



Platform 9 3/4. King's Cross Station, London. 2003.

Harry Potter & The British Empire

Dr. Eileen Curley

HONR 380L 113

MW 5:00-6:15

Dyson 226

J.K. Rowling's *Harry Potter* series is a global popular culture phenomenon. While the novels are clearly rooted in European literary traditions, they also reveal the influence of the dismantling of the British Empire on contemporary society and culture.

We will explore the cultural influences on *Harry Potter* while interrogating how the novels represent and re-imagine elements of British culture and history, including British foundation myths, colonization and the British Empire, World War II, and contemporary UK government and society.

Readings will include literary, critical, theoretical, and historical materials that can help us to analyze how, and whether, Rowling is adapting these traditions and grounding her story in a post-colonial world for a contemporary global audience.

How Does This Course Fit into the Marist Curriculum?

This 3 Credits Liberal Arts (LA) course may be used for any of the following:

- Honors Seminar in Expression & Creativity
- Core Literature
- 300-level Literature Requirement for English Literature or Writing Concentration
- 300-level Literature Requirement English Literature Minor
- Elective Credit



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Course & Classroom Philosophies

Summer Preparation & Critical Engagement

Students are expected to have a solid familiarity with the entire seven-book *Harry Potter* series, enabling us to spend the semester having lively discussions about the intersections between the assigned course readings and the novels. In order for this approach to work, students must keep up with the daily readings, actively look for connections between those readings the novels, and come to class ready to discuss and analyze those links.

Classroom Comportment

As adults embarking upon collaborative learning together, you need to be honest, respectful, and supportive. As you are working this semester, please remember that everyone deserves to have a classroom where they are free to learn without fear of being silenced. We are all responsible for the climate in our classroom.

Be good to each other.

Course Objectives



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This course will help students to develop an understanding of how literature interacts with history and culture. Readings will expose students to a variety of traditions and techniques that Rowling uses, and class discussions will enable students to analyze their impact for modern readers. The course is structured so as to allow students to explore the works as literature within cultural and historical frameworks, with an overall aim to consider how the series engages with and adapts British history and contemporary culture.

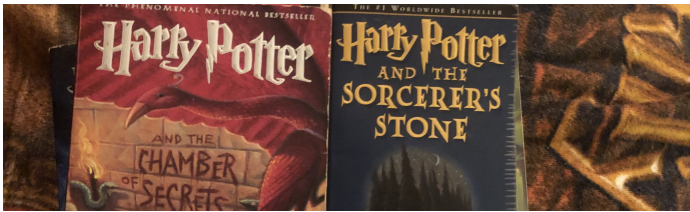
At the completion of this course, students should have a greater capacity to:

- Trace and explicate how aspects of British history, including colonialism, imperialism and their aftermath, are incorporated in and referenced by the *Harry Potter* series
- Identify and critique the literary, cultural and historical traditions present in HP and how they have been adapted for a contemporary audience
- Understand and explain a variety of literary traditions, devices, and theories
- Express analysis of literary texts in oral and written forms
- Effectively use academic scholarship to augment written arguments and class discussions

Readings

Materials used in connection with the course may be subject to copyright protection.

It is presumed that you have read the entire *Harry Potter* series before the start of the semester. Be advised that the movies do not follow the books sufficiently well or closely to provide you with the background you will need to succeed. Throughout, book titles are abbreviated: CoS, SS, DH, etc.



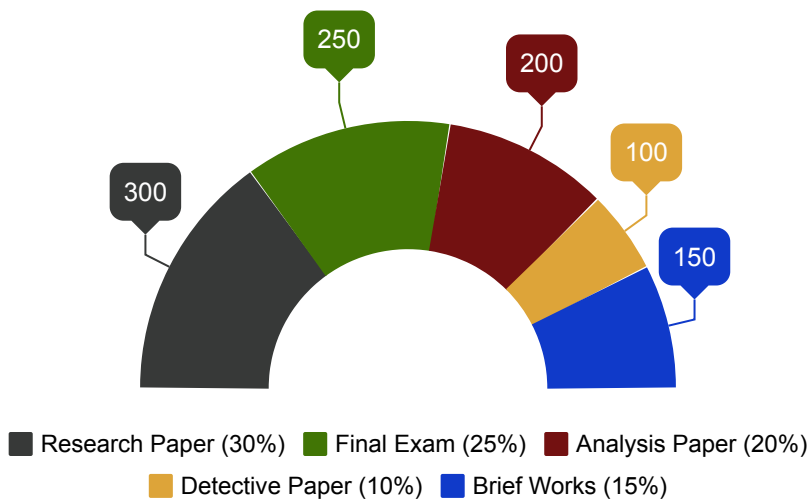
Texts to Purchase

Buford: *Among the Thugs*
Spark: *The Prime of Miss Jean Brodie*

Links to Articles, Excerpts, and other Texts on iLearn

The vast majority of the readings for this course are available on iLearn. Be sure that you are following the iLearn links as we are reading numerous excerpts.
The schedule has the full list of required readings, HP parts to review, and suggested further readings for each class period.

Grading Breakdown



Grade Scale

A (900-1000 pts)	Excellent Mastery
B (800-899 pts)	Above Average Mastery
C (700-799 pts)	Mastery
D (600-699 pts)	Partial Mastery
F (Below 600 pts)	Failure to Master

Graded Assignments

Full instructions will follow for all assignments

Detective Paper 10%

- This is a brief (600-900 word) early-semester exploration of literary structures and devices, with a particular focus on the traditions of British detective fiction applied to *HP SS*.
- Designed to give you practice using literary analysis terms and applying theories to texts.
- Requires staying on task, analyzing a scene, and using your intentionally limited space wisely.
- Assesses all course objectives, depending on the approach taken.

Analysis Paper 20%

- This 1200-1500 word paper serves as continued practice for your final research paper.
- Traces a motif, theme or historical influence through a portion of the series in greater detail than we are able to discuss in class and without repeating class discussions.
- Uses source documents and scholarly research in these papers
- Options (Heroes, Empire & Boarding Schools) and staggered due dates allow you to choose topics and timing that fits your schedule.
- This assignment covers all course objectives.

Research Paper 30%

- We will never be able to discuss all of Rowling's influences and approaches, and so the course will culminate with you writing and presenting an original research paper that draws connections between the *HP* series and topics that we are not able to discuss.
- A list of possible topics will be distributed, but you may have noticed other links in your own reading and are welcome to use those texts with clearance through a written proposal.
- These papers may not revisit the same ground as your short papers, so if one of the short paper topics is of particular interest you, then I would advise you to save it for this longer paper.

Final Exam 25%

- There will be one final essay exam in this course which covers all course objectives.
- You will be expected to display your understanding of the texts that we have read & concepts that we have discussed and to apply them to *Harry Potter*.
- Make-up exams will only be given in cases of dire unavoidable emergency.

Brief Works 15%

- This is an umbrella category that includes numerous types of assignments, including written homework, online discussions, reading quizzes, and participation.
- These assignments will assess all course objectives, in different combinations
- In-class work may or may not be announced in advance.
- No make-ups will be administered for in-class work and these will not be accepted late.
- The lowest of the brief works *administered in class* will be dropped at the end of the semester.

Assignment Submission Policies & Procedures

Late Work

- Assignments are due at the start of class.
- Late submissions will be penalized 10% per day late.
- No late work is accepted after seven days.
- Work due for workshops cannot be submitted late for a grade.

Submission Instructions

- Written work is due to iLearn unless otherwise noted.
- You must upload files in formats that iLearn can process. Failure to do so will result in late penalties accruing.
- I will grade what is submitted. Check your submissions.
- I do not accept emailed work.

Extensions and Incompletes

- Incompletes will only be granted for emergencies.
- I do not grant individual extensions.
- On opening night you must be off-book, fully painted, hung and focused, etc., and so your paper must be written on the date it is due. Plan ahead.

Communication Outside of Class

Office Hours

My office is Fontaine 214.

My office hours are:

- Monday 10-12:00 noon
- Wednesday 9:30-10:30 am
- Thursday 10-12:00 noon

Full-time Marist faculty hold five office hours per week.

This is a time when you can drop in and ask a question without an appointment. Please be advised that I am also the Chair, so there may be a wait during registration.



Wizards Unite at Fontaine

Email

My email is: eileen.curley@marist.edu

Email is a professional communication tool. Please use it accordingly.

Marist requires that email about your academic progress be sent to your school email.

I check email at least once daily on weekdays, but expect a delay on weekends and Wednesdays. Please do not email within 24 hours of class and assume I will be able to answer your message.

Preparing for Class Meetings

- Readings are due on the date listed on the **course schedule**.
- I expect you to have done the reading and be ready to discuss the texts.
- **Print** (or purchase) the readings. Bring them to class, including necessary *HP* volumes if you want to refer to a particular scene or moment during discussion. Printing is free on campus.
- Your familiarity with the *Harry Potter* series should prevent you from bringing the entire collection to class each day.
- **Electronic devices** are not permitted in class.
- Bring a **notebook** to class. While this class historically includes lively discussion, you will want to take copious notes.
- Consider the links between the daily reading assignments and the *HP* to Review assignments and be ready to discuss.

Accommodations

If you have **any** condition or need for accommodation that will make it difficult for you to carry out the work as I have outlined it, please notify me *within the first two weeks* of the class so that appropriate arrangements can be made. If something develops, then let me know. This include religious holiday observances.

Learning Accommodations

- The Office of Accommodations and Accessibility provides services that can significantly enhance your learning.
- If you use OAA, please notify me so that we can work to create an optimal learning environment.
- Testing accommodations are administered by OAA and not the individual faculty members at Marist.
- Book your exams early so that you can be sure that you have a time reserved and that I know they need your exam.
- If your accommodations include the use of electronic devices in class, then speak with me so that we can craft an individualized plan based on your needs, including for performances.
- If you develop a medical condition during the semester (concussion, broken hand, etc.) that leads to you needing temporary accommodations, then please contact OAA.

Academic Honesty

The currency of higher education is knowledge. This exchange of information allows us to improve society and ourselves, but we cannot grow and learn unless we first admit that we need to rely on the thoughts of others to generate our own ideas. When you use someone else's ideas, you must cite that person. When in doubt, cite.

If you have questions, then ask before submitting your work.

Violations & Repercussions

As members of the Marist learning community, all students should adhere to the principles of academic integrity as set forth in the Marist Academic Integrity Policy.

Violations include but are not limited to activities such as cheating on exams and plagiarism, which includes copying other artists' work.

Any student found to be in violation of the Marist College Academy Honesty Code as it pertains to our class will **automatically fail the assignment with a grade of zero (0)** and may face further sanctions, including failure in the course.



Westminster Abbey, London.

Turnitin

Use of Turnitin is mandated for this course. Turnitin is a service used by Marist College faculty to compare a student's written work with its very large database of sources, student papers from other institutions, and the like, to check for originality. Work submitted to Turnitin will be used only for purposes of assessing originality, and will not be shared beyond Turnitin or used for any other purpose. Students must submit all assignments to Turnitin through the regular iLearn submission process. Students who wish to remove their personal identifying information (name, student identification number, etc.) from the submitted file may do so but must notify their professor ahead of submission. Work submitted through iLearn in this course will not be reviewed by the Professor or maintained by the College unless and until the Turnitin process is completed

iLearn: Course Management Software Wizardry

Resources

- Some readings are located here.
- Use your schedule as a guide to readings.
- Match file names and document titles.
- Read everything in the folder assigned to a class session.
- Sometimes, folders will have a "Read Me First" document – do so. That document will explain what you need to read deeply and what you need to use as reference material.

Feedback & Grades

- This course will use the iLearn gradebook.
- Written feedback on your assignments is more crucial for development and progress than simple numerical grades. Read the feedback.
- Feedback on assignments will be distributed either:
 - During in-class feedback sessions. (Take notes.)
 - Handed back to you in class.
 - In the Assignments tool as an attachment or in the text box.
- All grades will be visible in the Gradebook tool a few days after assignments are returned.

Assignments

- Written work for this class will be submitted to the Assignments Tool.
- Select the correct Assignment and be sure to upload your work in an accepted file format
- It is your responsibility to make sure that your uploads are successful and completed on time.
- Mac users: please do not upload .pages files. Export to .doc or .pdf



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Attendance Policies

- By enrolling in this course, you have agreed to be a present and active member of this class. Your presence is vital for your comprehension of the subject.
- As such, you are expected to be present, prepared, and actively engaged in all class discussions and exercises.
- Please arrange your lives now to accommodate your professional responsibilities as a student in this course.

Physical Absences

- I do not distinguish between excused and unexcused absences. If extenuating circumstances develop, please contact CAAS and me as soon as possible so that we can work to keep your academic progress on track.

Intellectual Absences

- Electronic devices are not permitted in this class. Be present & focused.
- **Respect yourselves, your professors, and classmates, and shut off the tech.**
- Texting in class divides your attention and will have a negative impact on your grade because you are not paying attention to the course.

Answers to Other Common Attendance Questions

- **Extended absences** (more than one class period) must be cleared through CAAS.
- If your observance of a **religious holiday** conflicts with the course schedule or our in-class work, then please notify me *at least two weeks prior to the holiday* so that appropriate arrangements can be made.
- Participation in **college-sponsored activities** does not excuse you from your responsibilities as a student in this course. You know your schedules ahead of time. Plan accordingly.
- **Athletes & Band Members:** you need to submit any course excuse notes from your team.
- **If you miss class**, then you should contact your classmates to get the notes from them. I recommend getting notes from multiple classmates, as that will increase your chance of getting decent coverage of the day's content.

Outside Events

As is common with Honors courses, various outside events such as lectures, trips to see Vassar's Quidditch team play, or game nights will be scheduled. While we will attempt to schedule these events at a time when many of you can attend, there is no guarantee that we will be able to accommodate everyone's schedules. If you would like to plan a corollary event, then please contact me so that we can schedule it.



A Bus Stop in London.

How to Read the Course Schedule

On the next two pages you will find a chart that contains the schedule for the semester. Here is how it works:

- The iLearn Resources folder titles are bolded in the "Topics" column.
- The "Readings" column details the required reading for the day. These are linked from iLearn except for Buford & Spark.
- The "HP" column lists parts of the series to review.
- The "Background..." column contains texts to help start your research if you want to explore a topic in more depth. Some of these are on iLearn, but others you will need to get at Library Reserve or in the library databases.

All photographs in this syllabus were either taken by Dr. Curley in London, New York, or are screenshots made using the AR setting inside Niantic and WB Games' Wizards Unite interactive app, in use on the Marist Campus.

Week			Topic & Section (iLearn folder title is bolded)	Required Readings (Author bolded)	HP portions to review	Background & Continuation Readings (iLearn or library)	Work Due to iLearn
1.1	M	8/26	Frameworks & Analysis	Intro to Course & Start Detective Fiction			
1.2	W	8/28		Literary Analysis & Close Reading: Detective Fiction	Sayers: "The Necklace of Pearls."	COS	
2.1	M	9/2		Labor Day - No Class			
2.2	W	9/4		Literary Analysis & Close Reading: Detective Fiction		COS	Detective Paper
3.1	M	9/9		Fantasy & Society	Rabkin: "Introduction" and "The Sources of the Fantastic" from <i>Fantastic Worlds</i> ; Bulfinch: "Age of Chivalry" from <i>Mythology</i>	All, but pay particular attention to SS 1-6	Propp: <i>Morphology of a Folktale</i> ; Hibbert: "Castles, Lords and Chatelaines" from <i>The English: A Social History, 1066-1945</i>
3.2	W	9/11		Fantasy & Society: The Power of Words & Names	Le Guin: "The Word of Unbinding"	"He Who Must Not Be Named" throughout; calling House Elves in HBP 3 & 19; non-verbal spells HBP 9; Unbreakable Vow portions of HBP 2, 15, 16	Fantastic Homework
4.1	M	9/16	Early British History & Myth	British Foundation Myths & Hero Quests	Frye: "The Mythos of Summer: Romance" excerpt from <i>Anatomy of Criticism</i> ; Campbell: <i>Hero with a Thousand Faces</i> chart.	DH: "King's Cross" chapter; OotP: The Veil; look for parallels between the readings and the series	JKR: "Interview Excerpt about the Veil;" Ovid: "The Death of Hercules;" Grimes: "Harry Potter: Fairy Tale Prince, Real Boy, and Archetypal Hero."
4.2	W	9/18		British Foundation Myths, Hero Quests & Fairy Tales	Bulfinch: "The Story of Perceval" from <i>Mythology</i>	All; DH: "The Tale of the Three Brothers;" Look for parallels between Perceval & the series	Rowling: <i>Tales of Beedle the Bard</i>
5.1	M	9/23	Empire & People	The British Empire: Some Groundwork	Porter: "Introduction: Britain and the Empire in the 19th Century" from <i>Oxford History of the British Empire</i> ; Kipling: "The White Man's Burden;"		Poddar & Johnson: Chronology & Maps; Rich: "Empire and Anglo-Saxonism"
5.2	W	9/25		The British Empire: Race & Empire in HP	Carey: "Hermione and the House-Elves: The Literary and Historical Contexts of JK Rowling's Antislavery Campaign;" Marquand: "To the Laundry Born"	SPEW & House Elves throughout. Consider: SPEW in GoF 12, 24 & 21; Hokey in HBP 20; Kreacher in OotP 32, HBP 3, 19, 21, DH 10-11; Dobby in CoS 2, 18; Winky in GoF 9, 26, 35	Anti-Slavery Society website; Rich: "The Half-Caste Pathology;" Horne: "Harry and the Other: Answering the Race Question in J. K. Rowling's Harry Potter"
6.1	M	9/30		The British Empire: Gothic Creatures & Byronic Heroes: Snape, Sirius, & more	Lord Byron: excerpts from "Lara"	Throughout, but consider: PoA 17-21; Hagrid & Grawp OotP 20, 21, 30; Snape OotP 28, HBP 27-28, DH 1, 19, 30, 32-33; Sirius OotP 5-6, 14, 35; Umbridge & The Centaurs OotP 33; Lupin & Fenrir HBP 16 & Lupin DH 11	
6.2	W	10/2		The British Empire: Gothic Creatures & The Noble Savage: Hagrid, Grawp & more	Rousseau: Excerpt from <i>The Social Contract</i> ; Rousseau: Excerpt from <i>Discourse on...Inequality Among Men</i> .	Throughout: Hogwarts Express, Quidditch; consider particularly SS 6-9; Houses, Classes.	Anatol: "The Fallen Empire: Exploring Ethnic Otherness in the World of Harry Potter"
7.1	M	10/7	Political Agendas	Boarding School Novels: Scholars and Imperial Sons	Hughes: <i>Tom Brown's School Days</i> excerpts from Part 1 Ch. 2-6	Throughout: Hogwarts Express, Quidditch; consider particularly SS 6-9; Houses, Classes.	Long: "Quidditch, Imperialism and the Sport-War Intertext"
7.2	W	10/9		Boarding School Novels: Scholars and Imperial Sons	Hughes: <i>Tom Brown's School Days</i> excerpts from Part 1 Ch.7 through Part 2 Ch.3	Throughout: Duels, Deaths, Cheating, Coming of Age	
8.1	M	10/14		Boarding School Novels: Scholars and Imperial Sons	Hughes: <i>Tom Brown's School Days</i> excerpts from Part 2 Ch. 4 to end	All	
8.2	W	10/16		Politics and Society in the Wizarding World	TBD: Guest Lecture by Dr. Kaknes, Political Science Dept.	All	Wolosky: "Foucault at School: Discipline, Education and Agency in Harry Potter;" Lacassagne: "War and Peace in the Harry Potter Series."

Week			Topic & Section (iLearn folder title is bolded)	Required Readings (Author bolded)	HP portions to review	Background & Continuation Readings (iLearn or library)	Work Due to iLearn
			Fall Break 10/18-10/20				
9.1	M	10/21	Boarding School Novels: Power and Fascism	Spark: <i>The Prime of Miss Jean Brodie</i>	Faculty interactions throughout, but consider: Slughorn & Slug Club DH 4, 7, 15, 22-23; Umbridge OotP 12-15, 17, 29; Dumbledore OotP 37, HBP 26-27, DH 18, 35	Louis: "Introduction" from <i>Oxford History of the British Empire, 20th Century</i> .	
9.2	W	10/23	Boarding School Novels: Power and Fascism	Spark: <i>The Prime of Miss Jean Brodie</i>			Empire Paper
10.1	M	10/28	Fear & Hate Groups: Power Structures	Choose either Katz: "Implementation of the Holocaust: The Behavior of Nazi Officials" OR Breton & Wintrobe: "The Bureaucracy of Murder Revisited"	Many options. Revisit some. GoF: "Riddle House, "Graveyard Scene, Barty's Confession; HBP: "Spinners End;" DH: Death Eaters together in Chapter 1, 23, 36; Scenes where Voldemort tortures others: Riddle House, DH Chapter 9 end, loss of cup in DH 27; DH Snape's Murder, DH Snatcher sections of 19, 22, 23; DH 20 & 21 Lovegood as Collaborator? Inquisitorial Squad. Harry's ministry hearing.	Primary Sources: "Nuremberg Race Laws Chart;" "... on the Nazi Terror System;" Heydrich: "Transformations in Our Struggle;" Dworzecki: "Kidnapping of Jews"	Nazi Homework
10.2	W	10/30	Fear & Hate Groups: Horror, Fear, and Resistance Movements in WWII	Primary Sources: "Partisan Life in the Forests;" Radio Free Europe History; BBC: Germany Agonizes over Neo-Nazis; SPLC: "Extremism Across Europe"	Resistance: GoF 36, DH Chapters 5, 15, 22 (Potterwatch); Betrayal: DH Kreacher's Tale of Regulus; Order & DA OotP 5, 16, 18, 34-36, 38	Poddar & Johnson: Britain's Postwar Foreign Policy; SPLC: "Reawakening the Beast"	Research Paper Proposal
11.1	M	11/4	Violence, Ethnicity & Sport: Football Hooligans, The World Cup, National and Ethnic Rivalries & The Triwizard Tournament	Buford: <i>Among the Thugs: The Experience, and the Seduction, of Crowd Violence</i>	GoF: World Cup Ch 7-9; Triwizard Events; OotP: Ch. 19 "The Lion and the Servant;" other Quidditch matches throughout the series	Long: "Quidditch, Imperialism and the Sport War Intertext;" Bracken: "This is My Hillsborough"	Boarding School Paper
11.2	W	11/6	1980s Nationalism & Group Dynamics	Buford: <i>Among the Thugs: The Experience, and the Seduction, of Crowd Violence</i>	Deatheaters & The Order (Throughout)		
12.1	M	11/11	Contemporary Issues: CCTV, Censorship, Trains & British Society	Fussey: "Beyond Liberty, Beyond Security: The Politics of Public Surveillance;" BBC News: Report on July 7th Bombings; Home Office: Crime Reduction site; MPS: Counter-terrorism campaign website	OotP, HBP, DH; in particular consider: Moody's Eye in GoF and in Umbridge's door DH 13; the trace & taboo in DH 4, 9, 20 & 22; the Muggle Prime Minister in HBP 1; Occlumency OotP 24 & 28, DH 1; Bathilda DH 17	Westman: "Spectres of Thatcherism: Contemporary British Culture in JK Rowling's Harry Potter Series;" Norris, et al: Growth of CCTV	Boarding School Paper
12.2	W	11/13	Horrorific Bodies & Martyrs	Smith: "The Debate over Definition" from <i>Fools, Martyrs, Traitors: The Story of Martyrdom in the Western World</i>	All Horcruxes. Also consider various martyrs - Crouch Jr GoF 35; Snape DH 32; Harry, Pettigrew; all of Harry's mental links to Voldemort.		
13.1	M	11/18	Women Saving Society: Female Seers and Other Gendered Devices	Heilman & Donaldson: "From Sexist to (sort-of) Feminist: Representations of Gender in the Harry Potter Series"	Prophecies: PoA 16; OotP 37; HBP 23, DH 19; Hermione, Ginny, Luna & Patil twins throughout, among others	Shakespeare: <i>Macbeth</i> witches scenes; Aeschylus: Cassandra's prophecy from <i>Agamemnon</i> . Bell: <i>Hermione Granger Saves the World</i>	
13.2	W	11/20	Women Saving Society: Victorian Tropes Rise Again	Mauk: "'Your mother died to save you': The Influence of Mothers in Constructing Moral Frameworks for Violence in <i>Harry Potter</i> ."	All, but pay particular attention to all discussions of Lily.	Eberhart: "Gendered representations through speech: The case of the Harry Potter series;" <i>Cinderella</i> and other fairy tales. Fransisca & Mochtar: "The Role of Girls as Mothers in Harry Potter Series."	
14.1	M	11/25	Research Assistance Day				Game Night Response
14.2	W	11/27	No Class - Thanksgiving Break				
15.1	M	12/2	The Expanding Canon & Spinoffs	TBD: Student choice. Consider: A Black Hermione. Timelines in Fantastic Beasts. <i>The Cursed Child</i> . Fan Fic, etc.	TBD: as appropriate to student choice	Thomas: "Hermione Is Black: A Postscript to Harry Potter and the Crisis of Infinite Dark Fantastic Worlds."	
15.2	W	12/4	Research Paper Soundbites				Research Paper
16	M	12/11	Final Exam Weds Dec 11 at 3:30 pm				