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Harry and Hierarchy: Book Banning as a Reaction to the Subversion of Authority 51 Rebecca Stephens II. LITERARY INFLUENCES AND HISTORICAL CONTEXTS 6. *Harry Potter's Schooldays: J. K. Rowling and the British Boarding School Novel* 69 Karen Manners Smith 7.

Danielle Gurevitch Fantastic literature at the beginning of the Third Millennium: The seven books in the Harry Potter series by J. Rowling, published consecutively over a nine-year period have achieved unprecedented commercial success. Many were surprised by the heterogeneity of those Harry Potter admirers or enthusiasts it seemed as if the whole world had been captivated by the charm of the bespectacled wizard. This article suggests that Hogwarts School for witchcraft and Sorcery is training its students for headship, and equip them with leadership skills, in pedagogical methods that reflect current, non-magical advanced western educational systems. In order to construct the components of the plot, Rowling draws on a universal, value-oriented sign language reason and ethics , which is concealed in cultural codes connected to new spiritualism methods. Her studies include contemporary fantasy literature and its origins in Medieval England and France prose. Rowling, published consecutively over a nine-year period , , , , , and have achieved unprecedented commercial success. At the beginning of the Third Millennium, a time defined as the Internet Era in which television has largely superseded the written word, it is fascinating that sales figures have been so astounding, with each book in the series becoming a bestseller. Many were surprised by the heterogeneity of the Harry Potter series enthusiaststic fans of so many ages around the globe; it seemed as if the whole world had been captivated by the charm of the bespectacled wizard. Those with a particular sense of humor can, without any difficulty, even find a translated version of Harry Potter in Latin [Harrius Potter et Philosophi Lapis, Latin Edition. K Rowling and Peter Needham July]. The ancillary products industry derived from the series is also flourishing and has earned millions; particularly the movies released in the wake of the books have all been box-office hits. The actor Daniel Radcliffe, who plays Harry Potter, is the most conspicuous character in the movie, having transformed virtually overnight from an 1 http: Compare with previous BBC reports: Terror, Religion and the Hogwarts Syndrome anonymous British teenager into a superstar. Rowling, about whom legends of poverty were woven at the start of her career, is today considered the second-highest female earner of all time in the entertainment world. Over the past ten years, academic scholars have begun developing various theories on the Potter phenomenon, for the most part, as the Boston Globe Journalist pointed out very accurately, on three main issues: Morality, mortality and tolerance. Perspectives on a literary Phenomenon who attempt to question the Harry Potter series literary merit over the years as well as examine, by several other authors in the volume, its location in the subgenre of magic and fantasy. Critical Essays ; Lana A. Perspectives on a literary Phenomenon, Columbia: University of Missouri Press. I would argue that in order to construct the components of the plot, Rowling draws on a global, value-oriented sign language reason and ethics , which is concealed in cultural codes connected to New Religion movement conventions appealing to the currently secular notion. This patterning, whether conscious or not, is indicative of the contemporary national mood in the western world. The cultural and social climate reflected in this adventure series, devoid of any evident philosophical complexity, conveys mainly the collective longing for a secular humanistic spiritual ideology as well as stimulates the renewed interest in popular magic rituals on the one hand and secret witchcraft practices and services on the other hand. I conclude that one may speculate that part of the appeal of the series lies in its ability to create an all-embracing solidarity that floods the collective memory, specifically the discomfort arising from the emptiness, ignorance and helplessness Angst of the individual in the free world at the beginning of the Third Millennium. The article examines the "Potterian economy" in the world of wizards as they are reflected in Harry Potter, from which the two authors draw conclusions about social reality, international trade and globalization. Chicago University Press, , p. Literary Structure The Harry Potter series illustrate an adventurous drama divided into seven calendar years. At the heart of each book are

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the unfolding events in the life of the young Harry Potter over the course of a full school year, from his 11th birthday in the first book, to the events that took place after his 17th birthday, which end the seventh book. Potter is an orphan; unknowingly, he is the son of two highly appreciated wizards, who on his 11th birthday receives a letter informing him of his acceptance to Hogwarts School of Witchcraft and Wizardry. He thus becomes aware, and surprised, that he is endowed with magical ability. As part of the school curriculum, he becomes familiar with vast magical abilities including a range of spells and potions usage, but mostly gets close acquaintance with the unfamiliar laws of the world of wizards. Four Essays, New Jersey: Princeton University Press, [] ; Compare with Jungian archetypes of the collective unconscious as shown in dreams. Princeton University Press, []

Terror, Religion and the Hogwarts Syndrome detective novel, adventure story, quest tale – allow each reader satisfy her preference. Indeed, the multiple genres thread woven in the Harry Potter series must be examined most carefully, as it as well, reflects the zeitgeist of an era that seek for freedom of thought in the "supermarket of ideas", and embrace a novel who combines several poetic genre and form a new widely popular fabric. The influence of folk tales is already evident in the basic plot pattern from the first book. The plot opens with the story of Harry the orphan, a bespectacled boy who lives in abject misery with family "of the worst kind," his aunt Petunia, his uncle Vernon Dursley, and their spoiled son, Dudley, all of whom treat him with merciless wickedness. The young Harry is aware of the gap between his world and the moral world and values of his adoptive family. In real life it would be difficult to guarantee the sanity of a child growing up without any hope of change, but in the world that Rowling constructs, the child survives, and even finds the time to get up to mischief, while resigning himself to his fate. Another likely source of inspiration for this narrative format lies in fairy tales, a sub- group of the folk tale as defined by Vladimir Propp and J. Tolkien, *Tree and Leaf*, London: HarperCollins Publishers, [] , pp. The adult, the guardian, is always hostile, domineering and evil, and needs to be overcome with ingenuity, the exercise of restraint and waiting for the appropriate moment, which inevitably arrives. The longed-for change takes place when a wondrous agent in the form of a stranger happens to arrive at the place, or an unusual character by the limited criteria of "ordinary" people is revealed as a hero and paves the way to freedom. We can also identify in Harry Potter motifs borrowed from the tradition of "detective fiction," namely an adventure, suspense and action novel, alongside a search for the truth and the solving of a mystery. Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. Terror, Religion and the Hogwarts Syndrome

They solve the mystery, the wrongdoer gets his just desserts, and they receive the accolades. The dark, unmerciful wizard, with the help of his evil accomplices known as the "death eaters," threatens to take over the world using dictatorial methods. The tension between the opposing forces and the way they are presented in the plot sequence, connect the Harry Potter series to another literary style, the "marvelous", which is one of the sub-genres of "fantasy. While in the "natural world" events take place that can be explained by logical means, the "other world" is filled with supernatural phenomena, whose manifestations are miracles, sorcery, magic and witchcraft. Popular in Israel for many years was the Hasamba series an acronym of "total and absolute secret society" of 45 books by Yigal Mossenson. Terror, Religion and the Hogwarts Syndrome with supernatural phenomena, and did not doubt the existence of miraculous creatures unicorns, basilisks, werewolf, fairies and goblins , which they saw as an inseparable part of their natural world. Harry Potter books emphasizes the polar opposition of the characteristic structure of the "marvelous" story, contrasting of good-evil, right-wrong, truth-falsehood as well as an additional polar disposition – pure, chaste physically weak child versus corrupt powerful adult. Eventually, following the "marvelous" structure, the hero do suffers and undergoes hardships, yet, despite all the pain he never loses his courage, hope and sense of judgment until his almost-predictable triumph. The hunting incurs the wrath of the owner of the deer, Arawn, King of Annwvyn from the other world, and the meeting between the two marks the beginning of a marvelous adventure. Lewis Carroll, *Alice in Wonderland*, Most of its appeal lies in its optimistic message for the audience in the non magical world, according to which, while the world is indeed filled with dangers and threats, if you stand on your principles and are guided by morality, ethics and justice, options will ultimately

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present themselves and you will attain reward, fame and esteem for your actions. The fifth book, however, marks the beginning of a turnabout and the feasibility of a genre slide from the "marvelous" to the totally different "fantastic. On the contrary, the events take place in our world as we understand it or think we understand it from our daily lives. This literary genre presents the familiar in a different light, one that exposes dark, threatening corners, and dangers lurking at our front doors. This narrative style aims to remove our veil of apathy and warn us of the dark forces amassing beneath the surface and that if we ignore them and entrench ourselves in false self conviction of tranquility and security, a bitter end awaits us. In other words, unlike the Marvelous, the fantastic describes an experience that under certain circumstances could be our own, an awareness that arouses in the reader not only worry and 15 Consider: Through this belief, people organize their thoughts in the realm beyond the familiar. Academic Press, Massachusetts in press ; see also: Pierre Mabile, *Mirror of the Marvelous: Jody Gladding, Inner Traditions, Vermont* [], p. In the seventh book, it seems that the barriers separating the worlds the firm "marvelous" differentiation between the "natural" world and the "other" world have been completely removed. Breaching the accepted boundaries of the areas of combat sharpens the brutal, violent atmosphere, hinted at already in the fifth book. If done intentionally, this effort partially succeeded, and has in fact limited, ultimately, to one unique antagonistic character that leaves an authentic, heart-rending almost to say, tragic impression. Throughout the series, Severus Snape is etched into our consciousness as a totally vile, ungrateful individual and a despised dark forces collaborator. In the final volume, Lord Voldemort brutally kills Snape, who was wrongly believed to be almost to the very end, his confidant ally at the height of the great revolt at Hogwarts. Shortly afterwards, Harry Potter chooses to sacrifice his own life in order to end the bloodshed. Only then does the spirit of the late Professor Dumbledore rise up and reveal the inner struggles, the sufferings and the hardships endured by the most hated teacher. Snape, as 16 On the fantastic see: *Terror, Religion and the Hogwarts Syndrome* the spirit explains, was torn between his commitment to Dumbledore, which motivated him to be faithful to him and his fondness to dark magic that eventually made him join the evil forces, headed by the Dark Lord. Snape himself, in his last breath, feels the need to clarify or to unveil the motivation for his ongoing hostility toward Potter as for the whole house of Gryffindor. He requests Potter, who was watching from a hiding spot the execution done by Nagini the snake, to look at the pensieve and reveal before him his most secret, intimate, buried memories *The Deathly Hallows*, pp. None of my friends can understand why I even talk to you. As befitting a typical "fantastic" hero, not all "black" or all "white" but diversified human being, Snape is split between three fatal decisions he must choose from: A painful dilemma that each lead to an inevitable price to be paid. *Terror, Religion and the Hogwarts Syndrome* mother, in exchange for the son? *On Fantasy Literature, Terror and neo-medievalism* The past decade has been flooded with fantastic-fictional movies unlike anything seen for many years; this phenomenon is partly a result of catastrophes of fantastic dimensions either caused by nature, such as the tsunami in Thailand in and Japan , or by human malevolence, such as the September 11th terror attack on the Twin Towers in New York. The Western audience reads books, plays games on the Internet and watches movies in which superheroes save the world from the forces of evil. It seems that irrationally, and possibly even unconsciously, the fear that the 20 th century curse hangs over the 21st century generation is becoming increasingly widespread. Oscillations and traumatic feelings of system confusion accompany the start of the third Millennium. An atmosphere of the end of days, global environmental instability and terror attacks cause the individual to feel alone and helpless in the face of threats. Angst reflects an extreme feeling of undefined distress, combined with anxiety, tension, depression and panic. *Terror, Religion and the Hogwarts Syndrome* Terrorism experts admit that they also feel frustrated in the reality imposed on them. We speak today of "the integrated attack" of world terrorism, which, because of its scale of the horror, attacks us twice: The "new" terrorist, he says, does not aim to kill specific people, but rather to kill so that the message he wishes to promote will be distributed in the media, and the grisly pictures sent around the world will sow anxiety and fear. Groy's places the "blame" for this on the media itself: In the spirit of the famous epithet coined by the theoretician Marshall McLuhan in "the medium is the message," Groy's claims that the press has

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unwittingly become a tool in the hands of the terrorist who will stop at nothing. For the independent, secular, average person at the beginning of the third Millennium, the result is disastrous.

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Chapter 2 : Library Resource Finder: Table of Contents for: Reading Harry Potter : critical essays

5. *Harry and Hierarchy: Book Banning as a Reaction to the Subversion of Authority / Rebecca Stephens* ; 6. *and Critical Reading in J. K. Rowling's Harry Potter Books /*.

Harry Potter and Conservative Christianity Here, as dusk settles on the sixth book in the Harry Potter series, I thought it might be useful to review the considerable criticism that has amassed from Christians writing and thinking about J. As we travel through this bibliographic essay, I think you will find that, far from what I had imagined which were fringe whackos dressed like seventeenth century pilgrims wearing stockings, breeches, doublets, ruffs, and broad brimmed felt hats, tarring and feathering Professor Dumbledore, drunkenly running him through town on a pole, and tossing him into Salem Harbor, this group of Christians is quite sober and serious about saving our souls from the occult. Their opposition to the Potter books is rooted in two main concerns: Tolkien, blurs conventional notions of right and wrong, good and evil, authority, and hierarchy. One such serious Christian is Stephen Dollins who published a slim volume called *Under the Spell of Harry Potter* through The Prophecy Club, a Topeka, Kansas, ministry dedicated to disseminating messages of biblical prophecy and warning. You whet the appetites of children who are confused and not quite grounded in family morals, values, and standards especially those young enough not fully grounded in their faith in Jesus and introduce them to Harry Potter, a boy wizard who learns and practices the art of Witchcraft and Sorcery. Finally when their interest in these practices is at its highest peak, offer the use of the Internet, which is exploding with information that is theirs for the taking, and teaches them how they too can be just like Harry Potter! From what the Lord has shown me thus far, I believe this is the strategy Satan is using to recruit our children into his ranks! Apparently, Dollins knows of what he speaks. And every high thing that exalteth itself against the knowledge of God, and bringing into captivity every thought to the obedience of Christ. He also calls for his readers to write to Christian leaders, boycott corporations promoting Harry Potter, and keep watch for other Satanic devices. Similarly, Christian writer, producer, and occasional minister Richard Abanes worries about the impact of the series on people in general but on children in particular. Abanes counters these lessons with advice for parents, and he encourages them by offering some biblical verses: Moreover, no Christian should ever harbor fear regarding the contents of a book 1 John 4: God has not given us a spirit of fear or timidity, but one of power and love 2 Timothy 1: A Biography, published by Greenwood, Connie Ann Kirk documents one of the most publicized book burning events which occurred in December of According to the website factmonster. Only 30 people watched the blaze, which was held in the church parking lot in late March. But word of the event soon reached national news sources. Is Harry Potter Harmful to Children? Taub and Heather L. Servaty note that much of the religious objections to the book are rooted in Deuteronomy They quote the Revised Standard Edition: When you come into the land which the Lord your God gives you, you shall not learn to follow the abominable practices of those nations. There shall not be found among you anyone who burns his son or his daughter as an offering, any one who practices divination, a soothsayer, or an augur, or a sorcerer, or a charmer, or a medium, or a wizard, or a necromancer. For whosoever does these things is an abomination to the Lord; and because of these abominable practices the Lord your God is driving them out before you. Taub and Servaty reference websites like crossroad. Specifically, he states that she offers: A vision of a better world: Rebellion against Biblical authorities: An idealized view of paganism: A pagan alternative to Christian values: Mystical experiences that excite the emotions: From this article, Kjos links to many other pieces he has written also posted on the net. The King will soon have the final word and righteousness will win the day. In our faith, the spiritual education of children is considered crucial. This stems largely from attention to Proverbs This includes reading books that portray the occult in a positive light. *Book Banning as a Reaction to the Subversion of Authority"* by Rebecca Stephens in which she pinpoints an objection somewhat different than the one Gish and others have noted. The answer, I believe, lies in the way that authority is represented in each set of books and the way these representations lead to different

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understandings of the role of values within contemporary culture. We learned of court challenges in Georgia; of children who had to leave the room when their teacher read Harry Potter to the class. Notable in this list is the book *Pokemon and Harry Potter*. For a writer like Arms, the Potter books are nothing more than a celebration of murder, demons, Satan, violence, witchcraft, and the occult wrapped in an entertaining, child-friendly cloak of invisibility. He is the father of the universal church and we would do well to listen to him. Critics like John Granger, described as a homeschooling Christian and father of seven, are defending the Potter series in books like his *Looking for God in Harry Potter* from Tyndale House. There are two basic premises in this book. And the second premise is that much of that faith and morality is derived not only from the archetypes and legends of world literature, but from the wealth of Christian tradition that has spawned the author and her hero – a tradition that her detractors in their mean-spiritedness and narrow-mindedness someone once spoke of as an acquaintance so narrow-minded that he could peer through a keyhole with both eyes at the same time! For Killinger, the Potter books stir our imaginations and show us a magical world in which good ultimately conquers evil. In other words, she takes passages from the Potter books and relates them to Bible stories and lessons. I particularly hoped that some would hear the gospel who had never heard it before, perhaps because they were turned off by the way it has been presented. Many non-Christians share my discomfort with the fact that many critics of Harry Potter have never read even one of the books for themselves. It is hard to be adamant if you choose to remain personally ignorant by relying only on impressions and hearsay without reading the story in question for yourself. For these detractors, Satan, magic, witchcraft, and the occult are very real, as real as the existence of J. They believe that this fight is not only worth having but is the fight for the ultimate prize. No less, they would say, than the fight for our very souls.

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Chapter 3 : Table of Contents: Reading Harry Potter :

5. *Harry and Hierarchy: Book Banning as a Reaction to the Subversion of Authority* 51 Rebecca Stephens *Harry Potter Books*

Zur Ideologie des Todes in der Kinder- und Jugendliteratur. Harry Potter be zaubert die Welt, wie sie ist. Zur Ideologie der Romanreihe J. Rowlings aus erziehungswissenschaftlicher Perspektive. Utopian and Affirmative Aspects. Marcus Hawel et al. Phraseologie in Joanne K. Rowling's Harry Potter. Warum Harry Potter auch auf Latein eine gute Figur macht. An analysis of J. K. Rowling's Harry Potter and Philosophy: If Aristotle ran Hogwarts. Open Court Press, The Morality and Psychology of Self-Deception. Friendship in Harry Potter. Hermione and the Women of Hogwarts. Why Slytherin Belongs at Hogwarts. The Nature of Evil. The Idea of a Different Reality. Foreknowledge and Freedom at Hogwarts. Auf den Spuren eines zauberhaften Bestsellers. Deutsche Sprache und Literatur Wizardry, Good and Evil. Anglican Theological Review 82 , Harry Potter a il suo magico mondo. Personaggi, luoghi, oggetti, creature magiche, incantesimi. Power and Evil in J. K. Rowling's Harry Potter. Jo Ann Tucker: Subversion of a Supposed Existential Given. Journal of Religion and Popular Culture The Washington and Jefferson College Review 54 , Geschichte, Themen und Perspektiven des Kinderfilms in Deutschland. Continuing the Harry Potter theme. Literacy and Learning 23 , The Politics of Harry Potter. Reflections on Christianity, Literature, and the Arts. The Mathematics of Harry Potter. Teaching Children Mathematics Michigan Law Review May Von Haus-, Gleis- und sonstigen Nummern im Raum. Potter Becomes a Problem. The Ultimate Harry Potter and Philosophy: The Good, the Bad and the Ugly. The Fall and Redemption of Merope. Rowling on Separating Reality from Illusion. Harry Potter and the Magic of Memory. What Will Harry Do? New Forms and Interactions. Ein literatursoziologischer Beitrag zur Kanonforschung. The Impact of J. K. Rowling's Harry Potter. World Literature Today Winter , The Whimsic Alley book of spells: Mythical incantations for wizards of all ages. Rowling and the Harry Potter Phenomenon. On books for young adults Harry Potter in the Mathematics Classroom. Mathematics Teaching in the Middle School The Power of Literacy in J. K. Rowling's Harry Potter. Global and Historical Perspectives. Bettina Hurrelmann, Susanne Becker eds. Translation in Undergraduate Degree Programmes. Harry Potter and the Chamber of Secrets by J. K. Rowling. Harry Potter and the Prisoner of Azkaban by J. K. Rowling. Harry Potter and the Goblet of Fire by J. K. Rowling. The editor behind Harry Potter has more than the boy wizard under his hat. Interferensie in die Afrikaanse Harry Potter. Harry Potter och hemlighetens kammare. Journal of Narrative Theory The reception of J. K. Rowling's Harry Potter. The Power of Imagination in Multicultural Classrooms. Inside the World of Harry Potter: Critical Essays on the Books and Films. An analysis of legacy symbolism. Essays on Identity and the Harry Potter Universe. Wizard Identity Schuck, Raymond I.: Whiteness and the Harry Potter series. Masculinity in the Potter Books. Family Romance and Transformations of the Hero-Type. A Rhetorical Analysis of Quidditch Blogs. From Here to Hogwarts: Essays on Harry Potter Fandom and Fiction. Harry Potter and Propaganda. The Visual Culture of Harry Potter. Perspectives in Harry Potter Studies. Cambridge Scholars Publishing, The Moral Disengagement of Lord Voldemort. Revisiting the Stratification of Castes in Harry Potter. The Power of the Past. Visualizing the Pensieve and the Prophecies. Hermione Granger Saves the World: Essays on the Feminist Heroine of Hogwarts. An Introduction Alexander, Julie: Hermione Granger and Feminist Ethics. Maternal Power and Feminism. The Scandal of the Spell-Casting Body. A Feminist Reflection on Girls in Conflict. Hermione Granger as Female Locus. A Christian Reading of J. K. Rowling's Harry Potter. The Unofficial Harry Potter Encyclopedia. Bibliotheek en Archiefgids

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Chapter 4 : Bestsellers in American Popular Culture

Rebecca Stephens, author of "Harry and Hierarchy: Book Banning as a Reaction to the Subversion of Authority," cites several of the typical objections the Religious Right has against the books. The list she presents claims the Harry Potter books "present occult activities as fun, are anti-Bible, depict sorcery and magic, and open the door to.

DemonDancing Although critics often cite religion as a reason to censor the Harry Potter books, the driving force behind the debate are the issues of ignorance and the popularity phenomenon. Fiction K - English - Fantasy - Words: The primary reasoning evident behind this movement is the notion that the Harry Potter books are anti-religious, specifically anti-Christian. Religion, however, is merely an excuse bred from misunderstanding. Ignorance is the true issue at the heart of this debate. Often, those who seek to ban the books have never actually read them and have little true knowledge of what they are accusing the books of promoting. Likewise, popularity is a big issue in understanding why people want to censor the Potter books. People do not ban books that no one is reading, and Harry Potter has taken America by storm. The ignorance of the protestors and the popularity of the books are the two biggest factors in the fight to ban the Harry Potter books. Fundamentalists in particular are outspoken against the books. Rebecca Stephens, author of "Harry and Hierarchy: Book Banning as a Reaction to the Subversion of Authority," cites several of the typical objections the Religious Right has against the books. Other journalists refer to the claim that the Potter books promote Satanism along with witchcraft and the occult Morrison. It is this lack of understanding that drives conservative Christians to campaign to ban the Harry Potter books. Rowling uses mythology and common fantasy themes to create a world that is both unique and easily recognizable. What many critics fail to understand is that the magic in the Harry Potter books is more based in folklore than anything else. Ninety-five percent, at least, of the magic in the books, is entirely invented by me. In order to make a good judgment call, a person must know what they are attempting to prove. Instead of blindly rejecting books that present different beliefs, parents have an opportunity to teach their children and reinforce their own beliefs and values Cain. There is nothing inherently wrong in rejecting ideas such as witchcraft and in seeking to protect children from inappropriate content; however, it is up to parents to make those decisions for their children USA Today. Censorship of age appropriate material is never a good answer, especially when its basis is religion, which is inherently personal. Barry Lynn, executive director of Americans United for Separation of Church and State, cites one example in particular. Despite his claims, it is important to note that the Bible actually decries condemning something out of ignorance. In the Gospels, Matthew writes "they are blind leaders of the blind. If one blind man leads another, both will end in a pit" Matthew This fear of the unknown leads to book banning and censorship, but it is often counterproductive. Censorship is challenging because attempting to ban a book draws attention to it. The struggle gives the book publicity, and being told not to do something is guaranteed to make children curious USA Today. A banned book is the modern day forbidden fruit. Curiosity is a powerful force, especially in children. It is only natural that by denying them something as wildly popular as Harry Potter, they are spurred to read books they might not otherwise have read, thereby making the series even more popular. It cannot be denied that the Harry Potter books are wildly popular. Harry Potter has become a household name in America and around the world. Stephens correctly calls it a "cultural phenomenon" Stephens People do not ban books that no one reads. It would be redundant. It is popularity that makes the Harry Potter books dangerous to the fundamentalist Christians who seek to ban them. Pullman twists Christianity, and specifically Catholicism, into something power hungry and without compassion. In the Golden Compass, the Church condones the destruction of children for research. Pullman even goes so far as to rewrite a chapter of the Bible Pullman The answer, she says, lies in the issue of popularity Stephens Both deal with magic, mythology, and hidden worlds. The difference lies in the authors, rather than the books themselves. Lewis, known to be a devout Christian, is famous for his many religious texts. It is not religion that prompts people to decry the Harry Potter books, it is ignorance. Censorship of the Harry Potter books

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springs from both ignorance and popularity. First is the popularity factor. It is unusual for a fantasy series to get as much publicity and recognition as the Harry Potter books have received, and this makes them prime targets. Ignorance takes many forms. In this particular battle it takes the form of accusers who have not bothered to read what they are preaching against, and accusers who lack knowledge of what they are accusing the books of promoting. Critics need to take a step back and realize that the Harry Potter books have many good things to offer, such as getting children to read. All it takes is a little imagination and a willingness to open your mind. Works Cited "Harry Potter and Me. Why the Potter books upset the religious right. Book Banning as a Reaction to the Subversion of Authority. The author would like to thank you for your continued support. Your review has been posted.

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Chapter 5 : Reading Journal 6 | Hogwarts at IUP - Hufflepuff House

Table of Contents for: Reading Harry Potter: critical essays 5. Harry and hierarchy: book banning as a reaction to the subversion of authority / Rebecca Stephens.

Course Objectives This course will introduce students to key issues in the sociological analysis of literature. Then we will familiarise ourselves with the notion of representation and some of the issues involved in textual analysis. We will subsequently focus on three currently common forms of popular literature: Course Structure Weekly meetings will consist of seminar discussions facilitated by students based on a format developed by Dr. Reuter please see the handout for more information in Reuter, S. On the Importance of Modelling and Guidelines. Students must do the assigned readings before coming to class and are expected to participate in class discussion. Doing the readings is not considered a substitute for attending the seminars. Choose one of the following two 8-page not including bibliography but including the glossary assignments: You must reference the work of the authors covered in the seminar minimum of 5 to support your arguments and are free to use up to 3 relevant outside references. Assignments exceeding prescribed length will not be accepted. Definitions and Regulations of the Undergraduate Calendar for additional information. There will be no supplemental exams for this class. Submission of written assignments Assignments must be typewritten 12 point font and double-spaced. The assignments should be handed to your professor on the specified date, either in class, in her mailbox, or during office hours. Please do not drop your papers off at the secretariat. Assignments sent in by fax or email and late papers will not be accepted without special permission from the professor. Students are urged to retain a hard copy of their assignments and of their drafts. Please familiarise yourselves with general assignment expectations, organisation and appropriate sourcing practices for this course. You must include a bibliography for all assignments. You are strongly encouraged to use RefWorks to produce it free online access via Concordia Library portal. All assignments should make use of the relevant course material i. A limited number of extra-curricular 2 materials maximum of 3 references can be used for the essay but only course material can be used for the take-home. Required readings The readings for this course can be found through the Concordia Library website. The reading of and access to these texts is required for written assignments and in-class discussion. You should expect to spend a minimum of 3 hours of reading and note-taking each week. You are encouraged to compile reading notes which will enhance your general comprehension and ability to participate in discussions. It is your responsibility to make sure you have a good enough understanding of the material. Should you feel this is not the case, make sure you are regularly attending seminars and asking for clarification when you think you and others might benefit. You can also meet with me during my office hours with a set of specific questions, do some additional reading, or even organize a discussion group with colleagues from class. Code of conduct Please familiarize yourselves with university regulations contained in the Concordia Undergraduate Calendar concerning academic misconduct i. General introduction 12 September: A Popular Culture Reader, ed. Cultural Representations and Signifying Practices, ed. On the Uses of "Serious Fiction". Critical Inquiry 14, Spring Women, Patriarchy, and Popular Literature, Chapel Hill, North Carolina: University of North Carolina Press, Duke University Press, The Ideology of Female Identity. Maggie Parke and Natalie Wilson, McFarland and Company, Inc, Publishers, Romance, masochistic desire and Postfeminism in the Twilight novels. Book Banning as a Reaction to the Subversion of Authority. Reception and Fandom Bond, Ernest L. New York and London: Fans Navigating Desire, Security, and Feminism. McFarland and Company Inc. The Awakening of a Canonical Novel. E-Journals Stallcup, Jackie. Captain Underpants, Satire, and the Literary Establishment. Makeover Culture in American Life, Oxford University Press, E- Journals 28 November Last Class: Bibliotherapy and the Gendered Self Hazleden, Rebecca. E-Journals Rimke, Heidi Marie. E-Journals 5 Cowlshaw, Bridget Rousell. Construction of the Self in Self-Help. Final essay due in my office during office hours. Take-home due in class 17 October Take-homes will not be accepted beyond this date. Final essay and glossary of key

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terms due in my office during office hours on 5 December Weber , 70 - please avoid footnotes and endnotes as a form of referencing - when quoting, you are directly reproducing a portion of text and must make this very clear by using quotation marks or by indenting and single-spacing, and by providing your source - as a general rule, short citations are kept within the body of the text this is when you use quotation marks whereas longer citations are set apart by indenting and single-spacing - when omitting a part of text in your quotation, you must also indicate that you are doing so with [

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Reading Harry Potter: The books' incredible popularity, and the subsequent likelihood that they are among this generation's most formative narratives, call for.