HARRY POTTER AND THE ADOLESCENT READER:
REPRESENTATIONS OF EMPOWERED FEMALE CHARACTERS
AND THEIR IMPLICATIONS ON THE LIVES
OF ADOLESCENTS

Caitlin Michele McTaggart

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Committee:

Dr. Tim Murnen
Dr. Cindy Hendricks
Dr. Raymond Schuck
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This thesis is dedicated to my mother, who took me to the library when I was a child and instilled in me a love of reading. And to my father, who bought me my first *Harry Potter* book.

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CHAPTER I. INTRODUCTION

Imagine a book that sells more than 6.9 million copies in its début on the shelves, averaging more than 250,000 book sales per hour in the United States alone (Ross, 2007). Envision a book grounded in the mysterious world of magic but that mirrors the challenges of everyday life. Picture a series of books worthy enough of being categorized alongside other great works of literature such as J. R. R. Tolkien’s *Lord of the Rings* and C. S. Lewis’ *Chronicles of Narnia*. Imagine these novels being enjoyed and treasured not only by small children, but by adolescents, adults, and the elderly. Imagine a series that toppled the 400 million mark in overall book sales and translated into 67 different languages worldwide (Ross); a series that motivated children to start reading for enjoyment once again.

Imagine a series of books where characters are immersed in a magical fantasy world, full of allure and wonderment. Within these books, the students walk into schools where candles float effortlessly from the ceiling and the dining hall resembles a peaceful portrayal of a sparkling, starlit sky. Characters delve into candy and treats of all sorts like Bertie Botts Every Flavor Jellybeans and sip butterbeer from large, frosty mugs. Within these novels magical potions can ease the pain of the most insurmountable injuries endured by its characters and predictions of the future hold true in a cup full of teeny tealeaves. Imagine a place where cats and frogs are standard household pets and a land where the postal service is delivered by the wings of a trusted, dependable owl. Welcome to the world of wizardry and witchcraft and its impressionable mark on the realities of humankind; welcome to the world of *Harry Potter*.

Just when the world thought reading was an ancient, outdated, even dying form of entertainment, J. K. Rowling triumphantly stepped in with her novels involving a scrawny boy who lived in the tiny, old, cupboard under the stairs. The facts from above are not only magical,
they are real; and real children began reading once again. Rowling cooked up a miraculous, magical potion of her own through the use of language and discovered, in this high paced world full of technology and busy schedules, a way to get children to engage in an activity that appeared would once become obsolete—a love of reading.

But the J. K. Rowling *Harry Potter* series accomplished more than just motivating people to read. Rowling’s books can serve as a perfect resource in aiding young people in their search for individualism and empowerment, thanks to the richness of the characters in these texts (Beach & Willner, 2002; Chappell, 2008; Seelinger-Trites, 2001). Individual interpretation of a text and its portrayal of characters will have its criticism. However, Beach et al. explain:

Rowling’s characters have fully rounded personalities that are unique yet universal enough to transcend the boundaries of fantasy…Adolescents and adults across the globe take firm hold of their power as readers to appreciate the author’s attention to detail in creating these intriguing characters…characters jolt, slither, and poof to life under Rowling’s pen. (p.105)

Rowling brought her characters to life and created them in such a manner as to make even the perceptions of the imaginary feel real.

But if there is one fact that is certain, it is that many scholars and researchers alike who have studied the characters in the *Harry Potter* novels recognize that one of the main appeals of these fantasy novels is the fact they are grounded in real-life experiences, and depict real-issues that affect real kids (Anatol, 2003; Cherland, 2008-2009; Comber & Nixon, 2001; Damour, 2003; Gunn, 2005; Lackey, 2005; Mayes-Elma, 2006; Knapp, 2003; Radigan, 2001; Zettel, 2005). Rowling’s characters challenge authority, test their own trials and tribulations, and allow the reader to be captivated by the growth of the character’s identity as they make life-changing
decisions and ultimately grow to be independent, strong-willed individuals who impact the world in which they live. Rowling’s characters can represent empowerment and serve as role models for her readers.

Through the developed characters created in this series, readers will discover the empowerment adolescent characters possess, particularly the female characters. Although these novels focus primarily on a male protagonist, the female characters and their strong and intellectual roles help create the triumphs and joys that occur. They are able to take control of situations that pose conflict, harness their unique and individualized talents, alternately follow or break rules to achieve a positive outcome for the greater good, and ultimately leave an everlasting impact on the discourse of their world. These young female characters do more than just act as secondary characters; they create and shape their own destinies and identities within the world they live, and in doing so, display individual empowerment. Without the presence of these intense, empowered females, the Harry Potter novels would not be what they are today. While each female character in these books has her own quirks and charisma, it is their individual personalities that make these characters appear real and relatable. Certainly Harry himself would not have had such superior successes without them, and the series would not been as successful either without their existence.

Recognizing that many adolescents today have turned off their engagement and enthusiasm for reading and instead have turned on their iPods, it is amazing that a few hundred pages with words written about wonder and enchantment have put reading back on the forefront. And while the books have summed up their journey and the final book has at last been read, people all over the Muggle world are still enjoying the miraculous wonder brought to life by J.
K. Rowling and the celebrated world of *Harry Potter*. Included in that magic are several finely crafted depictions of female empowerment.

**Statement of the Problem**

It is clear that Rowling has addressed some serious issues and arguments among her books and has brought to life problematic situations that real adolescents face today. The relatability to a text is as essential to a book’s appeal and success as are the words that make up the storyline and themes being told. The bringing to life of fictitious characters within an imaginative society is a challenging yet potentially problematic component in motivating adolescents to engage in the act of reading. While the *Harry Potter* series has helped the issue of getting kids to read, its greater challenge is to help its adolescent readers to engage with the text in such a way as to see its characters as real life portrayals of individuals such as themselves and other people they encounter and interact with in their everyday lives.

The *Harry Potter* series portrays adolescent lives as difficult, explorative, and exciting, as are the lives of its adolescent readers. Those who engage with these novels recognize that this series stars an adolescent male protagonist as its main, empowered character. Harry is learning to effect change, find his place, and make sense of the world in which he lives. Throughout the novels, he is discovering his inner-value and self-worth as an individual, as are real life adolescent readers. Such a text, with its quirky and idiosyncratic females in supporting roles, could easily be interpreted as reinforcing stereotypes of females as secondary citizens. But the female characters in these novels are also searching for and discovering their place among their society as well. The challenge for teachers and parents is to engage readers, both male and female, in a deeper exploration of the role female characters play in these stories for all readers to see them as a study in female empowerment.
Up until more recent years, women have been subjugated in the presence of males. This means women tend to still be seen as secondary to men. In addition to the subjugation of females within our world, there is also overwhelming propaganda and imagery suggesting to young girls that they are never good enough. As a result of this pressure, perfection seems to be the key aspiration in life for which females strive, and females typically do not meet society’s outlandish expectations. Literature, at times, tends to reinforce this portrayal of women within the creation of its female characters (Brown & St. Claire, 2002; White, 1985).

However, females have been making their voices heard; they are earning a rightful spotlight in our still male driven and dominated society. More contemporary literature such as *Harry Potter* has shown women and young females as intellectual and influential individuals. They utilize their individual talents to impact their world as they display moments of empowerment throughout the text. We know perfection is an unobtainable accomplishment; however, it is important for young girls to know that not attaining this level of status does not make them any less powerful or important. While it is clearly noted that the main protagonist of the series is Harry Potter himself—a series of books about a young adolescent male’s journey to overcome evil and ultimately discover his own identity—these novels offer so much more than that. They offer an image of empowerment for girls and young women. These books portray female characters that are inarguably not perfect; but they are capable of displaying themselves to others as strong young women who have confidence in themselves and act in empowered capacities. Despite the central male figure, young females have equally enjoyed and related to The *Harry Potter* series. Adolescent girls who read these novels get more than just an escape from reality; they begin to read about the realities of empowerment.
Literature has often been criticized for its portrayal of the female identity throughout history. Male superiority has reigned in texts ranging from The Bible to Shakespeare, and modern literature today. Books often portray male protagonist characters in the leading roles, while the female characters tag along for humor and entertainment. The primary focus in most literature is discovering how these male protagonists discover themselves, overcome obstacles, and achieve seemingly insurmountable goals. Rarely do we encounter literature where female characters can be studied in a similar light.

These messages brought about by society and through the works of literature put a negative interpretation on the value of female self-worth. But just as in comparison to their male counterparts, females are not perfect. It is the imperfections that make us intriguing; it is these imperfections that make us human. Real people have real emotions; they go through real struggles and engage in real triumphs. Sharing in the imperfections of life is what makes us as humans, regardless of gender, relatable to one another.

Reading about these characters and their relatability to real adolescent lives is what continues to make the *Harry Potter* such a success. While early childhood educators have fewer issues in getting their students to want to engage with books, adolescent and young adult teachers tend to struggle. Often times during adolescence the focus of reading for enjoyment diminishes. It is important for adults and teachers to understand what grasps this age group’s attention towards reading. The key to motivating adolescents to continue reading is to expose them to literary works where adolescent readers can relate to the characters, themes, and storylines presented. *Harry Potter* serves as a primary role model for adolescent readers because it depicts its younger characters as real, relatable, individuals who are in search of their own identities who ultimately come to find themselves as empowered.
Research Question

It is important to encourage adolescents to strive for their own identities and representations of empowerment. Young females, who are submerged in a world where they are subjugated by male personae, need to realize their own true potentials and celebrate their own identities. Additionally, young males also need to come to an understanding that females too can serve as representations of empowered, intelligent, individuals. With this said, adolescence is a powerful time in forming one’s own individualized identity; it is a time of finding one’s self, fostering a means for a future, and discovering empowerment. Miraculously, literature can help do just that.

This research is designed to answer the following question: How do the female characters in *Harry Potter* serve as representations of empowered individuals and what are the implications for young adolescent readers who engage with these novels? This thesis explores moments of empowerment among three female adolescent characters: Hermione Granger, Ginny Weasley, and Luna Lovegood. It is responsive to a body of prior research that argues that the female characters in *Harry Potter* are not empowered.

Rationale

Adolescence is a time characterized by intense identity exploration. It is a crucial time for educators and adults to encourage individuals in this age group to continue to form a bond and love with reading. Adolescents are highly impressionable individuals in search of a sense of self-identity and a place within their world. While *Harry Potter* is a fantasy novel that has encouraged and intrigued adolescents to engage in reading, it is important to recognize the potential impact literary texts such as *Harry Potter* can have on those in search of their own identities. *Harry Potter*’s storyline and characters may be fantasy, but they do mirror the realities
of adolescence in the everyday world of the reader. These books can be utilized as a means not only for demonstrating and revealing empowerment, but for allowing young girls to identify and relate to strong, independent female characters. When young women read stories with empowering characters with whom they themselves can identify on some level or another, they can begin to recognize commonalities shared with the fictional characters presented in the text. Additionally, young males who pick up these books will see female characters’ empowered representations, and consider them as equally commendable and gifted in the real world. Young female and male readers can read about these characters and recognize them as similar to real people that they know and interact with every day – friends, sisters, mothers, teachers, mentors, neighbors, etc. – and come to realize (aside from the magic) they are not so different after all. Through engaging in these stories, readers can come to realize that they too are empowered and can become empowered.

Harry Potter novels hold the power to serve as a resource in creating relatable female identities. Because popular literary novels such as Harry Potter are being repeatedly read by adolescents, teachers need to help make young girls and boys aware of how the female characters in Harry Potter can aid in the construction of female identities and moments of empowerment in the eyes of the reader. The females in the Harry Potter novels are a great representation of real live young adolescent women, and their actions prove that girls too, can be empowering.

Definition of Terms

Terms that will be addressed in this study are as follows:

Adolescence—a time between childhood and adulthood, where the individual is not yet fully matured (White, 1985). This stage in life is unique because individuals in this time period are searching for their own identities and trying to make sense of the world in which they live.
Identity—the character of an individual whose image is bounded, rational, and unitary of self; an individual both capable of agency and autonomy (Alvermann, 2001). Identity refers to one’s own personal characteristics, personality, and demeanor.

Motivation – the forces within an organism that arouse a direct behavior, as internal sensory stimulate, ego needs, etc. (Harris, 1995). Motivation is the encouragement to become engaged in an activity, scenario, or situation.

Empowerment— a nourishing belief in one’s capacity and competence; presence of autonomy and self-reliance (Brown & St. Claire, 2002). Empowerment is a belief in one’s own capacities. It is an interactive process that occurs between an individual and his/her environment and refers to states of power, which are developed and acquired (Sadan, 2004). It is the degree and effort of one’s abilities to influence the world (Staples, 1990). It is an individual’s free-will and choice to either break and/or follow the rules and laws set forth by a governing society or by authoritative figures.

Limitations

The essential component in this study is the accessibility to the text. Therefore, this research is limited to the availability of the Harry Potter novels (books 1-7) by author J. K. Rowling. If monetary issues pose a problem in the obtainment of these novels, a library card could prove to be resourceful. Therefore, financial income or access to library books via a library card could also be considered a limitation in this research study.

Lastly, another limitation to this study is the bias the researcher brings in critically analyzing these texts. All literary criticism or analysis carries a bias, which is why it is important to recognize and understand the different theoretical lenses one can incorporate into one’s own theories and beliefs to analyze literature in a way which best suits the nature and goals of the
research. Specifically, educators will have a bias in how they read and teach *Harry Potter* and utilize the text for educational purposes, such as teaching about empowerment. Other individuals and researchers may have different opinions as to what the term ‘empowerment’ means and how it is defined and attained among individuals. Opinions set forth by the researcher also bring about possible prejudice or favorability in the study of the characters as noted above. The best attempt at objectivity is essential in analyzing these texts with as much validity as possible. Therefore, it is the social commitment of the researcher to hold value to this research, and to engage with these novels with as much objectivity as possible while still holding strong to the values possessed by the researcher.

In addition to the limitations as noted above, it is also important for educators to realize that their students all come from varying backgrounds, having endured a wide a variety of different experiences. This means that readers can take different critical stances to engaging with the text, and that individuals all have different opinions on what defines empowerment. Therefore, a limitation of this study is the degree to which the reader can accept the definition of empowerment as set forth through this study.
CHAPTER II. REVIEW OF LITERATURE

The boy who bore the lightning bolt scar and lived in the cupboard under the stairs has left his magical mark upon the ‘Muggle’ world. The series of novels created under the masterful mind of author J. K. Rowling has made an impact on reading and changed the world’s outlook on reading for pleasure once again. But the series itself has done more than just bring captivating characters to life and provide a means for escapism through the art of a literary text. Structured to resemble classical fantasy literature, the *Harry Potter* novels are also grounded in the constructs of reality.

Literature has the capacity to mirror the realities of the world. Authors tend to write about topics that are well known to them. As a result, novels take on familiar themes, situations, conflicts and characters that reflect what occurs in society. In a society where male dominance still reigns true, the literature that reflects that society is often filled with male characters who outshine their female comrades. More typically than not, males are shown as the more influential and intelligent characters, or the characters who possess more power than the females (Millet, 1970). When the spotlight is focused on the males, the female’s accomplishments and achievements tend to go unnoticed or are given less credit than they deserve.

The *Harry Potter* novels are arguably no exception to this structure; several literary critics (Cherland 2008-2009; Gallardro & Smith, 2003; Mayes-Elma, 2006) argue that these novels reflect the current social status quo of male superiority, with their portrayal of a young male character as the hero who triumphs over evil and saves all. However, by looking at these novels from different perspectives, readers may begin to notice that the female characters in these novels possess more power than they are typically given credit for having. By looking at these novels from various lenses, including a feminist perspective, readers may begin to change
their perceptions of the female adolescent characters in these novels (Engstrom, 2006; Wood, 2005; Zettel, 2005).

Theoretical Orientation

Readers may begin to see these female characters from a deeper perspective once they understand the theoretic components that shape the reading of texts such as *Harry Potter*. These key theoretical components include: the structure of fantasy novels, concepts of identity formation, concepts of power, female adolescent empowerment, feminist literacy theory, and critical theory and critical discourse analysis. Grounded in this deeper understanding of the theoretical elements that shape young adult fantasy literature, readers will begin to see that the female characters who accompany Harry Potter along his schooling at Hogwarts and within the wizarding world are indeed very strong, influential, and empowered characters. Furthermore, readers of this study can begin to see why adolescents are motivated to engage in text, and how these novels may have an impact of how young adolescents view their own lives.

The Fantasy Novel Grounded in Reality

It is no secret that people of all ages enjoy engaging in works of fantasy literature. These stories usually entail magical components that are unlike anything seen in the real world: magical spells, potions, invisible powers, goblins, ghosts, flying broomsticks, and unicorns. But sprinkled in the mix of all the magic and mystery, there is a storyline grounded in the constructs of reality.

Brown and St. Claire (2002) state, “In addition to a mere escape from the known world, literature of the fantastic functions both as a critique and an alternative to the real world” (p. 128). Therefore, a reader can essentially take one of two approaches when engaging with these novels: one reader may see fantasy literature as a pure escape from reality, where another may see fantasy literature as an imaginary world, thinly disguised as our own, through which its
characters are created to mirror real life adolescents, and the storyline resembles real world concepts where problems and situations are confronted and explored.

While some critics argue that since the *Harry Potter* novels are a fictional literary work of fantasy, the characters cannot therefore be analyzed to reflect the similar social conflicts and situations faced by typical, real-world adolescent readers (Brown & St. Claire, 2002; Cart, 2007; Gunn, 2005); other criticism frames a more complex picture of how young adult fantasy literature functions. Soltan (2007) explains that when young adolescents choose to delve into works of literary fantasy, they are at an age where imagination begins to slowly diminish and an internal search for the truths of life and awareness of the world and oneself becomes a more predominant phenomenon. Adolescents begin to look for examples to guide their understanding of how people interact and how societal constructs are formed. Where one might argue having young adolescents engage in more realistic works of literature would provide a more solid understanding of their place in the world, Mieville (2002) argues that so-called “realistic” books may “pretend to be about the ‘real world’ but that does not mean they reverberate within it with more integrity and insight [than fantasy books]” (p. 336). Although adolescents may choose to initially pick up works of fantasy as a means of escaping reality, they also connect with these texts on a more realistic level, especially if guided to read them with a different lens.

Not only are the storylines that encompass fantasy literature reflective of the real world, its characters also are intended to resemble realistic beings. Although highly developed in the concepts surrounding the ‘impossible,’ the characters in fantasy literature share similar thoughts, feelings, and emotions about their world and their interactions with others, as do individuals in the real world (Brown & St. Claire, 2002). Atterbury (1992) states that fantasy literature has been designed to “offer the possibility of generating not merely a meaning but an awareness of and a
pattern for meaningfulness” (p. 309). These stories have been created to see meaningfulness and relatability in its plots and in its characters. This makes identifying with its characters not only engaging but also valid (Atterbery, 1992; Manlove, 1975; Zettel, 2006).

Beach and Willner (2002) believe Rowling does an excellent job of taking the natural and the supernatural, the real and the mythical, and ‘juxtapos[ing]’ them, which has led to their widely popular success. Supernatural powers, outlandish, over-the-top adventures, and fascinating, magical components make fantasy literature exciting to read and appealing to readers of all ages. J. K. Rowling has an ability to draw young readers into the books by utilizing these captivating components of fantasy literature that provide the stimulating thoughts of escapism, but also by “connecting the aspects of their [adolescent’s] world in which they live with a world that transcends reality” (Beach & Willner, p. 103). These fantasy novels do more than just engage their readers; they enable readers to relate the realities of their world to the constructs of the imaginative one.

Overall, fantasy totters somewhere between what we accept as reality and what we leave up to our imaginations. What Brown and St. Claire (2002) and Mieville (2002) are suggesting is simply that fantasy literary novels are not any less accurate in portraying real world situations than traditional “realistic” literature appears to do. In which case, fantasy novels can be taught in such a manner that they can provide a means of understanding real life situations. Fantasy literature provides more than just an escape from reality; it can serve as a basis for relating the imaginative to the veracity, which is real life, for fantasy literature does explore and mirror real world issues, circumstances, and accomplishments (Solton, 2007).
The Formation of an Identity

Formation of the Adolescent’s Identity

As young readers’ fantasy worlds fade into the pressing realities of adolescence, adolescents begin a more noteworthy journey of finding themselves and creating an identity (Dubb-Rose, 2007). Identities are built on a multitude of contributing factors (Alverman, 2001; Sadan 2004). According to Alvermann, the term “identity” made its debut during the Enlightenment period and is a term used for classifying individuals whose image is “bounded, rational, and unitary of self – a self capable of both agency and autonomy” (p. 678). During the Enlightenment era, the idea was that identity formation is stable. Sadan notes that a theorist such as Erikson, with his views on developmental theories in children, recognized adolescence as special time in identity formation; it is a time to forge one’s own self-identity. Erikson knew the significance forming an identity can have on an individual and its impact on the conception towards empowerment.

More contemporary thoughts on identity argue that the formation of an identity is less static; rather human beings are constantly formulating their own individual identities through daily interactions with society. McAdams (1988) and Sadan (2004) believe that identity is a reoccurring process of an individual making sense of his or her own world in the context of his or her past and envisionment for his or her future, with implications made by societal factors. McAdams specifically states:

Adolescents or young adults are neither the victim not the master of their community….

Constructing an identity need not ‘sell out’ and accommodate carta blanche to the dictates of her world. To achieve identity is not simply to conform…. The individual and
the society accommodate vis-à-vis each other, at least in the ideal Eriksonian scenario. (p. 11)

The idea that society helps shape self-identity and its implications on young children and adolescents is a concept that Steinberg and Kincheloe (2004) have thoroughly studied. They coined a term, dubbed as “Kinderculture,” defined as identity formation conceived through the inclusion into society and made by societal and cultural influencers. They suggest that identity is constructed through that which surrounds its existence: people, popular culture, society, culture, etc. According to Steinberg and Kincheloe, “Childhood is a social and historical artifact – not simply a biological entity… produced by social, cultural, political, and economic forces operating on it” (p. 2). Signifying the idea behind “Kinderculture” is that childhood upbringing and identity formation are influenced by a wide variety of outside factors and identity cannot be formed without the consideration of societal and cultural influencers.

With this said, since fantasy literature is designed to mirror the constructs of reality (Atterbery, 1992; Beach & Willner, 2002; Brown & St. Claire, 2002; Mieville 2002; Solton, 2007), and adolescents who are at a stage in their lives where their primary goal is the search of ones own self identity (Dubb-Rose, 2007), adolescents can turn to literature as a means of forming their own views on the world and of themselves. They can look at how characters in literature handle situations, confront conflicts, act as leaders and stand up for what they believe in (even if that means breaking the rules and challenging authority) and relate those situations, which they read about to their own lives. Envisioning these characters as possessing real life characteristic traits can help readers to form identities with similar attributes to the characters about which they read.
In reflecting on the idea that identities are truly complex to define as well as to form, adolescent identity formation specifically is a difficult topic to research as well. Steinberg and Kincheloe (2004) “view children as active constructors of their own worlds” (p. 8). This is to suggest that children and adolescents can take outside influencers, such as literature, and utilize these resources to help them discover a sense of self. In particular, what makes studying this age group so complex in relation to the formation of identity is that adolescents fall in-between what Moje (2002) refers to as “spaces,” where literacy and text can be used as “a means to navigate, synthesize, and hybridize multiple spaces” (p. 115).

This concept of “spaces” suggests that adolescents do not identify solely with one particular group or social clique, but rather they are continuously changing groups as their identities begin to form. This relates back to what previous research has said about the formation of an identity. In short, Moje argues that literacy can be a resourceful tool in allowing adolescents to freely jump from text to text, identify themselves as characters within each book, to help aid in understanding the confusing and not always straightforward world in which we live.

What must then be determined is how adolescents actually form and stick to an identity. The idea of determining one’s identity is known as the formation of one’s identity style. Berzonsky (1990) addressed a variety of identity formation styles which adolescents experiment with on their journey of forging their own identities for adulthood. Researchers Goossens, Luyckx, Smits, Soenens, and Vansteenkiste (2009) looked into Berzonsky’s identity formation research and summed up his findings, stating the information-oriented style involves individuals “actively seeking out, processing, and utilizing identity-relevant information to make well-informed choices” (p. 1344). Berzonsky recognized that choices made by adolescents impact the
formation of their identities. This means adolescents are active participants in their world. They observe their surroundings and seek out information that will help them in forming identities of their own. It is through an extensive compilation of factors that adolescents begin to form an identity they can call their own. This theory suggests that adolescent readers can be taught to read texts for more than just enjoyment.

Kaplan (2007) concludes that young adult literature can “inspire, and perhaps change the lives of young people” (p. 53). Therefore, literature, such as *Harry Potter*, can act as just one of those informational embodiments encompassing information-oriented identity formation in young adolescent readers. This is not to suggest that adolescent readers engage in these novels and want to become the characters they read. Rather, they can utilize these novels as just one outside source in discovering their own identities and in making informed decisions regarding the individuals they are striving to become.

*Formation of Females’ Identities*

Since this research revolves around the female adolescent characters in *Harry Potter*, it is important to consider influential concepts that specifically affect female identities. One of the primary factors in forging an identity is the individuals’ function within the society in which they were raised. Concepts that influence female identities include society’s views on ideology, patriarchy, and agency. In a similar fashion to the formation of an identity, ideology also plays an important part in identifying female roles and traits. Ideology is the belief that we are products of our cultural and societal upbringing (Tolman & Porche, 2000; Tyson, 1999). This is not to say that identities are formed simply by absorbing the ideology of our cultural or social upbringing, but that our identities are shaped in and around the cultural and societal forces that impact our lives.
Readers who recognize these coming-of-age traits in the fictional female characters in *Harry Potter* can begin to recognize that maturity, individuality, and independence can lead to autonomy and self-reliance. This is relevant considering that autonomy and self-reliance can be valuable components of empowerment.

The concept of patriarchy also helps shape female portrayal. According to Mayes-Elma (2006), the idea of patriarchy revolves around the idea that females cannot deviate from the destined path chosen for them through culture and society. Essentially, patriarchy’s assumption has founded itself on the notion that females lack the innate God-given, biological talents that men were privileged to receive and that women will always be marginalized and considered inferior to their male counterparts (Mayes-Elma). This idea of patriarchy suggests that women do not have an active role in shaping their own lives and that biology and society have created a permanent position for women as secondary to men.

Agency also plays a part in the shaping of female identity. Mayes-Elma (2006) defines agency as the “active participation in constructing an identity” (p. 49). Agency is not a notion that is easily definable. Just like identity, agency is an accumulation of recognizing the values in one’s self, making note of how we express our feelings and beliefs, and displaying outward representations of those beliefs (Butler, 1999; Kabeer, 1999; May, 1992). It is the individual ability consisting of taking in societal factors and influencers and ultimately determining what type of a person they wish to become and what characteristics they believe are important to their representation of self. Therefore, literature, such as *Harry Potter*, can play a critical role in the construction of identity and the agency that resonates in one’s self (Cherland, 2000; Edelsky & Cherland, 1993).
Dubb-Rose (2007) argues one of the most valuable tools that is often underestimated in adolescent identity formation is literacy, and that “adolescent girls can use literacy to read the world around them as a text and therefore help them to form their own identities” (p. 219). Guzzetti and Gamboa (2004) believe “people use language to create and present their identities” and that “literacy work is identity work” (p. 422). Therefore, partaking in the reading of adolescent literature acts as a “cultural tool for reestablishing personhood, ways of knowing, and discourses of identities” (Moje, 2002, p. 108). In short, adolescents can form their identities in part through reading literature and recognize its portrayal in mirroring issues faced in real life.

**Formation of the Character’s Identities**

The forming of an adolescent identity is a complex and individualized process. This sense of developing in maturity and identity formation during adolescence seems to be a contributing dynamic in young literary characters’ strife for independence and control as well. But according to Rosowski (1983), the development of the novel, also known as the *Bildungsroman,* can be credited in creating characters who strive to form their own identities among the constructs of their fictional society.

The *Bildungsroman* is more typically noted as an apprenticeship novel. While the focus of the *Bildungsroman* tends to exude itself on male protagonists within literature, the concept of discovering oneself, learning “the nature of the world… and acquiring a philosophy of life” (Rosowki, 1983, p. 49) is not strictly a male endeavor. Therefore, taking the ideas behind the *Bildungsroman* can help understand how male protagonists are viewed and created in literature, but also can lend to perspective to how the female characters might also be studied. Later versions of the concept of the *Bildungsroman* have been modified to provide accommodation to the notions of development in fiction to “include distinctive female paradigms” (Abel, Hirsch &
Langland, 1983, p. 19). Essentially, the Bildungsroman refers to the incidences experienced by adolescent characters in literary work and how those experiences change and shape the knowledge of the character (Abel, Hirsh, & Langland; White, 1985).

In the same way society shapes adolescent readers, society also has an overwhelming influence on creating and maintaining gender identities in literature; literature reflects reality (Ferguson, 1983; Giroux, 1992; Kabeer, 1999; Mayes-Elma, 2006; McAdams, 1988; Steinberg & Kincheloe, 2004; White, 1985). Researchers such as Chappell (2008) specifically refer to the Harry Potter series in the formation of an identity. And like real-life adolescents, the characters in the Harry Potter novels also experience similar challenges and life changing events comparable to reality. Chappell states, “Harry relies on his small circle of friends whose collaboration is vital to his actions…. These support systems function heuristically for young people growing up in a postmodern world with multiple opportunities and layered identity construction” (p. 292). This layered construction of identity reflects back to Moje’s (2002) adolescent “spaces” and a search for self within the constructs of society.

In light of this statement, it is important to also read the characters in the Harry Potter novels from a psychoanalytical standpoint. Since literature has been designed to reflect the realities of the world in which we live, it can be said that the characters can be relatable to readers in a similar fashion. This is not arguing that the characters in these novels have their own psyche; clearly it is recognizable to any educated individual that the characters in these novels are fictional manifestations of real life people. But psychoanalysts and researchers such as Tyson (1999) argue that since literature is meant to portray societal truths, these characters go through similar struggles, achievements, share in similar desires, and revel in triumphs in a similar fashion to real-live adolescents. The similarities in the experiences and formation of identity in
real-life adolescents and the adolescent characters portrayed in the *Harry Potter* series are therefore analogous.

**Concepts Surrounding Power and Empowerment**

When an individual understands her/his identity and the implications that her/his identity can have on the existing world, she/he can feel confident in his/her own skin and feel compelled to discover her/his own empowerment. But to discover empowerment, one must understand what and who defines power.

According to Sadan (2004), modern thinking about power presented itself during the mid-seventeenth century with the writings of Thomas Hobbes’ *Leviathan*. During the mid-twentieth century, Thomas Hobbes’ views on power were described as “position of will, as a supreme factor to which the wills of others are subjected” (Sadan, p. 18). His main focus was on the viewing of an individual’s sovereignty and their will to present themselves as independent yet influential individuals. As time progressed, the term “power” evolved. Upon the conclusion of the Second World War, Max Weber described power as “an actor within a social relationship…the actor’s position to carry out his (or her) will despite the resistance to it. The activation of power is dependent on a person’s will even in opposition to someone else’s” (as cited in Sadan, p. 19).

Sadan (2004) notes however that power is always shifting and ever changing. Its impact is dependent on societal factors, those who are already in states of power, and those who oppose power. It is also dependent upon one’s inner abilities, potential outcomes in the resistance or attempt to change power, and the availability of resources to the individual attempting to change the power process. It is an intermixing of these states of power, which affect those who are viewed as empowered, and those who hold power among others.
Power is “on a continuum of autonomy and dependence…. that intervenes between human agency (in the form of every person’s inherent ability to influence the world around him or her) and social structure” (Sadan, 2004, p. 34). This suggests that individuals can become powerful influencers within society dependent on their resources, knowledge, and interaction. To become empowered, individuals must become pro-active and take initiative to demonstrate one’s capabilities. “Empowerment begins with a sense of faith in one’s own strength, advances to activity in inter-personal domains, and continues from there to activity for social change” (Sadan, p. 42). These concepts of power and empowerment present themselves within the adolescent female characters in the *Harry Potter* novels in a range of moments such as when the character takes control over a situation and acts as a leader, uses intellect to positively influence an outcome, and/or uses her unique talents to accomplish something significant that would have not been accomplished without her existence.

However, adolescent female characters in the *Harry Potter* series may initially be viewed as disempowered and not portrayed as characters capable of standing alone. Nonetheless, as time progresses in the course of the novels and these young women become exposed to societal problems and mature in knowledge, they begin to represent states of empowerment as they begin to impact their world and have an effect on those around them. Sadan believes that empowerment is “human activity in the direction of change from a passive state to an active state. The process brings about an integration of self-acceptance and self-confidence, social and political understanding, and a personal ability to take a significant part in decision-making” (Sadan, p. 34). As readers delve further into these novels, they will begin to witness these young women characters shift from seemingly meek, unimportant, and irrelevant disempowered individuals to strong, independent, and imperative empowered individuals.
Not only do these books serve as representations of female empowerment, the books themselves also are powerful. During the early 1960s, Robert Dahl created his own theories of power. He stressed that “power is exercised in a community by a particular concrete individual….power is the ability to make somebody do something that otherwise he or she would not have done” (as cited in Sadan, 2004, p. 19). This reflects not only on the characters in *Harry Potter* but to those who read *Harry Potter* as well. These books portray individual sovereignty and independent thinkers who hold power in their own unique ways; but these books also hold power themselves, to allow readers to change their thoughts and views of themselves and construct their own representations of empowerment within the lives they lead.

*Female Adolescent Empowerment*

It is believed biology and genetics play a significant role in shaping the person we become. Where gender identity seems to be rather flexible, sexual identity is not as supple. As established by McAdams (1988) and Sadan (2004), one of the factors in creating an identity is the careful observation and inclusion of one’s society and the reflection upon one’s significance in his or her world. This can be a challenge specifically for young females since the world is still predominate male dominated and many influential contributions in today’s society have been accomplished by males.

Empowerment of young adolescent females typically does not manifest itself in a similar fashion as their male counterparts. Females do not typically gain a sense of empowerment through the means of outlying factors, such as the domination over other individuals or in the conquering of a fight; rather it comes from a sense of gaining confidence in oneself (Brown & St. Claire, 2002). Because of this, a female tends to search for empowerment through gaining
confidence and security in her sense of self, and unleashing her unique knowledge and talents to
influence her society and impact her world.

Wood (2005) explains that females are able to influence society because society is a
byproduct of human existence, where both men and women have the power to account for
change in their world. Wood states that men are not the only individuals who are accountable for
an empowering voice in society. Wood believes that when women choose to exercise their own
voices or display their own talents proudly and with confidence, women are exercising their own
power to make a difference in their world, thus displaying their moments of empowerment.

When a young female character in *Harry Potter* displays a moment when she takes control over
a situation, or a moment when she utilizes her unique talents and/or intellect to influence a
positive outcome, breaks rules or stands up to unjust authority, or a moment when she
accomplishes something important that would have not been accomplished without her help, she
too is displaying her moments of empowerment which are relatable to adolescent readers.

White (1985) believes that young females interpret images drawn from culture, society,
and their surroundings in order to conceptualize what is appropriate and what is not, who they
want to become and who they wish not to become. Adolescent girls, surrounded in a culture that
is still male dominated, can utilize literature to serve as a role model for a means of change, to
have females realize their self-worth, form identities, and gain empowerment in a male
dominated society. White said it best when stating that literature in itself can be a role model for
young readers. White adds, “Our desire for fiction to provide models for change may yet have
positive effects on the female novel of adolescence” (pp.195-196).

Female readers can in fact be empowered through literature, especially fantasy literature,
where readers engage with “strong-minded girls determined to make their own way in the world”
(Brown & St. Claire, 2002, p. 129). Since females engage with texts where they feel connected to the storyline and characters, female adolescent readers should be encouraged to read literary texts where females are portrayed as confident and empowered by their decisions. Paulo Freire (1970, 1998) addressed all of the powers language possesses and the power it had to not only subjugate but also liberate. Engaging with language in the form of text targeted at adolescent readers, such as *Harry Potter*, may help young females relate to the female characters in the text.

Moje (2002) adds, “Like all people, young people can use cultural text as experiences in unpredictable ways to make sense of and take power of their worlds” (p. 116). Through text-to-self connections and relatability of the characters, identity construction becomes an important component to the development of young adolescent female empowerment. When one understands his/her identity and the implications that his/her identity can have on his/her existing world, he/she can feel confident in his/her own skin and feel compelled to discover his/her own empowerment.

**Reader Response Theory**

Literature can provide young females (and all readers alike) the opportunities to conceptualize, experiment, and elaborate on their own individualized life experiences and understanding of the world while helping young individuals come of age (Brown & St. Claire, 2002; Fox 2010). With each page turned and each chapter conquered, adolescents can read popular literary works of fiction, such as *Harry Potter*, and have it serve as a means of empowerment and relatability. Such relatability can be defined as Reader Response.

Reader Response Theory signifies that the reader not only reads, but also interprets and makes meaning through engagement with the text (Tyson, 1999). According to Rosenblatt (1982), there are two basic beliefs associated with Reader Response Theory. The first is that the
role of the reader cannot be omitted from the understanding of literary works. The second is that rather than passively consuming the meanings presented in literary texts, readers actively engage in the meaning making process as they read literary works. This is important for young females in the idea they can engage with a text on a deeper level to make meaning not only of the literature but also relate that literature to their own lives. Thus, Reader Response Theory notes the importance of the reader and the reader’s ability to take away meaning from the words to form a bond with the work of literature being read.

Although this may seem like a very basic conception, it can in fact be a rather complex concept. No two individuals are identical in their thinking about and relating to fictional literature. According to Morrow and Gambrell (2000), “the basic notion of reader response theory is that readers play a central role in the construction of meaning” (p. 565). It is the reader’s own individual way of subconsciously creating a bond with the text. Furthermore, “meaning, therefore, is a two way process that resides in the transaction that occurs between the reader and text wherein the reader constructs a personal envisionment of meaning that is guided by the text” (p. 596). Therefore, establishing a bond with a text can also be highly motivational to the act of reading.

Motivation

*Adolescent Motivation to Read*

Adolescents and adults alike are more likely to be motivated towards reading when provided with materials that are of interest to them (Alvermann, 2001). The revealing statistics mentioned earlier in regards to the *Harry Potter* series make evident that readers of all ages are motivated to read these novels. Readers tend to enjoy books they can identify with on personal levels and also feel comfortable reading independently (McCay, 2007). It is also important that
the books being provided to the students are good works of literature. According to McMullan (1984), “Good books have strong characters to identify with; flowing, memorable language to absorb; exciting stories to ponder” (p. 10). Providing students with good literary works, such as *Harry Potter*, can help motivate reluctant adolescents in reading (Whitehead, 1984).

Of course, a book’s appeal can go a long way in acting as a motivator. Whitehead (1984) believed books needed to be appealing to readers and that the storyline should leave a lasting impression on the reader. He also believed that good books should encourage readers to think about their issues, problems, and own lives. Additionally, Whitehead argued that good works of literature should provide characters that can make an impact on the reader. Educators can utilize the research by Whitehead in developing literacy instruction that engages adolescents on a more meaningful level.

Adolescent literacy instruction is a term designed to target the specific needs of middle school and high school readers. It encompasses a variety of components, but at the forefront, “if academic literacy instruction is to be effective, it must address issues of self-efficacy and engagement” (Alvermann, 2001 p. 6). Alvermann discusses these ideas of self-efficacy and engagement to suggest students must not only believe they possess the capabilities necessary to read, but must feel the need to want to read; this is the relationship between self-efficacy and engagement.

The desire to want to read and engage with literature stems from how the adolescent reader identifies with the texts they are presented; thus Alvermann (2001) argues that self-efficacy can act as an initial motivator, but more needs to be done over time to motivate students to continue reading. Adolescents need to feel more engaged with texts, beyond just reading the words on the page. They need to be able to make a personal connection with the story’s
characters, plots, and storylines (Alvermann). Adolescent readers need to believe there is meaning behind what they are reading to comply to the tasks literacy demands of its readers, such as comprehension, making connections, and constructing new knowledge based on facts presented within a text (Alvermann).

In addition to motivation and engagement, teachers must also understand how to instruct this age group in critically deciphering meaning behind a text. “Adolescents’ evolving expertise in navigating routine school literacy tasks suggests the need to involve them in higher level thinking about what they read” (Alvermann, 2001, p. 20). If adolescent students have the basic skills which are essential to the reading process, if they are presented with motivational and engaging texts which relate to their prior knowledge and experiences, and are instructed by teachers who teach their students to critically examine and decipher what is being stated in a text, then adolescent students should be able to think critically about what they have read and be motivated to apply such knowledge to their own lives. All in all, “effective literacy instruction for adolescents must take into account a host of factors, including students’ perceptions of their competencies as readers, their level of motivation and background knowledge, and their interests” (Alvermann, p. 24).

Text-to-Self as a Motivator

The relatability of the characters in literary works to one’s own knowledge and experiences can build text-to-self connections. In relation to Rosenblatt’s stance (1982) on engaging in text that is meaningful to the reader, McLaughlin and DeVooda (2004) suggest another stance – a critical stance: “Readers use their background knowledge to understand their ideas and the ideas presented by the author within text. Readers have the power to envision alternate ways of viewing the author’s topic, and they exert that power when they read from a
critical stance” (pp. 52-53). They add, “Reading from a critical stance requires not only reading and understanding the words but enables an understanding of reading the world” (p. 53).

McLaughlin and DeVooda (2004) believe these critical stances of reading allow for readers to use their own power to question and engage with what the author has written. The reader can envision “a world filled with multiple perspectives, one in which the subordinated are acknowledged and valued. It is a world in which we naturally participate in reflection, action, and transformation: a world in which critical literacy is viewed…as a stance used in all contexts of our lives” (p. 82).

When a reader engages in a text with female characters, the reader also takes into account his or her own preconceived notions and ideas of how women are portrayed and represented. Wood (2005) explains that language has been used to present women, at times, as secondary characters. They appear to some readers as less intelligent or immature in comparison to their male counterparts. Wood believes the words in a text can either reinforce stereotypical views of women or may act as an enabler for viewing women with a changed perspective. These discriminative views of female characters may expose preconceived gender roles that have been built by society and have led to the oppression of women in literature and in real life. Wood believes that calling attention to these issues and engaging adolescent readers in their own critical critiquing of literature may help awaken adolescent readers to see gender roles in a different light.

Motivation to Change

Changing our views on traditionally accepted standpoints of female characters’ portrayal in fictional literature may help in changing young female readers’ thoughts on self and identity. McLaughlin and DeVooda (2004) recognized that readers could feel compelled to make
connections between what they read and their own existing lives. Reading about these female characters in states of empowerment, and linking the empowerment of those female characters to the actions present in one’s own life, may serve as a motivator for change.

Essentially, young adolescent girls may feel motivated by a text and through the act of reading (McLaughlin & DeVooda, 2004). Specifically, fantasy literature can be read in a manner that not only inspires the imagination but also allows young female readers to reconsider the way in which they live their own lives (Brown & St. Claire, 2002). Brown and St. Claire state:

When reading contemporary young adult literature of the fantastic…one encounters stories in which girls struggle with both internal and external foes and out of these struggles wrests something positive. And while external apparatus of these stories distinguish these stories from realistic fiction, they tap into the same psychological tensions that most adolescent girls experience: the need to achieve independence, to come to a larger culture, and to be a contributing member of that culture. (p. 146)

Young girls who are motivated to read the *Harry Potter* novels can experience the moments of empowerment faced by the young female characters in the books. Since literature can be a powerful tool in helping readers relate the imaginary world with the world in which they live, the hope would be for these young readers to correlate similarities between the literary world and the real world, and want to make their own lives reflect the empowered lives of the females portrayed in the text.

**Critical Theory and Critical Discourse Analysis**

The researchers McLaughlin and DeVooda (2004) believe that taking a critical stance on reading can also serve as a motivator because the reader is constantly making text-to-self connections. When choosing to explicitly critique literature for research purposes, such as
identifying moments of empowerment in adolescent female characters within a series, one must understand the theory behind such an examination.

Critiquing literature and examining perspectives of identity formation of both adolescent readers and fictional characters can not be completely justified without understanding the components of how literature is studied and analyzed outside of its entertainment value. There is no magic rule or one universal perspective a reader can take when studying literature for research purposes (Mayes-Elma, 2006; Tyson, 1999). Analyzing a text and its characters is reflective upon each reader’s personal meaning making process. It takes into account both agency and perception of identity in line with gender roles (Tyson). Through the reader’s understanding of society and place in the world, he or she can take the novel and make it his or her own. These same rules apply for the critical analysis of a text (Tyson).

According to Mayes-Elma (2006), “Critical theorists believe that knowledge is formed by a combination of interests, ideologies, and power relations” (p. 25). Therefore, researchers and scholars must take specific components from a variety of theories, assumptions, ideologies, and interests, in order to form the research into their own (Mayes-Elma). And since critical analysis recognizes the inherent bias in all acts of interpretation, it is important to understand the way an adolescent or an educator may read these texts and interpret its characters may be different than another reader’s perspective.

With this said, critical theory functions as the foundation for all literary analysis, and therefore plays a major role in this thesis. According to Tyson (1999), critical theory, otherwise known as literary criticism theory, “tries to explain the assumptions and values upon which various forms of literary criticism rest; simply put, literary criticism is the application of critical
Jürgen Habermas (1971) was a lead theorist from Germany who explored critical theory. Habermas believed a text is best analyzed when the material presented to an individual (such as a work of literature to a reader) allows for the individual to “uncover contradictions and allows for transformation to occur” (as cited in Mayes-Elma (2006), p. 26). With this said, “critical theory not only looks at the underlying meanings of things but tries to change them as well” (Mayes-Elma, p. 26). Thus, if a reader appropriately and effectively engages in a critical analysis of a literary work, it can be used to transform the readers’ preconceived notions of empowerment and gender roles.

With this said, choosing to take a critical theoretical approach to the reading of the J. K. Rowling novels is not only an act of a researcher, but of every individual who chooses to read, discuss, and interpret the books. This idea relates back to the text-to-self connections and the reader response theory in that it is asking for the reader to examine text for underlying assumptions and to understand the ramifications of those assumptions. Teaching students how to take a critical stance in reading texts is important because it can help readers understand, analyze, and challenge their own cultural and societal assumptions of gender roles.

Tying into the idea of reading a text and taking meaning from the text is known as critical discourse analysis, another mode used by individuals who want to analyze a form of text and make their own judgments. Specifically the reader can look at how society constructs the representation of gender and sexual identity within literary works of fiction. Mayes-Elma (2006) states, “Critical discourse analysis allows the researcher to look at how personal knowledge, beliefs, values, and assumptions all tie together in describing, interpreting, and evaluating
language” (p. 29). But there are other factors that tie into the idea behind critical discourse analysis.

Assumptions and interpretations of gender and a work of literature are not always static. Studying literature therefore takes into account societal views reflecting the current times (Mayes-Elma, 2006; Van Dijk, 1993). As the world revolutionizes and society adapts and conforms to the changes occurring in the world, a person’s perspective of his or her own place within that world can also be altered. As a result, critical discourse analysis also allows for the reader to adapt and make modifications in their philosophical thoughts. McLaren (1992) states that literacy calls for “a critical assessment of the prevailing hegemony in which the cultural spaces of everyday life are seen within asymmetrical relation to power and privilege” (p. 13). Once a reader has an awareness of his/her current world and understands that language can function as a means of interpreting gendered identities, one can then begin to engage in critical discourse analysis of a work of literature (Mayes-Elma).

Many critics, therefore, who have delved deeper into the Harry Potter novels, have concluded the male characters are in dominance and power over their female counterparts. However, where some readers may have initially envisioned the female characters in Harry Potter as subordinate, or secondary characters in comparison to the males, another reader engaging in critical theory and critical discourse analysis may choose to argue otherwise. If taken from a different perspective, one might read these novels and see something different—empowered female characters.

Since this thesis revolves around the analysis of empowering moments displayed by female characters, feminism plays a role in the research of this thesis as well. An individual, who is said to be a feminist, would critically read and analyze these texts focusing on the portrayal
and importance the women characters display amidst their society and among the males.

According to Rita Felski (1989), a feminist attempts to challenge the role women play within societal context. Some feminist perspectives and researchers such as Felski urge readers to “to link texts to everyday life practices in the hope of effecting direct social change” (p. 11). This is to state that literature can be used as a resource in aiding female empowerment.

**Feminist Literacy Theory**

Feminism also challenges the traditions brought out upon patriarchy and societal stereotyping and allows others to see women in roles of superiority and self-reliance. This idea also lends itself to the theory of feminist literacy. Feminist literacy theory is a literacy criticism informed by the politics of feminism. Therefore, feminism and feminist perspectives make up the central beliefs behind feminist theory (McLaren, 1992).

Carlson and Apple (1998) believe feminist theory differs from critical theory and critical discourse analysis in that there is a stronger desire to “change women’s positions.” Prior to researching the female adolescent characters in *Harry Potter*, it is important to note that just like with individual interpretation and analysis of a text, feminism is not a static term; it takes on different meanings among different individuals and feminist scholarship provides a solid structure behind feminist theories.

Mayes-Elma (2006) notes that “feminist scholarship first begins by valuing women’s and girl’s experiences” and that such experiences need to be valued by both male and female (p. 32). Thus, it is essential for both female and male readers to recognize the importance of female identity and the power that can be found through female experiences. In allowing females to vocalize their knowledge and allowing for their knowledge to make an impact on their society, females can then be said to be portraying their moments of empowerment (Mayes-Elma, 2006).
For the purposes of this study, feminist literacy theory pertains to the focus of female characters in literary works, and sets out to determine if these women are viewed as either oppressed or empowered (Mayes-Elma, 2006). Millet (1970) claims most literature is read from a male’s perspective and that children are taught to read text in a similar manner. However, Millet does argue that readers can utilize the text and information they have to change or adapt initial views of gender and women in literature.

Critics such as Mayes-Elma (2006), however, argue there is a lack of empowerment within the female characters of *Harry Potter*. If these characters are read with a different lens, a reader might argue otherwise. Because of its subjectivity, critical theory and analysis, alongside feminist literacy theory, allows for a varying perspective of these female characters. Where Mayes-Elma thinks the female characters in *Harry Potter* are not empowered, one can use her theories to argue that they are indeed empowered females.

All in all, considering each individual reader picks up a text with a varying degree of social understanding of gender roles due in part to his or her societal upbringings, readers are entitled to take on different perspectives when reading and analyzing the female characters in *Harry Potter*. The most important piece of information to note is that these stories are relatable among all genders and allow for both male and female readers to conceive their own ideas and viewpoints of gender. Gallardo and Smith (2003) resonate that “readers of all ages and genders can identify with the *Harry Potter* stories not in spite of the gender inequality but because they see in the stories a reflection of their own experiences of gender disparity” (p. 192). Whether a reader engages with these texts and sees the adolescent, female characters as empowered or as not empowered, is truly up to the individual engaging in the analysis of the text.
With this said, it is hard to argue against Lacoss (2002) who reiterates the fact that J. K. Rowling, in her creation of the *Harry Potter* novels, did more than just assemble a story line to captivate her readers, but that her characters have also been constructed to mirror reality. Her books do more than just play on silly imaginary and wondrous concepts “but also incorporates life lessons through her characters and events” (p. 67). Despite opposing views, it is important to understand the implications an individuals’ interpretation can bring to the female reader.

**Implications**

*Implications for the Female Reader*

As stated before, fiction had been designed more typically to mirror society. Therefore from a historical standpoint, those who analyzed literature often found women characters as being less empowered or significant to male characters, since that is how most societies have viewed the differences between the two genders. This play on superiority and empowerment in encompassing gender roles and gender construction can be a difficult topic to contradict.

Throughout history, gender roles have been said to be patriarchal within society and in context of literature. This concept of patriarchy is founded in the belief that males are more privileged over females. Tyson (1999) rectifies these notions and states “traditional gender roles cast men as rational, strong, protective and decisive; they cast women as emotional (irrational), weak, nurturing, and submissive” (p. 83). Even though this is how females have historically been portrayed in representations of the past, these emblematic labels do not always hold true in analyzing literature of today.

There are many critics who would argue that history has played its part in the subjugation of young women into stereotypical gender roles, and the ideas of patriarchy and ideology have helped to reinforce those roles. Some scholars of the past and present argue that literature has
played a huge part in this atrocity and that “fiction has served to teach girls their “place,”
portraying them as focused on relationships with family or friends, involved with romantic or
school affairs rather than pursuing adventures, or ambitions” (Brown & St. Claire, 2002, p. 27).

Many critics deem the Harry Potter novels do little to negate these gender stereotypes
(Cherland, 2008-2009; Engstrom, 2006; Gallardo & Smith, 2003; Mayes-Elma, 2006). Some
insist these books present women predominately as wives and mothers, and “emotional or
sensitive to the point of irrationality” (Gallardo & Smith, p. 194). Some solely envision Harry
“surrounded by a gaggle of silly, overly-emotional females who conform to traditional gender
roles and gender stereotypes” (Engstrom, p. 3). Lastly, some choose to contend the characters in
the Harry Potter books allow readers to see “far more images of weak, needy women than strong
independent women” (Mayes-Elma, p. 104).

Mayes-Elma (2006) extends an in-depth analysis of her own lens of thought on the
females in the Harry Potter novels. While she recognizes the female characters in these novels
have a voice, she argues that the voice never accomplishes anything surmountable and never
overtakes the prevailing, male dominated opinions and decisions of the society in which the
characters live. What is more is the little power Mayes-Elma admits these characters possess, and
that they are embedded within institutions which have marginalized the female characters and
ultimately allowed them to fall in line with the status-quo, rather than having challenged the
boundaries of female empowerment.

Engstrom (2006) and Zettel (2005) take a different approach as advocates for the female
characters of Harry Potter and their abilities to play a far more significant role in the books than
what has been previously argued. Engstrom and Zettel see the females in these books as
powerful. They view these female characters as educated, strong women, with loving hearts and
nurturing minds. The female characters choose not to conform completely to what society subjugates them to represent, but rather are empowered to form their own identities and establish confidence in being themselves. These characters are not weak, cowardly, foolish, and hysterical empty-minded morons walking amongst great, courageous, and flawless male wizards; these are empowered and rational girls.

Zettel (2005) agrees, “the girls at Hogwarts are educated in complete equality with the boys, and there is no bar to their joining in athletics, or even coaching and captaining the teams…. Beyond their roles as mothers and wives, women are active in government and law enforcement. Women own their own businesses. Women teach, and are and have been headmistresses of magical schools” (p. 92). Engstrom (2006) makes it clear that “contrary to current critics’ perceptions regarding the inferiority of the female characters in Harry Potter, the female characters, actually, are fully developed characters who challenge the typical female stereotypes” (p. 2).

Although the female characters are not portrayed identically to their male counterparts, no two male characters are whole-heartedly equal either. Individuality is what makes us human; it’s what makes us unique and relatable. It would not make sense for Rowling to portray the female characters in the exact same manner as the males; it’s unrealistic. Zettel points out that both social and peer pressures exist in the Harry Potter series, which are typical everyday occurrences in real life adolescents. Zettel states, “The girls who are growing up reading these books deal with them [social and peer pressures] everyday, as does Hermione” (p. 97) as do the other adolescent female characters in these books. Just because the girls in these series are not portrayed as masculine or overpowering, dominant dictators, it doesn’t insinuate they are any less empowered to the male characters.
And while critiquing any work of literature, one has to realize that no solitary interpretation is exactly flawless. All of the females in *Harry Potter* are not going to fall into a set category of perfection, but neither are the male characters. Zettel (2005) mentions that “in a good modern novel no character, male or female, is perfect…. To have them [characters] see and understand the world perfectly from the get-go would not only be unrealistic, it would be astoundingly bad storytelling” (p. 84).

Overall, Zettel (2005) made her point so concise and accurate that one would have a hard time negating her thoughts on the women characters of *Harry Potter*. She states,

The people in Rowling’s books come in all shapes, sizes and modes of behavior just like people in the real world. Critics deride the girls at Hogwarts because they are shown to giggle and shriek. Some are quiet and serious, some like pink and ruffles. Some like athletics and blue jeans. We see them all at Hogwarts. I reject the notion that the only way to be valid human beings is to turn themselves into boys. I also reject the notion that authors must portray them that way. There are girls at Hogwarts who are vain and ridiculous. There are girls who are bookish and studious, or shy and uncertain. There are girls who are geeks. In Rowling’s world, they are all okay, no matter what their peers think of them. They all can, and do, choose to stand up for what’s right and lay their lives on the line if need be. What Rowling ultimately shows in these books is that no matter who you are, you can be yourself and still be a worthy person. I cannot think of a better message for the girls and young women of the world. (pp. 98-99)
Implications for Education

With all of this said, the importance of this research reflects back on the educators in the classrooms. McLaren (1992) states that it is the role of a critical educator to “enable individuals to acquire language through which to reflect upon and shape experiences and in certain instances transform such experiences in the interest of social responsibility” (p. 13). McLaren therefore believes it is the responsibility of the educator to teach literature in such a manner as to bring about a social change. Teachers teach literature and language so students can gain the insight and command of language necessary to shape their worlds. Giroux (2001) believes that today’s societal makeup has been displaced in that its focus is no longer on educating students towards leadership. He states there is a “link between learning and social change” and it is up to educators to provide students with the ability to explore the relationship between language and experience and recognize that pedagogy and agency are important concepts in the strife for social change.

Giroux (2001) states “pedagogical principals aimed at encouraging students to learn how to govern rather than be governed, while assuming the role of active and critical citizens in shaping the most basic and fundament institutional structures of a vibrant democracy” are very important concepts to note (xxii). Giroux argues that educators need to utilize materials and experience to teach their students how they are to see the world, what their position is inside their world, and open them up to the possibility that knowledge and critical understanding can account for social change, understanding, and empowerment.

Literature, such as Harry Potter, can serve as a tool in aiding student towards social change, understanding, and empowerment. Mayes-Elma (2006) references a lot of Freire’s (1970) beliefs in that language has dual abilities; “language has the power to oppress and the
power to liberate, which is why he believed it to be a key to empowerment” (p. 26). This is important because language in literature can be used in education as a means of teaching about empowerment. Researchers such as Hunt (1999) believe that children’s literature is full of stereotypes revolving around gender, which needs to be critically analyzed not only by educators but also by readers. Hunt believes children’s literature can be used in schools as a means of transforming society and ending gender discrimination (as cited in Mayes-Elma, 2006, p. 18). Mayes-Elma agrees with Hunt’s views in that “It is of dire importance that we investigate what is being taught to children through children’s literature” (p. 185). Alvermann and Heron (2001) noted that teachers ought to be aware of who their students are to know how to effectively use these literary techniques and texts to assist their students in identity formation and to strive towards individual empowerment. If teachers are more attentive to what interests their students as readers and what motivates them to read, they will be better equipped for utilizing literature in their classrooms.

Furthermore, research has shown that younger students tend to be more motivated to read than older (Roberts & Wilson, 2006). Gambrell, Palmer, Codling, and Manzzoni (1996) state “adolescents, in particular, could benefit from more meaningful, motivational, context for reading instruction” (p. 530). If teachers are enthusiastic about reading, they can provide their students with an exemplary model for motivation to engage in a good book.

Teachers also need to be choosing texts that portray relatable characters, themes and motifs where the characters in the text forge their own destiny in the basis of a surrounding culture. The *Harry Potter* series is perfect for adolescent readers, especially females, because it provides relatable adolescent characters who model empowered spaces and themes which encompass friendship, love, courage, adventure, and the act of growing-up. These characters
should be portrayed as having the capabilities and the courage to adapt their views to best encompass society and also incorporate their own educated beliefs. Individual identity and adolescent empowerment cannot be achieved without the accompaniment of a magnitude of factors. Providing adolescent readers, specifically adolescent female readers, with texts such as the *Harry Potter* novels, can serve as one outside source in helping form an identity, become motivated to engage in reading, and gain empowerment.

**Summary**

It can be concluded that adolescents are motivated to engage with texts, which are relatable to their own lives. Likewise when female and male adolescent readers engage with a fictional, fantasy work of literature such as *Harry Potter*, it will not only bring about enjoyment in the act of reading, but will also encourage readers to make text-to-self connections.

However, it is noted that different readers can take on varying perspectives and viewpoints in analyzing a work of literature. Since readers come from all different backgrounds and have gone through a wide variety of prior situations in life, there is no one correct, universal way a reader is supposed to engage with a text or make meaning from a text. Frochtwajg (2009) states, “when we read, we see from other perspectives – including perspectives on gender” (p. 11). This idea reinforces that both females and males can benefit from critically engaging with a text such as *Harry Potter*. Where some critics may argue that the adolescent, female characters are viewed as weak, unintelligent, and submissive, this research is suggesting otherwise; that adolescent, female characters in *Harry Potter* display moments on empowerment in the eyes of the reader. Young adolescent male and female readers can be taught to critically examine these novels through engaging in critical theory, critical discourse analysis, and feminist literacy theory, to see these female characters in moments of empowerment. Therefore, in their own
lives, both adolescent female and male readers will recognize moments when the adolescent, female characters in *Harry Potter* keep their individual identities and display moments of empowerment.

Implications through engagement with texts might therefore encourage female adolescent readers to relate to their own sense of what it means to be empowered by reading about relatable female characters in their own moments of empowerment. Likewise, male readers will hopefully value the representations of female identities within the text and within their own lives, and view females as having the capabilities to be distinguished as empowered individuals.
CHAPTER III. METHODS AND PROCEDURES

A lot of adolescent literacy incorporates fantasy and also portrays real-life situations faced by everyday teenagers in an appealing manner. Adolescent literacy theory states that adolescents will feel compelled to read books, to which they can easily relate. Through the use of literature, such as *Harry Potter*, adolescent readers will see the growth of strong, intelligent, empowered, female adolescent characters. In reading about these empowered females, both female and male adolescent readers will recognize and value female empowerment in real life scenarios.

While there are magnitudes of factors, which will influence these adolescent’s behaviors, the *Harry Potter* text can serve as a model for portraying female growth and development, and for eventually displaying empowered moments where these individuals presence makes a difference. Through the reading of these empowered female characters, young female adolescent readers may be compelled to alter their own lives to mirror the empowered moments demonstrated by the adolescent females in the *Harry Potter*.

This thesis explores moments of empowerment among three female adolescent characters: Hermione Granger, Ginny Weasley, and Luna Lovegood. In particular, the goal of this study is to examine the following research question: How do the female characters in *Harry Potter* serve as representations of empowered individuals and what are the implications for young adolescent readers who engage with these novels?

Methods

Research Design

This research has been designed to critically and systematically investigate, critique, and search for representations and moments of the evolution of empowerment. Each selected scene
and moment was coded as either positive, empowering moments: a moment when the female character takes control over a situation (acts as a leader), a moment when she breaks the rules for the common good and challenges authority, a moment when she utilizes intellect to positively influence an outcome (or to have knowledge that allows her to achieve something that no one else is able to achieve), and/or utilizes her unique talents to influence and/or accomplish something significant that would have not been accomplished without her existence; or coded as negative, non-empowered moments: a moment where she is stereotyped, a moment when she is afraid to stand up and break the rules/challenge authority, or a moment when she is viewed as weak. It is important to capture both positive and negative scenes to ultimately illustrate the evolution of these characters into empowered young women. This was done through the systematic reading of all books in the *Harry Potter* series, noting key scenes and quotes for each character, which capture her experiences of both disempowerment and empowerment. These moments were organized into a matrix for each character. These character studies were further developed into three character profiles that analyze the scenes chosen.

**Subjects**

This research was designed to critically and systematically investigate and form qualitative research based on moments of empowerment in three female, adolescent characters in the *Harry Potter* series by J. K. Rowling: Hermione Granger, Ginny Weasley, and Luna Lovegood. These characters were chosen to be the primary focus of the study since they are the most predominantly mentioned adolescent female characters in the *Harry Potter* series, the most relatable to real-life adolescent female readers and the reasoning that they are in a similar stage in their lives and are presented in a realistic fashion. The research set out to show that despite what previous researchers have stated in regards to these females characters holding little to no
power (Cherland, 2008-2009; Engstrom, 2006; Gallardro & Smith, 2003; Mayes-Elma, 2006), that if read from a fresh and systematic perspective, they can in fact be seen as empowered characters.

**Instrumentation**

This study involved the researcher (re)reading books one through seven of the *Harry Potter* series by J. K. Rowling. While engaging with the texts, scenes of empowerment were marked for each character. From there, the noted scenes were reviewed and placed into a matrix, designed specifically for each character. Matrices were utilized as an instrumental, systematic tool of documenting empowered moments with direct quotes, which aided in the creation of the character profiles. The character profiles served as documentation and analysis of the empowered moments and scenes captured in the matrices. Overall, the research was conducted in three consecutive phases.

**Data Collection**

Phase 1 required the researcher to have a general understanding of the novels in the series and to sticky-note important scenes where Hermione Granger, Ginny Weasley, and Luna Lovegood are displaying an empowered moment. It was also important the researcher have a common understanding of the characters’ personalities, characteristics, and individuality before conducting the study to narrow down specific places in the novels to look for empowered moments and scenes.

Phase 2 began by documenting the sticky-noted scenes of empowerment displayed by Hermione, Ginny, and/or Luna, into a matrix corresponding to the character displaying the moment of empowerment. Sticky-noted scenes were given a ‘scene title’, chapter and page numbers were documented; the scenes were given a code determining what type of
empowerment the character was displaying, and a direct quote from the sticky-noted scene was referenced.

Phase 3 required the researcher to review matrices corresponding to each character among all seven books in the series, and to develop a character profile, which gives a thorough account of each of the studied character’s moments of empowerment. The character profile indicates each ‘scene title’, along with chapter, and page number, and an analysis of why the scene and quote were chosen as a part of showing the character’s growth towards empowerment.

Data Analysis

Upon the reading of all seven novels in the series, the matrices were reviewed by the researcher. Character profiles were then compiled based on each individual character, over the succession of all seven novels. A final determination of how Hermione, Ginny, and Luna portray their moments of empowerment were then reviewed and analyzed. From there, implications of what this knowledge means in relation to young adolescent readers who engage with these texts were then hypothesized. Hypotheses were written based on prior research in the relationship between text-to-self connections and a text’s ability to act as a motivator in relating literacy to one’s life.

Summary

The purpose of this study was to determine how the *Harry Potter* novels by J. K. Rowling can be utilized and act as a motivator among young adolescent readers. In documenting moments of empowerment in three adolescent female characters, this research intends to reveal to female readers that they too can be empowered and use these novels as a reference in tapping into their own internal motivation to be empowered individuals. This research will also help to
reveal to adolescent male readers those females in their lives and females they encounter, can demonstrate moments of empowerment as well, and should be recognized for those moments.
CHAPTER IV. ANALYSIS OF DATA AND DISCUSSION OF RESULTS

The purpose of this investigation was to study the evolution of empowerment among three central female adolescent characters presented in the seven novels of the *Harry Potter* series by J. K. Rowling. The research documented and analyzed moments of empowerment displayed among these adolescent female characters: Hermione Granger, Ginny Weasley, and Luna Lovegood. The moments documented were then systematically entered into matrices, designed to reflect each individual character’s evolution of empowerment among all seven books. Therefore, three matrices were created in total, one matrix for each character. Character profiles were then created based on the matrices, which documented the captured scenes of empowerment that were displayed by Hermione, Ginny, and Luna throughout the entire series.

Data Analysis

The purpose of this investigation was to reveal to readers that the characters Hermione, Ginny, and Luna serve as representations of empowered adolescent females and that adolescent readers can be motivated to strive for empowerment, through the engagement in reading relatable texts. The study was designed to answer the following research question: How do the female characters in *Harry Potter* serve as representations of empowered individuals and what are the implications for young adolescent readers who engage with these novels?

Research began with having a familiarity with the novels and then progressed to strategically searching for, and sticky-noting scenes of empowerment and disempowerment displayed by Hermione, Ginny, and Luna. From there, the creation of the matrices took place, documenting specific chapters, page numbers, and quotes and giving each moment its own
unique ‘scene name.’ A matrix was constructed for each character (See Appendices A, B, and C).

Afterwards, matrices were reviewed and a more in-depth analysis of documented empowered moments took place through the creation of character profiles. The character profiles are included this section, and analyze the scenes captured in the matrices (See Appendices A, B, and C). Like the matrices, the character profiles also correspond individually to the characters Hermione, Ginny, and Luna. These character profiles are complete with quotes and page numbers for easy reference, and they systematically outline and analyze moments of displayed empowerment. Each character has a character profile, which is organized in order by book number, chapter, page number, and a discussion/analysis of each empowering scenes captured. Individual analysis of each character’s moments of empowerment are discussed below.

_Hermione Granger Character Profile_

A total of 66 scenes were documented in the matrix for Hermione Granger (See Appendix A). This is not an exhaustive, complete list of empowered and underpowered moments; certainly there are other scenes that occur within the seven novels in the series, beyond what is documented in the matrix. However the moments listed in the matrix provide ample information to show the evolution of empowerment in Hermione Granger. Each scene documented in the matrix was reviewed and analyzed in a character profile pertaining to each individual character. The analysis reported in the character profile for Hermione Granger can attest to her as empowered individuals.

_Novel #1 – Sorcerer’s Stone_

_Chapter 6, page 105: Hermione Smarty Pants_
This is the scene where we first meet Hermione. She is helping Neville find his toad. She
is already in her Hogwarts’ robes. She has a “bossy sort of voice.” She is blunt and critical: “Are
you sure that’s a real spell?” said the girl. “Well, it’s not very good, is it?” It turns out she is
Muggle born, which means no one in her family ever practiced spells, but already she has
successfully been practicing at home. She has already “learned all of our course books by heart,
of course,…” Then she introduces herself as Hermione Granger. She is an annoying know-it-
all, an over-achiever. She has memorized the textbooks (nobody does that.) She is this perfect
little student who does everything by the book.

Chapter 6, page 106: Maybe She Should Have Been in Ravenclaw

Everyone knows that Ravenclaw is typically the house that holds the ‘smarter’ students
who attend Hogwarts. However, Hermione was placed into Gryffindor by the Sorting Hat. We
come to see at the end of these novels that perhaps Dumbledore had a part in planning things this
way, that he knew all along what a valuable individual Hermione would be in befriendng Harry
and helping him ultimately in his journeys.

Chapter 7, page 120: Overly Excited for the Sorting Hat

In this scene, we once again see Hermione’s overly anxious desire to engage in school
activities. She is stereotyped (again) into a nerdy girl who cares far more about school than
anything else. It is also ironic in this scene that Hermione gets placed into Gryffindor by the
sorting hat. Even Hermione herself believed she would be a good fit for Ravenclaw, since it is
the house known for having the most intellectual students. It is just like the Sorting Hat says
“…Or yet in wise old Ravenclaw, If you’ve a ready mind, Where those of wit and learning, Will
always find their kind…” (p. 118).

Chapter 8, page 137: Hermione Smarty Pants…Again
In this scene, Professor Snape is drilling Harry Potter with questions. Each question he is asked, Harry has absolutely no clue what the answer is. On the other hand, Hermione knows the answer to each question. She practically jumps out of her seat in excitement to answer Professor Snape. Once again, we see Hermione’s overly eager actions in regards to school. She is the stereotypical good student.

Chapter 9, pages 161-162: The Dog and the Trap Door

In this scene, Harry, Ron and Hermione have all broken the rules and have gone on an adventure around the castle. They find themselves in the presence of a large, three-headed dog. Ron is petrified and is wondering why this beast isn’t locked up somewhere far away from the school. It is Hermione’s keen eye that notices the dog’s importance; he is guarding something special, a trap door lies beneath its feet… a way to finding the Sorcerer’s Stone.

Chapter 10, page 171: Hermione Wingardium Leviosa

It is the first few weeks of classes at Hogwarts. All of the first years are learning new spells, which are tricky and difficult. However, Hermione has spent all summer long practicing and preparing for her first year at Hogwarts. While everyone else around her is having trouble making a feather float by saying the right incantation, Hermione walks over to Ron and shows him how it’s done. It is through intellect and her miraculous abilities to teach herself that Hermione is able to master a difficult spell that no other witch in her year is able to perform. This type of event takes place numerous times throughout this novel, and the entire series. Clearly in this scene Hermione shows herself capable of things others are not, partly because of her precision, her willingness to follow directions and do the spell precisely. So her good girl, good student, follow the rules approach is empowering in this early scene.

Chapter 10, page 177: A TRUE Friend
Harry and Ron are wandering the hallways when they hearing sobbing noises coming from a nearby bathroom. They walk into the bathroom to discover Hermione, sobbing uncontrollably. Then, the three of them find themselves at battle against a dangerous troll. When Professor McGonagall comes across the three students, she is in shock that they would break rules and attempt such a dangerous task on their own. But before McGonagall has a chance to punish them, Hermione steps up and takes the blame for the whole scene. She shows bravery even after showing weakness. It took a lot for Hermione, the rule-follower, to admit she broke a rule and more so to also take the blame for her friends—and to tell a small lie to take that blame.

*Novel #2 – The Chamber of Secrets*

*Chapter 9, pages 149 – 150: Convincing Professor Binns to Spill the Beans*

This scene shows Hermione’s inquisitive nature. She keeps on questioning Professor Binns to tell the students about the Chamber of Secrets. She is stern about her requests and persistent, qualities that are often characteristics of leaders.

*Chapter 9, page 155: Moaning Myrtle*

Hermione, Ron, and Harry are wandering around the castle. Hermione wants to find a place in private to talk to the boys. While walking past Moaning Myrtle’s bathroom, Hermione suggests going in and having a conversation. Ignoring the ‘OUT OF ORDER’ sign on the door, she pushes her way into the bathroom and convinces Harry and Ron to follow her. This once again shows that Hermione is not afraid to break rules. She takes charge, she shows initiative, and Harry and Ron follow her confident lead.

*Chapter 9, page 159: Polyjuice Potion*

Harry, Ron, and Hermione realize they need to obtain information from Malfoy but they don’t know how best to do it. Hermione ponders for a moment then shouts, “There may be a
way.” She informs the boys that it might be dangerous and it may be breaking some rules but all they need to do is get their hands on Polyjuice Potion, a special potion which will allow them to change their appearances and sneak into the Slytherin quarters.

Chapter 10, pages 162-163: Permission to the Restricted Section

In this scene, Hermione is aware she is breaking the rules. She is requesting permission to the restricted section of the library and coyly uses her intellect to flatter Professor Lockhart since it is his book she is searching for in the library. With a little bit of convincing, Hermione is able to convince Professor Lockhart to allow her permission into the restricted section. This is important because the information they find while in the restricted section will allow her, Harry, and Ron to complete their task of obtaining the Polyjuice Potion. This shows Hermione is also not afraid to be rebellious; she realizes that if she is caught she breaking the rules she will be in big trouble but she does not care. We are beginning to see a more adventurous, risk-taking side to Hermione’s character.

Chapter 11, page 186: The Sneaky Snatch from Snape’s Office

Hermione in this scene does not only suggesting breaking the rules by sneaking into a Professor’s office, but she also takes the initiative to tell Harry and Ron that she should be the one who goes into the office and steals the Polyjuice Potion.

Chapter 12, page 215: Turning into Slytherins

In this scene, Hermione has already obtained the information necessary to produce the Polyjuice potion. She has mixed the ingredients and now she, Harry, and Ron stare down into the cauldron, which holds the potion. Hermione has used her intellect to come up with a potion that the boys most likely, would not have been able to make themselves.

Chapter 13, page 233: T.M. Riddle’s Diary
We come across Harry, Ron, and Hermione puzzling over the Chamber of Secrets and a diary in which they have found. Ron does not believe that the diary holds anything important or useful since the diary appears to be nothing but a blank book. But Hermione is wise and she is persistent and suggests that this dairy does in fact hold valuable information. She suggests it might be invisible ink and attempts to perform a spell that will reveal the writing. To no such luck, she is unsuccessful, but we do find out later how important that diary really was, and that it belonged to Tom Riddle. Hermione uses her wise intellect and intuition to recognize this diary is in fact important in their quest.

Chapter 16, pages 289-299: Information on the Basilisks

Hermione has been wounded in battle and lays lifeless in the hospital wing. Harry and Ron get permission from Professor McGonagall to go up to the hospital wing to check up on their friend. When they arrive, Harry takes notice to a piece of paper, which Hermione has clutched into her fist. Stealthily, Harry retrieves the paper from Hermione’s grasp and reads it. It is evident that Hermione has used her intellect once again, to research an important topic in the library – basilisks (giant serpents).

Novel #3 – Prisoner of Azkaban

Chapter 1, page 5: Cleverest Witch

We come across Harry in the beginning of the third novel, thinking about his friends and how they have not contacted him thus far over summer vacation. This scene is important because it attests to others recognizing that Hermione is in fact, a very smart and intelligent witch.

Chapter 12, page 244: Time-Turner

Professor McGonagall has given permission to Hermione to utilize a spell called the ‘Time-Turner’. With this spell, Hermione is able to attend multiple classes that are occurring at
the same moment in time. Ron and Harry are puzzled; they are not sure how Hermione is capable of making it to her classes. She has not shared the information with the boys that McGonagall has allowed her to use this advanced spell. This scene also validates Hermione’s intellect in that McGonagall entrusted her with this spell and felt she was smart enough to be taking on the tumultuous workload of multiple classes. This is a unique talent that Hermione possesses, for none of the other students in her year are allowed to produce this spell.

*Chapter 15, page 293: Standing up to Malfoy*

This is a scene that really attests to Hermione’s leadership. She is not afraid to stand up to the bully Malfoy, as he accuses Hagrid of being a poor teacher. She stands up for those she cares deeply about, like Hagrid, but also takes a stand for what she believes is right. This is a brave move by Hermione, and the initiative she takes in smacking Malfoy and sticking up to him shows that she is in fact, not afraid to take charge.

*Chapter 16, page 326: Taking Charge – The Invisibility Cloak*

This is when we really start to see Hermione break some big rules. She knows that she, Harry, and Ron are not allowed out of school past curfew but that does not stop her. As Harry is midsentence, Hermione gets up and takes leadership. She runs into the Gryffindor common room to retrieve Harry’s Invisibility Cloak. Ron is even surprised by Hermione’s initiative to break the rules and we begin to see Hermione as an individual who is wise enough to recognize when rules need to be broken.

*Chapter 17, pages 345- 346: Lupin is a Werewolf*

After breaking the rules and sneaking out past dark under the Invisibility Cloak, Ron gets dragged under the Womping Willow tree by a large black dog, and Harry and Hermione rush to try and save him. The three of them then come to find themselves in a secret passageway. They
follow this underground passageway until they arrive in Godrick’s Hallow in an old, beat-up shack that is said to be haunted. They find Professor Lupin there (among others), and Hermione begins to piece together pits and pieces mysterious coincidences and events until she comes to the conclusion that Lupin is a werewolf. Harry and Ron are shocked, and Lupin commends Hermione on her intellect in figuring out his secret, telling her “you’re the cleverest witch of your age I’ve ever met, Hermione.”

*Chapter 19, page 362: Attack on Snape*

Hermione is in shock because she is not used to being so rebellious and breaking the rules. She is nervous in this scene because she, Harry, and Ron have just attacked Snape, leaving him unable to move and speak while in the haunted shack in Godric’s Hallow.

*Chapter 21, pages 395-399: Time-Turner Saves the Day*

Harry and Hermione have just utilized Hermione’s unique talent of time-turning. They are turning back time to save both Buckbeak who has been condemned to death, and Sirius, who has be recaptured and brought back to the Hogwarts castle. Hermione uses both leadership and intellect in advising Harry to not take action when he believes he sees his father at the end of the novel in the forest. She keeps him focus and attentive at the task at hand and spurs him on to accomplish the task of saving Sirius and Buckbeak.

*Novel #4 – The Goblet of Fire*

*Chapter 9, pages 125, 139: Winky’s Misfortune*

This scene takes place near the beginning of the book at the Quidditch World Cup. Hermione is a Muggle (non-born witch), and despite her outstanding intellect, she is often not attuned to situations and circumstances that other witches and wizards deem as normal. Hermione becomes appalled when she realizes that Winky, and other house-elves like Winky,
are treated like slaves. This is challenging something that is accepted and deemed universal among the wizarding world, showing Hermione is not afraid to stand up for her beliefs.

Chapter 10, page 154: Stands Up for House-elves

This scene once again demonstrates Hermione’s leadership for standing up for her beliefs: rights for elves. This time, Hermione demonstrates her voice while talking to Percy Weasley.

Chapter 14, page 224: S.P.E.W.

Hermione is very excited about a new organization she has founded called S.P.E.W., which stands for the Society for the Promotion of Elfish Welfare. In this scene, she is running over to Ron and Harry to share with them the news she has starting this organization. She is happy and excited, carrying a box full of badges to promote her cause. Although Ron thinks she is crazy, she is passionate about her organization and about freeing as many house-elves as she can. Hermione has taken the initiative to form her own group and stand up for something when no one else is willing to. She is sticking up for a group that does not have a voice, making her a strong leader to the house-elves.

Chapter 15, page 235: Hedgehog to Pincushion

This scene once again highlights Hermione’s intelligence. She is able to successfully turn a hedgehog into a pincushion, a task that no one else in her class is able to perform.

Chapter 20, page 345: Prepare for First Task

Harry has mysteriously been chosen to be a participant in the Tri-Wizard tournament, which is taking place at Hogwarts this year. Although the tournament is for fifth year and older witches and wizards, somehow Harry’s name was drawn from the goblet. He realizes that he has a big task that awaits him and that the challenges that he is about to endure may be well beyond
his years of schooling. To assist him in preparing for the task, he calls upon his good friend Hermione, for he knows she is very wise and can help him prepare. This scene demonstrates once again, Hermione’s intellect has a chance to make a difference.

Chapter 24, page 451: Standing Up to Rita Skeeter

This scene shows us that Hermione once again, is not afraid to stand up for her beliefs. She sticks up for her friends and argues with an adult (Rita Skeeter). This shows that Hermione is not easily intimidated and not afraid to show leadership.

Chapter 31, pages 607-608: Helping Harry

Hermione continues to help Harry in preparation for his tasks in the Tri-Wizard tournament. Harry trusts Hermione’s intellect.

Chapter 31, page 614: Discovery about Rita Skeeter

This scene attests once again to Hermione’s intellect. She knows something strange has been going on with Rita Skeeter. Rita has been able to collect very private information from Hogwarts about Harry, but no one seems to be able to understand how she has been able to do it. However, Hermione believes in this scene that she has figured out Rita’s secret and dashes off to the library to see if her hypothesis is correct before mentioning it to Harry and Ron.

Chapter 37, page 727: Rita the Amungus

Hermione’s predictions were correct. Once again, Hermione’s intellect and intuition is right on. She figures out that Rita Skeeter is an Amungus in this scene. This means that Rita can transform into an animal; however she is an unregistered Amungus so no one knows of her talent. Rita has been transforming into a beetle, which Hermione figures out.

Novel 5 – Order of the Phoenix

Chapter 9, page 162: Hermione the Prefect
This scene attests to others recognizing Hermione as a leader. She and Ron are both chosen to be prefects for the Gryffindor House. Being a prefect is a leadership position where the prefect is in charge of making sure the other students follow the rules. Hermione is excited about being a prefect at Hogwarts and runs to tell Harry of the good news. The fact that Hermione is chosen to be a prefect acknowledges her empowerment as a role-model student, an individual that others can look up to.

Chapter 10, page 194: Hermione’s Stand on the Train

This is not the first time that Hermione has stood up to the bully Malfoy. She is not afraid to be a leader and take charge. When Malfoy tries to bother Harry, Hermione and Ron on the train, Hermione raises her voice at Malfoy and demandingly tells him to leave their compartment. Upon Hermione’s request, Malfoy leaves the group alone (for now).

Chapter 11, page 215: First-Years’ Arrival

We see Hermione taking her role as prefect very seriously in this scene. She is all business and chastises Ron for not taking his prefect duties seriously. As first years arrive, she happily greets and escorts them up to the castle.

Chapter 12, page 229: O.W.L.s Exams

Students at Hogwarts are worried about their upcoming O.W.L.s exams (Ordinary Wizarding Level). Ron tells Hermione in this scene that she has nothing to be worried about, since she is very intelligent.

Chapter 12, page 241: Introduced to Professor Umbridge

Here we see Hermione stand up to authority. Professor Umbridge is the new Professor for Defense Against the Dark Arts. When Umbridge introduces the course aims, Hermione is not happy that they are not expected to be practicing magic. She decides she is going to be outspoken
and share her opinion with Umbridge. She bluntly tells Umbridge that she does not agree with her course aims. Once again, Hermione stands up for her belief and challenges what she does not believe is right.

*Chapter 13, page 251: Ron Follows*

In this scene, Hermione, Harry, and Ron are engaged in a discussion. Hermione decides to get up and tells Ron to come along with her; he does in-fact follow her and listens to Hermione’s request. This shows that other characters follow Hermione’s lead.

*Chapter 13, pages 257; p.259: Hermione Outshines*

This scene shows us once again that Hermione is truly one of the brightest witches of her age. She answers questions quickly and confidently, when none of the other students have any idea what the answers are. This shows Hermione is a very intelligent young woman who has obtained a lot of very useful knowledge.

*Chapter 15, page 325: Dumbledore’s Army*

When everyone is fed up with not learning Defense Against the Dark Arts, the students realize something must be done. It is under Hermione’s leadership that she makes the suggestion of forming a secret club for students. The club is intended to be a place where students who want to learn how defend themselves against the dark arts can come and learn about powerful spells, curses, and hexes. Hermione shares her idea with Harry about forming this club. She is challenging authority and acting as a leader in this scene. Not only has Umbridge decided not to teach the students Defenses against the Dark Arts, she has also banned students from getting together in any group setting without her permission. However, Hermione uses her intellect to recognize how important it is for the students of Hogwarts to be fully prepared and well practiced in preparing themselves. She uses her leadership skills to organize the group.
Chapter 18, page 379: Un-fogging the Glasses

In this scene, Harry is talking to Angelina right before a Quidditch practice. They are practicing under hazardous weather conditions and it is difficult for the students to see on the field. Angelina asks Harry how in a previous year, he was able to see in the bad weather. Harry informs her it was all thanks to Hermione, for casting a spell that would de-fog his glasses and allow him to successfully play Quidditch, even under adverse weather conditions.

Chapter 19, pages 398-399: Clever Communication

Meetings between students without Umbridge’s permission have been banned at Hogwarts. For the students to continue their D.A. meetings, Hermione comes up with a clever idea. She takes the initiative to create galleons meant to be used as communication devices. Each member of the D.A. is given a galleon, which will alert them with information pertaining to times and places that D.A. meetings are able to take place. She uses her unique talents to place enchantments on the galleons and disperses them among all of the D.A. members. Now the students are still able to practice defense against the Dark Arts without being caught by Umbridge.

Chapter 20, page 438: Hagrid’s Cabin

Hermione and Harry have snuck out to Hagrid’s cabin after curfew hours. They have used Harry’s Invisibility Cloak to travel outside of the castle unnoticed. Panic arises when Umbridge comes and knocks on Hagrid’s cabin door. Hagrid is successfully able to steer Umbridge away while Harry and Hermione quietly hide underneath of the Invisibility Cloak. Just as Umbridge departs from Hagrid’s cabin, Harry is about to take off the cloak and reveal them. Hermione instantly stops him and tells him to wait. Harry listens to Hermione’s command.

Chapter 25, pages 565-569: Lays Out the Rules to Rita Skeeter
Harry comes across Luna, Hermione, and Rita Skeeter sitting at a table together. Rita wants to interview and question Harry but Hermione takes charge and has made some clear ground rules. Rita is only allowed to interview and question Harry pertaining to certain ground rules laid out by Hermione. If Rita tries to question him about anything revolving around Voldemort or Dumbledore, Hermione has made it known she is going to take charge and the deal for interviewing Harry is off. Essentially, Hermione is in charge of the interview.

Chapter 32, page 739: Outside the Fireplace

In this scene, Ron, Hermione, Luna, and Ginny all devise a plan to help Harry speak with Sirius in the fireplace. The only problem is that the fireplace they need to use is in Umbridge’s office. This does not stop the group on their quest and they decide to break some rules and act rebelliously, ultimately achieving their goal.

Novel #6 – The Half-Blood Prince

Chapter 5, page 103: Ten Outstandings and One Exceeds Expectations

In this scene, Harry, Ron, and Hermione are all at the Weasley residence. Their O.W.L. exam scores have just arrived and they all anxiously open their envelopes to see how well they did. Ron and Harry are discussing their scores, while Hermione remains quiet. Ron is curious about how Hermione preformed on her O.W.L. exams and strides over to read her remarks. Practically perfect! She is modest about her O.W.L. scores, and her intellect. This scene proves that Hermione is intellectually superior to her friends.

Chapter 9, pages 184-185: Love Potions and More

The students are all sitting in Slughorn’s class. He is showing each of the students various potions and asking about different spells to see how well they have prepared to obtain a general understanding of their prior knowledge. However, no question or potion is too challenging for
Hermione’s intellect. Any mysterious potion or tough question that Slughorn throws her way, she is able to answer with accuracy.

*Chapter 15, page 317: Escaped From Under the Mistletoe*

Hermione is in discussion with Harry when she tells him that she escaped from under the mistletoe and Cormac. This shows that Hermione’s main interest is not boys. She actually though is in fact interested in Ron but her main objective in this scene is helping out Harry and her friends, not getting caught up in teen romances.

*Chapter 17, page 351: Delivery from Dumbledore*

Hermione is entrusted with the duty of delivering a message to Harry from Dumbledore, explaining to him when they are to have their next lessons. This shows that authoritative figures, like Dumbledore, entrust Hermione as a leader and as someone who stays true to following the rules. He knows that if he gives a letter to Hermione, she will make sure that Harry receives it.

*Chapter 21, page 453: Room of Requirement*

Harry is frustrated because he has been not able to successfully figure out what Malfoy has been doing. In this scene, we see Hermione use intellect to calm Harry down and talk some sense into him. She explains to him that to enter the Room of Requirement, he first needs to determine why Malfoy is using the room.

*Chapter 30, page 651: Accompany Harry on his Journey*

In this last scene, we see Hermione really show her bravery and courage. She knows that by not returning to Hogwarts that she is going against what authority wants her to do. She realizes she must however, be brave, and accompany Harry in his journey of finding and destroying Horcruxes.

*Novel #7 – The Deathly Hallows*
Chapter 6, page 96: Hermione’s Parents

Hermione is about to embark on the journey with Harry and Ron as Harry searches for Horcruxes. Before hand, Hermione realizes she has to alter her parent’s memories to keep them safe from harm. This shows maturity in Hermione’s character because this was a very difficult task for her to do. It also shows intellect in that she was able to perform the spells that would alter her parent’s memories, as well as leadership and bravery.

Chapter 9, pages 161-162. Knowledge and a Bag Full of Goodies

Hermione really acts as a leader in this scene. With knowledge of the task ahead (destroying Horcruxes), Hermione has taken the initiative to pack a bag full of items that become essential along Harry’s quest to destroying the Horcruxes. She has meticulously packed and chosen specific items to bring along for their journey. The items she has chosen to bring along in her bag ultimately help to save others lives, provide resources in tough moments and situations, and provide protection to the three adventures. She has weighed out all the options and has utilized both her intellect and her unique talents to prepare for the journey that she, Harry, and Ron are about to take.

Chapter 10, pages 186-187: R.A.B.’s Locket

Hermione uses her intellectual memory to recall there was a locket with the initials R.A.B. sketched across the front. This locket is a clue in helping to destroy the Horcruxes.

Chapter 12, page 228: Phineas Nigellus

Recalls there is a photograph in the Black house that Snape must have been using to obtain information on Harry Potter’s whereabouts. She takes the photograph and sticks it in her enchanted bag so that Snape can no longer spy on them. This scene displays Hermione as an intelligent young woman who is able to instantly recall valuable information.
Chapter 13, page 263: Taking the Locket from Umbridge

While at the Ministry in this scene, Hermione cleverly uses magic to take the locket Umbridge is wearing around her neck. She replaces it with another locket that looks identical so that Umbridge will not suspect that the locket was stolen.

Chapter 14, pages 269-270: Ron Splinched

In this scene, Hermione saves Ron’s life after he disapperates. She demandingly instructs Harry to grab the bag she enchanted and to take out a potion. Harry listens to Hermione’s request and quickly brings her the item she had requested. Hermione takes charge in this scene, she is not messing around, and she is very quick and decisive about her actions. Ultimately, these actions taken by Hermione save Ron’s life.

Chapter 14, pages 272-273: Casting the Protective Charms

In this scene, Hermione uses leadership, her unique talents, and intellect to cast protective charms around the campsite that she, Harry, and Ron have decided to stay at for awhile to rest. These actions end up keeping the group safe.

Chapter 17, page 342: Blasting Curse in Godric’s Hallow

Hermione conjures a blasting curse, which allows her and Harry to escape an impending death from a snake inside of Bathilda’s house in Godric’s Hallow. Hermione uses her unique talents to conjure the curse and ensures her and Harry’s safety.

Chapter 20, pages 394-395: Xenophilius Lovegood

Hermione was entrusted the book ‘Tales of Beetle Bard’ from Dumbledore upon his death. Hermione, Harry, and Ron are not sure at first why Dumbledore has decide to bestow this gift upon Hermione. However, being the clever individual that Hermione is, she realizes there is more to the stories that are in this book that what meets the eye. These stories full of tall-tales
might actually hold some truth, and Hermione is dead set on finding out more information. She urges Harry and Ron to travel to the Lovegood residence. She decides it is important to see Luna’s father Xenophilius, since the marking on the book matches the marking on a necklace that Luna’s father was wearing earlier at the wedding at the Weasley residence. Hermione is very keen in recalling their piece of information, and she is also very stern and persistent in her demands to travel to see Xenophilius. Harry and Ron agree to accompany her and the three set off to see the Lovegoods.

Chapter 21, pages 406-411: Mysteries of the Deathly Hallows

Persistently questions X. Lovegood on the story from the book, which reveals resourceful information in regards to the Deathly Hallows. She refuses to not leave without getting what she wants. The information that she wants is actually information that she, Harry, and Ron need for their journey to make sense to them. If it was not for Hermione’s persistence, they may never have found out about the Deathly Hallows.

Chapter 23, page 446: Unrecognizable Faces

Hermione recognizes the importance of Harry Potter being unidentifiable by their captors. Thus, she acts quickly and decisively, using her intellect and unique talents to cast a spell on him, which makes his face swell up so that he will not be recognized.

Chapter 26, page 523: Disguises at Gringotts

Again in this scene, we see Hermione use intellect and her unique talents to disguise herself, Harry, and Ron, using Polyjuice potion before entering Gringotts.

Chapter 32, page 640: Kill Nigini

In this scene, Ron is very upset that his brothers misfortunate injury and Ron’s thoughts become consumed with vengeance for his brother. However, Hermione takes leadership and
urges Ron to stay focused for the bigger task at hand, defeating Lord Voldemort and his followers.

Chapter 35, page 720: Dumbledore’s Message

The headmaster at Hogwarts, Dumbledore, acknowledges the empowerment Hermione can bring to the wizarding world. Dumbledore notes to Harry that he intended her presence in his life to help slow him down along journeys and to get him to notice things he would have not otherwise noticed. In the after-life at King’s Cross in deep, meaningful discussion with Harry, Dumbledore admits it was essential for Hermione to be present to keep him from seizing the Hallows for the wrong reasons and to possess them safely. Even one of the most recognized, powerful wizards, recognize the power and intellect and unique talents of Hermione Granger.

Chapter 36, page 735: The Battle Against Bellatrix

At the end of the seventh novel, there is a fierce battle between good and evil. Lord Voldemort has returned and so have his followers to try and take over Hogwarts and the wizarding world. It is a collective effort to fight against those in favor of the Dark Lord. Thus, Hermione, along with Luna, Ginny, and Mrs. Weasley, bravely endure battle with Bellatrix. Even though Mrs. Weasley can be said to be the individual who does in fact win the fight against Bellatrix, Hermione’s presence and initiative to stand her ground and fight for what she believes in shows leadership, courage, and bravery.

Ginny Weasley Character Profile

A total of 21 scenes were documented in the matrix for Ginny Weasley (See Appendix B). This is not an exhaustive, complete list of empowered and underpowered moments; certainly there are other scenes that occur within the seven novels in the series, beyond what is documented in the matrix. However the moments listed in the matrix provide ample information
in showing the evolution of empowerment in Ginny Weasley. Each scene documented in the matrix was reviewed and analyzed in a character profile pertaining to each individual character. The analysis reported in the character profile for Ginny Weasley can attest to her as empowered individuals.

Novel #2 – Chamber of Secrets

Chapter 4, page 43: Clumsy Ginny Weasley

We see Ginny stereotyped in this scene, as the girl who cannot control her emotions/actions in front of the boy she has a crush on, Harry.

Chapter 4, page 61: Stands Up for Her Man

Harry and company have gone off to Flourish and Bolts to purchase new school supplies for the upcoming school year. While there, the group encounters Malfoy Draco. Malfoy goes out of his way in this scene to pick on Harry, saying “Famous Harry Potter… can’t even go into a book shop without making the front page.” When Ginny overhears this, she gets very upset and yells at Malfoy. She stands up for Harry and is very stern, shouting back at Malfoy that Harry never asked for his fame. Everyone is shocked, since this is the first time Ginny has spoken in Harry’s presence. We are starting to see a new side to Ginny, are more empowered side. This little girl is more than just Ron’s little, clumsy sister who has a crush on Harry.

Chapter 11, page 185: Nightmares

In this scene, we become aware that Ginny has been having nightmares while at Hogwarts. We see Ginny as a weak little girl, who gets scared in the night. However, we really don’t know at this point what is going on with Ginny and why she is feeling so distraught.

Chapter 13, page 239: Emotional Mess
In this scene, Malfoy is arguing with Harry over Tom Riddle’s Diary when Ginny walks past. Malfoy yells to her that Harry did not enjoy his valentine. She becomes so distraught that without thinking, runs off, sobbing, with tears in her eyes. We see Ginny portrayed as weak, vulnerable, and an emotional mess.

*Chapter 16, pages 235-286: Ginny’s Secret*

Ginny has been carrying around a burden with her all school year long. However, she is afraid to speak to others about what is going on in her life. No one yet realizes that Ginny is in fact, being possessed by Lord Voldemort.

*Novel #5 – Order of the Phoenix*

*Chapter 6, page 100: Ginny is Recognized by Brothers*

In this scene, Fred and George are in conversation with Harry and Ron about how size is no guarantee of power (in referencing to the Sorcerer’s Stone in novel 1). Fred and George are telling Harry that Ginny is able to cast some pretty powerful spells.

*Chapter 6, page 116: Ginny Takes Action*

In this scene, Harry, George and Sirius are sitting around and a musical box begins to emit a sinister tune. Harry, George and Sirius begin to doze off at the sound of the music, “until Ginny had the sense to slam the lid shut.” Although this scene does not do much to show empowerment because she is simply closing a locket when no one else does, this particular scene is capable of showing the reader that Ginny is able to resist certain temptations when no one else can and when no one else is willing to do so. This scene in particular attests to Ginny’s willpower.

*Chapter 18, page 392: Dumbledore’s Army*
In this scene, the D.A. club is meeting and deciding on what to name their group. It is Ginny who suggests that D.A. stand for ‘Dumbledore’s Army’. A vote is taken and everyone agrees with Ginny’s suggestion. This shows that other characters value Ginny’s unique ideas and this shows Ginny is not afraid to suggest her ideas for the common good.

Chapter 21, page 453: Seeker

After Harry is banned from playing Quidditch (thanks to Professor Umbridge), the Gryffindor team is in search of a new seeker. Ginny tries out for the team and secures herself a position as the new seeker. This scene shows us that Ginny is obviously talented. She is able to outperform others and make the team. Not only is she making the team, she is replacing the team’s star player, Harry Potter.

Chapter 23, page 499: Possession by Voldermort

Harry is upset when talking to his friends that they do not understand what it is like to be possessed by Lord Voldermort. However, he forgets that in the mix of his company is Ginny. She talks with Harry then about what it is like to be possessed by Voldermort, and tries to help him determine what to do about these feelings. In this scene, Ginny and Harry share a common bond that none of their friends or other students are able to understand. They have both gone through a traumatic event, and Ginny, was able to overcome it (with help from others).

Chapter 32, page 739: Outside the Fireplace

In this scene, Ron, Hermione, Luna, and Ginny all devise a plan to help Harry speak with Sirius in the fireplace. The only problem is that the fireplace they need to use is in Umbridge’s office. This does not stop the group on their quest and they decide to break some rules and act rebelliously, ultimately achieving their goal.

Chapter 33, pages 760-763: Escape into the Forest
In this scene, Ginny takes initiative to tell Harry she is old enough, brave enough, and smart enough to help him in his journey of finding Sirius, and that there training the D.A. meetings has trained her in being prepared for the task at hand.

*Novel #6 – The Half-Blood Prince*

*Chapter 6, page 121: Ginny Dumps Michael*

In this scene, Ginny informs Ron and Harry that she has dumped her boyfriend Michael. This shows readers that Ginny is a powerful character who is not afraid to stand up for herself and stay true to her heart. Where some girls might not be able to have the courage to stand up to their boyfriends, Ginny does.

*Chapter 7, page 147: Hexes Zacharias Smith*

Slughorn has invited Ginny to eat lunch with him, after having seen her hex Zacharias Smith. At first she thought that she was going to get into trouble, but was surprised that Slughorn was impressed with her unique skills and talents at performing hexes.

*Chapter 14, page 287: Stands Up to Ron*

In this scene, Ginny is not afraid to show her voice. She stands up to her older brother Ron, and the two engage in a verbal argument about boyfriends and girlfriends.

*Chapter 12, page 242: Dumbledore’s Message*

Ginny is entrusted with the duty of delivering a message to Harry from Dumbledore, explaining to him when they are to have their next lessons. This shows that authoritative figures, like Dumbledore, entrust Luna to act as a leader. He knows that if he gives a letter to Ginny that she will listen to him, follow the rules, and she will make sure that Harry receives it.

*Chapter 24, page 350: Stands Up To Hermione*
In this scene, everyone is shocked to see Ginny stand up to Hermione. Ginny and Hermione are in a heated verbal argument. Ginny gets fed up with Hermione and is not afraid to take a stand against her and state her opinions. These are leadership qualities being displayed by Ginny.

Chapter 28, page 598: Lumpy Death Eater

In this scene, Ginny helps defend students at Hogwarts against the attack of the Death Eaters. During battle, she is capable of withstanding injury (possibly due to Felix Felicis potion she had taken before the battle began). This shows readers that Ginny is capable of ‘holding-her-own’ and defending herself.

Chapter 29, page 618: Information for Lupin

After the Death Eaters attack Hogwarts, the students put up their best efforts to fight off the Lord Voldemort and his followers. Ginny is one of the students who takes leadership and shows bravery in this revolt.

Novel #7 – The Deathly Hallows

Chapter 16, page 314: Keeping the D.A. Alive

Harry, Hermione, and Ron have already embarked on their journey in search of finding and destroying the Horcruxes. Harry becomes worried about activity taking place at Hogwarts while him and his friends are away. He soon finds out that Luna, Ginny, and Neville have taken on leadership roles in keeping the D.A. alive even in the absence of him and his friends.

Chapter 26, page 735: The Battle Against Bellatrix

At the end of the seventh novel, there is a fierce battle between good and evil. Lord Voldemort has returned and so have his followers to try and take over Hogwarts and the wizarding world. It is a collective effort to fight against those in favor of the Dark Lord. Thus,
Ginny, along with Luna, Hermione, and Mrs. Weasley, bravely endure battle with Bellatrix. Even though Mrs. Weasley can be said to be the individual who does in fact win the fight against Bellatrix, Ginny’s presence and initiative to stand her ground and fight for what she believes in shows leadership, courage, and bravery.

_Luna Lovegood Character Profile_

A total of 15 scenes were documented in the matrix for Luna Lovegood (See Appendix C). This is not an exhaustive, complete list of empowered and underpowered moments; certainly there are other scenes that occur within the seven novels in the series, beyond what is documented in the matrix. However the moments listed in the matrix provide ample information in showing the evolution of empowerment in Luna Lovegood. Each scene documented in the matrix was reviewed and analyzed in a character profile pertaining to each individual character. The analysis reported in the character profile for Luna Lovegood can attest to her as empowered individuals.

_Novel #5 – Order of the Phoenix_

_Chapter 9, page 184: Loony Lovegood_

This is the reader’s first encounter with Luna. Our first impression of her tells us that she is a bit offbeat. She is a quirky character who others find strange and eccentric. She appears to always be in a constant state of euphoria, and appears to be unaware of situations occurring around her. Although one cannot argue against Luna’s distinct individuality, right away she is stereotyped as an outcast who also appears to be unintelligent. But it is her individuality that allows readers to be intrigued by this character, and her quirkiness, as time goes on, becomes accepted by Harry and his close circle of friends.

_Chapter 9, page 199: Harry and Luna’s Common Bond – The Thesterals_
In this scene, we see there is a common bond between Harry and Luna, in that they can see thestrals. Thestrals are horses that can only be seen by those who have come across death at some point in their lives. This is interesting because it is right after we meet Luna for the first time, and the reader already has a predisposition on their thoughts of Luna as a character who is not taken very seriously. Showing this bond attests to Luna as being more than just a quirky character, she has depth and special talents.

Chapter 19, p. 403: Luna’s Support

In this scene Luna enters the dining hall sporting a silly lion-serpent hat, which she has created on her own. It is boisterous and obnoxiously strange and as she walks through the dining hall, other students laugh and talk about her behind her back. But Luna is unaffected, she trusts across the hall right up to Harry and friends to tell him that she wishes him support. This shows she is not afraid to stand up for her beliefs, and does not let others get her down.

Chapter 21, page 453: Christmas Nargles

This is a silly scene, but nonetheless, it attests to Luna’s quirky knowledge. While at a Christmas party, Luna thoughtfully informs Harry that he should beware of getting too close to the mistletoe. Luna tells Harry that mistletoe can be full of ‘nargles’. Even though the ‘nargles’ are not the initial reason Harry backs away, this scene just attests to Luna’s intellect of bizarre knowledge.

Chapter 32, page 739: Outside the Fireplace

In this scene, Ron, Hermione, Luna, and Ginny all devise a plan to help Harry speak with Sirius in the fireplace. The only problem is that the fireplace they need to use is in Umbridge’s office. This does not stop the group on their quest and they decide to break some rules and act rebelliously, ultimately achieving their goal.
Chapter 33, pages 760-763: Escape into the Forest

In this scene, we see Luna take initiative and act as a leader. She tells Harry she is ready to help him in his journey of finding Sirius. She is brave and courageous. She says that training the D.A. meetings has taught her the skills necessary in being prepared for the task at hand. This scene also attests to Luna’s unique acquired talents.

Novel #6 – The Half-Blood Prince

Chapter 15, page 314: Rufus Scrimgeour

In this scene, Harry is in a debate with Luna about Rufus Scrimgeour. She stands up and says “matter-of-factly” that she knows that Rufus Scrimgeour is a vampire, Harry seems to disagree but Luna remains true to her statement. She does not change her mind simply because Harry does not agree with her.

Chapter 19, page 414: Quidditch Commentator

There is a Quidditch match, which is taking place between Gryffindor and Hufflepuff. Luna has been given the duties of commentating the match. This is a leadership position, not just any student is given the task of commentating Quidditch games.

Chapter 20, pages 424-425: Delivery from Dumbledore

Luna is entrusted with the duty of delivering a message to Harry from Dumbledore, explaining to him when they are to have their next lessons. This shows that authoritative figures, like Dumbledore, entrust Luna to act as a leader. He knows that if he gives a letter to Luna that she will listen to him, follow the rules, and she will make sure that Harry receives it. Following the rules in this particular scene shows us that other characters who are seen as empowered entrust Luna to choose the right decision in not steering away from the given task in order to accomplish something which will end up benefitting the greater good.
Chapter 20, page 452: Ron’s Acceptance

In this scene, we see Ron finally accept Luna as a friend. They are engaging in conversation and once again, Luna is talking about random facts and silly knowledge. However, Ron turns to Harry and Hermione and admits that despite her quirkiness, he likes Luna as a friend. This is the first time we see Ron admit that he values Luna’s friendship and she becomes an accepted member of their group.

Novel #7 – The Deathly Hallows

Chapter 8, page 140: Luna Recognizes Harry

In this scene the wedding is taking place at the Weasley household. A spell has been cast on Harry to make him unrecognizable to everyone at the wedding. However, his disguise does not fool Luna. She uses her intellect and unique talents to determine that she is in fact talking to Harry Potter, and not ‘Barny’ as he claims to be.

Chapter 16, page 314: Keeping the D.A. Alive

Harry, Hermione, and Ron have already embarked on their journey in search of finding and destroying the Horcruxes. Harry becomes worried about activity taking place at Hogwarts while he and his friends are away. He soon finds out that Luna, Ginny, and Neville have taken on leadership roles in keeping the D.A. alive even in the absence of him and his friends.

Chapter 29, pages 586-587: Ravenclaw’s Lost Diadem

In this scene, Luna discloses valuable information to Harry and friends about the lost diadem of Ravenclaw, (Horcrux). Luna takes initiative (along with Harry) to show him where in the castle he can find a state of Rowena Ravenclaw (lost diadem/Horcrux) by accompanying him to the Ravenclaw quarters.

Chapter 30, pages 686-687: Believing in Harry
In this scene, Luna encourages Harry to conjure a Patronus from his wand, which aides in the defense of them fending off dementors. This shows us that even under pressure, Luna stays focused and on task. She acts as a leader and tells Harry to get it together and stay focused on the task at had Harry acknowledges this and listens to Luna’s advice.

*Chapter 36, page 735: The Battle Against Bellatrix*

At the end of the seventh novel, there is a fierce battle between good and evil. Lord Voldermort has returned and so have his followers to try and take over Hogwarts and the wizarding world. It is a collective effort to fight against those in favor of the Dark Lord. Thus, Luna, along with Hermione, Ginny, and Mrs. Weasley, bravely endure battle with Bellatrix. Even though Mrs. Weasley can be said to be the individual who does in fact win the fight against Bellatrix, Luna’s presence and initiative to stand her ground and fight for her beliefs shows leadership, courage, and bravery.

**Discussion of Results**

The study was designed to answer the following research question: How do the female characters in *Harry Potter* serve as representations of empowered individuals and what are the implications for young adolescent readers who engage with these novels? The character profiles that were created during this study attest to the moments of empowerment displayed by Hermione Granger, Ginny Weasley, and Luna Lovegood, throughout all seven novels. Each character has her own character profile, which is organized in order by book number, chapter, page number, and a discussion/analysis of each empowering scenes captured. This section addresses each character’s position as an empowered individual. Upon the conclusion of each character’s summary of empowerment, a discussion of what these findings suggest for the adolescent reader will be discussed.
For a character who could be said to have had the biggest predisposition for failure in the wizarding world (being Muggle born), this character definitely lets her empowered moments stand out. Out of the three characters studied in this thesis (Hermione, Ginny, and Luna), Hermione Granger is definitely distinguished as the most empowered adolescent female in the Harry Potter series. Although at times Hermione can be viewed from a standpoint which stereotypes her into displaying typical teenage girl behavior, she definitely has her moments when she acts as a leader, uses intellect to positively influence outcomes, and utilizes her unique talents to accomplish great things.

Initially, we are introduced to Hermione as a young girl who does not have very many friends. She is seen as somewhat of a social outcast in the first book. Hermione spends her free time wandering the library, researching ancient witches and wizards, and practicing perfection in her potions. It is not until Hermione helps tackle a troll in the bathroom alongside of Harry and Ron in the first novel, The Sorcerer’s Stone, and lies to take the blame for the dangerous interaction that occurred between them and the troll, that Hermione finally finds her group of friends.

In addition to this, the first book also shows Hermione displaying traits that are typically viewed as stereotypical teenage girl behavior. She wines, she whimpers, she coddles herself in corners and becomes emotional over seemingly pointless things. Despite these moments where Hermione may be seen as weak or incapable of displaying influential, empowering moments, her talents far exceed her stereotypical behaviors. She is able to conjure difficult spells that no other witch of her age is able to produce, and utilize her intellect to reach conclusions, which foster positive outcomes for the greater good. In addition to this, a lot of teenage girls do tend to
display behaviors like the ones described above, making Hermione all the more relatable. If teenage girls can see themselves as a mirror of Hermione’s character, and if teenage males can see her in the same light, they will recognize that they too can overcome stereotypes and make a strong, influential difference in their worlds.

With this said, although the first few novels of the series do not distinguish Hermione as a truly influential character, the later novels go a long way in changing the reader’s perspective of this empowered young woman. One of the great characteristics about Hermione is that even at the start of the series Hermione let’s her intellect shine and lays a foundation for understanding this complex character’s persona. For this character, intelligence is by far her most empowering trait. In the first novel and throughout the entire series, Hermione is capable of conjuring spells and passing exams with such perfection that no other witch or wizard of her year is capable of matching her mastery.

Hermione is capable of performing advanced magic and conjuring spells and hexes that are well beyond her years. In the third book of the series, *The Prisoner of Azkaban*, Hermione is able to concoct a Polyjuice Potion, which none of the other wizards and witches her age are able to produce. She also is given permission to conduct Time-Turning spells, which allow her to be in two places at one moment in time. None of the other students her age are given such permission.

In addition to these moments in the earlier books, her mastery of magic beyond her years continues throughout the series. In the fifth book of the series, *The Order of the Phoenix*, Hermione passes the fifth year O.W.L. exams with flying colors and exemplary marks, an accomplishment that is not achieved by many wizards and witches her age. By the seventh book, *The Deathly Hallows*, Hermione is able to produce charms such as the Undetectable Extension
Charm, which is unknown to her friends and allows Harry, Ron, and Hermione to pack away essential items that will aid them along their journey in discovering and destroying Horcruxes. She also produces spells that ultimately end up saving lives, such as in the seventh book when she conjures a Blasting Curse, which not only saves her own life, but also the life of Harry while they are in Godric’s Hallow. Overall, Hermione’s mastery and perfection of conjuring and concocting spells, potions, and hexes is well beyond her years.

Hermione’s intellect is practically impeccable, as she encourages peers to utilize books and the library as a means of obtaining information and ultimately using that knowledge to positively influence situations where catastrophe was inevitable. Hermione helps Harry during the Tri-Wizard tournament in the fifth novel, reading up on various summoning charms and practicing various hexes, which allow him to be successful during the tournament. She also displays intellect and empowerment while on their journey in search of destroying Horcruxes in the seventh novel, when she thinks ahead and packs essential items needed to ensure her own, Harry, and Ron’s survival. Moments such as these definitely attest to this character utilizing intelligence to act in empowered states.

Hermione also displays moments of empowerment in other ways as well. Hermione acts as a leader, and is not afraid to share her thoughts with those around her. She takes charge of situations where leadership is needed. She sneaks into teachers classrooms to obtain ingredients for potions when no one else will, she takes initiative to help others when they are in trouble or are in danger, and she influences others perceptions and actions in many situations throughout all seven books. In the third novel, Hermione uses both leadership and intellect in advising Harry to not take action when he believes he sees his father at the end of the novel in the forest. She keeps
him focus and attentive at the task at hand and spurs him on to accomplish the task of saving
Sirius and Buckbeak.

Her most recognizable moments of standing up for what she believes in and taking
leadership include founding an organization called Society for the Promotion of Elfish Welfare
(S.P.E.W.), to promote the fair rights for house-elves in the fifth novel, and in the same year
gathering a group of students to form a collective group called Dumbledore’s Army (D.A.),
where students can practice the skills necessary in fending off Dark-Arts and Lord Voldermort.
Both groups are successfully formed under the leadership of Hermione, and garner the interest of
her classmates. This girl definitely does not just take the back seat and let others figure out
situations and outcomes; she is progressive, strong-minded, and influential. Other characters
follow her lead and take comfort in her determination to get things done and positively effect
outcomes. Hermione is without a doubt one of many leaders in the Harry Potter series.

Lastly, it is important to note that other influential characters in the series, such as the
headmaster at Hogwarts, Dumbledore, acknowledges the empowerment Hermione can bring to
the wizarding world. Dumbledore notes to Harry that he intended her presence in his life to help
slow him down along journeys and to get him to notice things he would have not otherwise taken
notice of. In the after-life at King’s Cross in deep, meaningful discussion with Harry,
Dumbledore admits it was essential for Hermione to be present to keep him from seizing the
Hallows for the wrong reasons and to possess them safely. Even one of the most recognized,
powerful wizards, recognize the power and intellect of Hermione Granger.

Overall, Hermione is able to use her intellect and her leadership to influence and
accomplish memorable outcomes throughout the series. Hermione displays moments when she
acts as a leader and takes control over situations and utilizes her unique capabilities and talents to
influence and/or great things. She conjures spells, which save her, and her friends from inevitable doom, she recalls facts and information, which allow for her to take control of situations and lend advice to other characters to ultimately promote positive outcomes.

Ginny Weasley

We are first introduced to Ginny as the little-red head, kid sister of Ron Weasley, Harry’s best friend. She comes across as shy and passive in the beginning of the books. She is a character of few words does not stand out as a influential character, initially. However, as Ginny grows older, we see she has a powerful presence in the life of Harry Potter and his friends.

In novels one and two, Ginny is definitely stereotyped as a weak, submissive, cowardly young girl. She has a crush on her older brothers best friend, Harry Potter and is stereotyped as a little girl who cannot quite keep it together when Harry is in her presence. In the second novel, Ginny is seen as a weak and vulnerable character. She becomes possessed by Lord Voldermort and winds up having constant nightmares throughout the school year. No one can figure out what is wrong with her, since she is such a shy character who does not often express her feelings and thoughts. It was moments like these that gave Ginny her un-empowered persona.

However, as the novels progress and Ginny matures, readers begin to see her in a different light. She tries out for the Quidditch team in the fifth novel, only to take over the place of the former team super-star Harry Potter himself. Other students recognize her unique and keen talents for conjuring powerful hexes and potions. Ginny is also not afraid to stand up for what she belives in, or speak up against other students, like when smarty-pants Hermione and her get into a verbal disagreement in the sixth novel Ginny holds her own and tells Hermione how it is, showing readers she is in fact a strong-willed, independent thinker capable of acting empowered.
In addition to these scenes of empowerment, Ginny also acts as leader in the seventh novel, helping to keep the D.A. alive despite the absence of Harry. She also displays bravery while in battle against a powerful witch, Bellatrix at the end of the seventh novel. These are moments when we see a much different perspective of Ginny that we had in the first few novels in the series. She is no longer stereotyped as the emotional wreck or the shy little sister; she is strong, intelligent, empowered.

*Luna Lovegood*

Out of the three characters studied, Luna appears to demonstrate the least amount of empowering moments. However, Luna does have a powerful presence in the *Harry Potter* series, and possesses her own set of special abilities and talents. The way that J. K. Rowling has created this character does allow for comic relief and entertainment. However, Luna’s presence does serve a purpose in these novels and becomes a recognized and respected character among Harry and his group of friends.

We are first introduced to Luna while on the train to Hogwarts in the fifth novel of the series. Harry, Hermione, and Ron are encouraged to interact with Luna thanks to Ginny Weasley. In the beginning, Harry states that Luna “gave off an aura of distinct dottiness” (Rowling, Sorcerer’s Stone, p.185) as she sits wearing her necklace made out of butterbeer caps and reads *The Quibbler* magazine upside-down. However, as the students exit the train and make their way up to the school, Harry discovers that him and Luna share something special in common; they are both able to see Thestrals, horses visible only to those who have first-hand encountered death. It is here both Harry and the reader acknowledge there may more depth to this character than what initially meets the eye.
Luna does not act as a leader very often, but she does engage in acts of bravery and courage, which are characteristics of a leader. She offers a lending hand during dangerous events and accompanies others on dangerous missions, such as standing guard for Harry when he has to sneak into Umbridge’s office during the fifth novel in order to speak to Sirius regarding the dangers of Lord Voldemort. In the sixth novel, Luna helps defend students at Hogwarts against the attack of the Death Eaters, and in the seventh novel shows bravery when she battles against Beatrix. In the end of the seventh novel, it is the coming together of leaders like Hermione, Ron, Ginny, Neville, and Harry that ultimately helps to defeat Lord Voldemort. These moments demonstrate that Luna shows bravery in the face of danger, and is not afraid to stand up and be courageous in dangerous situations where others may find themselves to be cowards.

Luna is also full of what might initially appear to be silly intelligence, but her internal knowledge becomes a central component in these novels. She informs people to watch out for nargles in mistletoe during the holiday season in the fifth novel. She discloses to Harry valuable information in the seventh about the lost diadem of Ravenclaw, so Harry can continue to embark in search of his journey for Horcruxes. Even though her intelligence may appear to be solely quirky to some, the odd knowledge that Luna does possess often times assists others in difficult situations, and allows her to be recognized as an influential and knowledgeable individual.

In addition to this, Luna possesses abilities, which are unique. She can see thestrals, horses that are only visible by people who have encountered death. Although this does not sound all that empowering initially, she is one of few who possess this unique ability. This knowledge comes in handy later on in the fifth novel, when Hermione, Harry, Neville, and Ron need to find a way to get into the Ministry of Magic and she uses her intellect and unique talent to suggest riding the thestrals to the Ministry. In the seventh novel, Luna is able to conjure a Patronous,
which is a very difficult task, and she helps to fend off the dangers of dementors. These are
memorable moments of empowerment displayed by Luna, where her presence really does serve a
purpose.

All in all, Luna Lovegood is without a doubt, a character that many readers would
consider to be odd, eccentric and quirky. She tends to say things out of context, use her talents to
create wacky items, and appears to be in a constant euphoric state. However, it is Luna’s strange
characteristics—strengthened by her ability to see the world in a way different from everyone
else—that actually define her strength and character. Maybe it is even thorough Luna that Harry
learns to look out for the underdog, and readers may begin to see that they should not always
judge a person based on their first impression. Even though she comes across as a bizarre,
unconventional character, she evolves into an empowered adolescent female.

Implications for the Adolescent Reader

Through looking at what prior research has stated in relation to literature impacting the
lives of adolescent readers, implications of what type of impact the research findings in this
study can have on the lives of adolescent readers who engage with *Harry Potter* can be inferred.
If instructed from a particular lens, an educator can help both female and adolescent readers to
see the value of empowerment displayed in these female adolescent characters.

Adolescents who engage with these novels can be instructed to take a similar critical
stance to the observation and growth of these characters, as was taken in this study. Both female
and male adolescent readers may initially not see these characters portrayed as empowered
individuals. But by using the matrices, character profiles, and the definition of empowerment as
defined through this study, students may be able to not only see the worth of these characters
empowering moments, but also feel inspired and internally motivated to become empowered in
their own lives, and/or recognize, acknowledge, and value empowerment in their encounters with females in their everyday lives.

Summary

This chapter presented the data that were collected throughout the investigation to determine how the female characters Hermione Granger, Ginny Weasley, and Luna Lovegood serve as representations of empowered young women. These young women are able to use their unique talents, intellect, and leadership to positively affect outcomes in these novels and allow other characters, such as Harry Potter, to conquer obstacles and achieve success that may not have been possible without their presence.

Upon completion of the research, it was found that each of these young adolescent female characters display moments of empowerment. Although some of the characters display more moments and more meaningful moments of empowerment than others, it is not to imply that all three of these young women are not viewed in some way, shape, or form as displaying moments of their empowerment. It was interesting to also note that as the series progressed and these young women grew older, there were fewer moments shown that made them appear as weak, subordinate, or secondary characters. Rather, as the series progressed and these young women matured, they displayed more confidence in themselves and were able to display more moments of empowerment. The following chapter will discuss the implications for adolescent readers who engage with these novels as well as recommendations for future research.
CHAPTER V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This study sought out to answer the two research questions: How do the female characters in *Harry Potter* serve as representations of empowered individuals and what are the implications for young adolescent readers who engage with these novels? This thesis explores moments of empowerment and disempowerment among three adolescent female characters: Hermione Granger, Ginny Weasley, and Luna Lovegood. This research was inspired by prior research, which had stated that these adolescent females did not serve as representations of empowered individuals. In this chapter, the research will conclude that over time, Hermione, Ginny, and Luna do in fact mature and develop into empowered young adolescent females as described by the definition of empowerment provided by this study. With this said, this research negates what prior research has negatively concluded in regards to these young female characters.

Summary

The data collected illustrates that the female adolescent characters researched ultimately evolve, mature, and display multiple moments of empowerment within the seven novels of the *Harry Potter* series by J. K. Rowling. Although there is a varying degree of empowering moments displayed by each of the characters studied, each has her own unique encounters with empowerment.

Despite what prior research has concluded in stating there is an overwhelming lack of empowerment in the female characters in *Harry Potter* (Cherland 2008-2009; Gallardo & Smith, 2003; Mayes-Elma, 2006), this research has shown otherwise. Individually, all three adolescent female characters studied in this thesis develop into young women who make a difference in their wizarding world in their own distinctive way. Each character has her moments
where she acts as leader and takes charge of situations. These young women use intellect to make smart, sound decisions, which positively alter outcomes, and utilize their unique talents and capabilities to make a difference. If researchers extensively and thoroughly investigate the development of these female characters over all seven novels in the series from a lens as suggested through this study, they too will come to see empowered adolescent female characters.

With this said, it is also important to recognize what both the research findings and data collected in this study can reveal to educators in relation to the effect these novels can bring to adolescent readers in their classrooms. Previous research can conclude what the implications are for young adolescent readers who engage with these novels. First and foremost, Alvermann (2001) stated that it is important for adolescent students to be interested in what they are reading and that adolescents need to feel engaged with the texts they read. Alvermann also noted while adolescents are engaging with literature, the storylines and the characters need to be relatable to effectively make a personal connection with the texts. Hunt (1999) believes that if children are engaged with literature in which they are motivated to read, that literature can have the capability to transform a readers individual perspective on society and see gender discrimination in a different light. This is also to say that the reader has the ability to take a critical stance in the reading of the text.

McLaughlin and DeVooda (2004) believed that critical stances give the reader the right to question and engage with whatever it is the author has written. The researchers McLaughlin and DeVooda (2004) state that the reader can envision “a world filled with multiple perspectives, one in which subordinated are acknowledged and valued” (p.82) when they are engaging with literature from a critical stance. It can be concluded that based on the findings of these prior
researchers, adolescents can and should engage with literary texts to make personal connections and relate the storylines and the characters to their own worlds. Making a personal connection will encourage the reader to take the initiative to critically engage with the literature, and ultimately, see these female characters as empowered, despite what previous researchers have concluded.

Conclusions and Recommendations

Implications for Education

From reviewing the data collected in chapter 4, and looking back at what research has previously stated in chapter 2, implications for what the Harry Potter novels can do for adolescent readers who engage with these texts can be inferred. The matrices and character profiles complied in the data collection prove that Hermione Granger, Ginny Weasley, and Luna Lovegood do demonstrate moments of empowerment in the Harry Potter series, despite prior claims to the alternative. Tying this knowledge into what the research in chapter 2 has reviewed can help educators recognize the potential they have in aiding their adolescent readers to view these adolescent female characters from a perspective of being empowered young women, rather than solely secondary, subordinate characters.

Alvermann (2001) stated that adolescent literacy instruction is a term designed to target the specific needs of middle and high school readers. In order for an adolescent literacy classroom to be effective, readers need to be able to make personal connections with the story’s characters, plots, and storylines (Alvermann, 2001). Additionally, Whitehead (1984) argued it is critical for adolescent readers to engage with what she refers to as “good works of literature.” This ties into Alvermann’s ideas that literature materials presented to children of this age group
need to provide both storylines and characters that will ultimately have an impact on the reader in order for them to read these texts for more than just enjoyment purposes.

Providing adolescent readers with texts that are meaningful to them will help to create text-to-self connections. This is an idea coined by Rosenblatt (1982) as ‘Reader Response Theory’. Making text-to-self connections can also aid the reader in their motivation to take a critical stance to the reading (McLaughlin and DeVooda, 2004). When taking a critical stance to reading, the readers actually use their background knowledge and make a connection between their worlds and the world presented in the text. McLaughlin and DeVooda (2004) argue that readers ultimately have the power to envision alternate ways of viewing the author’s topic, and they exert that power when they read from a critical stance” (pp. 52-53). This means that educators should instruct their adolescent readers to not only engage with literary works, such as *Harry Potter*, but also teach them to be inspired by literature and make a connection between the characters they are reading with circumstances and obstacles faced in their own lives.

Millet (1970) claims most literature is read from a male’s perspective and that children are taught to read text in a similar manner. In addition to this, Wood (2005) explains that language has been used to present women, at times, as secondary characters, and believes that the words in a text can either reinforce stereotypical views of women or may act as an enabler for viewing women with a changed perspective. It is the job of an educator to help their adolescent readers see past these stereotyped perspectives. Wood (2005) states that calling attention to these issues and engaging adolescent readers in their own critical critiquing of literature may help awaken adolescent readers to see gender roles in a different light.

One light that a reader can be instructed to take when engaging in these texts could be a feminist stance. Mayes-Elma (2006) stated that feminist literacy theory pertains to the focus of
female characters in literary works, and sets out to determine if the women in literature are viewed as either oppressed or empowered. Cherland (2008-2009), Gallardro & Smith (2003) and Mayes-Elma (2006) conducted their own research revolving around the female characters in the *Harry Potter* series. These researchers have argued that the female characters in these novels do little to negate gender stereotypes and do not display themselves as empowered individuals. However, as Millet (1970) argued, readers have the ability to utilize text and information to change or adapt initial views of gender and of women in literature. In light of what research tells us, if a teacher instructs their students to see these characters as empowered, and engage with these novels from a feminist perspective, it could have a positive alternative effect on the adolescent readers views of females.

However, it is important to note that there are other researchers who feel the females in *Harry Potter* are more influential that what previous researchers have stated. Engstrom (2006) and Zettel (2005) are two researches who see the female characters in these books as empowered young women. Engstrom (2006) makes it clear that “contrary to current critics’ perceptions regarding the inferiority of the female characters in *Harry Potter*, the female characters, actually, are fully developed characters who challenge the typical female stereotypes” (p.2). The research concluded in this thesis would concur with the conclusions made by Engstrom (2006) and Zettel (2005); that these adolescent female characters do in fact, display moments that are influential and empowering.

In light of prior research and the research concluded from this study, male adolescents can be instructed to read about Hermione Granger, Ginny Weasley, and Luna Lovegood and rather than judging them as secondary, subordinate characters, see them as more meaningful, influential, empowered characters. Adolescent readers can be taught to look at the empowering
moments represented by these characters, without disregarding the un-empowering moments, and see that these adolescents actually evolve and mature into empowered young women. In light of the knowledge obtained from reading these novels, adolescents begin to recognize moments of female empowerment within women they encounter in their everyday lives.

Female adolescents can be instructed to read about Hermione Granger, Ginny Weasley, and Luna Lovegood in the same manner. Going beyond solely recognizing these characters empowered moments and valuing the influences these characters have over situations in the novels, they can be instructed to engage with these characters on a deeper level. According to Brown & St. Claire (2002), fantasy literature such as *Harry Potter* can be read in a manner that not only inspires the imagination but also allows young female readers to reconsider the way in which they live their own lives. Female readers will begin to see the evolution of empowerment displayed among these three adolescent, female characters, and may inspire them to be motivated to show their own empowerment in the world in which they live (McLaughlin & DeVooda, 2004).

Educators therefore, can instruct their students in a manner that allows them to recognize these young adolescent female characters as empowered by taking a critical stance to the reading and perceiving these characters from a specific, critical stance. With guidance provided from the definition of empowerment as defined by this study, students can be instructed to engage with these novels and recognize these moments displayed by Hermione, Ginny, and Luna as empowering. Where some students may have read these novels and not have seen these adolescent female characters as noteworthy or empowering, educators can help shine a different light on their perspectives.
Therefore, educators can utilize the matrices and character profiles created through this study to aid in the finding of empowering moments displayed by Hermione, Ginny, and Luna and search for specific scenes that they wish their students to draw their attention to. Once students awareness has been focused on a particular moment or scene, educators can instruct their students to analyze what is going on in the documented scene and make a final determination, using the definition of empowerment as provided through this study, to determine if in fact the scene is actually a moment where one either Hermione, Ginny, or Luna is portrayed as an empowered or disempowered individual.

However, it is important for educators to realize that not all of their students are going to come from similar backgrounds, or may not have endured the same experiences in life, which would allow for them to define empowerment in a similar manner. Not all individuals are going to look at and engage with the text from the same lens. People have different mindsets that although, may be different from the mindset of this study, are all still rationale, reasonable, and acceptable viewpoints. Reading from a critical stance depends on the lens the reader takes when engaging with a work of literature, and on what the reader determines as either being worthy or insignificant.

With this said, it is okay if a reader does not take the same critical stance or engage with these texts from the same lens as provided through this study. Taking a critical stance validates text-to-self connections made by the reader and the way the reader relates the text to their own lives. However, utilizing the definition set forth by this study, readers can be instructed to engage with these novels and see the growth and development in the identities of the adolescent female characters Hermione, Ginny, and Luna, and eventually come to see them as displaying representations of empowerment within the *Harry Potter* series.
Recommendations for Further Research

This research looked exclusively for moments of empowerment displayed among the three adolescent female characters: Hermione Granger, Ginny Weasley, and Luna Lovegood to refute others notions that these girls are not empowered characters in the *Harry Potter* series. This study documented those empowered moments and conclusions were made as to what these findings imply for adolescent readers.

However, this research also recognizes there are other characters in these novels, both male and female, who also display varying moments of empowerment. Further studies can utilize the information presented in chapter 2, and the matrices and character profiles created through this research to aid in the study of documenting other characters empowering moments and to determine what effect their research conclusions can have on those individuals who enjoy reading the *Harry Potter* novels by J. K. Rowling.


Mapping the World of the Sorcerer’s Apprentice (pp.145-156). Dallas, Texas: Benbella Books, Inc.


Appendix A

Hermione Granger Empowerment Matrix
## Hermione Granger Empowerment Matrix

**Novel #1 – Sorcerer’s Stone**

<table>
<thead>
<tr>
<th>SCENE</th>
<th>CH.</th>
<th>PG #</th>
<th>CODE</th>
<th>QUOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hermione Smarty Pants</td>
<td>6</td>
<td>105</td>
<td>Intellect; Rule follower; stereotype</td>
<td>Bossy voice; she is blunt and critical: “Are you sure that’s a real spell?” said the girl. “Well, it’s not very good, is it?” She has already “learned all of our course books by heart, of course….” Then introduces herself as Hermione Granger.</td>
</tr>
<tr>
<td>Maybe should have been a Ravenclaw</td>
<td>6</td>
<td>106</td>
<td>Intellect; stereotype</td>
<td>“I’ve been asking around, and I hope I’m in Gryffindor, it sounds by far the best; I hear Dumbledore himself was in it, but I suppose Ravenclaw wouldn’t be bad too…”</td>
</tr>
<tr>
<td>Overly Excited for the Sorting Hat</td>
<td>7</td>
<td>120</td>
<td>Stereotype</td>
<td>“Granger, Hermione!” Hermione almost ran to the stool and jammed the hat eagerly on her head. “GRYFFINDOR!” shouted the hat.</td>
</tr>
<tr>
<td>Hermione Smarty Pants… Again</td>
<td>8</td>
<td>137</td>
<td>Intellect; Rule follower; Stereotype</td>
<td>“Potter!” said Snape suddenly. “What would I get it I…. “I don’t know, sir,” said Harry. He [Snape] ignored Hermione’s hand. “Let’s try again. Potter, where would you look if I told you to find me a bezoar?” Hermione stretched her hand as high into the air as it would go without her leaving her seat, but Harry didn’t have the faintest idea what a bezoar was.</td>
</tr>
<tr>
<td>The Dog and the Trap Door</td>
<td>9</td>
<td>161-162</td>
<td>Intellect; Rule-breaker</td>
<td>“What do you think they’re doing, keeping a thing like that locked up in a school!” said Ron finally… “You don’t use your eyes, any of you, do you?” she [Hermione] snapped. “Didn’t you see what it was standing on?” “The floor?” Harry suggested…. “No, not the floor. It was standing on a trapdoor. It’s obviously guarding something.” But Hermione had given Harry something else to think about as he climbed back into bed. The dog was guarding something….</td>
</tr>
<tr>
<td>Hermione Wingardium Leviosa</td>
<td>10</td>
<td>171</td>
<td>Intellect; unique talents; stereotype</td>
<td>It was very difficult. Harry and Seamus swished and flicked, but the feather they were supposed to be sending skyward just lay on the desktop… Ron, at the next table, wasn’t having much more luck… “You’re saying it wrong,” Harry heard Hermione snap. “It’s Wng-gar-dium Levi-o-sa, make the ‘gar’ nice and long.” “You do it then if you’re so clever,” Ron snarled. Hermione rolled up the sleeves of her gown, flicked her wand, and said, “Wingradium Leviosa!” Their feathers rose off the desk and hovered about four feet above their heads. “Oh, well done!” cried Professor Flitwick, clapping. “Everyone see here, Miss Granger’s done it!”</td>
</tr>
<tr>
<td>A TRUE Friend</td>
<td>10</td>
<td>177-178</td>
<td>Rule-breaker</td>
<td>“Please, Professor McGonagall – they were looking for me.” “I went looking for the troll because I – I thought I could deal with it on my own – you know, because I’ve read all about them.”</td>
</tr>
</tbody>
</table>
Hermione hung her head. Harry was speechless. Hermione was the last person to do anything against the rules, and here she was, pretending she had, to get them out of trouble.

<table>
<thead>
<tr>
<th>SCENE</th>
<th>CH.</th>
<th>PG #</th>
<th>CODE</th>
<th>QUOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Convincing Professor Binns to Spill the Beans</td>
<td>9</td>
<td>149-150</td>
<td>Leader</td>
<td>“...Professor. I was wondering if you could tell us anything about the Chamber of Secrets,” said Hermione in a clear voice. “Oh, very well,” he [Professor Binns] said slowly. “Let me see... the Chamber of Secrets...”</td>
</tr>
<tr>
<td>Moaning Myrtle</td>
<td>9</td>
<td>155</td>
<td>Rule Breaker; Leader</td>
<td>“Can’t go in there,” said Ron gruffly. “That’s a girl’s toilet.” “Oh, Ron, there won’t be anyone in there,” said Hermione, standing up and coming over. “That’s Moaning Myrtle’s place. Come on, let’s have a look”. And ignoring the large OUT OF ORDER sign, she opened the door.</td>
</tr>
<tr>
<td>Polyjuice Potion</td>
<td>9</td>
<td>159</td>
<td>Intellect; rule breaker</td>
<td>“There might be a way,” said Hermione slowly, dropping her voice further with a quick glance across the room at Percy. “Of course, it would be difficult. And dangerous, very dangerous. We’d be breaking about fifty school rules, I expect -- ”.... “All right,” said Hermione coldly. “What we’d need to do is to get inside Slytherin common room and ask Malfoy a few questions without him realizing it’s us.” “But that’s impossible,” Harry said as Ron laughed. “No, it’s not,” said Hermione. “All we’d need would be some Polyjuice Potion.”</td>
</tr>
<tr>
<td>Permission to the Restricted Section</td>
<td>10</td>
<td>162-166</td>
<td>Intellect; Leader; Rule breaker</td>
<td>“Er – Professor Lockhart?” Hermione stammered. “I wanted to – to get this book out of the library. Just for background reading... but the thing is, it’s in the Restricted Section of the library, so I need a teacher to sign for it...” He [Professor Lockhart] scrawled an enormous loopy signature on the note and handed it back to Hermione. ... Hermione had overridden Ron’s objections by pointing out that it was the last place anyone in their right minds would go, so they were guaranteed some privacy.</td>
</tr>
<tr>
<td>The Sneaky Snatch from Snape’s Office</td>
<td>11</td>
<td>186</td>
<td>Leader; Rule-breaker</td>
<td>“What we need,” said Hermione briskly as Thursday afternoon’s double Potions lesson loomed nearer, “is a diversion. Then one of us can sneak into Snape’s office and take what we need.” Harry and Ron looked at her nervously. “I think I’d better do the actually stealing,” Hermione continued in a matter-of-fact tone.</td>
</tr>
<tr>
<td>Turning into Slytherins</td>
<td>12</td>
<td>215</td>
<td>Intellect</td>
<td>“I’m sure I’ve done everything right,” said Hermione,... “It looks like the books says it should... once we’ve drunk it, we’ll have exactly an hour before we change back into ourselves.</td>
</tr>
<tr>
<td>T.M. Riddle’s Diary</td>
<td>13</td>
<td>233</td>
<td>Intellect</td>
<td>“Oh, Ron, wake up,” snapped Hermione. “We know the person who opened the Chamber last time was expelled fifty years ago. We know T.M. Riddle got an aware for special services to the school fifty years ago... the his diary would probably tell us everything – where the Chamber is, and how to open it, and what sort of creature lives in it...” “That’s a brilliant theory, Hermione,” said Ron, “with just one tiny little flaw. There’s nothing written in this diary.” But Hermione was pulling her wand out of her bag.</td>
</tr>
</tbody>
</table>
“It might just be invisible ink!” she whispered.

Harry extracts the piece of paper that Hermione had clenched in her hand while laying in bed in the hospital wing.

“Ron,” he [Harry] breathed. “This is it. This is the answer. The monster in the Chambers is a basilisk – a giant serpent!”

“Ron,” he [Harry] breathed. “This is it. This is the answer. The monster in the Chambers is a basilisk – a giant serpent!”

Hermione Granger hadn’t been in touch either. Harry suspected that Ron warned Hermione not to call, which was pity, because Hermione, the cleverest witch in Harry’s year, had Muggle parents, knew perfectly well how to use a telephone, and would probably have had enough sense not to say that she went to Hogwarts.

“How is she doing it?” Ron muttered to Harry…

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“How is she doing it?” Ron muttered to Harry…

“Doing what?”

“Getting to all her classes!” Ron said. “I heard her talking to Professor Vector, that Arithmancy witch, this morning. They were going on about yesterday’s lesson, but Hermione can’t’ve been there, because she was with us in Care of Magical Creatures!”

“Have you ever seen anything quite as pathetic?” said Malfoy. “And he’s [Hagrid] supposed to be out teacher!”

Harry and Ron both made furious moves toward Malfoy, but Hermione got there first – SMACK! She had slapped Malfoy across the face with all the strength she could muster. Malfoy staggered… “Don’t you dare call Hagrid pathetic, you foul—”

“C’mon,” Malfoy muttered, and in a moment, all three [Malfoy, Crab, and Goyle] of them had disappeared into the passageway to the dungeons.

Hermione didn’t wait for the rest of his [Harry’s] sentence; she strode across the room, pushed open the Fat Lady’s portrait and vanished from sight.

“She hasn’t gone to get it?” Ron said, staring after her. She had. Hermione returned a quarter of an hour later with the silvery cloak folded carefully under her robes.

“Hermione, I don’t know what’s gotten into your lately!” said Ron, astounded

“No!” Hermione screamed. “Harry don’t trust him… he’s a werewolf!”

Lupin forced a laugh. “You’re the cleverest witch of your age I’ve ever met, Hermione.”

“We attacked a teacher… we attacked a teacher…,” Hermione whimpered, staring at the lifeless Snape with frightened eyes.

“We’ve gone back in time,” Hermione whispered… “It’s
Harry called a Time- Turner, … and I got it from Professor McGonagall on our first day back at school.”

“Hermione,” said Harry suddenly, “what if we – we just run in there are grab Pettigrew,”

“No!” said Hermione in a terrified whisper. “Don’t you understand? We’re breaking one of the most important wizarding laws! Nobody’s supposed to change time, nobody! You heard Dumbledore, if we’re seen –…”

“Okay!” said Harry. “It was just an idea, I though –” But Hermione nudged him and pointed toward the castle.

### Novel #4 – Goblet of Fire

<table>
<thead>
<tr>
<th>SCENE</th>
<th>CH.</th>
<th>PG #</th>
<th>CODE</th>
<th>QUOTE</th>
</tr>
</thead>
</table>
| Winky’s Misfortune     | 9   | 125; 139 | Challenge authority | “You know, house-elves get a very raw deal!” said Hermione indignantly. “It’s slavery, that’s what it is!… Why doesn’t anyone do something about it?”
|                        |     |       |                    | “The way they were treating her [Winky]!” said Hermione furiously…”that doesn’t mean she hasn’t got feelings, Ron. It’s disgusting the way –”                                             |
| Stands Up for the House-elves | 10  | 154 | Challenge Authority | “If you ask me, Mr. Crouch is very lucky no one at the Daily Prophet knows how mean he is to elves!” said Hermione angrily.
|                        |     |       |                    | “Now look her, Hermione!” said Percy… “Mr. Crouch deserves unswerving obedience from his servants –”.
|                        |     |       |                    | “His slave, you mean!” said Hermione, her voice rising passionately, “because he didn’t pay Winky, did he?”                                      |
| S.P.E.W.               | 14  | 244 | Leader             | “What’s in the box?” he [Ron] asked, pointing at it.
|                        |     |       |                    | “Funny you should ask,” said Hermione, with a nasty look at Ron. Inside were about fifty badges, all of different colors, but all bearing the same letters: S.P.E.W.
|                        |     |       |                    | “Never heard of it,” said Ron.
|                        |     |       |                    | “Well, of course you haven’t,” said Hermione briskly, “I’ve only just started it.”                                                                 |
| Hedgehog to Pincushion | 15  | 235 | Intellect; Unique talent | “Miss Granger remains the only person in this class who has managed to turn a hedgehog into a satisfactory pincushion. [said McGonagall]. |
| Prepare for First Task | 20  | 345 | Intellect          | “Hermione,” Harry whispered…. “Hermione, I need you to help me.”
|                        |     |       |                    | “Hermione, I need to learn how to do a Summoning Charm properly by tomorrow afternoon.” [Harry said]. |
| Standing up to Rita Skeeter | 24  | 451 | Leader; Challenge authority | Hermione stood up very abruptly, her butterbeer clutched in her hands as though it were a grenade. “You horrible woman,” she said, through gritted teeth…
|                        |     |       |                    | “She’ll be after you next, Hermione,” said Ron… “Let her try!” said Hermione defiantly; she was shaking with rage.
|                        |     |       |                    | “I’ll show her! Silly little girl, am I? Oh, I’ll get her back for this…..”                                                                 |
| Helping Harry          | 31  | 607-608 | Intellect; Rule breaker | Ron and Hermione were supposed to be studying for their exams, which would finish on the day of the third task, but they were putting most of their efforts into helping Harry prepare. |
| Discovery about Rita   | 31  | 614 | Intellect          | “I’ve had an idea,” Hermione said, gazing up into space. “I
Skeeter think I know…because then no one would be able to see… and she’d have been able to get onto the window…but she’s not allowed… I think we’ve got her! Just give me two seconds in the library – just to make sure

Rita the Amungus 37 727 Intellect “I found out how she [Rita Skeeter] was listening in on private conversations when she wasn’t supposed to be coming onto the grounds,” said Hermione in a rush. “Oh not electronic bugs,” said Hermione. “No, you see… Rita Skeeter” – Hermione’s voice trembled with quiet triumph – “is an unregistered Animagus. She can turn… into a beetle”.

### Novel #5 – Order of the Phoenix

<table>
<thead>
<tr>
<th>SCENE</th>
<th>CH.</th>
<th>PG #</th>
<th>CODE</th>
<th>QUOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hermione the Prefect</td>
<td>9</td>
<td>162</td>
<td>Leader; Rule follower</td>
<td>“I knew it!” she said excitedly, brandishing her letter. “Me too, Harry, me too!” “No,” said Harry quickly, pushing the badge back into Ron’s hand. “It’s Ron, not me.”…. “Ron’s prefect, not me” Harry said.</td>
</tr>
<tr>
<td>Hermione’s Stand on the Train</td>
<td>10</td>
<td>194</td>
<td>Leader</td>
<td>“Tell me, how does it feel being second-best to Weasley, Potter? he [Malfoy] asked. “Shut up, Malfoy,” said Hermione sharply…. “Get out!” said Hermione, standing up. Sniggering, Malfoy gave Harry a last malicious look at departed.</td>
</tr>
<tr>
<td>First years arrival</td>
<td>11</td>
<td>215</td>
<td>Leader; Rule-Follower</td>
<td>“I know but you can’t call them midgets….First years!” Hermione called commandingly along the table. “This way, please!”</td>
</tr>
<tr>
<td>O.W.L.s Exams</td>
<td>12</td>
<td>229</td>
<td>Intellect</td>
<td>“We just haven’t got your brains or your memory or your concentration – you’re just cleverer than we are” [said Ron].</td>
</tr>
<tr>
<td>Introduced to Professor Umbridge</td>
<td>12</td>
<td>241</td>
<td>Challenge authority</td>
<td>“I’ve got a query about your course aims,” said Hermione. Professor Umbridge raised her eyebrows…. “Well, Miss Granger, I think the course aims are perfectly clear if you read them through carefully,” said Professor Umbridge. “Well, I don’t” said Hermione bluntly.</td>
</tr>
<tr>
<td>Ron Follows</td>
<td>13</td>
<td>251</td>
<td>Leader</td>
<td>“Oh let’s get out of here,” said Hermione grimly. She slammed down her own knife and fork; Ron looked sadly at his half-finished apple pie but followed suit.</td>
</tr>
<tr>
<td>Hermione Outshines</td>
<td>13</td>
<td>257; 259</td>
<td>Intellect; Unique talents</td>
<td>… “So – does anyone know the names of these creatures? Miss Granger?” “Bowtruckles,” said Hermione. “They’re tree guardians, usually live in wand-trees.” “Five points for Gryffindor,” said Professor Grubbly-Plank. “Yes, there are bowtruckles and, as Miss Granger rightly says, they generally live in trees…. Anyone know what they eat? “Wood lice” said Hermione promptly… “Good girl, take another five points.” [said professor Grubbly-Plank].</td>
</tr>
<tr>
<td>Dumbledore’s Army</td>
<td>15</td>
<td>325</td>
<td>Leader; Intellect; Challenge authority</td>
<td>“Well,” said Hermione tentatively. “You know, I was thinking today…I was thinking that – maybe the time’s come when we should just – just do it ourselves”. “Do what ourselves?” said Harry. “Well – learn Defense Against the Dark Arts ourselves” said Hermione.</td>
</tr>
</tbody>
</table>
Un-fogging the Glasses 18 379 Intellect; Unique talents

Angelina asks Harry how he kept his glasses from fogging up in the rain during a Quidditch match.

“Hermione did it,” said Harry. And then Harry shares Hermione’s spell with his teammates, allowing them to be able to play Quidditch and see under adverse weather conditions.

Clever Communication 19 389-399 Intellect; Leader; Unique talents

Hermione soon devised a very clever method of communicating the time and date of the next meeting to all the members…. She gave the members of D.A. a fake Galleon….

“You see the numerals around the edge of the coins?” Hermione said…. “on these fake coins, the numbers will change to reflect the time and date of the next meeting”.

Hermione is able to do this using a Protean Charm. “You can do a Protean Charm?” said Terry Boot. “Yes,” said Hermione. “But that’s… that’s N.E.W.T. standard, that is” he said weakly… “How come you’re not in Ravenclaw?” he demanded, staring at Hermione with something close to wonder. “With brains like yours?”

Hagrid’s Cabin 20 438 Rule Breaker; Leader; Intellect

Harry made to pull off the Invisibility Cloak but Hermione seized his wrist.

“Not yet,” she breathed in his [Harry’s] ear. “She [Professor Umbridge] might not be gone yet”

Lays out the rules to Rita Skeeter 25 565-569 Leader; challenges authority

Harry comes across Luna, Hermione, and Rita Skeeter sitting at a table together. Rita wants to interview and question Harry but Hermione has made some clear ground rules.

“Little Miss Perfect was just about to tell me…” said Rita… “I suppose I’m allowed to talk to him, am I?” she shot at Hermione.

“Yes, I suppose you are,” said Hermione coldly… “But one more word about Harry’s love life and the deal’s off and that’s a promise,” said Hermione irritably.

“Yes, I do” said Hermione. “The true story. All the facts. Exactly as Harry reports them.”

Rita is only allowed to interview and question Harry pertaining to certain ground rules laid out by Hermione. If Rita tries to question him about anything revolving around Voldemort or Dumbledore, Hermione has made it known she is going to take charge and the deal for interviewing Harry is off.

Outside the Fireplace 32 739 Leader; Rule breaker

Ron, Hermione, Luna, and Ginny all devise a plan to help Harry speak with Sirius in the fireplace. Hermione helps Harry sneak into Umbridge’s office so that the meeting between Harry and Sirius can take place.

Novel #6 – Half-Blood Prince

SCENE CH. PG CODE QUOTE

Ten Outstandings and One Exceeds Expectations 5 103 Intellect; Unique talents

“Hermione?” said Ginny tentatively, for Hermione still hadn’t turned around. “How did you do?”….. “Oh, come off it,” said Ron, striding over to her and whipping her results out of her hand. “Yep – ten ‘Outstandings’ and one ‘Exceeds Expectations’ at Defense Against the Dark Arts.”
“It’s Veritaserum, a colorless, odorless potion that forces the drinker to tell the truth,” said Hermione. “Very good, very good!” said Slughorn….
Hermione’s and was fastest once more. “It’s Polyjuice Potion, sir” she said…. “Excellent, excellent! Now this one here… yes, my dear?” said Slughorn, now looking slightly bemused, as Hermione’s hand punched the air again. “It’s Amortentia!” “It is indeed. It seems almost foolish to ask,” said Slughorn, who was looking mightily impressed, “but I assume you know what it does?” “It’s the most powerful love potion in the world!” said Hermione. “Quite right!”

“Oh, I’ve just escaped – I mean, I’ve just left Cormac.” She said. “Under the mistletoe,” she added in explanation, as Harry continued to look questioningly at her.

“I’ve got something for you, Harry” said Hermione. “Great,” said Harry, unrolling it at once to discover that his next lesson with Dumbledore was scheduled for the following night.

“But I don’t think you will, Harry,” said Hermione slowly. “Malfoy already knew exactly how we were using the room….But you don’t know what the room becomes when Malfoy goes in there, so you don’t know what to ask it to transform into.”

“You said to use once before,” said Hermione quietly, “that there was time to turn back if we wanted to. We’ve had time, haven’t we?” “We’re with you whatever happens,” said Ron.

“I’ve already modified my parents’ memories so that they’re convinced they’re really called Wendell and Monica Wilkins….”

“How in Merlin’s pants have you managed to get your hands on those Horcrux books? [said Ron]… Hermione goes on to explain that upon Dumbledore’s death, she went to his office and took them off his shelves. “When I went back upstairs to get my things – it just occurred to me that the more we knew about them, the better it would be…”

“Walk, just walk, we need to find a place for you to change…. Just try and act natural until –” She led them down a side street, then into the shelter of a shadowy alley. She also produced charms to help carry items in her bag, which ends up being very resourceful for their trip. “How the ruddy hell –?” “Undetectable Extension Charm,” said Hermione. “Tricky, but I think I’ve done okay; anyway, I managed to fit everything we need in here”.

“What? That was Sirius’ brother wasn’t it? Regulus
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
<th>Code</th>
<th>Type</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arcturus… Regulus… R.A.B! The locket – you don’t reckon – ?”</td>
<td>187</td>
<td></td>
<td></td>
<td>She was carrying a large, framed picture, which she now lowered to the floor before seizing her small, beaded bag from the kitchen sideboard. “Snape could send Phineas Nigellus to look inside this house for him…” [said Hermione]. “Good thinking!” said Ron, looking impressed.</td>
</tr>
<tr>
<td>Taking the Locket from Umbridge</td>
<td>13</td>
<td>263</td>
<td>Rule breaker; challenge authority</td>
<td>“I know that, Harry, but if she wakes up and the locket’s gone – I need to duplicate it – Geminio! There… That should fool her…” “Expecto patronum!” A silver otter burst from the end of Hermione’s wand and swam gracefully through the air to join the stag [Harry’s patronus].</td>
</tr>
<tr>
<td>Ron Splinched</td>
<td>14</td>
<td>269-270</td>
<td>Leader; Intellect; Unique talents</td>
<td>“Harry, quickly, in my bag, there’s a small bottle labeled ‘Essence of Dittany’…Harry wretched the stopped off the little bottle, Hermione took it and poured three drops of the potion onto the bleeding wound… the wound now looked several days old; new skin stretched over what had just been open flesh. “Wow,” said Harry.</td>
</tr>
<tr>
<td>Casting the protective charms</td>
<td>14</td>
<td>272-273</td>
<td>Leader; Intellect; Unique talents</td>
<td>“If we’re staying here, we should put some protective enchantments around the place….. Selvio Hexia… Protego Totalum… Repello Muggletum… Muffiato… Cave Inimicum….”</td>
</tr>
<tr>
<td>Blasting Curse in Godric’s Hallow</td>
<td>17</td>
<td>342</td>
<td>Intellect; Unique talents</td>
<td>“Confringo!” and her spell flew around the room, exploding the wardrobe mirror….</td>
</tr>
<tr>
<td>Xenophilius Lovegood</td>
<td>20</td>
<td>394-395</td>
<td>Leader; Intellect</td>
<td>“Xenophilius Lovegood. Luna’s father. I want to go and talk to him! “….A symbol that links Dumbledore, Grindelwald, and Godric’s Hallow? Harry, I’m sure we ought to know about this!”</td>
</tr>
<tr>
<td>Mysteries of the Deathly Hallows</td>
<td>21</td>
<td>406-411</td>
<td>Leader</td>
<td>But what are the Deathly Hallows?” asked Hermione. “…But then… do you mean… that you believe these objects - the Hallows – actually exist?”</td>
</tr>
<tr>
<td>Unrecognizable Faces</td>
<td>23</td>
<td>446</td>
<td>Intellect; Unique talents</td>
<td>“Harry looked around at the other two, now mere outlines in the darkness. He saw Hermione point her wand not toward the outside, but into his face; there was a bang, a burst of white light, and he buckled in agony, unable to see. He could feel his face swelling rapidly under his hands as heavy footfalls surrounded him.</td>
</tr>
<tr>
<td>Disguises at Gringotts</td>
<td>26</td>
<td>523</td>
<td>Intellect; Unique talents</td>
<td>“Hermione sighed and set to work, muttering under her breath as she transformed various aspects of Ron’s appearance”.</td>
</tr>
<tr>
<td>Kill Nigini</td>
<td>32</td>
<td>640</td>
<td>Leader</td>
<td>“Ron, we’re the only ones who can end it! Please – Ron – we need the snake, we’ve got to kill the snake!” said Hermione. “We will fight!” Hermione said. “We’ll have to, to reach the snake! But let’s not lose sight now of what we’re supposed to be d-doing! We’re the only ones who can end it!”</td>
</tr>
<tr>
<td>Dumbledore’s Message</td>
<td>35</td>
<td>720</td>
<td>Intellect; Leader; Unique talents</td>
<td>“I am afraid I counted on Miss Granger to show you up, Harry. I was afraid that your hot head might dominate your good heart”.</td>
</tr>
<tr>
<td>The Battle Against</td>
<td>36</td>
<td>735</td>
<td>Leader</td>
<td>Hermione, Ginny, and Luna, all battling their hardest….</td>
</tr>
</tbody>
</table>
Bellatrix
Appendix B

Ginny Weasley Empowerment Matrix
### Novel #2 – Chamber of Secrets

<table>
<thead>
<tr>
<th>SCENE</th>
<th>CH.</th>
<th>PG #</th>
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<th>QUOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clumsy Ginny Weasley</td>
<td>4</td>
<td>43</td>
<td>Stereotype</td>
<td>The moment she saw Harry, Ginny accidently knocked over her porridge bowl to the floor with a loud clatter. Ginny seemed very prone to knocking things over whenever Harry entered a room.</td>
</tr>
<tr>
<td>Stands up for her man</td>
<td>4</td>
<td>61</td>
<td>Leader</td>
<td>“Leave him alone, he didn’t want all that!” said Ginny. It was the first time she had ever spoken in front of Harry.</td>
</tr>
<tr>
<td>Nightmares</td>
<td>11</td>
<td>185</td>
<td>Weak</td>
<td>Ginny Weasley, who sat next to Colin Creevy in Charms, was distraught…Ginny was having nightmares.</td>
</tr>
<tr>
<td>Emotional Mess</td>
<td>13</td>
<td>239</td>
<td>Weak; stereotype</td>
<td>Ginny covered her face with her hands and ran into class.</td>
</tr>
<tr>
<td>Ginny’s Secret</td>
<td>16</td>
<td>285- 286</td>
<td>Weak</td>
<td>Just then, Ginny came over and sat down next to Ron. She looked tense and nervous, Harry noticed that her hands were twisting in her lap….Ginny didn’t say anything, but glanced up and down the Gryffindor table with a scared look on her face…Harry suddenly remember who Ginny looked like…was on the tweeding edge of revealing forbidden information.</td>
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### Novel #5 – Order of the Phoenix

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<tr>
<th>SCENE</th>
<th>CH.</th>
<th>PG #</th>
<th>CODE</th>
<th>QUOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ginny is recognized by brothers</td>
<td>6</td>
<td>100</td>
<td>Unique talents</td>
<td>“A weapon’s going to be a lot bigger than the Stone, though!” said Ron. “Not necessarily,” said Fred. “Yeah, size is no guarantee of power,” said George. “Look at Ginny.” “What d’you mean?” said Harry. “You’ve never been on the receiving end of one of her Bat-Bogey Hexes, have you?”</td>
</tr>
<tr>
<td>Ginny takes action</td>
<td>6</td>
<td>116</td>
<td>Leader</td>
<td>In this scene, Harry, George and Sirius are sitting around and a musical box begins to emit a sinister tune. Harry, George and Sirius begin to doze off at the sound of the music, “until Ginny had the sense to slam the lid shut”.</td>
</tr>
<tr>
<td>Dumbledore’s Army</td>
<td>18</td>
<td>392</td>
<td>Leader; Rule-breaker</td>
<td>Debating on a name for their club. “Yeah, the D.A.’s good,” said Ginny. “Only let’s make it stand for Dumbledore’s Army…” “All in favor of the D.A.?” said Hermione bossily, kneeling up on her cushion to count. “That’s majority – motion passed!”</td>
</tr>
<tr>
<td>Seeker</td>
<td>21</td>
<td>453</td>
<td>Unique talents</td>
<td>Ginny makes the Gryffindor Quidditch team. She takes over for Harry as Seeker after he is prohibited from playing Quidditch. Angelina tells Harry that he has been replaced by Ginny.</td>
</tr>
<tr>
<td>Possession by Voldemort</td>
<td>23</td>
<td>499</td>
<td>Unique talents</td>
<td>“Well that was a bit stupid of you,” said Ginny angrily, “seeing as you don’t know anyone but me who’s been possessed by You-Know-Who, and I can tell you how it feels.”</td>
</tr>
<tr>
<td>Outside the Fireplace</td>
<td>32</td>
<td>739</td>
<td>Leader; Rule-breaker</td>
<td>Ron, Hermione, Luna, and Ginny all devise a plan to help Harry speak with Sirius in the fireplace. Ginny directs</td>
</tr>
</tbody>
</table>
**Escape into the Forest**  
**33**  
**Unique talents**  
"How did you get away?" asked Harry in amazement….  
"Couple of Stunners, a Disarming Charm…" said Ron airily… "But Ginny was the best, she got Malfoy – Bat Bogey Hex – it was superb…"

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**Novel #6 – Half-Blood Prince**

<table>
<thead>
<tr>
<th>SCENE</th>
<th>CH.</th>
<th>PG #</th>
<th>CODE</th>
<th>QUOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ginny Dumps Michael</td>
<td>6</td>
<td>121</td>
<td>Leader</td>
<td>“I dumped him, he was a bad loser” said Ginny…. Ginny turned to look at him [Fred], her hands on her hips. There was such a Mrs. Weasley-ish glare on her face that Harry was surprised Fred didn’t recoil. “It’s none of your business. And I’ll thank you,” she added angrily to Ron…</td>
</tr>
<tr>
<td>Hexes Zacharias Smith</td>
<td>7</td>
<td>147</td>
<td>Rule breaker; Unique talents</td>
<td>&quot;Yeah, he is a bit,” said Harry, is eyes on Zambini. “How come you ended up in there, Ginny?” &quot;He saw me hex Zacharias Smith,” said Ginny. “You remember that idiot from Hufflepuff who was in the D.A.? He kept on and on asking about what happened at the Ministry and in the end he annoyed me so much I hexed him – when Slughorn came in I thought I was going to get detention, but he just thought it was a really good hex and invited me to lunch! Mad, eh?”</td>
</tr>
<tr>
<td>Stands up to Ron</td>
<td>14</td>
<td>287</td>
<td>Leader</td>
<td>“Right,” said Ginny, tossing her long red hair out of her face and glaring at Ron, “let’s get this straight once and for all….A what?” shouted Ginny, drawing her wand. “A what, exactly?” “He doesn’t mean anything, Ginny –” said Harry…. “Oh yes he does!” she said, flaring up at Harry. …. “Shut your mouth!” bellowed Ron, bypassing red and turning maroon. “No, I will not!” yelled Ginny.</td>
</tr>
<tr>
<td>Dumbledore’s Message</td>
<td>12</td>
<td>242</td>
<td>Leader; Rule follower</td>
<td>“Hey, Harry, I’m supposed to give you this.” [said Ginny]. “Thanks, Ginny… It’s Dumbledore’s next lesson!” Harry told Ron and Hermione, pulling open the parchment and quickly reading its contents.</td>
</tr>
<tr>
<td>Stands up to Hermione</td>
<td>24</td>
<td>350</td>
<td>Leader</td>
<td>“Give it a rest, Hermione!” said Ginny, and Harry was so amazed, so grateful, he looked up. “Oh don’t start acting as though you understand Quidditch,” snapped Ginny, “you’ll only embarrass yourself.”</td>
</tr>
<tr>
<td>Lumpy Death Eater</td>
<td>28</td>
<td>598</td>
<td>Unique talent</td>
<td>Ginny was locked in combat with the lumpy Death Eater, Amycus, who was throwing hex after hex at her while she dodged them.</td>
</tr>
<tr>
<td>Information for Lupin</td>
<td>29</td>
<td>618</td>
<td>Intellect; Leader</td>
<td>“Luckily,” said Lupin hoarsely, “Ron, Ginny, and Neville ran into use almost immediately and told us what happened. We found the Death Eaters minutes later, heading in the direction of the Astronomy Tower.</td>
</tr>
</tbody>
</table>

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**Novel #7 – The Deathly Hallows**

<table>
<thead>
<tr>
<th>SCENE</th>
<th>CH.</th>
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<th>QUOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keeping the D.A. Alive</td>
<td>16</td>
<td>314</td>
<td>Leader; Rule-Breaker</td>
<td>Harry learns from speaking with Phineas Nigellus’s portrait, that she is still trying to keep D.A. alive and going despite the absence of Harry.</td>
</tr>
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</table>
Harry deduced that Ginny, and probably Neville and Luna along with her, had been doing their best to continue Dumbledore’s Army.

| The Battle Against Bellatrix | 36  | 735 | Leader | “Hermione, Ginny, and Luna, all battling their hardest….” |
Appendix C

Luna Lovegood Empowerment Matrix
<table>
<thead>
<tr>
<th>Scene</th>
<th>CH.</th>
<th>PG</th>
<th>Code</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Looney Lovegood</td>
<td>9</td>
<td>184</td>
<td>Stereotype; Not Empowered</td>
<td>The girl beside the window looked up. She had straggly, waist-length, dirty-blond hair, very pale eyebrows, and protuberant eyes that gave her a permanently surprised look. Harry knew at once why Neville had chosen to pass this compartment by. The girl gave off an aura of distinct dottiness. Perhaps it was the fact that she had stuck her want behind her ear for safekeeping, or that she had chosen to wear a necklace of butterbeer caps, or that she was reading a magazine upside down.</td>
</tr>
<tr>
<td>Harry and Luna’s Common Bond – The Thestrals</td>
<td>9</td>
<td>199</td>
<td>Unique Talents</td>
<td>“Those horse things pulling those carriages!” said Harry impatiently…. “What are you talking about?” said Ron. “What am I supposed to be looking at?” “Can’t…can’t you see them?” “See what?”…. “It’s all right,” said a dreary voice from behind Harry as Ron vanished into the coach’s dark interior. “You’re not going mad or anything. I can see them too.” “Can you?” said Harry desperately, turning to Luna…. “Oh yes,” said Luna, “I’ve been able to see them ever since my first day here….”</td>
</tr>
<tr>
<td>Christmas Nargles</td>
<td>21</td>
<td>453</td>
<td>Intellect</td>
<td>“Mistletoe,” said Luna dreamily…pointing at a large clump of white berries…Harry jumped from under it. “Good thinking,” said Luna very seriously. “It’s often infested with nargles”….. Harry uses the knowledge obtained from Luna when talking to Cho. pg. 456 “Mistletoe,” said Cho quietly… “Yeah,” said Harry. His mouth was very dry. “It’s probably full of nargles though.”</td>
</tr>
<tr>
<td>Luna’s Support</td>
<td>19</td>
<td>403</td>
<td>Stereotype</td>
<td>Harry looked up” Luna Lovegood had drifted over from the Ravenclaw table. Many people were staring at her and a few openly laughing and pointing, she had managed to procure a hat shaped like a life-size lion’s head, which was perched precariously on her head. “I’m supporting Gryffindor,” said Luna… “It’s good isn’t it?” said Luna happily.</td>
</tr>
<tr>
<td>Outside the Fireplace</td>
<td>32</td>
<td>739</td>
<td>Leader; Rule Breaker</td>
<td>Ron, Hermione, Luna, and Ginny all devise a plan to help Harry speak with Sirius in the fireplace. Luna accompanies Ginny in redirecting students through Hogwarts and stands guard to make sure that no one catches Harry.</td>
</tr>
</tbody>
</table>
**Escape into the Forest**  33  760-763  Leader  
She then takes initiative to tell Harry she is ready to help him in his journey of finding Sirius, and that training the D.A. meetings has trained her in being prepared for the task at hand.

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### Novel #6 – The Half-Blood Prince

<table>
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<tr>
<th>SCENE</th>
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<tbody>
<tr>
<td><strong>Rufus Scrimgeour</strong></td>
<td>15</td>
<td>314</td>
<td>Intellect</td>
<td>“Rufus Scrimgeous?” asked Luna.</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td>“I – What?” said Harry, disconcerted. “You mean the Minster of Magic?”</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>“Yes, he’s a vampire,” said Luna matter-of-factly.</td>
</tr>
<tr>
<td><strong>Quiddich Commentator</strong></td>
<td>19</td>
<td>414</td>
<td>Leader; Stereotyped</td>
<td>Harry stared down at the commentator’s podium. Surely nobody in their right mind would have let Luna Lovegood commentate? But even from above there was no mistaking that long, dirty-blonde hair, nor the necklace of butterbeer corks…</td>
</tr>
<tr>
<td><strong>Delivery from Dumbledore</strong></td>
<td>20</td>
<td>424-425</td>
<td>Leader; Rule follower</td>
<td>“I went to the hospital wing to find you,” said Luna, rummaging in her bag….I’ve been told to give you this.”</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>It was a small roll of parchment, which Harry recognized at once as another invitation to a lesson with Dumbledore.</td>
</tr>
<tr>
<td><strong>Ron’s Acceptance</strong></td>
<td>20</td>
<td>425</td>
<td>Leader</td>
<td>“Nice commentary last match!” said Ron to Luna as she took back the green onion, the toadstool, and the cat litter. Luna smiled vaguely…. “I [Ron] can’t remember enjoying commentary more! What is this, by the way?” he added, holding the onionlike object up to eye level.“Oh, it’s Gurdyroot,” she said,… “You know, she’s grown on me, Luna” he said, as they set off again for the Great Hall. “I know she’s insane, but it’s in a good…”</td>
</tr>
</tbody>
</table>

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### Novel #7 – The Deathly Hallows

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<tr>
<td><strong>Luna Recognizes Harry</strong></td>
<td>8</td>
<td>140</td>
<td>Intellect; Unique Talent</td>
<td>Although Harry is in disguise, Luna recognizes him when others are unable to.  “Hello, Harry!” she said. “Er – my name is Barny,” said Harry, flummoxed.  “Oh, have you changed that too?” she asked brightly.  “How did you know…?”  “Oh just the expression on your face,” she said.</td>
</tr>
<tr>
<td><strong>Keeping the D.A. Alive</strong></td>
<td>16</td>
<td>314</td>
<td>Leader; Rule breaker</td>
<td>Harry learns from speaking with Phineas Nigellus’s portrait, that Luna is still trying to keep the D.A. alive and going despite the</td>
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<th>Range</th>
<th>Theme</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ravenclaw’s Lost Diadem</td>
<td>29</td>
<td>586-587</td>
<td>Intellect</td>
<td>… But it was Luna who answered, perched on the arm of Ginny’s chair.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>“Well, there’s her [Ravenclaw] lost diadem. I told you about it, remember, Harry? The Lost Diadem of Ravenclaw? He [Harry] and Luna hurried up the staircase…”</td>
</tr>
<tr>
<td>Believing in Harry</td>
<td>30</td>
<td>686-687</td>
<td>Leader; Rule breaker</td>
<td>Encourages Harry to conjure a Patronus from his wand, to aide in fending off dementors. “That’s right,” said Luna encouragingly…. “we’re all still here,” she whispered, “we’re still fighting. Come on, now…”</td>
</tr>
<tr>
<td>The Battle Against Bellatrix</td>
<td>36</td>
<td>735</td>
<td>Leader</td>
<td>Hermione, Ginny, and Luna, all battling their hardest…</td>
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