

Reading the Curriculum: How *The Boy Who Lived* Lives in Curriculum Theory

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ABSTRACT

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Curriculum theory explores what and how we teach. Given its definition, it seems appropriate that teachers understand curriculum theory; however, this is not the case for all teachers. The purpose of the following qualitative analysis is to make curriculum theory more accessible and understandable to teachers through literature. Using a document analysis approach, J. K. Rowling's *Harry Potter* series was analyzed in accordance with five curriculum theories, those of: John Dewey, Ralph Tyler, William Pinar, Elliot Eisner, and Ted Aoki. Through this analysis, I demonstrate how *Harry Potter* becomes an educational research tool that practicing teachers can use to better understand curriculum theory and how it applies to their classroom. This endorses Barone's (1988, 2007) argument that works of fiction can serve as valuable education documents that teachers can use to better understand curriculum. Aspects of the theories were explained using characters, events, teaching practices, and symbols from the books. For example, the flawed objectives of Harry's many Defence Against the Dark Arts teachers compared to his own objectives, illustrate Tyler's insistence on the importance of clear, educational goals. Moreover, Aoki's stance that teachers dwell in a tense zone between curriculum obligations and students' individual needs is embodied through the complex character, Severus Snape.

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TABLE OF CONTENTS

GLOSSARY OF BOOK TITLE ABBREVIATIONS.....	vii
INTRODUCTION	1-3
LITERATURE REVIEW	
Narratives and Education Research	3-9
Curriculum Theory: Key Figures and Ideas	9-27
John Dewey	10-13
Ralph Tyler	13-17
William Pinar	17-21
Elliot Eisner	21-24
Ted Aoki	24-27
<i>Harry Potter</i> and Curriculum	27-31
Present Study	31
METHODOLOGY	
Research Design	32
Selection of Texts	32-34
Data Analysis	34-35
ANALYSIS & DISCUSSION: How the “Boy Who Lived” Lives in Curriculum Theory	
<i>Harry Potter</i> and John Dewey	35-50
<i>Harry Potter</i> and Ralph Tyler	50-66
<i>Harry Potter</i> and William Pinar	66-82
<i>Harry Potter</i> and Elliot Eisner	82-96
<i>Harry Potter</i> and Ted Aoki	96-113
CONCLUSION	
Implications	113-15
Limitations	115-17
Future research	117-18
Concluding remarks	118

REFERENCES 119-24

Glossary of Book Title Abbreviations

Philosopher stands for *Harry Potter and the Philosopher's Stone* (1998a)

Chamber stands for *Harry Potter and the Chamber of Secrets* (1998b)

Prisoner stands for *Harry Potter and the Prisoner of Azkaban* (1999)

Goblet stands for *Harry Potter and the Goblet of Fire* (2000)

Phoenix stands for *Harry Potter and the Order of the Phoenix* (2003)

Half-Blood stands for *Harry Potter and the Half-Blood Prince* (2005)

Hallows stands for *Harry Potter and the Deathly Hallows* (2007)

Introduction

It was fourteen years ago, but I still remember where I was and what I was doing when I was first introduced to J. K. Rowling's *Harry Potter*. I still remember rushing to the book store the very next day to procure my own copies of the first four books, the only ones available at the time. I remember pre-ordering the following three in the spring of 2003, 2005, and 2007 and being particularly impressed with the fact that Canada Post made special arrangements to have them delivered on a Saturday. As an English Language Arts teacher, people are often surprised when I say that I was not such a big reader in high school. This seems contradictory, considering those that know me well, know that I love reading. I can say with utmost certainty that my current love of reading and literature goes back to that moment fourteen years ago.

Moving forward five years after that moment, I became a teacher and four years into my teaching practice, a graduate student. When it came time to decide on a focus for my graduate studies, I knew that these key aspects of my identity could not be ignored: I could not commit to something so great as my graduate studies and detach myself from my love of teaching and reading at the same time. How to bring these key components together was the next hurdle. It was not until I explored the world of curriculum theory that I found my way.

In the simplest terms, curriculum theory is defined as the “scholarly effort to understand curriculum” (Pinar, 2012, p. 1). It is the attempt to situate and examine what we teach and why we teach it. It seems only logical that teachers have an understanding of curriculum theory. As a teacher, I can say that this is not the case and this is highly problematic. It is well known that theory and practice work hand in hand, but many teachers are out there practicing with little awareness of the theories that underlie what, why, and how they teach. Research shows that teachers lack agency when it comes to curriculum making (Bascia, Carr-Harris, Fine-Meyer, &

Zurzolo, 2014; Priestley, Edwards, & Priestley, 2012; & Shkedi, 1998). I only learned about curriculum theory *eight years* into the profession. I can say with confidence that this knowledge has made my teaching practices more effective, has given me a better understanding of my students, and has given me the ability to critically examine the materials and resources I use in the classroom. I ask myself, shouldn't all teachers possess this knowledge? The answer, of course, is that they should and my goal is to contribute to making curriculum theory accessible to teachers.

To achieve this, I would like to analyze how curriculum theory is embedded in literature. Although a myriad of books could have been used for my analysis, I chose the *Harry Potter* series for two reasons. First, although there is existing education research on *Harry Potter*, which will be outlined later, the books have never been analyzed directly in reference to curriculum theory. Second, on a personal level, the books are important to me for they are responsible for stimulating my existing love of literature. To me, *Harry Potter* is the greatest story ever told.

In the literature review, I will first elaborate on the work of Tom Barone who supports the importance of narratives in curriculum research and believes that curriculum theory needs to be "more directly helpful to practitioners in planning and using curricula" (Barone, 1982, p. 332). His findings will be supplemented with those of other researchers who have explored literature and education. Next, although the field of curriculum theory is vast, it is important to highlight the main points of the theories that are key to my inquiry. The five theories are those of: John Dewey, Ralph Tyler, William Pinar, Elliot Eisner, and Ted Aoki. Their contributions to the field will be summarized in the second section of my literature review. The third, and final, section of my literature review will outline the current research on *Harry Potter*. This current research focuses mostly on teaching practices and their resulting implications.

My methodology section will provide further justification for using Rowling's work and a plan for how the books will be explored using a document analysis approach. This will be followed by my analysis and discussion which will be organized into five sections, one for each curriculum theorist explored in my literature review. Throughout the analysis and discussion, all seven books in the series will be used to show how *Harry Potter* can help teachers foster a greater attachment to curriculum theories which can seem so distant from the real classroom. Finally, my conclusion will serve to address further implications of my analysis, limitations of my analysis, and directions for future research.

Literature Review

Narratives and Education Research

Tom Barone's work deals mostly with artistic versus scientific approaches to looking at curriculum. His main argument revolves around the estimation that aesthetics and poetics need to have a bigger place in curriculum research. Barone uses written works, both fiction and non-fiction, to prove his argument. In the late 1960's Barone studied texts that fell into the genre of *New Journalism* –nonfiction novels that present actual events in a more artistic form. Some novels that fall into this category are Truman Capote's *In Cold Blood* (1966), Tom Wolfe's *The Right Stuff* (1979), and Norman Mailer's *Armies of the Night* (1968). Barone maintains that works such as these present a perfect blend of fact and art. He transferred this concept to curriculum research by stipulating that, like these authors, we should bring together creativity and real-life events. In Barone's case, the sources of creativity are fiction and non-fiction texts and the real-life situations to which they are applied are curriculum research and education (Barone, 2000a).

Barone (2000b) describes reading as an act of conspiracy, not in a political sense, but in the Old French sense of “learned borrowing” (p. 145). Barone states that, “the reader, a historically situated self, learns from the re-created others in the text to see features of a social reality that may have gone previously unnoticed” (2000b, p. 146). Leggo’s (1998) work on deconstruction mirrors a similar idea. Through the deconstruction of poetry, he shows how a text can be interpreted through the historical, cultural, social, and political context in which a text is not only written, but also read, published, reviewed, and rewarded. This opens up a text to different meanings and realities. Moreover, Moore (1998) analysed how students create their own codes when reading. A story represents a world to a student and as they read about this world they also “socially construct a world in which they want to live, one that creates the identity they desire in the difficult landscape between childhood and adulthood” (p. 211). Moore wanted to help his students connect what they were reading in class to the world they lived in outside of school and wrote about his own experience teaching *Romeo and Juliet*. He would often read simplified versions of different books with his grade 9 “Everyday English” class, made up of remedial students and students with learning difficulties. When the students protested and became adamant about wanting to read the original texts, Moore agreed. He started with *Romeo and Juliet* and realized that his students were drawn very much to the violent scenes because they related to their world outside of school. The same thing happened with S. E. Hinton’s *The Outsiders* (1967) and Arthur Laurents’ *West Side Story* (1957). These texts were interesting because they reflected the students’ social reality (Moore, 1998). Both teachers and students can use literary texts to explore their social world. It is for this reason that Barone himself includes works of fiction as required readings for his courses on curriculum (2000b).

The work of Barone, Eeds, and Mason (1995) also shows how fiction texts reflect our social reality. They suggest that each student has a story of his or her own life and this ongoing narrative is shaped by the reading of stories, especially in school. Reading stories can inspire children to think critically about their own world and the life story they create through their daily experiences. Although other subjects and disciplines can contribute to this, literature plays a key role because the “subject of literature is life itself” (p. 30). Furthermore, “literature, like other forms of art, honors the primacy of human experience and therefore can transcend the artificial divisions of human knowledge, forms of inquiry, and school curriculum” (p. 30). Barone et al.’s (1995) sample included first and second graders from an elementary school in Gilbert, Arizona. To study the relationship between life and books, the researchers considered the storybooks the children read in class and the personal reflections they wrote about them. These personal reflections took the shape of poems, short autobiographies, and images.

After analyzing both the stories and reflections, the researchers came up with six main findings: literature is trans-disciplinary, literature incorporates different scholarly fields, literature can inspire inquiry across disciplines, literature contributes to one’s ongoing personal narrative, literature can foster a critical spirit, and literature can motivate social action. The first three findings reflect the idea that books express the human experience and general life. Students began to apply the various lessons they learned from the books to their own lives. Moreover, the students also used what they learned from these stories and applied them to other disciplines such as math and science. The students worked together to examine how other disciplines were embedded in the literature. The stories gave students the opportunity to reflect on life experiences, world views, and disciplines that might otherwise be ignored (Barone, Eeds, Mason, 1995). These points are not strictly reserved for elementary school students. This can happen for

any reader, myself included, as I believe the texts I explore will lead me to this point. These first three findings connect very well to what I hope to achieve in my analysis. Just like the students examined how other disciplines were embedded in literature, I hope to show how curriculum theory is embedded in literature.

Moreover, it was found that literary analysis can foster a critical disposition. Based on the work of John Dewey and C. David Brell (as cited in Barone et al., 1995), a critical disposition encourages students to question social practices and their own attitudes towards them. Once critical thinking is fostered, “it becomes an integral element of the plot of the student’s life narrative, a significant tendency toward inquiry that becomes part of who the student is” (Barone et al., 1995). This critical spirit was demonstrated in the students’ reflections. Some students questioned social norms, such as why they have to line up in school. Others questioned more abstract and philosophical concepts such as why extinction happens, why we can’t all be treated equally, why time is so valuable, and why the sky is blue. These questions were inspired by classroom literature.

Barone et al.’s (1995) final finding was that good literature can be a call for social action, and enable change in accordance with what is fair and equal. After reading stories about homelessness, the students were inspired to undertake a special project which involved growing food and sending it to a homeless shelter in their neighbourhood. Through the study, Barone et al. (1995) show how works of fiction reflect our social reality. Barone follows the same idea when he explains how fiction texts reflect curriculum.

Barone (1982) explains that useful curriculum must consider both the perspective of students and the interactions between students and the curriculum. To provide an example of this type of curriculum, Barone turns to the written word using Tom Wolfe’s *The Right Stuff* (1979),

a book that is not about education or curriculum, but about the lives of astronauts in the early years of the NASA Space Program. Barone uses this book to illustrate how we should look at curriculum because he sees a connection between Wolfe's astronauts and students and the NASA Space Program and curriculum. Wolfe transports the reader into the lives of the astronauts through thoughtful and detailed descriptions of their hesitations, fears, and triumphs. He recreates their experiences with such vivid detail that the reader cannot help but identify with them. Useful curriculum should do the same thing by considering the perspective of the student (Barone, 1982).

To emphasize the importance of the interaction between students and curriculum, Barone (1982) explains that the NASA Space Program influenced the astronauts, but the astronauts themselves also made significant contributions to the program. Wolfe explained how each astronaut brought their own individuality to the program and, at the same time, how the astronauts had a lot in common. At this point, Barone brings in the work of curriculum theorist, William Pinar, and other reconceptualists to demonstrate the unique place of individualism in curriculum theory. Barone (1988) defines reconceptualists as researchers who bring an element of storytelling to curriculum theory. Barone states that unlike education programs where primary goals are not always clear, the NASA Space Program did have a clear, set purpose. Its purpose was to give the astronauts the tools they needed, i.e., the right stuff, to control a spacecraft. Wolfe's intention was not to look at the rationale of the goal, but to look at experiences. Barone does acknowledge that in the field of education, we cannot ignore analysis of goals. However, he still maintains that Wolfe's work is a valuable model for curricularists to follow (Barone, 1982).

In his later work, "Curriculum Platforms and Literature" Barone (1988) still maintains that the novel can serve as an educational research document. He continues to hold the position

that our view of curriculum is too narrow; we rely too heavily and place too much importance on the scientific method when there are other tools and models that we can use as educational documents. His five point thesis is summarized as follows: literary works involve research on the part of the author; all research includes fiction elements; it is more appealing for educators to read works presented in a narrative form; there is an overlap between the aims of fiction and the aims of education; therefore, literary works should be viewed as valuable educational research. Barone elaborates on this point by explaining that scientific educational research does not speak to educators in the same way that literature does. He compares excerpts from scientific articles to stories about educational experiences such as Julian Mitchell's *Another Country* (1981) and John Updike's short story "A Sense of Shelter" (1960). In his opinion, with their detailed descriptions of school and the connections made between the story and the reader, these works have a greater and more unique impact on teachers than scholarly articles. Barone plays with the traditional definition of research to incorporate literary works. And why not? To support his point, he explains that novelists rely on the same techniques that researchers do and that we must abandon the stereotype that novelists write without a plan. They rely on observation, reflect on personal experiences, and most do field research before writing. Despite this, books about school life are never really regarded as research; they are still seen as merely entertainment. The idea that written works can be considered valid, theoretical documents is also supported by Willinsky (1998). He stipulates that "human practices, by and large, involve acts of theory when they entail a certain thoughtfulness, a degree of awareness, a sense of system, at least the hint of a plan or the expectation of an outcome" (p. 244). When authors write, they apply thought, awareness, a sense of system, and have a planned outcome.

Barone's work reflects the idea that literature represents life. Whether it is through stories read in the elementary school classroom or nonfiction accounts of the lives of NASA astronauts, literary works help us understand the greater world in which we live. From an educational standpoint, literature is a useful in curriculum research. My hope is to explore the connection between curriculum and literature a little further.

Curriculum Theory: Key Figures and Ideas

As I plan on deconstructing fiction texts to demonstrate how curriculum theory is incorporated within them, it is important to provide an overview of said theory. To begin, by definition, curriculum theory is "the scholarly effort to understand curriculum" (Pinar, 2012, p. 1). Also, being influenced by various disciplines such as the social sciences and the humanities, it is a field that is quite complicated and complex (Pinar, 2012; Wiles, 1999). Although a relatively young field of study, Wiles (1999) explains that it is based on ideas that go back to the beginning of Western civilization. After all, formalized learning began with the ancient Greeks in 400 BCE and the Romans had a fairly sophisticated education system in 400 CE. Furthermore, the field is constantly progressing as it reflects social change. The latest great shift was in the late 1980's with the introduction of the personal computer. Adding to its complexity is the lack of consistency in the field. This lack of consistency has given curriculum theory the reputation of being "an untidy collection of information and beliefs" (Wiles, 1999, p. vi). Despite some of these seeming disadvantages, the field is both pertinent and valuable because it helps us understand the value and impact of what we teach. Historically, the field goes back to the work of Edward L. Thorndike and John Dewey. Thorndike's goal was to make the field of education more scientific. This idea was shared by Franklin Bobbitt who wrote what is considered the first official text on curriculum in 1918, and thus is considered the founder of the field, and later on

by Ralph Tyler whose curriculum text is considered one of the most influential. Dewey was in the opposite camp and focused more on the needs of the individual child (Eisner, 2002c).

As the field of curriculum theory is vast, my literature review will highlight the work of five prominent theorists: John Dewey, Ralph Tyler, William Pinar, Elliot Eisner, and Ted Aoki. I have selected these five because their work speaks to me as an educator. When originally reading the work of these theorists, I felt that their commentaries and suggestions were actually relatable to my own classroom; they added to my professional development in ways that are relevant and applicable. I learned things about myself as a teacher and became more conscious of ways that I could improve as an educator. In addition, although each theorist presents different, unique ideas, I also noticed some connections, both subtle and obvious, between them which also affected my choice. Therefore, while outlining the main ideas of each theorist, I will also illustrate some connections between them.

John Dewey. A good starting point when exploring the field of curriculum theory is John Dewey. Although published in the late 1800's and early 1900's, his thoughts on curriculum, children, and education are relevant today. One of the reasons I was particularly drawn to his work is because of his specific focus on the child. When teaching over a hundred students a year, it can be difficult to acknowledge each one, and I feel that Dewey's work has helped me be more aware of my students and the impact that school has on them.

My pedagogic creed. In "My Pedagogic Creed", Dewey (1959b), as he does in various other writings, discusses the process of the child living in his/her own narrow world to living as a member of a larger group. This process begins when the child starts school. His creed is made up of five articles. In the first article on what education is, Dewey explains that it is through the responses of others that the child learns what it means to be part of a group and what his place is

in the larger group; this is what Dewey labels the educational process. This process has two sides, the psychological and the sociological, but it is the psychological (i.e., a child's individual instincts and powers) that is the foundation for this whole process. True education happens when the child's own instincts and powers fit in with the existing demands of society.

This leads nicely into Dewey's stance on what the school is, the second part of his creed. As education is a process, the school is the place where all aspects of social life come together. The school has to represent the present life and this is especially important because "education...is a process of living and not a preparation for future living" (Dewey, 1959b, p. 22). From this, it is logical that school is supposed to be a continuation of the child's home life. This continuity is psychologically necessary because it facilitates the child's development. It was Dewey's view that current school systems were a failure because they failed to view the school as a component of community life. This lack of acknowledgment leads to issues with moral development, teacher roles, and evaluation.

In his third creed on subject matter in education, Dewey (1959b) stipulates that we incorporate too many subjects, too quickly. As such, school ceases to be a continuation of home life for it incorporates many subjects that are separate from a child's home life. Many subjects bear no link to the child. Although there is a place for subjects pertaining to society (i.e., history) and to the transmission of skills (i.e., cooking and sewing), many subjects, such as geography and literature, have no relation to the child's social activities. It is the child's social activities that should be the basis of the subject matter taught in schools.

In his fourth article on methods of education, Dewey supports an active method. Teachers need to include practical exercises and observations of students in their methods. Finally, in his last creed, on the school and social progress, Dewey maintains that the school helps us progress

as a society. Many of the views expressed in this article are similar to those presented below in *The School and Society*.

The school and society. Dewey's take that school must reflect society is further elaborated on in *The School and Society*. In "The School and Social Progress", Dewey (1959c) maintains that we need to bring individualism and socialism closer together and view the school as a communal place which takes over the life lessons that were once taught at home. Instead, the view that has been adopted is a practical one; we view school as a way to learn the basics instead of as a means to learn about life. In "Waste in Education", Dewey (1959c) outlines various ways in which to unite school and life. Subjects should be studied not in isolation, but in the context of the larger social environment. A lack of unity and of organization leads to waste. The waste in this case is quite substantial as Dewey (1959c) maintains that we are wasting the lives of children if we fail to connect what they learn at school to the larger social picture.

The child and the curriculum. Many of the important points made in Dewey's creed are further elaborated on in his pamphlet on the child and the curriculum. Dewey (1959a) focuses his writing on dualities: between the "old education" and the "new education", between the child and the adult, and between the child and the subject matter. These dualities essentially relate to the same main idea, as Dewey's focus is that of the narrow world of the child and the broad world of subject matter. When considering opposing forces, it is easy to fall into one camp or the other, but Dewey maintains that the curriculum needs to take the best from both worlds. Rather than considering a school of thought as a complete truth, it must instead be treated as factor, or part, of the bigger picture. To begin, Dewey elaborates on the impact that school has on the child. What many fail to realize is the magnitude of starting school; for adults it is seen as a vital next step to growing up, but for the child, the entire world that he or she knows shifts

dramatically. The curriculum relates to the extended world, is more divided and specialized, as well as more logically arranged. Counter to this, the child's life is narrow, whole-hearted, and emotional. The child goes from living in his own private world made up of the people in his environment to one made up of all individuals. Adults have a tendency to underestimate the impact of such a transition.

Going back to the duality of the child and the subject matter, to consider either or without the other has its drawbacks. If the subject matter is given more importance, then the child's role "is fulfilled when he is ductile and docile" (Dewey, 1959a, p. 95). The child's role is to absorb and consume this subject matter; there is little regard for his or her individuality. On the other hand, if the child is more important, it is his or her individual experience which "determines both the quality and quantity of learning" (Dewey, 1959a, p. 95). Dewey maintains that both the child's experiences and the subject matter need to be viewed as two vital parts of a single educational process. We need to evaluate how the child's experiences are already incorporated in subject matter and view subjects as outgrowths of the child's individual experiences. Refusing to do this leads to what Dewey labelled *evils*, such as lack of connection with the subject matter and lack of motivation to learn.

Outlined above is just a small fraction of Dewey's views on education and curriculum. As previously stated, his observations on children's worlds, subject matter, society and community are still relevant and applicable almost one hundred years later.

Ralph Tyler. In *Basic Principles of Curriculum and Instruction*, Ralph Tyler (1949) presents his rationale for developing an instructional program. Tyler identifies four questions which he believes are fundamental to the development of a curriculum: What educational purposes should the school seek to attain? What educational experiences can be provided that are

likely to attain these purposes? How can these educational experiences be effectively organized? How can we determine whether these purposes are being attained? (Tyler, 1949, p. 1). Tyler explores these questions and provides procedures for answering them, but he does not prescribe specific answers to them. Through Tyler's analysis we (meaning teachers) must seek answers to these questions and Tyler stipulates that answers are important for any curriculum, but it is of utmost importance for the first question to have a clear answer. With a transparent answer to this first question, the other three fall into place.

To address his first question, Tyler (1949) maintains that "educational objectives become the criteria by which materials are selected, content is outlined, instructional procedures are developed and tests and examinations are prepared" (p. 3). Clear objectives are necessary to any educational program and to study an educational program systematically, educational objectives must be clearly understood. Tyler explained that most educational objectives are flawed because they are simply stated as things teachers should and should not do, as a list of topics, or as patterns of behaviour with little context provided. Instead, they should be stated as ends and as changes in students' behaviours. Tyler presents various resources that can be used to establish educational objectives and his work presents some interesting parallels to Dewey. Tyler discusses various groups involved in establishing goals. He discusses essentialists versus progressives and sociologists versus philosophers. The essentialists consider information gathered over hundreds of years while progressives look at studying the child and the child's interests. Sociologists look at the school as an agent of socialization, whereas philosophers consider life tenets passed on through time. Tyler maintains that when looking at these opposing principles, we cannot pick one or the other; all of them must be considered. This resembles Dewey's stance that between the subject matter and child, we must find a balance and consider

both. Tyler's view on the place of philosophy also mirrors Dewey's view. By looking to philosophy to establish goals one looks at the nature of the individual and the nature of a good life and society. It also enables the student to reflect on whether they should strive to adjust to society or to change it. Adjusting leads to following things as they are and change involves more critical thinking and action.

Furthermore, when establishing educational goals, Tyler (1949) also explains that the learners' needs and interests must be taken into account. Goals have to be seen as a method by which to change a child's behaviour. It is not about changing so-called bad behaviour, but about modifying behaviour in a way that enables personal growth. He also presents arguments for using contemporary life to establish educational objectives. Using contemporary life prevents us from passing on ideas that are passé to learners. Subject specialists could also be useful in establishing educational goals, provided that they are asked the appropriate questions. Tyler explains that the members of the Committee of Ten, a prestigious group of university presidents and subject specialists who had a profound impact on education for the better part of the 1900's (Wiles, 1999), were asked the wrong question. They were asked what students who want to pursue advanced study in a field need to know; instead, they should have been asked what someone who would not end up being a subject specialist in a given field should know. Essentially, they should have focused on passing on the basics of a given field of study (Tyler, 1949).

Tyler's (1949) second question –What educational experiences can be provided that are likely to attain these purposes?– stems directly from the first. Tyler defines the learning experience as, “the interaction between the learner and the external conditions in the environment to which he can react. Learning takes place through the active behavior of the

student; it is what he does that he learns, not what the teacher does” (1949, p. 63). The role of the teacher is to set up the environment to maximize the learning potential of each student, but each individual student will have his own unique educational experience. Tyler outlines some principles in selecting appropriate learning experiences. They should: give the student the opportunity to practice the behaviour implied by the objective, they should be satisfying for the student, they must be possible to attain, there should be a variety of learning experiences to reach a certain objective, and they should have multiple outcomes. As well, they should require students to think critically, they should enable students to develop an understanding of various concepts, and they should help students to develop specific social attitudes.

After establishing the learning experiences which will be provided to the child, it is important to organize the experiences and this is Tyler’s (1949) third question (How can these educational experiences be effectively organized?). To begin, Tyler maintains that determining whether a given organization method is effective takes time. Once learning experiences have been organized into units, courses, and programs, it could take years to determine if desired changes in behaviour have taken place. Criteria for effective organization include continuity, sequence, and integration. Continuity involves education experiences relating to each other over time and integration from one subject area to another and from school to daily life; again, we see some parallels to Dewey. Sequence involves experiences becoming more and more sophisticated over time. Students should not repeat one concept year after year; they should look at the same concept but in a deeper, more challenging way. Continuity, sequence, and integration are held together by what Tyler labels organizing threads. Different threads are woven together. An example of a thread for math would be place value; it is understood in elementary school, but then also used in more advanced math courses later on.

All of these points lead to Tyler's (1949) fourth and final question: How can we determine whether these purposes are being attained? This question pertains to evaluation. Evaluation helps us determine the strengths and weaknesses of plans and educational experiences; through evaluation we can determine whether or not we are achieving the goals prescribed in the answer to Tyler's first question. As previously explained the goal is to change behaviour, therefore evaluation serves to determine whether or not changes in behaviour have actually taken place. Moreover, in order to appraise this behaviour, more than one evaluation has to take place. Tyler also warns against the standard pen and paper evaluation methods. They are useful and valid, however, other measures such as observation, interviews, and creative works made by the student are also important. These different evaluation methods should also be compared to each other to determine if changes in behaviour have taken place. As evaluation has a powerful influence on learning it requires special consideration on the part of the teacher.

Tyler's rationale presents four questions necessary in developing any curriculum. His work, like Dewey's, has had a substantial and lasting impact on curriculum planners to date. However, after Tyler came the re-conceptualists, beginning with William Pinar, who developed new and more subjective approaches to curriculum theory.

William Pinar. Although Tyler's work has dominated the field of curriculum theory, William Pinar (1975) and other theorists propose that perhaps Tyler's rationale is no longer relevant. Tyler's work, with his analysis of his four questions, is quite methodical and Pinar argues that it is very difficult to use scientific research methods when studying curriculum. As demonstrated earlier, this is a point echoed by Barone. Pinar argues that an over emphasis on external ideas with little regard for the internal can be detrimental to the field of curriculum

study. Before getting into exactly what Pinar means by this, I would like to deconstruct a metaphor he presents in an article based on the work of Virginia Woolf.

In “Mr. Bennett and Mrs. Brown”, Pinar (1994b), frames his commentary on curriculum through Woolf’s essay of the same name. In her essay, Woolf (1924) comments on the importance of character development and criticizes Edwardian writers for the lack of it in their novels. She stresses that without well-developed characters, the reading experience becomes shallow and meaningless. Woolf refers to Mrs. Brown as the woman in the corner of the train compartment who cannot be ignored. According to Woolf, if three Edwardian writers attempted to express Mrs. Brown’s character and situation, they would end up focusing on external factors (for example, they would examine the train car and the scenery outside). But Woolf argues that writers must explore the inner workings of Mrs. Brown, i.e., their characters, and put less focus on external factors. Essentially, Mrs. Brown is human nature; we ourselves are Mrs. Brown and it is of vital importance that we acknowledge her and not leave her to herself in the corner (Woolf, 1924).

We may now ask, how does Woolf’s literary commentary relate to Pinar’s view of curriculum? According to Pinar, the main problem with curriculum is that it has lost track of the individual. Up to date curriculum models focus extensively on external factors and, essentially, have reached a plateau. Pinar argues that we must now put external factors aside and focus on what he calls “our inner experience” (1994b, p. 17). Our current educational methods keep us outside the train carriage and this is leading us down a dangerous path. We must get back to the inside of the carriage and put our focus back on Mrs. Brown. By saying this, Pinar means we have to put our focus back on ourselves and our own inner experiences for Mrs. Brown is a metaphor for us all (Pinar, 1994b).

Pinar explains that this can be achieved through his method of *currere*. *Currere* is the Latin root of the word curriculum and it means to run a course, therefore, Pinar turns curriculum into a verb. *Currere* is about studying individual experiences; it needs subjectivity to become something real (Pinar, 2012). We can see some connection here to Dewey's ideas and the importance of the child's individual history. Pinar's audience is slightly ambiguous. When reading his work, I automatically feel like he is writing to teachers and teachers in training; he writes a lot about looking to past experiences, so naturally I always saw his audience as older. However, one could also presume that his ideas apply to students as well, as they too can reflect on their educational experiences.

To demonstrate how this deviates from traditional meanings of curriculum (those meanings that pertain to plans, outcomes, processes, instructional practices) Pinar (1975) compares a curriculum designer to a travel guide. The traditional knowledge-based travel guide will plan a trip by developing a detailed itinerary. The guide will determine the destination and while on the trip provide the traveller with information about said destination. It is likely that the trip will be considered a success if things go as planned according to the established itinerary. However, *currere* would look at the trip from a deeper perspective and focus on different experiences throughout the trip. It would consider both the travel guide and the traveller's motives, emotions, and connections (with each other and with those they meet along the way). The trip would be about their inner experience and they would reach a level of existence called *lebenswelt* (life world) (Pinar, 1975). Considering Pinar's various metaphors using Mrs. Brown and the travel guide and traveller, his emphasis returns to the internal.

Going back to the internal involves four elements: regressive, progressive, analytical, and synthetical. These elements involve collecting data about one's life and then interpreting the

data. Pinar (2012) sums up this process by explaining, “the method of *currere* seeks to understand the contribution academic studies makes to one’s understanding of one’s life (and vice versa), and how both are imbricated in society, politics, and culture” (p. 45). It is important to note that Pinar (2012) is not suggesting that we use this method as an instructional device; he is saying that it is a potentially invaluable tool that educators and students can use to enrich and better understand their academic experience. The first step, regressive, involves going back to the past. This step is vital, for although past events are long gone, the past always impacts the present. Even though we live in the present, in certain respects we may be living in the past without even realizing it simply because it is so influential. When we go back to the past, we must observe ourselves in different moments, especially those that we do not think of often. The goal at this point is not to analyze past events, but simply to take stock of them. When looking at the past, we should consider different life events, but also pay close attention to our educational past from elementary school to high school. This also includes any participation in extracurricular activities. As observers, we should pay attention to the actions of not only ourselves, but of our teachers and fellow classmates (Pinar, 1994a).

After looking at the past, we must progress and look to the future. Just as the past has an impact on our present lives, our hopes and goals for the future also impact who we are and what we do in the present. The goal is to focus on intellectual interests and to determine where those are headed. The point is to connect current intellectual interests with those we think of when we sit down and focus on the future. The next step is analytical and that involves focusing on the present. Our present is shaped by different institutions, such as schools, and the goal here is to observe the impact of these. The final step, synthesis, means to look at the data we have collected to represent our past, present, and future, and look at it as a whole. Here we can get a better

picture of how our educational past and chosen career relates to our changing biography. Through this process we see ourselves as whole (Pinar, 1994a).

As evident, Pinar's work is a great shift from Tyler's although both seem to take into account some of the ideas proposed by Dewey. The next two curriculum theorists follow this pattern and incorporate ideas from Dewey, Tyler, and Pinar.

Elliot Eisner. Eisner's work provides interesting insights and critiques of various school programs, specifically those in the United States. His goal is to provide a practical approach to curriculum theory and a lot of his work reflects his main tenet that each child has different needs and we cannot take a one-size-fits-all approach to what we teach. I will highlight some of the important points that Eisner makes in his analysis of the different curricula that schools teach.

Eisner (2002d) maintains that "schools teach much more –and much less– than they intend to teach" (p. 87). Appropriately enough, Eisner (2002d) begins his work in proving this point by referencing Dewey. The reference points out the misconception that students are only learning the particular subject they are studying at the moment. Essentially, Eisner's work shows us why this is a misconception. Despite the common belief that schools only teach one curriculum, all schools actually teach three: the explicit curriculum, the implicit curriculum, and the null curriculum. Each of the three have specific characteristics and there are implications for both their inclusion and their exclusion. As children spend the greater part of their time in schools, approximately 12 000 hours by the time they graduate high school (Eisner, 2002d, p. 87), these implications are major.

The explicit curriculum is that which is considered public knowledge. The explicit curriculum includes well established and publically known goals. Some features of it include teaching children how to read, how to write, and basic math skills. Eisner (2002d) explains it

is “[offered] to the community as an educational menu of sorts” (p. 88). Like a menu displayed outside a restaurant for all who pass by to read, the public can become better acquainted with what schools provide and teach. As its name implies, the implicit curriculum is not as straightforward as the explicit. Everything that schools teach explicitly has an implicit component attached. Eisner provides various examples to prove this point such as the reward system, timetables, and the set-up of the school environment.

Through various educational activities, students learn to become dependent on and expectant of rewards. This is something implicitly taught to them. Rewards can be useful, but there are hidden costs. By becoming dependent on them, students learn to expect them in their adult lives. They also create a classroom environment based on both compliance and competitiveness. We create a society of “reward junkies” (Eisner, 2002d, p. 90) because students learn to be interested only in activities that provide them with rewards. This can lead to less intrinsic motivation for various activities. This lack of intrinsic motivation carries into their adult lives which can be reflected by the fact that most adults have jobs which they feel are not intrinsically rewarding (Eisner, 2002d).

Eisner (2002d) also makes interesting points about what students intrinsically learn from their timetables and the time allotted for certain courses. He uses the subject of art as an example. In many school, especially in elementary schools, Friday afternoons are usually reserved for art. What does this intrinsically teach students about art? Since it is placed at the end of the day, at the end of the week, it passes on the message that art is not important. Its purpose is to fill the time at the end of the week when everyone, both teachers and students, are tired and looking forward to the week-end. It passes on the message that art is not important enough to be given a time slot earlier in the day and earlier in the week when most students and teachers are

more alert. This mentality carries into high school where art is classified as an elective in many schools and not given the importance that core courses are given. Even outside of school, the majority do not associate “artist” with “serious” career. In school, students are intrinsically taught that some courses are more important than others based on the time allotted to them. The timetable is also part of the implicit curriculum. On a positive note, timetables promote structure and punctuality. They also enable students to be “cognitively flexible” (p. 95) as they attend one course after another. On a negative note, timetables are quite rigid. At the sound of the bell, students have to abandon whatever they are doing and move on to the next class. This has its downside as the bell can come at a time when a student was just about to grasp a concept in math, in the middle of (and quite engaged in) writing a creative piece in English class, or just about to score a goal while playing soccer during physical education class (Eisner, 2002d).

The school environment also implicitly teaches students. Typically, schools do not have warm and inviting atmospheres. There are few, if any, soft surfaces such as couches and a lot of uncomfortable furniture. The way schools are set up conveys a message of efficiency as opposed to comfort. If the space itself was more comfortable and inviting, students might be more engaged in and willing to go to school. They might even do better in school. Learning and comfort are separated and students implicitly learn that school is not supposed to be a comfortable place (Eisner, 2002d).

Finally there is the null curriculum, what schools do not teach, which has a significant impact on students. As stated earlier, Eisner’s thesis is that what is not taught is just as important as what is taught. This is justified by the following:

I argue this position because ignorance is not simply a neutral void; it has important effects on the kinds of options one is able to consider, the alternatives that one can

examine, and the perspectives from which one can view a situation or problems.

(Eisner, 2002d, p. 97)

Essentially, just as knowledge can influence the lives and decisions of students, lack of knowledge has the same effect. Most schools throughout the United States teach the same subjects and many of them are taught out of habit and tradition. There is little room to teach anything new and important and interesting subjects, such as psychology, dance, law, and economics are not offered. This links back to Tyler's point about the Committee of Ten and learning the basics of a subject. Shouldn't students have a basic understanding of how the legal system works? Shouldn't they have a basic understanding of anthropology and know how we have evolved as a species? Yes, they should (Eisner, 2002d). What makes me particularly drawn to Eisner's work is that I see him as an advocate for students. Reading his work pushed me to introduce a new psychology course where I teach. It was something that I had been thinking a lot about and Eisner's work opened my eyes to the value of it.

Ted Aoki. Writing mostly in the late 1970's and early 1980's, Aoki wrote in a time when the field of curriculum theory was in a particular state of flux. A new direction was needed, but it seemed that no one knew where to go. Aoki references both Jerome Bruner and J. J. Schwab, both of whom focused on more scientific approaches to curriculum in the 1960's. In the early 1970's both Bruner and Schwab acknowledged that a new direction, one that is perhaps more subjective, was needed for the field. Aoki's work connects very nicely to Pinar's point of view. Aoki is writing from the perspective of a curriculum generalist with the intention of showcasing a new direction for curriculum theory. I would like to focus on a few key readings that, similar to Dewey, touch upon various dualities. His dualities seem to stem from his criticism of curriculum centres (the term centres refers to the trend to centre the curriculum around various groups or

concepts; for example, the teacher-centred curriculum and the child-centred curriculum). Instead of centres, Aoki focuses his work on what he calls “man/world relationships” (2005c, p. 95). Most of his work reflects man’s place in the greater world and according to Aoki, this is important for it “permits probing of the deeper meaning of what it is for persons (teachers and students) to be human, to become more human, and to act humanly in educational situations” (2005c, p. 95). Two dualities that I would like to focus on are: two worlds that teachers live in and the relationship between theory and practice in reference to curriculum implementation.

Curriculum-as-plan and curriculum as lived experience. Aoki (2005b) provides an insightful perspective on the day-to-day experiences of teachers when he maintains that teachers inter-dwell between two curriculum worlds: curriculum-as-plan and curriculum-as-lived-experience. Teachers have to find a balance between the two worlds and in doing so, they are thrust into a hazy zone in-between. Being in this vague zone in-between can be a source of tension for educators. Similar to Eisner’s explicit curriculum, the curriculum-as-plan is one that comes from an external source, including government bodies and school boards. The curriculum-as-plan is created by external curriculum planners, who likely have no personal knowledge of individual teachers and students; in fact they may have no knowledge of an entire school. Relating back to Tyler, much of the curriculum-as-plan is based on various goals and aims. It provides directives on what teachers should do, different activities, resources, and methods of evaluation. Presented in a fairly negative light, Aoki explains that the curriculum-as-plan involves workshops and what potentially happens at said workshops:

At times, at such workshops, ignored are the teachers’ own skills that emerge from reflection on their experiences of teaching, and, more seriously, there is forgetfulness that what matters deeply in the situated world of the classroom is how the teachers

“doings” flow from who they are, their beings. That is, there is a forgetfulness that teaching is fundamentally a mode of being. (2005b, p. 160)

Because the curriculum-as-plan comes from the outside, it fails to consider the individuality of teachers. Set plans get in the way of personal perspectives. Where, then, does the individual fit in?

Aoki (2005b) maintains that there is a second curriculum world, the curriculum-as-lived-experience. This pertains to the unique life experiences of both teachers and students. In this world, the teacher acknowledges the distinct circumstances of pupils and the concept that each one is living through school in a different way. It encompasses the range of qualities that students bring to a classroom. These qualities encompass the whole child. For example, the lived experience of the first grade child who struggles to read is not just made up of this struggle. It is also made up of other personal details such as his red hair and the fact that he has an older brother in grade four. Unfortunately, the curriculum-as-plan overshadows the individuality of each teacher and child. Aoki claims that teachers and students become “faceless people” (2005b, p. 160) for curriculum planners.

With the curriculum-as-plan on one end and the curriculum-as-lived-experience on the other, the teacher inter-dwells between the two. Trying to balance the set curriculum and the uniqueness of different children creates tension for the teacher and this is why she dwells between the two worlds, what Aoki calls the zone in-between. This zone of tension can be stimulating at times and hopeless at others, but the teacher “understands that this tensionality in her pedagogical situation is a mode of being a teacher” (Aoki, 2005b, p. 162). As such, Aoki has some recommendations to help us understand the teacher’s life. First, he maintains that we need a more human understanding of what teaching is, meaning we need to look at man in relation to

his world. Second, we need to acknowledge that the relationship between curriculum-as-plan and curriculum-as-lived-experience is not a linear one. Also, we need to let teachers work with both limitations and openness. Curriculum planners need to take better account of the lives of teachers and students (Aoki, 2005b).

Curriculum implementation. Aoki (2005a) begins his chapter on curriculum implementation by presenting a scenario depicting the haphazard way in which curriculum-as-plan and curriculum-as-lived experience are put together. Typically, it presents a top-down method in which the curriculum decisions of one in an administrative role at a ministry of education eventually trickle down to teachers who find themselves overwhelmed and unprepared to implement said curriculum. This is not the most efficient way to bridge the two worlds. In fact, Aoki (2005a) claims this method to be oppressive to teachers for it “effectively strips him/her of the humanness of his/her being, reducing him/her to a being-as-a-thing, a technical being devoid of his/her own subjectivity” (p. 115). His solution to this is to focus implementation on *praxis* (practice). This is a more holistic view in which theory and practice are combined. It enables the teacher to reflect on material and engage with it. This is easier said than done, for when it comes to theory and practice, the common mindset is that theory must come before practice. Aoki maintains that we must refrain from giving practice a secondary role (Aoki, 2005a).

Thus the work of five important curriculum theorists have been outlined: Dewey, Tyler, Pinar, Eisner, and Aoki. The seven books that make up the *Harry Potter* series will be analyzed in accordance with these theories to show how *Harry Potter* can be an educational research document. First I will address some of the research already conducted on *Harry Potter*.

Harry Potter and Curriculum

Given its popularity and the fact that it is set in a school, it is not surprising to find a lot of literature on *Harry Potter* and education. Much of the research below focuses on teacher practices and how some teachers are more effective than others at implementing the Hogwarts curriculum. As such, there is a gap in the research. Although some research touches on curriculum, none links *Harry Potter* directly to curriculum theory.

In her analysis of the Hogwarts curriculum, Bixler (2011) focuses on the apparent lack of quality education at the infamous wizarding school. The majority of the teachers at Hogwarts fail to question students about prior knowledge, they fail to provide them with theoretical context, and they do not promote metacognition. Few teachers effectively question the students' prior knowledge before teaching new concepts. Snape only tests Harry on his prior knowledge of potions (or lack thereof) with the intention of embarrassing him in front of his peers, and even the beloved Hagrid fails to inform his pupils on how to open *The Monster Book of Monsters*. The only teachers that apply effective strategies to test students' prior knowledge are Professor Lupin, Professor Slughorn, and Harry himself when he becomes a teacher as the leader of Dumbledore's Army.

Furthermore, the majority of the teachers at Hogwarts spend their time spewing facts with little regard for context or practical application. Professor Binns, a ghost, and Professor Umbridge base their teaching entirely on the transfer of theory while those that try to turn theory into practice, Gilderoy Lockhart for example, fail miserably due to their own incompetence. Moreover, the teachers at Hogwarts fail to provide effective strategies to get their students to think about thinking. For example, Professor Snape uses metacognition as punishment by having students write essays on their mistakes in potion-making. The only characters that effectively demonstrate metacognition are Dumbledore through his conversations with Harry at the end

each book (or school year) and Harry, Ron, and Hermione's reflections on their experiences (Bixler, 2011). Helfenbein (2008) also comments on Harry's effectiveness at applying theory when he explains that Harry, when teaching his peers defensive spells, "[repeatedly connects] his lessons to real world examples that resonate with his students" (p. 509). Bixler (2011) argues that most of the teachers at Hogwarts apply ineffective teaching strategies and fail to use simple teaching techniques, such as class discussions. The ultimate goal of her analysis is to inspire teachers to employ effective teaching strategies in their own classroom, albeit with little instruction as to how.

Similarly, Dickinson (2006) compared and contrasted the teaching practices of five Hogwarts professors to Dumbledore's practices and Harry's instructions to Dumbledore's Army. Again, many of the teaching practices employed by the five professors are ineffective. The ghost, Professor Binns bores his students to a nearly comatose state with his lectures in History of Magic. McDaniel (2010) elaborates on Binns' unfortunate ineffective use of lectures. Although the popular belief is that lectures are an out-dated and fruitless teaching tool, lectures can be an engaging and effective way to transmit important information. They can help students grasp and apply the important life-skill of listening to others. Professor Binns does his students a disservice with his ineffective course for it should offer his students valuable knowledge. Hermione is the only student that can stay awake and successfully take notes in Binns' class, but this is due to her own discipline and not to Binns' teaching (McDaniel, 2010).

In Divination class, the students are either contemptuous towards Professor Trelawney's methods or face dismissal from Firenze, Trelawney's replacement. Professor Snape intimidates his students and never provides practical demonstrations in his course. The only teacher to apply effective teaching practices, apart from Dumbledore and Harry, is Professor Lupin. Furthermore,

in addition to the effective instruction provided by the aforementioned three characters, most of the learning at Hogwarts is self-taught. The novels provide evidence that the students are aware of their teachers' ineffective practices. Two examples of this are their disapproval of Professor Umbridge and their comparison of the effective Professor Grubbly-Plank to the ineffective Hagrid. This leads to the important question of whether or not the professors enable their students to learn in the classroom or if the students learn despite their ineffective teaching practices (Dickinson, 2006).

Dumbledore's success at applying effective teaching and learning strategies is further elaborated on in Musić and Agans' (2007) analysis of him as Harry's mentor. Dumbledore applies five valuable strategies in his teaching. The purpose of analyzing the five strategies is to help teachers find a balance between teaching boundaries and mentoring. Dumbledore achieves this balance through five concepts: information, empowerment, self-care, empathy, and choice. Dumbledore provides Harry with the necessary information needed to defeat Voldemort; this is mostly transpired when Dumbledore and Harry converse in his office. However, through these encounters, Harry must also use a lot of the information he receives to make his own decisions and conclusions thus fulfilling the second lesson, empowerment. Dumbledore provides self-care through his advice to Harry about showing restraint, while their conversations about love in relation to Harry's mother's sacrifice teach Harry about empathy. Finally, Dumbledore teaches Harry about the power of making the right choices (Musić & Agans, 2007).

My literature review served to connect my analysis to existing research and to provide a foundation for my analysis. Barone's work connects to my analysis as I will be following his stipulation that fiction texts can be a relevant contribution to educational research. It was necessary to outline the curriculum theories as the fiction texts will be deconstructed in reference

to the theories. Furthermore, the research on *Harry Potter* shows that scholars have analyzed the effectiveness of teachers and the curriculum in the series, but nothing has been done to show how the teachers and curriculum link to curriculum theory per se. As a result, my approach and analysis will both develop from and be distinct from the research outlined above.

Present Study

Barone takes an interesting approach to curriculum theory. He critiques our over-reliance on scientific texts in educational research and argues that the subjective has a rightful place in said research. Barone believes that texts about education, both fiction and non-fiction, are valuable. It is not rare for practicing educators to feel detached from education research. It often seems too technical, too cold, and too scientific to be applied in an actual classroom (Barone, 1988). This is why narratives can be a good substitute for scientific research documents.

Using Barone's idea as my foundation, my purpose is to examine the seven books that make up J. K. Rowling's *Harry Potter* series using curriculum theory as my lens. I propose to answer the following question: How are curriculum theories embedded in *Harry Potter* and, as such, how does *Harry Potter* become an educational research tool? I think the books can serve as a guide to help teachers have a better understanding of curriculum theory.

Methodology

Relating to Barone's (1988) observation that our view of curriculum is too narrow, I will apply one of his solutions to broaden this viewpoint: I will use the novel as an educational research tool. I plan to read as an act of conspiracy (Barone, 2000b). My goal is similar to that outlined by Barone (2000b), which is to "see features of a social reality that may have gone previously unnoticed" (p. 146). As Barone's work has shown with various fiction and non-fiction texts, I too believe that these texts can be useful in curriculum study.

Research Design

As Merriam (2009) explains, I am using a qualitative research design to construct meaning. More specifically, I am collecting my data using document analysis; the term document being an umbrella term used to classify different types of data (literary works included) which can be very useful to study various phenomena (Creswell, 2012; Merriam, 2009). More specifically, Merriam (2009) divides document analysis into different categories, one of them being popular culture documents, and has classified literary works in that category. She further explains that popular culture texts can be used in qualitative research as they are mass communication materials that tend to reveal some aspect of society. The popularity of *Harry Potter*, which will be elaborated on below, justifies it as a mass communication material. My work does contain some of the elements of narrative analysis as meaning is being revealed through story form, however, I do not officially define my work as a narrative analysis as that is too specific to personal stories and accounts (Creswell, 2012; Merriam, 2009).

Selection of Texts

J. K. Rowling's work has been credited as being the "catalyst for resurgence in literacy" (Helfenbein, 2008, p. 499). This is not a surprising declaration when we consider that the books have been read by millions of adults and children and surveys report that at least 60% of children in the United States have read at least one of the seven books in the series (Black & Eisenwine, 2001). As I want teachers to be able to understand curriculum theory, I felt it important to use a text that was accessible, which *Harry Potter*'s popularity show it to be. The final installment of the series sold 11 million copies on its first day of release in the UK and US alone. At least 450 million print copies of *Harry Potter* have been released, as well as 73 foreign language translations ("Because It's His Birthday", 2013). The books are so popular that they prompted

the *New York Times* to modify their best-seller list into two categories (children and adult) to avoid Rowling's name taking over the entire list (Martin & Mirmohamadi, 2014).

The fact that the story takes place in an actual school setting was also an important factor in my choice. As Barone (1988) stipulates, we can learn a lot about education through stories that take place in school. In *Harry Potter*, many characters are either formal teachers or play the role of teachers. These characters will be analyzed in accordance with curriculum theory. The school setting itself and the breakdown of courses and the school day can also be analyzed in accordance with curriculum theory. Apart from these obvious educational examples, other more subtle symbols and motifs from the novels will be analyzed such as the Hogwarts Express and the Horcruxes.

Moreover, the fact that the work takes place in a magical world was also a factor. Rowling's work has been acclaimed for its ability to transport us to a magical world and to enable us to view our everyday situations in a new and more fantastical light. Her magical world is an allegory representing our own (Musić & Agans, 2007). Fixing on this idea, my goal is to show how the magical, imaginary world she creates can also be an allegory for curriculum theory. Imaginary worlds of witches and mythical creatures are personally interesting to me. They can also be valuable in educational research. In her argument for using narratives as educational research, Greene (2000) stipulates that "of all our cognitive capacities, imagination is the one that permits us to give credence to alternative realities. It allows us to break with the taken for granted, to set aside familiar distinctions and definitions" (p. 3). If one cannot exercise their imagination, one may find it difficult to enjoy *Harry Potter*. The series outlines the titular character's adventures and struggles against the forces of evil while keeping up with the academic expectations of Hogwarts School of Witchcraft and Wizardry. The magical world of

Harry Potter includes potions, spells, magical sporting events, and mythical creatures. It teaches us valuable lessons about life, education, friendship, and love. Moreover, the magical world encompasses a curriculum that parallels our own. Imagination sets aside our familiar ways of looking at things (Greene, 2000), thus making *Harry Potter* a fitting text for my analysis.

Data Analysis

My data analysis will be organized in the following fashion. As explained in my literature review, I have decided to focus my comparison on five prominent curriculum theorists: Dewey, Tyler, Pinar, Eisner, and Aoki. I have organized my analysis this way because it reflects the general progression of the field which has become more open with time. The analysis for Dewey and Tyler is presented in a seemingly more ordered form as their theories are very structured and have clearly defined steps or progression. Pinar, Eisner, and Aoki wrote later on and reflect the acceptance of subjective experiences in the field of curriculum theory. My analysis includes five sections; one for each theory to be compared to *Harry Potter*.

Through literary analysis I will formulate comparisons between the books and the theories and explain how the comparisons make *Harry Potter* an educational research tool. My comparisons will be supported with textual evidence from the books. Many quotes and examples from the books are woven into my analysis. I feel that this literary analysis is especially pertinent as a close reading of *Harry Potter* is necessary to make comparisons. All seven books that make up the series are used throughout the analysis.

In his work on educational inquiry, aesthetics, and curriculum, Barone (2000a) writes that, "All great literature...lures those who experience it away from the shores of literal truth and out into uncharted waters where meaning is more ambiguous" (p. 62). In a way, this is what I see

myself doing. Only instead of a boat, my journey will take place on a train –the Hogwarts Express.

Analysis and Discussion: How *The Boy Who Lived* Lives in Curriculum Theory

Harry Potter and John Dewey

Much of John Dewey's work pertains to the individual powers (i.e., individual capacities) of the child. As such, connections between Harry Potter –a child who saves the world from Lord Voldemort, the most powerful dark wizard of all time– and Dewey are quite fitting. My analysis explains how through reading *Harry Potter*, a teacher can hopefully gain a greater understanding and appreciation for Dewey's argument. Barone (1982) believes that we need to have “transactions between curriculum and users” (p. 332). Dewey's theory on its own is valid of course, however, perhaps not necessarily applicable or understandable when read without any other context. I believe that connecting Dewey's theory to various examples from *Harry Potter* facilitates the transaction that Barone maintains to be necessary. The user, in this case the teacher, gains a better understanding of curriculum by reading the theories through Harry's adventures. I feel that this helps the theory to fulfill its purpose (i.e., to be a useful tool to practitioners) as Barone (1982) says they should.

In his “My Pedagogic Creed” (1959b), which is made up of five articles, Dewey explores the child's transition from the familiar and narrow private world of the home to the public world of the school. As such, the child learns what it means to be part of a larger, social group. Harry's transition into the public world is quite drastic. While living at #4 Privet Drive with his Aunt Petunia, Uncle Vernon, and cousin, Dudley, Harry lives in a very narrow world indeed. Harry's world is narrow in the most negative way possible. This may not be so for the average child, but in being so extremely negative, it reinforces Dewey's point and the magnitude of the transition.

It is so narrow that Harry has no idea about his or his parents' pasts, nor of the existence of the magical world which exists as it does *because* of him. In fact, it is predicted that "there will be books written about [him] –every child in [the wizarding] world will know his name" (Rowling, *Philosopher*, p. 15). However, because of his aunt and uncle's distrust of the magical world, Harry is shielded from it and has no idea that he is a wizard. Harry is also shielded from the Muggle world (i.e., non-magical, human world). Harry's world is narrow in the most extreme sense as he is a victim of neglect. Although ten years have passed since being left on his aunt and uncle's doorstep, the house at #4 Privet Drive shows no sign that another boy, besides Harry's cousin, Dudley, lives there. No pictures of Harry adorn the mantelpiece and he sleeps in a small, dark cupboard under the stairs which is infested with spiders. When he asks about his past and how he got his lightning-shaped scar, he is lied to. His glasses, which break after being punched in the nose by Dudley, are held together with tape (Rowling, *Philosopher*). In short, Harry's life while living with his aunt and uncle is nothing short of miserable; however, this misery makes Dewey's distinction between the narrow world of the child and broader society that much more apparent. Harry's experiences while living with his aunt, uncle, and cousin are drastically different from his experiences in the magical world. At Privet Drive he is viewed as a burden (albeit a burden who is secretly feared by his relatives) and in the magical world he is regarded as a hero. These two worlds are quite distinct. Through these examples, the importance of Dewey's argument is highlighted. Educators can learn just how drastic the differences between the child's private world and the public world of the school are.

This also fits in well with Dewey's take in his pamphlet "The Child and the Curriculum". In it Dewey explains that adults (teachers included) fail to realize the impact that starting school has on a child. This is an especially important point for educators to realize, thus demonstrating

the importance of having an understanding of curriculum theory. With this knowledge teachers can be more sensitive to the situation. Dewey claims that the child's entire world shifts dramatically when school begins and this is especially true for Harry when he is accepted to Hogwarts. His world changes drastically for he never knew that the magical world existed and that he and his parents are part of it. Dewey explains that the child moves from the private world of the home to the much more public world of the school. Harry moves from the private world of Privet Drive –it is especially coincidental to notice the similarity between the words *privet* and *private*– where he lives in isolation to a world which exists in peace and harmony because of him, a world in which he is practically a celebrity. When Harry first visits Diagon Alley, fellow witches and wizards cannot believe their eyes. The barman says in wonder, “Bless my soul...Harry Potter...what an honour” (Rowling, *Philosopher*, p. 54). Other patrons show their amazement through statements like, “Can't believe I'm meeting you at last,” (Rowling, *Philosopher*, p. 54) and “Always wanted to shake your hand –I'm all of a flutter” (Rowling, *Philosopher*, p. 54).

Harry's struggles throughout his years at Hogwarts show the impact of this transition, proving that this is not a transition that should be taken lightly by educators in the real world. Through this comparison to Harry's experiences, teachers can gain a better understanding of the impact that such a transition can have, even in cases that are not so extreme. Take Ron Weasley, for example. He was raised in the magical world and is a pure-blood, meaning that both his mother and father are wizards. Moreover, his five older siblings attended Hogwarts before him. As such, he has knowledge about the school and the essentials of how it is run. Despite this, upon first arriving at Hogwarts, he was so nervous, that he “looked pale under his freckles” (Rowling, *Philosopher*, p. 83). Even though Ron may in theory be better prepared for starting

school, he still faces difficulty with the transition. Both Harry and Ron's experiences emphasize Dewey's point that education involves supporting the child's transition from the personal to the public world.

Knowing nothing about the larger world he is part of, it takes Harry some time to adjust to his place and role in the magical world. Dewey elaborates on the educational process of finding one's place in the larger world in the first article of his Creed. This process fits in nicely with Harry's experiences with the Sorting Hat. By means of the Sorting Hat, Hogwarts students literally find their place in the larger group. After the Sorting Hat sings a song explaining its role, it sorts the students. Hogwarts students are divided into four houses, named after the four founders of the school: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Slytherin. Dewey explains that the educational process has two sides, the sociological and the psychological. It is the psychological side, which is composed of the child's own individual instincts and powers, which is the more important of the two. The Sorting Hat takes into account this most important psychological part and considers the child's instincts and powers when sorting; it does so through its ability to peer into the student's head. Those that are brave are sorted to Gryffindor, those that are loyal are sorted to Hufflepuff, those that are intelligent are sorted to Ravenclaw, and those that are cunning are sorted to Slytherin (Rowling, *Philosopher*). In light of Dewey, the Sorting Hat plays a few key roles. Ideally, its job, like a teacher, is to help the child find his or her place in society.

Like most of the other first years, Harry is nervous about being sorted. He feels as though he possesses none of the qualities mentioned in the Sorting Hat's song. The decision on where to place Harry is not clear-cut for the Sorting Hat because Harry has many individual powers and instincts that overlap with more than one house. The hat contemplates and whispers into Harry's

ear, “Difficult. Very difficult. Plenty of courage, I see. Not a bad mind, either. There’s talent, oh my goodness, yes –and a nice thirst to prove yourself, now that’s interesting...So where shall I put you?” (Rowling, *Philosopher*, p. 90). Despite all the insecurities that Harry feels in this new world, there is one thing that he is sure of: he does not want to be in Slytherin. The Sorting Hat hears this plea and despite knowing that Harry could do well in Slytherin, it sorts him, to Harry’s relief, in Gryffindor (Rowling, *Philosopher*). This can reflect the power that a teacher can have over a child’s life. The Sorting Hat has power over the child, but makes sure to take the child’s powers into account when sorting. Ideally, a teacher should follow the same example in the real world. For example, just as students that are in Ravenclaw are labelled as smart or those in Gryffindor as brave, teachers play a role in students’ self-concept and subsequent achievement (Pinxten, De Fraine, Van Damme, & D’Haenes, 2010). When Dumbledore admits, “You know, I sometimes think we Sort too soon” (Rowling, *Hallows*, p. 545) he suggests just how powerful labels can be.

The Sorting Hat is presented as an omniscient figure. Although there is some conflict, it places Harry in the appropriate house to fit society’s demands. As Dewey explains that true education happens when the child’s own instincts and powers fit in with the existing demands of society, the Sorting Hat enables Harry to truly learn and meet the needs of society by sorting him in Gryffindor. He does, after all, need to be brave in order to defeat Voldemort. This is the most important societal demand as defeating Voldemort affects the welfare of all. Despite the Sorting Hat being all-knowing, Harry still doubts it. As his education and time at Hogwarts progresses, Harry begins to wonder whether the Sorting Hat got it right when it placed him in Gryffindor. In his second year, Harry begins to learn more about his connection to Lord Voldemort, who was in Slytherin when he was at Hogwarts about fifty years prior. The second installment in the Harry

Potter series, *Harry Potter and the Chamber of Secrets* introduces the reader to the Heir of Slytherin. Rumors abound that Harry could be the Heir. There are several reasons for this, but the most telling one is that, like Salazar Slytherin, he is a parselmouth –meaning that he can talk to snakes. Interestingly enough, the actual Heir of Slytherin, Lord Voldemort, possesses this ability as well. Harry himself starts to believe that he could be the heir. Although he pushes his doubts aside and relies on his faith in the Sorting Hat’s decision, he cannot help but remember that the Hat originally wanted to place him in Slytherin (Rowling, *Chamber*, p. 147). Not long after Harry’s doubts begin to surface, he finds himself in Dumbledore’s office and takes the opportunity to question the Hat. Instead of relieving Harry’s doubts, the Hat simply reconfirms that Harry would have done well in Slytherin (Rowling, *Chamber*, pp. 154-155). His connection to Salazar Slytherin and Lord Voldemort reinforce this.

However, as the Sorting Hat knows, the demands of society make it vital that Harry be placed in Gryffindor for it is his bravery, more than his ability to speak to snakes, which society needs. It is finally confirmed to Harry that he was sorted in the right house at the end of his second year. This is when Lord Voldemort, who is the true heir of Slytherin, resurfaces through his old diary. Through possessing and controlling a first-year Hogwarts student, Ginny Weasley, Voldemort is able to open the Chamber of Secrets and attempts to release a Basilisk, a monstrous snake, upon the school. Against all odds, Harry is able to kill the Basilisk and does so through summoning Godric Gryffindor’s sword; appropriately enough, the sword comes to him wrapped up in the Sorting Hat. Upon discussing this with his headmaster, Albus Dumbledore, it is confirmed that Harry is where he belongs. This is when Dumbledore explains to Harry that although he has many qualities that would serve him well in Slytherin, he belongs in Gryffindor. Harry is different from those in Slytherin, particularly Lord Voldemort, because he *wants* to be

in Gryffindor. Dumbledore explains that, “Only a true Gryffindor could have pulled [the sword] out of the hat” (Rowling, *Chamber*, p. 245). Through Harry’s experiences with the Sorting Hat, the educational process happens. Harry finds his place in the social world when he finally realizes that he truly belongs in Gryffindor. His connections and similarities to Voldemort do not mean that he is like him or that he belongs in Slytherin. The connections are there to reinforce the point that Harry must be the one to defeat Voldemort –that is his true place and role in society. To do so, he must (and does) possess the bravery that every true Gryffindor should. Thus, the Sorting Hat facilitates the educational process.

Continuing with Dewey’s “My Pedagogic Creed”, his second article elaborates on school being the place where all aspects of social life come together. According to Dewey, the school has to represent life, and school is, ideally, supposed to be a continuation of home life. For a school to be successful, it needs to be a component of community life. Hogwarts does connect to the home, but before this is explained an important point must be addressed. Harry’s life at school does not appear to be a continuation of his home life at Privet Drive, in the sense that his school life at Hogwarts is stimulating and fulfilling, while at Privet Drive he is isolated and neglected. However, we learn at the start of Harry’s sixth year that despite his aunt and uncle’s actions, just like Hogwarts is the place where Harry is safe, Privet Drive fulfills the same role. Although the living conditions are different, it is a continuation of school life because “Harry has powerful protection while he can still call [Privet Drive] home” (Rowling, *Half-Blood*, p. 57). Even though he lived there in total misery, at least he was safe.

The connection between Harry’s home life and school life is most apparent in the fact that Hogwarts is a boarding school and the students live there all year around, with the exception of holidays. In fact, the magical world still influences the students when they are home for the

holidays. In utter dismay, Aunt Petunia explains that every year her sister, Lily, “disappeared off to that –that school– and came home every holiday with her pockets full of frog-spawn, turning teacups into rats” (Rowling, *Philosopher*, p. 44). Hogwarts’ role as both an institution of learning and a home is also reflected in the students’ school supplies and the time they spend in the Great Hall. After his initial acceptance to Hogwarts, Harry receives a list of supplies that he will need throughout the school year. The supplies go beyond materials that Harry will need for school. The list includes a winter cloak, a black pointed hat for day wear, and the option to bring an owl, cat, or toad to school (Rowling, *Philosopher*, pp. 52-53). Moreover, when Harry has to pack for Hogwarts at the end of the summer, his trunk ends up being so full that he has to “[force] the lid of [it] shut on his cauldron” (Rowling, *Half-Blood*, p. 56). Harry needs to pack more than just school essentials and pack what he needs for day-to-day living. When Harry first steps into the Great Hall, it is described as a “strange and splendid place...lit by thousands and thousands of candles which were floating mid-air over four long tables...laid with glittering golden plates and goblets” (Rowling, *Philosopher*, p. 87). This strange and splendid hall adds to the homey feeling of the school as it is where all the students gather to have their meals. The tables are laden with “mountains of toast and dishes of eggs and bacon” (Rowling, *Chamber*, p. 68) every morning. In addition, post from parents is delivered to the Great Hall during breakfast. In this sense, the Great Hall bridges the students’ home life and school life. Through these examples, Dewey’s argument that the school and home should be a continuation of each other is maintained.

Various professors also make Hogwarts feel like home. Because Hogwarts is a boarding school, the teachers there take on a parental role in addition to their teaching role. Professor McGonagall, the head of Gryffindor house and Transfiguration teacher at the school, fulfills this role quite nicely. Upon arriving at Hogwarts she is the one who greets and instructs the first

years on what to do. Apart from providing logistics, her words to the first years clearly exemplify the idea that Hogwarts is home. She explains that, “your house will be something like your family within Hogwarts. You will have classes with the rest of your house, sleep in your house dormitory and spend free time in your house common-room” (Rowling, *Philosopher*, p. 85). By referring to each house as a family, she reinforces the idea that the school and the home are interconnected.

McGonagall further bridges the two by fulfilling a parental role in Harry’s life. Time and time again, she fulfills this role by showing how much she cares for Harry. When his parents die, she questions Dumbledore’s decision to leave him with his aunt and uncle, worrying that it is not the best place for him (Rowling, *Philosopher*, p. 15). She is the one that recruits him for the Gryffindor Quidditch team (Rowling, *Philosopher*, p. 113) and she is the one who buys him his first broom, a Nimbus Two Thousand, so that he can play (Rowling, *Philosopher*, p. 122). These actions go beyond her simply teaching Transfiguration. Granted, she does bend the rules in Harry’s favour as first years are not allowed to have brooms, but she also knows when to draw the line. She refuses to grant Harry permission to go to Hogsmeade on weekends in his third year as he does not have the proper permission slip (Rowling, *Prisoner*, p. 113). Nowhere does she show how much she truly cares for Harry than when she thinks he has been killed. Upon seeing what she thinks is Harry’s lifeless body, she utters a scream, which “was more terrible because [Harry] had never expected or dreamed that Professor McGonagall could make such a sound” (Rowling, *Hallows*, p. 584). Through these actions, Professor McGonagall plays the role of teacher, mentor, and parental figure. By taking on a parental role she makes Hogwarts seem more like a home for Harry, which according to Dewey is how school should feel.

Many of the points that Dewey makes in his second article are mirrored in his treatise on “The School and Social Progress” which is part of his larger work, *The School and Society*. In it, he maintains that the school is a communal place which takes over for teaching life lessons which were once restricted to being taught in the home. Dewey goes on to say that schools must take a practical approach to teach students about life and to maintain a sense of unity to the outside world. Those teachers who fail to maintain unity are, according to Dewey, wasting children’s lives. This may seem like a strong statement, but it is one that can be observed at Hogwarts. There are some teachers at Hogwarts who maintain unity and some who do not; those who do are perceived as effective teachers and those who do not as ineffective. Teachers like McGonagall and Remus Lupin (who joins the staff during Harry’s third year to teach Defense Against the Dark Arts) maintain unity through their honesty with the students about Voldemort’s return and their willingness to help fight against him. Other teachers break the unity and, as such, are ineffective. For example, when Dolores Umbridge joins the Hogwarts staff during Harry’s fifth year, she refuses to admit that Voldemort is back.

Each teacher at Hogwarts specializes in a particular subject. Dewey’s commentary on school subjects is the basis of the third article in his Creed. In it he stipulates that schools incorporate too many subjects, too quickly. Relating to his second Creed, he emphasizes that subjects need to pertain to the students’ lives. Unfortunately the reality of the situation is that many subjects bear no link to the social world; this, according to Dewey means that subjects are ineffective. Those subjects that provide students with necessary skills and important background information (i.e., history) about their social world are what, according to Dewey, should be taught. The Hogwarts curriculum follows through with Dewey’s view and many of the subjects taught have a close link to the students’ social world. In their fifth year, students are required to

write their Ordinary Wizarding Level (OWL) exams. The exams reinforce the idea that subjects need to focus on the transmission of skills as each exam has a practical component. Over the course of two weeks, students write a theory exam in the morning and have the practical component in the afternoon (Rowling, *Phoenix*, p. 625).

This point also fits in nicely with Dewey's fourth article which stipulates that teachers need to use an active method when teaching. In fact, the practical component is so highly valued by Hogwarts students that when it is taken away, they take matters into their own hands. Dolores Umbridge refuses to teach Defence Against the Dark Arts with a practical approach. She has the same lesson plan for every single class: the students are told to read a particular chapter and that "there will be no need to talk" (Rowling, *Phoenix*, p. 217). Although some are reluctant to believe so, many students know that Lord Voldemort is back and feel that, now more than ever, they need to learn and practice defensive spells. As Umbridge refuses to teach them, the students form Dumbledore's Army so that they can secretly practice defensive magic under Harry's guidance. We see here how Umbridge is doing exactly what Dewey tells us not to do: she is wasting children's lives and breaking the unity between school and the outside world. When Hermione first tries to persuade Harry to teach them defensive spells she tells him, with trepidation, that "This...is exactly why we need you...we need to know what it's r-really like...facing him...facing V-Voldemort" (Rowling, *Phoenix*, p. 293). The students who take the risk of joining Dumbledore's Army (a risk because Umbridge, the High Inquisitor, has threatened expulsion for all students taking part in clubs she has not personally approved) do so because they believe that they need to learn how to defend themselves. They are not receiving this knowledge in the class in which they logically should receive it, which reinforces Dewey's point that the most important subjects are those that reflect real-life circumstances. The mere fact

that Dumbledore's Army convenes and practices defensive spells in the Room of *Requirement* stresses just how vital it is for students to know how to defend themselves. It is a requirement for their survival.

Moreover, apart from taking on the responsibility of teaching fellow students how to defend themselves in the real world, Harry is also required to take a private course to help him further defend himself. Much to Harry's dismay, he is notified that he is to take private Occlumency lessons under the guidance of none other than Professor Severus Snape, his least favorite teacher. As Snape explains, Occlumency is "the magical defence of the mind against external penetration. An obscure branch of magic, but a highly useful one" (Rowling, *Phoenix*, p. 458). At this point in time, it has become apparent to Dumbledore that Lord Voldemort has the ability to experience Harry's thoughts as if they were his own and vice versa. Although the last thing Harry would like to do is spend extra time with Snape, he must for he needs to know how to protect his mind from Voldemort's intrusion. This extra lesson that Harry takes on is based on a necessity that stems from his social world.

Although Hogwarts follows through with much of what Dewey writes regarding the importance of subjects reflecting the social world, the subject of history presents an unexpected and ironic contrast. Dewey gives special credit to history and claims that unlike other subjects, there is a place for it as it helps a student understand their social world. It is interesting that the History of Magic course at Hogwarts is considered a complete and utter bore, yet knowledge of the past and of the dark time in which Voldemort first came to power, is absolutely vital to Harry if Voldemort is to be defeated. The History of Magic course is taught by Professor Binns, who, appropriately enough, is a ghost who lived in the past. The only "exciting thing that ever happened in his classes was his entering the room through the blackboard" (Rowling, *Chamber*,

p. 112). In Harry's first year, History of Magic is labelled "the most boring lesson" (Rowling, *Philosopher*, p. 99) in which "Binns [drones] on and on while [students scribble] down names and dates" (Rowling, *Philosopher*, p. 99). It is also referred to as the "dullest subject on [the students'] timetable" (Rowling, *Chamber*, p. 112) and Binns' voice was "guaranteed to cause severe drowsiness within ten minutes, five in warm weather" (Rowling, *Phoenix*, p. 206). Binns' method of teaching, and the students ensuing boredom, continues up until Harry's fifth year. When Harry interrupts Binns' "monotonous drone on giant wars" (Rowling, *Phoenix*, p. 316) with a request to leave the classroom, "Binns [raises] his eyes from his notes, looking amazed, as always to find the room in front of him full of people" (Rowling, *Phoenix*, p. 317). Binns dismisses Harry from class with little care, even going as far as to call Harry Potter, probably the most popular boy in school, by the name "Perkins" (Rowling, *Phoenix*, p. 318). The only student who can seem to follow him is Hermione. Despite copying her notes, Harry and Ron do poorly. Both receive failing grades on their History of Magic OWL –a *D* for Dreadful– and stop taking the course after their fifth year (Rowling, *Half-Blood*, p. 100).

Even though Binns is a bore, Dewey's argument that there is a place for history is still supported. Against all odds, Binns provides one valuable history lesson during Harry's second year, although it is important to note that he does not do this through his own lesson planning; he does so because he is pestered by his students. During a lesson, Hermione interrupts Binns' lecture and asks him if he could tell the class about the Chamber of Secrets, which is a threat to all students in the school after being opened by the Heir of Slytherin. In fact, when Hermione raises her hand to ask the question, it was the first time that ever happened in one of Binns' classes. As the students are used to using the class as nap time, the simple action of asking a question, literally "[jerks them] out of a trance" (Rowling, *Chamber*, p. 113). Although reluctant

to answer Hermione's question at first, the fact that for the first time ever, his students are hanging on to his every word compels Binns to reply. It is through Binns' brief history lesson that Harry learns about the Chamber of Secrets' supposed existence, of Salazar Slytherin's values, that only the true heir of Slytherin can open it, and that it is the home of a monster (Rowling, *Chamber*, pp. 114-115). Knowing this information is key to Harry's defeat of the monster, a Basilisk, at the end of his second year. Although Binns gets frustrated when passing on this information and claims the Chamber's existence is a myth, it is actually the most important lesson he ever teaches. This again proves Dewey's point about history. The irony and contrast presented by the course being a total bore makes Binns' one useful lesson stand out.

Although the subject itself is not given much credit at Hogwarts, history, as stipulated by Dewey, is important. Although that one lesson from Binns came in handy, Harry and his friends are used to taking matters in their own hands when it comes to the past. For example, in their first year, upon their own volition and even during the holiday break, Harry, Ron, and Hermione look through "hundreds of books" (Rowling, *Philosopher*, p. 145) in an attempt to learn more about Nicholas Flamel, the wizard who possesses the only Philosopher's Stone in existence. Knowing this information is vital in Harry's discovery that Voldemort is not exactly dead and is making plans to return using the Philosopher's Stone and its ability to produce the Elixir of Life.

In his fifth article, Dewey explains that the school helps us progress as a society. The most fitting example from *Harry Potter* to support this claim can be found in the seventh, and final, installment in the series. Harry decides at the end of his sixth year that he will not attend Hogwarts for his seventh year because he knows that he needs to track down and destroy the Horcruxes (to note, the actual importance of the Horcruxes will be analyzed later in accordance with William Pinar's theory). Despite not attending Hogwarts in his last year, this quest takes

him back to Hogwarts in the end because one of the Horcruxes is stored in the school. The fact that school helps us progress as a society cannot be clearer in the fact that not only does Harry's quest bring him back to school, but the final battle against Voldemort and his Death Eaters is fought at Hogwarts. It is a violent and bloody battle in which a handful of the beloved characters from the series do not come out alive. In a brief reprieve from the fighting, those fighting against Voldemort take time to treat the wounded and mourn the dead. The scene makes Harry wish that "he could rip out his heart" (Rowling, *Hallows*, p. 531) for he knows that the dead "died for him" (Rowling, *Hallows*, p. 531). The battle resumes shortly after and Harry finally faces Voldemort. Hogwarts plays a vital role as the final duel occurs in the Great Hall. The Great Hall is the meeting place of all the students, the place where they come together. All of those fighting against Harry come into the Great Hall and support him while he fights. Once Harry defeats Voldemort, the magical world is finally able to move forward.

The comparisons made above show how Dewey's theory can be better understood through examining *Harry Potter*. Examining curriculum theory through narratives is useful for different reasons. First, the teacher gains an understanding of the existence of Dewey's theory. Second, the theories themselves would be more engaging as they are explained through a story. Perhaps they would be easier to understand as different points in the theory are supported with examples from the story. This, in turn, makes the theories more accessible. The point about accessibility is especially relevant regarding *Harry Potter*, considering the popularity of the text. The main implication for this is that knowledge of Dewey's theory does make one's teaching more meaningful. Although Dewey's work was published around one hundred years ago and although there have been many educational and societal changes since then, the basis of his argument is still relevant. Despite change, the following are still important to consider: the

impact of the transition of starting school, how school is connected to home life, the individual strengths of the child, incorporating meaningful subject matter, encouraging students to be actively engaged with material, and education serving as a mechanism for social progress. It would be difficult to disagree with these points and argue that they are not important in education today, just as Dewey claimed they were a century ago. Knowing about Dewey's theory and using that knowledge to critically examine the theory and apply it to students and subject matter can only serve to make teaching more meaningful. It can give an educator a foundation (which is the overall function of curriculum theory) for what, why, and how they teach.

Harry Potter and Ralph Tyler

In *Basic Principles of Curriculum and Instruction*, Ralph Tyler presents his rationale for developing an instructional program. To develop such a program, Tyler came up with four interdependent and fundamental questions. The four questions are: What educational purposes should the school seek to attain? What educational experiences can be provided that are likely to attain these purposes? How can these educational experiences be effectively organized? How can we determine whether these purposes are being attained? (Tyler, 1949, p. 1). In connection to *Harry Potter*, Tyler's four questions will be examined in accordance with the actions of various teachers at Hogwarts. Some are more successful at answering Tyler's questions than others. The various educational implications that stem from these connections will be addressed throughout this section.

Tyler's first question. Tyler explains that although all four questions are important, it is especially important for the first question to have a clear answer. After that, all else follows. He maintains that clear objectives are necessary to any educational program because they form the basis of which materials teachers select, how they outline course content, and how instructional

materials and evaluations are prepared (Tyler, 1949). Unfortunately, most objectives are flawed. Instead of being stated as changes in behaviour, they are often stated as lists of topics. One teacher who demonstrates flawed educational objectives (probably more than any other character in the book) is Dolores Umbridge. Her method of teaching provides the students with very little context. In fact, she barely teaches at all for her students are simply instructed to read chapters in silence (Rowling, *Phoenix*, p. 217). Tyler explains that educational objectives include the subjective values of those that come up with them. Here we can see an interesting contrast between Umbridge's objectives and those of Dumbledore's Army. Through this example, we can see how detrimental it can be to students when the teacher's subjective values are held in greater esteem than they should be. Umbridge is appointed to Hogwarts directly from the Ministry of Magic. Before her arrival, the school was left to manage itself under the guidance of its headmaster, Albus Dumbledore. A lack of interference from the Ministry was not based on disinterest in the school or in education, but on the trust that the headmaster was more than capable of managing education and providing what was best for students without the necessity of Ministry interference. This changes once Dumbledore defies the Ministry when he supports Harry's story at the end of his fourth year that Lord Voldemort is back. The Ministry is reluctant to believe such a fact, preferring to live in ignorance and supposed peace than to face a war and its consequences.

Umbridge clearly shows her affiliation and support of the Ministry in her opening address to the students upon her arrival at Hogwarts. In her speech Umbridge explains, "The rare gifts with which you were born may come to nothing if not nurtured and honed by careful instruction" (Rowling, *Phoenix*, p. 192). Careful instruction, according to Umbridge, means instruction that does not go against the Ministry. Furthermore, Umbridge makes subtle hints throughout her

speech that change is to be expected. She claims that it is time to “move forward...into a new era of openness, effectiveness and accountability, intent on preserving what ought to be preserved, perfecting what needs to be perfected, and pruning wherever we find practices that ought to be prohibited” (Rowling, *Phoenix*, p. 193). Coincidentally, the era that Umbridge brings Hogwarts into is not one based on openness, effectiveness, or accountability. In “pruning” the school of flawed practices, she foreshadows her role as the Hogwarts High Inquisitor and replacement of Dumbledore as the Headmistress of the school. In fact, the title of Hogwarts High Inquisitor is created by the Ministry. These new titles give her the opportunity to make up new school rules, expel students, have final say over extra-curricular activities, pit students against each other, and evaluate, and subsequently fire, fellow teachers. At this point in the book, the Ministry values control over the population and so the Ministry installs Umbridge at Hogwarts to keep control over the one area of the magical world that was free to rule itself. Besides maintaining power, fear of losing power also drives Umbridge’s teaching methods. Hermione explains, “We think the reason Umbridge doesn’t want us trained in Defence Against the Dark Arts...is that she’s got some mad idea that Dumbledore could use the students in the school as some kind of private army” (Rowling, *Phoenix*, p. 307). When comparing this to Tyler, we can already observe a few flaws. Umbridge and the Ministry’s objectives are based on maintaining power, which goes completely against Tyler who stipulates that learners’ interests and needs must be taken into account when establishing goals.

Umbridge values power and control while Dumbledore’s Army values collaboration, learning, and taking into account learners’ needs. Under Harry’s guidance, students in Dumbledore’s Army work together to learn defensive spells in the hopes of defending themselves against Lord Voldemort. Appropriately, they use Umbridge’s fear that Dumbledore is

amassing a private army against her by purposely naming the group Dumbledore's Army. When getting the group together, Hermione explains that the overall objective of the secret group is to "[take] matters into [their] own hands" (Rowling, *Phoenix*, p. 303) and learn defensive magic "because Lord Voldemort's back" (Rowling, *Phoenix*, p. 303). Harry takes into account learners' needs by starting with the basics. Although some group members initially scoff at the idea of practicing the *Expelliarmus* charm (a basic level charm that will disarm your opponent) during their first meeting, it is blatantly apparent that this is a good starting point for the group. When the value of the lesson is questioned, Harry justifies his choice with the retort that he successfully used the charm against Voldemort a few months prior and it saved his life (Rowling, *Phoenix*, p.348). When practicing it becomes clear that this was a good starting point for "there was a lot of shoddy spellwork going on" (Rowling, *Phoenix*, p. 348) during the lesson. As can be seen from this example, the students need more than what Umbridge is offering them. Harry's lessons also match up with what Tyler says about the Committee of Ten. Tyler believes that when establishing educational goals, the Committee of Ten should have focused on passing on the basics of a given field of study. By starting with basics, Harry proves Tyler's point.

Furthermore, Tyler (1949) maintains that goals are to be a method by which to change a child's behaviour. When one hears this, one may think about changing a child's negative behaviour, but that is not exactly what Tyler means. Tyler uses the term behaviour in a broad sense to include a child's feelings, thought processes, and actions. Educators should seek to modify behaviour to encourage personal growth. This is done through taking into account learners' needs when setting up learning objectives. The importance of this point can clearly be witnessed upon examining the various Defence Against the Dark Arts teachers at Hogwarts. Apart from one teacher, none of the Defence Against the Dark Arts teachers focus on changing a

child's behaviour to foster personal growth (this could explain the poor spell work during the first Dumbledore's Army meeting). In Harry's first year, the course is taught by Professor Quirrell whose "lessons turned out to be a bit of a joke" (Rowling, *Philosopher*, p. 100). He is portrayed as nervous and weak through his stuttering and nervous laughter (Rowling, *Philosopher*, p. 55). This behaviour makes sense in the end as it is revealed that Quirrell is being controlled by Lord Voldemort, who is still too weak to take full power. Housing the Dark Lord in his turban while trying to procure the Philosopher's Stone for him, Quirrell clearly has more pressing things to worry about than his learners' needs. Having no objectives besides nurturing Lord Voldemort, Quirrell proves to be a very ineffective teacher. In fact, all of the defensive magic that Harry, Ron, and Hermione use at the end of their first year against Quirrell and Voldemort comes from their own wit and knowledge rather than what they were taught in Defence Against the Dark Arts. Hermione is able to free Harry and Ron from the Devil's Snare plant because of her brilliant memory for what she learned in Herbology class. Harry is able to detect the correct winged key from hundreds like it based on his skills as the Seeker for the Gryffindor Quidditch team. And Ron is able to play a brilliant game of Wizard's Chess based on his personal, home experience with the game. These three actions get the trio closer to facing and ultimately defeating Quirrell and thwarting Voldemort's plans.

Albeit more confident than Professor Quirrell, Professor Gilderoy Lockhart proves to be just as ineffective in Harry's second year. Instead of taking into account the young witches and wizards' needs, Lockhart only cares about himself. Being a celebrity in the wizarding world, he is quite full of himself. The walls of his classroom are adorned with photos of himself and he uses students in detention to help him answer his fan mail. Lockhart, an author, is famous for his tales of vanquishing various beasts; however, it turns out he is a complete fraud. He steals other

people's stories and then modifies their memories with charms. In reality, he knows surprisingly very little about defensive magic. In his first lesson of the year, Lockhart decides to give the class a test made up of fifty-four questions about himself. The students are not tested on their knowledge of defensive magic, but instead are asked what Lockhart's favourite colour is and when his birthday is (Rowling, *Chamber*, pp. 77-78). Clearly, Lockhart's objective while teaching is self-validation. He pays little attention to fostering his students' personal growth. Later on in the lesson he exposes the class to Cornish Pixies. Not only will controlling Cornish Pixies serve no purpose if any student has to face Lord Voldemort, Lockhart himself has no idea how to get rid of them (Rowling, *Chamber*, pp. 79). Further highlighting his ineffectiveness as a teacher, Lockhart even attempts to jinx Harry and Ron upon leaving the Chamber of Secrets so that he can claim to have fought and killed the Basilisk himself. Lockhart never gets the chance to claim this story as his own for the spell backfires and Lockhart's memory is permanently affected. As shown through these examples, Lockhart is utterly ineffective when it comes to taking into account students' needs. The only needs he cares about fulfilling are his own. Although they have entirely different motives, he is comparable to Quirrell as his *teaching* is motivated by self-interest. This can also be applied to Harry's Defence Against the Dark Arts teachers in his fourth and fifth years. In his fourth year, his teacher, Mad-Eye Moody can be seen as so ineffective that he never actually teaches at all. Upon his arrival at the school, he is locked in a trunk and impersonated by Barty Crouch, a former Death Eater, for the entire year. Umbridge's ineffectiveness has already been outlined. In Harry's 6th year, Professor Snape finally gets his ultimate wish and becomes the Defence Against the Dark Arts teacher. One might expect his lessons to be more effective than those of his predecessors (considering how long he's been waiting to teach the course); however, his lessons fall short. He spends his first class

berating past teachers of the course, dismissing student responses to questions, and calling students and their skills pathetic (Rowling, *Half-Blood*, pp. 168-171).

There is much that the average teacher can learn from examining the Defence Against the Dark Arts teachers and their ineffective teaching methods. These examples can foster a critical examination of objectives and their sources. By examining the flawed objectives of Hogwarts teachers, real teachers can be propelled to examine their own educational objectives. What are they? Where do they come from? Do they foster personal growth as Tyler maintained they should? Clearly the practices of the teachers described above stress the importance and validity of Tyler's point that clear educational objectives are the necessary starting point of any curriculum. In examining our own objectives in light of the ones detailed above, teachers can determine whether or not their objectives are actually objectives and not simply lists of topics which Tyler says are common stand-ins for objectives. Furthermore, understanding the purpose of objectives as explained by Tyler will hopefully motivate teachers to examine the source of their objectives. If they are from outside sources they should be examined to ensure that they are fostering personal growth.

The only Defence Against the Dark Arts teacher who actually seems invested in the students' success, needs, and growth (especially Harry's) is, unfortunately, the one who feels he has no choice but to resign at the end of the school year. Remus Lupin takes on the post in Harry's third year. Lupin enables and supports Harry's personal growth from the moment he meets him on the Hogwarts Express. When Dementors raid the train in search of Sirius Black, it is Lupin who saves Harry from the Dementor's kiss and then offers him chocolate, an effective remedy to overcome the after-effects of encountering a Dementor. Relating to Dementors, the best example to show that Lupin takes his students' needs into account is when he gives Harry

private lessons to teach him the Patronus Charm. The charm, considered “highly advanced magic...well beyond Ordinary Wizarding Level...[which] many qualified wizards have difficulty with” (Rowling, *Prisoner*, pp. 175-176), is beyond Harry’s age level, yet is the only charm that will protect him. Dementors seem particularly drawn to Harry and have a profoundly negative effect on him so Harry has no choice but to learn how to defend himself against them. The charm involves conjuring a Patronus, “a kind of positive force” which is “unique to the wizard who conjures it” (Rowling, *Prisoner*, p. 176). Despite Harry’s difficulty with the charm and his repeated failures, Lupin continues to help him. This is vital to Harry’s needs as his use of the charm at the end of his third year is what saves him from the swarm of Dementors coming at him. Harry’s Patronus, which takes on the form of a stag, is what wards them off. The use of the Patronus Charm continues to be useful to Harry throughout his years at Hogwarts.

Tying into Tyler’s advice, Lupin uses contemporary life rather than outdated tradition to establish his objectives. The Dementors have come from Azkaban, the wizarding prison, in search of Sirius Black who is believed to be a murderer. The contrast to Umbridge is striking. She flat out ignores contemporary life and when her teaching methods are questioned by her pupils (i.e., when they ask how reading a text book will help the fight Lord Voldemort) her response is, “This is a school, not the real world” (Rowling, *Phoenix*, p. 220). This is a powerful statement which displays her utter disregard for contemporary life, its problems, and its connection with students.

Lupin is also the only Defence Against the Dark Arts teacher that makes it a point to put together engaging lessons. His first lesson is a practical one in which he teaches his third year students how to get rid of a Boggart. A Boggart is described as a shape-shifter that dwells in dark, cramped spaces. It has the ability to take the shape of whatever frightens us most

(Rowling, *Prisoner*, p. 101). He engages all his students and is even able to teach Neville Longbottom, who usually has a lot of difficulty with practical magical exercises, how to get rid of the Boggart. This makes it especially frustrating when Lupin, the only successful teacher of the course, resigns at the end of the school year. Despite Harry's plea that he is "the best Defence Against the Dark Arts teacher [the students have] ever had!" (Rowling, *Prisoner*, p. 309), Lupin still leaves. Being a werewolf, he knows that he is a danger to his students and does not want to risk subjecting them to said danger any longer. Upon leaving he tells Harry, "If I'm proud of anything, it's how much you've learned" (Rowling, *Prisoner*, p. 309). We can say that the reason Harry himself is such a good Defence teacher in his fifth year is due to Lupin. What convinces his fellow classmates that he will be a good teacher is the fact that at such a young age he is capable of producing a corporeal Patronus (Rowling, *Phoenix*, p. 305), which he owes to Lupin. Despite leaving Hogwarts, Lupin continues to be there for Harry, to take Harry's needs into account, and to play the role of teacher by being a member of the Order of the Phoenix.

Through Lupin, real teachers can learn how important it is to create and use educational objectives that relate to the child. There should be some personal interest or connection to students when coming up with objectives. Lupin's objectives are not selfish or for his own personal gain; if they were, he would not have made the sacrifice and quit his job. Besides Lupin, the various Defence Against the Dark Arts teachers, whether through their own control or not, pay little attention to identifying the needs and interests of their students and thus are unable to nurture any personal growth. As such, according to Tyler, their educational objectives and goals are flawed. Those teachers who have objectives serve to fulfill their own needs rather than the needs of the students.

Tyler's second question. In his second question, Tyler asks, "What educational experiences can be provided that are likely to attain these purposes?" (1949). Tyler proposes that educational experiences should be satisfying, appropriate for the students' age level (i.e., possible to attain), varied, and have multiple outcomes. Moreover, they should give learners the opportunity to practice the behaviours associated with given objectives. The student must play an active role in all this; hence the reason Tyler puts emphasis on student practice. An important role for the teacher is to set up the optimal environment for such experiences to take place. A lesson such as Lupin's previously described Boggart lesson is a good example of this. The students were able to practice and face the Boggart under Lupin's supervision. Harry himself also follows Tyler's points as leader of Dumbledore's Army. He has his students work in pairs to practice spells on their own, he walks around to offer advice and encouragement, and he starts with the basics and then moves on to more complicated spells. He starts his first lesson with the simple *Expelliarmus* charm and then by April has his peers practice conjuring their own Patronus (Rowling, *Phoenix*, pp. 533-535).

A counter example to this is Mad-Eye Moody's, or rather Barty Crouch's, lesson on the Unforgivable Curses during Harry's fourth year. This educational experience seems to contradict what Tyler had in mind. In his first lesson of the year, Moody decides to test his students' knowledge of the three Unforgivable Curses. Although the students are in their fourth year, this educational experience seems to be a little too much for them to handle, especially for Neville Longbottom. In his explanation of the three curses, Moody presents a real life demonstration of the Cruciatus curse on an enlarged spider. The Cruciatus curse physically tortures its target and the spider immediately begins writhing in pain. While watching the demonstration, "Neville's hands were clenched upon the desk in front of him, his knuckles white, his eyes wide and

horrified” (Rowling, *Goblet*, p. 190). The demonstration reminds Neville of the torture his parents went through. When Neville was a baby, his parents fought bravely against Voldemort and were subjected to the Cruciatus curse at the hands of Death Eaters. Unfortunately, they never made a full recovery; Neville lives with his grandmother because his parents permanently live at St. Mungo’s Hospital. Moody fails to realize the impact that this demonstration is having on Neville, for it is only after Hermione’s desperate pleas that he stops torturing the spider. He is completely unaware of Neville’s strong emotional reaction before this (Rowling, *Goblet*, p. 190). Moody’s demonstration does provide a realistic picture of what it means to fight Voldemort, but it clearly frightens students and is too much for some of them to bear.

These examples prove Tyler’s point that educators must tailor educational experiences to children’s needs. Both Harry and Lupin demonstrate the positive effects of this. They have clear objectives and, as such, are able to provide learning experiences that bring out the best in their pupils. Moody’s lesson proves the importance of Tyler’s point in two ways. First it shows the negative impact of unsuitable learning experiences; his lesson is insensitive and scary. Second it reinforces Tyler’s point of the importance of educational objectives. Tyler purposely makes his first question about objectives because they form the foundation for his other three questions. Mad-Eye Moody’s objectives are flawed because he is being impersonated by Barty Crouch Jr., a Death Eater serving Voldemort. As such, his objectives are not to fulfill his students’ personal growth. He serves to fulfill his own personal growth through helping the Dark Lord. The reason he targets Neville with the Cruciatus curse is so that he can be alone with him later and give him a book which will hopefully get in Harry’s hands. His flawed objective leads to a negative experience for his students. By understanding Tyler’s second question, hopefully teachers will

examine the learning experiences in their own classroom. They can determine if the experiences are valuable and meaningful and if they are actually fulfilling the intended objective.

Tyler's third question. Moving on to Tyler's third question, after learning experiences have been determined, it is important to organize them. Organizing learning experiences takes time and means organizing information into units, courses, and programs (this is what we often mistake for educational objectives). Educational experiences need to be sequenced and become more sophisticated over time. Concepts should not be repeated year after year, but should be looked at in different and more challenging ways with time. When there is continuity in courses at Hogwarts we can see that students are successful. This is evident in Harry's OWL results which he receives right before the start of his sixth year. Harry receives passing grades in the following subjects: Astronomy, Care of Magical Creatures, Charms, Defence Against the Dark Arts, Herbology, Potions, and Transfiguration (Rowling, *Half-Blood*, p. 100). Apart from Care of Magical Creatures and Defence Against the Dark Arts, all of the other subjects in which he received passing OWLs were taught consistently by the same teacher for five years. This says something about continuity in instruction. Regarding Care of Magical Creatures, although Harry, Ron, and Hermione love Hagrid as an individual, as a teacher he falls short. Instead of the material gradually becoming more and more sophisticated, he often jumps to very advanced material without giving his students much practice beforehand. Upon filling the post, Hagrid exposes his students to a textbook that could literally bite their hands off, brings them into the Forbidden Forest, and exposes them to a Hippogriff, a creature that could be deadly if not handled properly. The Hippogriff actually attacks Draco Malfoy (Rowling, *Prisoner*, pp. 86-91). Although it cannot be denied that Hagrid has his students' best interests at heart and just wants to pass on his love for odd, magical creatures he soon realizes that he may be the only "teacher who

on'y lasted a day" (Rowling, *Prisoner*, p. 92). The learning experiences he provides do not match up with the students' abilities.

The downside to a lack of continuity is also evident in Defense Against the Dark Arts. Although Harry receives his highest OWL in the course –an O for Outstanding– this is not due to any of his teachers, except Lupin. The post itself seems to be cursed as Harry counts down what happened to the first four teachers of the course, stating, "One sacked, one dead, one's memory removed and one locked in a trunk for nine months" (Rowling, *Phoenix*, p. 147). Dumbledore reinforces the point that the course might be cursed as since he refused to give Voldemort the job years ago, no teacher has ever been able to hold the post for more than one year (Rowling, *Half-Blood*, p. 418). The inadequacies of Harry's Defence teachers have already been outlined and show the impact of a lack of continuity on student success.

An understanding of Tyler's third question is especially important given the confusion between educational objectives and organizing educational experiences. Real teachers can improve their practice via an understanding that material should be continuous. Not only does this gradually build skills, but it also fosters collaboration with colleagues. At Hogwarts, continuity is fairly easy to achieve because (in the majority of subjects) the students have the same teacher every year. It is fairly easy for McGonagall to make her course continuous because she teaches the course to all grade levels. In real life, this usually does not happen and multiple teachers have to work together to ensure continuity from one grade to the next. Through collaboration and clear planning as to what should be covered in a given year, teachers can achieve continuity. This ensures that learning experiences are organized, thus, learning experiences become more meaningful and educational objectives are attained. This supports the

distinction between Tyler's first and third question and shows the importance of organizing educational materials.

Tyler's fourth question. Tyler's final question pertains to evaluation and he asks: How can we determine whether these purposes are being attained (1949)? Through evaluation, Tyler maintains that we can determine whether or not the goals outlined in his first question are actually being achieved (i.e., are there changes in student behaviour that promote personal growth?). There must be more than one evaluation method and methods should go beyond the standard pen and paper (i.e., written tests) evaluations. This point fits in nicely with the evaluation methods at Hogwarts where almost all aspects of evaluation have a practical component. For example, they actually transform objects in Transfiguration; they brew potions and antidotes in Potions class; they practice charms in Charms; they handle, tame, and feed creatures in Care of Magical Creatures; and they fertilize and tend to magical plants in Herbology. There are also practical exercises in other classes such as Astronomy, Divination, and, depending on their teacher, Defence Against the Dark Arts. In their fifth year, students take their OWLs which include a written component and a practical component with a member of the Wizarding Examinations Authority.

I also consider the conversations that Harry has with Dumbledore at the end of each year and the speeches Dumbledore makes to the whole school at the end of the year to be a form of evaluation. The fact that they take place in June and sum up what Harry and his friends have learned from their adventures throughout the year make them a good representation of an end-of-year exam. In fact, it is through these conversations that Harry learns a lot about himself, his past, his present, and his future. Harry and the reader are taught various life lessons. For example, it is during the conversation at the end of his first year that Harry learns just how

protective his mother's love is (Rowling, *Philosopher*, p. 216). During his conversation with Dumbledore in his second year, Harry learns that he truly belongs in Gryffindor and why he belongs there (Rowling, *Chamber*, pp. 244-245). In his third year, Harry is enlightened on his father's past with Peter Pettigrew (the wizard who betrayed Harry's parents to Lord Voldemort). Despite Harry's belief that he made a mistake letting Pettigrew escape, Dumbledore teaches him that being merciful is never wrong. He also learns from Dumbledore that his father "is alive in [him]...and shows himself most plainly when [Harry needs] him" (Rowling, *Prisoner*, p. 312). Although Harry and Dumbledore do not discuss much after the death of Cedric Diggory at the end of Harry's fourth year, Dumbledore's message to students at the closing feast is an important lesson. He does not cover up the truth and explains to all in attendance that Lord Voldemort is back and is responsible for Cedric's death (Rowling, *Goblet*, p. 626). These *lessons* are just as, if not more, important than anything Harry and his friends have formally learned in the classroom. Through these discussions, Dumbledore passes on pertinent information and values.

It is in his fifth and sixth years that Harry learns the most from Dumbledore and must go through his most challenging *evaluations* to date. At the end of his fifth year, Harry and Dumbledore have their most emotionally charged conversation. The conversation is riddled with anger and resentment on Harry's part and guilt and remorse on Dumbledore's. Dumbledore admits that his lack of communication with Harry after Cedric's death was a mistake. It is during this conversation that Harry finally gets the answer to the question he posed to Dumbledore at the end of his first year: why did Lord Voldemort pick him? He learns about the lost prophecy connecting him to Voldemort, thus learns his fate that "neither can live while the other survives" (Rowling, *Phoenix*, p. 741). It is at the end of this year that Harry finally learns what he needs to learn to defeat Voldemort. His final two years at Hogwarts depend on the knowledge he obtains

during this conversation. Harry's sixth year follows a similar, yet intensified pattern. In his sixth year, Harry does not have a final, thought-provoking conversation with Dumbledore. Instead, Harry spends a lot of his year with Dumbledore, accompanying him on various outings. Dumbledore passes on information about Voldemort's past and the Horcruxes he created before his death. Each Horcrux contains a part of Voldemort's soul, thus keeping him alive. Harry joins Dumbledore on outings to try and destroy as many Horcruxes as possible. There is a learning process that comes with each Horcrux (i.e., learning how it is connected to Voldemort's past) and destroying a Horcrux can be viewed as the final evaluation. Through these conversations and excursions with Dumbledore we can see each year at Hogwarts as a test in itself and the conversations that Harry has with Dumbledore as a summation of such test.

Knowledge of Tyler's fourth question on evaluation can help a teacher evaluate his or her own grading methods. Not only can a teacher examine their methods to make sure they are varied and go beyond typical tests, they can also learn to examine whether or not the evaluation methods are actually fulfilling educational objectives. The conversations between Harry and Dumbledore increase in complexity and sophistication at the end of each year. This matches the increased intensity of Harry's quest to defeat Voldemort at the end of each year. Furthermore, everything he learns throughout the year and in previous years helps him every time he faces Voldemort. Real life teachers should mirror this. Evaluation methods should be meaningful, increase in complexity, and fulfill educational objectives.

Through the explanations above we can observe how the teachers, students, and educational experiences in the *Harry Potter* series fit into Tyler's rationale for developing curriculum. The four questions that Tyler outlines for developing curriculum are mirrored in the actions of various students and teachers at Hogwarts. Some are more successful at following

through with Tyler's advice than others. This, in turn, affects the learning process. As such, a teacher can use examples from the series to gain a better understanding of Tyler's theory and apply it to his or her own teaching. The world of *Harry Potter* does reflect the social reality of the teacher, which shows show stories about school are useful in learning about education (Barone, 2000b).

Harry Potter and William Pinar

William Pinar's *currere* is not an instructional device, but an invaluable tool that teachers and students can use to enrich and better understand their academic experience. Pinar's method of *currere* is about studying individual experiences which involves four processes: regressive, progressive, analytical, and synthetical. In simplified terms this means to analyze one's past, present, and future and to synthesize these experiences. In this context I find that Pinar's work has an interesting connection to Barone's (1988) argument that narratives are tools that educators can use to understand and better their practice. By looking to the internal, Pinar is asking educators to examine their own lives. In Pinar's case, the narrative is not a random story, but the teacher's personal life story. This process makes Pinar's method both personal and unique and for these reasons I feel that it is necessary for teachers to have an understanding of his theory. Examining how his theory comes to life in *Harry Potter* can help teachers understand his main argument. Pinar's process of putting a focus on individual experiences and examining the contribution that academic studies make to the understanding of one's life is actually crucial to understanding *Harry Potter*. The academic experiences of various characters are influenced by the past, present, and future.

Before looking into the past, present, and future of some of the characters in the series, specifically Harry, Lord Voldemort, and Dumbledore, I think it interesting to bring to light the

connection between trains in the *Harry Potter* series and Pinar's "Mr. Bennett and Mrs. Brown", a commentary on curriculum. Pinar frames his commentary on Mrs. Brown, a woman on a train who cannot be ignored. By this Pinar stresses that we must analyze Mrs. Brown for who she is on the inside. This is Pinar's message to all that we must go back and examine the internal and the personal experiences that make us who we are. Trains, which form the basis of his commentary, are also vitally important in *Harry Potter*. First off, as an interesting fact, Rowling herself conjured up the whole premise of *Harry Potter* while travelling on a train from Manchester to London (Rowling, 2003). Second, King's Cross Station and the Hogwarts Express play important roles in the book. The station and the train are Harry's gateway to the magical world. Due to both, he is literally transported out of his miserable life with the Durselys and is able to take part in the magical world in which he truly belongs. It is at the train station where he is first left alone to fend for himself in the magical world, an important motif which is reinforced many times throughout the series. Without disregarding the help he gets from his teachers and friends, in the end Harry needs to work alone: he faces Quirrell alone, he faces the Basilisk alone, and, as the Chosen One, he has no choice but to face Voldemort alone. Harry's first experience at the train station mirrors this. After making sure Harry gets his letter informing him of his acceptance to Hogwarts and helping him get supplies, Hagrid leaves Harry with his train ticket for September 1st. His instructions are fairly basic and Harry has no idea how to get onto Platform 9 $\frac{3}{4}$ to catch the Hogwarts Express. He is alone and helpless, but eventually finds his way onto the platform when he notices the Weasley family (Rowling, *Philosopher*). Following this, the train is especially important because that is where he meets Ron and Hermione who become his life-long friends and sources of strength, companionship, and wisdom on his quest to defeat Voldemort.

Throughout Harry's years at Hogwarts, various events take place related to the station and the train, but not much more is said about it: he and Ron miss the train in his second year and as a consequence we learn of the Whomping Willow (Rowling, *Chamber*), it is where he meets Remus Lupin (Rowling, *Prisoner*), where he meets Luna Lovegood (Rowling, *Phoenix*), and where he is left stunned, alone, and abandoned by Draco Malfoy in his sixth year (Rowling, *Half-Blood*). These events are actually quite important. At the base of the Whomping Willow is an opening to the Shrieking Shack in Hogsmeade in which the climax of the third book is set. Lupin and Luna are both important characters who fight alongside Harry. Draco is used as a pawn in Voldemort's game which all begins at the start of Harry's sixth year.

The train station plays its most important role at the end of the story. Just as the station is the metaphorical bridge between the abusive world of Privet Drive and the magical world in which Harry thrives, it is also the bridge between the living world and the afterlife. At the end of the series, Harry comes to accept death and knows that his death is the only thing that will end the war between good and evil. He meets Voldemort in the Forbidden Forest and shows no resistance to the killing curse –the *Avada Kedavra*. However, Harry's sacrifice does not lead to his death. In "killing" Harry what Voldemort actually destroys is the part of himself that lives in Harry, the part he left behind when he first attempted to take his life as a baby. He kills the part of his soul –the last Horcrux– that lived in Harry while at the same time sparing Harry's life. How does the train station fit in? Harry learns this in a conversation with Dumbledore that is no less real, even if it may be happening in his own head (Rowling, *Hallows*, p. 579) at King's Cross station. This is meaningful for a variety of reasons. It is the last of Harry's summative conversations with Dumbledore that occur at the end of each school year, it is where he learns about the magnitude and meaning of sacrificing himself for others, and it is where he must make

a choice. He can accept death or go back and finish off Voldemort. He is at the train station and has the option to go back to the magical world. King's Cross always brings him back to where he needs to be. The entire series is a journey thus making the train a noteworthy metaphor.

I thought it important to emphasize the train because through Mrs. Brown's experience on the train Pinar explains how important it is to go back to the internal. He uses her to explain that we cannot ignore our inner selves. By acknowledging our inner selves we gain self-understanding which is the purpose of Pinar's *currere* (1994b). It is during his conversation with Dumbledore at the train station in which all of Harry's unanswered questions are explained. With Dumbledore's help he is able to take all that he has learned about himself and about Voldemort and gain self-understanding.

The past and its impact on the present. As the series progresses, Rowling's books become lengthier and the storylines more complex. This is because with the progression of each year we also learn more about the impact the past has had on the present. This is not Voldemort's first rise to power (there is a fear of him coming *back*, after all) and there is a specific reason Harry is destined to be the one who must defeat him. This all goes back to past events and, as such, makes the past crucially important. As Pinar explains, although the past is long gone, it impacts the present and we may live in the past without even realizing it because of how influential it is. To show this influence, I will examine various past events in the books and show how they impact the present. Going a step further, I will show how an understanding of these past events is what enables Harry to finally defeat Voldemort. In turn, this will support Pinar's claim that the past is highly influential and his insistence that it be the starting point when we go back to the internal.

For Harry, the past is cloudy. As mentioned previously, he has no knowledge of the wizarding world prior to learning he has been accepted to Hogwarts and does not know anything about his parents' pasts. Once he is accepted to Hogwarts he begins to learn more and more about past events and his role in them. Rowling does go back to past events in the first and second installment of the series. In the first book there are references to the night Harry's parents died and to Nicolas Flamel, the sole possessor of the Philosopher's Stone. Book two delves deeper into the past with references to Tom Riddle's (aka Lord Voldemort) time at Hogwarts and the first time the Chamber of Secrets was opened some fifty years ago. These events play a key role in the seventh installment of the book. These references are very important and help set the foundation of the story, however, it is in the third installment that Rowling begins to rely more heavily on the past.

This begins with the introduction of reputed mass-muggle-murderer Sirius Black. When Harry sneaks into Hogsmeade under his invisibility cloak he overhears a conversation between Professor McGonagall, Professor Flitwick, Madam Rosmerta, Cornelius Fudge, and Hagrid. They are discussing Sirius Black and his involvement in the murder of Harry's parents some thirteen years ago. Harry learns that his father, James, and Sirius were "a pair of troublemakers" and that "Potter trusted Black beyond all his other friends" (Rowling, *Prisoner*, p. 152). It is interesting to note how closely past events are linked to education. James and Sirius met while at Hogwarts and these past events are being divulged by former teachers. This ties in nicely to Pinar who stipulates that we must pay close attention to our educational past. Their friendship continued beyond Hogwarts as Sirius was best man at James and Lily's wedding and godfather to Harry. In addition, it is disclosed that Sirius was the Potters' Secret Keeper and that only he could divulge to Voldemort where they were hiding. It is revealed that Sirius was in league with

Voldemort and that he was the one who betrayed them by revealing their hiding place. Harry, and the reader, are shocked at this reveal, yet learn in the end that past events are not always what they seem. We later learn that it was Peter Pettigrew who betrayed Voldemort and that Sirius was sent to Azkaban wrongfully accused. The past, unfortunately, has a lasting impact on Sirius. Peter Pettigrew escapes again so there is no way to actually prove that Sirius is innocent. Although free from Azkaban, the events of the past continue to affect Sirius' present for it is because of these events that he must go on living in hiding.

An understanding of these past events is very important to Harry. From this experience he learns that he has a godfather who cares for his well-being; although not a blood relative, he gains a family member. He also begins to put the puzzle pieces of his parents' murder together. He learns who betrayed them and learns that Pettigrew is Voldemort's ally. This information will come in handy in his fourth year at Hogwarts. As mentioned, from this point forwards, Rowling continues to develop her story around the past. It is in the fourth installment that she introduces the reader to the Pensieve, a special basin in which "one simply siphons the excess thoughts from one's mind, pours them into the basin, and examines them at one's leisure" (Rowling, *Goblet*, p. 519). In short, it is a basin which holds memories from the past.

In no case is the past more influential than in Harry's quest to defeat Voldemort. The whole quest depends entirely on an understanding of Voldemort's past and past events. When Harry asks Dumbledore, "Sir...is it important to know all this about Voldemort's past?" (Rowling, *Half-Blood*, p. 203) Dumbledore replies that it is "very important" (Rowling, *Half-Blood*, p. 203). As we learn in the sixth installment, the key to defeating Voldemort lies in destroying the Horcruxes. Upon examining one of Horace Slughorn's (Voldemort's Potions teacher at Hogwarts) memories in the Pensieve we learn that "a Horcrux is the word used for an

object in which a person has concealed a part of their soul” (Rowling, *Half-Blood*, p. 464). One rips their soul apart to create a Horcrux through the ultimate act of evil: murder. Dumbledore accurately concludes that Voldemort has created seven of them. This is what renders him virtually immortal. Even if he is *killed* he can be brought back to life because a part of his soul is still alive somewhere else. Figuring out what Voldemort would have used as a Horcrux and where he hid the Horcruxes relies entirely on understanding his past. Slytherin’s locket is a good example. The locket originally belonged to Salazar Slytherin and was passed down to his descendants. We learn that Voldemort’s mother, Merope, was in possession of the locket and sold it in desperation when pregnant with her son. We learn through a memory revealed in the Pensieve that Voldemort stole the locket after murdering Hepzibah Smith, a witch who bought it from Borgin and Burkes to add to her collection of prized wizarding artifacts. As the last descendant of Salazar Slytherin, Voldemort killed for the locket that he believed was rightfully his. By examining the past to learn about the locket’s meaning to Voldemort, Dumbledore and Harry correctly deduce that the locket is a Horcrux housing a part of Voldemort’s soul and that it must be destroyed.

The whereabouts of the locket also link directly to the past. Voldemort hides it in the same cave he visited while on a summer outing with the orphanage when he was a young boy. Mrs. Cole, the matron of the orphanage, explains to Dumbledore that “*something* happened in [the cave]” (Rowling, *Half-Blood*, p. 251) and that the two children who went into the cave with Tom Riddle “were never quite right afterwards” (Rowling, *Half-Blood*, p. 251). Again, this is all revealed through the Pensieve. Clearly, Voldemort hid the locket in a cave in which he executed some form of torture on two innocent children. Moreover, the spell on the locket makes it so that to attain it one must suffer their past sins. When Dumbledore and Harry go to the cave, they

discover that the locket is at the bottom of a basin filled with liquid (this presents an interesting similarity to the Pensieve) and one must drink the liquid to access the locket (Rowling, *Half-Blood*, p. 531). Dumbledore is the one to drink and while doing so he is in agony. Harry does not truly comprehend what Dumbledore lived through while drinking from the basin until he learns more about Dumbledore's past. He realizes then that Dumbledore was living through his past regrets and mistakes while drinking. He was living through the death of his sister which he felt responsible for. Harry recounts that "it was torture for [Dumbledore]" (Rowling, *Hallows*, p. 458) to live through that again. Through these examples, we can see the locket's connection to the past and the important influence that this has on Harry's present quest. Adding another element to this, ensuring a peaceful future is dependent on the destruction of the locket. The locket shows how the past, present, and future are intertwined.

Marvolo's ring, another one of Voldemort's Horcruxes also bears interesting connections to the past. Again, in a memory examined through the Pensieve, Marvolo Gaunt, Voldemort's grandfather, gloats about the black-stoned ring that he wears on his middle finger and claims that is it proof that all of their ancestors were pure-blood (Rowling, *Half-Blood*, p. 196). The ring, as such, is linked directly to Voldemort's past for, like the locket, it belonged to his family. The ring turns out to be more than just a family heirloom. We learn in the seventh installment that the black stone is actually the Resurrection Stone—one of the three Deathly Hallows. With it comes the power to bring back the dead. Again, like the locket, this has another connection to Dumbledore's past. Fuelled by his past regrets and greed, Dumbledore attempts to use the ring to fulfill his own desires. He explains to Harry, "I lost my head, Harry. I quite forgot that it was now a Horcrux...I put it on, and for a second I imagined that I was about to see Ariana, and my mother, and my father" (Rowling, *Hallows*, p. 576). In an attempt to apologize to his family and

make up for his past, Dumbledore puts on the ring which ultimately leads to his demise. It is especially interesting to examine the way Rowling sophisticatedly connects Voldemort's and Dumbledore's pasts. Voldemort's obsession with his ancestry and with Horcruxes connects to Dumbledore's obsession with possessing the Deathly Hallows. This synthesis parallels Pinar's insistence that the past, present, and future work together. Similar to the locket, we see how the ring reveals important information about the past.

As such, Voldemort's past was heavily influential in his creation of the Horcruxes. As Dumbledore explains to Harry, those that knew Voldemort when he was young claimed that he was "obsessed with his parentage" (Rowling, *Half-Blood*, p. 339). Therefore, he makes it his mission to track down various objects related to his past to use as Horcruxes. These objects are worthy of housing a piece of his soul because they prove that, although he is a half-blood, he is tied to the longest lasting pure-blood line in wizarding history. He overestimates his abilities because of this tie. It seems as though the past always comes back to haunt Voldemort.

We see a good example of this at the end of Harry's fourth year when we learn about *Priori Incantatem*. At this point, Voldemort has successfully created a new body for himself—in short, he is officially back and ready to take power. Alone in a graveyard and scared, Harry witnesses this ascension and must now duel Voldemort. Voldemort is stronger and more ruthless, however something remarkable happens during this duel which relates back to Harry's first year. In the first book, Rowling sets up an interesting connection between Harry and Voldemort. When shopping for his wand at Ollivander's, Harry discovers something unsettling: his wand and Voldemort's wand are brothers. As Ollivander explains to Harry, "It so happens that the phoenix whose tail feather is in your wand, gave another feather—just one other...its brother gave you that scar" (Rowling, *Philosopher*, p. 65). Not much is said about the brotherly bond between

Harry and Voldemort's wands until the duel in the graveyard when Voldemort's past comes back to haunt him. In the fight, Harry and Voldemort both aim spells at each other at the exact same time. Voldemort shouts *Avada Kedavra* at the same time that Harry exclaims, *Expelliarmus* (Rowling, *Goblet*, p. 575). However, Harry does not die and Voldemort is not dis-armed. Instead, the spells connect and "[Harry] and Voldemort were both being raised into the air, their wands still connected by [a] thread of shimmering golden light" (Rowling, *Goblet*, p. 575). The connection is powerful and although Harry doesn't really know what is going on, he senses that he must do everything possible not to break the connection.

Sure enough, a figure starts to emerge from the tip of Voldemort's wand, and then another, and then another. The figures are of those that Voldemort has killed. His past spells are coming back to taunt him and to help Harry. Included in the group are Cedric Diggory, a student that Voldemort just murdered in cold blood a few minutes prior, and Harry's parents. It is because of their encouragement that Harry is able to escape. Once the connection between the wands is broken, the figures hold back Voldemort just long enough for Harry to escape. Voldemort knows nothing about this connection or why it happened. He is frightened of this connection as Rowling states that he is "astonished" and "fearful" (Rowling, *Goblet*, p. 577) when it happens and that he was "[emitting] echoing screams of pain" (Rowling, *Goblet*, p. 577). Voldemort does not attempt to learn from the past to understand the connection. His solutions to what happened are superficial. He attempts to use Lucius Malfoy's wand against Harry to no avail and then decides to seek the most powerful wand in existence, the Elder Wand, to fight Harry (Rowling, *Hallows*). Neither of these solutions solve the problem. Harry, on the other hand, attempts to learn from this past encounter. Through Dumbledore's explanation, Harry is

able to understand what happened between the wands and see the connection between Voldemort's past spells and the present circumstance in the graveyard.

Synthesizing and looking to the future. At the end of Harry's third year at Hogwarts, Dumbledore gives him a piece of advice. He tells Harry that, "The consequences of our actions are always so complicated, so diverse, that predicting the future is a very difficult business indeed" (Rowling, *Prisoner*, p. 311). Although Dumbledore is correct in stating that it is very difficult to predict the future, it is an important step in Pinar's process of looking back to the individual. After careful study of her work, I believe that Rowling tackles the future in two different ways. In one sense she looks at it very directly relating to Harry's personal future and education. In another sense she considers it globally, relating to the future well-being of society.

Harry's personal educational future fits in well with Pinar's argument. According to Pinar, once we have taken stock of the past and how it affects the present, we must look to the future. Pinar writes specifically about intellectual interests. It is in their fifth year at Hogwarts that students begin to seriously consider their aspirations for the future. They receive career advice from their Head of House and figure out which OWLs they will need for NEWT level courses. NEWTs, Nastily Exhausting Wizarding Tests, are "the highest qualification Hogwarts [offers]" (Rowling, *Prisoner*, p. 231). Besides a requirement for NEWT classes, "OWLs are really important, affect the jobs you can apply for and everything" (Rowling, *Phoenix*, p. 206). Despite having other responsibilities (like battling Voldemort for the greater good) Harry does think about his personal future. In a conversation with Ron and Hermione about what they would like to be when they grow up, Harry "fervently" (Rowling, *Phoenix*, p. 206) agrees with Ron that it would be "cool" (Rowling, *Phoenix*, p. 206) to be an Auror, a wizard who fights against the

Dark Arts. This is the only career that interests Harry and is quite appropriate for him since he spent his entire time at Hogwarts being an amateur Auror.

During his Careers Advice session with Professor McGonagall, Harry reveals his desire to be an Auror. To prepare for the session, “[Harry] and the other fifth-years spent a considerable part of the final weekend of Easter break reading all the careers information that had been left... for their perusal” (Rowling, *Phoenix*, p. 578). When meeting with Harry, McGonagall explains that a future career as an Auror requires top grades and at least five NEWTs. Applicants also have to undergo a series of aptitude and character tests. She explains that because it is such a difficult path to follow, there are many years in which there are no applicants at all. Umbridge, who interrupts the session between Harry and McGonagall, brings up the many other *challenges* in Harry’s way. These include his criminal record and the fact that he is not doing so well in Defence Against the Dark Arts this year. Harry’s present seems to be holding his future career back, but despite this, McGonagall claims that she will do everything she can to help Harry become an Auror in the future (Rowling, *Phoenix*, pp. 583-586). Pinar explains that we must connect current intellectual interests with those we think of when we look to the future. Harry does exactly this. Defence Against the Dark Arts is his favourite course; he teaches it to fellow students and achieves a top grade in his OWL. To be an effective Auror, one must excel at this course and Harry clearly does. Whether or not Harry ever becomes an Auror is never actually revealed. However, we know from his brave acts throughout his years at Hogwarts that it is the right career for him.

The end of the series explains what has become of Harry and his friends nineteen years into the future. At the end of the seventh, and final, book in the series, Rowling includes a short chapter (or epilogue) entitled “Nineteen Years Later”. The chapter takes place at Platform 9 ¾ at

King's Cross station where Harry's children are waiting to board the Hogwarts Express. We learn from the chapter that the characters seem to be finally living in a time of peace and happiness as opposed to a time of war, uncertainty, and fear. The final line of the chapter, "The scar had not pained Harry for nineteen years. All was well" (Rowling, *Hallows*, p. 607) shows that the years after defeating Voldemort were peaceful ones. Hogwarts continues to be a safe place for young witches and wizards to further their education. We know this because Harry, Ron, and Hermione's children all board the train. We can also assume that it is safe because we learn that various characters who helped Harry defeat Voldemort work there: Hagrid, Neville Longbottom, and Percy Weasley (Rowling, *Hallows*, pp. 604-606).

In addition to her literal interpretation of the future, Rowling looks to the future in a less direct way, one which pertains to the future of the wizarding world. In accordance with the fifth installment of the series tackling career advice and OWLs, the fifth book also introduces the Order of the Phoenix. This is a secret society made up of witches and wizards who unite to defeat Voldemort. Together and cooperatively, they fight for a better, peaceful future. Moreover, the way in which Rowling sets up her storyline also shows how the past, present, and future are connected. This ties into her sophisticated use of foreshadowing throughout the series. Rowling uses the first two installments to set up her story. The first two books are short and concise, compared to the other five. They serve to tell a good story, but are also a hook for the rest of the series. They introduce us to main characters, set up patterns for the other books (for example, the inconsistencies that come with the Defence Against the Dark Arts teaching post), and give some information about the future (for example, the Chamber of Secrets). It is in the third book that we start to see how the past, present, and future synthesize. We learn about Sirius Black and his past connection to Harry. It is also fitting that it is in this installment that we are introduced to the

Time Turner: a device used by Hermione throughout the year to help her turn back time and attend multiple classes at once. Harry, Ron, and Hermione use the device to go back in time and save Sirius when they learn that he is innocent (Rowling, *Prisoner*).

The fourth series delves deeper in the past. We learn about the Pensieve and what became of Voldemort's Death Eaters. A further point to show how the past, present, and future are connected is that Rowling chooses to name the final chapter in the fourth book "The Beginning". Although it is technically at the end, Voldemort has risen from the dead and it is technically the beginning of a new and uncertain time. There are some examples of foreshadowing in the fourth book that are pertinent to the rest of the series. For example, in a conversation about the many mysteries of Hogwarts, Dumbledore mentions to Karkaroff that on his way to the washroom that morning he took a wrong turn and ended up in a "beautifully proportioned room [he had] never seen before, containing a really rather magnificent collection of chamberpots" (Rowling, *Goblet*, p. 363). Dumbledore says that when he went back to look for the room, he could not find it. This may just seem like cordial conversation between Dumbledore and Karkaroff, but it actually foreshadows the introduction of the Room of Requirement which Harry learns about in his fifth year and which becomes the meeting place of Dumbledore's Army. In the fourth installment we also have examples that foreshadow Percy's disassociation to his family a year later when Ron claims that Percy would sacrifice his family to Dementors if it meant his career would advance (Rowling, *Goblet*, p. 463). These subtle examples of foreshadowing give insight into future events through present circumstances.

The fifth installment flows from this and reinforces the point that the characters are living in a dangerous time with the introduction of the Order of the Phoenix. Moreover, it is in the fifth installment that Harry learns about the lost prophecy. This past prophecy pertains to the rest of

the series because it gives us the reason why it must be Harry who defeats Voldemort. Again through a sophisticated use of foreshadowing, the fifth book also sets up the Horcruxes, which are vital to the plots of the next two books. Through careful examination, we realize that Slytherin's locket, which is one of Voldemort's Horcruxes, is actually mentioned in the fifth book. When cleaning up Number 12 Grimmauld Place, the secret meeting place of the Order of the Phoenix and Sirius' childhood home, Harry and his friends come across a variety of items that end up in the garbage. One item happened to be "a heavy locket that none of them could open" (Rowling, *Phoenix*, p. 108). Nothing else is said about this locket and the reader, like Harry and his friends, simply register it as one of the numerous objects found in the house. In the seventh book, when searching for Horcruxes, Harry remembers this moment and realizes that he actually held the locket in his hands. This gives him a starting point for finding the locket and other Horcruxes.

Rowling continues to show the relationship between the past, present, and future with her sixth installment. We learn all about Voldemort's past and how to find the Horcruxes. She continues with her use of foreshadowing when brings up Rowena Ravenclaw's Diadem, which is reputed to have been lost hundreds of years ago. When Harry stores his Potions book in the Room of Requirement to hide it from Snape, he uses an old troll and sticks an old, battered looking tiara on its head to mark the spot for future reference (Rowling, *Half-Blood*). This is necessary as the room is full of items meant to be kept hidden. This seemingly random moment comes to Harry in the seventh book and he realizes once again that he came in contact with a Horcrux without having realized so. The Diadem was never lost. In fact, it was the one Horcrux that Voldemort chose to hide at Hogwarts. Of course, the past, present, and future all come together in the final installment and we see how all seven parts of the book work as a whole.

Harry is able to use all the knowledge attained during the last seven years to destroy all the Horcruxes and to finally kill Voldemort.

Like Pinar explains, at the end of this process we can see how our educational past relates to our changing biography. Harry's education at Hogwarts shapes who he is and makes a strong contribution to his biography. Now we must consider what teachers can take away from all of this. Writing from personal experience, applying Pinar's theory is not easy. It requires extensive self-reflection and evaluation as well as a reliance on long term memories which can be difficult to retrieve. The good thing is there can really only be one outcome to this process and that is having a better understanding of oneself. As a practicing teacher, I can confidently say to other teachers that understanding your educational past, your present as an educator, and your goals for the future can really enrich your practice (similar to the way past, present, and future events in *Harry Potter* enrich the story). In comparing Pinar's theory to the narrative, my goal was to show how important the past, present, and future are to the book, and by extension, to real life.

There are some important implications to all of this. As far as Barone's (1982) point that there should be a transaction between curriculum and users of curriculum, using Pinar's method of *currere* is more of a personal transaction. By examining the past, a teacher can make important self-discoveries about why he or she became a teacher, why he or she chose to teach certain subjects, and why he or she choose to teach with certain resources. Maybe teachers will begin to understand why they are sensitive to certain class situations over others. For example, a teacher may come to the realization that he or she never calls on students to show their work on the board because he or she was embarrassed by such a scenario while a student. In looking to the future a teacher may make realizations about how long they want to be in the profession or about taking part in professional development activities. Just like knowledge of the past, present,

and future gave Harry a better understanding of his life and helped him defeat Voldemort, Pinar's method can provide a teacher with a better understanding of why they got into the profession and where they hope the profession leads them. It is not just about learning about school, but about learning about ourselves as educators. For this reason, having an understanding of Pinar's theory is of great importance.

Harry Potter and Elliot Eisner

What I find most interesting about Eisner's work is his take that "schools teach much more –and much less– than they intend to teach" (Eisner, 2002d, p. 87). Eisner believes that students' learning goes beyond a given subject and that schools teach three curricula: the explicit curriculum, the implicit curriculum, and the null curriculum. The three differ from each other and there are implications that come with their inclusion and exclusion. This is what makes his theory enriching and important for teachers to understand. The implications have a direct impact on students' learning experiences. Educators must acknowledge what information they are passing on to students, what ideas we are indirectly reinforcing, and the impact of what they omit in their teaching. Like any other school, Hogwarts School of Witchcraft and Wizardry also teaches all three. Harry's thoughts at the start of his first year demonstrate this quite nicely. At the end of his first day of lessons, Harry quickly realized that "there was a lot more to magic...than waving your wand and saying a few words" (Rowling, *Philosopher*, p. 99).

The explicit curriculum. According to Eisner, the explicit curriculum is public knowledge. He compares it to a menu posted outside a restaurant for the public to peruse. The menu includes courses that are offered and the general overview of how the school runs (Eisner, 2002d, p. 88). Eisner uses a menu, but I like to compare it to a school's website which the public can access to gain a better understanding of the school and its policies. The Hogwarts curriculum

contains a wide variety of subjects taught at various levels. Some courses are general and some are more specialized. Depending on OWL grades, students can continue with or drop certain courses after their fifth year. There are special cases where students can take more than one course at a time. Being the best in her class, in her third year, Hermione is given a Time Turner so that she can take more than one course at the same time. The courses that make up the explicit curriculum include: Astronomy, Herbology, Transfiguration, Charms, Potions, History of Magic, Defence Against the Dark Arts, Flying, Arithmancy, Divination, Ancient Runes, Care of Magical Creatures, and Muggle Studies. Compared to the implicit curriculum and the null curriculum, the explicit curriculum is fairly straightforward. What is important for teachers to understand is the fact that the implicit curriculum and the null curriculum are products of the explicit curriculum.

The implicit curriculum. According to Eisner, every aspect of the explicit curriculum has an implicit component attached to it, what he defines as the implicit curriculum (Eisner, 2002d). This includes everything students learn indirectly in school and goes beyond school subjects. For example, Eisner elaborates on the subliminal lessons we learn from timetables and reward systems. At Hogwarts there are various lessons that students learn implicitly through the house system, Quidditch, and the common rooms.

The Hogwarts house system implicitly teaches students various lessons –some positive and some not so. Explicitly, parents and students know before arriving at Hogwarts that students will be placed in one of four houses. What is implicit are the implications that come from dividing the students in such a way. When arriving at Hogwarts, McGonagall explains how the house system works. She tells the nervous first years that, “while you are at Hogwarts, your triumphs will earn you house points, while any rule breaking will lose house points” (Rowling, *Philosopher*, p. 85). Teachers give and deduct points at their discretion and the points are kept

track of in large hour-glasses, one for each house filled with a particular type of gem. For example, Gryffindor's hour-glass is filled with rubies (Rowling, *Half-Blood*, p. 560) because their house colours are burgundy and gold. The house points system implicitly passes on a few positive lessons. It provides students with a sense of belonging and makes them work hard to earn points for their house. It also brings out the best in some students. When Neville notices that Harry, Ron, and Hermione are about to sneak out after hours, he stands up to them. Being a very nervous individual, Neville shows the courage to stand up to his friends and he does this specifically to support his house for he knows if the three get caught they will be responsible for losing even more points for Gryffindor (Rowling, *Philosopher*, p. 198). Supporting his house brings out the best in Neville. This seemingly small and insignificant act is what actually wins Gryffindor the House Cup and makes Neville the hero (Rowling, *Philosopher*, pp. 221-222). The house system implicitly passes on a sense of belonging and pride in one's house.

However, like Eisner explains, reward systems do have downsides. Losing points for one's house can make a student feel both ashamed and embarrassed. For example, in his first Potions lesson Harry loses two points for his house. This is especially embarrassing as it happens right away on the first day of school. This leaves him feeling disappointed in himself, sad, and with the lingering confusion as to why Snape would hate him so much without really knowing him (Rowling, *Philosopher*, p. 104). We can also observe some of the negative aspects of the house system through student reactions at the end of the year feast. Before Harry started at Hogwarts, Slytherin House was on a House Cup winning streak having won for the last seven years (Rowling, *Philosopher*, p. 220). Although Gryffindor initially comes in fourth place, Dumbledore issues Harry, Ron, Hermione, and Neville 170 points for their work in defeating Professor Quirrell. As a result, Gryffindor wins the House Cup. This is great news, but the

students' reactions to this demonstrate the animosity and unhealthy competition that implicitly stems from being sorted into houses. Harry calls witnessing Slytherins celebrate their supposed win a "sickening sight" (Rowling, *Philosopher*, p. 221). When Slytherin loses the cup, Malfoy looks "stunned and horrified" (Rowling, *Philosopher*, p. 222). At the loss, "even Ravenclaw and Hufflepuff [celebrate] the downfall of Slytherin" (Rowling, *Philosopher*, p. 222). When Snape hands McGonagall the House Cup, he has a "horrible forced smile" (Rowling, *Philosopher*, p. 222) on his face. Rowling's particularly strong word choice really emphasizes the animosity between the Slytherins and the other three houses. Although Slytherin students are not known for their courteousness and kindness, the reactions of their peers demonstrate that the points system implicitly stimulates unhealthy competition between houses. This competition breeds division.

This unhealthy competition comes at a price as demonstrated through the Sorting Hat. We see this in the progression of the Sorting Hat's songs throughout the years. In Harry's first year, the song is all about the distinction between houses. The Sorting Hat goes on about the four houses and the distinctive qualities of each of the four founders of Hogwarts. By Harry's fifth year Voldemort has risen again and the Sorting Hat is singing a completely different tune. The Sorting Hat sings, "For our Hogwarts is in danger, From external, deadly foes, And we must unite inside her, Or we'll crumble from within" (Rowling, *Phoenix*, pp. 186-187). The Sorting Hat is wise and perhaps has realized that the competition and separation that comes from sorting students has come at a price. The students and staff are divided and the Sorting Hat knows that this will not play in their favour when the time comes to fight Voldemort. The hat warns that if students and staff do not maintain some unity despite the separation into four houses, Hogwarts will deteriorate from within. They need to work together and fight as one if they stand any

chance of defeating Voldemort. Once again, this shows how dividing the students into different houses has implicitly divided them in the fight against good and evil.

The competition and separation that stems from being sorted into different houses also transfers to the Quidditch pitch. Quidditch, the official sporting game of the magical world is played not only on an international level (there is a Quidditch World Cup), but at the school level. At Hogwarts, each house has its own Quidditch team. Like the house points system, this unites the students in a given house, but also fosters some unhealthy competition between houses. Although it is against the rules for first years to play, Harry lands himself a spot on the team as Seeker when McGonagall notices his talent. The game is very competitive as is evident from the first match Harry ever plays against Slytherin. Before it begins, Madame Hooch tells the players that she wants a fair game. Her tone suggests that upon witnessing the teams play each other in the past, she knows that the likelihood of an unfair game is quite high. We can also see this from the crowd. Quidditch gives students the opportunity to feel proud of and support their house. On game day, every one is in the stands, including teachers and students dressed in their house colours. To honour Harry's first game, his friends make a sign that reads, "Potter for President" (Rowling, *Philosopher*, p. 136) to support him. They also all "roar with rage" (Rowling, *Philosopher*, p. 138) at a foul play against Harry. This demonstrates unity within the house.

On the other hand, Quidditch also fosters unhealthy competition and division and there are plenty of examples to show how it is used as a basis to insult a student in another house. In Harry's third year, Fred claims they have nothing to worry about for an upcoming match against Hufflepuff as the entire house is made up of a bunch of pushovers (Rowling, *Prisoner*, p. 127). In Harry's fifth year, Ron joins the team as Keeper. Upon entering the pitch for his first game,

Harry notices that the Slytherin crowd is singing a song. The song, “Weasley is our King” includes lyrics such as, “Weasley was born in a bin, he always lets the quaffle in, Weasley will make sure we win” (Rowling, *Phoenix*, p. 364). A win is guaranteed because Ron is not a good player. The Slytherins add insult to injury by implying a connection between Ron’s skill and the fact that his family is poor. The most severe example of this unhealthy competition is evident when Draco Malfoy joins the Slytherin team in his second year. Draco claims that Gryffindor chooses team members based on pity: Harry is selected because he has no parents and the Weasley twins because their family is poor (Rowling, *Philosopher*, p. 163). Draco’s father bought the whole team new brooms and Hermione insults him by stating that he was selected because of his father’s money and not for his talent. This insult came as a retort to Malfoy’s comment that the Gryffindor team members are too poor to buy new brooms. This is what prompts Malfoy to call Hermione a Mudblood, which is the greatest of insults and the equivalent of a racial slur (Rowling, *Chamber*, p. 86). Therefore, although the game of Quidditch presents many advantages (unity within houses, exercise, and entertainment) it also fosters unhealthy competition between the four houses. It implicitly generates insults and mockery amongst peers.

Moving on, in his discussion of the implicit curriculum, Eisner also brings up the school environment. He claims that little is done to make schools comfortable for students. In school we find many uncomfortable chairs and many hard surfaces. Eisner maintains that this traditional setting can hinder student achievement. There is nothing wrong with making schools more comfortable and inviting spaces. The environment as it is implicitly teaches students that school is not meant to be comfortable (Eisner, 2002d). When it comes to the school environment, Hogwarts has a lot going for it and teachers can see what students can gain from being in a comfortable learning environment. There are multiple examples to show that Hogwarts is a warm

and inviting place. The Great Hall has already been described as such a place (with its long tables, enchanted sky, and fabulous meals). The common rooms are also inviting. Each house has its own separate space in which to congregate, do homework, and sleep. This fosters friendship and unity between house mates. The Gryffindor common room, which is located in a tower, a prime location, is described as a very comfortable space. It is “a cosy, round room full of squashy arm chairs” (Rowling, *Philosopher*, p. 96). It also has tables and a fireplace (Rowling, *Goblet*, p. 169). The dormitory is furnished with four-poster beds and velvet curtains for privacy (Rowling, *Philosopher*, p. 97).

Furthermore, at Hogwarts students get to learn in different environments for each classroom seems tailored to its subject. Students are rarely stuck in a traditional class, sitting at a traditional desk. For Astronomy class they climb up the castle towers and observe the sky at night and for Herbology they get to have class in huge greenhouses located on the castle grounds (Rowling, *Philosopher*, p. 99). When Harry begins teaching Dumbledore’s Army, the Room of Requirement transforms into a cozy and useful room full of cushions, books, and instruments to detect Dark Magic (Rowling, *Phoenix*, p. 346). Traditional chairs and desks would not suit the group’s objectives. Through these examples we can see that Hogwarts is a very inviting school. Implicitly students learn school can be a warm and inviting place.

There is also a downside to the common rooms, as again, they reinforce separation between the houses. Both Gryffindor and Ravenclaw’s common rooms are situated in towers. These seem to be prime locations which offer commanding views of the castle grounds, just like an apartment on a higher floor. Interestingly, the best locations for common rooms go to the houses with the greatest distinction. The Gryffindor students are known for their bravery and those in Ravenclaw for their intelligence. As an intrinsic reward for this, it seems they get the

best common rooms. The Slytherins are in the dungeons with stone walls and green lamps hanging from the ceiling (Rowling, *Chamber*, p. 165). This is appropriate as Slytherins are known for their sinister nature. What better place for them than in a dark dungeon underground? Finally, the Hufflepuff common room is near the kitchen (Rowling, *Goblet*, p. 257). Hufflepuffs are not given much distinction throughout the story. They are characterized as loyal, but not much else. They seem to get only one moment of distinction throughout the entire story when Cedric Diggory is selected as the Hogwarts champion for the Triwizard Tournament. This feat is immediately overshadowed when Harry is also selected. This lack of distinction is reinforced through the location of their common room: like the worst table at a restaurant, their common room is right by the kitchen. As such, the distinction of each house is intrinsically reinforced through the location of their common room. The common rooms reinforce separation because their locations are kept secret and special passwords are required to enter them.

Through an examination of the implications that the house system, Quidditch, and the common rooms have on students in *Harry Potter*, a teacher can gain a better understanding of the implicit curriculum and the impact it has on students. This goes back to Eisner's point that schools teach more than they intend to (Eisner, 2002d). Through school subjects and activities, teachers have the power to pass on more than just information; they instill values that go beyond that. As a teacher, I think this is an important responsibility therefore all teachers need to step back every once in a while and question the implicit messages they may be passing on through their lessons. Eisner warns educators about the repercussions of turning students into "reward junkies" who only want to engage in an activity if it brings them something in return (Eisner, 2002d). Rewards take away from a student's intrinsic motivation to do well. Understanding Eisner's theory enables teachers to take this very important point into account. It is not to say

that teachers should eliminate rewards all together, but be aware of their impact. For example, it is not to say that a teacher should never put stickers on tests, but to make sure students aren't putting in their best just for a sticker and to, perhaps, keep in mind the student who never gets a sticker on his or her work.

The null curriculum. According to Eisner, the null curriculum is defined as excluded topics that are not taught. What we fail to teach students does have an impact on them. Most often than not, schools teach traditional subjects and rarely include new ones in the curriculum (Eisner, 2002d). Hogwarts also has a null curriculum and with it come various implications. Examples of the null curriculum include: the failure to teach about house-elves and centaurs. These examples represent the point that what we neglect to teach is just as important as what we do teach (Eisner, 2002d).

Before describing the relationship that witches and wizards have with house-elves and centaurs, I would like to address the Fountain of Magical Brethren in the Ministry of Magic's Atrium. The fountain is made up of a group of golden statues. There is a wizard with his wand pointed upwards standing with a beautiful witch. Looking up adoringly at the witch and wizard are a centaur, a goblin, and a house-elf. This fountain depicts a false reality as well as the impact of the null curriculum. If students were informed about house-elves and centaurs, they would know that house-elves, centaurs, and witches and wizards do not live together in harmony as depicted in the fountain. Appropriately enough, the fountain is destroyed when Dumbledore and Voldemort duel in the Atrium (Rowling, *Phoenix*). This is a turning point in the story as this is when Voldemort comes to full power and centaurs and house-elves must choose a side. They end up making their choice once witches and wizards finally take the opportunity to learn more about their ways of life.

It is interesting that Hogwarts offers its students the opportunity to take a course called Muggle Studies so that they can learn about the ways of life of Muggles, but does not bother to teach about the ways of life of house-elves. In fact, if a witch or wizard's parents are Muggle-born there is a good chance that they will never learn about house-elves at all. When Dobby, a house-elf, shows up unexpectedly in Harry's bedroom right before the start of his second year, Harry has no idea who or what the creature with "bat-like ears and bulging green eyes" (Rowling, *Chamber*, p. 15) is. We come to learn that witches and wizards take house-elves for granted and treat them like slaves. Some wizards, Lucius Malfoy for example, physically abuse their house-elves. Upon leaving Dumbledore's office, Malfoy calls Dobby, his house-elf at the time, to follow him. Dobby, as a house-elf, obliges. However, instead of simply letting Dobby follow him out of the room, "[Malfoy] kicked him right through it" and Dobby could be heard "squealing in pain all the way along the corridor" (Rowling, *Chamber*, p. 248). In addition to this Dobby also explains that he is the victim of at least five death threats a day and floggings (Rowling, *Chamber*). Despite this awful treatment, Dobby is enslaved and has no choice but to remain loyal to the Malfoys. What is unfortunate is that witches and wizards treat them this way because it is the norm. It is not so much that witches and wizards go out of their way to treat them badly; what is worse is that they seem to naturally regard them as inferior beings. Dobby describes house-elves as the "the lowly...enslaved...dregs of the magical world" (Rowling, *Chamber*, p. 133) and witches and wizards do not do much to rectify this. Even Hogwarts students come to take them for granted. In fact, the students are not even made aware that there are house-elves working at Hogwarts. After all, the mark of a good house-elf is that one should not even know they exist (Rowling, *Goblet*, p. 161). This is a representation of the null

curriculum because the ways of house-elves are not taught and the elves themselves are meant to be hidden. As a result, their hard work is never acknowledged by students.

During her fourth year, Hermione takes a special interest in house-elves and starts a small crusade against their mistreatment because she considers the work they have to do to be “slave labour” (Rowling, *Goblet*, p. 169). She starts up the Society for the Promotion of Elfish Welfare (SPEW) to help them gain some rights (Rowling, *Phoenix*, p. 73). She becomes appalled at the fact that house-elves work tirelessly in the kitchen to prepare the students’ meals. The house-elves are the ones who clean up after the students and they tend to the fires in the common rooms among other things. She is dismayed by the fact that they do not get paid holidays or pensions for any of this gruelling work. Before Hermione, no student ever questioned how all this work got done. Even the reader seems to believe it all just happens by magic. The students know very little about how some of their basic needs are fulfilled (food and comfort) and yet what enslaves the house-elf is denying them of basic needs. Harry and his friends learn that the only way to set a house elf free is to give him or her proper clothing. House-elves are to wear ratty, old pillow cases, which Dobby explains are the “mark of the house-elf’s enslavement” (Rowling, *Chamber*, p. 133). Until the house-elf is provided with a piece of clothing, they have no choice but to remain loyal to their masters. There is a very important consequence to the lack of knowledge about house-elves: it breeds a society that takes the hard work of others for granted and treats them as inferior beings.

There are further repercussions to the lack of knowledge and subsequent mistreatment of house-elves. When a house-elf is loyal to his or her master, nothing will weaken that loyalty. Kreacher, the Black family’s house-elf, is a prime example of this. The Black family is made up of a long line of pure bloods, many of whom were Death Eaters who served Voldemort. Being

extremely loyal to the Black family, Kreacher does not take too well to his family's house being used as the headquarters of the Order of the Phoenix. Kreacher is so loyal to the family that he even resents Sirius Black and sees him as a traitor because he never got along with his family. Kreacher, reluctantly, has no choice but to serve Sirius. Hermione demands that Kreacher be treated better, but no one really takes to this because Kreacher is quite unpleasant to be around. No one bothers to try to understand what Kreacher is going through. After Sirius dies, Dumbledore and Harry discuss Kreacher's role in his death. Dumbledore warned Sirius that being unkind to Kreacher could have serious consequences. However, Dumbledore explains that "I do not think Sirius took me very seriously, or that he ever saw Kreacher as a being with feelings as acute as a human's" (Rowling, *Phoenix*, p. 733). Sirius, and everyone else who mistreated Kreacher, failed to understand that his actions stemmed from his undying loyalty to the Blacks. This may seem contradictory because Kreacher betrayed Sirius which led to Sirius' death. However, one has to realize that he did this to serve another member of the Black family: Sirius' cousin, Belletrix Lestrange. Not only is Belletrix considered to be Voldemort's most loyal Death Eater, she is (despite her cruel motives) the only one who treated Kreacher with kindness.

Being Sirius' only heir, Harry inherits Kreacher when Sirius dies. Note here that house-elves are passed on like property. Once Harry and his friends finally make an attempt to understand Kreacher and the motivation behind his actions (his unfailing loyalty), Kreacher's behaviour truly begins to change for the better. The simple act of kindness that Harry shows to Kreacher by giving him Regulus Black's old locket changes everything (Rowling, *Hallows*, p. 164). The locket means nothing to Harry, but the world to Kreacher. It is not clothes or freedom, but it is so connected to the Black family that it becomes Kreacher's most prized possession. Kreacher is so overcome with emotion after receiving the locket that he can barely stand and it

takes him half an hour to compose himself (Rowling, *Hallows*, p. 165). Simply through learning about Kreacher and Regulus' story, comes understanding. From that point forward, both Harry and Kreacher are much happier in each other's presence. Harry even feels "a twinge of regret that had nothing to do with food" (Rowling, *Hallows*, p. 223) when he realizes that he, Ron, and Hermione cannot go back to Grimmauld Place. It is not because he will not get to eat Kreacher's food, but because he feels bad that Kreacher will be alone (Rowling, *Hallows*, p. 223). Further proof that this simple act of kindness towards Kreacher changed things is during the final battle against Voldemort. The house-elves storm into Hogwarts' Entrance Hall to fight against Voldemort and his Death Eaters and leading them is Kreacher. Wearing the locket, he cried out for the house-elves to fight against the Dark Lord in his master's name (Rowling, *Hallows*, p. 588).

Going back to the null curriculum, we can see through the examples of the house-elves that leaving subjects out of the curriculum does have its repercussions. Not knowing about the house-elves, the students live in ignorance about how their basic needs are met. They come to take it for granted that they are supplied with delicious meals every day and that chores around the castle are magically completed. They live in complete ignorance and have no idea that countless elves are working tirelessly at Hogwarts for them. When no one bothers to understand Kreacher, he has no problem betraying the Order of the Phoenix at the request of those who are nice to him. Showing the benefits of learning about house-elves, once Harry learns more about Kreacher, Kreacher comes to serve him (and all witches and wizards by fighting against Voldemort) well. A direct consequence of Harry ignoring Kreacher is that he lost Sirius. A direct consequence of Harry learning about Kreacher's history with the Black family is that he is able

to track down a Horcrux and come one step closer to defeating Voldemort. As stipulated by Eisner, there are serious costs to what we leave out.

Another example of the null curriculum is the students' lack of understanding of the centaurs' way of life. After Professor Trelawney is dismissed from her post, Firenze, a centaur, takes over for her. Centaurs are half man, half horse and dwell in the Forbidden Forest outside of Hogwarts. They are introduced at the end of the first book and presented as being rather dismissive and curt. Once Firenze joins Hogwarts, we learn a lot more about centaurs and the fact that students know nothing about them. It appears that centaurs feel they should be held in higher regard than humans, yet are held below because of their unique form. It appears as though the centaurs resent having been treated as the "playthings of humans" (Rowling, *Phoenix*, p. 530) for so many years. During Firenze's first lesson, students accidentally insult him by asking if he was bred by Hagrid (Rowling, *Phoenix*). This shows their misunderstanding and lack of knowledge about the centaur way of life (i.e., the null curriculum). However, the centaurs are also guilty of this prejudiced behaviour. When teaching Divination, Firenze comments that Professor Trelawney's teaching was based on nonsense known as fortune telling, but this cannot be helped for she is "blinkered and fettered by the limitations of [humankind]" (Rowling, *Phoenix*, p. 531). Firenze explains that humans are wrong to assume they know all (Rowling, *Phoenix*, p. 532). Little does he know that Professor Trelawney does have the powers of a Seer. Although she is incessantly mocked, she is the one who revealed Harry and Voldemort's prophecy to Dumbledore showing that she is not held back by human limitations. These examples show wizards lack knowledge of centaurs and that centaurs don't know everything about wizards. This gap in their knowledge leads to prejudiced and inaccurate perceptions of each group by the other.

As observed from the examples described above, what we fail to teach students does have an impact. In discussing the null curriculum, Eisner explains that ignorance hinders our options and the perspective from which we view problems. He maintains that schools tend to stick to traditional subjects and new alternative subjects are rarely introduced (Eisner, 2002d). As described in *Harry Potter*, leaving out material does have its consequences. Had Harry and other members of the Order of the Phoenix considered the source of Kreacher's troubles the locket would have been discovered and destroyed sooner. He most likely would not have betrayed Sirius to Bellatrix and Sirius would not have died. Had the centaurs been given a chance to be understood, things could have worked out differently at the Battle of Hogwarts. They show some initiative towards the end of the battle and fight valiantly against Voldemort, but this is only after being called cowards by Hagrid (Rowling, *Hallows*, p. 583) and after much bloodshed. Had they joined the fight sooner, perhaps some lives, including Fred Weasley's, Lupin's, and Tonks', could have been spared. In the real world, we are not necessarily talking about lives being lost, but students do lose out because of the null curriculum. Whatever we do not teach represents a gap in their knowledge. What can the average teacher gain from this? This should hopefully motivate a teacher to take stock of the curriculum and, by combining this with student interest, see what is missing. There are opportunities to include new courses in the curriculum as electives. If this is not feasible or proves unsuccessful, introducing students to new material can be achieved through extra-curricular activities. Understanding Eisner's point that everything we teach and fail to teach has implications on our students, gives teachers a theoretical foundation by which to examine the information they pass on in their classrooms.

Harry Potter and Ted Aoki

Ted Aoki's contribution to the world of curriculum theory came at a time when the field was in a state of flux. Writing in the late 1970's and early 1980's, Aoki took the field in a whole new direction (2005c). Much of his work focuses on the relationship between beings and the greater world in which they live. In reference to beings, he looks at how teachers and students interact with the world around them. By the world around them, he specifically focuses on the educational world which is created through curriculum planners. He considers what it means for teachers and students to be human and at how this applies to educational situations (Aoki, 2005c). The focus on the connection between man and his world seems very fitting for Harry Potter as it seems that no decision for Harry is personal: every choice he makes has repercussions for the outside world. The comparisons below will examine how Aoki's theory comes alive through *Harry Potter*. When Aoki writes about curriculum-as-plan he references outside, government bodies, and as such, my analysis will focus on the Ministry of Magic. When discussing curriculum-as-lived-experience, Aoki puts emphasis on individual students, therefore, my analysis will focus on Ron Weasley and Hermione Granger. For the zone in-between I will analyze Severus Snape as well as some objects in the story which have an ambiguous quality.

Curriculum-as-plan. What I find most interesting about Aoki's work are his commentaries on the curriculum-as-plan, the curriculum-as-lived-experience, and what he labels the hazy zone in-between the two. Very interesting connections can be made between the *Harry Potter* series and these different definitions of curriculum. To begin, the curriculum-as-plan is defined as the curriculum which comes from an external sources such as school boards and Ministries of Education. It is designed with little or no knowledge of individual teachers or students and is often made up of directives, activities, resources, and evaluation measures (Aoki, 2005b). The best examples of curriculum-as-plan in *Harry Potter* stem from the Ministry of

Magic's interference in Hogwarts' affairs. In some cases, this interference is necessary and positive. For example, the Ministry's involvement in the Triwizard Tournament. When Dumbledore announces to students that Hogwarts will be hosting the tournament, he explains that the Ministry of Magic's Department of International Magical Co-operation and Department of Magical Games and Sports are working along with the school to ensure a safe and fair tournament. This is necessary Ministry involvement as the reason the tournament was discontinued centuries ago was because of the mounting death toll (Rowling, *Goblet*, pp. 165-166). Another example of outside interference in Hogwarts is the Wizarding Examinations Authority. They take care of the practical component of the OWL examinations. This is necessary and positive as it eliminates any bias that may ensue if teachers were to grade their own students.

When Aoki describes the curriculum-as-plan it is presented in a negative light. It is presented as intrusive, detached, and inconsiderate of teachers and students' individual needs, experiences, and personalities (Aoki, 2005b). Appropriately enough, apart from the two examples listed above, outside influence on Hogwarts is also presented as being very negative. The prime example of this is Professor Umbridge, but there are a few other relevant examples to add to this. To briefly recap, Umbridge's appointment as Defence Against the Dark Arts teacher comes directly from the Ministry of Magic who up until that point left it in Dumbledore's hands to hire teachers. Umbridge represents the Ministry and is at Hogwarts to help the Ministry maintain control. She shows little regard for students' needs, inflicts harmful punishment upon them, and she gives herself the power to fire fellow teachers (a power she is quick to use). The Ministry also interferes at the school during Harry's third year. Much to Dumbledore's dismay, Dementors of Azkaban are stationed at Hogwarts on Ministry of Magic business (Rowling,

Prisoner, p. 72). The reason behind this is to catch escaped convict and supposed threat to society, Sirius Black. This Ministry interference is to be kept to a minimum as the Dementors are not to enter the school grounds; they are to stand guard along the perimeter of the school. This does not go as planned. During a Quidditch match, the Dementors enter the school grounds and cause Harry to fall off his broom. It is only because of Dumbledore's quick spellwork that he does not fall fifty feet to his death. Although the Ministry's reason for stationing Dementors at Hogwarts is not a bad one (they believe, like everyone else at the moment, that Sirius is a menace to society), this interference goes too far as a student is almost killed. The Ministry is unable to control the Dementors and they overstep Dumbledore's stipulation that they can stay, as long as they do not step foot directly on school grounds. By overstepping their boundaries, they almost cause Harry's death.

There is also interference from the Ministry during Harry's last year. It is important to note that at this point the Ministry is under the control of Voldemort and his Death Eaters and takes extra interest in what is taught at Hogwarts. Harry does not attend Hogwarts in his last year, but goes back there in search of the last Horcrux. Neville informs him of the Death Eaters interference. In *Defence Against the Dark Arts*, students now practice the Cruciatus Curse on students who misbehave (i.e., those who rebel against the Death Eaters). Those who refuse to use the torture curse on their peers are punished. The Death Eaters also use the Muggle Studies course to further their own aims: they make it compulsory for all students and portray Muggles as vicious animals (Rowling, *Hallows*, p. 462). Although drastic, all of these negative examples highlight how outside influence can have a negative impact on education.

These examples can help us better understand what Aoki means by the curriculum-as-plan. The implications are significant as when only focusing on the curriculum-as-plan educators

may fail to get a complete understanding of the student. If a teacher focuses solely on the curriculum-as-plan, they become what Aoki (2005b) calls “mere technical doers” (p. 162). By this he means that educators enforce the technicalities of the curriculum, but fail to look at the human side of the classroom and what they teach. When examining *Harry Potter* we can see how the outcome of this is disastrous. The examples from the book are extreme: teachers inflict corporeal punishment in detention, teachers are fired by other teachers, Harry almost plummets to his death, students practice torture curses on each other, and teachers pass their racist views onto students. Despite their being extreme, the average teacher can learn from them. The message is that relying solely on the curriculum-as-plan is not ideal. If we consider the first two positive examples of *Harry Potter* and the curriculum-as-plan we can gain a better understanding of the purpose of it. Here, outside interference was subtle, positive, and necessary. That is how curriculum-as-plan needs to be understood: it should serve as a foundation for teachers and a framework on which to build their lessons. If it becomes a teacher’s prime focus they simply become implementers of something distant and technical.

Curriculum-as-lived-experience. The curriculum-as-lived-experience differs from the curriculum-as-plan. It takes into account the unique life experiences of students and considers the range of qualities that each child brings to the classroom. It is quite apparent that Harry’s unique life experiences affect his experiences in school. This has already been touched up when comparing the series to Dewey, Tyler, Pinar, and Eisner. Since Harry has already been thoroughly discussed, I think this is a good opportunity to discuss his best friends, Ron and Hermione who are vitally important to the story. Like Harry, their unique life experiences have an impact on their time at Hogwarts.

It seems that Ron lives in the shadow of his large family and his best friend Harry, thus making it a little difficult for him to find his place in the world. During Ron and Harry's first conversation on the train, Ron, "looking gloomy" (Rowling, *Philosopher*, p. 75) tells Harry that he has five older brothers. He explains, "I've got a lot to live up to.... Everyone expects me to do as well as the others, but if I do, it's no big deal, because they did it first" (Rowling, *Philosopher*, p. 75). Bill is incredibly handsome and has a good job working at Gringotts bank. Charlie is an all-star Quidditch player who could have gone pro, had he not decided to go and work with dragons in Romania. Percy is smart and determined, being named Prefect and Head Boy at Hogwarts and landing a job at the Ministry of Magic right after graduation. Fred and George, the charismatic twins, are popular troublemakers and talented Quidditch players. They later gain more popularity and financial success when they open their own joke shop. Ron does compare himself to his brothers. As a reader, I always adored Ron in his own right. True, he is presented as having a lot to live up to, but his loyalty to Harry, his wit, and his honesty overshadowed this for me.

Although a lovable character, we learn in the final installment of the series, that Ron harbours intense feelings of inadequacy. Once Harry, Ron, and Hermione succeed in finding the locket (a Horcrux), they have no choice but to take turns wearing it around their neck until they figure out how to destroy it. When Ron wears it, it has a significantly stronger impact on him than it does on the other two. He becomes moody and angry whenever he has it around his neck. As Ron gets moodier and angrier, he also becomes impatient with Harry believing that Harry "had a real plan" (Rowling, *Hallows*, p. 252) before the quest started. The situation intensifies to the point that he abandons his friends. Ron does eventually return, just in time to destroy the locket. When the locket is opened, it reveals all of Ron's insecurities. Two figures, one

resembling Harry and the other Hermione, emanate from the locket saying that Ron's mother would have preferred a daughter, that he is the least loved of all his siblings, that Hermione would never prefer Ron over Harry, that his friends were happy in his absence, and that his mother would prefer Harry as a son (Rowling, *Hallows*, pp. 306-307). These heart-breaking statements reveal Ron's true feelings. Despite being Harry's school mate, Quidditch mate, and vitally important to Harry defeating Voldemort, we learn that Ron's unique life experience is that he has felt inadequate the whole time. This makes up his curriculum-as-lived-experience. He is dealing with intense feelings of insecurity.

Compounded with this, Ron does struggle with the academic expectations of Hogwarts. In other words, Ron faces struggles with both the curriculum-as-plan and the curriculum-as-lived-experience. While at Hogwarts, Ron seeks to find his place, but his ties to his family and to Harry make it difficult for him to stand out. When Hagrid first meets Ron, the first thing he says is, "Another Weasley, eh?" (Rowling, *Philosopher*, p. 104). Although Hagrid means to simply identify Ron, his question represents Ron's true feelings about himself and perhaps the way his teachers perceive him. He feels like just another Weasley, but with not much going for him to stand out from his brothers. Even in moments of personal achievement, he is overshadowed. In his fifth year, he and Hermione are selected as Gryffindor prefects. When Hermione storms into Ron and Harry's room upon receiving her prefect badge in the mail, Harry happens to be holding Ron's badge in his hands. When Harry clarifies the situation and explains that Ron was selected as prefect Hermione looks "thoroughly bewildered" (Rowling, *Phoenix*, p. 148). Her expression matches those of Harry, Fred, and George. Although deserving of the badge, the initial confusion of his friends and relatives dampens the celebration. Despite his strong friendship with Harry, Ron cannot help but feel in the shadow of the Chosen One. As an educator when we think of

Ron, we need to think of all the students we have compared to others, whether it is because we have taught their siblings or because their behaviours remind us of others. Ron's circumstance should serve to sensitize teachers to the inadequacies students feel they possess. His lived-experience can never be completely detached from Harry and his siblings, but he should not be held back by that attachment. When Ron returns to Harry and Hermione and destroys the locket, we see him start to find his place in the world.

Hermione has a unique life experience being Muggle born. Both of Hermione's parents are Muggle-born, yet she is the best student in her year. This garners her much praise. On the other hand, with this comes a lot of strife for Hermione. Many of her peers tease her for being so smart, but the worst insult that comes Hermione's way is being called a Mudblood by Draco Malfoy. Ron explains that it is the gravest of insults, implying that one has dirty or common blood (Rowling, *Chamber*, p. 89). When Draco utters the insult, everyone around is shocked and appalled that he would have the audacity to use the term. Being a Muggle-born, Hermione is also forced to be apart from her family. Because her parents are not part of the magical world, it is difficult for her to share experiences with them. When Hermione makes the decision to leave Hogwarts and help Harry hunt down the Horcruxes, she has to leave her family behind. Hermione's eyes are full of tears when she explains to Harry the measures she has taken to protect her parents while she is tracking down Horcruxes. She modified her parents' memories: they have new names, have moved to Australia, and have no idea that they have a daughter. Hermione explains that if she survives, she will eventually lift the enchantments (Rowling, *Hallows*, p. 84). Hermione has to modify her whole life and past to assist Harry. Hermione is an amazing witch and her remarkable talent overshadows the fact that she does have a whole life outside the magical world.

Because Hermione is such a talented witch who adapts fairly easily to the curriculum requirements at Hogwarts, we may fail to see just how grave her personal sacrifices are. Her personal life experiences impact her educational experience in a significant way. As with Ron, her unique life experience is her curriculum-as-lived experience. She plays the role of the student who adapts very well to school. She is the student that the educator may believe is getting along just fine in school because her grades are top notch. However, she, just like every other student in class, is “living out a story of what it is to live school life” (Aoki, 2005b, p. 160). Granted, part of Hermione’s story entails studying, practicing spells, and enjoying time with her school friends, but it also entails sacrifice. This is what makes her, according to Aoki, a unique being. This uniqueness seems to disappear when children are looked at from the curriculum planner’s perspective where students become defined in terms of their performance (Aoki, 2005b). This would be especially significant in Hermione’s case as she fulfills the curriculum planner’s agenda perfectly with her flawless academic record. We forget about her personal struggles because she does so well in school. Hermione is left with no choice but to turn her back on her parents –to give them a new life in which she is non-existent to them. Interestingly enough, after she explains this to Harry before they set off to find Horcruxes, it is never again brought up in the story. We never know what ended up becoming of Hermione’s parents and whether or not Hermione was able to track them down in Australia and lift the enchantments. Perhaps this represents how little attention the child’s unique life experience is sometimes given. As educators we have to take away some important lessons when reading Hermione’s story, the most important being that student success as an isolated variable is not the only important aspect of successful curriculum implementation.

The zone in-between. Teachers must fulfill the demands of two curriculum worlds: the curriculum-as-plan and the curriculum-as-lived-experience. According to Aoki (2005b), trying to fulfill the demands of both worlds creates tension and, as a result, teachers are thrust into a hazy zone in-between. Dwelling in this tense zone “could be oppressive and depressive, marked by despair and hopelessness” (Aoki, 2005b, p. 162). This zone will first be elaborated on through an examination of Severus Snape, the Potions teacher at Hogwarts and, arguably, the most complex character in the entire series. After all, the sixth installment, *Harry Potter and the Half-Blood Prince*, is named after him. Second, I will also examine various objects from the story that reflect the zone’s ambiguous quality.

Snape’s complexity can be explained through Aoki’s curriculum theory: Snape must manage his obligations as a teacher and to Dumbledore (curriculum-as-plan) while dealing with his personal, conflicted feelings about Harry (curriculum-as-lived-experience). For Harry’s first five years at Hogwarts, Snape teaches Potions, but it is no secret amongst the staff and students that Snape wishes he could teach Defence Against the Dark Arts (Rowling, *Prisoner*, p. 130). The irony is that if Snape would simply let go of his unfulfilled desire to teach Defence Against the Dark Arts he could successfully meet the expectations of the curriculum-as-plan because he is an excellent potions master. This isn’t supported through his actual teaching, but by the fact that he is the Half-Blood Prince. When Harry is accepted into Horace Slughorn’s NEWT-level Potions class at the last minute at the start of his sixth year, he borrows an old copy of *Advanced Potion-Making* from the cupboard. The copy was the property of a past student who nicknamed himself the Half-Blood Prince. The Prince’s comments and suggestions scribbled throughout the book enable Harry to get top marks in the class. While skimming through the book, Harry thinks to himself that “the Prince had proved to be a much more effective teacher than Snape so far”

(Rowling, *Half-Blood*, p. 224). Little does Harry know that Snape and the Prince are the same person. As another aspect of the curriculum-as-plan, Snape also has obligations to Dumbledore. He agrees before Harry's acceptance to Hogwarts that he will do his best to protect him (Rowling, *Hallows*, pp. 544-545). However, the curriculum-as-lived-experiences gets in the way of this and Snape is thrust into the zone in-between.

In the beginning of the series, Snape is immediately introduced as a mysterious, and possibly sinister, character. His past allegiance to Voldemort makes him unworthy of Harry's trust. Moreover, he is especially hard on Harry during their lessons. He puts Harry on the spot on the very first day of school by asking Harry questions he has no way of knowing the answer to, such as stating the difference between monkshood and wolfsbane (Rowling, *Philosopher*, p. 103). In fact, by the end of Harry's first Potions lesson, he knows for certain that, "Snape didn't dislike [him] –he hated him" (Rowling, *Philosopher*, p. 101). Throughout the series, Snape is dismissive of Harry (and other Gryffindor students), claiming Harry is simply an attention-seeker whose pure luck has often been mistaken for talent. This behaviour stems from Snape's past regrets.

Harry's suspicions of Snape are more than justified. In the past, Snape was a Death Eater. Even worse, Harry learns that "it was Snape who overheard the prophecy. It was Snape who carried the news of the prophecy to Voldemort. Snape and Peter Pettigrew together had sent Voldemort hunting after Lily and James and their son" (Rowling, *Half-Blood*, p. 509). Snape overheard Sybil Trelawney reveal part of the prophecy about Harry and Voldemort to Dumbledore and passed on what he heard. That is how Voldemort became aware of the prophecy's existence and the reason why he sought to kill Harry. This backfires on Snape as Voldemort decided that the boy in the prophecy must be Harry and so kills his parents. As such,

Snape was responsible for the murder of the woman he loved: Lily Potter. As Snape lies dying at the end of the series, he gives Harry a memory which Harry views in the Pensieve. Harry learns that Snape knew his mother since she was a young girl. Snape loved her and was utterly jealous of James. In a heated moment, Snape called Lily a “Mudblood” (Rowling, *Hallows*, p. 542) and Lily decided that she could not continue to defend Snape’s meddling in Dark Magic. She immediately ended their friendship and married James a few years later (Rowling, *Hallows*, pp. 541-542). Despite this, Snape’s love for her did not falter. Proof of this is that many years later, his Patronus still takes the form of a doe in her honour (Rowling, *Hallows*, pp. 551-552). Wanting to redeem himself after leading the Dark Lord to Lily, there is only one thing for Snape to do. Dumbledore tells him, “You know how and why she died. Make sure it was not in vain. Help me protect Lily’s son” (Rowling, *Hallows*, p. 544). Snape agrees that this is what he must do, but asks that Dumbledore never reveal his past secrets and regrets to the boy. At last we learn the reason why Snape has treated Harry so poorly from the start. For him, the zone in-between is especially oppressive and depressive (Aoki, 2005b). Snape masks this oppression and depression with animosity towards Harry, yet still fulfills his promise to protect him. He is the one who protects Harry from Quirrell’s jinx during Harry’s first Quidditch match (Rowling, *Philosopher*, p. 209). More importantly he is the one who we can credit for teaching Harry the spell that saves him from Voldemort time and time again. It is interesting to note that Snape is the first character to ever utter the *Expelliarmus* charm in Harry’s presence (Rowling, *Chambers*, p. 142).

Other teachers report that Harry is engaging, modest, and talented, but Snape sees him as a rule-breaker like his father (Rowling, *Hallows*, p. 545). Harry’s lived-experience is essentially summed up as follows: he was orphaned as a baby, grew up in a cupboard with the bare necessities, is a target of the Dark Lord, and must fight him alone. This terrible fate is because of

Snape. At the same time, Harry may look like his father, but “his deepest nature is much more like his mother’s” (Rowling, *Hallows*, p. 549). As such, every time Snape looks at Harry he is reminded of both James and Lily. Even though Snape chooses to focus on the resemblance to James, this still causes tension because he hated James, yet James saved his life. If it weren’t for James, Snape would have been attacked and killed by a werewolf (Rowling, *Prisoner*, p. 261). As a teacher he is in a very tense situation. He needs to fulfill the curriculum guidelines and teach Potions, but also balance the regret he feels for being responsible for Lily’s death. In addition he also has to deal with the lingering feelings of jealousy he still harbours for James. His only way to manage this oppressive zone in-between is to be mean to Harry and everyone else that reminds him of what he has done.

Another student that perhaps reminds Snape of his terrible actions is Hermione Granger. Snape treats her with disdain and is the only teacher not impressed with her academic abilities. He snaps at her to put her hand down when she wants to answer a question (Rowling, *Philosopher*, p. 103), he ignores her when she wants to contribute to the class (Rowling, *Prisoner*, p. 128), and even criticizes her correct responses (Rowling, *Half-Blood*, p. 170). When Malfoy hits Hermione with a *Densaugeo* curse and causes large, ugly boils to spring up on her nose, Snape looks at her and heartlessly says, “I see no difference” (Rowling, *Goblet*, pp. 262-263). It is interesting to note how Hermione’s lived-experience bears a striking resemblance to Lily Potter’s. They are both in Gryffindor and extremely talented Muggle-born witches. They also both suffer for this as they are the only two characters ever called “Mudblood”. Horace Slughorn notices the resemblance in their academic abilities during his first lesson (Rowling, *Half-Blood*, p. 176). Hermione is a great potions-maker, so is Snape, and so was Lily who Slughorn claimed had and “intuitive grasp of potion-making” (Rowling, *Half-Blood*, p. 355).

Being Muggle-born and excellent at potion-making, it is not hard to suspect that perhaps Snape associates Hermione to Lily. Again, his way of dealing with the tension that stems from his own mistakes is to be cruel. Through this cruelty he evades his guilt and vulnerability.

Furthermore, Snape is in a tense zone because he has the responsibility of deceiving both the Dark Lord and his colleagues at the same time. Having been a past Death Eater, proving his loyalty to Dumbledore is a challenge. However, even Sirius, who hates Snape, admits that Dumbledore would never allow Snape to work at Hogwarts if he didn't trust him (Rowling, *Goblet*, p. 461). Snape goes to Dumbledore for help when he realizes that he has sacrificed Lily to the Dark Lord. In exchange for Dumbledore's help, Snape vows to do anything (Rowling, *Hallows*, p. 544). This anything comes into play in the sixth installment of the series. Being a past Death Eater, Snape is the only one who can report on Lord Voldemort's actions from the inside. Furthermore, Snape being talented at Occlumency means the Dark Lord will not be able to penetrate his mind. Snape puts himself in a very dangerous situation to serve Dumbledore. He is thrust into a zone in-between when he pretends to be a loyal follower of Lord Voldemort. To make this loyalty seem as realistic as possible, Snape agrees to be the one to kill Dumbledore (Rowling, *Hallows*, p. 548). Because no one else knows that Dumbledore only had a few months to live anyways, everyone believes that Snape is a traitor. He lives in this tense zone as a traitor for a year before being killed by Voldemort. During this year he must deceive his colleagues by acting as a villainous headmaster of Hogwarts, serve the Dark Lord, and fulfill his last promises to Dumbledore and help Harry destroy the Horcruxes.

Teachers can see from the example provided through Snape's character just how distressing the zone in-between can be. The tension is also continuous. As Aoki (2005b) explains, there may be few changes from year to year regarding the curriculum-as-plan, but

tension persists as students and teachers themselves change from year to year. Through Snape we learn just how difficult it can be to manage tension. Teachers want to do their best by fulfilling the curriculum-as-plan and not ignore lived-experiences. A teacher may know that her students absolutely need to review material today because the final exam is fast approaching, yet also knows that five students in her class have not had breakfast today and, as such, cannot concentrate to the best of their abilities. Snape tried, but could not deal with this tension. He represents the consequence of this tension at its worst. However, Aoki explains that there is hope. Although it may be difficult, Aoki (2005b) maintains that “curriculum planning should have as its central interest a way of contributing to the aliveness of school life as lived by teachers and students” (p. 165). If not, it becomes too technical and difficult for teachers to manage.

The world of *Harry Potter* is also filled with many ambiguous places and items which could represent the hazy zone in-between that Aoki describes such as Platform 9 $\frac{3}{4}$, the enchanted mirror, the Portkeys, the Floo Network, and Grimmauld Place. While these reflect ambiguity in the in-between, rather than the tension that Snape experienced, they point how the curriculum world is never as clear as its presentation assumes and that these zones in-between may exist in positive ways as well as negative ones. After Hagrid helps Harry purchase all of his school supplies for Hogwarts, he leaves him with a train ticket to catch the Hogwarts Express on September the first. Harry is to catch the train at 11:00am from platform 9 $\frac{3}{4}$ but the platform appears to be non-existent. His aunt, uncle, and cousin laugh at him as they drop him off knowing there is no such platform. The passing guard offers no help either. It turns out that platform 9 $\frac{3}{4}$ exists in a magical zone in between platforms 9 and 10. Thankfully, Harry notices the Weasley family and they help him get through the barrier (Rowling, *Philosopher*).

Another example of the hazy zone in-between is the enchanted mirror that Harry receives as a Christmas present from Sirius. The mirror is one of a pair and through the mirrors Sirius and Harry can communicate while he is at Hogwarts. Although the mirror breaks a couple of years later, Harry keeps one of the shards with him and decides that it is important enough to carry with him on his quest to find the Horcruxes. Harry examines the shard of glass from time to time and notices a blue eye looking back at him. Harry's eyes are green, so he knows that someone is communicating with him through the mirror. The eye being blue, Harry begins to think that the person communicating with him is Dumbledore. How he is doing this beyond the grave, Harry does not know. It turns out that the "piercing, brilliant blue" (Rowling, *Hallows*, p. 451) eye belongs to Aberforth, Dumbledore's brother. He bought the mirror a year ago and, knowing what it does, has since been keeping an eye on Harry. Without Aberforth, Harry and his friends would not have been able to move forward with their quest. At one point they are captured and held captive at Malfoy Manor. Aberforth confirms that he sent Dobby to their aid to help them escape (Rowling, *Hallows*, p. 451). The twin mirrors create an ambiguous zone in-between. The hazy zone is made up of the magic that connects the two mirrors. What makes the mirror that much more ambiguous is that Harry only has a shard; he has no way of knowing who is truly communicating with him because he can only see a blue eye.

Moreover, as mentioned, the mirror was a gift from Sirius. After Sirius' unexpected death, Harry has an idea. He attempts to use the mirror to communicate with Sirius (Rowling, *Phoenix*, p. 756). This does not work as the mirror does not have the power to make the living communicate with the dead. However, we see how Harry is trying to cross a hazy zone: he uses the mirror in an attempt to connect the world of the living to the world of the dead. This

represents that bridging the two worlds, the curriculum-as-plan and the curriculum-as-lived-experience, is not always easy.

There are countless other examples of physical places that demonstrate the hazy zone in-between. The Ministry of Magic and St. Mungo's Hospital both creatively exist in the midst of the Muggle world. So does Diagon Alley which one accesses through the Leaky Cauldron, a bar in London. Number 12 Grimmauld Place is also an example, existing between 11 and 13, but only visible to those that know it to be the secret headquarters of the Order of the Phoenix. It exists in an ambiguous zone between 11 and 13. The special tent that Harry, Ron, and Hermione camp out in while tracking down the Horcruxes is also an example as it is physically present, but concealed by enchantments. King's Cross Station is also a hazy zone. It does in actuality exist as it is where students catch the Hogwarts Express, but when Harry has his final conversation there with Dumbledore after being hit with Voldemort's killing curse, it exists in his head. It further represents a zone in-between because it exists between life and death. Harry is not alive, yet not dead when having this conversation with Dumbledore. As a train station it is the passageway between two worlds.

Furthermore, there are many examples of objects that connect two different worlds or places. Portkeys are seemingly random objects that one latches onto to get from one place to another. One must latch onto the Portkey at a specific time or risk missing it (Rowling, *Goblet*, p. 69). The Floo Network also connects people and places in the magical world. Using magical fireplaces, one uses Floo Powder to travel from one magical fireplace to another. In fact, the first time Harry uses it, he gets stuck in an ambiguous place. When it comes to using Floo Powder one must declare their destination loudly and clearly or risk getting lost. Harry does not say "Diagon Alley" as clearly as possible and ends up in Knockturn Alley, a very "dodgy place"

(Rowling, *Chamber*, p. 45). Portkeys and the Floo Network represent the ambiguous zone between two distinct places.

As we can see from the objects and places listed, all that represent the hazy zone in-between are useful. Portkeys and the Floo Network are important modes of transportation. Number 12 Grimmauld Place serves as a headquarters and hiding place and King's Cross station provides the means for getting to Hogwarts. The powers of the mirror save Harry and his friends. These are all positive aspects of the story. This parallels Aoki's (2005b) point that the tension created between the two curriculum worlds is not entirely negative, it is just given perceived as so because in general "tension" is something we seek to rid ourselves of. He explains that although difficult to bear at time, the tension created by the two worlds is what pushes teachers to act and what challenges them.

Through this comparison, we witness yet another transaction between curriculum theory and literature. The anticipated result is a better understanding of Aoki's point. With a better understanding of Aoki's point, teachers can hopefully learn to appreciate the unique perspectives of each of their students. It can feel natural for the curriculum-as-plan to take precedence in the classroom, but educators need to find a balance between the curriculum-as-plan and the curriculum-as-lived-experience. The teacher must "give a hearing to both simultaneously" (Aoki, 2005b, p. 161).

Conclusion

Implications

In discussing a new way to approach curriculum, Barone (1982) writes:

I would like to propose a new kind of curriculum theory...The sort of theory I have in mind is not generated through application of the social

science model for curriculum building. I do not share the same enthusiasm

...for the idea that science is the sole source of curriculum knowledge. (p. 332)

Barone (1982) argues that he wants curriculum theory to reprise its traditional purpose, which is to be helpful to those that plan and use it. It is for this reason that he supports the use of narratives as educational research documents for curriculum users (such as teachers) for they are easier to relate to and more accessible. They convey some truths about teaching and education which cannot be conveyed through science. Scientific research documents may seem cold and difficult to apply (Barone, 1988). This point is also reinforced by Parkinson (2013) who explains that relying on science alone is problematic because it is impersonal. Using stories, whether they are about education or not, can help teachers better understand curriculum theory and how it is applied in their classroom. Using Barone's argument, my purpose was to analyze J. K. Rowling's *Harry Potter* series in light of five curriculum theorists works to answer the following question: How are curriculum theories embedded in *Harry Potter* and, as such, how does *Harry Potter* become an educational research tool? My overall goal was to show that apart from being an enjoyable story about love, magic, friendship, and education, there is a lot that teachers can learn about curriculum theory through the text.

This is important for two reasons. First, on a personal note, I knew nothing about curriculum theory until I was eight years into teaching. This, I believe, is a disservice to teachers and, more importantly, to students. Understanding the theories has made me a more effective educator. It has given me the foundation I need to critically examine what I teach, how I organize my classroom, and how the school is organized. Thus, I am better able to understand the implications of such. Second, a lack of understanding of curriculum theory and teacher agency when it comes to government-mandated curriculum programs is an issue that goes beyond my

personal experience. When examining the relationship between teachers and curriculum, the common view is that teachers play a supporting role. The curriculum is developed and modified by policy makers who have all the power and the teacher has limited power for change for their job is simply to implement (Bascia et al., 2014). The argument that teachers play a minimal role when it comes to curriculum is further supported by Shkedi (1998) who argues about the inadequacies of curricula developed by outsiders. Teachers often have to modify and supplement curricula with their own materials. Moreover, there is support for the argument that educational policy (i.e., curriculum making) needs to be more flexible to accommodate teacher agency (Priestley et al., 2012). Elliott (1994) sums this all up with the point that “there can be no curriculum development without the professional development of teachers as researchers of their own practices in schools and classrooms” (p. 43). These points demonstrate that teachers’ involvement with curriculum is limited. I believe that it is important for teachers to be involved in curriculum making and, if this is not possible, to at least be able to critically examine curricula that comes from an outside source. This can only be effectively achieved with an understanding of curriculum theory. If teachers want to have any degree of agency, they need to understand the theoretical foundation of curriculum.

This is why I have decided to use *Harry Potter* to make curriculum theory more accessible to teachers. Examining the implications of the teaching practices in the novels, the actions of various characters, the symbolic importance of different objects, and the impact of various events throughout the story, brings the theories to life. As Barone (1988) maintains, this turns the story into an educational tool for teachers.

Limitations

I understand that there are some limitations with my decided approach. For starters, there are general limitations to using a document analysis approach. Compared to interviews or observations, they are not specifically designed for research and may include unrepresentative samples (Merriam, 2009). However, my goal was to find an alternative to typical, scientific research. Moreover, although I am focusing my analysis on the seven installments of the *Harry Potter* series, I do acknowledge the point that I am technically using one story. I did consider using different texts by different authors; however, when outlining my ideas I found my focus shifting to the intertextuality between the different texts and putting less focus on the main point that narratives can be used as research. I did not want intertextuality to be the focus of my argument so I narrowed my scope to *Harry Potter*, the text that meant the most to me out of my original options. It is one story, but it is a very rich and multi-layered one which I feel has made my analysis more organized, focused, and interesting. It was also the text that I felt would reach the widest audience since it is a contemporary literary phenomenon. As I sought to make curriculum theory more accessible, I felt it best to use an accessible text that speaks to a large proportion of the population. Moreover, as demonstrated through Barone's research outlined in my literature review, this type of comparison has been made with other fiction and non-fiction texts. Therefore, my goal was not to include as many texts as possible to further prove Barone's argument, but to show how it can be applied to *Harry Potter* and to approach *Harry Potter* in a way that has not been done to date.

A second limitation comes from the five curriculum theories on which I based my comparisons as there are numerous curriculum theorists (Jerome Bruner, Michael Apple, Maxine Greene, and Madeline Grumet to name a few). As well, I acknowledge that all five were developed by male theorists. This limitation reflects not just my work, but a limitation in the

field as a whole. The field is described as male-centred, despite a shift in the mid-1980's to include feminist theory (Pinar, Reynolds, Slattery, & Taubman, 1995). There are female curriculum theorists, but much of their work focuses on feminist theory and gender theory. When I was first deciding on which theories to use, I did read and consider their work. Although interesting, I found the focus on feminism and gender took away from my main argument. As such, the five theories that I found the most interesting and most suitable to my point were developed by males. To compensate for this, I did make sure to include female characters from the story, such as Hermione, Professor McGonagall, and Dolores Umbridge, in my analysis. However, because the protagonist, Harry, and antagonist, Lord Voldemort, are both male, there is greater focus on the male characters.

Future Research

The limitations acknowledged above bring up some interesting directions for future research. Although I did not want to focus on intertextuality for this project, it is something to consider. It would add another layer to the analysis for connections could be made not only between the texts and curriculum theory, but between the texts themselves. Moreover, expanding the connections to include female curriculum theorists and their stances on feminism and gender could also bring in some interesting insights on female teachers and students. Finally, a last point to consider is the overall place of narratives in future research. Barone (2007) explains that in recent years there has been a call put aside qualitative narrative approaches and put focus back on traditional research methods, specifically quantitative methods. Barone argues that despite this there is still a place for narratives in research and that narratives can be beneficial to educational policy and practice.

Concluding Remarks

In my introduction I expressed the excitement that came every time the latest installment of the *Harry Potter* series was released. In re-reading the books for this project and in deconstructing the text, I felt the same kind of excitement. Some people say that when you analyze a text extensively, some of the initial appreciation for the text is lost. This was not the case for me. In fact it is the opposite for I feel like I have gained an even greater appreciation for Rowling's story. Furthermore, it has expanded my understanding of curriculum theory. As I have explained, curriculum theory, simply defined as what we teach and why, is important but not well understood by teachers. My goal was to make curriculum theory more approachable and understandable by showing teachers how the theories are embedded in a well-known story. By understanding the comparisons between *Harry Potter* and curriculum theory the hope is that teachers will understand the implications that come with different theories, whether through their application or disregard. By seeing how theory lives in *The Boy Who Lived*, teachers can see how it comes alive in their own classroom.

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