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Trabajo Fin de Máster

**CHILDREN AND YOUNG ADULT
LITERATURE: THE MAGIC OF
HARRY POTTER**

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RESUMEN

El presente proyecto constituye el Trabajo de Fin de Máster en Profesorado de Educación Secundaria Obligatoria y Bachillerato, Formación Profesional y Enseñanza de Idiomas de la especialidad de inglés. El mismo está centrado en la literatura infantil y juvenil, basándose más concretamente en la serie de libros escrita por J.K. Rowling, *Harry Potter*. Este trabajo está formado por dos grandes bloques: uno teórico en el que se lleva a cabo la exposición de los dos tipos de literatura anteriormente mencionadas, teniendo en consideración las teorías de algunos importantes autores, así como una explicación de cómo la autora consiguió hacer su obra uno de los libros más vendidos de todos los tiempos. En este primer bloque también se tratan otras cuestiones como las acusaciones de plagio y los temas de trasfondo que se abarcan en la obra. El segundo bloque se basa en el diseño de una unidad didáctica enfocada a un curso de tercero de la ESO. En dicha unidad didáctica han sido diseñadas diferentes actividades que fomentan el uso de la literatura y de forma más específica la lectura primer libro de la saga Harry Potter; *Harry Potter y la piedra filosofal*.

PALABRAS CLAVE: literatura infantil, literatura juvenil, género fantástico, J. K. Rowling y Harry Potter.

ABSTRACT

The present Project fulfills the Master thesis of *Profesorado de Educación Secundaria Obligatoria y Bachillerato, Formación Profesional y Enseñanza de Idiomas* (English). It is focused on children's and Young Adults' literature, more specifically based on the series of books written by j. k. Rowling, *Harry Potter*. This work is composed by two main blocks: one theoretical, in which takes place the exhibition of the two types of literature mentioned above, taking into consideration the theories of some important authors, as well as an explanation of how the author got to do his work one of the bestsellers of all time. This first block also dealt with other issues such as the allegations of plagiarism and the background issues covering in *Harry Potter*. The second block is based on the design of a lesson plan focused on a third course of Compulsory Secondary Education. In this didactic unit a number of activities have been designed to encourage the use of literature, and more specifically, the reading of the first book in the *Harry Potter* series: *Harry Potter and the philosopher's stone*.

KEY WORDS: children literature, Young Adult literature, fantastic genre, J. K. Rowling and Harry Potter.

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1. INTRODUCTION

The present TFM arises from the crucial role of children's and Young Adult's literature, not just within the classroom, but also outside this school setting. It is very important to take into account the fact that, this type of literature provides to readers new ways of autonomy, understood as more knowledge of oneself and of the world around, until now probably unknown. As Kimberly Reynolds suggests ¹(2011: 4):

"Because children's literature is one of the earliest ways in which the Young encounter stories, it plays a powerful role in shaping how we think about and understand the world. Stories are key sources of the images, vocabularies, attitudes, structures, and explanations we need to complete the experience; because when directed to children they are often bound up with education of one kind or another, they can be important carriers of information about changes in culture, present and past."

It is very important to bear in mind Peter Hunt's considerations because, as this author suggests, the children audience is more complex than the adult one and requires a special treatment:

"The study of children's texts is technically more complex than the study of adult books, partly because the audience is different, and their responses more obviously unknowable, and partly because of the range of texts and the range of purposes." (2009: 25)

Since the books belonging to the category of children's books are written by adults, intended to be read by children, the authors of these books must take heed of the sensitivity and "purity" that still reside in young minds, unlike what it happens with the vast majority of adults. Therefore, this sensitivity is essentially the connecting link between writer and reader, such as Kimberley Reynolds (2011: 126) once again: "[...] children's literature will provide a safe way to explore ideas and issues."

Another interesting vision of children's literature is the one that the same author suggests in her book *Radical Children's Literature. Future Vision and Aesthetic Transformation in Juvenile Fiction* (2010: 17):

¹ Reynolds, K. (2011). *Children's literature*. Oxford [England]: Oxford University Press.

“[...] Children’s texts operate two semiotic systems simultaneously: the visual and the textual, and the entire domain is bound up in interactions between formats and media that are beginning to change the nature and delivery of narrative fiction. The word-image dynamic is particularly adept at giving expressions to meanings and concepts that reside at the edges of language-things for which the vocabulary and grammar that regulate verbal communication may currently be inadequate.”

In this Project, a distinction between these two notable types of literary texts and their main characteristics will be carried out, following some of the most important theoretical basis established by different authors. Once the differentiation is accomplished, we consider it is important to deal with the different advantages of using literature in the classroom, focusing our attention in the foreign language classroom.

The book selected for its analysis must be in accordance with the proficiency level of the students, their age and literary likes and, of course, according to the aim we would like to achieve. At the same time, the learner must be aware of the significance of reading different kinds of material, at different rates.

One of the most relevant aspects that must be mentioned when addressing literature is how the technological revolution affects everyday life and, of course, literature has been affected by this change. As Kerry Mallan mentions “Initially developed and marketed with a focus on telephony, wireless internet access, personal communications, and gaming, smartphone and tablet makers rapidly realized the market potential of e-books and interactive digital reading.” (2013: 7)

As the Project is centered on children’s and Young Adult’s literature, we are developing a project work based on the best-seller work of J.K. Rowling, *Harry Potter*.

This selection has been done because we thought that, although Harry Potter books’ have become a real phenomenon for people of all ages, these books were initially designed to be read by an infantile public.

Due to the fictitious nature of the work we are going to focus on, we should find appropriate to make a description of this literary genre and its main singularities.

The project work above-mentioned will be matured from a lesson plan. The activity is designed for the third Grade of Compulsory Secondary Education (3º ESO). Our didactic unit will be composed of four sessions that will take us fifty minutes approximately. At the same time, the idea is to develop the

project work during a complete trimester (preferably the first one) and will be accomplished one hour every fifteen days. The main aim of this lesson plan is that students reach by the end the educational stage the set of skills, knowledge and attitudes in accordance with the Royal Decree 1105/2014.

With the attainment of this project work, students will learn how to read fiction and how to start to read a novel, and, most importantly how to study, analyse and write about it.

We think that, the fulfilment of this kind of activity instead of using boring and typical lecture books is very interesting because learners have the opportunity of practicing other languages, in this case English, in a real way not taken out of context.

Nonetheless, before starting with the design of the lesson plan and the project work, it would be desirable to provide the students' with a background not only about Harry Potter and J.K Rowling, but also about the sociocultural aspects of English culture in the way learners may understand some aspects that could appear in the books. It is also be considered that a language cannot be isolated from its speaker, so presenting real language will always carry the necessity of setting within its cultural context in the widest possible meaning of the word.

With the aim to materialize all these theoretical and practical aspects, the bibliography employed is based on a vast repertoire of books, web sites and articles dealing with children and Young Adult literature.

2. STATE OF THE ART

The first encounter of a human being with literature occurs when we are just a child. The nature of the book we read in childhood have a various thematic (from fables, fairy tales, picture books, bedtime stories, alphabets etc.... to science fiction, adventures and comic strips). As suggested in *The Norton anthology of children's literature* "As children, we listen to many different stories, become acquainted with their rhythm and movements, learn to read narratives ad create our own." (2005: xxvii). However, when becoming adults, the literary tradition endures but in a divergent way: "As adults, we continue this literary tradition through our customs and methods of nurturing, educating, and entertaining children, and these customs and methods have profoundly influenced social structures and cultural mores throughout the centuries. Indeed, the literature of our childhood established the foundation of literacies of many kinds." (2005: xxvii).

One of the most important starting points is the different definitions of the subject matter, being some of the most important the followings:

- "Children's literature is good quality trade books for children from birth to adolescence, covering topics of relevance and interests to children of those ages, through prose and poetry, fiction and nonfiction." Lynch-Brown (2005: 3)
- "Children's literature, the body of written works and accompanying illustrations produced in order to entertain or instruct young people. The genre encompasses a wide range of works, including acknowledged classics of world literature, picture books and easy-to-read stories written exclusively for children, and fairy tales, lullabies, fables, folk songs, and other primarily orally transmitted materials." Fadiman, C. (2015).
- "Children's Literature" is defined as material written and produced for the information or entertainment of children and Young Adults. It includes all non-fiction, literary and artistic genres and physical formats." *Children's Literature*. (2008: 1)
- "Children's literature [...] can be defined as the books that are read by children as well as the books selected by children or by adults (teachers, parents, publishers, experts) as being appropriate for children. Due to being a literature normally addressed to children (who are traditionally considered to be immature readers), children's literature has generally been considered to be at the bottom scale of literature. The literary establishment has often ignored children's literature; therefore in many cases children's books have been practically invisible in the literary world. Even when famous and consecrated authors do attempt to write children's books, these works are always considered to be less important or relevant of their literary production." Demetriou, E. and Ruiz Mas, J. (2009: 9-13)
- "Outside academia, the term "children's literature" has a largely unproblematic, everyday meaning. From newspapers and other media to schools and in government documents, it is understood to refer to the materials written to be read by children and young people, published by children's publishers, and stocked and shelved in the children's and/or Young Adult (YA) section of libraries and bookshops." Reynolds, K. (2011: 3)

As it can be seen, all the above definitions share some common threads, for example the main objective pursued (provide information that readers can take advantage of, either for entertainment or for their training and improve

their understanding of the world around them) or the type of audience targeted by such books. This last question leads us to raise a number of issues such as what content is appropriate or not for some readers of these features (children or Young Adults), what kind of grammatical styles must be carried out to engage in this type of public etc.

But one aspect is clear, literature offers many values, including promoting the readers' happiness, understanding, and education. A great literary work contains truths about people, life, and society.

Nowadays, with the appearance of certain phenomenon (*Harry Potter* or *The Hunger Games*, for instance) it is believed that a kind of "restructuring" in literature is being produced. The reason for this is that adults are beginning to read books that have been written originally for children or young people, such as the examples above-mentioned.

It is worth mentioning the fact that the emergence of new means (whereby it is possible to access to information in a quicker way) has played an important role in the development of the literary world. This has not only influenced the format and the ways of presenting information, but also in the narrative techniques used so far dedicated to writing for children and adolescents. In the contemporary world, the children's stories are adjusted to all formats, what is said, are adapted to be watched on TV, to be heard on radio, etc.... as the author Peter Hunt mentions in *Children's literature: approaches and territories*:

"With the rapid growth of electronic texts, we are at a turning point, or a new starting point, in literacy and narrative, and children's literature is in a key position. To understand what is happening to narrative and our children, we need to understand the processes of decoding texts, as well as their history and their contemporary forms: the study of children's literature can provide us with this understanding." (2009: 25)

Concerning to the different contents and styles which lend a book the characteristics of children's literature, Barbara Wall (1991) suggests that the way in which adult writers of children's literature, write for this kind of public is comparable to the way in which adults speak to children, adapting their voice tones, the information provided, an easier vocabulary, etc... The author describes three models employed in children's literature production:

"[...] three distinct ways in which writers known as writers for children address children in their stories. First, they may write as [Arthur] Ransome does, for a single audience, using single address [that is, only to children] ...narrators will

address child narrates, overt or covert ... showing no consciousness that adults ... might read the work.”

Secondly, Barbara Wall thinks that writers might write for a double audience, using double audience, what is said, a text where the implied reader shifts between child and adult.

Barbara Wall’s third kind of writing, and this is very much the norm, is by authors “who [...] write to ‘dual’ audiences... sharing the story in a way that allows adult narrator and child narrate a conjunction of interests [...]” (Wall, 1991: 35)

The same author, in the same work, submits the existence of books focused on two audiences (adults and children):

“[...] their narrators will address child narrates overtly and self-consciously, and will also address adults, either overtly, as the implied author's attention shifts away from the implied child reader to a different older audience, or covertly, as the narrator deliberately exploits the ignorance of the implied child reader and attempts to entertain an implied adult reader by making jokes that are funny primarily because children will not understand them.” (1991:35).

Concerning to the contents, Peter Hunt proposes that “What we think of as suitable for children is part of a complex network of social values, and there are many interesting historical examples.” (2009: 24).

A few years ago, children’s book had didactic objectives, but this perspective has already changed. Modern literature is completely different from those that children didn’t empathize with. Contemporary books are complex, rich in feelings, beliefs and values. One of the strengths of such literature is that it can address the difficulties children have to face in their life. Nevertheless, it is very important that children, when reading a book, need assistance and guidance.

2.1. Young Adult literature

In the same way, and taking into account what is aforementioned about children’s literature, it could be considered that children literature and Young Adult literature are not essentially the same thing. For that reason, is significant to delimit the most important definitions about YA literature which are the followings:

- “Young Adults’ literature can be defined as the literary corpus that has been written for teenage readers and which deals with topics as the

physical, mental and psychological development of an adolescent towards adulthood. The main issue in the interests for teenagers is sex, but not the only one. Other topics include drugs, gangs violence [...]”Demetriou, E. and Ruiz Mas, J. (2009: 9-13)

- “The Young Adult (YA) novel [...] reflected a different definition of a teen which emerged as the school leaving in the USA and UK rose, away from a person concerned with entering the world of work (where sober responsibility was a premium) to one concerned with acceptance in the social circles, emotional development, and the risks and temptations of the increasingly responsibility-free life of the middle-class teen. The ‘adult’ issues of YA are often sex, pregnancy, abortion and drugs, but they are rarely work.” Reynolds, K. & Butler, C (2005: 35).

With no doubts, it is also remarkable to determine a complete definition about the term ‘adolescent’ in the way to understand this type of literature; according to Z. Shechtman (2009: 37):

“[...] adolescents are vulnerable young people who often have no one to turn to for help with their everyday difficulties or more serious crisis situations. The richness of literature may be an important source to help them understand human interactions, increase their sensitivity, and enhance their empathy. They create an emotional bond with them and see them from the inside; they live with them, hurt with them, and learn a new respect for people.”

As it can be confirmed, all the above YA literature definitions have some commonalities as the issues dealt with in YA literature or the type of reader to which they are directed. It is widely known that all these themes are superficial, without any psychological or emotional depth. It is so important to take into consideration that problems like sex, alcohol, drugs, family matters etc... when adolescence are “the order of the day” and are issues that readers have to face every day. It is also important to keep in mind Gisselle Anatol’s considerations (2003:07): “Adults involved in children’s literature must not necessarily look for ideas that Young readers will repeat immediately after Reading a particular text [...] but also for their emotional responses to the characters and situations that present the possibly submerged ethos as either attractive, detestable, or somewhere in between.”

Interpreting the foundational messages and themes is vital for understanding the ways that young people perceive the world and the ways that, as adults raised with these narratives, we interact with each other in contemporary society.

Young Adult fiction emerged as a different category in the mid-twentieth century as an answer for all complaints arisen from the fact that the literary world had not taken into account the inquisitiveness of a teenager audience, which was neither judged as childish nor adult. It was after the publication of two masterpieces, *The Catcher in the Rye* (written by the enigmatic J. D. Salinger in 1951) and *The Lords of the Flies* (whose author, the British novelist William Golding, wrote it in 1954) when starting to take into consideration the preferences and needs of the teenage audience, which meant a real revolution in the literary market. It could be said that these two works were carried out in an attempt to bring more realism to children's literature, for example in the first one, the narrator, who tells the story in first person, makes use of slang and informal language. In short, the reading of these novels encourages young readers to think and observe about the world around them.

In addition to the above examples, some very well-known works dedicated to a pubescent audience are *The Outsiders* written by Susan E. Hinton (1967) where the protagonist, Ponyboy, together with his band (the Greasers), are faced with a series of conflicts arising mainly from street fights with the rival band (the Socs), as well as alcohol and drugs. One of the most controversial novels was *I'll Get There. It Better Be Worth the Trip* (1969), written by John Donovan, supposed an authentic revolution because issues as homosexuality and the gay world were addressed for the first time. As well as this, an earlier novel from the American writer John Knowles, *A Separate Peace* (1959) also told the story of a boy who falls in love with a teenager of the same sex.

With regards to contemporary issues, some of them were adapted with the main goal of being understood, not only for adults, but also for a juvenile audience. Some of these issues are, for example, the Holocaust, of which there are some books devoted to adolescents as *The Diary of a Young Girl* (published in UK in 1952), *The Boy in the Striped Pyjamas* (2006), *The Wall* (1963) or *Number the Stars* (1989). Opening frontiers to new questions like homosexuality and LGBT topics, it is noteworthy David Rudd's suggestions on the matter:

"Gay and lesbian characters started appearing in Young Adult (YA) fiction in the late 1960s and 1970s as a result of the social upheaval which characterized this historical period, in the form of the sexual revolution and gay liberation movement. Since then, the thematic exploration of homosexuality in literature for adolescent readers has undergone a series of radical changes – from early

representation of gay and lesbian characters that warned of the dire social consequences of homosexuality to more recent and progressive novels which attribute subjective agency to gay and lesbian subjects, portraying homosexuality as just another aspect of individual identity.” Rudd, D. (2010: 31).

Currently, the greatest portion of books to be read by adolescent dealt with topics that look attractive to them. Among the most famous titles can be find the followings: Federico Moccia’s work *Scusa ma ti chiamo amore* (2009), Harry Potter’s saga (1997-2007) or *The Fault in Our Stars* (2012), written by John Green.

However, given the complexity of the stage of adolescence, which is defined by some experts, as in the case of the pioneering American educator and psychologist G. Stanley Hall, as “universal, unavoidable, and extremely precarious stage of human development.” (1904: 12)

It is interesting to note the style used by writers to tell the story in his writings, which are almost written in first person with the aim of emphasizing the individual importance of the narrator and, in that way, lectors feel identified with the main character and with the story itself. It is well known that, during the adolescent period, the subjects are mainly concerned about what happen to themselves, forgetting the rest problems.

It is fascinating the authors’ capacity to put in adolescents’ shoes and express their anxieties through the pages of a book throughout a particular use of language. It is also essential to leave technicalities and words unfrequently used by Young aside and adopt instead the slang, vocabulary, and expressions "fashionable" for the public to which are oriented with the objective of the lector identifies himself/herself with the story.

Most Young Adult books are still written by adults, so there are a continuous flow of ideas between adult writers, and young and adult readers. Texts which tell stories about adolescent emergence have become important recently because the issues concerned both (writers and readers) from different ages. These days, YA books almost always have teenagers main characters because Young Adult readers empathize more closely with a character closer to their own age and because it's much harder to present an idealized or exciting view of the adult world that teens will buy.

Young Adult literature has developed itself as a notable genre, turning into a kind of cultural lightning rod, dealing with severe debates and questions about what means to be human in the 21st century.

It could be affirmed that Young Adult literature is a representation this difficult and full of changes stage that every human being goes through. It also constitutes a mix of stories that teens sometimes prefer to suffer in silence, and often, thanks to this genre, they find the courage enough to expose these problems that disturb them.

3. THE ADVANTAGES OF USING LITERATURE IN CLASSROOM

At the present days, nobody doubts the advantage of using literature in the classroom. The introduction of literature in the foreign language classroom presents several advantages that should be taken into account. Demetriou and Ruiz Mas (2010: 9-13) delve into the advantages of using literary texts with teenagers:

1. Literacy (oral and written) texts are authentic (or fairly authentic) sources of input.
2. Literary texts introduce a varied range of context and situations that would be difficult to reproduce faithfully in the daily practice of a classroom
3. Students are exposed to different types of language, from dialogues to descriptions of varied degrees of difficulty, depending on their linguistic level and maturity.
4. Literary characters usually connect well with the student's world of fantasy. Students feel more motivated to learn the language if they feel their own world is represented in front of them.
5. Literature stimulates the student's imagination. The student's imagination can be improved by encouraging him/her to make up his/her endings, draw pictures of the plot or of the characters, make a comic, dramatize the action in front of other students, change the roles of the "goodies" and the "baddies", etc.
6. Literature motivates the student to practice the skill of reading mainly, but the skill of speaking, writing and listening (and should) also be practiced. The different skills that can be practiced with the different literary genres are the following:
 - a. Speaking: reacting poems (especially when dealing with specific sounds and stress, rhythm and intonation), drama, and singing songs.

- b. Listening: drama (listening to a play), the oral narration of fairy tales or poem declamations, songs.
 - c. Writing: fiction (writing short stories, descriptions, dialogues, etc.)
 - d. Reading: fiction (especially novels and short stories, most of the times in the form of “graded readers”)
- 7. Literature makes our students good readers and reduces their dependence on TV and computers.
- 8. Literature broadens the student’s mind. Students and children learn to respect other cultures if they get to know them a little. Literature is after all one of the many cultural manifestations of a country. Knowing a little about the literature of English- speaking countries helps our students to understand a foreign culture and idiosyncrasy and therefore respect it.

Having as reference what Eroulla Demetriou and her colleagues pinpoint, it could also be said that the use of literature within the classroom expands language students’ awareness because they become more reactive to some structures and English vocabulary. It is important to highlight that when students read literature, they are practicing their comprehension strategies in meaningful situations. Moreover, using literature with students can help them to improve their critical thinking as well as their self-confidence when expressing their own ideas and feelings about a topic.

It is worth mentioning the fact that students could develop some difficulties at the moment that they are exposed to a literary text. For example, it may happen that they are not able to develop their inference capacity or it may be that they do not find this type of activity useful or enjoyable or they feel demotivated because of the exigencies of the language. For all these reasons, it is compulsory to analyze the students’ cultural background and social and political prospect before applying a literary book in a school setting.

Reading a book can be a process in which learners find out about their own problems, because they find themselves entering the world described in the pages of a good book and they become involved with the characters and usually, it’s possible that students end up gaining new insights and ideas for their lives as well, so books provide structured communication between two individuals, which is particularly helpful when dealing with difficult subject matter. That process, which is called bibliotherapy, can be defined by Z. Shechtman (2009:21) as “[...] the use of books to help people solve problems”.

Miller (2000:12) describes this phenomenon as “[...] the process of using books to help children think about, understand, and work through social and emotional concerns. Reading with children can be therapeutic.... Adults can use reading to help children come to grips with issues that create emotional turmoil for them. Reading can also be...Very effective in preventing and resolving behaviour problems.”

There is no suspicion that the activity of reading books in the classroom has lots of benefits, as Kilpatrick and colleagues observe:

“First, because stories can create an emotional attachment to goodness, a desire to do the right thing. Second, because stories provide a wealth of good examples—the kind of examples that are often missing from a child’s day-to-day environment. Third, because stories familiarize youngsters with the codes of conduct they need to know. Finally, because stories help to make sense of life, help us cast our own lives as stories. And unless this sense of meaning is acquired at an early age and reinforced as we grow older, there simply is no moral growth”. (1994: 18)

4. FICTION GENRE

Making general statements about English-language children’s and Young Adult fiction results a complex task due to the existence of two different markets, in which only very well-known authors and titles are shared. These two markets remained relatively independently from each other until the mid-1990, when they began to join, partly as a result of the success of Harry Potter’s books. One market consisted of The United States and the other was set up by The United Kingdom.

As Farah Mendlesohn establishes: “Fantasy was affected, particularly by these differences, for the ‘settler’ countries appear to have had some prejudice against the fantastic.”² (2009: 24). With regards to this particularity, an important aspect that we need to take into consideration is that fiction and fantasy is no essentially the same: “Science fiction is ultimately a more radical genre than fantasy. While fantasy looks backwards for its myths and mores, sci-fi looks forward.”³ Golstein, A. (2009)

However, some authors, like Peter Bramwell (2005: 153) or Peter Child, propose that fantasy is a type of fiction. Particularly Peter Childs affirms

² Mendlesohn, F. Fantasy in Children Fiction in Reynolds, K. (2005). *Modern children's literature*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan

³ Goldstein, A. (2009). The Politics of Harry Potter Are No Progressive. In Bryfonski, D. (2009). *Political issues in J.K. Rowling's Harry Potter series*. Detroit: Greenhaven Press.

“When approaching a piece of fiction for the first time, the reader should think along at least two lines. First, it is important to consider what is specific to the text, in terms of time of writing, genre, mode of publication, author, historical context, setting, narrative and stylistic devices, allusions, main theme, and so on. The more thought given to these areas, the more individual portions of the narrative will seem to have significance. Second, the reader needs to pay attention to the fact that there are features that all texts have in common, to do with the mechanism of language, which can be analyzed profitably in any one particular piece of writing.” (2001: 03)

Readers must pay attention to formal aspects and also some features like, for example, the character’s psychological development, the narrative style, or the impact this plot or book has produced to the society.

The same author (2001: 05) suggests that there are many aspects to be considered “the title, layout, allusions, the first line, imagery, style and structure. [...] As happens with the title, the first sentence has a crucial role because it serves a prologue to the remainder text. Another aspect that is important before facing the reading of a fiction book is the layout, defined as “The way in which the parts of something are arranged or laid out”:

“A further aspect which can be considered [...] is the layout of the text: how the passage looks on the page in terms of paragraph length, typography, ellipses, dashes, and so on, as well as the narrator’s use of such things as short or long sentences, speech marks, chapter divisions or headings. Readers should also pay attention to any peritexts.” (2001:06)

Carry on with the different important features of a text, the same writer establishes that:

“Imagery is a crucial part of any text’s effect, and comes in many guises and places. Significant imagery may be present in the title, or apparent in repeated references, or created through metaphors or similes. Every use of language which is not (meant to be) literal is a form of imagery and can be profitably analysed (very uses of language are in fact not figurative).”(2001:07)

Regarding to the writing style, the narrator should consider the grammar, the vocabulary used that are determined by the type of reader the books are addressed to, the correct use of punctuation, passive sentences, repetitions, assonance, rhythm etc....

But, apart from these formal aspects, and as Karen Coats (2010: 75) alludes: “[...] fantasy begins as a way of providing signifiers for a child’s

experience of his and other bodies in the world and provides countless metaphors for the vicissitudes of embodiment [...]"

We can suggest that fantasy evolves into something operative for children, both in their psychological development and in their literacy experience thanks to the interconnection of three factors which are; the confrontation with unexpected sensations and imaginary forces and worlds, the encounter with a new form of language (aimed for describing the mysterious facts they are facing) and the last one is the intertextual reference to a fantasy story. In this case, children gain independence, gain power on their shelves and are able to have some control over real life-circumstances.

It can be affirmed that creating fantasy or fantasizing is an astonishing activity because it helps children to appreciate themselves as a part of a real world. Children are "forced" to craft a meaningful world with the tool they have and have acquired from their own real experience. Thus, children need to create fantastic stories in order to understand and set the elements of their surroundings into an organization over which they exert control. For this reason, they always (and especially at a certain age) try to imitate everybody around them, not just parents, caregivers or relatives, but also the characters from the stories they read or hear. In that way, it could be said that language can create meaningful worlds that do not emulate the world in which they are living. In accordance with Karen Coast (2010: 77) "Thus, fantasy becomes functional for children attempting to construct a world that is manageable: small enough for them to acquire a sense of mastery and empowerment and thus mitigate or at least contain their fears and anxieties, yet large enough to facilitate wonder and help them imagine possibilities for things to be other than how they find them."

Fantasy is very important in the configuration of human's life, so that some famous writers like, for example, J. R. R. Tolkien (1964: 50), held that "Fantasy remains a human right: we make in our measure and in our derivative mode, because we are made: and not only made, but made in the image and likeness of a Maker."

When writing fantasy, writers must be able to shift into the position of children and Young Adult and build different characters, situations, places and concepts as the same way the readers do. For instance, the author on which is based the present project (J. K. Rowling) creates a magical world where children can use magic for personal strengthening and show children and

Young Adults that sometimes is necessary to take a position on moral in the middle of a conflict or a problem.

However, authors such as Sarah Trimmer or Anna Laetitia Barbauld followed the Lockean “order” to keep children away from fantasy worlds and supernatural characters to ensure that they growth apart from irrational fears or unattainable wishes. But fantasy is an element which allows that those wishes get a concrete form and limitations avoided.

Taking into account the researcher and writer Rosemary Jackson consideration's, fantastic literature has been defined as a kind of genre which transcend reality, escaping the human condition and constructing superior alternate, secondary worlds. According to the same author (1981: 3) “Like any other text, a literary fantasy is produced within, and determined by, its social context. Though it might struggle against the limits of this context, often being articulated upon that very struggle, it cannot be understood in isolation from it.”

Fantasy in literature always deals with unconscious material in order to show a tension between the laws of human society and the resistance of the unconscious mind to those laws.

In that way, fantastic genre could be explained as a type of text which tells a story based on a violation of what is generally accepted by human beings and the laws of nature. As Rosemary Jackson claims (1981: 7) “It could be suggested that fantasy is a literary mode form which a number of related genres emerge. Fantasy provides a range of possibilities out of which various combinations produce different kinds of fiction in different historical situations.”

Based on the book *Fantasy: the literature of subversion*, it is interesting to establish a distinction between what marvellous is, what mimetic is, and what fantastic results. In the first one, the narrator is impersonal (and omniscient) and is recognized as an authoritative voice that tells the story with absolute confidence, so it can be said that there is a certain degree of emotional involvement in the tale. The events are related in a long time in the past. Commonly, marvellous texts start with ‘Once upon a time there was/were...’ and also have a formulaic ending ‘and then they lived happily ever after’. The reader, as happened to the protagonist, is the receiver of the actions. This mode is closer to the surrealists.

Focusing on mimetic model, it is important to note that the third person singular is used to describe the facts, and usually the openings make an implicit claim of balance between the fictional world and the real world outside the text. The mimetic model tries to imitate an outer reality.

Fantastic narratives are a mixture of both styles (marvellous and mimetic). In this model, “[...] what they are telling is real – relying upon all the conceptions of realistic fiction to do so – and then they proceed to break that assumption of realism by introducing what- within those terms – is manifestly unreal.” (1981: 34). The narrator and the protagonist are essentially the same, and the condition about what is being seen and recorded as real is constantly in question. “Between the marvelous and the mimetic, borrowing the extravagance of one and the ordinariness of the other, the fantastic belongs to neither and is without their assumptions of confidence or representations of authoritative truths.”

In an essay⁴ written by J. R. R. Tolkien, the author created a term with the idea of comprehending the power that literature has on its readers. Tolkien’s term (*eucatastrophe*⁵) describes the happiness of the resolution of every fantasy lecture. He admitted: “It is the mark of a good-fairy story, of the higher or more complete kind, that however wild its events, however fantastic or terrible the adventures, it can give to child or man that hears it, when the turn ‘comes’, a catch of the breath, a beat and lifting of the heart, near to (or indeed accompanied by) tears, as keen as that given by any form of literary art, and having a peculiar quality.” (1964:33)

Following the description completed by the authors in *The Norton anthology of children's literature*: “[...] fantasy literature comforts the reader through the orderly structure and ultimate resolution that can be so unlike the untidiness and injustice of real life, it is also much more significantly tied to the “real” world through the attention paid to social and political structures, complicated familial and domestic relationships, and emotional and character development [...]” (2005: 552)

4.1. Categories of fantasy

Having as a reference the description developed by Kimberley Reynolds and Catherine Butler in *Moderns Children Literature. An Introduction*. It can be established four different classifications of fantasy genre; the portal quest, the

⁴ *On Fairy-Stories*

⁵ Eucatastrophe refers to an unexpected conclusion that happily alters the course of the plot in the protagonist’s favor.

intrusive, the liminal and the immersive, and they are distinguished essentially by which the fantastic enters the narrated world. In the portal quest we are invited into the fantastic world, classic example for this is Baum's *The Wonderful Wizard of Oz* (1990), "portal fantasies tend to be restricted to the naiveties of the tourists' eye view (or at best the critical but restricted eye of the journalist)" (2005: 27). In the instruction, fantasy, the fantastic enters the fictional world and "relies on shock and surprise and must resolutely refuse the resolution (in the sense of coming into focus) of magic and is very rare in children's fiction" (2005: 27), for instance Stephanie Meyers' *Twilight* (2005). In the third category -the liminal fantasy- the magic float in the corner of our eyes by way of illustration Steve Cockayne's *The Good People* (2006). Last but not least, the immersive fantasy permits us no escape from the fantasy world (Frances Hardinge's *Gullstruck Island*, 2009). "The immersive fantasy can be more questioning, but is very easily broken by over-description and needs to be rooted in an indigenous character; in this respect it is the form most engaged with the cognitive estrangement of science fiction." (2005: 27).

Harry Potter's books belong to portal quest fantasies, but it is important to highlight that becomes less "portal" as the story is developed in each book. The primary world is the world of the wizards and Harry Potter sometimes enters into our world, which seems to be the portal used by the magician to take shelter.

5. J.K. ROWLING AND HARRY POTTER

Translated into more than twenty languages, Harry Potter's books prove the theory of globalization better than most exports. J.K. Rowling is the second richest woman in the United Kingdom after Queen Elizabeth II. This British authoress was a common person, an unknown writer that became very famous thanks to the publication of her first novel.

Daughter of Peter and Anne Rowling, Joanne Rowling was born on 31st July 1965 in Chipping Sodbury, England. Two years after (1967) was born her sister Diane on June 28. In 1970, the Rowling's family moves to Winterbourne, where Joanne attends St. Michael's Church of England School. The school's headmaster inspires the famous character of Albus Dumbeldor in *Harry Potter* saga. By then, she writes some short fantastic stories, for example the one featuring a rabbit named Rabbit and his friend Miss Bee, a giant bee. When she was nine, she and her family moves again, but this time to Tutshill, along the border of England and Wales. In this city, Joanne begins her scholar's life in the Tutshill Church of England Primary School.

When she finishes the Primary School, continues her studies at Wyedean Comprehensive Secondary School. The writer confessed that the character of Hermione Granger is inspired in herself, caricaturing when she was just a teenager (at age eleven precisely), as well as Ron Wesley is based on a friend of hers, Sean Harris.

From 1983 until 1987 Rowling Attend Exeter University, where she get the title of *Bachelor of Arts* in French and classic studies. Three years after, when she was moving to Manchester with her boyfriend, the idea of Harry Potter comes to her mind.

In 1991, when she is working on the first novel of Harry Potter, she gets a job in the Portuguese city of Porto as English teacher. By then, her mother has just died, a fact that supposed a real shock on her life and writing, so much as she tells in every detail the loss of Harry Potter's parents and the feelings about that damage in an attempt of expressing her own emotions.

Since 1992 until 1994, a series of unfortunate events took and she became depressed. That depression was used as an idea for the creation of Dementors, creatures without soul that feed on the happiness and guardians of Azkaban Prison, a metaphor of Rowling's depression. Those monsters are able to absorb the happiness out of people and take their souls.

Rowling moves again, but this time in Edinburgh (Scotland), she teaches French as a foreign language. But before her teaching job begins, she decides to perform on her masterpiece: Harry Potter.

She knew how difficult was to get a book published and thought that no one are going to publish it because she was an unknown and inexperienced writer. Effectively, none publishing houses were interested in Rowling's first novel. The book is sent to almost twelve of publishing houses, but Bloomsbury (located in London) agrees to publish the book. Scholastic accepted the book for U.S publication with an advance of \$100,000. After that, Joanne finally could say goodbye to teaching.

In 1997 *Harry Potter and the Philosopher's Stone* is finally published in the United Kingdom of Great Britain in 1997. Five months after that, the book is rewarded with *the Nestle Smarties Gold Award* and Rowling receives a grant

from the Scottish Arts Council ⁶ in order to encourage her to continue to focus on her writing.

It is important to take into account that, for example, in the United States the book is published under title completely different from the English one (*Harry Potter and the Sorcerer's Stone*) and in this country is also published by Scholastic.

On July 1998, *Harry Potter and the Chamber of Secrets* is published in the writer's native country (U.K) and almost a year after in the United States. In 1999 is published her third novel, *Harry Potter and the Prisoner of Azkaban*. J.K Rowling is the first person who wins the *Nestle Smarties Gold Award* in three successive occasions (thanks to her first three books).

The fourth book (*Harry Potter and Goblet of Fire*) is published in a simultaneous way in the United Kingdom and the United States (July, 8th 2000).

Rowling also carries out the publication of two books under different pseudonyms: Newt Scamander (*Fantastic Beast and Where to Find Them*) and Kennilworthy Whisp (*Quidditch Through the Ages*). In 2001, *Harry Potter and the Philosopher's Stone* is brought to screen cinema by Warner Bros. In the same year, Rowling is awarded the Office of the Order of the British Empire⁷ by Queen Elizabeth II and receives it from Prince Charles.

A Three year waiting period to pass between the fourth and the fifth book (*Harry Potter and the Order of the Phoenix*).

In 2005 *Harry Potter and the Half- Blood Prince* is published and breaking again sales records, selling more than nine million copies in its first 24 hours. The sixth and penultimate novel in the Harry Potter series wins the award Book of the Year. Finally, in 2007 the final book of Harry Potter is published.⁸

As afore pointed out, Rowling's life episodes in personal life have had a significant impact on her work. Apart from Hermione Granger and Ron, other characters in Harry Potter saga are based on real people belonging to Joanne's surroundings. It was a real fact that when she started to write, the writer did

⁶ The Scottish Arts Council is the lead body for the funding, development and advocacy of the arts in Scotland.

⁷ This is awarded for having a major local role in any activity, including people whose work has made them known nationally in their chosen area.

⁸ The biographical references can be found on Bryfonski, D. (2009). *Political issues in J.K. Rowling's Harry Potter series*. Detroit: Greenhaven Press.

not have names for all her characters. They would come later once she used *Brewer's Dictionary of Phrase and Fable* among other sources. The main character name's resides in writer's pleasures: Harry was her favourite boy's name and Potter was the surname of the family who used to live near her when she was only seven. The possible names of other characters in the books were be collected in a shoebox where she kept important notes about her novels, Dumbledore, for example is an old English word for a bumblebee.

The setting she imagined was located in Scotland because this country had been important to her family (especially to her parents) and most parts of it were wild and blustery. For the school location she had in mind a castle, but not one in particular. For this reason Hogwarts is a mixture of many buildings: Tintern Abbey, Thomas Hall at Exeter University etc...

Initially, for J.K. Rowling, Harry Potter was just a diversion, a way in which break up with routines an anxieties she has due to the tedium of a life that seemed to be going to nowhere.

From the very beginning, Rowling's knew that Harry Potter would consist of seven books, one book for each of Harry Potter's years at Hogwarts

It is relevant to note that *Harry Potter and the Philosopher's stone* is a key piece of her life, not just because it is her first book, but also because in the chapter "*The Mirror of Erised*" Joanne paid the best compliment to her mother. It is probably the most famous chapter in Harry Potter saga and one of those Joanne says she is proudest. The Mirror of Erised is a magical mirror which shows not faces, but your heart's desire. Dumbledore explains to Harry in *Harry Potter and the Philosopher's Stone* (1997: 172), "It shows us nothing more or less than the deepest, most desperate desire of our hearts." Harry Potter sees his parents saying him goodbye. In Joanne's case, if she looks into the mirror she would see her mother's reflection. This chapter is without doubts the most moving. J.K. was really surprised because she affirmed that when she reread the text, she found that there were a lot of her mother in it.

Rowling defines herself as a combination of Hermione Granger (the school swot) and Harry Potter (a guy who missed his mum and hates being the object of all seeing and gossip and 'falls to pieces in the presence of Dementors). Thus, the accountability and the sense of justice of Rowling's parents are always present in the books, so it could be said that the main values of her family are reflected.

It can be affirmed, as Gisselle Anatol (2003: xii) points out in her book *Reading Harry Potter* that

“The seductiveness of the novels has also been linked to Rowling’s personal history. The story of the author’s incredible rise from welfare state to commercial success resembles the traditional fairy tale of the rags-to-inches princess who lives “happily ever after” [...]. The same drive for economic and social accomplishment that has long brought people in the United States as the Land of Opportunity, while no longer overtly influenced by stories of streets paved with gold, still hold sway for those who believe that hard work and wit will inevitably lead even the most downtrodden to triumph.”

Despite being a series of books oriented to be read by children and teenagers, many adults have become engaged to Harry Potter Saga, as the same author, previously mentioned, notices (2003: 16):

“[...] adults may delight In the Harry Potter series precisely because the stories speak of the preadolescent experience- a time of life that many gowns-ups remember vividly. In contrast, the memories of earliest childhood are almost always unconsciously, but deliberately forgotten- in psychoanalytic terms, repressed-in the course of development. [...] Grown-ups can enjoy Harry Potter because they do remember what it was like to be eleven, twelve, thirteen, and fourteen and take pleasure in recognizing and reliving a time when they were preparing to leave childhood behind.”

5.1. Harry Potter Saga

Harry Potter saga represents one of the most famous books around the world. It is the most well-known cosmic battle between good and devil. As Gisselle Liza Anatol (2003: 4) suggests: “Rowling’s novels allow children to identify with a character who triumphs, even though he, like them, appears powerless. In their daily lives, children lack control of things that adults can take for granted (what to eat, when to eat, what time to go to bed, what clothes are in their closets or which outfit to wear on what occasion, which chores are done at what time, and so forth). Children feel small in size and influence, especially if they are expected to be seen and not heard.” We could affirm that Harry Potter’s success is due to the identification that children experiment regarding this character.

5.1.1. *Harry Potter and Political issues*

As has been before mentioned, each book is correlated with a different year that Harry Potter spends at Hogwarts. Each year represents a new mystery to be solved, always related to the unmentionable- named Lord-Voldemort.

The last three books all have the same argument: Lord Voldemort has returned from the dead and his main objective is to kill Harry Potter and take over the world.

Although in the first five books, Rowling tries to offer us a cheerful and vivacious view about Magical Minister (an example of it are the adjectives used by the author to make reference to this governmental agency “[t]he misuse of Muggle Artifacts Office” or “the Department of Magical Catastrophes”), in *The Half-Blood Prince* there is the first real allusion of Rowling’s dark vision for the Ministry of Magic. Benjamin H. Burton suggests; “The depiction of how the Ministry handles Voldemort’s first rise to power features overzealous prosecutions and the suspension of civil rights” (2009:48).

The Ministry starts showing its black side attempting to expel Harry from Hogwarts school, kick out Dumbledore of his various government positions, sicks the evil bureaucrat par excellence Dolores Umbridge on Hogwarts etc.

In the *Order of The Phoenix’s* book, we can observe a clear critical to how people change once they have reached the power. It can be seen in the character of Percy Wesley (Ron’s older brother). In this book, Percy goes to work for the Ministry of Magic, (so he becomes a bureaucrat) where he finds a real love of rules and talent for minutiae. Percy takes place against his own friends, Harry Potter and Dumbledore, and ends up alienating his family as a result. So, in other words, Percy essentially loses his soul and all what is important for him because he prefers to follow his own ambitions. As exposing in the book *Political issues in J. K. Rowling’s Harry Potter’s series* (2009: 51) “The word Bureaucrat itself has come to have a negative connotation, and many would instinctively agree that bureaucrats look out for their own interests ahead of the interest of the public.”

The Half-Blood Prince, however, shows how Percy is offered an opportunity for retrieval. Once that the Ministry of Magic realized that Voldemort has returned with a thirst for revenge and the unique hope to defeat him is trust on Harry Potter, Percy could admit he was wrong about Dumbledore and Harry and rejoin his family.

The two books mentioned herein are a metaphor of the infectivity of real public governmental bodies.

Apart from Percy's character, Rowling makes throughout her books a critical analysis of real political figures, for instance, Fudge, the original Minister of Magic, is portrayed as a classic incompetent and clumsy politician (an authentic unskilful person when concerning to his job, but completely harmless).

Joanne uses her books to attack against public choice theory too, developing a Democratic defence. According to Benjamin H. Burton (2009: 52):

"This defence has both descriptive and normative aspects. As a descriptive/empirical matter, defenders of bureaucracy question whether bureaucrats really have the ability or capacity to hoodwink elected executives or legislators who have to answer to their constituents. As a norm, defenders of bureaucracy argue that democracy justifies bureaucracy as a result of deliberation and public buy-in."

Taking the afore citation as a reference, Rowling points out in her books that the Ministry of Magic changes its direction with no mention of elections, likewise also the absence of political opponents are two elements that are non-existent from the Ministry of Magic. Another aspect which is no very clear is the power to enforce laws as far as the Ministry of Magic is concerned. In the penultimate book of the Harry Potter saga (*Harry Potter and the Half-Blood Prince*) The author avoid the legislative process to implement laws, but these omissions are intentionally because J.K. wants to show how a state owned body lacks the legitimacy of a democratic regime (as sometimes happen in real life).

It can be affirmed that Rowling has created a world where all our negative governmental stereotypes become true, with the main objective of creating a critique of British government.

Apart from this political aspect, the English author pretends to reflect about an important issue as multiculturalism is. The books are based in the magical world where witches and wizards occupy an alternative society completely separated from the real world where "muggles" live. Economic, political and technological muggle aspects are totally indifferent to wizards, as magic is to Muggles, but the border between both communities is no entirely clear. It is supposed that magical abilities are genetic and the children of muggles rarely possess it, but when they do so, they are asked to enrol at Hogwarts and consequently enter into magical society. However, some signs of racism to "Muggle" people (Hermione for example, is a muggle girl) for instance, the word "Mudblood" is a derogative term used to make reference that people whose family come from non-magical world. Fortunately, this

concept is only utilized by evil characters (Draco Malfoy, Lord Voldemort or Severus Snape). This anxiety for clean the magical world from wizard born into non- magical families have been interpreted as genocides (holocaust, apartheid, etc....) and, as Dana Goldstein holds (2009:73): “Just as we’re eager to hear that Hitler was part Jewish, or gay, or suffer from a terrible sexual dysfunction, Potter fans eat up the revelation that Voldemort himself had a Muggle, or non-magical, father.” But it is necessary to draw attention to the fact that the concepts of “mud-blood” or “pure blood” have nothing to do with characteristics like the color of one’s skin, the nation or culture of origin.

Besides this differentiation between pure blood and mud-blood, In Rowling’s books can also be observed a class differences. These class differences are symbolized in the parts of Hogwarts School (Hufflepuff, Gryffindor, Ravenclaw or Slytherin), in concordance with Andrew Blake (2009: 83):

“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 story.”

Despite these two negative aspects, Hogwarts promotes international goodwill, what it said, once the Triwizard Tournament in book IV finished, Dumbledore invites all the international students to visit the British School at any time they wish. The inspiration of unification against evil stands as the emblem of enlightened thought. This is not an isolated fact, the presence of multi-ethnic communities can be seen in practically all books, and other example would be the celebration of the Quidditch World Cup. During this event, characters from different nationalities begin to develop romantic liaisons with Hogwarts’ students. Likewise, Rowling pretends to show a vision of open-mindedness, in such manner racism has no place at Hogwarts, so the racial minorities are assimilated. The author conveys the message “we are all the same beneath the surface” and asseverate that the race and the ethnicity should not be important at all.

Notwithstanding that Harry Potter Saga is an “allegory” of positive basis and values, the novels have received for different (negative) critiques. Firstly, as aforementioned, we can observe a vision of bourgeois conformity and its affirmation of class, but in addition to this we could superimpose the presence

of genre inequality. Harry Potter's books are fit into traditions, such as traditional considerations of families where the woman stays at home doing housework, while her husband goes working and earns money for his family. We could also observe this fact in the main characters: there are lots of male main characters, but a few females who develop this role.

Regarding to gender questions, Rowling uses a technique heretofore reserved to girls' school stories. These stories tend to start with a train journey in which new girls are introduced between old pupils. Generally, the train is the element which establishes the border that separates home and the scholar's new life. This procedure could be called *chronotope*⁹. For this reason it could be suggested that Harry Potter's books are closer to the girls school paradigm than to the boys' ones.

Harry Potter abducts different anxieties about international affairs and contemporary culture, as observed by Daniel Nexon (2009: 98):

"French intellectuals, for example, debate whether or not "Harry Potter" indoctrinates youngsters into the orthodoxy of unfettered market capitalism [...] in Russia, a country whose concern over international status and prestige becomes more apparent each day, the newspaper *Novaya Gazeta* created a minor firestorm when it claimed that his film visage Dobby the House-Elf was a deliberate insult to President Vladimir Putin."

Besides, to many religious conservatives from countries like Russia, Australia, Thailand and the United States of America consider the Rowling's saga as a factor which promotes Satanism and occultism because, apart from using magic and witchcraft in their everyday lives, In Harry Potter's books, the magical powers are used against the forces of evil.

Leaving aside all these political and social aspects, one thing is certain: Harry Potter has become not just a commercial success story, but in an authentic global phenomenon. But this popularity owes to adaptations of the series to meet local tastes, according to the same author as before mentioned:

"The Chinese editions translate aspects of the western folklore in Harry Potter into Chinese mythological traditions. Translator of the books wrestles (often

⁹ "The term chronotope defined by Mikhail Bakhtin as 'the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature'. [...] The train marks the transition between the parental territory (as it exists in time and space) of the home, and the teacher/pupil territory of the school". Pinsent, P. Theories of Genre and Gender: Change and Continuity in the School Story in Reynolds, K. (2005). *Modern children's literature*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.

unsuccessfully) with how to convert faithfully Rowling's extensive use of puns and idioms into other languages. Unauthorized "sequels" in China and India explicitly recast Harry Potter in local settings and using local plot devices."

5.1.2. *Harry Potter's formats*

Surely that there are few people around the world who have never heard about the wizard boy with a lightened bolt forehead scar named Harry Potter. This marvel phenomenon started with a composition of seven books (written as has been mentioned by J. K. Rowling) and, after the great reception between a young- and also old- public. Four years later the first book (*Harry Potter and the Philosopher's/Sorcerer's Stone*) was published, the film adaptation of this book was released by Warner Bros¹⁰. In 2002, the film adaptation of the second book (*Harry Potter and the Chamber of Secrets*) was also released by the same Company: Warner Bros. Two years later (2004) the turn of brought to the screens the adaptation of the third book (*Harry Potter and the Prisoner of Azkaban*) and in 2005 the *Harry Potter and the Goblet of Fire* was performed for the first time. The film adaptation of *Harry Potter and the Order of the Phoenix* was released by Warner Bros Company in 2007. *Harry Potter and the Half-Blood Prince* took two years in being released. The last book, *Harry Potter and the Deadly Hallows* was divided in two parts due to the length of the book. *Harry Potter and the Deadly Hallows* part I was published in 2010 and one year later the second part was released.

An irrefutable fact is that there are lots of media hype surrounding Rowling's novels and the main reason that explains this, is the development of new technologies. Apart from traditional books with paper pages, it exists a complete universe of new ways for people to enjoy the Harry Potter Saga. Examples of these are the ebook version, videotapes, CDs, computer games, card games, board games, clothes etc... However, some author as, is the case of Giselle Anatol, don't agreed with this huge Harry Potter world:

"These series are designed not to stimulate the readers' imagination and intellectual processes, but rather to stimulate customers to "buy and rebuy" not only books, but also CDs, audio and videotapes, computer games, sugared cereals and clothing. Thus, purchasing and reading become an addiction, and our commodity culture makes the individual who does not participate-

¹⁰ WARNER BROS. ENTERTAINMENT INC. is a fully integrated, broad-based entertainment company and a global leader in the creation, production, distribution, licensing and marketing of all forms of entertainment and their related businesses.

especially the child who is hyper-aware of “belonging” and of what is considered “normal”- aberrant” (2003: 07)

Under our point of view, Harry Potter phenomenon and its success as a bestseller has helped the development of literary sector, has risen the level of sales in bookstores and has promoted reading skills among young people. But, perhaps, has overshadowed the arrival of other no less interesting works to the readers' hands. Children, Young people and adults, who increasingly tend to buy more books, feel confused among so many and diverse supplies and tend to opt for the best-selling titles, hence the success of the magician better known around the world.

5.2. Plagiarism in Harry Potter books

Besides all the critiques received on account of the controversial issues in Harry Potter books, in 1999 the courts charged the author, J. K. Rowling with plagiarism. It is supposed that a lot of characteristics were taken by J. K. Rowling from a book published in 1984 by Nancy Stouffer titled *The Legend of Rah and the Muggles*. The protagonist is an orphaned boy, named Larry Potter, who lives in a castle with his best friend, Lilly. Larry and Lilly are cared by little creatures, the Muggles But these are not the only similarities, according to Stouffer, the pictures in Harry Potter books look alike to *The Legend of Rah and the Muggles* ones.

Facing this legal action against her, Rowling established a declaratory judgement representing herself claiming that, both the author and the publishing house, had not infringed on any of the Stouffer's works. The court found in Rowling's favour holding “no reasonable juror could find a likelihood of confusion as to the source of the two parties' works”. During the trial, Rowling proved that Stouffer “has perpetrated a fraud on the Court through her submission of fraudulent documents as well as through her untruthful testimony.” Corrigan, R. (2007: 238). It was validated that *The legend of Rah and the Muggles'* author, accomplished diverse changes, among them the alteration of pages from the original book. One of the most important hypothesis is that Stouffer took legal action as a way of publishing her books, which were not known among the public and recovery the money she had lost as a consequence of publishing books that hardly anyone read.

In 2009, Rowling was, once more, accused of plagiarism. In this case the complainant were the heirs of the deceased Adrian Jacobs. Apparently, a copy of *The Adventures of Willy the Wizard: Livid Land* was sent to the same publisher of Harry Potter ten years before Harry Potter's first book publication.

The action was brought because, according to Adrian Jacobs' family, several scenes from *Harry Potter and the Goblet of Fire* were substantially copied from Jacobs' book. In 2010, the action was dismissed because the judge in the case considered that there were not circumstantial evidences to confirm the alleged plagiarism. Kyle Good, Rowling's spokesman said "The court's swift dismissal supports our position that the case was completely without merit and that comparing Willy the Wizard to the Harry Potter series was absurd."¹¹

¹¹ Statements provided by Rowling's spokesman, Kyle Good. Taken by *Harry Potter plagiarism case dismissed* - BBC News. (2016). BBC News. Retrieved 6 May 2016, from <http://www.bbc.com/news/entertainment-arts-12134288>

6. DIDACTIC UNIT: THE MAGIC OF HARRY POTTER

6.1. Introduction

This didactic unit, which is called “The magic of Harry Potter”, forms part of the Course Planning for Third Grade of Compulsory Secondary Education (3º ESO). In the activities developed in this lesson plan, the students must practise, by themselves and with their classmates, the five skills based on the Common European Framework of Reference for Languages (CEFRL), what is said, listening, writing, reading, speaking and interaction. However, the above-mentioned activities will be carried out by the students but the teacher can help them with possible doubts, when necessary.

6.2. Justification

The *Ley Orgánica para la Mejora de la Calidad Educativa (LOMCE)* 8/2013 of December 9th defines the curriculum as the regulation of the elements that determine the processes of teaching and learning for each of the educational stages. According to the same law, a didactic unit is a short-term planning unit which answers to the question of ‘what, when and how to teach’ and ‘what, when and how to evaluate’ The main aim of a lesson plan is that students reach by the end of every educational stage the set of skills, knowledge and attitudes, so that they become upright individuals within society and in order to prepare them for an active exercise of citizenship, social integration and employment.

The present didactic unit emerges from the necessity and the importance of using literature in the foreign language classroom (English as first foreign language). The *Ley Orgánica para la Mejora de la Calidad Educativa*, places great importance to the correct acquisition of foreign languages (English/ French/ German), so that the Royal Decree 1105/2014 establishes that the subject of first foreign language contributes to the development of linguistic communication competence, not only in a second language, but also with regard to mother tongues. The process of learning second languages should approach to the process of acquiring a mother tongue with the aim of producing results of a natural character and directly applicable to language use in the real world.

The present lesson plan develops the General Objectives of the specific Stage and Area. Students will be able to achieve the key competencies, the objectives and the content that will be shown afterwards. Besides, the aforesaid contents are directly related with those of the different contents

blocks of the first grade of CSE and it is aimed to attain different objectives and competencies included in the Royal Decree 1105/2014.

“The core subjects guarantee the knowledge and the competencies that will allow to acquire a strong academic training and to continue with the academic progress in the following courses in those subjects that must be common to the student body, and which must be evaluated at the end of every stage.”

6.3. Contextualization

Regarding to the contextualization it is important to mention the spatial and temporal situation in which we are going to teach: number of students, type of classroom and high school and resources in that classroom-school.

The high school is located in the capital city, Jaén. This high school is a private publicly funded school, located in an area with a lot of labour influx. It could be said that the school takes up a strategically place because this zone is characterized by the presence of banks, Courts, police, an outpatient clinic, business and public institutions, providing a uniqueness to the centre. In addition to this, it counts on three educational stages kindergarten, primary and Secondary Compulsory Education (ESO). Each of every educational stages has two complete educational lines, as well as a primary integration classroom. It is worth mentioning that the school in question is a bilingual centre, but this bilingual program is just put into practise from the first grade of kindergarten to the fifth course of primary.

The students' body in which we are going to implement our lesson plan is a third Course of Compulsory Secondary Education. They are not exposed to any multilingualism or multiculturalism environment. However, they seem very motivated to learn English and to travel abroad and meet other cultures. The group is composed by thirty-one students (eighteen girls and thirteen boys). As teachers, it is interesting to consider the fact that the students' proficiency in the management of foreign languages is very different, as well as the learning processes in each one.

The students are sitting in groups of four (the different groups will be divided into pairs if necessary) in order to develop social skills, to favour their own initiative and own autonomy and create a good atmosphere within the class. The disposition of the groups depends on the teacher's criteria, which is to motivate them, to make them feel comfortable and to make them improve with the experience of group/pairs work.

We will have the support of technological means (a projector, digital boards, laptops, speakers...) for some communicative activities which require the use of the internet. We will also use the projector to make the class more interactive and interesting. Despite these instruments, the traditional blackboard will have an important role in our lesson plan in the way we can write down our explanations, corrections, etc. The high school will count on the help of the language assistant. According to the Royal Decree 1105/2014 in connection with the use of new technologies within the classroom: "These means are included in the basic curriculum as natural supports to oral or written texts that the student must produce, understand and process, so the digital competence is understood as a substantial part of the communicative competence." (2014:255)

We must keep in mind that the lesson plan will take place in the final evaluation, so the students will have a previous knowledge of that time, not only with regard to grammar and vocabulary, but also they have to present a minimum familiarity with the Harry Potter world. They are supposed to master the simple and perfect tenses and the passive voice. In this unit we use the topic of the most famous magician around the world with the aim of teaching some grammar and cultural aspects. They will also acquire vocabulary related to the magic world and Harry Potter (verbs, adjectives and nouns). We will focus on some phonetic aspects too.

In order to implement the cultural aspect, the language assistant will have an important role. S/He will bring the British culture closer and, when possible and appropriate, s/he will read different fragment of a selected book from the Harry Potter saga. Furthermore, s/he will be the main help for students in pronunciation aspects and they will make an effort to improve it in the presence of a native speaker. This is not the only function the language assistant will have in our lessons as s/he will also provide us with experience and dedication to those students with special needs and difficulties. Having the possibility of interacting with a native speaker is strongly beneficial for our students.

Our aim is to teach English as an instrument to communicate in our daily life despite Jaén is not a very cosmopolitan city and it is complicated to use English in real communicative situations.

6.4. Competences (secondary education)

In the '*Ley Orgánica para la Mejora de la Calidad Educativa*' 872013 of December 9th, are specified a set of competences, which follow:

- **Linguistic communication:** it refers to the ability to use language with the aim of expressing ideas and interacting with others in an oral or in a written way.
- **Digital competence:** it involves the confident and critical use of ICT to obtain, analyse, produce and exchange information.
- **Social and civic competences:** they refer to the ability to relate to people and participate in an active, participatory and democratic way in social and civic life.
- **Cultural expression & artistic awareness:** it refers to the ability to appreciate the importance of expression through music, visual and performing arts and literature.
- **Learning to learn competence:** it is one of the most important competencies, since it implies that students develop their ability to initiate and persist in learning, organize tasks and time, and work individually or collaboratively to achieve a goal.
- **Initiative and entrepreneurship competence:** it involves the skills needed to turn ideas into action, such as creativity or the capacity to take risks and to plan and manage projects.
- **Mathematical competence and key competences in science & technology:** the first refers to the ability to apply mathematical reasoning to solve questions of everyday life; competition in science focuses on the skills to use scientific knowledge and methodology to explain the reality around us; and technological competence, on how to apply this knowledge and methods to respond to human needs and desires.

Within this lesson plan, students will acquire most of these competences for the master of the foreign language in their level. The main competences they are going to acquire are **linguistic communication** because they have to express their own ideas through the use of English language (and mother tongue when exceedingly necessary); **digital competence** considering what have been previously said in this regard; **social and civic competence** as the students will learn about Britain culture and (hopefully) learn to respect it; **initiative and entrepreneurship competence** because the students have to be creative in order to fulfil different tasks and they will have to use their initiative

to go further into learning through personal interest; **learning to learn competence** as the students will be able to construct their own knowledge focusing in the process rather than in the final product; and last but not least **cultural expression & artistic awareness** as the students will recognize in Harry Potter books aspects from English culture and they will learn how this phenomenon has been developed around the world.

6.5. Didactic objectives

According to *Disposición 37 del BOE núm. 3 2015*, the main objectives we think students must fulfil at the end of the unit are described in the following table. Although these are the basic objectives for the lesson plan, it is possible that pupils reach a higher level of competences.

COMPETENCES	SPECIFIC OBJECTIVES	EVALUATION CRITERIA	ASSESABLE LEARNING STANDARDS
Linguistic communication Learning to learn competence Initiative and entrepreneurship competence	To understand simple oral and written texts.	Whether or not the students can understand short oral and written texts.	To identify the main information and the most important details in short oral texts.
Linguistic communication Learning to learn competence Initiative and entrepreneurship competence. Digital competence.	To create understandable compositions related to the topic using vocabulary related to the topic.	Whether or not they can create short and understandable compositions about the topic using vocabulary related to the topic.	To produce short and understandable texts, both in a face to face conversation and by telephone or other technical means.
Linguistic communication Learning to learn competence	To know how and when to use successfully the grammatical aspects treated in	Whether or not the students know how and when to use successfully the	To express affirmative, negative and interrogative.

Initiative and entrepreneurship competence	previous lessons, related to the topic	grammatical aspects treated in previous lessons, related to the topic	
Linguistic communication Cultural expression & artistic awareness Social and civic competence Initiative and entrepreneurship	To interact successfully through communicative activities.	Whether or not they are able to interact successfully through communicative activities.	To incorporate to the real text production the sociocultural and sociolinguistic knowledge related to social structures, interpersonal relationships, patterns of action, behaviour and social conventions. To know and to use a varied lexical oral repertoire in order to communicate.
Linguistic communication Cultural expression & artistic awareness Social civic competence	To know about British culture and the relation with Harry Potter Phenomenon and her writer, J. K. Rowling.	Whether or not they know about British culture and the relation with Olympic Games.	To carry out functions required for the communicative purpose.

6.6. Contents

The different contents that this didactic unit contains are directly related to the previous objectives and they are divided into different blocks based on LOMCE, which are these of LISTENING, SPEAKING AND INTERACTING, READING, WRITING AND INTERACTING. The aim of this lesson plan is to attain the different blocks of contents that we are going to show in the following table:

LISTENING, SPEAKING AND INTERACTING
-Sharing information with their classmates. -Producing oral compositions related to the topic. -Making and practicing a dialogue. -Making questions to the language assistant. -Listening to a video and recognize the message. -Describing progressive actions. -Talking and writing about actions that are happening. -Talking and writing about descriptions -Acquiring knowledge about British culture. - Acquiring knowledge about <i>Harry Potter and the Philosopher's Stone</i>.
READING AND WRITING
-Skimming and scanning a written text. -Creating a short composition. -Using the vocabulary related to the topic.

6.7. Transversality and cross-curricular issues

According to the cross-curricular issues expressed in *Real Decreto 1105/2014*, this lesson plan has been designed to foster different important aspects, which are:

- Reading comprehension and oral and written expression: reading, writing and expressing the knowledge through communication are complex intellectual processes and complementary to enable the development of the necessary skills for the acquisition of learning.
- Audiovisual communication and information and communication technologies: the ICT understanding and mastering of the basic skills

and concepts of them, it is now considered by many as an essential part of education, as are reading and writing.

- Entrepreneurship: pupils have to be creative in their compositions and have a pioneering spirit.
- Coeducation: equal rights & opportunities for men and women; prevention of gender-based violence.

Students will fulfil these cross-curricular issues through communicative activities in which they will have to understand a written text, they must also be able to express their ideas in dialogues established with their classmates and by themselves, doing use of new technologies. It is very important for them to understand the meaning of gender equality and the have to recognised gender violence or sexist language.

6.8. Interdisciplinary elements

It is important to mention that our lesson plan is also related to other interdisciplinary areas. This areas are Language and Literature and Geography. The cooperation between them and our lesson plan is necessary in order to achieve the different objectives and contents. Firstly, this lesson plan is associated to Language and Literature because is centred on a book's saga what implies that students have to know about contemporary literature, who the principle authors of 21st century are, on what this type of literature is founded, and other aspects that must be learnt in Literature. Secondly, is connected to Geography because, as is has been pointed out before, pupils will acquire a certain knowledge about British culture (and more specifically English culture) because Harry Potter's authoress, Joanne Rowling is from a little town of England (United Kingdom).

6.9. Temporalisation

This lesson plan needs four sessions of fifty minutes each one. In the following table the distribution of time is shown:

SESSION	TASK	DURATION	TOTAL DURATION
SESSION 1	E.1: Warm-up activity	10 minutes	50 minutes
	E.2: Main activity	10 minutes	
	E.3: Literary Genres	15 minutes	
	E.4: Follow-up activity	15 minutes	
SESSION 2	E1: Warm-up activity	20 minutes	50 minutes
	E.2: Main activity	15 minutes	

	E.3: Follow-up activity	15 minutes	
SESSION 3	E1: Warm-up activity	15 minutes	50 minutes
	E.2: Main activity	15 minutes	
	E.3: Follow-up activity	20 minutes	
SESSION 4	E.1: Warm-up activity	15 minutes	50 minutes
	E.2: Main activity	15 minutes	
	E:3: Alphabet soup	10 minutes	
	E.4: Follow-up activity	10 minutes	

6.10. Attention to students with specific needs of educational support

As aforesaid, we have to keep in mind that other students may learn slower than the rest. For this reason, we have also designed activities for all of them: activities that develop what it is already learnt and prepare students for the next level; and activities that help students to fulfil the objectives of this lesson plan.

With the aim to identify students with specific needs of educational support, a level test will be done at the very beginning of the academic year and determine which students will not follow the normal “flow” of the classroom. In that sense, and taking into consideration that the present lesson plan will be carried out during the first trimester, this students will have their curriculum adapted, so they will need other activities with the same topic of the rest’s activities, but with a different level with the goal to integrate them into the group that better fits their educational needs, so they do not feel isolated. Another option is to design complementary activities in the way they can reach the level of the class and feel motivated to learn. These activities will be explained later.

It would be a great idea to redistribute the classroom organization in such a way that two students with a proficiency in English as a foreign language are sat with two other students that have not this level.

6.11. Materials

In order to reach all the objectives in the best way, we need the following materials:

-Traditional blackboard

-Digital board

- Projector
- Speakers
- Computer
- Harry Potter book
- Flashcards
- Map

6.12. Methodology

With regards to the methodology that this didactic unit is focused on, it allows the students to learning to learn and be aware of their process of education. Another of the main objectives, we pursue with it, is the development of the critical thought and the cooperative work and participation between the students are main goals that the methodology wants to take into account. It is also important to say that it is compulsory to follow a spiral- path approach, that is to say, students can only learn a small step over their previous knowledge (input +1). Students should use the input they have as an output by means of revising and practising the new information acquired.

As we mentioned before, this didactic unit is divided into five sessions and the timing has been devised for 50 minutes each day, so that there is some extra time for questions, doubts or any other aspects that might occur over every lesson. Each session will be put into practise once every two weeks, so the specific units can be explained entirely and the contents dealing in them will be revised in a funny way through “The magic of Harry Potter”.

6.12.1 Sessions:

SESSION 1:

Basically, the first session is centred on an introduction to the fantasy genre and Harry Potter’s phenomenon through the explanation of the contents that will be taught over this lesson plan. In this session, almost all activities are developed in groups or by the whole class, what contributes to favour cooperative learning.

Activity 1: Warm-up activity. (Whole class)

First of all, we will do a brainstorming about Harry Potter’s world, the students should recognize some aspects as, for example, the author’s name and her nationality,

the main characters in these books, how many books consist of the Harry Potter's saga, where the story is developed, what Hogwarts is, how many teams make up the school and its names etc. in order students to reflect upon their previous knowledge.

Activity 2: Main activity. (Group work)

The teacher will distribute a worksheet with different questions about British culture. Given that J. K. Rowling is from England, it is considered important for students to know about this culture. The quiz will be developed in groups of 4 people, so they must come to an agreement about the most suitable option. The teacher will provide students with dictionaries (both bilingual and monolingual, the last one in English) with the aim of searching the vocabulary they do not know. The principle objective of this activity is that pupils develop learning to learn competence and communicative competence.

Task: Choose the correct answer

- 1) The United Kingdom consists of
 - A) England, Scotland, Wales and Northern Ireland
 - B) England, Scotland, Wales and Ireland
 - C) England, Scotland, Ireland
 - D) England, Ireland, Wales.

- 2) The capital of the UK is
 - A) London
 - B) Belfast
 - C) Cardiff
 - D) Dublin

- 3) What are people called in the UK?
 - A) English
 - B) Irish
 - C) Britain
 - D) British

- 4) The flag of the United Kingdom is



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- 5) Who is the current Queen/King of U.K?
 - A) James Cameron
 - B) Elizabeth II
 - C) Charles, Prince of Wales
 - D) William, Duke of Cambridge

- 6) Who normally lives at 10 Downing Street?
 - A) The Prime Minister
 - B) The Prince of Wales
 - C) Harry Potter
 - D) The Queen

- 7) Alice in Wonderland was written by:
 - A) J. K. Rowling
 - B) J. R. R. Tolkien
 - C) Lewis Carroll
 - D) William Shakespeare

- 8) What is the name of the most famous shop in London?
 - A) Macy's
 - B) Harrods
 - C) Woolworth's
 - D) Marks and Spencer

- 9) Which of the dates below is not a public holiday?
 - A) Boxing Day
 - B) Halloween

¹² Figure 1. UK's Flag [<http://flagpedia.net/>]

¹³ Figure 2. England's Flag [<http://flagpedia.net/>]

¹⁴ Figure 3. EE.UU's Flag [<http://flagpedia.net/>]

¹⁵ Figure 4. Australian's Flag [<http://flagpedia.net/>]

- C) New Year's Day
- D) Spring Bank Holiday

10) The most typical dish in U.K is

- A) Banana split
- B) Cheese cake
- C) Fish and chips
- D) Roast meat

Activity 3. Literary Genres. (Whole class)

The third Activity in this first session is based on establishing the main characteristics between fiction¹⁶ and nonfiction¹⁷ in term to determinate in which category could say that Harry Potter is. The idea is to create a spider diagram with the most important aspects about fiction genre. Once the diagram has been done, the teacher will distribute the following worksheet.

¹⁶ Fiction: books which are inventions of the author or tells a story that are not true, are fiction.

¹⁷ Non-fiction: is the opposite of Fiction. Books that address real stories based on real things, people, events and places.

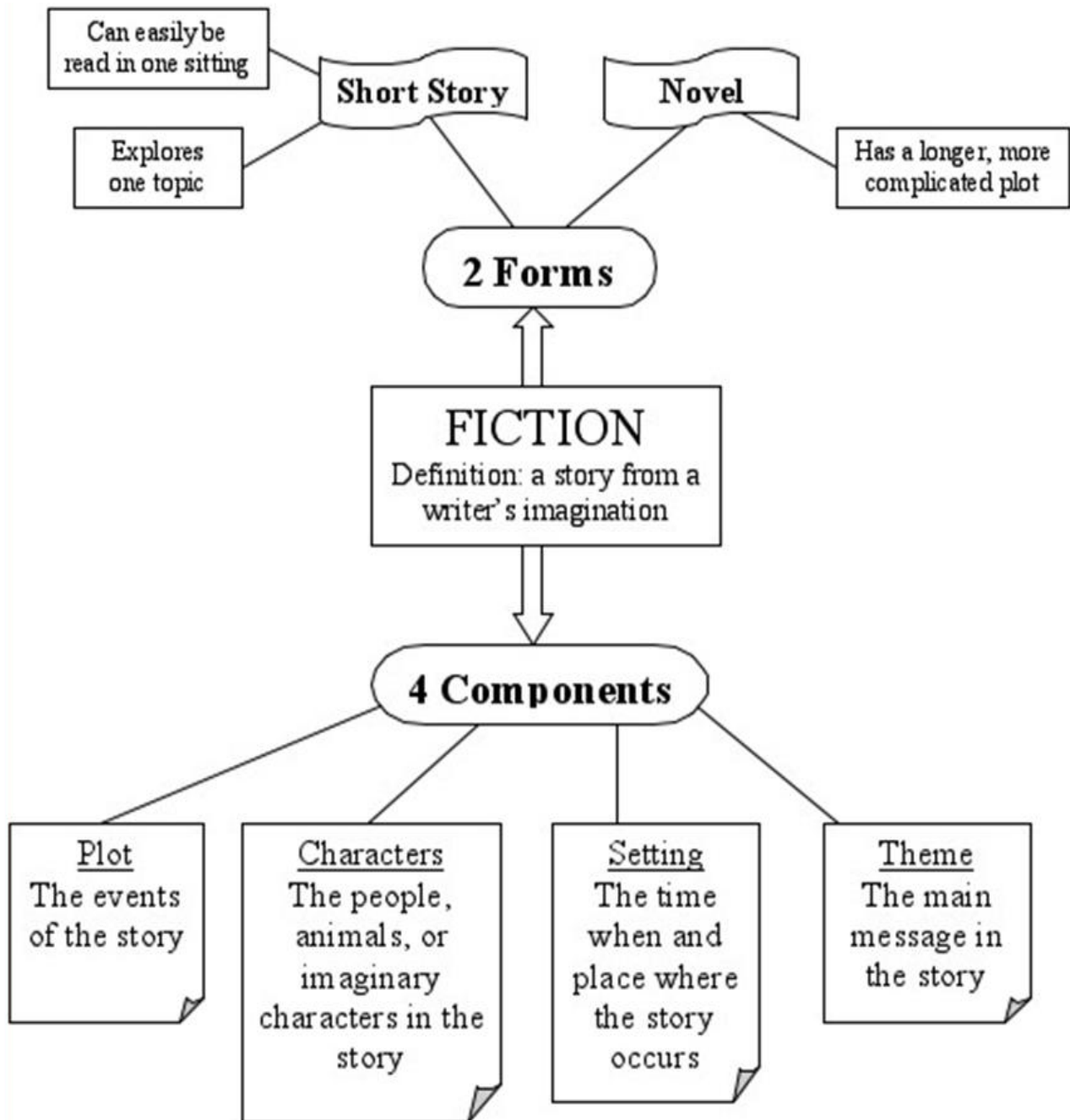


Figure 5. Extracted from [<http://www.scholastic.com.es/en>]

Activity 4. Follow-up activity. (Group work)

In this activity, students must demonstrate that the previous contents treated in activity number 3 have been well assimilated. Here, as the instructions describe, they have to determinate in groups, if the statement belong to fiction or non- fiction genre. After correcting the activity they must express the number of correct options.

Task: Determine for each of the statements if you would find the element in fiction or non-fiction or both. (Fiction = F, Non-Fiction = NF)

1. The author's purpose is to provide real information to the reader.
2. Usually written to entertain you.
3. Characters can be imaginary animals or people.
4. Sometimes includes antagonistic and protagonist characters.
5. Animals and objects can talk.
6. An autobiography or biography.
7. There is a distinct beginning, middle and ending.
8. There is a critical point.
9. There may be pictures and or photographs.
10. Includes true facts and relevant information.
11. Ideas are supported by lists of details and examples.

Score...../11

SESSION 2

After ascertain some principal basis compulsory for understanding the Harry Potter books, the second session will be based on a chapter of *Harry Potter and the Philosopher's /Sorcerer's Stone*. As it has been explained before, the temporalization of this session consist on fifty minutes, in which pupil must develop a set of four activities. The ten minutes left will be used in problem-solving and doubts formulation.

Activity 1. Warm-up activity. (Whole class/individually).

The teacher, using the laptop, the projector and the digital board, will reproduce the trailer of the film Harry Potter and the Philosopher's Stone¹⁸ twice or thrice (the duration of this video is approximately two minutes). The teacher will distribute the coming worksheet to check if they pay attention to what they heard. In this activity they will watch the trailer for the first time without filling gaps, the second step is watch it again, but this time they must fill the blanks with the missing word. They can watch it once more, if necessary. When they finish the Activity, they will put in common their answer and, finally, the teacher will provide them with the solutions.

Task: Watch the video and filling the gaps.

- Did you ever make anything happen? Anything you couldn't _____. You are a wizard, Harry.
- Am I a what?
- Dear Mr. Potter, we are pleased to _____ you that you have been _____ to our Hogwarts School of witchcraft and wizardry.
- In a few moments you will _____ through this door and join your classmates.
- Keep an arm on staircases. They like _____.
- Good afternoon, class! Welcome to you first _____ lesson. Stick your right hand over the broom and say: _____!
- Wow!

¹⁸ <https://www.youtube.com/watch?v=VyHV0BRtdxo>

- Mr. Longbottom, Mr. Longbottom exactly where you think you're going?
- Do you really have the _____? Wicked!
- Mr. Potter, our new celebrity.
- First years should note that the _____ is strictly forbidden and no magic to be used between the classes in the corridors.
- Petrificus Totalus!
- The third floor corridor is out of bounds to everyone who does not wish to suffer the most _____ death.
- Troll in the dungeon!
- You have to _____ this, Harry, because is very important; not all wizards are good.
- I am going to bed before either of you come up with another clever idea to get us killed - or worse, _____.
- She needs to sort out her priorities!
- I think it is clear that we can expect great things _____ you.

Activity 2. Main Activity (Group work).

Once the video is watched, the students are asked to do a brief summary about the first book with the objective of 'mind-refreshing' for those who have read the book and acquire knowledge about the magician for those who have not read it. The present lesson plan is focus just in Harry Potter and the philosopher/ Sorcerer Stone because the saga is composed by other seven books and there is no time enough for see all of them. After that, they must answer the following questions (there are comprehension questions of all chapter of the book):

Task: Discuss with your classmates and answer the questions:

1. What is the main physical feature of Harry Potter?
2. Who killed Mr. and Mrs. Potter?
3. Who was going to take care of Harry Potter?
4. How did the Dursley's treat Harry?
5. What happened in the reptile house when Harry was looking at the snake?
6. Why didn't the Dursley's want Harry to read the letters coming to him?
7. Who came to deliver a letter to the shack?
8. What is Quidditch?
9. What assigns the first year students to their house?
10. What house was Harry assigned to?
11. Who is Nicolas Flamel?
12. What game did Harry, Hermione, and Ron have to play to get across the room?
13. Did Harry finally catch the Philosopher Stone?

Activity 3. Follow-up activity. (Individually work).

The last activity in session two is destined to the recognition of grammar categories. The passage is extracted from the same book (*Harry Potter and the Philosopher's/Sorcerer's Stone*), and belongs to the Chapter Five, Diagon Alley¹⁹. Here, as the instructions explain, the students must recognise what word is an adjective, a verb or a noun and highlight each of them with a different colour.

Task: Use this colour key to shade the extract.

Adjectives = red

Verbs = blue

Nouns = green

Ollivanders: Makers of Fine Wands since 382 *B.C.*

The last shop was narrow and shabby. Peeling gold letters over the door read Ollivanders: Makers of Fine Wands since 382 B.C. A single wand lay on a faded purple cushion in the dusty window.

A tinkling bell rang somewhere in the depths of the shop as they stepped inside. It was a tiny place, empty except for a single, spindly chair that Hagrid sat on to wait. Harry felt strangely as though he had entered a very strict library; he swallowed a lot of new questions that had just occurred to him and looked instead at the thousands of narrow boxes piled neatly right up to the ceiling. For some reason, the back of his neck prickled. The very dust and silence in here seemed to tingle with some secret magic.

¹⁹Rowling, J. *Harry Potter and the Sorcerer's Stone, Book 1*. London: Scholastic Press.62

SESSION 3

The third session will be a review of present simple and present continuous tenses because, according to the text book used in the High School where this lesson plan is supposedly put into practise, the grammar contents in the first units are based in these tenses.

Contents						
UNIT	VOCABULARY	GRAMMAR	LISTENING	SPEAKING	WRITING	CROSS-CURRICULAR FOCUS
Introduction page 4	(R) Parts of the body, Family, Animals, School subjects, Sports, Clothes, Furniture, Household items, The house, Places, Transport	<i>to be</i> <i>have got</i> <i>There is / There are</i> Present Simple Present Continuous Quantifiers		Classroom language		
1 Food for Life page 8	Food and drink Adjectives (R) Food, Adjectives, Countries and nationalities WORD BUILDER: Adjective suffixes		Making decisions Expressing preferences	Ordering food Making suggestions Difficult sounds: /ʌ/, /ɜ:/, /ə/	A restaurant review Word order	Maths At a restaurant
2 Is It Art? page 18	Art Adjectives (R) Jobs, Question words, School items WORD BUILDER: Noun suffixes	Present Simple / Present Continuous	Discussing a timetable A museum tour	Asking for information Describing a picture Contractions	A description of a picture Adjective order	Art Famous artists
3 Faster and Stronger page 28	Sports equipment Action verbs (R) Sports, Adjectives WORD BUILDER: Compound nouns	Comparison of adjectives <i>too ... / (not) ... enough</i>	Making requests Talking about sports	Responding to requests Comparing sports Weak forms: <i>than, as</i> Sentence stress	A description of a sport Capital letters / Punctuation	Sport Football around the world
Review 1 page 38	Vocabulary Grammar	Project 1: An advert	Song: A Thing About You			
4 Journeys page 42	Geographical features Adjectives (R) Geographical features, Animals, Verbs, School subjects WORD BUILDER: Antonyms	Past Simple <i>There was / There were</i>	Describing a trip A radio interview	Ordering tickets Talking about the past Verb endings: /ɪ/, /ə/, /d/	A description of a place Paragraph structure	History Famous journeys
5 The Real Story page 52	Emotions Jobs (R) Emotions and feelings, Furniture, Adjectives WORD BUILDER: Adjective suffixes	Past Continuous Past Continuous / Past Simple	Describing past experiences A police interview	Talking about emotions Talking about a past event <i>Rhythm</i> <i>Intonation</i>	A film review Linking words	Science Fingerprints
6 Fashion page 62	Fashion Adjectives (R) Clothes, Parts of the body, Adjectives WORD BUILDER: Synonyms	Modals	Discussing problems Discussing fashion	Giving advice Giving opinions Difficult sounds: /ʌ/, /æ/	A narrative Referencing	History Jeans
Review 2 page 72	Vocabulary Grammar	Project 2: A blog	Song: Let's Get the Party Started			
7 Space page 76	Space Verbs (R) Geographical features, Food, Weather WORD BUILDER: Noun / Verb forms	Future tenses First Conditional	Making plans Talking about the future	Discussing plans Making predictions <i>Word stress</i>	A prediction Connectors of sequence	Science The solar system
8 Urban Living page 86	Places Transport verbs (R) Places, Transport WORD BUILDER: Phrasal verbs	Present Perfect Simple	Getting directions Talking about transport	Asking for directions Talking about experiences Difficult sounds: /h/	A holiday blog Prepositions of time	Geography Traditional transport around the world
9 Then and Now page 96	Adjectives Household items (R) The house, Computer words WORD BUILDER: Collocations: <i>do and make</i>	Present Simple Passive Past Simple Passive	Giving opinions Talking about a process	Agreeing and disagreeing Describing a process Weak forms: <i>was, were</i>	An opinion Writing review	History Inventions
Review 3 page 106	Vocabulary Grammar	Project 3: A catalogue page	Song: Rocket Man			
Appendices	Spelling Appendix page 110	Pronunciation Appendix page	Irregular Verb List page 115	Focus on ANDALUSIA full-colour section page 117		

Figure 6. Hardy-Gould, J., Styring, J., Wetz, B., Halliwell, H., & Dignen, S. (2010). *English plus 3*. Oxford: Oxford University Press.

Activity 1. Warming up activity. (Individual work).

In order to practise present simple, the pupils will have to describe the Harry Potter's main characters using mind map. This is an individual work and they can do use of dictionaries.

Task: Choose three characters and describe them using the suitable grammar tense. Instead of doing simple phrases, you must develop mind maps describing the characters you have chosen. You can make use of the following adjectives and turn to these questions, if necessary.

Characters:

Harry Potter	Hermione Granger	Ron Wesley
Draco Malfoy	Dumbledore	Snape

Honest	Tall
Open	Average
Easy going	Height
Loyal	Long
Generous	Dark
Kind	Blonde
Intelligent	Red
Funny	Curly
Serious	Straight
Weird	Wavy
Jealous	Beard
Nervous	Moustache
Confident	Chews
Calm	Gum
Smart	Tattoo
Stocky	Scar
Skinny	Proud
Overweight	Secretive
Pretty	Mysterious
Messy	Violent
Old-fashioned	Friendly
Medium height	Muscular
Short	Dishonest

Questions that could help you:

- * Has he/she got tattoos?
- * Has he/she got a scar?
- * Has he/she got curly hair?
- * Does he/she like reading?
- * Has he got a moustache?
- * Has he/she got brothers or sisters?
- * Does he/she like animals?

Activity 2. Main activity. (Individual work).

In the second activity of session three, the student must complete the blanks with the appropriate verbal tense (present simple). The topic, once more, is obviously Harry Potter. From our point of view, this is a funny way to make a revision of grammatical aspects, instead of using disconnected sentences without relation between them. When they complete the Activity individually, they must discuss in pairs if there are other verb tenses, apart from present tenses.

Task: Complete the review²⁰ by writing the verbs in the correct form.

The J. K. Rowling's first book _____ (be) Harry Potter and the Philosopher's Stone. The story _____ (start) with Number 4 Privet Drive about a boy called Harry Potter who _____ (live) in the cupboard under the stairs of Dursleys' house. In the first quarter of the book it _____ (show) how Harry _____ (begin) to receive letters which _____ (be) addressed to him. Mr and Mrs Dursley _____ (not allow) him to read the letters. As the book _____ (progress), The Dursleys _____ (go) away to a hut in the middle of the ocean to ensure no letters can arrive, but at midnight (before Harry's birthday) a giant man _____ (burst) in and _____ (tell) Harry he _____ (be) a wizard! Hagrid also _____ (tell) Harry how he came to live at Privet Drive as his parents were murdered by the Dark Lord, Lord Voldemort. He also _____ (give) Harry the letter he had been hoping for weeks it _____ (include) a letter to say that Harry will be attending Hogwarts school for Witchcraft and Wizardry and a list of essentials for his year ahead.

Activity 3. Present continuous activity. (Group work).

This activity is mainly based on describing photos with the aim of using present continuous. It pursues the practise of oral skill (10 minutes approx.). When they have fulfilled the activity and without knowing anything, the teacher will turn the pictures over and, in groups, they have to write every detail they can remember. (10 minutes approx.)

Task: In groups, you have to describe what Harry is doing in the following two pictures:

Note: if necessary, you can make use of a dictionary



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²¹ Figure 7. Picture from Harry Potter and the Philosopher's Stone film.

²² Figure 8. Picture from Harry Potter and the Philosopher's Stone film.

²³ Figure 9. Picture from Harry Potter and the Philosopher's Stone film.

²⁴ Figure 10. Picture from Harry Potter and the Philosopher's Stone film.

SESSION 4

The fourth session will be a review of past simple. Due to the fact that this is the last session, apart from grammatical activities, the last exercise will be focused on vocabulary related to the topic. At the end of this session, which serves as the 'perfect finale' of the first trimester, the students should have acquired a set of knowledge consistent of vocabulary, English culture and verb tenses (present simple and continuous and past simple).

Activity 1. Warming-up activity. (Individual work)

The next piece of text belongs to the same book that we have been using along all this didactic unit (*Harry Potter and the Philosopher's/Sorcerer's Stone*, from page 19 to page 20). The student must recognize that they must fill gaps with past simple because it is the correct verb tense.

Task: Filling the gaps with past simple tense. Pay attention to time expressions. Are there in the text other verb tenses apart from past simple? If so, which ones?

[...] It _____ (be) a very sunny Saturday and the zoo _____ (be) crowded with families. The Dursleys _____ (buy) Dudley and Piers large chocolate ice creams at the entrance and then, because the smiling lady in the van had asked Harry what he _____ (want) before they _____ (can) hurry him away, they _____ (buy) him a cheap lemon ice pop. It _____ (not be) bad, either, Harry _____ (think), licking it as they _____ (watch) a gorilla scratching its head who _____ (look) remarkably like Dudley, except that it _____ (not be) blond.

Harry _____ (have) the best morning he'd had in a long time. He _____ (be) careful to walk a little way apart from the Dursleys so that Dudley and Piers, who _____ (be) starting to get bored with the animals by lunchtime, _____ (will not) fall back on their favourite hobby of hitting him. They _____ (eat) in the zoo restaurant, and when Dudley _____ (have) a tantrum because his knicker bocker glory _____ (have not) enough ice cream on top, Uncle Vernon _____ (buy) him another one and Harry _____ (be) allowed to finish the first.

Activity 2. Main activity. (Pairs work).

In this second activity, learners must complete gaps with the suitable verb tense seen until now (present simple/continuous or past simple). This is the last Activity based on grammar aspects. The argument is about Daniel Radcliffe's biography (the character who embodies Harry Potter in the film saga).

Task: Read Daniel Radcliffe's biography (Harry Potter) and complete the text with the proper form of the verbs in brackets. Use the Present Simple, Present Continuous and Past Simple.

Daniel Radcliffe _____ (be) born in Fulham, West London, on July 23, 1989. He _____ (live) with his mother, a literary agent and his father, a casting director. He _____ (have) a dog named Binker.

Daniel's first professional experience _____ (begin) as the young David Copperfield in the 1999 BBC production of Charles Dickens' novel. But his successful career _____ (start) one evening when his parents _____ (invite) some friends for dinner. They _____ (suggest) him to apply for the part of Oliver in the TV production of Oliver Twist. His parents _____ (not be) very excited- they _____ (think) it _____ (not be) a good idea, but then his mother _____ (send) a Polaroid of him to the BBC and he _____ (get) the part. And then in 2001 he _____ (play) the part of Harry Potter in "Harry Potter and the Philosopher's stone".

At the moment, Daniel _____ (not shoot) any film but he _____ (take) part in a lot of TV shows where people _____ (want) to know about his film and his career. For the rest he _____ (try) to live the life of a normal teenager which, as anyone _____ (know), _____ (not be) so easy!

Activity 3. Alphabet soup. (Group activity)

The penultimate activity on this last session is an alphabet soup. We consider that activities of this nature are an interesting way to create a relaxing atmosphere after all the theoretical contents.

Task: Search and find the following word in this alphabet soup.

ADVENTURE	TREACHERY	CELEBRATION	COMPANIONSHIP	COURAGE
DANGER	DEATH	TEAMWORK	DISTRUST	EDUCATION
FAMILY	FEAR	FRIENDS	FUN	GENEROSITY
TRUTH	GROWTH	HONESTY	HOPE	TRUST

Q A I L R D E J K Z Y C Y Y D A J A F P
 D A N G E R C L Y G C B C T J I D W A E
 X P C D T C I T I K E E K W S V M Y M X
 U F S M D F E J S R N P X E E R P I C C
 R U U Z H L I J C C J I E N O E N Q L M
 V R N Y X O R Q E C H I T R H Q A O Y O
 T R U T H N C S O S S U V C O B N R H S
 H T A E D E A N N C R G A J P S Y R F W
 W A D E K L S O C E L E B R A T I O N Y
 D T S E Q I I E V G R D Q P Q D N T K T
 A X S L C N D A B T S D N E I R F L Y L
 M S O A A E R I C D E S I M Q E X P T A
 E V Z P Z S I O S G E C B S P W G O E Y
 E F M H W S U T R T Z E I H T O S Q A O
 S O E L Y R L O K P R I R D B P E J M L
 C X Z A A W W F X R A U I G U I K Z W J
 S Z H G R T O Y A F Y O S G H J P U O D
 F X E O H B C O S K Z P C T O E E A R I
 B E T R A Y A L K W J P B W P U A R K Z
 V A N O I T A C U D E N D L E Z H Y P F

Activity 4. Follow-up activity. (Group work)

The last activity is a crossword where students must guess the word for each definition. Crosswords are a didactic resource that enable teachers to know the students' progress. Moreover, these didactic tool is considered a social agent which promotes teamwork, so the students can access to knowledge arbitrarily, what is said, in an intentionally way.

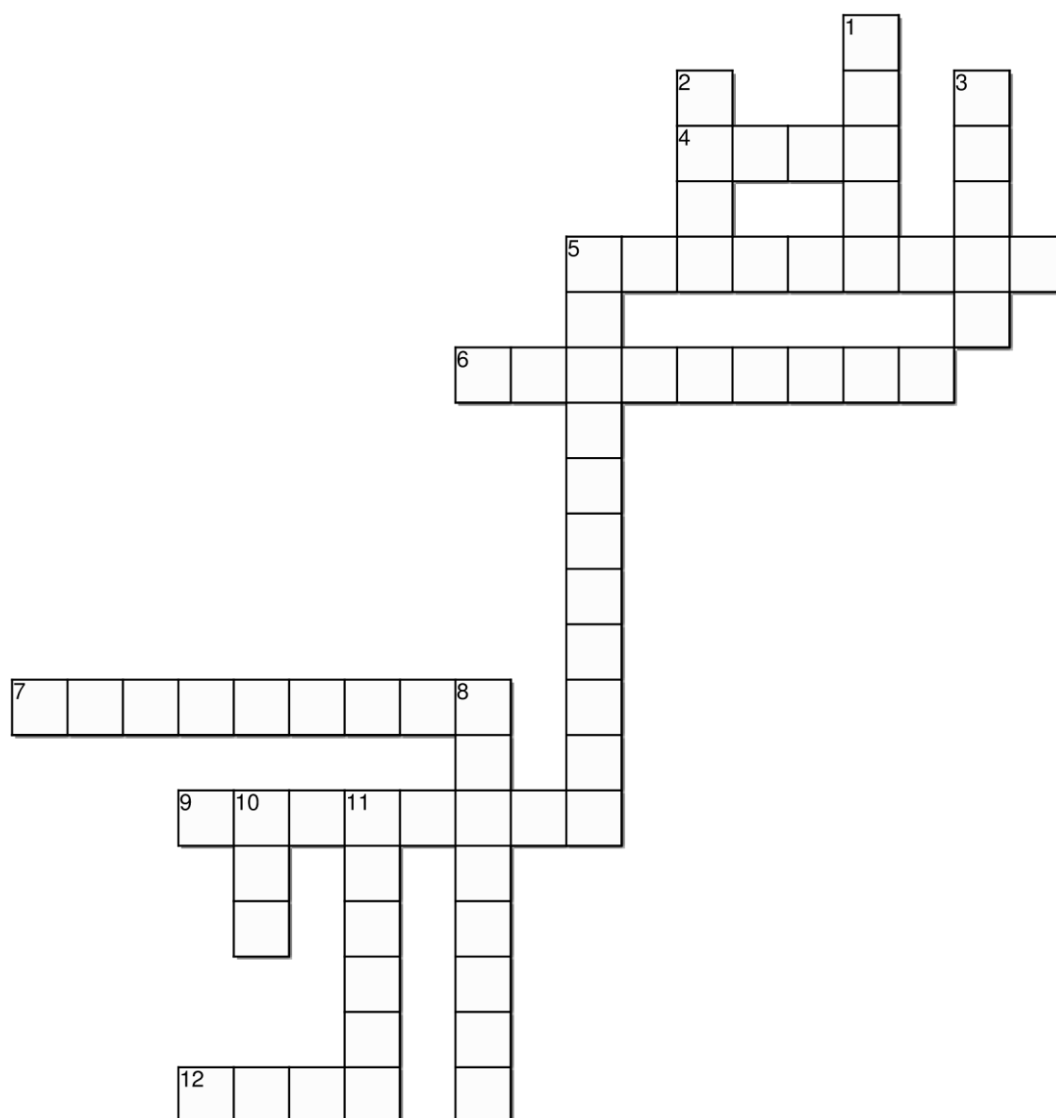
Task: Complete the following crossword.

ACROSS

- 4. A piece of clothes for a wizard
- 5. Author of Harry Potter
- 6. He who must not be named
- 7. Game played on a broom
- 9. Name of the school
- 12. Magic stick

DOWN

- 1. magic word or sentence
- 2. Mark on skin
- 3. A very tall man
- 5. Sweets
- 8. A cheeky ginger-head girl
- 10. Harry's pet
- 11. A magician



6.12.2 Reinforcement and extension activities

We have also design different activities for bright and less bright students so that it is necessary some kind of reinforcement activities but only for the third and fourth sessions, because we think they are more theoretical than the remaining ones and the pupils could present more difficulties. These are the activities that match better with each session:

Session 3:

Reinforcement activity: in order to practice what they already know about the present simple tense, those students who will need a kind of reinforcement, they will complete the following questions:

Harry Potter character:

1. Describe his appearance.
2. What does the character do?
3. Why do you think the character behaves like this?
4. Interesting facts about Harry Potter.
5. Would you like to meet him? Why?
6. What would you talk about?

Extension activity: for those students who will need extension activities, they must identify the different images from Activity 3 and associate them to the different book chapters.

Session 4:

Reinforcement activity: the students will highlight the past tenses in the following text taken by *Harry potter and the Philosopher's Stone*. They should be able to recognize them and put them into base form.

After lunch they went to the reptile house. It was cool and dark in there, with lit windows all along the walls. Behind the glass, all sorts of lizards and snakes were crawling and slithering over bits of wood and stone. Dudley and Piers wanted to see huge, poisonous cobras and thick, man-crushing pythons. Dudley quickly found the largest snake in the place. It could have wrapped its body twice around Uncle Vernon's car and crushed it into a trash can -- but at the moment it didn't look in the mood. In fact, it was fast asleep.

Extension activity: the students will choose the chapter they want, select from it two or three pages, identify the past simple verbs and express the same verbs in base form.

6.12.2. Self-assessment

In order to self-evaluate when finishing the lesson plan, the teacher will have to complete the following table:

	<i>I rarely do this as a teacher</i>	<i>I occasionally do this as a teacher</i>	<i>I frequently do this as a teacher</i>	<i>I do this routinely</i>
1. I apply what I know about learners' growth and development to my lessons and my classroom routines. (1a; 1d,)	1	2	3	4
2. I consider the development of individual learners when I design learning experiences. (1b; 1e)	1	2	3	4
3. I communicate regularly with my students' families in order to better understand students' development, interests and instructional needs. (1c; 1k)	1	2	3	4
4. I incorporate the tools of language development, including academic language, into planning and instruction. (2e; 2o)	1	2	3	4
5. I address the needs of exceptional learners in my classes by adapting my instruction and modifying materials, resources and tools. (2b; 2h)	1	2	3	4
6. I guide learners to take responsibility for their own learning. (2l; 2m; 2n; 3i)	1	2	3	4
7. I communicate verbally and non-verbally in ways that demonstrate respect for the students in my classes. (2m; 3f; 3r)	1	2	3	4

8. I involve students in setting expectations for a positive and safe learning climate. (2n; 3c)	1	2	3	4
Total for Each Column				
Sum for Category I				

6.13. Evaluation

The evaluation is the process through which both, the students and the teacher, analyse the success of the different activities performed in class. For this reason, it is considered as a dual system since it covers, on the one hand, the learning process, and on the other hand, the teaching process.

It is also important to mention the different instruments through which we will evaluate students. The different instruments used are the following:

- Oral feedback provided by the classmates and language assistant.
- Correction of the activities.
- Correct interaction when displaying oral activities.
- Developing of skills through the lesson plan.

The marking criteria for this lesson plan are the following:

- Activities performed in class: 60 %
- Participation: 40 %

7. RESULTS AND CONCLUSION

When we teach a foreign language, it is important to develop the five necessary skills (Speaking, interaction, reading, listening, and writing) to acquire it. In this sense, the present lesson plan pretends to exploit all these dexterities taking as a reference a book belonging to the category of children and Young Adult's literature: the well-known *Harry Potter and the Philosopher's Stone* book.

Children and Young Adult literature is a very interesting issue. Nowadays, in almost every high schools this kind of literature is used in the way to learn a foreign language. It is true that the book which are applied with this purpose, are used to be small book that students do not found attractive to read them. Under our point of view, some books like for example, Harry Potter, are more engaging because is about a topic that the greatest part of the class know.

This fact could be observed during my internship period. Given that it was necessary for the students to read a book according to their proficiency level, once every two weeks, they could select the book they wanted to read between a vast book repertoire. However, this vast repertoire was formed by unknown books whose subjects were, for instance, Greek mythology, American history, and other known books like *Frankenstein*, *the Picture of Dorian Gray*

etc. that students of third Grade of Compulsory Secondary Education have never heard about them.

It can be affirmed that there is a lack of motivation in students when reading this kind of books, unless we work with strong readers. Motivation constitutes a previous step in the learning process; its absence makes difficult the teacher's work. We, as teachers, can follow some guidelines with the objective to awake students' interest in learning a new language, as for example, arouse learners' curiosity, point out the specific objectives we are going to develop, pay attention the way in which we interacting with them, create situations close related to students world, etc. It is true that motivation is the most important "ingredient" when teaching a language and, student sometime think in school like something an obligation. For that reason, teachers' motivation depends on students' motivation.

For that reason, we thought that it could be a great idea to develop a didactic unit taking the first book of Harry Potter's saga as the starting point. It is impossible that, in a classroom composed of thirty-one students, all of them are interested in Harry Potter. It may be the case that many of these pupils do not even know who Harry Potter is.

We chose Harry Potter because it has been the best seller book for many consecutive years over the world, and it is strange that a pupil who is fourteen years old have never heard about this wizard.

The activities are been developed with the aim of carrying out the cooperative learning method, what it is said, pupils have to fulfil these activities in groups or pairs, in the way they help each other.

Using literature in classroom has different advantages, as I have previously stated. My opinion is that, thanks to reading books within the classroom context, students can implement the grammatical aspects they learnt during 'normal classes'. Moreover, they can see the foreign language they are learning in a real context and acquire some vocabulary and remember it, because reading helps to memorize word's orthography. It is also worth mentioning that the use of literature in classroom encourage learners in learning processes promoting the interpretative skills.

In this lesson plan, our decision was to put aside the traditional text book, because does not pay attention to reading, and if it does, is in an isolated way. We thought that could be useful treating literature in an innovated way,

without sending activities to complete at home, solving the possible problems they have in classroom and going further the typical comprehension answers. We think that we fulfil our objectives of doing reading literature something funny and for nothing monotonous. It is absolutely necessary to set ambitious goals that make students go outside the classroom, although physically they have located within it.

All these considerations make us formulate a crucial question: is it possible to learn a foreign language without knowing its literature? We could answered yes, but it would not be an appropriate way to learn it. The language in question would be acquire decontextualized and we think that this is exactly the main problem in the past and actual ways of teaching a foreign language at school.

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