passes the law that only “pure-blood” families are a part of society and are therefore the only ones who have certain rights. This idea is totally wrong, because it does not make any difference if a wizard or which is of pure blood, because all members of one society should be treated equally. (see Fenske 278-279) Even Ron realizes this when he says in Chamber:

‘I mean the rest of us know it doesn’t make a difference at all. Look at Neville Longbottom-he’s pure-blood and he can hardly stand a cauldron the right way up.’ [...] ‘Dirty blood, see. Common blood. It’s mad. Most wizards these days are all half-blood anyway. If we hadn’t married Muggles we’d’ve died out.’ (Rowling, Chamber 89)

The origin for all this racist views of the pure-blood families could be found in the thoughts of one of the founders of Hogwarts, Salazar Slytherin. He was of the opinion that Hogwarts should select the students more carefully and that only the real magical families get a proper education, because all other beings cannot be trusted and do not deserve an insight in the magical world. Moreover, for the pure-blood families it is alright to treat these so-called worthless beings in a very cruel way and without respect. But not all families who have a pure magical origin treat other people like that, because Arthur Weasley, for example, is very curious about everything that comes from the Muggle world and loves to do things the normal human way. Out of this not very typical behavior for pure-blood, he and his family are treated as outsiders in the magical world. (see Fenske 279- 280)

In the eyes of Suman Gupta, the “Muggles” are in some extent inferior to the wizards and so it rests with the superior race to decide whether to be friendly with the other one or not. This position implies that the followers of Voldemort are justified when they see themselves as superior. Of course it is immoral when they take advantage of it in front of the inferior classes and race. Furthermore, he holds the opinion that through thoughtless assimilation it is possible to adapt these views or that he is approved in his own thoughts. It is also possible that this ideological position is the reason for the enormous success of the Harry Potter novels. (see 108-109)

Bürvenich, who takes a very uncritical position towards racism in the Harry Potter novels, thinks that there are two reasons for Voldemort’s racism.

First of all, there is all the hatred he has against his father, because he left his mother after she had told him that she was a witch and this caused some kind of psychic trauma. The second reason is, like mentioned before, the philosophy of Salazar Slytherin and because Voldemort is a descendent of him, he really wants to realize his plans. This obsession about a pure race is in Bürvenich’s eyes very similar to the racism of Hitler. (see 68-69)

One can say that the racist views in the novels have more to do with inheritance and not with the fact that someone is a member of a pure-blood family. Because Ron Weasley does not have any prejudices against other people, even though he comes from an entirely magical family, but Draco Malfoy inherited his view towards racism from his parents, because they are followers of Voldemort. (see Bürvenich 80-81; 114)

Moreover, Bürvenich talks about the normal life that is going on in the house of the Dursleys but not about the connection to some racist tendencies. Even though the Dursleys like everything that is normal and fits in their small understanding of the world, they don’t know anything about tolerance against people who are different, or at least they see them as different. In contrast to the standard life of the Dursleys, the Weasleys live a very abnormal one, but they know what tolerance is and show no racist tendencies against other people. That is why Bürvenich compares the two dominant persons in each household. Dudley Dursley embodies the tyrannical patriarch and Molly

Weasley leads her matriarchy with a lot of love, humor and sensibility. (see 70-73) In Bürvenich's eyes racism is something that is inherited, but he does not define the type of inheritance further. For me, racism is something that develops from the educational background and can be changed from generation to generation, so inheritance is not really an important factor.

4.3.4. Insider and Outsider

Heilman and Gregory mention that throughout all the seven books of the Harry Potter series one can find the very prominent discourse of the "privileged insider and outcast outsider" (242). The magical world, Harry enters, is restricted to the access of chosen people only. This makes it an exclusive place where some people are not allowed because of their social status, peer-group membership, privilege, language, culture, heredity and nationality. (see 242)

An example for exclusion because of social status is the fact, that the Dursley's condemn Harry because being a wizard makes him even more different and in their eyes not "normal". It also happens, when Harry is under suspicion to aspire for more attention and so he is not celebrated as hero, but condemned. The Malfoys for example, exclude other pure-blood wizarding families because of their ancestry or poverty. (see Heilman and Gregory 243-244)

The first day in Hogwarts is a very special one for the pupils, because they are sorted into their houses and as a result also in their new peer-groups. This group membership influences the whole life of a student in Hogwarts and the certain characteristics the members of the houses have, can to some extent, influence the way in which they are seen by others. Another opportunity for being associated with one group is by joining the Quidditch team and battle against the other houses for the house-cup. The depiction of the different memberships in the Harry Potter books resembles the struggle of young people all over the world to belong somewhere. Like Harry, teenagers are either part of the In-group or the Out-group and this can change from one day to the other. For young people, the peer-group is the place that defines them, their relationships and their behavior and if they are not able to make a connection

some problems may arise. By reading the novels they might see that sometimes it is better to step out of this fixed scheme and find a place that is right for them. (see Heilman and Gregory 245-249)

Furthermore, Heilman and Gregory state that the most common reasons, why someone is excluded in the magical world are because of his or her culture, descent and nationality. The first situation where this shows is in *The Philosopher's Stone*⁶, when Harry is condemned by his aunt and uncle because of his ethnic background as a magician. In addition to that, throughout all the novels, the Muggle-borns and all other magical creatures are disrespected because they are not pure-blood. But also between the mixed races has to be withheld, because Hagrid's Giant part is seen more negative than Fleur's Veela part. Moreover, not only imaginary nationalities are defined in a very stereotypical way, but also the real ones. In *Goblet*, the French or Bulgarians are depicted in a way similar to the real prejudices and pupils with post-colonial background are not really mentioned or the specialties of their cultural origin are not analyzed. (see Heilman and Gregory 249-255)

4.3.5. Ethnic Otherness

According to Giselle Liza Anatol, the Harry Potter novels aim for the depiction of a multicultural world view, but one can find various elements which show that the opposite is the case. Although there are many characters that seem to come from a different ethnic background, the typical concepts of isolation and the fear of strangers are also represented in Hogwarts. One of the possibilities of literature is that it can go beyond these concepts and show that integration, acceptance and multi-ethnicity are tolerated no matter how strong the other ideologies are encoded in the text and our own conception. (see Anatol 165-168;175)

In Hogwarts, Harry for example comes in contact with other cultures and traditions nearly every day and so he and Hermione share the opinion that it is their duty to shift the prominent attitude of isolation in the wizarding world to a more international one. Hagrid and Ron on the other hand think that it is better to stick to the things they know and that foreigners cannot be trusted. This depiction shows that foreign people and emigrants are accepted as long as they

⁶ shortened with *Stone* in this paper

are able to adapt to the new surroundings, and do not stand out of the crowd. (see Anatol 168)

Even though the magical world in the novels is part of a fictional Britain and can be seen as a “reflection of British reality” (Anatol 167), the castle and its surroundings and the people who are living there are described as different from the outer world. Anatol mentions that by placing the wizarding world right in the middle of Britain, the borders between both worlds become indistinct and “the true center of intellectual, spiritual and cultural enlightenment is not shifted out of the British realm” (168). So whenever Harry is travelling away from Hogwarts, it is rather a journey back to his true home space than away from the homeland. (see Anatol 167-169)

Moreover, the wizarding world is in constant fear of an invasion from the outside, because nearly all evil creatures come from countries outside the British borders. The first foreign creatures the reader comes in touch with are Fluffy, a three-headed dog, in Stone and Aragog, a gigantic spider, in Chamber, but these animals are not really threatening for the magical world. The biggest fear of the wizards and witches is that they will be detected by Muggles and so special enchantments hide all the magical places from the enemy’s eye. Even the gates of Hogwarts are guarded by powerful spells, but for clever wizards it is never impossible to find a secret passage, which means that if there are “ways out [...] there are ways back in” (Anatol 170). Although it is always appealing to invade places that do everything to protect their territory, an infiltration of the wizarding world is not necessary, because the evil, impersonated by Voldemort, comes from inside the community. (see Anatol 170-171)

Furthermore, Hogwarts, and in this context also Britain, is represented as very superior to other cultures outside their boundaries and sometimes even to the ones inside. For example the merpeople in the Hogwarts Lake avoid the contacts with other beings and are described as uncivilized creatures without magical abilities. In addition to that the Triwizard Tournament is held to make new international bonds of friendship, but all the participating schools are from one continent. Due to this fact, it seems that all the other magic schools in the world are less important than the ones mentioned. Also the very stereotypical description of the French and Bulgarian contestants shows that Hogwarts,

which emphasizes that it is important to have one goal and go beyond the existing cultural and linguistically boundaries, is superior. (see Anatol 171-173)

Regarding the depiction of other ethnic groups and cultures in the Harry Potter novels, one can say that various pupils with an international background are attending in Hogwarts, but the reader does not really get to know them in detail. Due to the fact that these pupils are attending a school in Britain, they are completely assimilated and therefore their characteristic features are not described in great detail which makes it nearly impossible for a reader to keep them in mind for a long time. However, this is Rowling's way to make her readers aware that everyone is "the same beneath the surface and [...] that race and ethnicity should not be important in judging another person" (Anatol 174). (see Anatol 173-174)

4.3.6. Love, Life and Death

Fenske mentions that love and death are one of the main issues of the Harry Potter novels and a reference to them can be found in each of the seven books, because they are a major component in the whole life of the main character. (see 364)

The first scene when the readers come across the topic of love is when they learn that the only reason why Harry has been saved as a baby is the love of his mother. As long as Harry lives with the Dursleys the charm is renewed every year and its magic continues until he is seventeen. Because Harry is loved by his family and friends and returns their love by doing anything to protect them, he is able to defend Voldemort at the end of Hallows. The good characters in the books are constantly surrounded by love, but that does not mean that the negative ones do not feel anything. Voldemort on the one hand does not believe in the power of love, because his mother left him and he has to live without her protection and love, which might be the reason for all his hatred and his transformation to the "Dark Lord". His followers on the other hand, occasionally show that they are able to love someone, because Malfoy's mother risks her life for him in *The Halfblood Prince*⁷ when she deceives Voldemort in order to protect her son. (see Fenske 360-362)

⁷ shortened with *Prince* in this paper

The characters and also the reader come across the topic of death at several points in the novels. Harry is confronted with death his whole life, first his parents are killed when he is a baby, then his godfather Sirius Black dies in Order and finally he himself has to die in order to save the ones he cares about. In contrast to Voldemort, who does not want to die and therefore splits his soul into seven pieces to be able to return from the dead, Harry stops being afraid of death. Although death is a prominent feature, no one in the magical world really knows what happens after someone dies and where the dead are going. For example Dumbledore compares death to the entering of a new stage of life and heading into an unknown adventure, and in Order Rowling writes about a black arch which contains the world of the death. However, it is clear that death is the final journey and that no one is really able to return from the dead, but sometimes important people in Harry's life come back as spirits or appear in his visions in order to help him with difficult tasks or to protect him. (see Fenske 362-364)

5. From Theory to Practice “Lesson Plans based on the Harry Potter Novels”

5.1. Preliminary Considerations

There are various reasons why the Harry Potter novels should be selected for the usage in the classroom. First and foremost they are a perfect example for contemporary fantasy literature and can serve as an introduction to the genre in general. Most of the students are familiar with the story of the little orphan boy who becomes an important figure in the wizarding world and therefore they may show more interest than in other novels and it is possible for them to contribute their own ideas to the text.

By using this text, the teacher has the opportunity to use a variety of reading approaches in the classroom and to make sure that the lessons are more diversified. Due to the fact that all books are already published it is not always necessary to read through one whole volume and therefore it is possible to focus on one particular topic that is dealt with in the book.

According to the Austrian Curriculum it is advisable to use all the books in the upper secondary classes, which means from the 9th level of education

onwards. By doing so the teacher can be sure that the majority of the students are able to understand the text, because they already had four years English.

The following lesson sequences will focus on the different themes that can be covered by using the Harry Potter books in the classroom and the possible evocation and interpretation activities. It is not my intention to give a fixed timeframe, because the time-management of a lesson depends on the particular teacher and the class, therefore the sequences must be seen as suggestions on how to use fantasy literature and the Harry Potter novels during a lesson. Each sequence will focus on the evocation and interpretation process, the various challenges that can occur and the aimed learning outcomes for the students.

5.2. 1st Lesson Sequence: Get in Touch with Fantasy Literature⁸

This sequence can be used over several English lessons and should help the students to make a first contact with fantasy literature with the support of the first novel, Harry Potter and the Philosophers Stone.

5.2.1. Objectives

After the first sequence the students should have a better knowledge of fantasy literature and be able to define the genre in the words of Todorov, Tolkien, Manlove and other researchers, but also formulate their own definition of fantasy.

Furthermore, they should be able to place the Harry Potter novels in the context of fantasy literature and name the various fantastic elements that are used in the text. In addition to that, the students should not only understand the concept of secondary worlds and how it occurs in the various fantasy novels, but also recognize the type of secondary world used in the Harry Potter novels and how this world is designed and entered.

Moreover, with the help of the previous input and the guiding questions the students should be able to apply the knowledge on the text and filter out the important information and work on the key points. It is essential that the pupils

⁸ All the useful teaching materials can be found in the appendix.

not only are able to use the knowledge on fantasy literature on the provided text, but can also create a fantastic text on their own.

The general objectives of this sequence would be that the students should be able to voice their own opinion, experience and ideas, and take learn to take over an active part in a lesson.

5.2.2. Challenges

Due to the fact that most of the pupils today are not really interested in literature the teacher has to face several challenges when using it in the classroom. Besides the general challenges, which were mentioned in one of the previous chapters one might find some specific one in teaching this sequence.

First of all the teacher has to raise an interest in the topic and tell the students the reasons for choosing fantasy literature over many other genres. When giving the definitions of fantasy literature and secondary worlds, it could help to establish a connection between the literature and other parts of the students' lives where the concept of fantasy might be used, like in the various computer games. Once the students can relate to the topic the teacher has to make sure that their interest will not fade, because some of them know the book and might be bored and others might not like the way it is written. Furthermore, the fact that the movie is already out, can present another problem because some students rather watch a film, than reading a book, so the teacher has to make them aware that there are some differences which could be important for the sequence.

5.2.3. Teaching Process

Phase	Activities	Material
Introduction about Fantasy Literature	• brainstorming • group work: definitions of fantasy • presentation	Handout
Elements of Fantasy and Secondary Worlds	• dialogue between T and St • collect ideas • authors that use secondary worlds • types of secondary worlds; definitions • describing own secondary world	Handout/ Worksheet
Reading of Stone	• read several chapters (or the whole	Book

	book) week for week either as homework or in school • reading diary • let the students find out which elements of fantasy; secondary worlds Rowling uses • compare the findings each lesson • while-reading activities	
Interpretation stage	different activities to work with the text: e.g.: drama activity; creative writing	Handout
T... teacher	St... student	

5.2.3.1. Introduction on Fantasy Literature

As a first step of teaching it is essential that the students get some input about what fantasy and fantasy literature is. In order to introduce the topic to the students, the teacher is best advised by doing a brainstorming activity and let the students collect their exiting knowledge and ideas about fantasy literature. The positive aspect of such an activity is that the students are involved from the first moment on and can relate their own experience to the topic.

Afterwards the teacher has to divide the students into several groups according to the total amount of pupils in the classroom. For this activity it does not matter if there are smaller or bigger groups, the only thing that is important that the levels are mixed, because then the better students can help the weaker ones. Each group gets a handout with one definition of fantasy, either by Tolkien, Todorov or Manlove, which they have to work with in order to find the main points of the given definition. During this activity they should use a dictionary to translate the vocabulary they do not know and then write them down in their personal vocabulary log. In addition to that, they have to design a presentation, either on a poster or on the computer, to present their findings to their colleagues. Furthermore the role of the teacher in this activity is to monitor the different groups, answer some questions and if necessary help them when they do not really know how to formulate their ideas or do not understand the task.

In order to make sure that everyone in the classroom gets an idea of what fantasy is and knows the different definitions for this genre, the students have to do a mini-presentation about the key features of their definition. In this

way everyone in the classroom has the same knowledge basis and the teacher can start working with the novel itself.

5.2.3.2. Elements of Fantasy and Secondary Worlds

In the next part the teacher has to ask the students if they have any ideas about what a fantastic element could be and how secondary worlds look like. This first activity evokes a dialogue between teacher and students where they exchange ideas and opinions. In this context the teacher might also provide the students with some information on the different fantasy authors and their works, which fantastic elements they used and the many possibilities of how a secondary world can be entered. To support this activity the teacher could design a handout with information on the different types of secondary worlds and short text passages from various fantasy novels, where a particular type has been used.

In order to deepen the theoretical input on fantastic elements and secondary worlds, the students should write a description of their personal fantasy world, which should include various fantastic elements and how this world can be entered.

5.2.3.3. Reading- Harry Potter and the Philosopher's Stone

After all the theoretical input it is time to start reading the first volume of the Harry Potter novels. The whole process should last over several English lessons and the book has to be split up into different segments or the students just have to read chapter by chapter. By doing so it is easier to use a whole novel in the classroom and the teacher can provide the students with various while-reading activities after they have read a chapter at home or in school.

During their reading the students should find out which elements of fantasy Rowling uses in the first book, how the secondary world is entered and to which category it might belong. To keep track of their findings the teacher should encourage them to keep a reading diary, where they note down all the information they can get out of one chapter.

For the time in the classroom the teacher can either plan some while-reading activities or read a chapter together with the students. This depends on

the level and motivation of the students, because some students do not like it when they have to read out loud in front of the whole class and others might be happy about not having to read at home. When the teacher decides to do some while-reading activities in the classroom, he or she can either just compare and reflect on the findings of the students with the help of a poster or a grid on the blackboard, or provide them with some guiding questions. The only important factor is that not too many activities are used while reading the novel, because then the students might find it difficult to get back to the text again.

5.2.3.4. Interpretation Stage

5.2.3.4.1. Drama Activity

The students should go together in groups and try to dramatize one scene of the story. In order to do so they can either take one of the scenes the teacher has chosen for them, or they can find a scene on their own. Examples for the provided scenes could be the parts of the book when Harry learns that he is a wizard, the train ride to Hogwarts, the sorting ceremony, and the first time when Harry flies on a broomstick.

During the working process they should jot down their ideas and when necessary write a kind of play script for their chosen scene. In groups they can also decide who is going to take over which role, because when acting out a scene and writing a play script there are not only actors needed. Furthermore some students do not want to be in the center of attention and so they are very thankful if they can take over an equally important backstage part.

For the actual acting the students and the teacher can bring some costumes and props, and if they like one of them could take over the role of the cameraman and the presented scenes can be recorded as well.

5.2.3.4.2. Creative Writing

Since all the books have been published and the students know how the story continues, it does not really make sense to let them write an ending to the first volume. So it would be a good idea if the students choose a chapter they like and try to rewrite it, because in this way they can establish a personal connection with fantasy literature. During the writing process they should keep

in mind that their chapter has to be in the style of J.K. Rowling in order to fit in the context of the novel, but they are required to add some personal elements, new dialogues, change the use of the fantastic elements or change the plot.

5.3. 2nd Lesson Sequence: The Representation of Racism⁹

This sequence should make the students aware of how important it is to deal with topics like racism in the classroom. Over several English lessons the students have the possibility to learn more about this topic and how it is presented in literary works. As an example they will read the second book of the Harry Potter series, Harry Potter and the Chamber of Secrets, and find out how J.K. Rowling uses racist views in the novel.

5.3.1. Objectives

By the end of this sequence the students should be aware that the topic of racism is not only important in the world around them but also prominent in the secondary worlds of fantasy. Furthermore, the pupils should be able to recognize how racism is used or represented in the second book of the Harry Potter novels, and to distinguish the new established terms, like “Mud-blood”, “Pure-blood” and “Muggle-born”. In addition to that, the teacher should encourage them to build a personal connection to the novel and the topic, and give them an alternative opportunity to experience literature by doing their own group-project.

5.3.2. Challenges

Due to the special topic choice this sequence could bear more challenge than the previous one. The topic of racism is not very easy to deal with and some students have personal experience with it and could be offended by talking about their opinion and feelings. The teacher has to make clear from the beginning that he or she has no intention with hurting someone’s feelings, but that this is an important topic and therefore cannot be ignored. Furthermore it could be difficult for the students who have read the book and seen the movie, to think beyond that and lay the main focus on the representation of racism in

⁹ All the useful teaching materials can be found in the appendix.

the novel. Moreover, a personal challenge for the teachers could be that they get the feeling of not being needed anymore, because they have to take back a seat and let the students work on their own, while they are doing their group-project.

5.3.3. Teaching Process

Phase	Activities	Material
Introduction to the topic; Disambiguation- different race categories	• brainstorming • dialogue between T and St • characterizations of different “races” in Harry Potter	Worksheet
Reading of Chamber	• read several chapters (or the whole book) week for week either as homework or in school • reading diary • the students have to jot down a short summary of each chapter, if racism is included and how • in school: comparison of findings- discussion- reading aloud- questionnaire	Book
Interpretation stage	• group-work project • working with passages and quotes from the book • research questions • presentation and discussion • project report	Handout

T... teacher

St... student

5.3.3.1. Introduction to the Topic of Racism

In order to prepare the students for the topic the teacher has to ask them, what they know about racism. First of all they have to work individually and write down everything concerning racism that comes to their mind, for example a definition, if they have come across racism themselves, or what they think about this topic. After some time the teacher and the students talk about the different findings, impressions and opinions about this topic and maybe one or two students can volunteer to write the most important points down, so everyone can have a copy of it afterwards.

The second step, following the first contact with the topic, is that the teacher provides the students with some information about the representation of racism in Chamber. In order to make it easier to follow the students get a prepared worksheet, where they have to fill in the main points and explanations of the different terms and definitions, like “Mud-blood”, “Pure-blood” and “Muggle-born”.

5.3.3.2. Reading- Harry Potter and the Chamber of Secrets

This reading process should last over some English lessons and because the book is not very difficult to read it is not really necessary to split it up into too many pieces and therefore the students should not be occupied with reading too long. For this book I would suggest that most of the reading assignments are done at home, because there the students have more time to deal with the text.

During the reading process the teacher should advise the students to keep a reading diary, where they note down a short summary of each chapter, which will make the working with the text on a later stage a lot easier. In addition to summarize each chapter, the students should focus on elements or references to racism while their reading, and maybe write down some quotes from the book or highlight the passages where they found those references.

Moreover, if the reading process is separated into three sections, the teacher can provide the students with a questionnaire after every six chapters and has enough material for a classroom discussion. With the help of this questionnaire the teacher can check which students have read the book, and find the right combination of pupils for the following group work, because it is always better to have a group with mixed levels.

5.3.3.3. Interpretation Stage: Group-Project about Racism

After some lessons, when the students have finished their reading, the teacher can start with the interpretation stage where the students are able to work with the text and make their own group-project about racism.

At the beginning of the project the teacher has to provide each group, which should have 4 to 5 members, with different passages or quotes from the

text and some guiding questions they have to answer. These passages could include the first encounter with the term “Mud-blood”, the opening of the chamber, the purity policy from Salazar Slytherin, the heir of Slytherin, and the racial connoted characters in the book.

During the following English lessons the students are expected to work together in their groups and maybe it would be a good idea that each of the members is working on a different part. The main role of the teacher is to monitor the activity and to help the different groups if they have some problems with answering a question or do not understand their task.

At the end of the project each group should hand in a project report and present their findings to the whole class, which is required to respond to the presentation with some questions or a discussion where they can state their own opinion about the relevant passages.

5.4. 3rd Lesson Sequence: The Representation of Death¹⁰

Of course there could be a lot more themes in the Harry Potter novels a teacher could deal with in the classroom, but since the last novel is the most current one I decided to use Harry Potter and the Deathly Hallows for the last sequence. Like the title implies, one of the main themes in the novel is the topic around death, and this sequence aims at introducing the students to the usage of elements of death in fantasy literature.

5.4.1. Objectives

During this sequence the students should be encouraged to deal with the topic of death more closely and be aware that it is not only prominent in their lives but also in the works of fantasy literature. Furthermore, they should be able to understand the concept of death and particularly its representation in the last novel of the Harry Potter series. In addition to that they should experience that teaching literature has not only to do with the reading itself, but also with the following interpretation and that the texts always have a message.

¹⁰ All the useful teaching materials can be found in the appendix.

The general teaching objectives are that the students should have a possibility to voice their opinion about a certain topic and make the experience that this is considered as an important contribution to the lesson. Moreover, they should notice that working as a group is as important as working individually, because there is always more than one interpretation of a passage.

5.4.2. Challenges

Like the sequence about racism, this is also a very personal one and it could get problematic, when someone in the class experienced death in his or her private life. It could be very challenging that the personal feelings of the students do not get offended and that they understand that literature uses such topics in order to help the readers cope with it. Furthermore, the podiums discussion could confront the teacher with another challenge, because it is not easy for a student to stand in for something they personally do not believe in and there the teacher has to encourage them to go on with their work and support them with some arguments.

Due to the fact that this is a very interesting and common topic, it could happen that some of the students prefer discussing about it rather than doing their work. So the teacher is challenged to keep them motivated and make sure that every student has the opportunity to contribute in the planned discussions.

5.4.3. Teaching Process

Phase	Activities	Material
Introduction to the topic	• start them off with a quote from the novel • voice own opinion about death; what do they think about it • Does everyone believe the same: research on the different concepts of death • Where does the magical world fit in?	PP slide Computer Internet Library
Reading Hallows 1 Chapter 21;22	• Reading assignment at home • Make notes for each chapter • Own opinion on the topic/context	Book
Interpretation Stage Creative writing	• In school/ at home • rewrite "The tale of the Three Brothers"- "Deathly Hallows"	Task sheet

Reading Hallows 2 Passages about death	• either at school or at home • note down how death is described	Book
Interpretation Stage Podiums Discussion	• work out the different presented opinions on death • arguments for acceptance/ denial of death	Task sheet

5.4.3.1. Introduction to the topic

In order to lead the students into the topic it would be a good idea to use a quote from Hallows to get them started. The perfect choice can be found in chapter sixteen “Godric’s Hollow” on page 268 and is the inscription on the gravestone of Harry’s parents, it states “The last enemy that shall be destroyed is death”. First of all the teacher has to ask the students to think about the quote and the meaning behind it, and then they have to make up their own mind about death and what it means to them. The ideas and opinions the students come up with can be written down on the blackboard or the students write them down individually.

After the first brainstorming and the finding of a general definition of death, the teacher has to make them aware, that there is not only one definition of death and that every culture, religion and individual has an own concept. In order to find various concepts and definitions of death, the students have to do some individual research. For this activity it could help to book an ICT room, when the students do not have their own laptop, or go to the library, to make sure that they can use all available sources. Afterwards, the results of the research are discussed and compared in class and the students have to note down the presented findings, to ensure that all of them have the same material.

Furthermore, as a last introduction activity, the students have to make guesses about the representation of death in the wizarding/ magical world and maybe allocate this representation to one of their research findings.

5.4.3.2. Reading Harry Potter and the Deathly Hallows 1

The first reading assignment in this sequence about death has to be done at home and consist of chapter 21 and 22 in *Hallows*. The first chapter “The tale of the Three Brothers” deals with a legend about three brothers who cheated death and were rewarded three powerful items, but sooner or later

each of them had to face their destiny. The second chapter is called “The Deathly Hallows” which reveals the name of the three powerful items which were given to the brothers, what they enable one to do and what the main characters decide to do with them. During the reading process the students have to make notes about the content of each chapter and the connection to death. In addition to that they have to think about what they would do with those items and if it is something positive or negative when someone is able to master death.

5.4.3.3. Interpretation Stage: Creative Writing

At the first interpretation stage the students are supposed to work with the chapters they have read before. They have to use all their gathered information and own interpretation of the chapters in order to write a new creative text. This text could be similar to the chapters in the book, but it should be their own fantasy story about death, if they would like to master him and which items could be useful to do so. Basically they have to create their personal “Deathly Hallows” and the legend behind them.

Before the students start writing it would be advisable to talk about the read chapters, what the students think about them and which ideas they could use for their own writing. Moreover, there should be enough time to start the activity in school and finish it as a home assignment, because then the students have the possibility to ask the teacher if they do not know what to do or how to express themselves.

5.4.3.4. Reading Harry Potter and the Deathly Hallows 2

The second reading assignment consists of several passages or quotes taken from Hallows and can be done in school or at home. All the chosen passages deal with the representation of death in the novel and the students are assigned to filter out the key information.

In order to help the students to focus on certain elements, they are provided with a task sheet, which contains information about where they can find the passage in the book and where they have to lay their main focus. In

addition to that they are supposed to work individually and note down all the answers, and references to death they can find.

5.4.3.5. Interpretation Stage: Podiums Discussion

On the second interpretation stage the students are supposed to compare and discuss their findings from the last reading assignment in class. With the help of the teacher they are going to talk about the different representations of death, who is able to accept it and who does not want to die.

With all the gathered information the students have to prepare a podiums discussion about death in class. The first group has to work with Voldemort's opinion about death and has to represent a scientist, who wants to develop a serum for endless life and so no one has to die anymore. The second group can use Harry's realization about the importance of death when they are representing an organization, which is of the opinion that giving someone the possibility to live forever is not right and that everyone has to accept death.

The role of the teacher in this activity is to monitor the work of the two groups and encourage them to voice their own opinion. The actual discussion can either be moderated by the teacher or maybe a student is confident enough to take the lead.

6. Conclusion

The usage of fantasy literature should get more attention in the English classroom, because nowadays this genre is a very popular one and by using it, the students might build up a better and more intense relationship to literature. Reading literature in general activates the mind of the students when they are creating images in front of their inner eye, but fantasy literature might inspire them even more, because through these texts they are taken to places they have never been before and see things they would have never considered as possible.

Even though most of the people think very stereotypical when it comes to the genre of fantasy literature and are of the opinion that the stories have nothing to do with real life, it can offer a lot more than just an escape to another world. The structure of the fantastic world can easily be compared to our reality and the main protagonists might struggle with the same problems as most of the young people these days. By reading a fantasy novel they realize that it is possible for them to change the world, as long as they believe in themselves and do not lose their way.

Moreover, while using literature in the English classroom it is possible for a teacher to offer the students an alternative to the normal English lessons and maybe increase their interest in the foreign language. In contrast to traditional language teaching, teaching and using literature can give the students another feeling for the language and show them that learning about language is not always learning about the grammatical structures and the vocabulary. In order to make most out of a literature lesson and the used texts, it is important that a teacher always combines pre-reading, while-reading, and post-reading activities and keeps a certain process in mind. By doing so the students have the possibility to gain previous knowledge of the text, understand it better and then apply the information when actually working with the text.

Regarding the introduction of a new literary genre or even to start teaching literature in the classroom, it is advisable for every teacher to use a literary work the students might already know. Out of this reason I consider the Harry Potter novels as a perfect example for the usage of fantasy literature in the English classroom. All the seven volumes are very popular and the story about the little orphan boy caused a real hype and the childrens' interest in

literature sparked again. Moreover, the books are suitable for all ages and therefore perfect for the usage in the classroom, because nearly everyone can identify him-or herself with the protagonists. The characters in the Harry Potter books and the situation they find themselves in are created in such a similar way to reality that the students can easily relate to it. The world Rowling created includes all the real life struggles of a student, such as the search for one's identity, the need to belong to a certain group, the feeling of being different and the dealing with prejudices. All these factors help the students to immerge even deeper into the story. However, by reading the novels the students' interest in these topics might be awakened, which enables them to assess their own mindsets, principles and beliefs.

Concerning the teaching process, it is possible to lay the focus on the various themes occurring in the novels, because most of the students know the story already and therefore it would not make any sense to read through every single volume again. By including some sample lesson plans or suggestions in this thesis, I intended to show the future teachers that it is not so difficult to include the usage of fantasy literature in the English classroom. The students might like this change in teaching and are able to understand the importance of literature better and can enter a whole new world of imagination.

7. Bibliography and References

7.1. Books and Articles

- Agathocleous, Tanya [Hrsg.]. *Teaching Literature: A Companion*. Eds. Tanya Agathocleous and Ann C. Dean. Basingstoke: Palgrave Macmillan, 2003.
- Anatol, Giselle Liza. "The Fallen Empire: Exploring Ethnic Otherness in the world of Harry Potter." *Reading Harry Potter: Critical Essays (Contributions to the Study of Popular Culture, Nr.78)*. Ed. Giselle Liza Anatol. Westport, Connecticut: Praeger, 2003. 163-178.
- Barfield, Steven. "Of young Magicians and Growing Up: J.K. Rowling, Her Critics and the 'Cultural Infantilism' Debate." *Scholarly studies in Harry Potter: applying academic methods to a popular text*. Ed. Cynthia Whitney Hallett. Lewiston, N.Y.: Edwin Mellen Press, 2005. 175-197.
- Benton, Michael, and Geoff Fox. *Teaching Literature: Nine to Fourteen*. Oxford; Oxford University Press, 1992
- Bredella, Lothar. "The Anthropological and Pedagogical Significance of Aesthetic Reading in the Foreign Language Classroom." *Challenges of Literary Texts in the Foreign Language Classroom*. Eds. Lothar Bredella and Werner Delanoy. Tübingen: Gunter Narr Verlag, 1996. 1-29.
- Bürvenich, Paul. *Der Zauber des Harry Potter: Analyse eines literarischen Welterfolgs*. Frankfurt: Lang, 2001.
- Carter, Ronald, and Michael N. Long. *Teaching Literature*. London: Longman, 1991.
- Delanoy, Werner. *Fremdsprachlicher Literaturunterricht: Theorie und Praxis als Dialog*. Tübingen: Gunter Narr Verlag, 2002.
- Eccleshare, Julia. *A Guide to the Harry Potter Novels (Contemporary Classics of Children's Literature)*. London/ New York: Continuum, 2002.
- Elkin, Judith. "Children as Readers" *Teaching Children's Literature*. Ed. Charles Butler. Hampshire: Palgrave Macmillan, 2006. 152- 171.
- Fenske, Claudia. *Muggles, monsters and magicians: a literary analysis of the Harry Potter series*. Frankfurt a. M.; Wien: Lang, 2008.
- Gupta, Suman. *Re-reading Harry Potter*. Basingstoke: Palgrave Macmillan, 2003.
- Hall, Geoff. *Literature in Language Education*. Basingstoke: Palgrave Macmillan, 2005.
- Heilman, Elizabeth, and Anne E. Gregory. "Images of the Privileged Insider and Outcast Outsider." *Harry Potter's World: Multidisciplinary Critical Perspectives*. Ed. Elizabeth E. Heilman. New York/ London: Routledge Falmer, 2003. 241-259.
- Jackson, Rosemary. *Fantasy: the literature of subversion*. London: Methuen, 1981.
- Manlove, C. N.. "On the Nature of Fantasy." *The Aesthetics of Fantasy Literature and Art*. Ed. Roger C. Schlobin. Notre Dame: U of Notre Dame P; Harvester, 1982. 16-35.

- Neithardt, Leigh A. "The Problem of Identity in Harry Potter and the Sorcerer's Stone." *Scholarly studies in Harry Potter: applying academic methods to a popular text*. Ed. Cynthia Whitney Hallett. Lewiston, N.Y.: Edwin Mellen Press, 2005. 159-173.
- Park, Julia. "Class and Socioeconomic Identity in Harry Potter's England." *Reading Harry Potter: Critical Essays (Contributions to the Study of Popular Culture, Nr.78)*. Ed. Giselle Liza Anatol. Westport, Connecticut: Praeger, 2003. 179-189.
- Parkinson, Brian, and Helen Reid Thomas. *Teaching Literature in a Second Language*. Edinburgh: Edinburgh University Press, 2000.
- Perry, Phyllis J. *Teaching fantasy novels: from "The Hobbit" to "Harry Potter and the goblet of fire"*. Portsmouth, NH: Teacher Ideas Press, 2003.
- Rabkin, Eric S. *The fantastic in literature*. Princeton NJ: Princeton University Press, 1976.
- Rowling, J.K.. *Harry Potter and the Philosopher's Stone*. 1997. London: Bloomsbury, 2001. ["Stone"]
- *Harry Potter and the Chamber of Secrets*. 1998. London: Bloomsbury, 2002. ["Chamber"]
- *Harry Potter and the Prisoner of Azkaban*. 1999. London: Bloomsbury, 2010. ["Prisoner"]
- *Harry Potter and the Goblet of Fire*. 2000. London: Bloomsbury, 2001. ["Goblet"]
- *Harry Potter and the Order of the Phoenix*. 2003. London: Bloomsbury, 2010. ["Order"]
- *Harry Potter and the Half-Blood Prince*. 2005. London: Bloomsbury, 2010. ["Prince"]
- *Harry Potter and the Deathly Hallows*. 2007. London: Bloomsbury, 2010. ["Hallows"]
- Thaler, Engelbert. *Teaching English Literature*. Paderborn; Wien: Schöningh, 2008.
- Thomas, Melissa. "Teaching Fantasy: Overcoming the Stigma of Fluff." *The English Journal* 92.5 (May 2003): 60-64.
- Tolkien, J. R. R.. *Tree and Leaf*. London: Unwin Hyman, 1988.
- Todorov, Tzvetan. *Einführung in die fantastische Literatur*. München: Hanser, 1992.
- Wolfe, Gary K. . "The Encounter with Fantasy." *The Aesthetics of Fantasy Literature and Art*. Ed. Roger C. Schlobin. Notre Dame: U of Notre Dame P; Harvester, 1982. 1-15.
- Zahorski, Kenneth J., and Robert H. Boyer. "The Secondary Worlds of High Fantasy." *The Aesthetics of Fantasy Literature and Art*. Ed. Roger C. Schlobin. Notre Dame: U of Notre Dame P; Harvester, 1982. 56-81.

7.2. Electronic Publications

Englisch-schule.at.-Österreichisches Schulportal in Kooperation mit dem
bm:ukk. 2010. Education Highway Innovationszentrum für Schule und
Neue Technologie GmbH. 27 December 2010
<<http://www.schule.at/gegenstand/englisch/index.php>>

Fredericks, S.C.. "Problems of Fantasy." Science Fiction Studies 14.5 (March
1978): 39 pars. 17 January 2011 <<http://www.depauw.edu/sfs/backissues/14/fredericks14art.htm>>

Lehrpläne-schule.at.-Österreichisches Schulportal in Kooperation mit dem
bm:ukk. 2010. Education Highway Innovationszentrum für Schule und
Neue Technologie GmbH. 27 December 2010
<<http://www.schule.at/gegenstand/englisch/index.php?TITEL=Lehrpläne&artikel=1&kthid=4095>>

- Lehrplan AHS Unterstufe- Lebende Fremdsprache (alle Sprachen): 5
Pages. 27 December 2010
< <http://www.bmukk.gv.at/medienpool/782/ahs8.pdf>>
[Lehrplan Unterstufe]

Lehrpläne-schule.at.-Österreichisches Schulportal in Kooperation mit dem
bm:ukk. 2010. Education Highway Innovationszentrum für Schule und
Neue Technologie GmbH. 27 December 2010

- <<http://www.schule.at/gegenstand/englisch/index.php?TITEL=Lehrpläne&artikel=1&kthid=4120>>
- AHS Oberstufe- Lehrplan Englisch: 27 Pages. 27 December 2010
< http://www.bmukk.gv.at/medienpool/7025/Englisch_OST.pdf>
[Lehrplan Oberstufe]
 - Wahlpflichtgegenstand Lebende Fremdsprache: 2pages. 5 March
2011
<http://www.bmukk.gv.at/medienpool/7044/LebFSWPGvert_OST.pdf>
[Wahlpflichtgegenstand]

8. Appendix

Materials for the 1st Sequence:**Get in Touch with Fantasy Literature**

 Definitions of Fantasy- Handout for Group-Work

 Secondary Worlds (types and examples)- Handout/ Worksheet

 Guiding Questions for Reading

 Scenes for the Drama Activity

Definitions of Fantasy/ the Fantastic

Task:

- Read through the definition and find out what the author wanted to say and try to come up with an explanation in your own words.
- In order to help you with understanding problems you are allowed a dictionary.
- Mini-Presentation: Design a poster or a PowerPoint presentation to present your findings. (5-10 min)

Group 1: C. N. Manlove

"[...] a fantasy is: A fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become one at least partly familiar terms."

On the Nature of Fantasy, 16

Group 2: J.R.R. Tolkien

"Creative fantasy, because it is mainly trying to do something else (make something new), may open your hoard and let all the locked things fly away like cage-birds. The gems all turn into flowers or flames, and you will be warned that all you had (or knew) was dangerous and potent, not really effectively chained, free and wild; no more yours than they were you."

Tree and Leaf "On Fairy Stories", 54

Group 3: T. Todorov

"The fantastic requires the fulfillment of three conditions. First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader's role is entrusted to a character...the hesitation is represented, it becomes one of the themes of the work. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as 'poetic' interpretations."

The Fantastic: A Structural Approach to a Literary Genre, 33

Secondary Worlds

What really happens is that the story- maker proves a successful “sub-creator”. He makes a Secondary World which your mind can enter. Inside it, what he relates is “true”: it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed. You are then out in the Primary World again, looking at the little abortive Secondary World from the outside.

Tolkien, Tree and Leaf 36-37

What is a secondary world?

Types of Secondary Worlds (classification of Zahorski and Boyer)

1. Remote secondary world

- not connected to the primary world
- like in a different time, on a different planet (galaxy)
- **Example:** The world Tolkien created in The Lord of the Rings.
- 4 major categories:
 - some similarities, but different time and place
 - set in the history of the primary world; myths and legends
 - set in the future of the primary world
 - use of Arthurian Legend

2. Connected worlds

- comparison of Primary World and Secondary World possible
- different types of portals
 - conventional portals (‘wardrobe’ in The Chronicles of Narnia)
 - magical or supernatural transportation (Susan’s horn in Prince Caspian)
 - platonic shadow worlds; the primary world becomes the secondary world and vice versa
 - scientific or pseudoscientific portals; used in science fantasy

3. Worlds-within-world

- no use for portals
- separated by some kind of boundaries from the primary world
- **Examples:** enchanted forest, enchanted garden, elements of fairy in the primary world

Harry Potter and the Philosopher's Stone guiding questions

 Who is the narrator in the story? Who's perspective does the reader get?

 What are the differences between Muggle and magical world?

 How does Hogwarts differ from a normal school?

 Which unusual elements are used in each chapter?

 What is the difference between Harry and Voldemort?

 What are the key principles in the novel?



Drama Activity: Selected Scenes

Task:

- In your group you have dramatize one scene from the book.
- Choose either one from this sheet or select one on your own.
- Decide which members will do the acting part and who is going to be behind the scenes.
- You have to write your own script and act it out in the classroom (before the camara).

Scene 1

- Chapter 4 "The Keeper of the Keys"; page 39- 48
- When Harry learns that he is a wizard
- Characters: Harry, Hagrid, Dudley, Vernon, Petunia

Scene 2

- "The Journey from Plattform Nine and Three-Quarters"; page 74-83
- train ride to Hogwarts; Harry first meets his friends and sees magic; Harry meets Malfoy
- Characters: Harry, Ron, Hermione, Malfoy

Scene 3

- "The Sorting Hat"; page 87-91
- The new pupils arrive in the great hall; sorting ceremony
- Characters: McGonagall, Harry, Ron, Hermione,....

Scene 4

- "The Midnight Duell"; page 108-111
- The first time when Harry rides on a broomstick
- Characters: Harry, Ron, Hermione, Madam Hooch, Malfoy, Neville

Materials for the 2nd Sequence:

The Representation of Racism



Worksheet for the Students to fill in



Task sheet for Group Work

*Harry Potter and the Chamber of Secrets***Representation of Racism in the Book:**

“Mud-blood”

“Pure-blood”

“Muggle-born”

Group- Project: Racism

Task:

- Go together in groups of 4 to 5 students.
- In your groups work on the provided passages or quotes from the text and answer the **guiding questions**.
- **Project report:** hand in at the end of the project
- **Presentation:** present your findings (15-20 min), prepare discussion questions

Group 1:

- focus on chapter 7 “Mudbloods and Murmurs” p.81-93
- In which context is the term “Mudblood” used?
- How is Racism represented in this chapter? What is the background?
- What is important to mention in this context?

Group 2:

- focus on page 106 “The chamber has been opened...”
- What does that mean? What is going to happen? Who opened it?
- What is the chamber of Secrets?
- Who did it design? What is its purpose?
- Is that the right way?

Group 3:

- focus on p. 114 (Chapter 9) “Slytherin”
- Who is Salazar Slytherin?
- What was his policy? Connection to Racism?
- What was his goal?
- Is this still valid in Hogwarts?

Group 4:

- focus on chapter 17 “The Heir of Slytherin”
- Who is he? Why is he the Heir?
- How is Racism represented here?
- What does he believe in?

Group 5/6/7:

- What are the racial connoted characters in the book?
- How does this show?
- What is their place in the wizarding society?
- Is it right to put them in this categories?

Materials for the 3^d Sequence:

The Representation of Death



Starter: Quote page 268

“The Last Enemy that shall be destroyed is Death”



Creative Writing: Task Sheet



Podiums Discussion: Task Sheet

*Harry Potter and the Deathly Hallows: Creative Writing***Read before:**

- chapter 21 "The Tale of the Three Brothers", p.327-343
- chapter 22 "The Deathly Hallows", p. 344- 361

Task:

- work with both previous read chapters
- use your notes and opinions on both chapters
- create your own "Deathly Hallows"
- write your own fantasy tale about death

Harry Potter and the Deathly Hallows: Podiums Discussion

Read before:

- | | |
|---|--|
| - chapter 32 "The Elder Wand", p.528..... | Snape's death |
| - chapter 34 "The Forest again", p. 560-561..... | Resurrection Stone |
| - chapter 35 "King's Cross", p. 565; 577-578..... | Harry awakening in King's Cross; The Master of Death |

Task:

- work out the different opinions and views about death
- prepare a podiums discussion in class
- each group has to represent one argument

Group 1:

- work with Voldemort's opinion about death
- You are representing a group of scientists, who want to develop a serum for endless life.
- Death will be not necessary anymore!
- Workout and present your arguments in the discussion.
- Choose one or more group speaker.

Group 2:

- work with Harry's opinion- realization about importance of death
- You are representing an organization which is of the opinion that giving someone the possibility to live forever is not right and that everyone has to accept death.
- Workout and present your arguments in the discussion.
- Choose one or more group speaker.

Deutsche Zusammenfassung der Arbeit

Diese Diplomarbeit befasst sich mit dem Thema „Teaching of Fantasy Literature in the English Classroom“ und enthält neben der theoretischen Information auch einige Beispiele für die praktische Umsetzung dieses Themas im Unterricht. Im genaueren beziehen sich die Unterrichtsvorschläge auf die Harry Potter Reihe von J.K. Rowling, weil diese als ein sehr gutes Beispiel für die fantastische Literatur gesehen werden können. Es wird versucht darauf aufmerksam zu machen, dass die Einbeziehung von fantastischer Literatur in den Unterricht von großer Bedeutung ist, obwohl es immer wieder Gegner dieses Genres gibt, die behaupten, dass die Texte nichts mit der Realität zu tun haben. Denn neben dem traditionellen Sprachunterricht hat der Lehrer auch die Aufgabe das Interesse der SchülerInnen in die fremdsprachige Literatur zu steigern, und dies gelingt viel besser, wenn ein Genre gewählt wird das den Interessen der Lernenden entspricht.

Der Inhalt dieser Arbeit lässt sich in vier Große Kapitel unterteilen, wobei die ersten drei den theoretischen Teil abdecken und das letzte Kapitel die praktischen Anwendungen enthält. Das erste Kapitel befasst sich im Allgemeinen mit der fantastischen Literatur und versucht etwas mehr Hintergrundinformation zu diesem Thema zu vermitteln. Der nächste Abschnitt beinhaltet detailliertere Informationen rund um das Unterrichten von fantastischer Literatur und warum gerade dieses Genre so wichtig für den Unterricht ist. In diesem Teil wird zuerst eine Definition von Literatur angeführt und dann werden verschiedene wichtige Faktoren erwähnt, die vor und während des Unterrichtens von Literatur beachtet werden müssen. Des weiteren beinhaltet diese Kapitel Information darüber wie der Unterricht strukturiert werden muss, mit welchen Herausforderungen der Lehrer konfrontiert werden könnte, und welche Position der Literaturunterricht im österreichischen Lehrplan für Englisch einnimmt. Das dritte Kapitel stellt die Harry Potter Reihe im Zusammenhang mit der fantastischen Literatur dar und befasst sich mit einigen Themen die in den Büchern behandelt werden. Im letzten und praktischen Teil werden einige Stundensequenzen in Bezug auf manche Harry Potter Bücher vorgestellt, die zeigen sollen, dass es durchaus möglich ist fantastische Literatur im Unterricht zu verwenden.

Lebenslauf

Persönliche Daten:

Name: Petra Csögl
Geburtsdatum: 16.08.1984
Nationalität: Österreich
Muttersprache: Deutsch
Religion: röm. Kath.

Ausbildung:

1990- 1994	Volksschule Steinbrunn
1994- 1999	BRG Eisenstadt- Kurzwiese (4 Jahre) BORG Eisenstadt- Kurzwiese (1 Jahr)
1999- 2004	BBAKIPäd Oberwart - Schulabschluss mit Matura - Zusatzausbildung zur Horterzieherin
WS 2004- 2005	Universität Wien Studium der Rechtswissenschaften
WS 2005- Heute	Universität Wien Unterrichtsfach Englisch und Psychologie/Philosophie