

The Magic of Hogwarts:  
A Critical Examination of Teachers in *Harry Potter*

by

Einar Christopher Wong

B.A., Simon Fraser University, 2008.

A THESIS SUBMITTED IN PARTIAL FUFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

THE FACTULY OF GRADUATE AND POSTDOCTORAL STUDIES  
(Children's Literature)

THE UNIVERSITY OF BRITISH COLUMBIA

(Vancouver)

April 2014

© Einar Christopher Wong 2014

## Abstract

While there have been many young-adult and children's novels and stories published that deal with school and teachers, there have been comparatively few studies done that analyze the messages these novels contain about formal classroom education, specifically about teacher characters. As well, the subject of school has been a relatively consistent theme for Hollywood movies and media geared towards teenagers and children, but, like their novel counterparts, analysis has been relatively light. J. K. Rowling's *Harry Potter* series places itself in a very unique position in popular culture as the highest-selling book series and highest-grossing film series of all time; a series that mainly focuses on an education system, albeit for wizards and witches rather than muggles. Nonetheless, this thesis proposes to examine the professors at Hogwarts and to show whether or not Rowling has created a series of complex teacher characters; characters that are usually not a source of complexity in young adult or children's literature. Additionally, this thesis will also examine how these characters have been adapted from the page to the screen and whether or not the movie versions of these teacher characters have retained any complexity found in Rowling's novels. As Petra Rehling writes, "without question, Harry Potter has become the figurehead of our time" (249), and I firmly believe that this figurehead is worth examining and analyzing for its portrayals and representations of real-world teachers, people who are arguably one of the largest influences on children and teenagers during their early lives.

## Preface

The contents of this dissertation are the original work of the author and have never been published before. All research was completed independently.

## TABLE OF CONTENTS

|  |     |
|--|-----|
| Abstract.....  | ii  |
| Preface.....   | iii |
| Table of Contents.....   | iv  |
| List of Tables .....   | v   |
| INTRODUCTION .....   | 1   |
| CHAPTER 1: LITERATURE REVIEW                                   |     |
| 1.1 Introduction.....  | 7   |
| 1.2 Critical Theory .....                                      | 8   |
| 1.3 Influential Sources .....                                  | 13  |
| 1.4 Teachers in Film .....                                     | 15  |
| 1.5 Teachers in Young Adult and Children’s Literature.....     | 17  |
| 1.6 Articles Discussing <i>Harry Potter</i> and Education..... | 20  |
| 1.7 Conclusions.....   | 29  |
| CHAPTER 2: METHODOLOGY .....                                   | 31  |
| CHAPTER 3: TEACHERS IN THE <i>HARRY POTTER</i> NOVELS          |     |
| 3.1 Introduction.....  | 39  |
| 3.2 Professor Albus Percival Wulfric Brian Dumbledore .....    | 42  |
| 3.3 Professor Minerva McGonagall.....                          | 52  |
| 3.4 Professor Severus Snape .....                              | 61  |
| 3.5 Conclusions.....   | 72  |
| CHAPTER 4: TEACHERS IN THE <i>HARRY POTTER</i> FILMS           |     |
| 4.1 Introduction.....  | 73  |
| 4.2 Professor Albus Percival Wulfric Brian Dumbledore .....    | 75  |
| 4.3 Professor Minerva McGonagall.....                          | 83  |
| 4.4 Professor Severus Snape .....                              | 92  |
| 4.5 Conclusions.....   | 101 |
| CHAPTER 5: CONCLUSIONS AND IMPLICATIONS .....                  |     |
| 5.1 Relevance to Existing Literature.....                      | 102 |
| 5.2 Limitations .....  | 106 |
| 5.3 A Final Note.....  | 112 |
| BIBLIOGRAPHY.....  | 117 |

## LIST OF TABLES

|  |    |
|--|----|
| Table 3.1 Number of Teacher Identities in the <i>Harry Potter Novels</i> .....         | 39 |
| Table 3.2 Dumbledore's Identities in the Novels .....                                  | 42 |
| Table 3.3 McGonagall's Identities in the Novels .....                                  | 52 |
| Table 3.4 Snape's Identities in the Novels.....  | 61 |
| Table 4.1 Teacher Identities in the <i>Harry Potter Films</i> .....                    | 73 |
| Table 4.2 Dumbledore in <i>Philosopher's Stone</i> and <i>Chamber of Secrets</i> ..... | 74 |
| Table 4.3 Dumbledore in <i>Prisoner of Azkaban</i> .....                               | 77 |
| Table 4.4 Dumbledore in <i>Goblet of Fire</i> .....                                    | 78 |
| Table 4.5 Dumbledore in <i>Order of the Phoenix</i> .....                              | 79 |
| Table 4.6 Dumbledore in <i>Half-Blood Prince</i> .....                                 | 80 |
| Table 4.7 Dumbledore in <i>Deathly Hallows I and II</i> .....                          | 81 |
| Table 4.8 McGonagall in <i>Philosopher's Stone</i> .....                               | 84 |
| Table 4.9 McGonagall in <i>Chamber of Secrets</i> .....                                | 85 |
| Table 4.10 McGonagall in <i>Prisoner of Azkaban</i> .....                              | 86 |
| Table 4.11 McGonagall in <i>Goblet of Fire</i> .....                                   | 87 |
| Table 4.12 McGonagall in <i>Order of the Phoenix</i> .....                             | 88 |
| Table 4.13 McGonagall in <i>Half-Blood Prince</i> .....                                | 89 |
| Table 4.14 McGonagall in <i>Deathly Hallows II</i> .....                               | 90 |
| Table 4.15 Snape in <i>Philosopher's Stone</i> .....                                   | 93 |
| Table 4.16 Snape in <i>Chamber of Secrets</i> .....                                    | 94 |
| Table 4.17 Snape in <i>Prisoner of Azkaban</i> .....                                   | 95 |
| Table 4.18 Snape in <i>Goblet of Fire</i> .....  | 96 |
| Table 4.19 Snape in <i>Order of the Phoenix</i> .....                                  | 97 |
| Table 4.20 Snape in <i>Half-Blood Prince</i> .....                                     | 98 |
| Table 4.21 Snape in <i>Deathly Hallows I and II</i> .....                              | 99 |

## INTRODUCTION

While years have passed since the publication of *The Deathly Hallows* and part II of the film adaption, there is no denying the cultural behemoth that *Harry Potter* has become. Worldwide, the Harry Potter series has sold at least 400 million copies (BBC “Rowling ‘makes £5 every second’”) and been translated into over 60 different languages. Additionally, the eight *Harry Potter* movies released have become the top-grossing film series of all time (Gray 2011) beating out other pop culture household names such as *Star Wars*, *James Bond*, and *The Lord of the Rings*. During the lifetime of the series’ publication, readers and fans celebrated Rowling’s world of wizards and witches by creating online communities to share their views on Rowling’s works, the more famous ones being Mugglenet ([www.mugglenet.com](http://www.mugglenet.com)) and the Leaky Cauldron ([www.the-leaky-cauldron.org](http://www.the-leaky-cauldron.org)). On YouTube, countless videos have been created and have gone viral in loving parody of the series, notable examples being the Potter Puppet Pals ([potterpuppetpals.com](http://potterpuppetpals.com)), a cartoon then live action spin-off using the main characters from Rowling’s work, and the *A Very Potter Musical* trilogy ([www.teamstarkid.com/avpm.html](http://www.teamstarkid.com/avpm.html)) which retells the story of the series using farcical adaptations of the novels and the characters from Hogwarts. Even now, at the time of writing, sixteen long years after the publication of *The Philosopher’s Stone*, *Harry Potter* shows no signs of slowing down, almost as if Rowling has force fed her creation the elixir of life from the first novel. The most recent examples of the bespectacled wizard’s longevity are *Pottermore*, the new digital home of the *Harry Potter* series, which will ensure the series’ continued popularity, and the recent announcement that Rowling’s spin off work, *Fantastic Beasts and Where to Find Them*, will be made into a feature film and, in all likelihood, the first of a trilogy of adaptations which will then look at the *Tales of Beetle the Bard* and *Quidditch Through the Ages*.

As the most widely consumed children's and young-adult books and film series of all time, *Harry Potter* contains incredible cultural significance, as it is essentially a story about a schooling system. Despite the return of Lord Voldemort, the legions of Death Eaters, and the struggle between good and evil, Harry's adolescent years are mostly spent not fighting against evil, but trying to pass his classes at Hogwarts. Throughout the series, Harry attends a wide variety of classes, some of which he enjoys, like Professor Lupin's Defense Against the Dark Arts classes, and some of which he loathes, like any Potions class taught by Professor Snape in the first five novels. Like the series' target audience, Harry is forced to go through end of the year examinations and standardized testing from the teachers at Hogwarts and from the Ordinary Wizarding Level examinations that the Ministry of Magic has established to ensure their students achieve the same standard in their magical education. His teachers are as varied in their histories and personalities as any real world educational institute's faculty would be. Among his teachers are a double-agent fighting against the darkest wizard in all of magical history, a world-famous scholar who was once favoured to be the next Minister of Magic, a decades old matriarch who not only teaches Harry, but taught his father and mother as well, an old friend of his father's who is a social outcast in the magical community due to his affliction of being a Werewolf, and a ghost. This last point is where I have chosen to situate my thesis.

Millions upon millions of readers have consumed Rowling's portrayal of teachers through the teaching characters in her series. Rowling's characters, whether explicitly or not, promote certain ideas as to what makes a teacher, to put it simply, good or bad in the eyes of his or her students. Undoubtedly, when young readers of the *Harry Potter* series project themselves into Rowling's pages whenever they read about how a teacher character teaches a lesson or interacts with their students. Students world wide, like Harry, have been bored by lectures,

overwhelmed by homework, and supported or belittled by teachers as they have gone through various educational institutes throughout their lives. With Rowling's work, readers get a truly unique experience as they not only get to read about teacher characters in the course of a year, but they get a chance to see how these teachers develop over the course of the entire series.

Rowling continues to develop her teacher characters by offering tidbits and snapshots of their histories and pasts before they began their teaching profession. In some cases, she even reveals what happens to these teachers after they have left Hogwarts, but continue to be a part of Harry's life. By examining the degree of complexity that Rowling has bestowed onto her characters, this thesis serves as an investigation into analyzing literary portrayals of teachers, which may lead to an understanding how exactly children and teenagers regard and perceive teachers and the concept of school.

*Harry Potter* has found itself in a very unique place in terms the cultural representation of teacher characters. The timeline of the novels, though not at all obvious before the seventh novel, is that the seven novels are actually set in the 90's, more than a full decade before the publication dates of the later novels. The teacher characters being portrayed in the series are, therefore, not technically contemporary teacher portrayals. Additionally, *Harry Potter* goes to a British boarding school that is staffed by British professors. However, it was not British film companies that created the *Harry Potter* movies, but rather American ones that created the film series which has become a part of mainstream American popular culture. This raises a very interesting question as to whether or not the teacher characters in *Harry Potter* can be seen as British teachers, Americanized British teachers, or simply as Teachers in the most universal sense of the word. As well, the eight movies, at least to my knowledge, have not made special effort to set the story of *Harry Potter* in any particular time period. In fact, the casual reader or viewer of *Harry*

*Potter* would not even know that the novels or films were not set in the contemporary world, at least up until the seventh novel. From my viewings, the movies seem to be contemporary adaptations of *Harry Potter* as there are no specific references to any certain time periods. Therefore what we have in the *Harry Potter* series are portrayals and representations of teacher characters that have not only crossed cultural boundaries, but also time. It is this aspect of universality that makes characters like Professor Dumbledore, Professor McGonagall or Professor Snape all the more significant, that they are just that, professors and teachers who now reside in the subconscious of millions upon millions of readers, which could in turn influence the way *Harry Potter's* readers see the concept of teachers and education in the real world.

In Chapter 1, this thesis will examine the research literature surrounding the *Harry Potter* series and films. Rather than give an overview of all the scholarly work done on the series, the review will limit itself to relevant sources pertaining to the novels and media of the series with regards to education and teacher characters. The opening section will examine the theory of critical media literacy and how it can be applied to the *Harry Potter* novels and films. The following section will then look at two very influential articles in the formation of this thesis. James Muchmore's "A Survey of Teacher Identities in Works of Literature" provided the groundwork and the foundation of my classification of the teacher characters in *Harry Potter*. Megan L. Birch's chapter "Schooling and Harry Potter: Teachers and Learning, Power and Knowledge" was one of the most in-depth examinations of the teaching characters in *Harry Potter* that I came across during my initial research. While posing some very astute observations, Birch's conclusions, in my view, of the teacher characters in Rowling's work are largely one-dimensional and simple as well as incomplete as there was a lack of examination of the characters throughout the entirety of the series. Following a discussion of these articles is a

review of relevant sources regarding teachers and teacher characters in film and in other works of young adult and children's literature. Here, I examine some possible lenses that could have been used for my investigation as well as outline what other scholars and critics have done with regards to this field. The final section of my literature review will examine other articles that have taken the *Harry Potter* series and have related it, in some way, to real-world educational issues, from the use of positive teaching practices in classrooms to the downfalls of standardized testing.

In Chapter two, I will outline the methodology I used in my examination of the teachers in *Harry Potter*. Muchmore created ten different identities for teacher characters in young adult and children's literature which are: "(a) teacher as nurturer, (b) teacher as subversive, (c) teacher as conformist, (d) teacher as hero, (e) teacher as villain, (f) teacher as victim, (g) teacher as outsider, (h) teacher as immutable force, (i) teacher as eccentric, and (j) teacher as economic survivor" (8). My initial reading of the series led me to identify which of these identities teacher characters in Hogwarts were possessing at the times they appeared in each novel. I will describe how I came about to determine which of these identities these teachers possessed exactly. For the purposes of studying the *Harry Potter* films, I used a similar approach to record when and where each significant teacher character appeared. As well, I will elaborate on the approaches I took to decide which teacher was playing which identity during the scenes that they appeared in.

Chapters three and four will examine the findings from my reading and viewing of the *Harry Potter* films and novels. I present my initial raw data and then synthesize it to a more meaningful conclusion. In particular I summarize my findings on all the teachers and the roles that they play within the novels and the films. These chapters will determine whether or not, at least from my analysis, the main teaching characters in *Harry Potter* can truly be considered

complex literary portrayals and filmic representations of teachers in real life. My initial belief was that my research would show that Rowling's teachers were not only complex, but perhaps some of the most complicated characters in her novel series. After my final analysis, my initial belief was vindicated. What *Harry Potter* offers is a unique chance for young readers to, whether consciously or not, recognize that teachers are not simply adults who teach, but adults who have their own stories to tell. Rowling's portrayal of teacher characters offers a way for students to perceive school and their teachers in a way that has never been done before.

## CHAPTER 1

### 1.1 - Introduction

My initial research revealed a surprising lack of work into the world of *Harry Potter* with regards to the portrayal of teachers in young adult literature and film. While there was ample scholarship on the novels themselves, very few of these focused on education and teacher characters, choosing instead to analyze the novels from a different lens, such as gender. In terms of the *Harry Potter* films, there was virtually no analysis of the teacher characters in the highest-grossing film series of all time and in terms of young adult literature, only one book chapter I discovered dealt specifically with the portrayal of teachers as teachers in *Harry Potter*, which will be discussed later. However, I will begin my literature review by discussing the two most influential sources for my research. One article provides the framework and coding scheme for my analysis of the *Harry Potter* novels and the second book chapter shows the kind of analysis I was looking for in my initial research, though I disagreed with the findings of that particular chapter. The following sections will then touch on four major areas of research that are important to my thesis. Section 1.2 will deal with the theory of Critical Media Literacy, which is where I ground my analysis of Rowling's characters and will define the theory as well as draw on observations from various scholars and critics. Sections 1.3 and 1.4 then discuss the portrayal of teachers in both films and in young adult and children's literature, though, again, *Harry Potter* will not be dealt with specifically. Finally, section 1.5 will examine other articles and secondary sources that I have found that deal with both *Harry Potter* and some aspect of education and/or the teachers at Hogwarts. This final collection of articles and studies are grouped in four distinct categories and cover many different areas from positive teaching practices, to moral education, to political tie-ins with the United States' "No Child Left Behind" Policy in the early 2000s.

## 1.2 – Critical Theory: Critical Media Literacy

With the definition of literacy itself still being debated and refined, it comes as no surprise that adding the terms “critical” and “media” before it should produce a number of contentious discussions, from the definitions of critical media, to implementation in the classroom, and even the questioning of the importance having students learn the concept of critical media literacy. While it is beyond the scope of this thesis to wade too far into that debate, it does bear importance to discuss the concept of critical media literacy, as it is the lens I used to dissect the *Harry Potter* films and novels. This section will give a brief overview of the theory of critical media literacy and situate its relevance within the scope of this thesis.

First, however, it is necessary to further clarify the term “media” in and of itself. I have chosen to define media in accordance to W. James Potter’s definition in *Theory of Media Literacy: A Cognitive Approach*, where media is considered “the technological means of disseminating messages ... being print or electronic” (Potter 43-44), thus including both Rowling’s original novels and all film adaptations of the series. I chose this definition due to its brevity, universality, and inclusiveness. In her introduction to *Media Literacies New Agendas in Communication*, editor Kathleen Tyner writes that “even the most entrenched bibliophile recognizes that new communication devices represent an extension of paper and pen, with all the social capital, liabilities, competing values, and access issues that have long been associated with traditional literacy skills” (2) thereby calling for a blending of both traditional media and of new media, such as film and web, to be considered fair game for critical analysis and debate. Echoing this view is Jeff Share’s chapter in Tyner’s book entitled “Voices from the Trenches: Elementary School Teachers Speak about Implementing Media Literacy.” Share proposes that “media literacy aims to expand the type of tools students and teachers use to read and write and expand

the content of what is acceptable to study inside the classroom to include popular culture, media, and technology” (55). In other words, all forms of media, traditional or not, can be considered fair game for study in the classroom. Regardless of medium, all stories can be considered some form of media. In *Narrative Pleasures in Young Adult Novels, Films, and Video Games*, Margaret Mackey states “all stories contain ideological freight” (Mackey 12). Whether intentional or not, Rowling’s choice of complexity in the portrayal and representations of teachers in her movies and her novels contain some form of ideology that is either supported or challenged. Dumbledore’s roles reflect on what makes a teacher character a positive teacher character, at least in the eyes of Harry, the protagonist, and in turn, Rowling to some extent. Similarly, when Snape is cast as the Villain throughout the first few novels of the series, then ambiguously good or evil throughout the final books of the series, readers get a sense as to what attributes Rowling considers to be positive or negative with regards to teachers. Additionally, these ideologies are not unnoticed by even the most casual viewer or reader. Allison Butler writes that “students have a great deal of knowledge about, and experience, with the media ... they can be very critical of texts and demonstrate solid analyses” (84), based on her findings from her fieldwork at an urban school in New York who focused specifically on media. Margaret Mackey noticed a similar issue with her group of undergraduate students, noting that “we bring the familiarity of our own experience to bear on the newness of the images we encounter in films and games ... we amalgamate what we initially brought to the experience with what we did not previously understand” (Mackey 45). However, the challenge, in Butler’s own words, stems from the fact that “they do not employ a formal vocabulary nor do they negotiate the differences between their opinions and critical inquiries and analyses” (Butler 84). Many would argue that there is a real need for critical media literacy to be taught at schools, and while it is beyond the

scope of this thesis to argue for its advocacy, hopefully it will be seen as an example of just what critical media literacy can reveal in a text.

In the aptly titled *Media Literacies: A Critical Introduction*, Michael Hoechsmann and Stuart R. Poyntz define media literacy as “a set of competencies that enable us to interpret media texts and institutions, to make media of our own, and to recognize and engage with the social and political influence of media in everyday life” (Hoechsmann and Poyntz 1). The following sentence in the book proceeds to somewhat humourously describe this definition as the “shortest” one that the authors are able to provide. Essentially, it is the skill to critically analyze media that people come across in their everyday lives. Douglas Kellner and Jeff Share give another definition of media literacy in their chapter “Critical Media Literacy, Democracy, and the Reconstruction of Education,” which can be found in *Media Literacy: A Reader*, D. Macedo & S.R. Steinberg Eds. Here, critical media literacy is defined as a process which “expands the notion of literacy to include different forms of mass communication and popular culture as well as deepens the potential of education to critically analyze relationships between media and audiences, information and power” (Kellner & Share 4). Of the many approaches to critically analyze media, I turn again to Kathleen Tyner who writes of the protectionist approach which “[argues] that media education could blunt the effects of media and popular culture through structured critical thinking exercises with children about the constructed nature of media” (4). Writing with the approach of teaching Critical Media Literacy in classrooms, Tyner’s volume expands on numerous first-hand accounts of how critical media literacy has and should be used in formal educational settings. While this thesis will not specifically deal with that, Tyner’s work shows the importance and the real life application of approaching a text or a film with the lens of critical media literacy. Again echoing this view, Share writes that critical media literacy “entails

a progressive mindset in which social justice and equality trump property rights and consumerism” (Share 56). Furthermore, he goes on to argue that critical media literacy will form a sort of critical solidarity amongst those who adhere to it leading to “joining in solidarity with the disempowered in a collective struggle for a more just world” (56). Share’s perspective points to the whole purpose of this thesis, to not simply analyze *Harry Potter* for the sake of analysis, but to hopefully shed light on any real world implications from the findings on the complexity of the characters in the novels and the films. Based on these definitions, in this thesis I will take the concept of critically analyzing and interpreting the messages in everyday media as the foundation of examining J.K. Rowling’s *Harry Potter* series and, specifically, her portrayal of teacher characters.

One final note worth discussing is the fact that critical media literacy presents its own unique challenges and issues that students tackling traditional literacy do not face, particularly when it comes to analyzing digital text such as games and film. Commenting on having his students create a video based on a poem David Bruce writes “the difference in the adaption from print to video, however, is often profound. Not only does the modality of the response change, so does the number of options of representation” (Bruce 102). Echoing this view are Jim Bizzochi and Joshua Tannebaum who write that “audiovisual media and digital media like film and videogames add a complexity to the close reading process because of the necessity to simultaneously read across several modalities of communication” (Bizzochi and Tannebaum np). In analyzing a film, there is much more at stake than simply the text on the page. Now, everything from the script, to the costumes, to the music, to the lighting are in play to determine what exactly the director wants to portray in this one scene of hundreds in a film. Margaret Mackey, observing a group of undergraduate students who participated in a study where they

read a young adult novel, watched a film, and played a videogame together, notes that “even before the first frame of the movie rolls ... the interpreters are already developing fleeting hypotheses, activating possible schemas, [and] predisposing their attention to focus in some ways and not others” (60). Specifically, Bizzochi and Tannebaum have noticed three specific areas that make digital texts much more challenging to read than traditional texts. According to the pair, the three are the “indeterminate and shifting natures, their size, and then inherent difficulties of engaging with the medium” (np) and while this quote was meant to apply to video games in particular, there is no doubt that it can be translated to apply to film, specifically the first challenge of indeterminacy, or, the concept that no two viewers will take the same thing away from a particular scene in the film, much the same way no two readers take away the same thing from a text. This was the challenge that I faced in analyzing the scenes from the *Harry Potter* movies, even if I saw one specific interpretation from the scene, other viewers might disagree or even take away something quite different. What is even more challenging is what Mackey observed about film interpretation and her students, writing that “a film does not have a gutter, exactly, but it does have two frames placed side by side, and the decision about what lies between the frames is supplied by the viewer” (Mackey 128). While I believe my interpretations about the *Harry Potter* movies to be fair and accurate, other viewers might disagree, which is inherent of the critical media literacy process and entirely welcomed.

In conclusion, while critical media literacy is a relatively new field of study, it is, perhaps, one of the most significant in terms of analysis and critique. With media being pervasive and omnipresent in everyone’s lives, it is growing increasingly important to analyze and to critique the messages by which we are bombarded by each day. This is what this thesis proposes to do with regards to the complexity of the teacher characters in *Harry Potter*.

### 1.3 – Influential Sources

The most in-depth survey of teachers represented in young adult and children's literature that I found was in James A. Muchmore's article "From Laura Ingalls to Wing Biddlebaum: A Survey of Teacher Identities in Works of Literature" published in the Spring of 2012. Grounding his study in the field of narrative inquiry, Muchmore proceeds to examine how teachers are portrayed in 44 separate works of literature. While this thesis will not really be a foray into the field of narrative inquiry, but rather a literary analysis of Rowling's teacher characters, Muchmore's inclusion of narrative inquiry serves well to justify the importance of analyzing the portrayals of teachers in young adult and children's literature by arguing that "the story of a fictional teacher is analogous to the story of an actual teacher as told to a researcher" (Muchmore 6). That being said, Muchmore's article was meant to be a broad, general analysis of all of these works rather than an in-depth exploration into each of the works he mentioned. While by no means exhaustive, Muchmore set out to make his study as "broad and varied as possible" (7) to touch on as many different genres as he could. By examining identity themes throughout these literary works, he concluded that there are ten different identities that teacher characters assumed in these books and novels. These roles are "(a) teacher as nurturer, (b) teacher as subversive, (c) teacher as conformist, (d) teacher as hero, (e) teacher as villain, (f) teacher as victim, (g) teacher as outsider, (h) teacher as immutable force, (i) teacher as eccentric, and (j) teacher as economic survivor" (8). However, in his analysis of *Harry Potter*, I believe that Muchmore's conclusions have painted over Rowling's characters with broader strokes than they deserve. While he does acknowledge that teachers have multiple identities throughout a work of literature, he chose to only limit his analysis to Professor Snape and Albus Dumbledore. Snape, one of the most complex character and villains turned heroes in the entire *Harry Potter* series, is simply

categorized as “villain” (18), while Dumbledore is only “eccentric” and an “immutable force” (18). This thesis will not only investigate whether or not these two characters have been oversimplified in Muchmore’s analysis, but also whether or not some of Rowling’s other teacher characters have been complexly written in terms of possessing multiple identities throughout the series.

The second source that was the most influential in my research was Megan L. Birch’s chapter “Schooling and Harry Potter: Teachers and Learning, Power and Knowledge” in the second edition of *Critical Perspectives on Harry Potter* published in 2009. In this chapter, Birch argues that “most teachers at Hogwarts are stock caricatures” and that “their instruction fits neatly into shallow and conventional stereotypes” (Birch 104). To support her argument, Birch analyses the characters of Professor Binns, Professor Trelawney, and Rubeus Hagrid stating that the first two characters represent the polarities of teacher stereotypes, while Hagrid fulfills the stereotype of “gentle giant” (106). She considers the complexity behind the characters of Professor McGonagall and Professor Snape, but ultimately concludes that McGonagall is “a detailed but hackneyed image of a teacher” (110) while conceding that Snape is in fact “complex and multifaceted” (112). However, I question whether Birch’s analysis of Hogwarts teachers is complete and accurate. In particular, Birch states that “we rarely see teachers at home, and we do not see, for example, teachers as parents, lovers, as friends of people outside of Hogwarts, or as people with interests unrelated to their work” (107) overlooking several important scenes from the series. As examples, the second chapter of *The Half-blood Prince* takes place solely in Snape’s living room and later on in the same novel we see Professor Slughorn’s penchant for living in other people’s houses. Additionally, the trio of Harry, Ron, and Hermione repeatedly visit Hagrid who lives in his hut on the school grounds. In terms of family, Professor Lupin not

only gets married, but struggles with the idea of being a parent as he may have fathered a werewolf with his wife, Tonks. As well, Birch has overlooked the entire backstory of Professor Snape falling in love with Harry's mother, Lily, and Dumbledore's entire relationship with his family and with Gellert Grindelwald in *The Deathly Hallows*. Using Muchmore's framework for complexity, I will determine whether or not the teachers at Hogwarts go beyond much more than simply hackneyed stereotypes.

#### 1.4 – Teachers in Films

Critical analysis and interpretation of teachers in film has been a relatively recent area of research. In 1998, Amy Stuart Wells and Todd W. Sherman completed “the most thorough study of films on education yet undertaken” (Wells & Sherman 183) by watching 36 movies that were centered on public and private schools aged K-12. However, earlier, in 1995, Sandra Weber and Claudia Mitchell did an extensive critique of the movie *Kindergarten Cop* in their book ‘*That’s Funny, You Don’t Look Like a Teacher*’: *Identifying Images and Identity in Popular Culture* and argued that the movie is based on “an interrogation of gender roles, through the use of role reversals (male kindergarten teacher and female principal)” (Weber and Mitchell 98). While my study of *Harry Potter* will not be centred on gender roles throughout the series, Weber and Mitchell's analysis is an example of how film can be analyzed through the lens of gender. More recent, at least relatively speaking, scholars on the portrayal of teachers in films have gone much more in depth in their analysis of the messages about teachers. Mary Dalton's *Hollywood Curriculum, Teachers in Movies* discusses what has become the Hollywood model of the stock teacher character:

“Typically, he or she is an outsider who is usually not well liked by other teachers, who are typically bored by students, afraid of students, or eager to dominate students. The

“good teacher” gets involved with students on a personal level, learns from those students, and does not usually fare very well with administrators. Sometimes these “good” teachers have a ready sense of humor. They also frequently personalize the curriculum to meet everyday needs in their students’ lives.” (16)

Until *Harry Potter and the Order of the Phoenix*, no Hogwarts teacher really fits the mold of the traditional Hollywood teacher character, though this will be discussed later. From the lens of politics, there is Ronald E. Chennault’s *Hollywood Films about Schools: Where Race, Politics and Education Intersect* which “studied how racial subjects are positioned within the texts, how power is distributed among characters of different races, and how the characters address, avoid, or ignore racial difference” (Chennault 7). While not dealing specifically with teachers, Chennault’s work produces yet another lens from which films can be examined from. Lastly, Robert C. Bulman’s *Hollywood Goes to High School: Cinema, Schools, and American Culture* examines the three subgenres of American films about education into urban schools, suburban schools, and elite, private schools. While he approaches these films from a sociological background, he expands upon what Dalton wrote on the Hollywood figure of the hero-teacher, “the character who is able to ignore the cynicism of veteran teachers, escape the red tape of the school bureaucracy, and speak directly to the hearts and minds of these troubled youth” (Bulman 54). While none of these works focus explicitly or directly on *Harry Potter*, barring a throwaway line in one of Dalton’s chapters, these works do provide a background of critical analysis and interpretation into the portrayal of teachers and teacher characters in films. All of these studies have examined teachers and teacher characters in films from one specific lens, be it gender, or political, or social-economical, but no study thus far has replicated the investigation that Muchmore launched in his article. Rather than exploring the teacher characters themselves, with

the exception of the one specific aspect of gender, studies have gone to explore what implications and messages are promulgated by the actions and words of these teacher characters. This thesis hopes to take a step back and to first examine just how many identities teachers and teacher characters can have.

### 1.5 – Teachers in Young Adult and Children’s Literature

There is a considerable lack of study in regards to the portrayal of teachers in young adult and children’s literature. N. Niemi et al.’s study entitled “the Portrayal of Teachers in Children’s Popular Fiction” agrees with this view writing that “interestingly, few studies investigate the portrayal of teachers in children’s fiction” (59). Their study provided some detailed background material on teachers in young adult and children’s literature, particularly with regards to the issue of gender. At the beginning of their study, they write that they expected to find that “teachers would be portrayed as women who do not reflect the characteristics of normal woman: they would not have outside lives, they would be considered strange by their colleagues and students, they would be uncharacteristically (for American society) independent” (62) whereas, with regards to male teachers, they “would be portrayed as effeminate; there would be a great deal of emphasis on discipline and behavior” (62). After taking a sample of 74 children and young adult novels, the findings were somewhat surprising. With regards to female teachers, the authors found that there was only one text where the female teacher actively engaged in teaching the subject matter. As well, youth was an important factor in the depiction of teachers, with Niemi et al. finding that “if [the female teachers] are described/depicted as young and beautiful, then they are described as patient, kind, helpful, and liking children, but not described in the act of teaching” (69). At this point, I would hope that even the most casual reader of *Harry Potter* would recognize that Professor Minerva McGonagall’s character challenges this stereotype by

being older, much more strict, and an expert in her field of knowledge. Conversely, in Niemi et al.'s study, "Males were depicted as doing the real work of teachers with both strong, affective demeanors and strong cognitive abilities" (70). While there is little doubt that Professor Snape and Professor Dumbledore are both strong and affective characters and teachers, again, the casual reader of *Harry Potter* will notice how Professor Snape already breaks this traditional mold of male teachers by being a not as positive portrayal. Additionally, another point that Niemi et al. address is the portrayal of the teachers' appearance and clothing, writing that "none of the teachers were portrayed in either text or picture as disabled" (63), which, again is broken by Professor McGonagall's use of a walking stick in *Order of the Phoenix*. Further more, with regards to teacher's clothing, Niemi et al. write that "teachers' clothing was portrayed consistently across many of the texts; males were dressed in child-friendly clothing ... while females were dressed conservatively" (63). In this regard, Rowling's work does reflect the other young adult and children's novels and picture books in that, for the most part, her teacher characters dress in very conservative teacher robes and wizarding clothes. In fact, the most flamboyant example I can think of is Professor Dumbledore's plum suit in *Half-Blood Prince*. Niemi et al.'s study provided an excellent background for comparing Rowling's works against the other canon of young adult and children's novels. More specifically related to gender than teacher characters, Elizabeth E. Heilman and Trevor Donaldson's "From Sexist to (sort-of) Feminist: Representations of Gender in the Harry Potter Series" sought to examine characters like McGonagall and Dumbledore as representations of masculine and feminine. They agree with Birch's analysis of McGonagall being a hackneyed, stereotype of a woman, mentioning examples such as "when McGonagall is portrayed shouting "charge" in battle, it is funny because ... she is acting out of character" (144) and concluding that McGonagall exhibits a

“relative powerlessness” (149) throughout the series. Additionally, Heilman and Donaldson cite Dumbledore as one of the “coolest” (155) male characters in terms of power and status throughout the entire series. While it is a little beyond the scope of this thesis to examine teachers in *Harry Potter* from a purely gender lens, I wanted to examine whether or not McGonagall would fit into the stereotypical mold of a female teacher, rather than just a female character.

One of the few other sources I could find was a chapter written by Gail Burnaford entitled “And the Oscar Goes to ... Teachers as Supporting Actors in Fiction for Young Adults,” in the second edition of *Images of Schoolteachers in America*. Despite its promising title, Burnaford only manages to analyze teacher figures in three books, *Fahrenheit 451*, *A Lesson Before Dying*, and *The Taking of Room 114: A Hostage Drama in Poems*. By broader definitions, these works could technically be considered children’s literature as adolescents do read them in classrooms, but do not represent a more traditional view of children’s literature that is usually centered around child or young-adult characters. Burnaford does provide an explanation for why teacher characters are not the central characters in children and young-adult literature, stating that “they are simply not that interesting to young readers – unless, as characters, they are strange or eccentric and when they have supporting roles in the youthful protagonists. Only then will we have a teacher story that adolescents will read” (Burnaford 175). This view is implicitly echoed by Linda Zolt’s doctoral dissertation “The Portrayal of Teachers in Children’s Literature” as she develops a stock mold for teacher characters to fit into depending on the age of a text’s reader. She argues that teachers in young adult and children’s literature fit into three broad characterizations depending on the age of the child protagonists. Additionally, Peter Applebaum’s chapter “The Great Snape Debate” in *Critical Perspectives of Harry Potter 2<sup>nd</sup>*

*Edition* examines Snape's character as a portrayal of a teacher, though Applebaum focuses much more on the teacher's role in the *bildungsroman* rather than teacher identity in young-adult and children's novels. Applebaum notes that Snape "was a skilled teacher outside the classroom for both Draco and Harry" (94) and argues that it is Snape who is responsible for much of Harry's education rather than Dumbledore or even Hogwarts itself.

In terms of the portrayal of school, one study I did find was by A. Hildebrand entitled "The Dreary Time: The Ethos of School in Award-Winning Fiction for Children, 1960-1980." While not the most recent source of information, it does discuss a few insights regarding how school is seen in young adult and children's literature. Specifically, Hildebrand writes that "the ethos of school as an influential institution of society distinct from the people who interact with it is essentially negative ... [the stories] imply that school is impersonal, undemocratic, hypocritical, and even immoral" (82). Funnily enough, Hildebrand's study makes no mention of the portrayal of teachers in young adult and children's literature, despite teachers being a very significant part of school and educational institutions. Taking Hildebrand's account into light, we find that, surprisingly, Hogwarts, Harry's school and the workplace of Professors Dumbledore, Snape, and McGonagall, is never portrayed in such a negative light. Harry differs from many child protagonists in that he enjoys going to Hogwarts, and while might not enjoy the homework or some of the classes, Hogwarts is overall a very positive experience for him. This view is echoed even in many fan adaptations of the *Harry Potter* series such as the extremely popular *A Very Potter Musical*, a satirical adaptation of the *Harry Potter* series, whose opening song is entitled "Goin' Back to Hogwarts" and has Harry's character singing "it's all that I love and it's all that I need" (Team StarKid 1:53 – 1:56). Indeed, Hogwarts even becomes the focal point of the ending of the seventh novel where students and teachers alike battle to defend the school

from Lord Voldemort. I am not quite sure how many other novels would have their students literally fighting to defend their schools, but it is my educated guess that the number is not as high as I would think.

#### 1.6 – Other Articles on *Harry Potter* and Education

The rest of my research on teacher characters and education in *Harry Potter* can be grouped into four distinct areas, the first being positive teaching practices within the *Harry Potter* series. While “positive” teaching practices can be considered highly subjective, Don Hamachek’s study “Characteristics of Good Teachers and Implications for Teacher Education” published in *Learning Environments: Readings in Educational Psychology* reveals that what students consider positive and effective teaching practices have changed very little over time. To paraphrase these qualities are, but not limited to:

1. Willingness to be flexible
2. Ability to see the world from a student’s point of view
3. Ability to personalize teaching
4. Willingness to experiment
5. Skilled in asking questions
6. Knowledgeable in subject matter
7. Provision of well-established exam procedures
8. Provision of study aids
9. Reflection of appreciative attitude
10. Informal style

(Hamachek 68-69)

L.P. Aultman, P.A. Schutz and M.R. Williams-Johnson echo Hamachek's findings in their study when they interviewed teachers regarding their relationships with students. In their article, Aultman et al. write that "teachers and students have characterized caring relationships as being composed of several basic concepts: time, talking, sensitivity, respect, acting in the best interest of the other, being there, caring as feeling and doing, and reciprocity" (Aultman 637). While these are simply two studies in many, many decades of research in teacher education, I daresay that they reveal almost common-sense qualities about what makes a good teacher. Additionally, it would seem ridiculous to postulate that a classroom teacher can be effective if he or she exhibits the opposite of the above characteristics, such as being impatient, insensitive, or disrespectful. However, rather than just dwell in pure conjecture, a number of articles that deal with *Harry Potter* and education reflect the points of views of the above studies. In her article, "What Can Clinical Teachers Learn from Harry Potter and the Philosopher's Stone?" published in *Medical Education* 36.12, Jennifer Conn, a senior lecturer in Medical Education at the University of Melbourne, argues that clinical instructors have much to learn from some of Rowling's professors and shows that effective teaching looks very similar to the criteria developed by Hamachek including the call for teachers to be "knowledgeable in their subject matter." In particular, she highlights Professor McGonagall as a role model for instructors to aspire to, citing her "in-depth knowledge of [her] discipline" (Conn 1177) and appreciation of her students' learning levels as keys to her success. In another article, she co-wrote in 2005 for *The Clinical Teacher* 2.1, Conn reexamines the *Harry Potter* series for tips on effective assessment in her article "Harry Potter and Assessment." She cites various examples from the series under headings of "what to test" (Conn and Elliot 31), "test format" (32), "writing questions" (34), "measurement" (34), "implementation" (35), "cheating" (35), "standard setting"

(35), and “feedback” (36). Throughout her article, Conn continuously refers back to the *Harry Potter* series for parallels in assessing her real life students demonstrating the relevance of Rowling’s work to formal educational settings. Additionally, Conn’s observations are followed in another article entitled “Tips from Harry Potter for American Schools” by Margaret Zoler Booth and her daughter Grace Marie Booth. Here, Margaret Booth interviews her daughter Gracie, then aged nine, as to what educational practices she enjoyed reading about from Rowling’s work. Gracie’s opinion reflects Conn’s on certain Hogwarts professors. As an example, Professor McGonagall is again cited as an effective teacher. In another article, “Education of the Young Harry Potter: Socialization and Schooling for Wizards,” written by Mary S. Black and Marilyn J. Eisenwine, both assistant professors at the University of Texas and Angelo State University respectively, the writers examine the school and curriculum at Hogwarts and the impact of *Harry Potter* on its readers. Again, Professor McGonagall is cited as a positive role model in teaching, ably guiding her students through a particularly difficult subject.

While *Harry Potter* offers some positive examples of teaching role models, there are also many characters that Rowling created who showcase less than respectable, much less effective, teaching methods which is the second category. Conn not only describes the positive teaching styles of certain Hogwarts professors, but also critiques the practices of Hogwarts’ less effective instructors. She cites Professor Snape, the Potions Master, as being particularly ineffective and a brief glance at the *Harry Potter* series offers numerous instances where readers see Professor Snape bullying or favouring certain students or asking his students to do tasks with difficulties well beyond their abilities or educational background. Other articles examine the practices of other less than stellar Hogwarts professors, which real life educators would be keen to read and avoid imitating in classrooms. In her article “Harry Potter and the Ghost Teacher: Resurrecting

the Lost Art of Lecturing” published in *The History Teacher* 43.2, Kathryn N. McDaniel at Marietta College discusses the effective and ineffective usage of the lecture. Here she notes the pitfalls that Professor Binns, who is in charge of teaching History of Magic, falls into while using an entirely lecture-based approach to instructing classes full of teenage wizards and witches. McDaniel’s article not only identifies what many consider a poor teaching strategy still used by many instructors, but it also offers methods of fixing lecture-based teaching. She argues that, used correctly, the lecture style of teaching remains an effective pedagogical practice.

Renee Dickinson’s “Harry Potter Pedagogy: What We Learn about Teaching and Learning” examines the teaching styles of many Hogwarts professors, echoing the views of Conn and McDaniel when it comes to poor teaching styles at Hogwarts. Here, she examines the woeful teaching practices of Professors Trelawney and Firenze, Harry’s two Divination instructors who fail to grasp any notion of scaffolding or relating their subject matters to their students’ abilities to understand it. Continuing this trend of picking apart Hogwarts professors, Brian Cambourne’s “J.K. Rowling, Harry Potter, the Dolores Umbridge Syndrome, & Teaching Reading” examines the pedantic and theory-based approach of Professor Umbridge in the fifth installment of the *Harry Potter* series. Here, Cambourne argues against the actions taken by Umbridge at Hogwarts and examines the dangers of overly systematic instruction.

With all the discussion about teaching practices and professors at Hogwarts, it is rather ironic that many critics argue that much of the learning completed by the young witches and wizards is entirely self-driven. The following sources make up a third category of articles related to the *Harry Potter* series and education. Elizabeth Gruner, in her article “Teach the Children: Education and Knowledge in Recent Fantasy,” published in *Children’s Literature* 37, argues that the entire system at Hogwarts is inefficient, citing the examples Conn, McDaniel, Dickinson, and

Cambourne mention when discussing poor teaching practices. While Gruner's article is relatively one-sided – for example she fails to note a single positive teaching practice as discussed by Conn, Conn and Elliot, Booth and Booth, and Black and Eisenwine – she makes the valid point that much of the learning done by Harry, Ron, and Hermione is accomplished not through the classroom, but of their own accord. This view is echoed by Robert Helfenbein in “Conjuring Curriculum, Conjuring Control: A Reading of Resistance in ‘Harry Potter and the Order of the Phoenix’,” published in *Curriculum Inquiry* 38.4. Helfenbein notes that the fifth Harry Potter book argues against the push towards high-stakes testing and controlled, standardized curriculum. He mentions the freedom given to the main trio at Hogwarts to pursue their own interests and concurs with Gruner on the view that self-learning at Hogwarts is particularly significant. From her previously discussed article, Dickinson too agrees that self-teaching is an important component of Hogwarts education and discusses Fred and George Weasley's entrepreneurial joke-shop enterprise as an example of the benefits of self-learning. However, the most interesting study in this section of research comes from A. D. Serocynski et al.'s quantitative study entitled “The Hidden Virtues of Harry Potter Using J.K. Rowling's Novels to Facilitate Character Education with Juvenile Delinquents” published in the *Journal of Research in Character* 9.1. While not tied explicitly to Harry's self-learning at Hogwarts, this study examined the choices of the characters in the *Harry Potter* series and whether or not the twenty-nine juvenile delinquent participants would experience higher scores on a test to determine virtuous character after reading through the novels. Initial findings from the study indicated that participants would be more likely to “become more concerned about the needs and welfare of others, as well as develop stronger relationships with their friends and family” (Serocynski et al. 16) simply by reading and reflecting on *Harry Potter*.

Regardless of whether the students at Hogwarts learn material through their own means or through their professors teaching them in the classrooms, there exists in Rowling's world a curriculum that all students of Hogwarts must eventually master. Here, Helfenbein's article discusses the parallels between the practices of Dolores Umbridge and the Ministry of Magic in *Harry Potter and the Order of the Phoenix* and the practices of the Bush administration at the beginning of the twenty-first century with regards to public school education in the United States. Helfenbein argues that Umbridge's actions can serve as a cautionary tale to the dangers of relying on high-stakes testing and an over-standardized curriculum to measure student success. Articles like Helfenbein's only strengthen the argument that there is relevance within the *Harry Potter* series to real-world formal education and it would be very interesting to see if other scholars agree with what Helfenbein purports in his study. This area of research would also require further reading on current educational practices and trends to see if more parallels exist between the classrooms of Hogwarts and of formal educational settings.

While not explicitly echoing Helfenbein's views, two additional articles promote the idea that Hogwarts teaches its readers very important lessons regarding what is and what is not taught at schools. Perry Glanzer's "Harry Potter's Provocative Moral World: Is There a Place for Good and Evil in Moral Education?" published in *The Phi Delta Kappan* 89.7 argues that within Rowling's novels there exists an effective method of teaching moral education in public school systems. Specifically, Glanzer cites the fact that what Harry and his friends learn from school is directly applicable to their fight against evil in Rowling's universe, which in this case is represented by Lord Voldemort. However, the teachers at Hogwarts, for the most part, do not encourage this application of moral education to the outside wizarding world. In fact, the only instance I can recall of Harry and his friends applying what they have learned in school against a

social or moral issue is Hermione's self-funded campaign of SPEW (the Society for the Promotion of Elfish Welfare) started in protest against Hogwart's use of House Elves. Glanzer's article relates back to Helfenbein's views against Umbridge's theory-based curriculum, but also reveals that the teachers at Hogwarts are not terribly concerned with everyday social and moral issues of the wizarding world while inside their classrooms. Finally, an article written by Peter Guitérrez entitled "School as the Real Star Harry Potter and the Half-Blood Millennials" in *Screen Education* 55 examines the contradictions behind teaching students in real life classrooms the skills to navigate real world issues, but refusing to allow them to do so without "adult supervision" (Guitérrez 28). This article again echoes Helfenbein's call for practicality over theory-based education. Here, for the most part, the Hogwarts teachers seem to straddle the divide between teaching their students the skills needed in the real world versus giving them opportunities to apply their skills in the real world. In the *Harry Potter* universe, arguably any of the skills that Harry and his friends learn at Hogwarts would be useful in their everyday life from defensive magic, to flying broomsticks, to identifying what properties certain magical plants and animals have, but rarely do they apply these skills in the real world with a teacher's instruction or permission. In fact, every single instance, barring Harry's journey with Professor Dumbledore, of Harry and his friends fighting against Lord Voldemort and applying their magical education in real life was the result of breaking strict school rules or under completely unexpected circumstances. What Guitérrez's article reveals is that the Hogwarts teachers do poorly in advocating real-world application of their lessons, but, in comparison to Umbridge's teaching tactics in the fifth novel, they are miles ahead by allowing practical magic to be done in their classrooms. The Hogwarts teachers, like the ministry, simply do not encourage real world application all that much; it is only implied through the practical activities in the classrooms.

Speaking specifically about the teachers' classrooms, Rowling's portrayal of certain subjects at Hogwarts, especially the learning of history, reveals a gap in the critical scholarship of the *Harry Potter* series. Specifically, there are really not any instances of research in this field. Rowling's portrayal of learning history is troubling at best, describing the subject as the most boring of Harry's studies at his time during Hogwarts. The irrelevance of history to practical knowledge is taken so far that even when Harry fails his standardized wizarding exam on history, there are no serious repercussions for his academic career. Most of the analysis of History of Magic focuses on the shortfalls of Professor Binns and how he fails to create an engaging classroom environment due to his reliance on lecture-based teaching, as mentioned previously in McDaniel's article and Conn's analysis of the teaching styles of various Hogwarts professors. The emphasis is placed on Binns' delivery of the subject matter rather than the very troubling matter of Rowling's lack of a positive model of learning and considering history. Conn and Elliot's article regarding assessment could be extrapolated to explore the homework assignments that Harry and his friends receive from Professor Binns to determine whether Harry's history homework requires "creative thinking or reasoning skills" (Conn and Elliot 33) or if it is simply a fact-finding mission through his history book. Nowhere in the novels is Harry shown to have learned skills of close reading and critical thinking or of scholarly research. The only citation I could find, so far, relating to Harry's lack of historical competency is from Veronica Schanoes' "Cruel Heroes and Treacherous Texts: Educating the Reader in Moral Complexity and Critical Reading in J.K. Rowling's *Harry Potter* Books" published in *Reading Harry Potter: Critical Essays* ed. Giselle Liza Anatol, which Gruner also cites in her previously discussed article. Schanoes argues that the main trio learns to "not rely complacently on the written word – magazine advertisements, comic strips, history books, diaries, or newspaper articles – especially

when it purports to tell the truth” (Shanoes 143). While Harry, undoubtedly, does learn to think critically about what he reads, he does not learn it in a classroom, but from his experiences outside in the real world.

The last category of articles I discovered were studies dealing specifically with *Harry Potter* and the teacher characters, but not with education. In particular, two examples were Petra Rehling’s “One Harry to Bind Them All” and Ronnie Carnell’s “Four Models of Fatherhood.” Specifically, Rehling mentions briefly of Rowling outing Dumbledore as gay stating that “the gay movement seeks to fill in the blanks left open by Rowling ... gay Dumbledore will keep both sides talking for some time yet” (255). Rowling’s interview potentially opens up an entirely new branch of discussion. After all, how many mainstream homosexual teacher characters are there in young adult and children’s literature? However, it is beyond the scope of this thesis to discuss that particular issue, even though it does relate directly to the teacher characters in Rowling’s series. Carnell’s article discusses the use of Rowling’s male characters as father figures to Harry with regards to the Freudian psychobabble of the Oedipus complex. Of Dumbledore, Carnell writes that “the idealization of Dumbledore in the reader’s mind is carefully woven by Rowling, while she reveals little of his character and motives” (6). Indeed, Dumbledore is unquestionably considered one of the more positive influences in Harry’s life, at least, until *Deathly Hallows* was published, containing that entire subplot about Dumbledore’s past life. Carnell also writes of Severus Snape and how he is an “ambiguous” (29) father figure to Harry, both belittling him and protecting him throughout the entire series. While these articles do not directly relate to this thesis, it is worth noting that an entire area of research focusing on teachers as more general role models is another focus of scholarship on the *Harry Potter* series that would warrant further attention.

## 1.7 - Conclusion

To conclude, scholarship exists that examines the implicit and explicit messages of formal classroom education and teachers in novels and films for young-adults and children. Analysis for films has usually approached a select canon of movies about school (usually high school) from a very specific lens, such as gender. Analysis for young-adult and children's novels has been a little lighter, with most studies being general overviews of dozens upon dozens of books and stories to identify common traits and tropes throughout regarding teacher characters. As discussed in the previous section, there is a fair amount of scholarship regarding *Harry Potter* and education. One study and one chapter in particular, being Muchmore and Birch's respectively, heavily influenced the formation of this thesis. With regards to the other areas of scholarship on *Harry Potter*, I was able to categorize my findings into a few distinct areas. Specifically, critics have written and completed articles and studies on positive and negative teaching practices, the balance between self-learning and a standardized curriculum, the importance of assessment, and the importance of real-world application in education. Additionally, there are many more articles and studies on the periphery of my thesis' subject of study; this category includes scholarship done on *Harry Potter* and their teachers, but not necessarily related to teaching or classroom education. All of these analyses provide a solid foundation for an exploration into how Rowling's teacher characters are portrayed in both the novels and the films. However, what is missing is an in-depth examination of the major teaching characters in Rowling's work that does not simply dismiss them as stereotypes and recycled tropes, but that determines the degree of complexity in these characters and how they have been translated into film.

## CHAPTER 2 - METHODOLOGY

This analysis relies heavily on Muchmore's criteria for labeling the identities of teacher characters throughout the *Harry Potter* series. However, as there are over two dozen teacher characters at Hogwarts, not including other school staff mentioned in the novels, to analyze every single one would be beyond the scope of this thesis. Furthermore, there are some teacher characters who are simply minor characters and do not really figure into the plot of the main series, an example being Professor Septima Vector who I believe is introduced in a few lines during *The Prisoner of Azkaban* then promptly plays no further role in the series. However, to argue that teachers in Hogwarts are hackneyed stereotypes because minor teaching characters are not complex is rather like critiquing *Hamlet* for not fleshing out the characters of Bernardo and Francisco. Instead, I chose to focus on teacher characters that make repeated appearances throughout the entire series. Therefore my research was centered on analyses of the characters of Professor Minerva McGonagall, Professor Severus Snape, and Professor Albus Dumbledore. Joining them briefly are Professor Remus Lupin and Professor Rubeus Hagrid, who are more secondary characters than primary characters in the series, but who are not only Harry's teachers at some point, but are also deeply involved in relationships outside of the school. Teachers such as Professors Flitwick and Sprout were excluded as, while they do make repeated appearances throughout the series, they simply did not interact with Harry enough to warrant being called "main" characters.

Throughout the series, and depending on the novel, the five characters of Snape, Dumbledore, McGonagall, Lupin, and Hagrid appear numerous times and interact not only with Harry, Ron, and Hermione, but also with other Hogwarts and non-Hogwarts characters. As such, it would have been counter-productive to analyze every single scene where any of these

characters appear. I included, in my final analysis, scenes where the teacher characters were either in the classroom or interacting directly with Harry himself, or where Harry was present, but the teachers were unaware or uncaring of his presence (the scene in the Hogs Head where the teachers discuss the true identity of Sirius Black in *The Prisoner of Azkaban* comes to mind), or where Harry was no longer a student, such as the entirety of *The Deathly Hallows*, but still interacting with teacher characters. Additionally, any flashback scene that featured a teacher character was included due to those scenes offering insight into the development and the growth of that teacher character. However, they were not included if the teacher character in question was not actually a Hogwarts teacher at the time. Finally, I also included instances where characters refer to teacher characters doing something specific, such as Professor Moody telling his class that Dumbledore has agreed to show them unforgivable curses, but not when it is a general blanket statement, such as Harry and his friends complaining about Snape. In each of these scenes, I used the descriptions that Muchmore provides in his article to determine which identities the teachers are currently possessing in front of Harry. Over the course of the series, I began to see that these teacher characters possessed multiple identities when in the classroom and when interacting with Harry, thus giving a richer and fuller picture of what a teacher actually is.

The *Harry Potter* series provides a few unique opportunities to study teacher character portrayals that other literary works and film do not. Unlike a standalone book or movie, the characters in *Harry Potter* have seven novels, and seven years, to develop. Specifically, this creates two situations where teacher characters do not actually remain teacher characters throughout Rowling's works. The first instance is any scene with Hagrid in *The Philosopher's Stone* or *The Chamber of Secrets*, as, up until that point, Harry does not see him as a teacher, but

rather as a friend and the Keeper of the Keys. As well, Remus Lupin is introduced in the *Prisoner of Azkaban* and resigns at the end of the year, but returns later on in the series as a member of the Order of the Phoenix in the aptly titled fifth installment *The Order of the Phoenix* as well as the sixth and seventh novels. For my initial analysis, I chose to include all of these scenes that feature these two characters, regardless whether or not they are formally teachers to Harry at that point in the series, an exception to the conditions I just outlined above. This is due to the fact that the characters of Hagrid and Remus Lupin offer very unique opportunities to study the development of a teacher character when they are no longer in the classroom or even teaching at the school. Rarely in young adult or children's literature do we ever get to see teacher characters fall in love, navigate family issues, or even live their lives outside of the classroom. However, sadly, I was unable to go further in depth with Professor Hagrid and Lupin due to the scope of this thesis.

Another note of clarification is the character of Professor Dumbledore. He differs from the other teacher characters in that his role at Hogwarts is not a teacher, but rather a Hogwarts' headmaster. In fact, other than flashbacks in *The Chamber of Secrets* where Tom Riddle mentions Dumbledore as a Transfiguration professor, Dumbledore is never shown to be teaching any specific class. However, for the purposes of this Thesis, Dumbledore will count as a teacher character because of the role he plays throughout the series in relation to Harry as well as the rest of the school. Teachers do not need to be in front of a classroom to be considered teachers and throughout the entire series Dumbledore serves as a mentor, guide, and confidante to all the students at Hogwarts. In *The Deathly Hallows*, Dumbledore takes Harry into his own private tutelage as they seek to discover how exactly Lord Voldemort can be destroyed and there are

many rich moments of teaching in that novel between these two characters. As such, it is very necessary to include Professor Dumbledore in this study even if he is the Headmaster.

With regards to discovering their teacher identities, Muchmore has already laid the groundwork for determining which role a teacher character is playing at any given time. According to his framework, there are descriptive criteria for his ten different teacher identities. As an example, a teacher can be considered a nurturer when they are “depicted as caring, understanding, compassionate, and benevolent leaders in their classrooms” (8) as well as being “respectful towards their students and [working] hard to provide them with sustenance for their intellectual growth ... [valuing] the formation of relationships with students and the importance of building a sense of community within their classrooms” (8). To summarize and to clarify, Muchmore’s qualitative requirements for a teacher to fulfill a particular identity are listed below:

**Teacher as Nurturer:** “caring, understanding, compassionate, and benevolent leaders in their classrooms ... respectful toward their students and work hard to provide them with sustenance for their intellectual growth ... value formation of relationships with students and the importance of building a sense of community within their classrooms” (8)

**Teacher as Subversive:** “resist ‘the system’ or the status-quo of teaching in some ways, sometimes openly rebelling and other times quietly proceeding with unsanctioned activities outside public view ... may deviate from the approved curriculum, or teach the students to be critically aware of their taken-for-granted assumptions about the world” (9)

**Teacher as Conformist:** “unthinkingly conform to the system, fully accepting the conditions of their work and of society at large ... serve as agents of hegemony within their communities, continually and unknowingly reinforcing the status quo.” (9)

**Teacher as Hero:** “may heroically respond to a crisis in a way that protects or saves others, or they may become heroes by taking a strong moral stand in the face of adversity” (10)

**Teacher as Villain:** “may be obnoxious, arrogant, authoritarian, cruel, spiteful, sinister, self-serving, or physically or verbally abusive toward their students” (10)

**Teacher as Victim:** “are oppressed or defeated in some way, either by students, by administrators, by their communities, or sometimes by the profession itself ... may be downtrodden, pitiful, pathetic, and feel totally overwhelmed by the demands of their work. Some are literally the victims of specific attacks targeted against them, while others are victimized more figuratively by the overall conditions they encounter in their jobs” (11)

**Teacher as Outsider:** “are different from their students or others in their community ... may feel perpetually alienated in some way – being of a different race, class, culture, ethnicity, or sexual orientation – or they may be border crossers who successfully transcend these differences” (12)

**Teacher as Immutable Force:** “possess extremely powerful personalities that dominate those around them ... strong, immutable, and impervious to change” (12)

**Teacher as Eccentric:** “possess unique habits, behaviors, or appearances that are often (but not always) viewed as endearing by their students” (13)

**Teacher as Economic Survivor:** “become teachers for economic reasons, primarily as means for survival because they have few (or no) other options ... tend to be women or minorities, or they come from families with limited financial resources” (13)

Again, while there is no set number of criteria or qualitative traits per identity, Muchmore provides valuable parameters in each of his ten descriptions of identities for my analysis of

Rowling's characters. As an example, below is a sample analysis of the iconic scene from *Harry Potter and the Philosopher's Stone* where Harry first meets Professor Snape:

"Potions lessons took place down in one of the dungeons ...

... *why* did Snape hate him so much?" (*Philosopher's Stone* 101 – 104)

To begin my in-depth analysis, I first marked off where the scene began in the texts. I also noted where the scene approximately ended, but with length of a scene not terribly important to my final analysis of teacher roles, I did not formally mark these down. With the boundaries of the scene established, I then began to analyze the scene with Muchmore's characteristics in mind. When character dialogue, connotative vocabulary, and overall tone matched one or more of Muchmore's criteria, I noted that particular scene as an instance of a certain teacher identity. An example follows below:

In this scene, Snape exhibits the qualities of a Villain identity by exhibiting an "obnoxious, arrogant, authoritarian, cruel, spiteful, sinister, self-serving, or physically or verbally abusive" (Muchmore 10) attitude towards Harry. An example of this is after Snape's first question to Harry where, upon Harry not knowing the answer, "Snape's lips curled into a sneer 'Tut, tut – fame clearly isn't everything'" (*Philosopher's Stone* 102). In this same scene, however, we witness the power that Snape has over his classroom without having even to raise his voice. Rowling writes that Snape "spoke in barely more than a whisper, but they caught every word – like Professor McGonagall, Snape had the gift of keeping a class silent without effort" (102). This can be considered an example of a teacher character "[possessing] extremely powerful personalities that dominate those around them" (Muchmore 12), which means that Snape is also exhibiting the identity of a Teacher as an Immutable Force, according to Muchmore's own criteria.

By my count, there were 479 instances of teachers either interacting with Harry or with each other while Harry was present. This number is by no means concrete and final. Included in this count are scenes that featured multiple teachers at once where each teacher was given an entry based on the identity they were portraying. This led to instances where scenes with Snape, McGonagall, and Dumbledore, for example the unmasking of Mad-Eye Moody in *Goblet of Fire*, counted as three separate entries in this number. Additionally, not all scenes were equal in length. Some had the teachers interacting with Harry for the length of a few lines, though as they were significant lines in terms of character and plot development, they were included, whilst some other scenes lasted the length of most of a chapter or even the entire chapter. Some of these extended scenes in mind are Hagrid's story of parlaying with the giants in *Order of the Phoenix* and Dumbledore's pensieve journeys in *Half-Blood Prince*. For these particularly long scenes, I simply logged each teacher identity once as it appeared. Additionally, for the purposes of organization, every scene where a teacher was portraying a separate identity was logged in as a separate entry. For example, in *Philosopher's Stone* where Snape first meets then proceeds to immediately bully Harry in his first potions class, Snape carries two separate identities, which warranted the inclusion of three separate entries for the purposes of my research. All in all, the number of 479 is not an indication of how many scenes feature teachers in *Harry Potter* (as the number of scenes is much lower), nor is it a final indication of how many identities the teachers portray (as the number would certainly fluctuate depending on the reader and how closely they read the text). Rather, this final number is an indicator of the number of teacher identities I identified through the series.

After I analyzed these scenes from the novels, I examined the *Harry Potter* films to see if the on-screen portrayal of these teacher characters still carried those same identities and, if so, to

what degree. Again, while Muchmore and Birch's analysis of teachers in *Harry Potter* provides a valuable starting point, I will take their findings in light of the other literature I have reviewed. In this thesis, I investigated, through an in-depth rereading of the series, just how complex Rowling's teacher characters are and how many identities they portray throughout the novels. As well, I also set out to examine the *Harry Potter* films to determine if the portrayal of these characters have become much less complex in order to fit into more traditional images of teachers and instructors in films. Throughout my analysis, I will also be referring back to insights and observations that I have found in other areas of research pertaining to portrayals of teachers and teacher characters in Hogwarts as well as other sources regarding education overall at Hogwarts.

## CHAPTER 3 – TEACHERS IN THE *HARRY POTTER* NOVELS

### 3.1 – Introduction: An Overview of Teacher Appearances in the Novels

Table 3.1 Number of Teacher Identities in the *Harry Potter* Novels

| <b>Teacher Identities in Novels</b> | <b>Dumbledore</b> | <b>Hagrid</b> | <b>Lupin</b> | <b>McGonagall</b> | <b>Snape</b> | <b>Total Identities</b> |
|-------------------------------------|-------------------|---------------|--------------|-------------------|--------------|-------------------------|
| <b>Philosopher's Stone</b>          | <b>13</b>         | <b>25</b>     | <b>0</b>     | <b>15</b>         | <b>13</b>    | <b>66</b>               |
| <b>Chamber of Secrets</b>           | <b>9</b>          | <b>12</b>     | <b>0</b>     | <b>14</b>         | <b>8</b>     | <b>43</b>               |
| <b>Prisoner of Azkaban</b>          | <b>10</b>         | <b>13</b>     | <b>20</b>    | <b>14</b>         | <b>19</b>    | <b>76</b>               |
| <b>Goblet of Fire</b>               | <b>25*</b>        | <b>21</b>     | <b>0</b>     | <b>14</b>         | <b>12</b>    | <b>72</b>               |
| <b>Order of the Phoenix</b>         | <b>18</b>         | <b>11</b>     | <b>13</b>    | <b>28</b>         | <b>13</b>    | <b>83</b>               |
| <b>Half-Blood Prince</b>            | <b>31*</b>        | <b>15</b>     | <b>8</b>     | <b>14</b>         | <b>15</b>    | <b>83</b>               |
| <b>Deathly Hallows</b>              | <b>10*</b>        | <b>10</b>     | <b>9</b>     | <b>8*</b>         | <b>19*</b>   | <b>56</b>               |
| <b>Total:</b>                       | <b>116</b>        | <b>107</b>    | <b>50</b>    | <b>107</b>        | <b>99</b>    | <b>479</b>              |

\* Includes flashbacks taking place before the established timeline of the novel

After my initial read through of the *Harry Potter* series, it became quite evident that there were a large number of scenes to incorporate into my final research. Overall, Dumbledore received 116 separate entries, Hagrid had 107 entries, Lupin had 50 entries, McGonagall had 107 entries, and Snape had 99 entries. What this indicates is that, while not always considered a teacher character, Hagrid represented almost as many identities as Dumbledore did. Both McGonagall and Hagrid are fairly close together in terms of identities portrayed over the course of the series. Snape's appearances are relatively close to how often Dumbledore, Hagrid, and McGonagall appear, though, as I will discuss later on, his identities are more consistent until the last two novels. Unsurprisingly, Lupin appeared the least throughout the series, only being established as a character in the third novel. However, his appearances throughout the series gave

him a very clear role as a background mentor to Harry and his identities in the last novel in particular offer a very different view of what teacher characters normally are in terms of children and young-adult novels.

With regards to the individual books across the series, there are some surprising revelations. For example, despite being more than twice as thick as *Prisoner of Azkaban*, *Goblet of Fire* contained fewer instances of teacher identities than did the third novel in the series. However, unsurprisingly, as the longest book in the series, *Order of the Phoenix* contained the most examples of teacher characters portraying certain identities. What this shows is that the teacher characters in Rowling's work appear on a relatively consistent basis between the third and sixth novels of the series. The seventh novel has a notable lack of teacher characters until the very end as the main trio are off on a quest through the wilderness of Britain, but what is also surprising is that *Chamber of Secrets* contains so few examples of teacher characters interacting with Harry considering Burnaford's aforementioned claim that young readers find teacher characters so uninteresting unless they are directly involved with the protagonists.

To summarize the above information on how often Rowling's teacher characters appear in each novel, we can now see that teacher characters at Hogwarts are constantly moving from the foreground to the periphery and back again. Regarding the central three characters of Professor Dumbledore, Professor McGonagall, and Professor Snape, there is not one character that consistently dominates the novels in terms of appearances. While characters like Dumbledore have become so iconic for the *Harry Potter* series, but, for example, makes one of the fewest appearances in three out of the seven books. Regarding Professors Hagrid and Lupin, their characters show that despite only a few appearances in some novels, teacher characters can have complex storylines and personalities. Though he does have an entire chapter dedicated to

him telling a tale of parlaying with giants, Hagrid actually appears the least out of all the teachers in *Order of the Phoenix*, however that is enough time to establish a subplot of Outsiders as teachers through Umbridge's persecution. Likewise, Lupin also quite literally is the Outsider in wizard society, but his brief appearances in *Deathly Hallows* reveals what it is like to raise a family as an ex-teacher and a werewolf. Rowling's teachers play many roles throughout their appearances and what follows now is an analysis of the major teacher character and their roles in the novel: Dumbledore, McGonagall, and Snape.

In the pages to follow, I will investigate the results of my exploration into the different identities of Hogwarts teachers. I chose not to include Professors Lupin and Hagrid in my final analysis because I chose to limit my final analysis of teacher characters to the three most significant being Professor Dumbledore, McGonagall, and Snape. In each of the next three sections, I will first introduce the teacher character in context to the novels and then I will go on to summarize my findings based on each teacher identity. As it would be rather lengthy and unnecessary to include a description of each and every scene that, for example, supported Dumbledore being an Eccentric or Nurturing teacher, I instead chose to write about a few that I thought were significant. By "significant," I simply chose the scenes that I felt were instrumental in furthering the plot of the novels or that established or reinforced an important aspect of the characters. Some were included as they were significant first impressions of the characters for either Harry, or the actual reader of the books, and others were included because they served as iconic scenes of the series, which even a casual reader should be able to remember or to identify. Again, while Critical Media Literacy lends itself to being very subjective depending on who is doing the analyzing, this chapter will serve to justify my coding schemes and to explain my choices in categorizing the Hogwarts teacher as I did.

### 3.2 – Professor Albus Dumbledore

Table 3.2 Dumbledore's Identities in Novels

| Dumbledore's Identities  | PS | CoS | PoA | GoF | OotP | HBP | DH |
|--------------------------|----|-----|-----|-----|------|-----|----|
| <b>Conformist</b>        | 0  | 0   | 0   | 0   | 0    | 0   | 0  |
| <b>Eccentric</b>         | 3  | 0   | 1   | 10  | 0    | 8   | 0  |
| <b>Economic Survivor</b> | 0  | 0   | 0   | 0   | 0    | 0   | 0  |
| <b>Hero</b>              | 4  | 0   | 1   | 1   | 0    | 1   | 1  |
| <b>Immutable Force</b>   | 1  | 2   | 3   | 3   | 2    | 7   | 4  |
| <b>Nurturer</b>          | 3  | 5   | 3   | 8   | 2    | 5   | 4  |
| <b>Outsider</b>          | 0  | 0   | 0   | 0   | 0    | 0   | 0  |
| <b>Subversive</b>        | 2  | 2   | 2   | 3   | 5    | 6   | 0  |
| <b>Victim</b>            | 0  | 0   | 0   | 0   | 0    | 4   | 1  |
| <b>Villain</b>           | 0  | 0   | 0   | 0   | 0    | 0   | 0  |

As arguably the most powerful wizard in the Harry Potter universe, Dumbledore plays an incredibly significant role throughout the series and in Harry's life. Rowling gives Dumbledore a rather impressive background in *Philosopher's Stone* by showing readers his entry on his Chocolate Frog card which reads "considered by many the greatest wizard of modern times, Professor Dumbledore is particularly famous for his defeat of the dark wizard Grindelwald in 1945, for the discovery of the twelve uses of dragon's blood and his work on alchemy with his partner, Nicolas Flamel" (77). He is the mastermind behind the plan to send Harry away to the Dursleys in order to protect him from the eventual return of Lord Voldemort. As well, it is Dumbledore who first begins to suspect that Voldemort had created horcruxes to prevent his eventual death and who fights against the Ministry of Magic when they deny the return of Voldemort. On top of that, he has a school to run. During the first few novels, especially *Philosopher's Stone*, Dumbledore's role is limited to an end-of-the-story meeting with Harry to explain why things happened the way they did and to support him as a mentor and as a guide. It

is only during *Goblet of Fire* that Dumbledore begins to truly live up to the legend behind his name when he takes a more active role against the resurgence of Lord Voldemort culminating in his private tutelage of Harry in *Half-Blood Prince* as they begin the hunt for horcruxes. While Muchmore labeled Dumbledore as simply “Eccentric” and “Immutable Force” (18), there are instances throughout the novel where Dumbledore possesses more than just these two identities.

### **Dumbledore as Eccentric**

In his article, Muchmore describes an Eccentric teacher as one who “possess unique habits, behaviors, or appearances that are often (but not always) viewed as endearing by their students” (13), which fits Dumbledore’s character quite well. In fact, the very first appearance of Dumbledore in the series shows the reader how different he is from anything in the non-magical world. According to Rowling, “nothing like this man had ever been seen in Privet Drive” (12) and the ensuing description of Dumbledore’s robes and beard firmly cement the Eccentric image into the minds of the reader. As if to further reinforce this idea, during his opening address to his students at Hogwarts, Dumbledore gives the following speech stating “I would like to say a few words. And here they are: Nitwit! Blubber! Oddment! Tweak!” (91). Undoubtedly, this is a very unusual way for a headmaster to act and the students at Hogwarts find Dumbledore all the more endearing for it. Dumbledore’s Eccentric personality does not resurface until *Prisoner of Azkaban*. Here we see Dumbledore at the Christmas feast overly-excited by ““Crackers!” said Dumbledore enthusiastically, offering the end of a large silver one to Snape” (169) and the proceeding events of Dumbledore exchanging his ordinary wizarding-hat for Snape’s far more garish one reveals that Dumbledore has not lost his playful side. In *Goblet of Fire*, Dumbledore’s Eccentricities often come out in the form of one-liners. While explaining to the students at Hogwarts that the school would be hosting the Triwizard tournament, he begins the following

exchange with one of the Weasley twins while still addressing the entire student body ““I am *not* joking, Mr. Weasley,” he said, “though, now you mention it, I did hear an excellent one over the summer about a troll, a hag and a leprechaun who all go into a bar - ” (165). However, Dumbledore’s Eccentric side is not only limited to his speech giving abilities, but can also be seen by his reaction to the Weasley twins breaking his age line method of security where he appears in the Great Hall stating ““I did warn you,’ said a deep, amused voice” (229) indicating absolutely no ill will or intent to discipline his students who had just broken one of his rules. In *Order of the Phoenix*, there is a brief moment of levity as Dumbledore showcases his Eccentric side again during the beginning of the year feast ““There is a time for speech-making, but this is not it. Tuck in!” (188), again, showing off his playfulness in front of all of his students. Finally, in *Half-Blood Prince*, Dumbledore reveals that his Eccentric side has long been a part of his personality when a flashback reveals his outfit to visit Tom Riddle at the muggle orphanage where Harry sees Dumbledore in a “flamboyantly cut suit of plum velvet” (246). As well, Dumbledore is also unafraid to let other staff members in on his Eccentricities, revealing to Professor Slughorn at the beginning of the novel that he “loves knitting patterns” (73) while they are breaking into a muggle house. In total, I counted a total of 24 instances and scenes where Dumbledore’s interactions with Harry or others could be seen as him assuming the Eccentric identity as described by Muchmore.

### **Dumbledore as Hero**

From almost the beginning of the series, readers become aware that Dumbledore is to be considered a very Heroic character. However, the number of Heroic appearances does not diminish the quality of these Heroic appearances. Barely after his first appearance on Privet Drive, Professor McGonagall remarks to Dumbledore that “everyone knows you’re the only one

[Voldemort] was ever frightened of” (*Philosopher’s Stone* 14). Even though at this point we have very little idea just who exactly Voldemort is, Dumbledore has been set up to be the savior and Hero of not only Harry, but of the entire wizarding world in Britain. However, Dumbledore’s Heroism goes beyond just a few token words by his colleagues. There are no less than three examples of Dumbledore leaping into action to save Harry. This is not even including the throwaway line he says to Harry in *Philosopher’s Stone* where he mentions that he “arrived just in time to pull Quirrell off you” (215), who was still possessed by Voldemort at the time.

The first memorable on screen, pun mostly unintended, example of Dumbledore as a Hero comes from the end of *Goblet of Fire* where, upon discovering Alastor Moody is not who he professes himself to be, Dumbledore breaks into Moody’s office and stuns him with the help of Professor McGonagall and Professor Snape. Here, Rowling writes “at that moment, Harry fully understood for the first time why people said Dumbledore was the only wizard Voldemort had ever feared” (589). This marks the first of three consecutive books where Dumbledore becomes the Hero at the eleventh hour by dueling or attacking the forces that are attacking Harry. In *Order of the Phoenix*, Dumbledore interferes just as Voldemort finds Harry in the Ministry of Magic, but before that, arrives just in time to rescue the members of the order who are defending Harry and his friends from the attack of the Death Eaters. Harry turns and looks and sees “directly above them, framed in the doorway from the Brain Room, stood Albus Dumbledore, his wand aloft, his face white and furious” (710). When Dumbledore appears, the Death Eaters do not think for a second that they can stand up to him, but rather attempt to flee, but to no avail. Lastly, in *Half-Blood Prince*, Harry is attacked by the hordes of Inferi, re-animated corpses, guarding one of Voldemort’s horcruxes. Battered and weakened by a mysterious potion, Dumbledore still finds strength to save Harry and himself from certain death. As Harry is attacked, Rowling writes that

“through the darkness, fire erupted: crimson and gold, a ring of fire that surrounded the rock so that the Inferi holding Harry so tightly stumbled and faltered” (538). Dumbledore, even in his weakened state, is capable of using advanced, deadly magic to drive back the wizarding equivalent of a deadly zombie horde. If this does not match Muchmore’s description of Teacher as Hero, than arguably nothing else will.

### **Dumbledore as Immutable Force**

For myself, the main difference I used in determining the difference between Immutable Force and Hero was that the later was something Dumbledore actively did, whereas the former was a more passive ability that Dumbledore possessed. In this section, subtle actions and gestures and words that Dumbledore performed or spoke that hinted of his abilities or power were included, as were a few examples of Dumbledore’s heroics, such as Professor McGonagall’s line of Voldemort fearing Dumbledore or his timely arrival at Professor Moody’s office in *Goblet of Fire*. Time and time again throughout the series, readers see Dumbledore being able to control the behavior of his staff and colleagues simply through a word or movement. Examples include in *Chamber of Secrets* where Dumbledore stops caretaker Argus Filch from harming Harry (107), “quietly” (306) stopping Snape from accusing Harry and Hermione of setting Sirius Black free, and even challenging the Minister of Magic himself in the Ministry of Magic at the end of *Order of the Phoenix* where Dumbledore states “Cornelius, I am ready to fight your men – and win, again!” before taking the higher road and offering Cornelius Fudge a better path to fight Voldemort together. However, this is not to say that Dumbledore is afraid of showing his power when needed. Again, in *Order of the Phoenix*, Dumbledore remains quite calm while he is framing himself for assembling the DA, Dumbledore’s Army, but when Dolores Umbridge attempts to quite literally shake a confession out of Marietta Edgecombe,

Dumbledore burns Umbridge's hands and states "I cannot allow you to manhandle my students, Dolores" ... and for the first time, he looked angry" (544). Another memorable example comes from Snape's memories in *Deathly Hallows* where Snape, working for Voldemort at the time, comes to Dumbledore begging him to save Lily Potter. Rowling writes that:

"...Snape had dropped to his knees and his wand had flown out of his hand.

'Don't kill me!'

'That was not my intention.'" (543)

Mirroring the events of *Order of the Phoenix*, Snape, a sworn enemy of Dumbledore has absolutely no illusions about who would win in a fight and resorts to begging for his life in front of the great wizard. While these are only a few examples out of many, it is quite clear that Dumbledore remains a rock throughout the series that Voldemort and his Death Eaters crash repeatedly into, but cannot overcome until Dumbledore himself orchestrates his own death.

### **Dumbledore as Nurturer**

Another surprising aspect of Dumbledore's teacher identities throughout the series is that, according to my analysis, he appears to Harry and his friends as a Nurturer at least as many times as he does as a person of Immutable Force. This is very different than the popular perception of Dumbledore's character, in that throughout the series he is constantly shown being caring and comforting to Harry and others, rather than just an immovable obstacle against evil. One of the first instances of Dumbledore offering to nurture Harry is during the first novel where Harry stumbles upon the Mirror of Erised. After a few nighttime wanderings, Dumbledore appears to Harry and wisely tells him "it does not do to dwell on dreams and forget to live" (157) rather than berating Harry for sneaking out after bed time. Dumbledore's sage advice to Harry continues throughout the entirety of the series, and another is found in *Chamber of Secrets* where

Dumbledore states that “it is our choices, Harry, that show what we truly are, far more than our abilities” (245). Dumbledore is intent on ensuring that Harry grows up in the right way and, at the end of every book, he makes an appearance where he and Harry debrief the entire events that have happened up until that point. This is plainly evident by the briefest of summaries at the end scenes of all the novels: Dumbledore and Harry discuss how he got the philosopher’s stone; Dumbledore convinces Harry that he is indeed a true Gryffindor; Dumbledore helps Harry and Hermione hatch a plan to rescue Sirius; Dumbledore comforts Harry while he tells of Voldemort’s return; Dumbledore reveals to Harry why he has been avoiding him throughout the *Order of the Phoenix*; Dumbledore hunts down a horcrux with Harry; Dumbledore appears in Harry’s in-between death state in his head. However, Dumbledore’s Nurturing nature also extends towards other wizards and witches who are currently not at Hogwarts. At the end of *Goblet of Fire*, after explaining what exactly happened to Cedric Diggory, Dumbledore tells the students from Beauxbatons and Durmstrang, two visiting Wizarding schools who have stayed at Hogwarts for the entire year due to the Triwizard Tournament, that “every guest in this Hall ... will be welcomed back here, at any time, should they wish to come” (627), and even to Professor Snape after Voldemort killed Harry’s parents in *Deathly Hallows*. If anything, for every instance of Dumbledore being a stubborn obstacle in the face of evil, there is an instance of him being the caring, nurturing father figure and mentor to Harry that he has been missing all his life.

### **Dumbledore as Subversive**

Rather unsurprising is the fact that there are many examples of Dumbledore deviating from social norms and government approved notions of education. Immediately from the first pages of *Philosopher’s Stone*, readers realize that Dumbledore is quite different in that he is unafraid of saying Voldemort’s name out loud, claiming that “I have never seen any reason to be

frightened of saying Voldemort's name" (15), despite the fact that Professor McGonagall, clearly an accomplished witch herself, refuses to say his name out loud at the beginning. The series contains a few examples of Dumbledore's Subversive nature simply by another character mentioning something off hand to Harry and his companions. As examples, in *Goblet of Fire*, Dobby remarks that "Professor Dumbledore says he will pay Dobby, Sir, if Dobby wants paying!" (330), completely ignoring the social wizarding norm of treating house elves just slightly better than the dirty laundry they need to clean, and, earlier in the novel, there is a comment by Professor Moody that Unforgivable Curses are thought to be too advanced for his Defence Against the Dark Arts class, but that "Dumbledore's got a higher opinion of your nerves" (187), showing Dumbledore's penchant for breaking away from the Ministry of Magic. Of course, Dumbledore, time and time again, is also seen committing more blatant acts of Subversion. In *Chamber of Secrets*, when Lucius Malfoy demands the resignation of Dumbledore following the multiple attacks on students, Dumbledore, knowing full well that Harry and Ron are in the room listening under an invisibility cloak, remarks that "you will find that I will only *truly* have left this school when none here are loyal to me" (195), implying that Harry and Ron need to continue their work in unmasking the truth behind the attacks. As well, in *Order of the Phoenix*, Dumbledore's Subversion ranges from concern to his students, such as warning them that Floo powder is unsafe to travel by when the Weasleys discover their father has been attacked (419), to outright rebellion when he subtly hints to Harry not to reveal the truth about Dumbledore's Army (538). It would appear that part of Dumbledore's lasting appeal is the fact that he is completely counterculture to what readers may have come to expect from a headmaster sort of figure in a school novel. After all, there are not too many headmasters out there that outright and consistently defy everyone else's rules and expectations.

## Dumbledore as Victim

The last teacher identity that Dumbledore takes on is that of Victim. While this is relatively small compared with his other roles, the fact that Rowling shows a vulnerable side of Dumbledore is significant enough. Throughout the entirety of the series, as evidenced above with Dumbledore's continued Immutability in the face of all things evil, Dumbledore has been the firm rock on which Harry and his friends can always rely on. This perception of Dumbledore changes throughout *Half-Blood Prince* and *Deathly Hallows* as Rowling reveals more background behind Dumbledore's past and the war against Lord Voldemort. To begin with, Harry witnesses Dumbledore's weakness when he has to force-feed him a potion designed to protect one of Voldemort's horcruxes. Rowling writes that upon hearing Dumbledore beg for his life "the sound frightened Harry beyond anything he had experienced all evening" (556) due to the complete difference in Dumbledore's character. Later on in the novel, Dumbledore becomes a Victim in the most literal sense when Professor Snape is forced to kill him due to a predetermined, but unknown, plan to Harry. A continuing subplot of *Deathly Hallows* revolves around the fact that Harry discovers he has not known everything about Dumbledore and that Rita Skeeter's scathing new volume on Dumbledore's life puts the picture of a perfect Dumbledore in jeopardy. While Dumbledore is not exactly cast as a Victim in this novel, he can be considered the Victim of a malicious slandering campaign by the press designed to make a quick galleon by selling copies of a half-truth. While the majority of the series portrays Dumbledore as a strong, immutable force that nurtures Harry and his friends, Rowling chooses to portray Dumbledore as a Victim in a few key moments, showing the reader a completely different side of his character than what they have come to expect. She reveals that there is much more to the character of Dumbledore than what readers first saw.

## Dumbledore's Conclusion

With regards to Professor Dumbledore, over the course of the seven novels, he portrays no less than six different identities out of the ten possible teacher roles suggested by Muchmore in his article. Surprisingly, at least to this researcher, alongside Dumbledore's appearances as an Immutable Force or as a Subversive character, one of Dumbledore's more common roles to play is that of a Nurturer, especially to Harry throughout the course of the series. This is not to say that Dumbledore neglects the other students in his school, but an observation on the fact that Dumbledore focuses intensely on Harry throughout his years at Hogwarts, undoubtedly due to the war against Lord Voldemort. Dumbledore's appearances as an Immutable Force are rather unsurprising as he is the headmaster of Hogwarts, a job that necessitates being a fixed point amidst the daily business of running a school. As a Subversive character, Rowling continually shows Dumbledore as flouting the authorities of the Ministry of Magic, sometimes even blatantly as is seen during *Order of the Phoenix*, or slightly more subtly, such as showing fourth-year students the Unforgivable Curses and even permitting Professor Moody to perform illegal curses on the students so that they can fully experience what its effects are like in *Goblet of Fire*.

Finally, Dumbledore as a Nurturer, especially in the first few novels, offer a softer picture of the headmaster at Hogwarts. Time and time again, Dumbledore is the one who offers Harry guidance and encouragement as well as comfort when it is needed, especially during the first two novels, where Dumbledore and Harry have extensive conversations about the events that just occurred. While clearly intended to be a figure of immense Immutability, Rowling writes Dumbledore as a much more complex character than just that, showing softer sides of him throughout the series and doing what is rarely done with regards to teacher characters in young- adult literature by giving the readers insight into Dumbledore's life before he was a teacher.

### 3.3 – Professor Minerva McGonagall

Table 3.3 McGonagall’s Identities in the Novels

| <b>McGonagall’s Identities</b> | <b>PS</b> | <b>CoS</b> | <b>PoA</b> | <b>GoF</b> | <b>OotP</b> | <b>HBP</b> | <b>DH</b> |
|--------------------------------|-----------|------------|------------|------------|-------------|------------|-----------|
| <b>Conformist</b>              | 3         | 1          | 1          | 2          | 1           | 1          | 2         |
| <b>Eccentric</b>               | 0         | 0          | 1          | 0          | 0           | 0          | 0         |
| <b>Economic Survivor</b>       | 0         | 0          | 0          | 0          | 0           | 0          | 0         |
| <b>Hero</b>                    | 0         | 0          | 0          | 0          | 0           | 0          | 0         |
| <b>Immutable Force</b>         | 9         | 5          | 5          | 7          | 10          | 7          | 4         |
| <b>Nurturer</b>                | 1         | 5          | 2          | 3          | 7           | 4          | 0         |
| <b>Outsider</b>                | 0         | 0          | 0          | 0          | 0           | 0          | 0         |
| <b>Subversive</b>              | 1         | 1          | 5          | 0          | 10          | 1          | 1         |
| <b>Victim</b>                  | 1         | 2          | 0          | 0          | 0           | 1          | 1         |
| <b>Villain</b>                 | 0         | 0          | 0          | 0          | 0           | 0          | 0         |

The head of Gryffindor house is Professor Minerva McGonagall, a Transfiguration teacher and a member of the secret society of the Order of the Phoenix. As a Head of House, she is a stern, but fair authority figure. As a teacher character, Professor McGonagall is fairly unique. First and foremost, she is unlike the majority of female teacher characters that Niemi et al. discovered in their survey. McGonagall is old, not young, “severe looking” (Philosopher’s Stone 13), rather than Nurturing at first glance, and, throughout the series, gives students direct knowledge on the subjects she teaches rather than spending time actively promoting a healthy classroom environment. Along with these differences from the traditional female figure in young adult and children’s novels, McGonagall, as I have discovered from my research, is a well-rounded teacher character with multiple identities throughout the series, and far from the “hackneyed” (Birch 110) image of a teacher that has been suggested. Throughout the course of the series, McGonagall demonstrates moments of conformity in trying to keep order at the school, to wild displays of emotion in anger at her students and in jubilant celebration when

Gryffindor wins the quidditch cup, to unbridled fury when Voldemort's forces attack Hogwarts. She is furious in the first novel when she catches Harry and Hermione wandering around the hallway at night, but an accomplice in sneaking the Weasleys out of Hogwarts in *Order of the Phoenix* when their father is attacked. She is a firm believer in the rules, unafraid of taking points away from her Gryffindor students, but also displays a softer side in letting Harry onto the quidditch team when first years are normally not allowed. In short, she is far more than just a "hackneyed" image.

### **McGonagall as Conformist**

Unlike Dumbledore, McGonagall is one of the first teacher characters readers discover in the identity of a Conformist at parts throughout the series. This may be due to the fact that she is crafted from the same mold as the stern-matron character seen occasionally throughout young-adult and children's literature. However, Rowling's representation of McGonagall as a Conformist does not detract from the multifaceted role she plays throughout the series, but rather just offers another aspect of her character. One of the first instances readers see McGonagall conforming to wizarding norms and expectations are in the opening pages of *Philosopher's Stone* through Dumbledore's observation to McGonagall, saying "my dear Professor, surely a sensible person like yourself can call [Voldemort] by his name?" (14), revealing that despite her great magical ability, McGonagall, at least partially, follows the conventions of the wizarding world by refusing to address Voldemort with Voldemort's actual name. Further along in the novel, and in the series, we see McGonagall's fondness of order and rules, from telling the first years to "form a line" (*Philosopher's Stone* 87), to admonishing Professor Moody for turning Draco Malfoy into a ferret by exclaiming "we *never* use transfiguration as a punishment!" (*Goblet of Fire* 182, emphasis in original), to the normal sundry tasks of classroom management

by posting the “dates and times of [the students’] exams” (*Order of the Phoenix* 625) on her classroom blackboard. Even after the defeat of Lord Voldemort, the vanquishing of the vilest wizard in modern magical time, Rowling writes that “McGonagall had replaced the house tables” (*Deathly Hallows* 596) in the Great Hall, the location of Voldemort and Harry’s final battle no less, as an apparent return to the order she enjoys so much. While it is fair to say that McGonagall exhibits some traits of the stern and strict school teacher character, it is not fair to state that it is the only role that McGonagall plays throughout the series, as evidenced by my observations below.

### **McGonagall as Eccentric**

There is only one instance of McGonagall being an Eccentric teacher over the course of this series. Towards the end of *Prisoner of Azkaban*, when Gryffindor wins the Quidditch Cup at Hogwarts, McGonagall sobs violently and blows her nose on a large Gryffindor flag, a rare moment of McGonagall losing control of her emotions that is not due to anger. Throughout the entire series, it could be argued that McGonagall’s passion for quidditch, such as letting Harry onto the Gryffindor quidditch team could be seen as an Eccentricity, but for the most part, McGonagall’s actions are more Subversive to normal school rules as she rarely shows her passion for the sport as she did during the quidditch final.

### **McGonagall as Immutable Force**

Throughout the series, especially towards the later novels, McGonagall combats the evil schemes of Lord Voldemort both indirectly or directly, from being a part of the Order of the Phoenix to battling Death Eaters in Hogwarts (*Half Blood Prince* 558) to even dueling with Lord Voldemort briefly in *Deathly Hallows* (589). If Dumbledore can be seen as a sort of benevolent Immutable Force, McGonagall compensates by being far less preferential in her doling out of

disciplinary actions and punishments and in displaying her temper. Harry's first impression of McGonagall was that "she had a very stern face and Harry's first thought was that this was not someone to cross" (*Philosopher's Stone* 85), a thought reinforced by the very first transfiguration class that he attends at Hogwarts where McGonagall is being described as "strict and clever" and her first order of business is to "[give her students] a talking-to the moment they had sat down" (99). McGonagall is unafraid to show her displeasure at her own house members, as Harry discovers later on after he and Hermione are caught out of bounds Rowling writes that McGonagall "looked more likely to breathe fire than Norbert as she towered over [them]" (*Philosopher's Stone* 177) referencing the dragon that Hagrid was forced to give away. Again, in *Chamber of Secrets*, after Harry and Ron have crashed his dad's flying car into the Whomping Willow, McGonagall walks into Snape's office and Harry notes that "[he] had seen Professor McGonagall angry on several occasions, but either he had forgotten just how thin her mouth could go, or he had never seen her this angry before" (3) and even much later on in the series, McGonagall gets physically angry at Harry and George Weasley after they attack Malfoy following a quidditch match by "slamming her fist on to her desk" (*Order of the Phoenix* 367). However, Harry is by far the only recipient of McGonagall's anger. In *Prisoner of Azkaban*, she "furiously" (197) glares at the students in the Gryffindor common room when determining who exactly left out the common room passwords on a sheet of paper. McGonagall also directs her anger at Peeves the Poltergeist in *Goblet of Fire* (153) and at poor Neville Longbottom in the same novel by stating "Longbottom, kindly do *not* reveal that you can't even perform a simple Switching Spell in front of anyone from Durmstrang!" (208). However, the nature of McGonagall's Immutable Force does not lie solely in the outward expression of her anger, but also in her ability to command the attention and the respect of the rest of the students and staff at

Hogwarts. Upon Professor Snape's flight from the castle, McGonagall finds that "every eye, living and dead, was fixed upon [her]" (*Deathly Hallows* 517). This is just before Professor McGonagall tells all those at Hogwarts that they will be battling Lord Voldemort's forces. Not only that, but at the critical moment of the novel, they listen to her. The following battle highlights the fact that McGonagall can also direct her rage and anger against more than just unruly students, but also Death Eaters and other agents of evil. One particular memorable moment from the final book comes as Harry and his friends see McGonagall in action, Rowling describes the event by stating "her hair had come down and there was a gash on her cheek ... they heard her scream "CHARGE!"'" (517), revealing the unstoppable nature of Harry's Transfiguration teacher with a pack of magically enchanted desks. Like Dumbledore, McGonagall has many moments where she becomes a character of Immutable Force, but unlike her headmaster, McGonagall is keener to show it openly in front of her students and her fellow faculty members.

### **McGonagall as Nurturer**

However, for each instance where McGonagall showcases her immutable nature, there are examples from the series that reveal a softer side of her. Indeed, Rowling also includes many examples of McGonagall being a Nurturing teacher character throughout the text. Again, after readers realize that McGonagall has spent the better part of a day as a cat outside the Dursely's house in *Philosopher's Stone*, her first concern is "Harry Potter come and live here!" (15) and she spends some time trying to convince Dumbledore that there must be a better home for the young baby. As a student, Harry experiences McGonagall's Nurturing side multiple times during his time at Hogwarts. During these times, it is not uncommon for McGonagall to display a softer side by crying, such as in *Chamber of Secrets* where Harry "amazed, saw a tear glistening in her

beady eye” (214) as he and Ron tell her that they were on the way to the hospital wing to visit Hermione and in *Goblet of Fire*, after Harry has just been attacked by Professor Moody, she attempts to escort him to the hospital wing and Harry notices that “the thin line of her mouth was twitching as though she was about to cry” (590). As well, McGonagall’s Nurturing side also takes on a more practical levels as evidenced by a scheduled meeting she has with Harry during *Order of the Phoenix* where she states “Well, Potter, this meeting is to talk over any career ideas you might have” (583) and, at the end of the meeting, she goes on to mix her Nurturing side with her Immutable Force by shouting that “Potter ... I will assist you to become an Auror if it is the last thing I do!” (586) openly defying Professor Umbridge’s hints that Harry would never become an Auror under the current Ministry of Magic. However, like her rage, McGonagall’s Nurturing side is not just directed at Harry over the course of the novels. In *Half-Blood Prince*, McGonagall plainly tells Neville, the same student she berated two books ago for his inability to perform a switching spell, that “it is high time your grandmother learned to be proud of the grandson she’s got rather than the one she thinks she ought to have” (165), showing that she has not given up on the boy, even if his grandmother has. Furthermore, at the end of the novel, when Rowling reveals that Tonks, a young Auror working for the order, and Lupin, Harry’s old Defence Against the Dark Arts Professor, are struggling in their relationship, McGonagall tells them “Dumbledore would have been happier than anybody to think that there was a little more love in the world” (582). Despite her hard outer shell, McGongall does occasionally show a more compassionate side. While McGonagall might not show it as often, there is clear evidence that reveals her lighter and more caring side throughout the novel. She is not just a stock, hackneyed image of a teacher character, but rather a character that displays many sides and identities as to what a teacher can be.

## McGonagall as Subversive

Part of what makes McGonagall a sympathetic character in Harry's eyes, rather than just a stern disciplinarian, is that occasionally throughout the series, McGonagall will fight against the system and act in a way that is completely unlike her Conformist self. Again, Harry first witnesses this during the first novel where McGonagall, upon catching Harry breaking Madam Hooch's orders to not ride on his broom stick, goes to find Oliver Wood and tells him that "I've found you a Seeker" (112). In fact, McGonagall's Subversive nature tends to come out many times throughout the series during the Hogwarts quidditch matches. This is seen most evidently in the Quidditch Cup during *Prisoner of Azkaban*. In the final between Gryffindor and Slytherin, after Malfoy commits a foul against Harry, she foregoes telling off Lee Jordan's biased commentary to "actually [shake] her fist in Malfoy's direction" (228). As well, McGonagall's Subversive nature comes out not only during sporting events, but against colleagues and educational practices that she deems unfair or unjust. This is most clearly seen in her attitude against Divination and her subversive activities against Professor Umbridge's reign in Hogwarts. Surprisingly, McGonagall is perfectly comfortable telling her students that "Divination is one of the most imprecise branches of magic" and that she "[has] very little patience with it" (*Prisoner of Azkaban* 83). She additionally has no trouble concealing this from Professor Trelawney, a rather unprofessional aspect of Professor McGonagall's teaching practices. However, her disdain for Divination is completely outmatched by her hatred for Professor Umbridge, so much so that when Trelawney is ousted from her teaching position, McGonagall is the one that comforts her in both the novel and the film. Under Umbridge's watch, Hogwarts is no longer a secure location and McGonagall warns Harry early on in the novel "the channels of communication in and out of Hogwarts may be watched" (319). As well, she actively works against Umbridge from openly

defying her during Harry's career meeting or helping others work against her, such as this one memorable incident where "Harry witnessed Professor McGonagall walking right past Peeves, who was determinedly loosening a crystal chandelier, and could have sworn he heard her tell the poltergeist out of the corner of her mouth, 'it unscrews the other way'" (598). This is a fairly significant moment rather than a throwaway moment of comedic relief as in the previous novels, there was at least one incident where McGonagall displayed her annoyance and utter contempt for Peeves. While McGonagall may seem far more strict to Harry than Dumbledore ever is in the novels, Rowling also writes her to be a much more sympathetic character than the stock mold of a stern teacher would make her. While at times McGonagall is the authority in the classroom, she is also not afraid to undermine that authority when she feels that her students' best interests are not being served.

### **McGonagall as Victim**

The final role that McGonagall plays throughout the series is that of Victim. While there are a few instances in the novel of her being attacked directly, most notably in *Order of the Phoenix* when she is attacked by Umbridge's henchmen, Rowling is also not afraid of showing just how affected McGonagall can be by the events around her. Upon discovering the death of the Potters, "McGonagall pulled out a lace handkerchief and dabbed at her eyes beneath her spectacles" (*Philosopher's Stone* 15). This moment is far more poignant in retrospect as the readers find out that McGonagall once taught James and Lily Potter at Hogwarts herself and almost certainly had continual contact with the Potters as they were all part of the Order of the Phoenix, the organization dedicated to combatting Lord Voldemort. Additionally, she is understandably affected by the death of Dumbledore. Upon discovering the identity of Dumbledore's killer, McGonagall "[falls] into the chair" (*Half-Blood Prince* 574) behind her in

the hospital wing, showing that the Headmaster's death has affected her not only emotionally, but also physically as well. During the last novel, when Voldemort forces Hagrid to bring out Harry's corpse from the forbidden forest, Harry, faking his death, hears a scream from Professor McGonagall which "was more terrible because he had never expected or dreamed that Professor McGonagall could make such a sound" (*Deathly Hallows* 584). Echoing the scene with Dumbledore and the Locket in *Half-Blood Prince*, this is another example of Harry seeing a side of a teacher that he never expected to. While not a clear focal point of her character, Rowling portrays a few instances in this novel where McGonagall is forced to give up her tough exterior to reveal just how hurt she is by the circumstances around her. Readers are reminded that McGonagall is not only a teacher, but also a multifaceted character in the fight against Lord Voldemort.

### **McGonagall's Conclusion**

Throughout the series, Professor McGonagall portrays enough identities to warrant being called a complex character. The main difference between her and Professor Dumbledore is that, for the first time, readers see a teacher character with Conformist tendencies. If Dumbledore is meant to be the Eccentric headmaster of the school, then McGonagall is the more strict and rigid matron figure that enforces the rules much more closely and maintains order in the day-to-day operations of Hogwarts. However, Rowling also demonstrates that McGonagall's personality has some Conformist traits as well, as demonstrated in the opening chapter of *Philosopher's Stone* when McGonagall refuses to call Voldemort by his name. However, like Dumbledore, McGonagall's three main identities revolve around being an Immutable Force, a Nurturer, and, especially in *Order of the Phoenix*, a Subversive figure. The last teacher identity is essentially the opposite of the Conformist McGonagall that is occasionally seen by the readers. While

McGonagall is clearly on the side of the Order of the Phoenix in the fight against Lord Voldemort, readers get glimpses of her slightly subversive nature from the very beginning of the series, such as McGonagall allowing Harry to become a seeker on the Gryffindor Quidditch team despite him only being in first year. McGonagall's Immutability is also quite different from Dumbledore's, whereas Dumbledore prefers the strong and silent approach, Rowling time and time again shows McGonagall as a teacher who is not afraid of shouting, screaming, or even expressing her anger in a physical manner by slamming her fist against a desk. Lastly, McGonagall's Nurturing side is also frequently seen throughout the novel. While she does not take a hands-on approach as Dumbledore does with Harry, Rowling still writes McGonagall as caring for Harry and his companions, though in a more professional sense as his Head of House, rather than a close mentor figure.

### 3.4 – Professor Severus Snape

Table 3.4 Snape's Identities in the Novels

| <b>Snape's Identities</b> | <b>PS</b> | <b>CoS</b> | <b>PoA</b> | <b>GoF</b> | <b>OotP</b> | <b>HBP</b> | <b>DH</b> |
|---------------------------|-----------|------------|------------|------------|-------------|------------|-----------|
| <b>Conformist</b>         | 0         | 0          | 1          | 1          | 0           | 1          | 0         |
| <b>Eccentric</b>          | 0         | 0          | 0          | 0          | 0           | 0          | 0         |
| <b>Economic Survivor</b>  | 0         | 0          | 0          | 0          | 0           | 0          | 0         |
| <b>Hero</b>               | 1         | 0          | 1          | 0          | 0           | 0          | 2         |
| <b>Immutable Force</b>    | 2         | 2          | 1          | 2          | 2           | 0          | 6         |
| <b>Nurturer</b>           | 0         | 0          | 0          | 1          | 0           | 2          | 1         |
| <b>Outsider</b>           | 0         | 0          | 0          | 0          | 0           | 0          | 0         |
| <b>Subversive</b>         | 1         | 2          | 0          | 1          | 1           | 1          | 1         |
| <b>Victim</b>             | 0         | 0          | 1          | 1          | 0           | 2          | 3         |
| <b>Villain</b>            | 9         | 4          | 14         | 6          | 10          | 9          | 6         |

As one of the most iconic characters of the Harry Potter franchise, it should come as no surprise that Professor Severus Snape remains one of the most enigmatic characters of the series.

Though played mostly as a Villain throughout the first few novels, Rowling begins to add hints of uncertainty to Snape's character in the earlier novels and by *Goblet of Fire* the question of Snape's true loyalty begins to become one of the central aspects of the entire series. By *Order of the Phoenix*, Snape's true allegiances are called into question as he assumes the role of double-agent against Lord Voldemort and in *Half-Blood Prince*, he himself kills Dumbledore to fool Voldemort into thinking he is a loyal servant. Additionally, beginning in the later half of the series, Rowling begins alluding to Snape's tragic past as a child in an abusive home, who lost the love of his life to his worst enemy at school, and his descent into evil and eventual redemption. Even Birch admits that the character of Snape is "complex" (112) to say the very least. Taking Muchmore's schema onto Snape's character proved to be a rewarding experience as it revealed not only an impressive assortment of ways Snape behaved villainous to Harry, but also the small nuggets of complexity that Rowling has scattered throughout her pages. Like Dumbledore and McGonagall before him, Snape proves to be yet another example of the richness in Rowling's teacher characters.

### **Snape as Conformist**

While I only noted a few examples of Snape being a conformist, there are numerous examples of his villainous behavior that could classify as Conformist behavior as well, such as every time he deducts points from Gryffindor due to the breaking of some school rule. While this may, in fact, be very selectively done throughout his teaching career, Snape, above all and like McGonagall, prefers rules and order to undermining authority. However, the examples of Snape conforming to Wizarding norms are worth pointing out. In *Prisoner of Azkaban*, Snape reluctantly opens a Christmas cracker with Professor Dumbledore and receives an unusual hat with a stuffed vulture on top and swaps it with Dumbledore immediately (169). Clearly, even

with only twelve students and staff settled around the table, Snape does not think it appropriate for a teacher to be wearing such a garish ornament during the holidays and Conforms to the status quo of wizarding clothes, though Dumbledore true to his Eccentric self disagrees with this completely. As well, *Deathly Hallows* reveals that Snape and Dumbledore conspire together in secret to bring about the downfall of Voldemort, but when he is given instructions from Dumbledore without further explanation, Snape does what he is asked unquestioningly. As an example, in *Goblet of Fire*, Dumbledore asks McGonagall to escort a large dog into his office and for Snape to go fetch Winky the house-elf from the Hogwarts kitchen following the unmasking of Barty Crouch Jr. as the faux Professor Moody. Harry notices that “if either Snape or McGonagall found these instructions peculiar, they hid their confusion” (358), choosing to obediently listen to Dumbledore rather than to ask for further clarification. Finally, there is a brief moment in *Half-Blood Prince* where readers see Snape’s penchant for traditional order and rule. McGonagall reprimands Malfoy for talking out of turn during an apparating class session and Harry notices that “Snape ... looked annoyed, though Harry strongly suspected that this was less because of Malfoy’s rudeness than the fact that McGonagall had reprimanded one of his house” (358). While certainly not the biggest aspect of his character, Snape occasionally reveals his Conformist side, adding to the many layers of this particular teacher character.

### **Snape as Hero**

Snape’s appearances as a Heroic teacher character are slightly skewed in that Rowling’s reveal of him being a double-agent cast an entirely different light to his actions throughout the entire series. Some might say that all of Snape’s actions can be considered Heroic considering he was acting as a spy for the Order during the entire run of the books, actions which forced him to do unspeakable evil such as murdering Dumbledore and idly standing by while Voldemort killed

and injured those on his actual side. However, one clear example from *Philosopher's Stone* of Snape's true nature comes from the quidditch match where Professor Quirrell tries to jinx Harry off of his broom. Hermione notes that "Snape was in the middle of the stands opposite them ... his eyes fixed on Harry and was muttering non-stop under his breath" (140), but incorrectly interprets this as Snape trying to kill Harry. Later, Quirrell reveals that Snape was acting to save Harry's life by reciting a counter-jinx. In *Prisoner of Azkaban*, Minister of Magic Cornelius Fudge wrongly congratulates Snape for saving Harry and his friends and for capturing Sirius Black and offers him the "Order of Merlin, Second Class, I'd say" (283). Though completely misunderstanding the situation, readers have to remember that up until that point, Snape did not know what had really happened with Peter Pettigrew and Sirius Black. For all intents and purposes, Snape truly believes that Sirius Black is guilty and heroically barges into the Shrieking Shack to capture him. Finally, in *Deathly Hallows*, the entire reveal of Snape's memories in the pensieve following his defection to the Order of the Phoenix can be classified as one large heroic act to carry through the entirety of the series, whether it be turning spy against Lord Voldemort, saving Dumbledore's life after Dumbledore discovered the first horcrux, or agreeing to kill Dumbledore when the time comes as so to spare Draco Malfoy of having to complete the task. All in all, while certainly flawed, Snape's actions beginning from the *Philosopher's Stone* are now seen in a much more heroic light and, while being a deeply flawed character, Snape dies a Hero in the fight against Lord Voldemort, so much so that Harry names one of his sons after him nineteen years following the defeat of the Dark Lord.

### **Snape as Immutable Force**

Like Dumbledore and McGonagall before him, Snape is apt to display his Immutable Force from time to time throughout the series. However, his delivery of this is much different

from McGonagall's and much closer to how Dumbledore acts, silent and strong, as if his Immutability just oozes from him. Harry first witnesses this during his very first Potions class where he notes that "like Professor McGonagall, Snape had the gift of keeping a class silent without effort" (*Philosopher's Stone* 102). First impressions are extremely important for teachers and, on his first day, Harry realizes that there are two particular educators at the very least at Hogwarts who operate as Immutable Forces in the classroom. This trend of Snape acting as an Immutable force at the head of the classroom continues even as Harry and his friends grow older. In *Order of the Phoenix*, Rowling writes that when Snape entered the classroom "There was no real need for the call to order; the moment the class had heard the door close, quiet had fallen and all fidgeting stopped" (209). Even with everything that Harry has gone through over the past few years, Snape still exercises enough control over his class without having to say or to do anything besides simply entering the room. However, Snape's Immutability is not only limited to the classroom but with his interactions with Lord Voldemort himself. At the very beginning of *Deathly Hallows*, readers witness a brief moment of occlumency and legilemency, the magic of reading and protecting minds in the wizarding world, between Snape and Voldemort after Snape divulges some information. Rowling writes that the intensity of this exchange is so strong that some Death Eaters wanted to look away, but "Snape however looked calmly back into Voldemort's face" (11). In order to act as a double agent, Snape has needed to leave all vulnerability and emotion from his past aside and remain a cold, blank slate in the face of Lord Voldemort. This transition has clearly seeped into his teaching life and, even though it is a cover, there is no denying the fact that Snape remains one of the most Immutable and inscrutable teacher characters that Harry comes across during his time at Hogwarts. However, that is not to say that Snape does not show any vulnerabilities or any weakness, a fact which will be covered

over the following sections. By virtue of being on the side of the Order of the Phoenix, Snape is forced to show his human side and his desire for good every once in a while.

### **Snape as Nurturer**

While Snape remains quite biased towards his own house of Slytherin over every other Hogwarts house, he does reveal his Nurturing side briefly throughout the series, even if it is mostly towards his own students. In *Prisoner of Azkaban* he mentions his “concerns” (124) to Dumbledore over the hiring of Remus Lupin, a former associate of Sirius Black. While Dumbledore immediately shuts down this train of thought, Snape reveals that he is, in fact, concerned for the safety of those at Hogwarts. This deep seated desire to keep his students safe is echoed again in *Goblet of Fire* when he and Professor Moody meet at a hallway during the night after Snape discovers someone has been stealing from his potions supply closet. When Moody asks him what exactly he was doing up at night, Snape states that “I merely thought ... that if Potter was wandering around after hours again ... it’s an unfortunate habit of his ... he should be stopped. For – for his own safety” (411). While it remains ambiguous whether or not Snape is actually concerned for Harry or if he is simply trying to cover his tracks in the face of a former Auror, I have chosen to interpret this as the genuine truth after the events of *Deathly Hallows* reveal that Snape has sworn to protect Harry. In *Half-Blood Prince*, Snape further reveals his Nurturing side when Harry mistakenly attacks Draco with one of his own curses. Snape, never one to miss a chance to bully or to belittle Harry, immediately ignores Harry and “drew his wand and traced it over the deep wounds Harry’s curse had made” (489) acting as a healer in order to, quite literally, save Draco’s life. Further on in the novel, when Harry is chasing after the Death Eaters at Hogwarts, he tells Draco to “run” (561), attempting to save Draco’s life another time from Harry who had just witnessed him murdering Dumbledore. Though buried deep in the text,

Snape's Nurturing side rears its head a few times throughout the series and keen readers will realize that there is more to Professor Snape than at first meets the eye, especially with regards to his care for his students.

### **Snape as Subversive**

Like McGonagall and Dumbledore before him, Snape is not afraid to go up against the traditional order of the Wizarding world, especially if it serves the interests of him and the Order. One of the first examples readers get of this is, again, in *Philosopher's Stone* when Harry and Hermione have just gotten past the chessboard guarding the philosopher's stone. They arrive in a small chamber with bottles of potions arranged in a row and a riddle for them to solve. Hermione remarks on the brilliancy of this challenge saying "this isn't magic – it's logic – a puzzle" (207). Here, Snape demonstrates that he is not afraid to think outside the box as it were in order to safeguard a magical artifact. He fights unconventionally as befitting of his status as a double agent in the fight against Lord Voldemort. In *Chamber of Secrets*, Snape shows his Subversive nature against Professor Lockhart twice. The first instance is during the dueling club where Snape and Lockhart decide to demonstrate what fighting looks like for their students' benefit. Snape gets the drop on Lockhart and "there was a dazzling flash of scarlet light and Lockhart was blasted off his feet" (142). Obviously, Snape needed not to have used such force against a fellow teacher, especially considering that he and Lockhart were modeling what they hoped their students would accomplish. Towards the end of the novel, when Ginny Weasley is kidnapped into the Chamber of Secrets, Snape clearly tries to call Lockhart's bluff that he knew where the chamber was all along by suggesting that Lockhart be the one to go rescue Ginny (217), even though Snape knows full well that Lockhart has not the faintest idea where the chamber is or how to fight the monster residing below. Additionally, in the seventh novel, Harry and his

friends hear second-hand that Snape is still acting in a Subversive manner despite being headmaster of the school and pretending to serve Voldemort's best interest. When Ginny, Neville, and Luna receive detention for breaking into his office and attempting to steal the sword of Godric Gryffindor, Snape sends them "to do some work with ... Hagrid" (248), as reported by the portrait Hermione smuggled out of Hogwarts with her. While this may seem like a particularly villainous act for giving the friends of the main protagonist detention, Snape knows that work with Hagrid is not exactly punishment for that trio and decides to falsely discipline them in the safest way possible, especially with Death Eaters having infiltrated Hogwarts as teachers. Snape's life as a double agent also, technically, qualifies everything he does as subversive, but above are just a few concrete examples of how Snape occasionally breaks against traditional order and how he continues the fight against Voldemort while teaching at Hogwarts.

### **Snape as Victim**

Throughout the series, Rowling chooses to portray Snape as a Victim during key points to further add to the ambiguity of his character and to give him a more rounded character. After all, while there are quite a few teacher characters in young adult and children's novels, there are not that many who reveal what their high school lives were like when they were a student. Unfortunately, due to my pre-existing conditions of calculating teacher identities, I was unable to include Snape's memories in *Order of the Phoenix* in my final analysis, though it is worth mentioning as, for all intents and purposes, it is a significant moment of character revelation. One of the turning points in the series regarding Snape's character is when Harry discovers just how much his father, James, had bullied Snape during his time at school. In particular, one incident is highlighted in the series in *Order of the Phoenix* where James provokes an incident by calling loudly "All right, Snivellus?" (569). The resulting memory leaves Harry with a very

confused and very hurt image about his father so much so that he has to seek Lupin and Sirius' views on it. Snape, as it turns out, clearly has justifiable grounds not only to loath Harry's father, but Harry himself. This is further reinforced by Snape's memories in *Deathly Hallows* where Harry discovers that Snape was in love with his mother as a child and had come begging to Dumbledore to save Lily's life. Harry, therefore, not only serves as a constant reminder to Snape about the only woman he had ever loved, but of the fact that James Potter, his nemesis, was able to marry her. Snape's role as a double agent also victimizes him throughout the entire series. When Harry confronts Snape at the end of *Half-Blood Prince* where Snape had just murdered Dumbledore, Harry demands that Snape fight him instead of being a coward. To that end, this is Snape's reaction: "DON'T –" Snape screamed, "CALL ME COWARD!" (564, capitals in original). Clearly, Harry has hit upon a very sore nerve and this line in particular caused readers a lot of trouble when trying to determine whether or not Snape was actually on the side of good or evil during the break between *Half-Blood Prince* and *Deathly Hallows*. Finally, Snape has a rather tragic death at the hands of Lord Voldemort who attacks him with his snake, Nagini. Overseeing the event, Harry hears a terrible scream then "[sees] Snape's face losing the little colour it had left" (*Deathly Hallows* 527) as Nagini delivers the killing blow. Rather than dying a hero's death at the battle of Hogwarts, Snape's murder is unnoticed and unseen by the majority of those he fights for. It is only after his death that Snape is remembered to be a hero and he does not live to see his legacy of bravery being passed on to Harry's son. If that does not make Snape a Victim, then nothing else in the series will.

### **Snape as Villain**

Lastly, we come to the fact that throughout the entire series, Snape is portrayed as a Villain first and foremost until the final pages of *Deathly Hallows* where Rowling reveals his

true allegiance to be with the side of good and not to Voldemort. Rather than give a laundry list of all of Snape's villainous behavior to Harry, it would serve our best interest to quickly touch on the differences in his villainy. Most commonly, the readers see Snape antagonizing Harry directly, whether it is in potions classes (*Philosopher's Stone* 101), unfairly insulting Harry in front of other teachers (*Goblet of Fire* 242), or even simply suspecting Harry of causing trouble even if he has no reason to suspect Harry at all (*Prisoner of Azkaban* 306). As suspected, Snape's villainy does not only extend towards Harry, but it goes against all the members of Hogwarts who are not in Slytherin house. As Rowling writes, "Snape was Head of Slytherin house, and generally favoured his own students before all others" (*Prisoner of Azkaban* 94), though perhaps her "generally" was more of an understatement than anything else she has written. Gryffindor house in particular, receives the brunt of Snape's abuse as witnessed by his belittling of Neville Longbottom in front of Professor Lupin (*Prisoner of Azkaban* 100) and him calling Hermione an "insufferable know-it-all" (129). However, in the later novels, Snape shows his villainous side simply by associating himself with Death Eaters and by maintaining his cover so well that Harry is convinced he is fighting for Voldemort. This goes back to *Goblet of Fire*, when Snape and Kakaroff are seen conversing from time to time (*Goblet of Fire* 370), to antagonizing Sirius at his own home (*Order of the Phoenix* 457), to performing the unbreakable vow with Narcissa Black who is clearly in league with Lord Voldemort (*Half-Blood Prince* 40), to killing Dumbledore (*Half-Blood Prince* 556), to openly consorting with Lord Voldemort in *Deathly Hallows*. However, what is interesting is not the fact that Snape himself is a villain, but the reasons behind his villainous actions. In light of the revelations of *Deathly Hallows*, Snape's actions are cast in a completely different light. Perhaps his antagonization of Harry, and all things Gryffindor, were merely part of a cover he was supposed to maintain. His actions by Lord

Voldemort's side was necessary in order to facilitate his downfall. All of the times that Harry thought he was being treated unfairly were caused by a long-standing feud he had with James Potter and the guilt Snape carried with him at inadvertently causing Lily's death. As a character, Snape provides a very multifaceted arc, but as a teacher character, Professor Snape is truly unique in that no other teacher character has ever had the story and the life experience that he has. Rowling has truly created a teacher character in Snape like no other.

### **Snape's Conclusion**

Surprisingly, Snape is the teacher with the most teacher identities over the course of the novels, though a few of these are rather minor examples of him being, say, a Nurturer to Draco Malfoy, or being a Conformist by refusing to wear a rather garish hat at a Christmas party. Nevertheless, these examples still add something to his character and give a more complete picture of the Head of Slytherin House, especially considering the vast, vast majority of his appearances are as a Villain to Harry and his friends. However, here again we come across one of the downfalls of Muchmore's system where the quantity of teacher identities does not necessarily correlate with the significance of the scene where the teacher is on screen or appears on the page. For every few token examples of Snape bullying Harry and his friends, there is a scene that Rowling writes which reveals something much deeper about Snape's character. It is in these scenes that the true nuance of Snape's character comes into the spotlight. Examples include the flashback where Snape was bullied by Harry's father in *Order of the Phoenix*, the reveal in *Goblet of Fire* that Snape used to be a death eater, which could not be logged due to Snape not being a teacher at the time, and the entire Pensieve sequence in *Deathly Hallows*, which revealed all of Snape's memories and his true allegiance. All of these scenes were incredibly important for Snape's character and gave readers an opportunity to read about a teacher character before that

character became a teacher. It is because of scenes like the ones mentioned above that justify Snape's inclusion as a complex teacher character despite the skewed amount of appearances as a Villain throughout his time at Hogwarts.

### **Final Conclusions**

From this examination of the series, I argue that Rowling has written her three main teacher characters of Professor Dumbledore, Professor McGonagall, and Professor Snape as complex and well-rounded characters. Far from stereotypes and hackneyed images, these teacher characters reveal just how many identities one teacher character can play throughout the course of an entire series. While Dumbledore is remembered as being Eccentric and an Immutable Force, his actions also run the gamut from willingly Victimizing himself, to being a Subversive player against Lord Voldemort and the Ministry of Magic, to an outright Hero at times to Harry and his companions. While Professor McGonagall, at first, may seem like a simple, stern, matron of the school, she reveals her softer and more Nurturing side throughout the entire series and shows that, despite not being the standard template of a female teacher character, she is not afraid to break traditions and openly fight against the Ministry of Magic or Lord Voldemort. Professor Snape might seem a little one note throughout the beginning of the series, but when taking Rowling's reveal into perspective, he becomes, perhaps, the most complex teacher character in the *Harry Potter* texts, with a tragic past, and reluctant change of heart, and a constant struggle with the guilt he has over killing the one woman he has ever loved. While these characters are clearly complex in the novels, the last part of this thesis will examine just how these characters are portrayed in their filmic counterparts.

## CHAPTER 4 - TEACHERS IN THE *HARRY POTTER* FILMS

### 4.1 – Introduction: Overview of Teacher Appearances in Films

I applied a similar analysis to the appearance of the Hogwarts teachers on screen. Again, here I counted every instance where teachers were interacting with Harry alone or with other students or when they were interacting with each other without knowing that Harry was present or listening. Such is the nature of film that there were rarely, if any, minor scenes I excluded from the final analysis simply because there were not that many excludable scenes. Every time these characters appeared on screen, it was for a significant reason to advance the plot which makes my final count of 367 appearances by Professors Dumbledore, McGonagall, Snape, Hagrid, and Lupin more final and concrete than my above number with the novels.

**Table 4.1 Teacher Identities in the *Harry Potter* films**

| <b>Teacher Identities portrayed in Films</b> | <b>Dumbledore</b> | <b>Hagrid</b> | <b>Lupin</b> | <b>McGonagall</b> | <b>Snape</b> | <b>Total Identities</b> |
|--|-------------------|---------------|--------------|-------------------|--------------|-------------------------|
| <b>Philosopher's Stone</b>                   | <b>11</b>         | <b>33</b>     | <b>0</b>     | <b>14</b>         | <b>10</b>    | <b>68</b>               |
| <b>Chamber of Secrets</b>                    | <b>15*</b>        | <b>16</b>     | <b>0</b>     | <b>13</b>         | <b>7</b>     | <b>51</b>               |
| <b>Prisoner of Azkaban</b>                   | <b>11</b>         | <b>10</b>     | <b>20</b>    | <b>4</b>          | <b>9</b>     | <b>53</b>               |
| <b>Goblet of Fire</b>                        | <b>26*</b>        | <b>8</b>      | <b>0</b>     | <b>11</b>         | <b>5</b>     | <b>50</b>               |
| <b>Order of the Phoenix</b>                  | <b>14</b>         | <b>2</b>      | <b>3</b>     | <b>5</b>          | <b>9</b>     | <b>34</b>               |
| <b>Half-Blood Prince</b>                     | <b>26*</b>        | <b>6</b>      | <b>5</b>     | <b>9</b>          | <b>16</b>    | <b>62</b>               |
| <b>Deathly Hallows I</b>                     | <b>2</b>          | <b>6</b>      | <b>4</b>     | <b>0</b>          | <b>2</b>     | <b>14</b>               |
| <b>Deathly Hallows II</b>                    | <b>6*</b>         | <b>4</b>      | <b>3</b>     | <b>12</b>         | <b>10*</b>   | <b>35</b>               |
| <b>Total:</b>                                | <b>111</b>        | <b>85</b>     | <b>35</b>    | <b>68</b>         | <b>68</b>    | <b>367</b>              |

\*Includes flashbacks taking place before the established timeline of the film\*

After analyzing the data related to the number of teacher identities, what I can conclude from the films is that there is a surprising trend of increasing Dumbledore's screen time while Professors McGonagall and Snape have proportionally decreased their number of identities when compared with their novel counterparts. This is especially true for *Prisoner of Azkaban* where Professor McGonagall displays only four identities across two scenes, compared with her 13 identities in the original novel, and for *Order of the Phoenix* where Professor McGonagall appears much less than she did in the novel. However, as correlation does not imply causation, we cannot assume that Dumbledore's increased appearances, and therefore his increases in number of identities represented, came as a result of reducing McGonagall or Snape's character.

Dumbledore's increased identities are particularly noticeable in *Goblet of Fire* and *Order of the Phoenix* where Dumbledore appears much more than he did in the actual novel. For the rest of this chapter, rather than replicate the analysis I performed on each teacher identity in the novel, I will briefly show whether the teacher appearances in the films reflect the number of teacher appearances in their corresponding novels. Afterwards, the crux of my analysis will rest on how different in terms of teacher identities assumed the teacher characters in the films are compared with their novel, and canon, counterparts. My argument here is not that there are differences between the filmic and novel portrayals and representations of these teacher characters, but that these differences actually change the complexity of the teacher characters. Professor Dumbledore, due to his increase in screen time becomes a less complex character at times because of the weight placed on certain identities. Surprisingly, the identities that Harris' Dumbledore emphasized were not the same as Gambon's. As well, Professor McGonagall's character becomes somewhat flattened, especially when compared to the wide displays of emotion she shows in the novels. Finally, Professor Snape's character comes off exceptionally

softer in the films than he was in the novels, but the difference here is that the emotional pay-off at the end with the reveal of his memories is somewhat lessened as the audience has not had the opportunity to witness his character arc throughout the movies as they would have in the novels. However, that is my own subjective opinion based on my own viewings of the films.

#### 4.2 – Professor Albus Dumbledore in Films

Any analysis of Dumbledore in the films is made slightly more challenging by the fact that two actors played Dumbledore throughout the course of the film series. In *Philosopher's Stone* and *Chamber of Secrets*, Richard Harris played this role until, following his death, Michael Gambon took over from *Prisoner of Azkaban*. Thus, any attempt at establishing continuity about Dumbledore's character throughout the film series must keep this dual-actor portrayal in consideration as a possible explanation for any differences or discrepancies from the original novels that arise. Whether these potential differences were the result of acting choices or from differing directions or writing is beyond the scope of this thesis, but it is important to keep in mind. As well, character continuity must also be reflected back onto the text as the novels were the source materials for all of the screenplays and ultimately the finished product on screen. This is why for all of the Hogwarts teachers represented in the films, including Dumbledore, I have chosen to include the corresponding identities from the novels alongside with their identities portrayed in the films. Because of this dual-actor portrayal of Dumbledore, this analysis will be divided into two parts, the first examining the role of Richard Harris' Dumbledore in *Philosopher's Stone* and *Chamber of Secrets* compared with his roles in the novel and the second part examining Michael Gambon's Dumbledore from *Prisoner of Azkaban* onwards. As will be seen, there is a clear difference between Harris' Dumbledore and Gambon's Dumbledore throughout the entire series.

**Table 4.2 Dumbledore in *Philosopher's Stone* and *Chamber of Secrets***

| <b>Identity</b>        | <b>Novels (PoS and CoS)</b> | <b>Films (PoS and CoS)</b> |
|------------------------|-----------------------------|----------------------------|
| <b>Eccentric</b>       | <b>3</b>                    | <b>6</b>                   |
| <b>Hero</b>            | <b>4</b>                    | <b>1</b>                   |
| <b>Immutable Force</b> | <b>4</b>                    | <b>6</b>                   |
| <b>Nurturer</b>        | <b>8</b>                    | <b>8</b>                   |
| <b>Subversive</b>      | <b>4</b>                    | <b>4</b>                   |
| <b>Totals:</b>         | <b>23</b>                   | <b>25</b>                  |

From this data, what we can see is that during Richard Harris' tenure as Professor Dumbledore, his character makes one very important shift away from the novel version of Dumbledore. First, what we notice is that in the first two films, gone are most of the portrayals of Dumbledore as a hero. Most notably, during his first appearance on screen, there is no mention of him being the only wizard that Voldemort was ever afraid of. At the end of the first movie, there is no mention of the fact that Dumbledore was the one who arrived to save Harry's life by pulling Quirrell off of him. In fact, the only Heroic act that Richard Harris' Dumbledore appears to perform is to simply award points for Gryffindor to win the house cup at the very end of the novel. What we do see from Richard Harris' Dumbledore, however, is a marked increase in the amount of times he appears Eccentric or as an Immutable Force. These appearances are sometimes much subtler than they are in the novel, but due to Richard Harris' on-screen appearances, they were logged in the films and not in the novels. As an example, in the novel, Harry's first chocolate frog card is of Professor Dumbledore, who promptly vanishes from the picture after Harry reads the short description. This was not logged in my final count for teacher

appearances in the novels as, technically, Dumbledore never appeared to Harry. In the movie, the viewers get to see Richard Harris' costumed form in the picture, thus counting as an appearance for him in the film. Some of these appearances are simply adaptations taken from the novel, like Dumbledore announcing that all exams were cancelled at the end of Harry's second year at Hogwarts, rather than Professor McGonagall who makes the announcement in the novels. In terms of Immutability, Richard Harris' Dumbledore is played much more seriously in the films than in the novel. As an example, in the first novel, when Dumbledore gives his start-of-term announcements, it is delivered with "twinkling eyes" (*Philosopher's Stone* 94), but during the film, it is much more subdued, giving Dumbledore the stern aspect of a school principal. From the first two films, viewers get a much different version of Dumbledore than the one they have read about, one that has all the eccentricities and immutabilities of the novel character, but is missing the heroic background of the only wizard that Voldemort was ever afraid of. However, that soon changes with Michael Gambon's Dumbledore in the subsequent films.

**Table 4.3 Dumbledore in *Prisoner of Azkaban***

| Identity               | Novel     | Films     |
|------------------------|-----------|-----------|
| <b>Eccentric</b>       | <b>1</b>  | <b>0</b>  |
| <b>Hero</b>            | <b>1</b>  | <b>1</b>  |
| <b>Immutable Force</b> | <b>3</b>  | <b>2</b>  |
| <b>Nurturer</b>        | <b>3</b>  | <b>4</b>  |
| <b>Subversive</b>      | <b>2</b>  | <b>4</b>  |
| <b>Totals:</b>         | <b>10</b> | <b>11</b> |

In *Prisoner of Azkaban* we, the viewers, see a similar Dumbledore to the character in the actual novel. Dumbledore's identities have not really changed from text to screen with one small exception. The final climax of the novel, where Harry and Hermione free Sirius Black plays out much differently in the movie. Here, Dumbledore is much more subtler and Subversive than he is in the novel. While Dumbledore clearly plays a role in freeing Buckbeak the hippogriff and Sirius Black in both the novels and the film, in the novels, he is present to defend Harry and Hermione from Professor Snape's accusations. However, in the film, when Harry and Hermione appear back in the hospital wing, Dumbledore merely walks away at the end by saying "did what?" (2:05:33 *Prisoner of Azkaban*) to the pair. Here, in this film at least, Dumbledore becomes more of a background character in Harry's story, despite having more identities in the film than he did in the novel. Another example of this move to the periphery is the fact that the film ends not with Dumbledore giving Harry a reassurance that letting Peter Pettigrew go was morally right, but with Harry flying off across the lake on his new Firebolt. The focus of the film is much more on Harry's actions at the expense of Dumbledore's actions to support him.

**Table 4.4 Dumbledore in *Goblet of Fire***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Eccentric</b>       | <b>10</b>    | <b>9</b>     |
| <b>Hero</b>            | <b>1</b>     | <b>1</b>     |
| <b>Immutable Force</b> | <b>3</b>     | <b>9</b>     |
| <b>Nurturer</b>        | <b>8</b>     | <b>6</b>     |
| <b>Subversive</b>      | <b>3</b>     | <b>1</b>     |
| <b>Totals:</b>         | <b>25</b>    | <b>26</b>    |

For *Goblet of Fire*, there is one infamous scene that has garnered its own Internet fame for the discrepancies from the novel and the film. Upon becoming the fourth triwizard tournament champion, Harry is confronted by a large group of the Hogwarts, Durmstrang, and Beauxbatons staff. Dumbledore “calmly” (*Goblet of Fire* 242) asks Harry if he had placed his name in the Goblet of Fire. However, in the film, Gambon’s Dumbledore is considerably angrier and even manhandles Harry physically up against a stack of school trophies. There is no subtle, implied moment of legilimency here, Gambon’s Dumbledore is simply interrogating Harry in the most non-magical way possible. However, according to the numbers, Dumbledore’s aggressive outburst is not particularly surprising. From this particular film, the most significant aspect of Dumbledore’s character changes is his identity as a teacher of Immutable Force. If anything this film emphasizes the strength of Dumbledore, especially in a more overt manner. Gambon’s Dumbledore becomes much more of a warrior-Dumbledore than Rowling’s Dumbledore ever did in the novel.

**Table 4.5 Dumbledore in *Order of the Phoenix***

| Identity               | Novel     | Films     |
|------------------------|-----------|-----------|
| <b>Eccentric</b>       | <b>2</b>  | <b>0</b>  |
| <b>Hero</b>            | <b>2</b>  | <b>2</b>  |
| <b>Immutable Force</b> | <b>7</b>  | <b>6</b>  |
| <b>Nurturer</b>        | <b>2</b>  | <b>1</b>  |
| <b>Subversive</b>      | <b>5</b>  | <b>4</b>  |
| <b>Victim</b>          | <b>0</b>  | <b>1</b>  |
| <b>Totals:</b>         | <b>18</b> | <b>14</b> |

With regards to *Order of the Phoenix*, Gambon's Dumbledore and the novel Dumbledore are virtually identical in terms of teacher identities. Here Dumbledore continues his Immutability in standing up the Ministry of Magic and in battling both Dolores Umbridge and Lord Voldemort. His appearance at the Ministry of Magic is equally Heroic as the scene in the novel. However, there is one crucial difference. In the novel, towards the end, when Lord Voldemort possesses Harry in the hopes that Dumbledore will attempt to kill him, Rowling writes the scene entirely from Harry's perspective. Dumbledore's actions during this time are unknown, but it can be inferred that he might be performing some sort of magical spell or counter-curse to combat Voldemort. Equally, it can be inferred that Dumbledore is kneeling helplessly by Harry's side, but we do not know. In the film, what the viewers see is the second of those two assumptions; the choice is made for us. Despite his abilities as a great wizard, Dumbledore is helpless and powerless to come to Harry's aid, which marks the first appearance of him as a Victim in the series.

**Table 4.6 Dumbledore in *Half-Blood Prince***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Eccentric</b>       | <b>8</b>     | <b>3</b>     |
| <b>Hero</b>            | <b>1</b>     | <b>4</b>     |
| <b>Immutable Force</b> | <b>7</b>     | <b>9</b>     |
| <b>Nurturer</b>        | <b>5</b>     | <b>5</b>     |
| <b>Subversive</b>      | <b>6</b>     | <b>3</b>     |
| <b>Victim</b>          | <b>4</b>     | <b>2</b>     |
| <b>Totals:</b>         | <b>31</b>    | <b>26</b>    |

In *Half-Blood Prince*, Dumbledore becomes a more Immutable Force against the dark powers as he and Harry begin to hunt down the horcruxes to destroy Lord Voldemort. In the novel, Dumbledore's Eccentricities and Subversive nature come out a little more while in the movie, these characteristics are reduced to make room for the warrior-Dumbledore character. One key example of reducing Dumbledore's complexity is during his and Harry's hunt for one of Voldemort's horcruxes. Dumbledore's suffering from the potion is rather drawn out in the novel and Rowling sprinkles details that foreshadow Dumbledore's family history in *Deathly Hallows*. Readers see Dumbledore begging and pleading to an unknown audience and demanding that he be killed, which is a particularly chilling climax to Dumbledore's transition as a Victimized teacher throughout the novel. In the movie, however, his emotional and psychological suffering is deemphasized relative to his physical pain. The potion is torturous, yes, but there is no time to delve into Dumbledore's psychological torment, which I believe to be a conscious choice. Overall, this film continues the trend of placing Dumbledore as a strong fighter against Lord Voldemort, rather than a complex teacher character.

**Table 4.7 Dumbledore in *Deathly Hallows I and II***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Hero</b>            | <b>0</b>     | <b>1</b>     |
| <b>Immutable Force</b> | <b>4</b>     | <b>4</b>     |
| <b>Nurturer</b>        | <b>1</b>     | <b>4</b>     |
| <b>Victim</b>          | <b>3</b>     | <b>1</b>     |
| <b>Totals:</b>         | <b>8</b>     | <b>10</b>    |

With regards to *Deathly Hallows*, the most significant aspect is how much more depth there is in the novel with regards to Dumbledore's past, especially with Rita Skeeter's published biography on Dumbledore. In the film, there is no such backstory and aside from a brief plot point in the first movie and a conversation with Aberforth Dumbledore in *Deathly Hallows Part II*, Dumbledore's troubled past does not really affect Harry as much as it does in the novel. In the film, Dumbledore's appearance is largely relegated to the ending of the last movie where he appears in Harry's head as a guiding mentor. Though significant, Dumbledore's role is severely diminished. While the book offers a much more rounded glimpse into Dumbledore's history and Harry's frustration at Dumbledore's seeming inability to help them out after his death, the movie leaves very little of this in the plot. During the iconic pensieve scene, Dumbledore maintains his Immutability when Snape comes to him begging for Lily's life, but Gambon's Dumbledore is much more affected by the Potters' death and, instead of showing concern for Snape, Dumbledore is seen looking dejectedly out the window of his office upon discovering the death of the Potters. Due to the decrease of tragic backstory, this was the only instance of Dumbledore as a victim in both films (not including a flashback to *Half-Blood Prince*).

### **Summary of Dumbledore's Identities in Film**

Dumbledore's teacher character in the films can be seen as two representations throughout the series, first by Richard Harris, then second by Michael Gambon. There is a shift in the portrayal of these two Dumbledores, from a softer and more nurturing Dumbledore in the first two movies, not unlike Dumbledore's actual character in the novels, then a gradual change into a stronger, more warrior-like Dumbledore in the battle against Voldemort during the remainder of the film series. While this does not necessarily make Dumbledore's portrayal less complex than his novel counterpart, it does serve to flatten his character slightly by only focusing

on the Immutability of his character rather than the softer aspects that Rowling included in the original novels, especially in *Half-Blood Prince*. As an example, hearkening back to the horcrux scene discussed in the previous paragraph, the novel has Dumbledore relive an incredibly painful experience from his childhood that offers Harry, though only in *Deathly Hallows*, a glimpse into what hardships that Dumbledore has gone through in his life. In the film, this has all but been removed, with absolutely no indication that Dumbledore ever felt guilty about the death of his sister until the last installment of *Deathly Hallows*. Additionally, Dumbledore loses most of his Eccentricity during the course of the films, a quality that Muchmore identified to be a clear role for Dumbledore's character. This, again, removes the image of Dumbledore as a caring, grandfather figure to Harry and to more of a stronger, more powerful teacher character in the fight against Lord Voldemort which, ultimately, makes the film version of Dumbledore less nuanced than the one readers see in the novels.

#### 4.3 – McGonagall in the Films

Over the course of the seven novels, Professor McGonagall represents a wide range of identities. However, this is not necessarily the case in the eight movies. Though played aptly by notable English actress Dame Maggie Smith, the character of Professor McGonagall is flattened throughout the course of all the films. Gone are the wild displays of emotion that readers grew accustomed to in the novels, from McGonagall crying in joy at Gryffindor winning the quidditch cup, to slamming her fist in anger at Harry and George in *Half-Blood Prince*, to being the tough, yet fair instructor in her transfiguration classes. Instead, Maggie Smith's McGonagall has been reduced to a Nurturing grandmother like figure that leaves out many elements and identities of Professor McGonagall's character. Were Birch to have analyzed the McGonagall teacher character solely in the film series, I would have agreed with her that McGonagall comes off as a

very one-noted character. As the numbers will illustrate in the charts below, there simply are not too many instances of variety between McGonagall's identities in the films compared with her identities in the novel. Though some of the films are exceptions to this, overall, throughout the eight movies, viewers get a very different picture of Harry's Transfiguration professor and Head of House than they would have had they followed her character through the novels.

**Table 4.8 McGonagall in *Philosopher's Stone***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Conformist</b>      | <b>3</b>     | <b>1</b>     |
| <b>Immutable Force</b> | <b>9</b>     | <b>7</b>     |
| <b>Nurturer</b>        | <b>1</b>     | <b>4</b>     |
| <b>Subversive</b>      | <b>1</b>     | <b>2</b>     |
| <b>Victim</b>          | <b>1</b>     | <b>0</b>     |
| <b>Totals:</b>         | <b>15</b>    | <b>14</b>    |

In *Philosopher's Stone*, what we see is a more Nurturing Professor McGonagall. During the course of the novel, McGonagall is very much the stern teacher in charge of transfiguration classes, but we also see subtler aspects of her character, like her unnecessary fear of saying Lord Voldemort's name, or her emotional distress at hearing about James and Lily Potter's death. However, in the film, Maggie Smith's McGonagall has essentially two roles. One is to maintain that strict, matron-like teacher identity, the "hackneyed stereotype" so to speak, and the other is to occasionally grandmother Harry and his friends as a Nurturer. As such, the only moment that could be classified as Conformity in Professor McGonagall is when she leads the first years into the Great Hall for the Sorting Ceremony. On a positive note, Smith's McGonagall does get a

delightful scene where she discusses with Oliver Wood that Harry has the potential to be a seeker on the Gryffindor quidditch team showcasing some of the subversive nature that the novel McGonagall shows from time to time.

**Table 4.9 McGonagall in *Chamber of Secrets***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Immutable Force</b> | <b>5</b>     | <b>4</b>     |
| <b>Nurturer</b>        | <b>5</b>     | <b>5</b>     |
| <b>Subversive</b>      | <b>1</b>     | <b>1</b>     |
| <b>Victim</b>          | <b>2</b>     | <b>3</b>     |
| <b>Totals:</b>         | <b>13</b>    | <b>13</b>    |

With regards to the *Chamber of Secrets* novel and film, Smith's McGonagall is strikingly similar to her character in the novel, making this one of the few films in the series that accurately reflects the text on which it was based. In truth, the only real difference is that McGonagall becomes a slightly less Immutable figure in this movie and more of a Victimized teacher during the attacks at Hogwarts. In the novels, she has moments of strength in trying to keep the school running following Dumbledore's departure and amidst the growing number of basilisk attacks, but in the movies, she puts on a much more Nurturing and caring demeanour. As Professor Dumbledore has left the school during the last part of the novel, McGonagall now acts as an interim headmaster, which grants her more leadership throughout the school and more screen time as well. Overall, this film is one of the more balanced portrayals of McGonagall throughout the entire series though, like the novel, there are very few instances of teacher identities to begin with anyway.

**Table 4.10 McGonagall in *Prisoner of Azkaban***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Conformist</b>      | <b>1</b>     | <b>2</b>     |
| <b>Eccentric</b>       | <b>1</b>     | <b>0</b>     |
| <b>Immutable Force</b> | <b>5</b>     | <b>1</b>     |
| <b>Nurturer</b>        | <b>2</b>     | <b>1</b>     |
| <b>Subversive</b>      | <b>5</b>     | <b>0</b>     |
| <b>Totals:</b>         | <b>14</b>    | <b>4</b>     |

For *Prisoner of Azkaban*, much unlike the previous movie, we see a huge shift in Professor McGonagall's character to become much more streamlined. The majority of Professor McGonagall's subversive moments in the novel come during behind-the-scenes discussion about Quidditch with Harry, but as all of that material is cut from the films, the viewers are left with a rather flattened version of McGonagall. McGonagall only really appears for all of two scenes in the movie, indicating that those in charge did not really feel her character necessary for the continuation of the main story, which is a troubling premise considering McGonagall is the only main female teacher character. Additionally, viewers of the movie also lose the Subversive McGonagall in the novel where she openly advocates her impatience for one of her colleagues' teaching subjects, again, a very surprisingly un-McGonagall and unprofessional thing for her to do in her class. However, none of that animosity appears in the film, which means that Smith's McGonagall has to make do with the screen time that she is allotted with, such as gathering students together for them to head off to Hogsmeade. Ultimately, *Prisoner of Azkaban* is one of the least effective movies in showcasing complex teacher characters due to the reduction of McGonagall's character.

**Table 4.11 McGonagall in *Goblet of Fire***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Conformist</b>      | <b>4</b>     | <b>2</b>     |
| <b>Eccentric</b>       | <b>0</b>     | <b>3</b>     |
| <b>Hero</b>            | <b>0</b>     | <b>1</b>     |
| <b>Immutable Force</b> | <b>7</b>     | <b>1</b>     |
| <b>Nurturer</b>        | <b>3</b>     | <b>4</b>     |
| <b>Totals:</b>         | <b>14</b>    | <b>11</b>    |

In *Goblet of Fire*, what we have is a clear departure from McGonagall in the novel. This is largely due to the inclusion of a few scenes where Professor McGonagall teaches the Hogwarts students how to ballroom dance which was not in the novel at all. While these give the viewers some very humorous moments to watch as the only moments of Eccentricity in McGonagall's character, a viewer analyzing McGonagall's scenes through a particular lens would find that having McGonagall teach ballroom dancing rather gendered. Again what we see, though, is despite the variations of McGonagall's character in this film, her identity as Immutable Force and replaced with other aspects of her character. However, in one of the few instances throughout the series, the film portrays McGonagall in a much more Heroic light than in the novel when she, Dumbledore, and Snape burst into Moody's office to rescue Harry. In the novel, McGonagall goes immediately to Harry's aid and attempts to usher him away to the hospital wing while being very shaken herself. In the film, she stays to help restrain Professor Moody. Again, this is one of the few examples in the film series that largely de-emphasizes McGonagall's strengths as a character.

**Table 4.12 McGonagall in *Order of the Phoenix***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Conformist</b>      | <b>1</b>     | <b>0</b>     |
| <b>Immutable Force</b> | <b>10</b>    | <b>0</b>     |
| <b>Nurturer</b>        | <b>7</b>     | <b>3</b>     |
| <b>Subversive</b>      | <b>10</b>    | <b>2</b>     |
| <b>Totals:</b>         | <b>28</b>    | <b>5</b>     |

For *Order of the Phoenix*, not only is Professor McGonagall's Immutability as a teacher completely removed from her character, but also her character is essentially removed from the movie, despite being the most prominent teacher in the novel. This is troubling in many aspects, least of all considering that McGonagall is essentially the only strong female teacher character fighting against Umbridge. In the film, she is reduced to a handful of scenes that simply emphasize her Nurturing abilities as a teacher or as a slightly Subversive element to the Ministry of Magic interfering at Hogwarts. While in the novel, her character is fairly less nuanced than some of her other appearances, it begs the question why her character was so reduced in this movie. There are very few moments which show her battling against Umbridge's takeover of Hogwarts and a few key scenes are completely cut from the movie, such as Umbridge's evaluation of McGonagall's class and a previously mentioned scene where McGonagall explodes in anger against Umbridge during a career counseling session with Harry. While the filmmakers had to understandably cut material from the longest book in the series for adaption to film, the implications of consciously whittling down Smith's McGonagall is troubling. What remains is not really Professor McGonagall, but rather a shell of her character compared with the novel.

**Table 4.13 McGonagall in *Half-Blood Prince***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Conformist</b>      | <b>1</b>     | <b>1</b>     |
| <b>Hero</b>            | <b>1</b>     | <b>0</b>     |
| <b>Immutable Force</b> | <b>6</b>     | <b>2</b>     |
| <b>Nurturer</b>        | <b>4</b>     | <b>5</b>     |
| <b>Subversive</b>      | <b>1</b>     | <b>0</b>     |
| <b>Victim</b>          | <b>1</b>     | <b>1</b>     |
| <b>Totals:</b>         | <b>14</b>    | <b>9</b>     |

In *Half-Blood Prince*, the trend of reducing McGonagall's character to a Nurturer continues as most examples of her being either a Hero or an Immutable Force are removed. Most notably, gone is the Order of the Phoenix coming to Hogwarts to battle the death eaters who have invaded Hogwarts, instead that is a battle that Harry faces on his own. In the novel, Rowling writes McGonagall as one of the members of the Order of the Phoenix who come to Hogwarts' aid against the infiltration of Death Eaters and, as Harry hurries after Snape, he sees her actively dueling one of the intruders. Additionally, another scene that has been cut from the novel is McGonagall berating George and Harry for physically attacking Malfoy after a game of quidditch. In the novel, this was another example of McGonagall's Immutability as she exhibits very strong emotions against the pair when she disciplines him. However, there is no such McGonagall in the film, despite the continuation of Quidditch, which would have provided an opportunity to showcase more of McGonagall's enthusiasm for this sport. However, McGonagall remains a background figure in this movie and when she does appear on-screen, it is predominantly in the role of a Nurturer.

Table 4.14 McGonagall in *Deathly Hallows II*

| Identity        | Novel | Films |
|-----------------|-------|-------|
| Conformist      | 1     | 0     |
| Hero            | 0     | 2     |
| Immutable Force | 4     | 2     |
| Nurturer        | 0     | 2     |
| Subversive      | 1     | 2     |
| Victim          | 1     | 4     |
| Totals:         | 7     | 12    |

Finally, Professor McGonagall's character is slightly redeemed in *Deathly Hallows Part II*, which focuses largely on the Battle at Hogwarts, the final few chapters of the final novel. Here, McGonagall is actually a much more complex character than she is in the novels. Again though, her Immutability and strength is called into question as viewers never actually see her battling against the Death Eaters, just simply calling others to defend the castle and using defensive spells to project a shield around the castle. There is no moment of seeing McGonagall transfigure a herd of stampeding desks and directing it against Voldemort's forces in defense of her beloved school. As well, gone is the distraught McGonagall at seeing Harry's supposed corpse. That McGonagall no longer exists in the film series, but *Deathly Hallows Part II* is comparatively more effective than the other films in giving McGonagall more complexity. Like *Goblet of Fire*, however, this is the exception, rather than the norm for her character, and a more complicated character for the final movie does not necessarily make up for the diminishment of her character in previous films.

## McGonagall's Conclusion

The differences between the complex Minerva McGonagall readers see in the novel and the on-screen portrayal by Maggie Smith throughout the film series is perhaps the most startling change between the two mediums. While there are examples of McGonagall's character being complexly portrayed on screen, particularly *Goblet of Fire* and *Deathly Hallows Part 2*, overall, McGonagall's character is flattened and stream-lined making her into a more grandmotherly figure who exists to nurture the students at Hogwarts. One of the more significant examples of this is the fact that, despite McGonagall being written as a wildly emotional character throughout the books, not once does Maggie Smith's portrayal of McGonagall match the degree of intensity she has in the novels. Additionally, despite the fact that McGonagall is a central teacher character in the novels, throughout almost all the films, her screen time is considerably reduced. Perhaps the most egregious example of this is *Prisoner of Azkaban*, which features McGonagall for all of two scenes. Even when McGonagall is portrayed as an Immutable Force, viewers do not experience the same trepidation that Harry does from the novels when he first encounters McGonagall in the halls of Hogwarts. A notable example of this is the scene in Snape's office where McGonagall confronts Harry and Ron as to why they flew a car into the Whomping Willow. In the novel, McGonagall is thin-lipped and furious, but in the film, McGonagall is much more subdued, with almost no hint of anger at all. As well, in the Battle of Hogwarts, the novel has McGonagall involved in a number of fights against Death Eaters and even has her dueling with Lord Voldemort at the very end. However, this is not the case in the movies, where the Battle of Hogwarts focuses largely on the students' actions. Much more than Dumbledore, McGonagall's character has been flattened and streamlined into an overall less complex version of the character that Rowling first writes about.

#### 4.4 – Professor Snape in the Films

Played by Alan Rickman, Professor Snape, for good reason, remains one of the most recognizable characters of the *Harry Potter* film series with his slick, oily hair and ever-present black robes. Especially during the first books, when Snape's loyalties and true allegiances were still being debated, Snape represented an interim antagonist for Harry when Lord Voldemort was not around, belittling and bullying him and his friends at every opportunity. In the films, Rickman's Snape plays very similarly to the novels' Snape with almost all of his scenes being relegated to antagonizing Harry and his friends in every way possible. However, what Rowling did in the novels was sprinkle in hints and red herrings throughout the series to continuously pull Snape's loyalty back into question; Snape was not simply a one-note villain, he was, especially in the later books, a far more complex character than most readers give credit for. In his chapter, Applebaum notes that "it may be that Rickman's discussions with Rowling gave him insight into the character that readers did not yet have, leading him to play Snape in a more nuanced way" (90). However, this may be a matter of personal preference in performance. While Rickman's Snape is much different than the novel version of Snape, I argue that the differences should be categorized as softer rather than "nuanced," revealing a Snape that is still evil, but who is rather toothless. Instead of the wildly aggressive and, at times, abusive Snape that berates and antagonizes Harry, Ron, and Hermione, Rickman's Snape is much less overt in his villainous deeds towards Harry. Whereas Snape in the novel felt more like a coiled snake, ready to strike out at any time, Rickman's Snape plays more controlled and calculated. He is affably evil, never really unfairly punishing Harry and his friends, unlike his counterpart in the novels. Some, like Applebaum would say "nuanced," but a look at the identities reveals results that can be open to other interpretations.

**Table 4.15 Snape in *Philosopher's Stone***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Hero</b>            | <b>1</b>     | <b>1</b>     |
| <b>Immutable Force</b> | <b>2</b>     | <b>1</b>     |
| <b>Subversive</b>      | <b>1</b>     | <b>1</b>     |
| <b>Villain</b>         | <b>9</b>     | <b>7</b>     |
| <b>Totals:</b>         | <b>13</b>    | <b>10</b>    |

In *Philosopher's Stone*, there is a clear emphasis on showing Snape as a Villain towards Harry and his other students. For viewers familiar with the novel, this was an attempt to mirror Rowling's writing where the twist at the end revealed Professor Quirrell to be the true servant of Voldemort instead of Snape. Throughout the films, there are still red herrings sprinkled about to keep unfamiliar audience members guessing as to Snape's true allegiance, such as having Harry notice Snape's injured leg following the troll's sudden appearance at Hogwarts during Halloween. While Snape appears essentially the same amount of times in the film as he does in the novel, there is one crucial scene missing from the final version of the film. In the novel, Snape's protection of the Philosopher's Stone involves a logic conundrum with various flasks of potions. In the movie, Snape's protection does not appear at all. The only Subversive element he has in the movie is excusing himself out of a side-door when Dumbledore tells the teachers to accompany him to the dungeons, which, again, was probably meant to be played as a red herring. This exclusion gives the viewers a slightly less well-rounded picture of Snape than the one in the novel, where Snape's Subversion of the usual wizarding norms offer a more complex picture of him as a character rather than just a bully to his students.

**Table 4.16 Snape in *Chamber of Secrets***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Immutable Force</b> | <b>2</b>     | <b>2</b>     |
| <b>Subversive</b>      | <b>2</b>     | <b>2</b>     |
| <b>Villain</b>         | <b>4</b>     | <b>3</b>     |
| <b>Totals:</b>         | <b>8</b>     | <b>7</b>     |

In *Chamber of Secrets*, Snape again plays very similarly to his counterpart in the novel. Here, aside from the usual moments where he berates Harry in class and threatens him and Ron with expulsion at the beginning of school. Here, Snape's identity as a Villain truly shines in his berating and threatening of Harry and Ron, though gone is the scene where Harry sets off fireworks in Snape's Potions class so that Hermione can steal ingredients from Snape's stores. Additionally, Snape's hatred towards Gilderoy Lockhart is quite palpable during the Dueling Club scene, which further reinforces his Subversive nature in openly attacking a fellow teacher with much more force than necessary. Aside from those two, Snape's only other real scene is to suggest that Gilderoy Lockhart be the one to defeat the monster in the Chamber of Secrets, which again shows a more Subversive identity than the Villainous one he has to portray so many times over the course of the series. Like McGonagall, the second film offers a very accurate portrayal of Snape's character when compared to the novel portrayal, as in both, Snape simply does not appear too often. When he does, however, his roles and identities are usually very clearly defined and there is no surprise in how Rickman chooses to play Severus Snape in this novel, even with the aforementioned knowledge of character that Applebaum alluded to in his chapter, mentioned previously.

**Table 4.17 Snape in *Prisoner of Azkaban***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Conformist</b>      | <b>1</b>     | <b>0</b>     |
| <b>Hero</b>            | <b>1</b>     | <b>2</b>     |
| <b>Immutable Force</b> | <b>1</b>     | <b>1</b>     |
| <b>Nurturer</b>        | <b>1</b>     | <b>1</b>     |
| <b>Subversive</b>      | <b>1</b>     | <b>1</b>     |
| <b>Victim</b>          | <b>1</b>     | <b>1</b>     |
| <b>Villain</b>         | <b>14</b>    | <b>5</b>     |
| <b>Totals:</b>         | <b>20</b>    | <b>11</b>    |

During *Prisoner of Azkaban*, Rowling reveals that Snape has had a past with accused murderer Sirius Black and new teacher Remus Lupin. Again, Snape's character plays very similarly to how he is portrayed in the novel. What the viewers lose are actually more moments of Snape being particularly nasty to his students in class as well as a very small scene where Snape swaps hats with Dumbledore. This is where I argue that Rickman's Snape begins to lose the Villainy of Snape in the novel. In particular, Snape does not verbally abuse Hermione by calling her an "insufferable know-it-all" in front of the class as, in the film, he simply becomes an Immutable figure by telling his class to turn to a certain page as he proceeds to lecture them on werewolves. Overall, this movie marks a turning point in the series where Rickman's Snape begins to become, essentially, a milder version of the novel's Snape, one that is less Villainous towards his students and simply more subdued in his abuse and vehement bullying of Harry and his friends.

**Table 4.18 Snape in *Goblet of Fire***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Conformist</b>      | <b>1</b>     | <b>0</b>     |
| <b>Hero</b>            | <b>0</b>     | <b>1</b>     |
| <b>Immutable Force</b> | <b>2</b>     | <b>1</b>     |
| <b>Nurturer</b>        | <b>1</b>     | <b>0</b>     |
| <b>Subversive</b>      | <b>1</b>     | <b>1</b>     |
| <b>Victim</b>          | <b>1</b>     | <b>0</b>     |
| <b>Villain</b>         | <b>6</b>     | <b>2</b>     |
| <b>Totals:</b>         | <b>12</b>    | <b>5</b>     |

In *Goblet of Fire*, the novel reveals much more of Snape's past as a former death-eater, especially with his relationship with Kakaroff throughout the novel. While there are subtler moments of Snape's character being more complex in the novel, most of those moments have been removed from the film. Here, Snape is relegated to more of a background role, like Professor McGonagall, as Harry's Triwizard struggles take the forefront of the book. Like McGonagall before him, Snape's role has been somewhat flattened in this movie. Deleted scenes do show Snape and Kakaroff becoming more concerned about the Dark Mark and Voldemort's hinted return, but as these were removed from the theatrical release, I could not count these in my final analysis and thus there was no real question of Snape's allegiances in this film, unlike the novel. On a brighter note, the scene against Barty Crouch Jr., Snape takes on a more Heroic role by forcefully pouring Veritaserum down Barty's throat, which explains the slight bump in his Heroic identity and offers a little more variety on his character.

**Table 4.19 Snape in *Order of the Phoenix***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Immutable Force</b> | <b>2</b>     | <b>1</b>     |
| <b>Subversive</b>      | <b>1</b>     | <b>5</b>     |
| <b>Victim</b>          | <b>0</b>     | <b>0</b>     |
| <b>Villain</b>         | <b>10</b>    | <b>3</b>     |
| <b>Totals:</b>         | <b>13</b>    | <b>9</b>     |

For *Order of the Phoenix*, we see a sharp decrease in the amount of times Snape is portrayed as a villain on screen. In fact, relative to the novel, we see an increase in the Subversive nature of Snape as he maintains his role as a double agent for Voldemort against Dumbledore and as he subtly undermines Umbridge's authority at Hogwarts. Again of significant importance is the flashback scene where Rowling reveals that Harry's father continuously bullied Snape during his time at Hogwarts, though in the film, the details are not as clear, and, as mentioned, this was not included in my final tally. Additionally, the scenes of Snape and Harry's Occlumency classes are played much softer than in the novels. Whereas in the novels, Snape almost takes a sadistic pleasure in performing Legilimency on Harry, in the film, the lessons take on a much more urgent tone of Snape preparing Harry against Voldemort's attacks instead of accidentally-on-purpose causing Harry considerable pain through these lessons. Make no mistake, Film Harry's experiences in Occlumency are just as unpleasant, but Snape acts more like a frustrated teacher than a bully. Like the previous movie, Snape is a much milder version of himself than the character in the novel. There simply are not too many instances where Snape arrives to bully his students in his classroom.

**Table 4.20 Snape in *Half-Blood Prince***

| <b>Identity</b>        | <b>Novel</b> | <b>Films</b> |
|------------------------|--------------|--------------|
| <b>Conformist</b>      | <b>1</b>     | <b>0</b>     |
| <b>Immutable Force</b> | <b>0</b>     | <b>6</b>     |
| <b>Nurturer</b>        | <b>2</b>     | <b>3</b>     |
| <b>Subversive</b>      | <b>1</b>     | <b>1</b>     |
| <b>Victim</b>          | <b>2</b>     | <b>1</b>     |
| <b>Villain</b>         | <b>9</b>     | <b>5</b>     |
| <b>Totals:</b>         | <b>15</b>    | <b>16</b>    |

In *Half-Blood Prince*, we again see a reduction in the amount of times Snape is portrayed to be a Villain to Harry and his friends. In fact, Rickman's Snape is much more of an Immutable Force than Snape ever is in this novel. This is a rather interesting departure from canon as Snape, in the novel, is much more varied in his emotions than the character of Snape in the movie. One notable example of this in the film version of *Half-Blood Prince* is the scene at the end of the novel where a tortured Snape tells Harry to not call him a coward. In the novel, Snape screams this line at Harry as he flees the castle with Draco and the other Death Eaters, but in the film, Rickman's Snape gives a much more controlled final delivery to Harry before revealing himself to be the Half-Blood Prince. As such, I was forced to conclude that the *Half-Blood Prince* adaption continued the trend of a milder Snape from the previous films. While still relatively complex, Snape is, again, no longer the sadistic Villain of a teacher that Harry is forced to contend with. Here, as always, he is controlled, calculated, and much softer in his dislike of Harry.

**Table 4.21 Snape in *Deathly Hallows I and II***

| <b>Identity</b>        | <b>Novel</b> | <b>Films (Parts I and II)</b> |
|------------------------|--------------|-------------------------------|
| <b>Hero</b>            | <b>2</b>     | <b>2</b>                      |
| <b>Immutable Force</b> | <b>6</b>     | <b>3</b>                      |
| <b>Nurturer</b>        | <b>1</b>     | <b>0</b>                      |
| <b>Subversive</b>      | <b>1</b>     | <b>0</b>                      |
| <b>Victim</b>          | <b>3</b>     | <b>3</b>                      |
| <b>Villain</b>         | <b>6</b>     | <b>3</b>                      |
| <b>Totals:</b>         | <b>19</b>    | <b>11</b>                     |

Finally, in the two *Deathly Hallows* films, we again see that Snape is portrayed in a softer light than he is in the novel. However, overall, the portrayal of Snape is fairly accurate to that of his character in the novel, especially during the Pensieve moments where Snape reveals his memories to Harry regarding his past, Harry's mother, and Snape's true loyalties and allegiances. However, Rickman's Snape never reaches the despair that Snape in the novel reaches when present with Dumbledore in his office. The movie trades this, instead, for a flashback where Snape visits Godric's Hollow to personally find Lily's corpse. While this was a very poignant moment during the film sequence, unfortunately, I could not catalogue this in my final analysis as Snape was not a teacher during that scene. Additionally, it is curious that in order to make Snape's character more complex, the filmmakers included a non-canon scene into the Pensieve scene (in the novel, Snape does not venture into Godric's Hollow). In the end, Snape's character does not change significantly in the final movies as compared with his character in the final novels.

## Snape's Conclusion

The film version of Professor Snape is somewhat similar yet, at the same time, quite different from the Villainous Snape in the novel. Overall, he is, more or less still a Villain and an antagonist to Harry and his friends, but the way in which Snape is a Villain in the films is much softer and subdued than how he is portrayed in the novels. Much of Snape's Villainous behavior is, instead, relegated to Snape being portrayed on screen as an Immutable Force, along the same lines as Professor Dumbledore in being strong and silent. Rickman's Snape is nowhere near as tortured and as Villainous as Snape is in the novel, with none of the sneering and more of the lurking in the shadows. Snape, in fact, is more on the side of Good rather than Evil and takes a much more active role in the fight against Lord Voldemort than he does in the novel, such as pouring the Veritaserum down Barty Crouch's throat, and can even be seen as a more Nurturing character than the one Rowling writes in the novels, such as in *Prisoner of Azkaban*, when he springs in front of Harry, Ron, and Hermione to protect them from Lupin who has just turned into a Werewolf. For whatever reason, as a teacher character, Snape during the films is much less abrasive and bullying than his novel counterpart and instead is frequently shown in a more sympathetic light. While this softens his character and makes him more palatable for an audience, this does lessen the emotional reveal of Snape being on the side of Good during *Deathly Hallows* when he reveals his flashbacks to Harry. As a teacher character, Snape is still somewhat complex in the films, though just to a different degree than he is in the novel. Gone are the moments of seemingly unjustifiable prejudice and hatred, instead the viewers get a version of Snape that is much more controlled and normal, who just happens to kill Dumbledore in *Half-Blood Prince*. While this is certainly an interesting adaption choice, it lessens the complexity that Snape had during the novels.

#### 4.5 - Conclusion

The films of the *Harry Potter* franchise have provided different interpretations of the teacher characters depending on which character comes under scrutiny. For Professor Dumbledore, there is a marked difference between the two characters as portrayed by Richard Harris and Michael Gambon. Harris' Dumbledore plays more of a genial grandfather figure who is softer and more nurturing to his students, whereas Michael Gambon's Dumbledore plays more like a general at war with Voldemort at times. While to some extent that is consistent with the Dumbledore in the book, overall, the films take a less complex approach to Dumbledore by emphasizing his Immutability over all the other traits. With regards to Professor McGonagall, the differences are even more striking when comparing everything from lack of screen time versus page time to the roles that she plays. While in the novel, McGonagall is an extremely complex character, in the films she is reduced to the role of Nurturer as her primary teacher identity with occasional glimpses of the stern personality that she had in the novels. Finally, Professor Snape in the novel continuously Villanizes Harry and his fellow students, but much of that is lost in the films. What we have is a milder, yet still relatively complex, character that Alan Rickman portrays throughout all the films. Though it is a somewhat nuanced portrayal, I argue that it is also a somewhat softer and therefore not as accurate portrayal of the character of Snape from the original novels. My original hypothesis was that the films would be forced to take a less complex approach to bringing the teacher characters on screen and, for the most part, that has proved to be correct, though the characters are each less complex in entirely different ways.

## CHAPTER 5: CONCLUSIONS AND IMPLICATIONS

While no one singular novel, film, or franchise defines a culture or system of values, each piece of media that is a part of the cultural mosaic of is significant. No one would argue that *Harry Potter* is the pinnacle of all literary achievement or the foundation of all young-adult literature, but the series is still relevant and significant when analyzing it through the lens of critical media literacy, especially when it comes to examining how teacher characters are portrayed in the best-selling and the most popular young-adult series of all time. From the beginning, this thesis has simply sought to determine whether Rowling's teacher characters of Professor Dumbledore, Professor McGonagall, and Professor Snape, three of the most significant teachers and characters of the entire *Harry Potter* series, can be considered complex and nuanced fictional representations of the real-life teachers that *Harry Potter*'s readers might encounter in their classrooms or workplaces. Subsequently, this thesis examined whether, which aspects of, and to what extent complexity in these characters' representations in the novels was retained in the film adaptations. After a close reading of the entire series and an analytical viewing of all eight movies, based on the framework suggested by Muchmore in examining teacher characters, I feel confident to conclude that despite some critics arguing that Rowling has written more or less one-dimensional and flat teacher characters, Rowling's main teacher characters in the novel are much more complex and assume many more roles than perhaps most readers notice or acknowledge. However, on the other side of the issue, some of this complexity and nuance is lost in translation when the characters are brought to life on the big screen throughout the eight movies of the series. While some of the differences between text and screen can be attributed to the difficulties of translating text to script, there is enough consistency in these adaption differences to conclude that they were deliberate choices.

This study also revealed several important issues in the discussion of character identity in both film and young adult and children's literature. When discussing identity, there is always the issue of whether or not identity is something inherent in a teacher character or whether or not identity is formed in the context of situations. To quote Muchmore's research, he states "identity theorists such as Rosenberg and Ochberg (1992), Randall (1999), and Brockmier (sic) (2001) maintain that one's identity is constructed through the self-formative power of narrative" (6). While these theorists discuss the concept of identity with regards to real, actual identities of real, actual people, I believe that it can apply to the literary characters of Professor Dumbledore, Professor McGonagall, and Professor Snape as well. Professor Dumbledore may be inherently Immutable, but unless Rowling creates scenes or situations where Dumbledore can demonstrate his Immutability, readers will not be able to see that identity. Similarly, real, live students in the actual world do not know that their teacher has a dominating personality in the classroom until the teacher shows that particular identity. Thus the identities that I discovered in this study should be read in light of the fact that most, if not all, were identified within the context of certain events and situations and not simply teachers operating in a vacuum, as I suspect how most identities are discovered. Indeed, Rowling follows the old writing mantra of "show, don't tell." Nevertheless, I do not think this particularly diminishes or changes any of my findings as the purpose of my study was to analyze how many identities a teacher character could have rather than the issue of how identities are formed. In Muchmore's description of certain teacher identities, they are all described as having those identities in the context of acting a particular way in certain situations or towards certain audiences, like other, fellow teachers or towards their students.

On the subject of identity, there is also the issue of whether or not Muchmore's identities can be specifically relegated to identities that teachers possess or as simply identities that different characters can portray and represent. Overall I would agree with the opinion that Muchmore's identities are not identities that can solely be applied to teachers. Even a brief glance at any of the other film franchises or novel series that are contemporary to *Harry Potter* will show examples of Katniss Everdeen being a Subversive figure against the Capitol or of Captain America being a Hero in Marvel's *The Avengers*. However, I would also argue that there are certain identities, which relate more Teachers, in the broadest sense of the word, than they do with other professions. In the next section, I will discuss two particular identities I feel that would suit teachers more specifically. However, I do not feel as though Muchmore was implicitly stating that his ten identities were only meant for teachers. For my analysis, there is no implication that only Teachers can be Conformists, or Outsiders, or Nurturing figures, rather these are simply just universal identities that the teachers of *Harry Potter* find themselves portraying and representing over the course of the series. However, this also raises the issue of how we define seemingly universal identities, specifically the role of the Outsider, which I will again discuss in the following section. For issues of discrepancy in interpretation, I again refer the reader back to Muchmore's ten definitions for his identities to justify my particular analysis.

One final note on the issue of teachers and identity is whether or not any study has replicated what Muchmore has done with regards to teachers and or any other characters in young adult and children's literature or media. To quote Muchmore, "no one has ever attempted to classify the range of teacher identities that appear in a large and diverse sampling of literary works" (6). To my knowledge, Muchmore's study is the first of its kind and I believe that my analysis of *Harry Potter* teachers with regards to their identities throughout the series is also the

first of its kind as well. The next section of my conclusion will analyze the findings of my study with regards to the existing literature in the field, but few, if any, studies or articles have ever analyzed teacher identities with this much depth in one particular work. Rather, as I have mentioned previously, studies about teachers in young adult and children's literature and media have attempted to analyze teachers from a very specific lens, such as gender. Were this kind of analysis to be applied to another literary or filmic work involving teacher characters, I truly believe that not only would the results be very telling, but that it would give more legitimacy to claims of complexity with regards to teacher characters and reduce the amount of subjectivity in interpretation.

Another additional issue that surfaced during my analysis of the *Harry Potter* series and the films was the fact that film analysis and literary analysis are both at once quite similar and quite different from each other. As Bizzochi and Tanenbaum discuss, there are inherent difficulties in analyzing media, through discussing video games, which are not present in analyzing literature. In particular, I found my final analysis of the *Harry Potter* novels to be much easier to manage and code than my analysis of the films. Specifically, the fact that the words on the page were structured in terms of things like vocabulary and sentence length and paragraphs gave me very clear parameters to begin and to end my analysis. In the films, there was not as much concrete structure. Cameras shifted angles constantly, scenes faded and cut to each other quickly, and on top of the script itself, there were other things to take into account, such as gesture, facial expression, costume, blocking, music, lighting, all elements that needed to be taken into consideration. The issues that Bruce and Mackey found in their respective studies certainly were true with my analysis of film and any other researcher who is interested in doing film analysis needs to keep these added elements in mind.

## 5.1 – Relevance to Existing Literature

At the beginning of this thesis, I had completed a literature review of the most important articles relating to the representation and the portrayal of teachers in film and novels. While the studies I have cited, especially those that examine teacher characters in literature, have commented on the lack of scholarship that discuss the representations and the portrayals of teachers, I believe that my findings are significant enough to add to this field of study. Specifically, my study of *Harry Potter* teachers both challenges established notions of teachers in both film and in literature as well as adds significantly to the discussion of identities involving teacher characters.

As stated in my literature review, my two most influential sources were Muchmore's article and Birch's chapter about Hogwarts teachers. While Muchmore created ten teacher identities at the start of his study, I believe that even more identities can be added to his list that deal with more specific roles teachers play in films and in novels. During my preliminary analysis, I had begun to notice how certain scenes in *Harry Potter* did not entirely fit into the established identities. An example of this is in *Order of the Phoenix* where Professor McGonagall is assisting Harry with his career options after Hogwarts. While it is true that McGonagall is Nurturing Harry in the sense that she is helping him grow into a more well-rounded wizard, I believe that she is also Mentoring Harry, as well as Nurturing him and being a Subversive agent against Dolores Umbridge. Another example would be when Dumbledore speaks in front of the Wizengamot to defend Harry's actions of using a Patronus Charm in the presence of a muggle. Here, Dumbledore is clearly an Immutable Force, but I would argue that he is also Defending Harry. Muchmore's coding scheme allows for very active instances of teachers defending their students, usually labeled as Hero, but I found a few instances where

Teachers were fighting for their students, but not in the scene-stealing, life or death situation that Heroic teachers usually appear in. Were I to do another analysis of teachers in *Harry Potter*, I would be curious to see what other identities could appear as either more specific roles than the ones that Muchmore has created or entirely new ones based on observation. In speculating, I would imagine that these two roles of Mentor and Defender would replace some of McGonagall and Dumbledore's Nurturing and Immutable Force identities. Professor Snape might also receive a few changes with regards to his Immutability if analyzed according to these two different identities. However, this is purely conjecture at this point.

Regarding teachers in films, my analysis of Professor McGonagall relates back to Weber and Mitchell's analysis of *Kindergarten Cop* in a chapter of *That's Funny, You Don't Look Like a Teacher* through examining teacher identities through the lens of gender. As Weber and Mitchell concluded, there is a dominant discourse of teachers, particularly female teachers, as Nurturing figures, which was part of the comedic appeal of having masculine Arnold Schwarzenegger play a kindergarten teacher. As I have concluded above, Professor McGonagall is a rare example of a female teacher who challenges the traditional gender roles of female teachers as represented in novels. However, again, her portrayal in film is much closer to the expected tropes and roles of a female teacher in a Hollywood movie of a less powerful, much more Nurturing figure, which is discouraging considering that Weber and Mitchell's analysis was published almost two decades ago implying little change in terms of female representation in the media with regards to teachers. The implications of this are truly troubling considering that Professor McGonagall is essentially the only main female teacher character that appears in *Harry Potter* when the secondary teacher characters of Professor Sprout and Trelawney are discounted. While there was necessity in reducing the length of the novel series for the film adaptations, the

fact that McGonagall's role was so heavily reduced means a conscious and deliberate decision to exclude one of the more complicated female characters of the series, implying again that McGonagall is unimportant. In *Hollywood Curriculum*, Dalton discusses the role of female teachers in movies specifically through the role of Nurturer. She writes "in the classroom projected onto the silver screen, it is the relationship between the teacher and student, the "caring relation" exhibited by the teacher, that is paramount" (88), which is exactly what the filmmakers chose to emphasize for McGonagall. Curiously enough, while McGonagall is seen in more of a Nurturing role, she is never seen as a surrogate mother figure for Harry; that role is relegated to Mrs. Weasley. Despite "women teachers in the movies [regularly dealing] with [the issue of parenting], either explicitly or by implication" (Dalton 89), McGonagall's lack of family, much less lack of children, is never discussed at all either in the novels or the films. Also never discussed is McGonagall as a woman with sexuality or as the object of sexuality, though to be fair of all the issues that Rowling's teacher characters deal with, this is the one that Rowling never touches on other than Snape's romantic interest in Lilly Evans. This is particularly unique as Dalton writes "women teachers are included in supporting or minor roles only as the love interest or potential love interest for the male teacher who is the film's central character" (91), which is clearly not the case with Professor Dumbledore or Professor Snape. McGonagall's lack of romantic life might be seen as playing into the Hollywood stereotype where "women cannot balance a successful career and private life and must, instead, choose one over the other" (Dalton 98), but keen-eyed users on *Pottermore* can now actually access McGonagall's entire backstory which includes a love affair just after graduating from Hogwarts and a marriage that ended with the death of her husband (Rowling "Professor McGonagall" *Pottermore*). To conclude, my findings on McGonagall's character in the *Harry Potter* films show her, as a female teacher

character, breaks away from certain trends and stereotypes, such as being the object of romantic desire. However, in terms of fitting into the Hollywood model of female teachers as nurturers, the filmmakers have essentially followed the traditional mold in their portrayal of McGonagall on screen resulting in a very different teacher than the one we see in the novels.

Moving away from gender specifically, Dalton's book also explored what a traditional teacher in a Hollywood movie looks like, but with the three main teacher characters that I have analyzed, it demonstrates that Dalton's conclusions are not necessarily true for all Hollywood movies. Specifically, all of the teachers, McGonagall, Dumbledore, and Snape are well liked by at least some of the other teachers at Hogwarts, none of them are outsiders in Dalton's sense of the word, which I will discuss soon, and both Snape and McGonagall have a very good relationship with their Head Administrator, Dumbledore. Surprisingly, in a film series taking place at a school, there is relatively little tension between the administration and the teaching staff at Hogwarts. In fact, *Harry Potter* is a shining example of a school where a faculty and an administration are essentially playing on the same team and cooperating together for the greater good of the students. The only time where there is any sort of conflict is when the Ministry of Magic tries to take over Hogwarts with Dolores Umbridge eventually becoming the evil administration that audiences sometimes see in school movies. With regards to school and taking Bulman's *Hollywood Goes to High School* into consideration, Hogwarts can, technically, be considered an elite private school out of the three types of schools that he discusses as not all children have an equal opportunity to attend. However, Hogwarts does not face the same challenges as does a typical Hollywood private school, with much less emphasis being placed on discovering self-identity to fight against the status quo. Overall, the teachers at Hogwarts seem to have taken on most of the traditional stereotypes of Hollywood teachers and reversed them,

leading to the conclusion that the *Harry Potter* series is truly unique when it comes to examining teacher characters within Hollywood movies. However, in terms of gender, specifically regarding Professor McGonagall, there is a troubling continuance of the dominant discourse of female teachers being represented in the media. Rather than the fiery-tempered, Immutable personality that readers have grown accustomed to in the novels, McGonagall is instead reduced to a shell of her former character as a Nurturing grandmother rather than a complicated and complex teacher character.

With regards to literature on teacher identities and characters in young-adult and children's literature, *Harry Potter*, again, challenges many of the findings and conclusions of previous studies. Niemi et al.'s study concluded certain traits and tropes associated with male or female teachers. Professor McGonagall, as stated previously, breaks this trend rather consistently throughout the entirety of the series. Additionally, when examining Heilman and Donaldson's chapter on gender in *Harry Potter*, we can see that Professor McGonagall's act of charging a herd of desks into a hallway is not exactly out of character for her considering the numerous examples of McGonagall's Immutability throughout the entire series. Additionally, I hope that I have challenged Birch's view of McGonagall being a "hackneyed, stereotype" of a teacher by demonstrating that McGonagall does possess more than just one or two roles and identities throughout the novels. Though there will undoubtedly be continual discussion as to whether or not McGonagall's identities do or do not conform to stereotypical female behaviour, my analysis shows that discourse about the lack of complexity of McGonagall's teacher character should be reexamined at the very least. Additionally, my analysis of Hogwarts' teachers goes against Burnaford's explanation of young adults and children simply not being that interested in teacher characters is an interesting interpretation on the lack of complex teacher characters in young

adult novels, as, again, the *Harry Potter* series demonstrates numerous times that teachers, particularly Dumbledore and Snape, do have lives and issues outside of their day jobs that readers eagerly anticipated reading about. Furthermore, these scenes are integral to the development of the plot and of the two characters. While not included in the final analysis, Snape's flashbacks to when Harry's father bullied him at school and Dumbledore's childhood with his brother and sister are incredibly poignant moments of character development that Harry gets to witness and, for the most part, they have absolutely nothing to do with Harry himself. Rowling's series offers an incredibly unique representation of teacher characters in young adult and children's fiction and would be a worthy addition to any study seeking to examine how teachers are represented in children's literature. Peter Applebaum's chapter discussed the importance of the role of the teacher with regards to *Harry Potter* being a bildungsroman. Applebaum states, rather humourously, "by the seventh book's unveiling, I had reduced the point of the series, like many others, to the question of Snape's morality" (84). What Applebaum writes about, and what I hope my analysis has shown, is that a significant part of the *Harry Potter* series is not actually Harry himself, but rather the teachers who aid and who guide him on his path against Lord Voldemort. Even though Harry is the title character of the series, much of his overall success against Voldemort is due in part to either Dumbledore or Snape's actions, such as the entirety of *Half-Blood Prince* where Dumbledore aids Harry in discovering the fact that Voldemort used horcruxes or in *Deathly Hallows* where Snape works alongside Dumbledore and plants Gryffindor's sword for Harry to find. The issues of teachers and mentors in bildungsroman that Applebaum raises go on to reinforce the importance of teacher characters in young adult and children's novels and the need to analyze them for the roles that they play in their stories.

## 5.2 – Limitations

While detailed, my analysis does have a few limitations with regards to the information presented in this thesis. The first area is the use of descriptive statistics over the most straightforward interpretation of my quantitative data. Secondly, there is a certain subjectivity behind my analysis, as there exists with all close reading. Lastly, the fact that *Harry Potter* is a series of novels rather than a standalone novel prevents it from truly being compared against other works of young adult and children's literature. However, despite these limitations, I do believe that the data contained in this analysis is still valuable to the discussion of teacher identities.

One of the most obvious limitations of using Muchmore's system is that the quantity of identities is not necessarily an indicator of the quality of a teacher's appearances in a certain identity. As an example, Dumbledore's role as a Victim during the hunt for the locket horcrux in *Half-Blood Prince* is an incredibly significant moment of character development for him that offers a glimpse into Dumbledore as a young adult, just a little older than Harry, when he and Grindelwald accidentally kill Arianna, Dumbledore's little sister. In terms of entering this scene as data though, this only appears as a single entry with no indication of the weight and significance of this scene. Additionally, the Pensieve scenes where Rowling reveals much more about Snape's background and past with Harry are incredibly poignant moments of character development, but could only be entered as a single entry as well. These two sets of important scenes in the novels are foundational to the characters of Snape and Dumbledore, but this fact is not necessarily represented in the data. Especially with regards to Snape, the quantitative data alone shows that Snape's overarching identity is that of being a Villain. However, this is where other researchers may also run into problems with using quantitative data with regards to an

incredibly qualitative field of study. Simply put, quantity of identities is not indicative of the quality of identities. Even Birch concedes that Snape's character can be considered "one of the more complex and multifaceted teachers portrayed in the *Harry Potter* series" (110). If this can be said about Snape, the teacher whose quantitative numbers are skewed the most onto one singular Villainous identity, then it is fair to say that the complexity of the other teachers at Hogwarts need not be judged solely on where the numbers lie in my analysis, but more of what those numbers represent. In hindsight, a helpful, yet very subjective tool would have been some sort of coding scheme that allowed me to emphasize which scenes carried more of the emotional weight of plot devices and character development, but, in the interest of completeness, I had chosen to include much more than simply the significant scenes throughout the novels. In terms of my film analysis, however, I did place more of an emphasis on the quantitative data, such as using the exclusion of two or three scenes to cite an emphasis in one identity over another. While I did not rely on numbers as heavily in my literary analysis, I felt that they were necessary to include for my film analysis to show the differences between the novels and the films. As the teachers were originally based on characters in the novels, any differences or discrepancies could arguably be deemed significant or important, even if only one or two scenes were missing. If a teacher only appears in a novel for, say, a dozen or so scenes and has a dozen or so corresponding identities, then any reduction of that number could potentially change their complexity from novel to film, regardless of the fact that statistically speaking three or four fewer identities is not necessarily significant. As stated above, my statistics are not entirely meant to be analyzed from a purely statistical point of view; they were simply tools to help visualize and to help justify the trends that I saw.

Additionally, as is the case with all instances of close reading, this thesis was founded upon the very subjective opinion and biases of myself as the chief interpreter of the findings in the *Harry Potter* novels. As an example, I have taken a look at the same series that Megan L. Birch examined, but I have arrived at a substantially different conclusion than she has with regards to my personal findings on the complexity of teachers in *Harry Potter*. While I have outlined the reasoning and logic behind my methodology and given considerable explanation and justification to how and why I categorized each instance of teacher identity, not every reader will come away from the series with the same revelations. Indeed, an additional extension of this data could be providing my results to a second reader or even a small sample size of readers to determine if there is a general consensus to my data or not. Along with subjectivity, there is the added limitation that this entire thesis was shaped by my own subjectivity meaning that there was no outside view, but rather my own interpretation. This thesis is by no means the be all and end all of teacher identity in Hogwarts and it is my sincere hope that other scholars will be able to use this data as a further starting point in examining, perhaps, other teachers in Hogwarts or as evidence of how nuanced and complex teacher characters in young adult and children's literature can really be.

Specifically, the character of Severus Snape is a perfect example of the variation of responses regarding close reading. In Applebaum's chapter, he writes that Snape "is on the edge; he seemingly can go either way. He is liminal" (92), implying that the character of Snape can be categorized into the outsider identity in the everyday sense of the word. However, according to Muchmore's definition of an Outsider, Snape does not fit into this role at all during the series. While Snape is indeed "different" due to his role as a double and triple agent, nowhere in the text do I see him as being "alienated" by the wizarding community. Again, he is welcome by the

other Hogwarts teachers as part of the community (Christmas feast in *Prisoner of Azkaban*), his company and advice is solicited by other wizards (beginning of *Half-Blood Prince*), and he is an active part of the Order of the Phoenix community where no one except Sirius Black really has an issue (beginning from the fifth novel). Time and time again, Hagrid and Dumbledore reaffirm their trust and faith in Professor Snape to Harry. Furthermore, Applebaum implies that Snape is an outsider due to his links to the real world while at Hogwarts. By this logic, Dumbledore could also be considered an outsider due to his politicking at the Ministry of Magic (flashbacks, *Order of the Phoenix*, and *Half-Blood Prince*), as could Professor McGonagall due to her involvement in the Order of the Phoenix. According to Muchmore's definition, Lupin and Hagrid are the teachers more suited to the role of "Outsider" as they are the ones being alienated and persecuted consistently throughout the series for being a werewolf and half-giant respectively. Another example of "Outsider" being interpreted in yet another manner comes from Dalton's *Hollywood Curriculum* where outsider is defined as "renegades of sorts" (26). According to Dalton, being an Outsider is a positive identity for a teacher. Dalton justifies this by claiming "Hollywood has built its fortunes on rugged cowboys, the detectives of *film noir*, and underdogs or antiheroes tugging at the cornerstone of the establishment" (26). While it is certainly true to say that particular character is certainly very prevalent in movies, we cannot say the same thing about Professor Snape who is actually, arguably, part of the establishment trying to undermine Voldemort. This whole discussion of "Outsider" is just one example of how subjective definitions and close reading can be.

Finally, we must consider the fact that *Harry Potter* is a series of novels rather than a stand-alone book, as many of the other books in Muchmore's study, Niemi et al.'s study and Burnaford's study are. There are certain aspects of *Harry Potter* that distinguish it from other

works which would prevent it from being evenly compared with another work. One issue is that children's books and novels involving school and teachers do not necessarily have the same number of teacher characters or depth of interaction between teachers and students, which is why I have stayed away from including picture books in this thesis, despite children's picture books being a recurring theme in some studies of teachers in children's literature. As well, the *Harry Potter* novels also liberally use flashbacks as a means of revealing more about teacher identities, especially in terms of Professor Dumbledore and Snape. This is a device that other books may not use, which could limit the amount of information an author can truly reveal about a teacher character. Additionally, *Harry Potter* has the advantage of seven novels and eight films plus a author-run website where Rowling can dispense and reveal information about her teacher characters at will. I concluded that the teachers of Hogwarts are complex characters based on their growth and change and demonstration of different teacher identities throughout the course of all seven novels and films, not just one novel or one film. This conclusion resulted from not just the quantitative data, but from the qualitative data that the number of identities represented. Were the *Harry Potter* novels compared just one book at a time, the teacher characters become much more closer to Birch's interpretation. In fact, Professor Snape, aside from the final books of the series does play as a very one-note Villainous teacher, though I have discussed that previously with regards to why I still believe he can be considered a complex character. However, the fact that *Harry Potter* does give us a unique perspective through the course of a series opens it up to be compared against other series with teacher characters in them. Further investigation is warranted to determine if Rowling's teacher characters becoming complex and nuanced due to more novels is a unique example or part of a larger trend of simply having more pages to develop certain characters.

### 5.3 – A Final Note

Overall, it can be safely concluded that Rowling's teacher characters of Professor Dumbledore, Professor McGonagall, and Professor Snape are complex literary characters full of nuance. However, this complexity does not often translate to the screen and when it does, the teacher characters in the *Harry Potter* movies are often not as complex or differently portrayed than their counterparts in the novels. What Rowling has done with *Harry Potter* is provided her readers, children, young adults, parents, and actual teachers alike, with complex and complicated portrayals of teacher characters in her books. While *Harry Potter* is by no means the end all and be all of teachers in young-adult literature, it is a glowing example of more complex teacher characters than many of the other young adult novels currently on the shelves or that have ever been on shelves, as indicated by the numerous studies cited in Chapter 1. By examining works like *Harry Potter*, we can see how the image of teachers is formed and shaped by all facets of media, not simply teachers that children and teenagers have in their classrooms, but teachers that they read about and see in films. This in turn might influence the way children, teenagers, and parents alike view teachers and schools and education systems in the real world. Media, regardless of its medium, is never 100% overt and instead finds its way into our subconscious and slowly frames how we see the world that we live in and interact with. While no real life teachers, sadly, can teach such fascinating subjects as transfiguration or potions, *Harry Potter* provides a good a place as any to begin investigating how teachers are, in fact, portrayed and represented in media. By identifying how and why, we can then explore what perceptions about teachers are reinforced and challenged in the real world. That is how we can possibly make education just a little bit more magical in the real world.

## BIBLIOGRAPHY

- Appelbaum, Peter. "The Great Snape Conundrum." *Critical Perspectives on Harry Potter 2<sup>nd</sup> Edition*. Ed. Elizabeth E. Heilman. New York: Routledge Taylor and Francis Group, 2009. 83 – 100. Print.
- Aultman, L.P, P.A. Schutz & M.R. Williams-Johnson. "Boundary Dilemmas in Teacher-Student Relationships: Struggling with 'The Line.'" *Teacher and Teacher Education* 25.5 (2009): 636-646. *Science Direct*. Web. 30 Oct. 2013.
- BBC. "Rowling 'makes £5 every second'." *BBC News*. 3 Oct. 2008. BBC 2013. Web. 3 July. 2013.
- Birch, Megan L. "Schooling Harry Potter: Teachers and Learning, Power and Knowledge." *Critical Perspectives on Harry Potter 2<sup>nd</sup> Edition*. Ed. Elizabeth E. Heilman. New York: Routledge Taylor and Francis Group, 2009. 103 – 120. Print.
- Bizzocchi, Jim and Joshua Tanenbaum. "Well Read: Applying Close Reading Techniques to Gameplay Experiences." *Well Played 3.0: Video Games, Value and Meaning*. Eds. Drew Davidson et al. *ETC Press*, 2011. Web. Oct 21. 2013.
- Black, Mary S and Marilyn J. Eisenwine. "Education of the Young Harry Potter: Socialization and Schooling for Wizards." *Educational Forum* 66.1 (2001): 32-37. *Education Full Text*. Web. 25 Feb. 2013.
- Booth, Margaret Zoler and Grace Marie Booth. "Tips from Harry Potter for American Schools." *Education Digest: Essential Readings Condensed for Quick Review* 69.6 (2004): 4-11. *Education Full Text*. Web. 25 Feb. 2013.

Bruce, David L. "Composing and Reflecting: Integrating Digital Video in Teacher Education."

*Media Literacy New Agendas in Communication*. Kathleen Tyner, Ed. New York: Taylor and Francis, 2010: 101-123. Web. *Taylor and Francis E-Library*. 5 Nov. 2013.

Bulman, Robert C. *Hollywood Goes to High School Cinema, Schools, and American Culture*. New York: Worth Publishers, 2005. Print.

Burnafor, Gail E. "And the Oscar Goes to ... Teachers as Supporting Actors in Fiction for Young Adults." *Images of School Teachers in America 2<sup>nd</sup> Edition*. Eds. P.B. Joseph & G.E. Burnafor. Mahwah, New Jersey: Lawrence Erlbaum Associates, Inc. 2001. 173-183. Print.

Butler, Allison. "Thinking Inside the Classroom: Notes from the Field." *Media Literacy New Agendas in Communication*. Kathleen Tyner, Ed. New York: Taylor and Francis, 2010: 76-97. Web. *Taylor and Francis E-Library*. 5 Nov. 2013.

Cambourne, Brian. "J.K. Rowling, Harry Potter, the Dolores Umbridge Syndrome, & Teaching Reading." *The New England Reading Association Journal* 41.2 (2005): 1-6. *Education Full Text*. Web. 25 Feb. 2013.

Carmeli, Ronnie. "Four Models of Fatherhood: Paternal Contributors to Harry Potter's Psychological Development." *Harry Potter's World Wide Influence*. Ed. Diana Patterson. Newcastle upon Tyne: Cambridge Scholars Publishing, 2009: 11-33. Web. *University of British Columbia Library*. Oct 30. 2013.

Chennault, Ronald E. *Hollywood Films about Schools: Where Race, Politics, and Education Intersect*. New York: Palgrave MacMillan, 2006. Print.

- Conn, Jennifer. "What Can Clinical Teachers Learn from Harry Potter and the Philosopher's Stone?" *Medical Education* 36.12 (2002): 1176-1181. *Wiley Online Library*. Web. 25 Feb. 2013.
- Conn, Jennifer and Susan Elliot. "Harry Potter and Assessment." *The Clinical Teacher* 2.1 (2005): 31-36. *Wiley Online Library*. Web. 25 Feb. 2013.
- Dalton, Mary. *Hollywood Curriculum: Teachers in Movies*. New York: P. Lang, 2004. *University of British Columbia Library*. Web. 3 July. 2013.
- Dickinson, Renee. "Harry Potter Pedagogy: What We Learn about Teaching and Learning." *The Clearing House* 79.6 (2006): 240-244. *Education Full Text*. Web. 25 Feb. 2013.
- Glanzer, Perry L. "Harry Potter's Provocative Moral World: Is There a Place for Good and Evil in Moral Education?" *The Phi Delta Kappan* 89.7 (Mar 2008): 525-528. *JSTOR*. Web. 28 Jan. 2013.
- Gray, Brandon. "Harry Potter Becomes Top-Grossing Franchise." *Box Office Mojo News*. 21 July. 2011. *IMDB.com*. Web. 3 July. 2013.
- Gruner, Elizabeth R. "Teach the Children: Education and Knowledge in Recent Fantasy." *Children's Literature* 37 (2009): 216-235. *Project Muse*. Web. 22 Feb. 2013.
- Gutiérrez, Peter. "School as the Real Star Harry Potter and the Half-Blood Millennials." *Screen Education* 55 (2009): 26-31. *Communication & Mass Media Complete*. Web. 22 Feb. 2013.
- Hamachek, Don E. "Characteristics of Good Teachers and Implications for Teacher Education." *Learning Environments: Readings in Educational Psychology*. Eds. W.J. Gnagey et al. New York: Holt, Rinehart, and Winston, Inc. 1972. 65-75. Print.

*Harry Potter and the Chamber of Secrets*. Dir. Chris Columbus. Perf. Daniel Radcliffe, Rupert Grint, Emma Watson. Warner Bros. Pictures, 2002. DVD.

*Harry Potter and the Deathly Hallows Part 1*. Dir. David Yates. Perf. Daniel Radcliffe, Rupert Grint, Emma Watson. Warner Bros. Pictures, 2011. DVD.

*Harry Potter and the Deathly Hallows Part 2*. Dir. David Yates. Perf. Daniel Radcliffe, Rupert Grint, Emma Watson. Warner Bros. Pictures, 2011. DVD.

*Harry Potter and the Half-Blood Prince*. Dir. David Yates. Perf. Daniel Radcliffe, Rupert Grint, Emma Watson. Warner Bros. Pictures, 2009. DVD.

*Harry Potter and the Goblet of Fire*. Dir. Mike Newell. Perf. Daniel Radcliffe, Rupert Grint, Emma Watson. Warner Bros. Pictures, 2005. DVD.

*Harry Potter and the Order of the Phoenix*. Dir. David Yates. Perf. Daniel Radcliffe, Rupert Grint, Emma Watson. Warner Bros. Pictures, 2007. DVD.

*Harry Potter and the Prisoner of Azkaban*. Dir. Alfonso Cuarón. Perf. Daniel Radcliffe, Rupert Grint, Emma Watson. Warner Bros. Pictures, 2004. DVD.

*Harry Potter and the Sorcerer's Stone*. Dir. Chris Columbus. Perf. Daniel Radcliffe, Rupert Grint, Emma Watson. Warner Bros. Pictures, 2001. DVD.

Heilman, Elizabeth E. and Trevor Donaldson. "From Sexist to (sort-of) Feminist:

Representations of Gender in the Harry Potter Series." *Critical Perspectives on Harry Potter 2<sup>nd</sup> Edition*. Ed. Elizabeth E. Heilman. New York: Routledge Taylor and Francis Group, 2009. 139-161. Print.

Helfenbein, Robert J. "Conjuring Curriculum, Conjuring Control: A Reading of Resistance in 'Harry Potter and the Order of the Phoenix'." *Curriculum Inquiry* 38.4 (2008): 499-513. *Wiley Online Library*. Web. 25 Feb. 2013.

- Hildebrand, A. "The Dreary Time: The Ethos of School in Award-winning Fiction for Children, 1960-1980." *Children's Literature Association Quarterly* 11.2 (1986): 82-85. *Project Muse*. Web. 30 Oct. 2013.
- Hoeschsmann, Michael and Stuart R. Poyntz. *Media Literacies: A Critical Introduction*. West Sussex, United Kingdom: Blackwell Publishing, 2002. Print.
- Kellner, D., & J. Share. "Critical Media Literacy, Democracy, and the Reconstruction of Education." *Media Literacy: A Reader*. D. Macedo & S.R. Steinberg Eds. New York: Peter Lang Publishing, 2007. 3-23. Web. *UBC Vista*. 26 March. 2013.
- Mackey, Margaret. *Narrative Pleasures in Young Adult Novels, Films, and Video Games*. New York: Palgrave MacMillan, 2011. Web. *Palgrave Connect*. Oct 30. 2013.
- McDaniel, Kathryn N. "Harry Potter and the Ghost Teacher: Resurrecting the Lost Art of Lecturing." *The History Teacher (Long Beach, Calif.)* 43.2 (2010): 289-295. *Education Full Text*. Web. 25 Feb. 2013.
- Muchmore, James A. "From Laura Ingalls to Wing Biddlebaum: A Survey of Teacher Identities in Works of Literature." *Issues in Teacher Education* 21.1 (Spring 2012): 5-20. *Education Research Information Centre*. Web. 3 July. 2013.
- Niemi, N., N. Brown, & J. Smith. "The Portrayal of Teachers in Children's Popular Fiction." *Journal of Research in Education* 20.2 (2010): 58-80. *EERA*. Web. 30 Oct. 2013.
- Potter, W. James. *Theory of Media Literacy: A Cognitive Approach*. Thousand Oaks, California: Sage Publications, 2004. Print.
- Rehling, Petra. "One Harry to Bind Them All": The Utilisation of Harry Potter. *Harry Potter's World Wide Influence*. Ed. Diana Patterson. Newcastle upon Tyne: Cambridge Scholars Publishing, 2009: 249-270. Web. *University of British Columbia Library*. Oct 30. 2013.

Rowling, J.K. *Harry Potter and the Chamber of Secrets*. London: Bloomsbury Publishing, 2010. Print.

---. *Harry Potter and the Deathly Hallows*. London: Bloomsbury Publishing, 2010. Print.

---. *Harry Potter and the Half-Blood Prince*. London: Bloomsbury Publishing, 2010. Print.

---. *Harry Potter and the Goblet of Fire*. London: Bloomsbury Publishing, 2010. Print.

---. *Harry Potter and the Order of the Phoenix*. London: Bloomsbury Publishing, 2010. Print.

---. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury Publishing, 2010. Print.

---. *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury Publishing, 2010. Print.

---. "Professor McGonagall." *Pottermore*. J.K. Rowling, n.d. Web. 25 March. 2014.

Schanoes, Veronica L. "Cruel Heroes and Treacherous Texts: Educating the Reader in Moral

Complexity and Critical Reading in J. K. Rowling's Harry Potter Books." *Reading Harry Potter: Critical Essays*. Ed. Giselle Liza Anatol. Westport, CT: Praeger, 2003. 131-45.

Print.

Seroczynski, A. D. et al. "The Hidden Virtues of Harry Potter Using J. K. Rowling's Novels to Facilitate Character Education with Juvenile Delinquents." *Journal of Research in Character Education* 9.1 (2011): 1-24. *Education Research Complete*. Web. 22 Feb. 2013.

Share, Jeff. "Voices from the Trenches: Elementary School Teachers Speak about Implementing Media Literacy." *Media Literacy New Agendas in Communication*. Kathleen Tyner, Ed. New York: Taylor and Francis, 2010: 53-75. Web. *Taylor and Francis E-Library*. 5 Nov. 2013.

Team Starkid. "A Very Potter Musical Act 1 Part 1." Online video clip. *Youtube*. Youtube, 5 Jul 2009. Web. 6 Nov. 2013.

- Tyner, Kathleen. "Introduction." *Media Literacy New Agendas in Communication*. Kathleen Tyner, Ed. New York: Taylor and Francis, 2010: 1-7. Web. *Taylor and Francis E-Library*. 5 Nov. 2013.
- Weber, Sandra and Claudia Mitchell. *'That's Funny, You Don't Look Like a Teacher': Interrogating Images and Identity in Popular Culture*. London: Routledge, 1999. *University of British Columbia Library*. Web. 3 July. 2013.
- Wells, Amy S. and Todd W. Serman. "Education Against All Odds: What Films Teach Us About Schools." *Imaging Education: The Media and Schools in America*. Ed. Gene I. Maeroff. New York: Teachers College Press, 1998. Print.
- Zolt, Linda Iris. *The Portrayal of Teachers in Children's Literature*. Diss. University of Illinois, 2000. Ann Arbor: UMI, 2000. Web. 3 July. 2013.