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DIPLOMOVÁ PRÁCE

**Building students' interest and wonder in J.K. Rowling's
wizarding world**

Bc. Marek Haltmar

Prohlášení

Prohlašuji, že jsem závěrečnou práci vypracoval samostatně a použil jen uvedených pramenů a literatury.

V Olomouci dne

Podpis

Poděkování

I would like to thank my supervisor Mgr. Petr Anténe, M.A., Ph.D. for his guidance, advice, and valuable help. His expertise, constructive feedback and patience have been irreplaceable in shaping this work. I cannot forget thanking my girlfriend and friend, who tirelessly fuelled me with determination.

Anotace

Jméno a příjmení:	Marek Haltmar
Katedra:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Petr Anténe, M.A., Ph.D.
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Název práce:	Budování zájmu a úžasu studentů v kouzelnickém světě J.K. Rowlingové
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Zvolený typ práce	Výzkumná práce – přehled odborných poznatků
Anotace práce:	Tato diplomová práce se zabývá budováním zájmu a úžasu studentů v kouzelnickém světě J.K. Rowlingové. Cílem práce je prozkoumat, jak pedagogické přístupy a prostředí Bradavic ovlivňují tyto stavy u žáků, a identifikovat přenositelné poznatky pro reálnou výuku. Teoretická část definuje zájem a úžas, analyzuje, jaký vliv mají učitelé a jaký vliv mají environmentální faktory. Praktická část obsahuje analýzu učitelů z Bradavic a jejich vlivu na zájem a úžas studentů. Závěrem jsou formulovány praktické dopady pro pedagogogy.
Klíčová slova:	Učitel, učitelé v díle J.K. Rowlingové, kouzelnický svět, Harry Potter, zájem studentů, úžas studentů
Anotace v angličtině:	This diploma thesis addresses the building of student interest and wonder in J.K. Rowling's wizarding world. The aim of the thesis is to examine how pedagogical approaches and the environment of Hogwarts influence these states in pupils, and to identify transferable insights for real-world teaching. The theoretical part defines interest and wonder, analyses the influence of teachers, and the influence of environmental factors. The practical part includes an analysis of Hogwarts teachers and their impact on student interest and wonder. In conclusion, practical implications for educators are formulated.
Klíčová slova v angličtině:	Teacher, teachers in J.K. Rowling's works, wizarding world, Harry Potter, student interest, student wonder
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Abstract

This thesis explores how student interest and wonder can be fostered through the educational environment and teaching practices depicted in J.K. Rowling's Harry Potter series. Drawing on contemporary educational psychology and literary-pedagogical theory, it examines how specific teachers, methods, and environments in the wizarding world evoke engagement, interest and wonder. The first chapter of the theoretical part introduces key constructs such as interest and wonder, along with teaching typologies, authority models, and environmental influences in the second chapter. The practical part provides case studies of selected Hogwarts teachers, analysing their pedagogical approaches and classroom dynamic in a search for real-world teaching guidance. The thesis argues that Rowling's fictional portrayal of teaching can serve as a valuable reflective tool for real-world educators, offering insights into how imaginative, emotionally conscious teaching can support student motivation and deeper learning.

Introduction

“*Curiosity is not a sin, but we should exercise caution with our curiosity...*” (Rowling, 2000, p. 598).

During my secondary school studies, I was introduced to a game called associations by my English teacher. Associations is a warm-up activity where pupils take turns saying words which are somehow related in their own minds. I remember vividly how often my brain would remember things from the *Harry Potter* books and movies during this game as it was such a staple in my childhood. A major regret of mine at the time were the limitations of my vocabulary which resulted in me desperately looking for such words as “wand”, “spell” or “jellybeans” in the dictionary after English lessons. It has been over 15 years since I read my first *Harry Potter* book and as shocking it may appear, Rowling’s books are still relevant. People take pictures of themselves watching the movies every Christmas holidays and if you go to a toy store, there’s still LEGO sets with an iconic HP logo on the shelves. If anyone questioned current public interest in the wizarding world, a video game called *Hogwarts Legacy*, released in 2023, set in the world introduced by Rowling in 1997 has generated over 1 billion U.S. dollars (Purslow, 2023). I believe there is no doubt that the wizarding world remains a rich and relevant subject for further academic exploration.

My long-term fascination with the J.K. Rowling’s wizarding world and the teachers at Hogwarts culminated in my bachelor’s thesis, “*Types of Teachers in J.K. Rowling’s Wizarding World*”, which explored various teacher personalities and teaching styles through the lens of psychological literature. Building upon this foundational work, this diploma thesis aims to delve deeper into the captivating educational environment of Hogwarts, specifically focusing on how teachers and the broader school environment details contribute to building and fostering student interest and wonder. By analysing the unique pedagogical approaches and contextual factors depicted in Rowling’s saga, this research seeks to identify valuable insights that can be transferred to real-world teaching practices.

The main aim of this thesis is to explore the features of the wizarding world which influence the education of wizards and find aspects which could contribute to improving education in the real world.

Research questions and objectives:

- What contributes to students' interest and wonder in the wizarding world?
- What can teachers take away from these examples for real-world teaching?
- To analyse the pedagogical approaches, including teaching styles, methods, and the exercise of authority, employed by selected teachers in J.K. Rowling's wizarding world, and their observable impact on student interest and wonder.

As features of the wizarding world which influence education, the following factors are considered: Hogwarts as a boarding school, its history and magical concealment, the House system and House Cup competition, the curriculum and subjects taught, the examination system, the role of teachers and their individual pedagogies, methods and their understanding of authority, extracurricular activities and the understanding of Hogwarts in the wizarding world.

Building upon the findings of my bachelor's thesis, "*Types of Teachers in J.K. Rowling's Wizarding World*," which investigated teacher personalities and teaching styles, this diploma thesis shifts its focus to the active cultivation of engagement in learning. It also focuses on unexplored teacher characters which were not included there.

Chapter 1 will establish the terms "wonder" and "interest" based on academic sources in the psychological field. This foundational understanding will be crucial for analysing how interest and wonder are stimulated and sustained within the wizarding world's educational setting.

Chapter 2 will then concentrate on the direct pedagogical actions of the teachers at Hogwarts. Drawing from my bachelor's thesis, it will revisit and critically examine how teaching styles, authoritative approaches and teaching methods influence student engagement. This chapter will therefore explore how teachers, through their deliberate choices in the classroom, foster or inhibit students' interest and wonder.

Following this, chapter 3 will broaden the scope to investigate the contextual elements that shape the learning experience at Hogwarts. This includes an analysis of the unique educational system within the wizarding world, discussing school structure, curriculum, assessment methods, and the overall influence of its magical environment which Rowling created.

Finally, the practical part will apply these theoretical frameworks to a detailed examination of selected Hogwarts teachers from J.K. Rowling's canonical novels and

respective films. This section will analyse their individual teaching practices and assess their specific impact on student interest and wonder, providing concrete examples from the narrative to illustrate the theoretical connections established in the preceding chapters.

Theoretical part

1 Understanding interest and wonder

To clarify what is meant by interest and wonder, it is necessary to explain these two psychological terms and discover how they can help cultivate learning opportunities in the educational process. Humanistic psychology of education posits that meaningful learning is fundamentally personal and self-initiated. This approach argues that education is most effective when centred on the learner, empowering students to actively participate in and direct their own educational journey, with teachers acting as facilitators who foster supportive, empathetic environments (Huitt, 2009). Within this framework, learning is driven by intrinsic motivation, stemming from the material's relevance to the student's personal interests and inherent curiosity. As this chapter further explains, both interest and wonder align with students' drive and personal involvement, improving learning experiences.

1.1 The concept of interest

Interest is a motivational process, which empowers learning. It can be understood in two ways: as a momentary psychological state characterized by focused attention and positive affect toward a specific matter (situational interest), and as a longer lasting predisposition to repeatedly interact with that content over time (individual interest) (Hidi & Renninger, 2006; Krapp, 1999). This dual nature proves the concept's complexity, as several aspects with affective reactions, perceived value, and cognitive functioning combine in making learning feel more engaging when interest is present. According to Schiefele (1996), learner's actualized wish or intention of interacting with learning activities is a major principle of intrinsic learning motivation, closely related to the individual interest term.

Research indicates that motivation stemming from interest positively impacts both the learning process and its results (Hidi & Renninger, 2006; Krapp, 1999; Schiefele, 1996). The development and deepening of interest can be understood through the four-phase model of interest development, originally proposed by Hidi and Renninger (2006). This model of theirs describes a progression through distinct phases of interest, utilizing differing levels of emotional connection, understanding, and perceived importance.

- Triggered Situational Interest: This initial phase captures attention through innovative, surprising, or personally relevant aspects within the learning environment.
- Maintained Situational Interest: If sustained, this phase holds attention and encourages persistence, typically through engaging and meaningful tasks or influential environment.
- Emerging Individual Interest: Repeated engagement with the content occurs for the first time, characterized by positive feelings, accumulating knowledge, and recognized value for the subject.
- Well-Developed Individual Interest: In this most advanced phase, interest is deeply internalized, leading to self-initiated learning, sustained effort even when facing difficulties, and a comprehensive understanding and appreciation of the content (Hidi & Renninger, 2006).

Understanding these developmental phases is crucial for educators seeking to cultivate interest effectively. Initially, affect can be used as a clue that interest might be occurring within the subject, whereas in the later phases of the model, affect is accompanied by increasing knowledge, question making and learning (Hidi & Renninger, 2006).

To cultivate interest, educators can start by designing activities incorporating elements of novelty, surprise, or challenge to capture student attention (Harackiewicz et al., 2016; Hidi & Renninger, 2006). Approaches like problem-based learning are particularly effective, as critical thinking and student curiosity including situational interest emerge more prominently (Harackiewicz et al., 2016). To sustain maintained situational interest, learning environments should offer activities that are personally meaningful and engaging, such as cooperative group work or individualized tutoring (Hidi & Renninger, 2006). Teachers can also integrate new content within a personalized context that connects to students' existing interests, thereby enhancing the perceived value and relevance of the material (Harackiewicz et al., 2016). According to Bergin (2015, p. 9), interest is growing when “*a person perceives that pursuing the topic would satisfy needs or goals*” and the author also stresses the positive influence of belonging, interactions with peers and family or the positive influence of culture on interest.

Takaya (in Egan et al., 2014), believes foreign language learning is a particularly effective domain for cultivating interest, as it combines strong practical utility with a unique

capacity to spark imagination and wonder. Beyond its direct applications in the job market, foreign language education offers students a sense of romance and curiosity, akin to unlocking new worlds through linguistic and cultural exploration. While its practical benefits are evident, the slow and often challenging nature of language acquisition necessitates more than just utility to maintain sustained motivation, underscoring the vital role of imaginative and emotional engagement (Egan et al., 2014).

As interest progresses towards emerging and well-developed individual interest, fostering student autonomy becomes crucial. This includes providing opportunities for students to formulate their own questions and take ownership of their learning, as self-generated connections are highly impactful (Harackiewicz et al., 2016; Hidi & Renninger, 2006). Supporting students in building necessary knowledge, offering choices in tasks, and nurturing a sense of competence also contribute significantly to deeper interest development and positive learning experiences (Hidi & Renninger, 2006, p. 122).

Effective teachers, characterized by strong communication and a passion for their subject, are finding more success guiding students from initial engagement to enduring interest (Hidi & Renninger, 2006). Urda & Turner (2005) suggest these methods to maintain learners' interest: "*...humor; adding elements of fantasy and variety into the tasks; taking advantage of the social desires of students by having them work together; using puzzles and games; and choosing content that is likely to appeal to most students in the classroom...*". As per Harackiewicz et al. (2016), teachers and authorities concerned with education should be more invested in the benefits of building interest.

1.2 The concept of wonder

While interest drives engagement with content, wonder offers a distinct and profound mode of consciousness central to a meaningful experience beyond comprehension. Wonder is a comprehensive mode of consciousness, also defined as a range of experiences characterized by an epistemic element of surprise or mystery, creating a "meaning gap" and suggesting deeper understanding, while being object-centered, arresting attention, perceived as inherently valuable, receptive, intensifying the present, open-ended, and involving imaginative exploration with a degree of psychic distance (Schinkel, 2021).

As Schinkel (2021) articulates, fostering wonder can help education achieve its overarching aim of human flourishing. Wonder contributes to human flourishing through education in two primary ways: firstly, by directly enriching an adult's flourishing life, and

secondly, by increasing the likelihood that education itself promotes flourishing, partly by boosting children's intrinsic interest in learning (Schinkel et al., 2023).

Wonder is more than a mere emotion; it is a complex psychological state that engages individuals on multiple levels. L'Ecuyer (2014) states that wonder is an innate desire in children to learn, awaiting awakening through reality. It is rooted in reality-based consciousness and transcends mere curiosity, acting as a central motivator for all child action. As a mode of consciousness, wonder is characterized by surprise, puzzlement, or a sense of mystery, often involving a "meaning gap" that hints at deeper understanding, with it being delightfully unsettling (Schinkel, 2021). This cognitive aspect prompts individuals to confront the limits of their current understanding.

Schinkel et al. (2023) distinguish between two forms of wonder:

- **Inquisitive Wonder:** This form is exploratory, combining receptivity with an active search for explanations and understanding. It is closely linked to curiosity and a "wondering about" a topic. This can spark new ideas and challenge existing beliefs, fostering humility and wisdom.
- **Deep or Contemplative Wonder:** This is a predominantly receptive response to an object or mystery, characterized by a quiet amazement without an immediate drive for explicit answers. It is "wondering at" that can involve an imaginative play but not a focused search (Schinkel et al., 2023).

Wonder tends to be spontaneous and often feels like a "gift," intensifying the present moment and fostering an appreciation for existence. However, an environment that overwhelms the learners' senses can diminish its' capacity for wonder, leading to passivity and dependence on external stimuli (L'Ecuyer, 2014).

Wonder and education are closely related. Schinkel understands the relevance of wonder in education as follows: "*wonder (of both kinds) is important for education also because (a) wonder is part and parcel of learning to understand the difference between 'what you don't know, what you only think you know, and what you (as a human being) cannot know or understand'; (b) the previous can lead to a more refined not-knowing with regard to those things we cannot know or understand; (c) wonder keeps our interest in the world alive (or revives it)*" (Schinkel, 2017, as cited in Wolbert & Schinkel, 2023, p. 443). Musiaio (2012) views wonder as a provocation with a positive result, excluding minimalizing education to a mere routine. Wonder is, however, still relatively unexplored as a factor which

may influence education. Bjerkenes, Wilhelmsen and Foyn-Brunn (2024) performed an analysis of contemporary articles, with results showing that while wonder and related curiosity support learning, there is little exploration on how to build or measure it in education.

Educators can actively cultivate a sense of wonder, despite scholarly recognition that more research is needed on its direct cultivation and measurement. One approach suggests that educators can actively cultivate a sense of wonder by designing experiences that would shape re-engaging with familiar content in a way that it increases wonder, which would stimulate the “meaning gap”, asking questions that expose the limits of understanding, and encouraging imaginative engagement and aimless exploration (Schinkel et al., 2023). As per McWilliams (1999), teachers foster wonder by valuing children’s curiosity, interests, and questions, creating respectful, open-ended environments where exploration and symbolic expression are encouraged. Educators can support wonder through thoughtful lesson planning, modelling curiosity, which creates a sense of mystery, and incorporating uncertainty, prediction, and reflective dialogue into the learning process (McWilliams, 1999).

Ultimately, we must establish the indicators which show that learners are experiencing wonder. Some of those mentioned by McWilliams (1999) are questioning, observing and guessing via speaking, inventive processes such as art or building various theories about the perceived.

1.3 Cultivating interest and wonder: strategies and interplay

Interest and wonder, while distinct, share a dynamic and synergistic relationship crucial for fostering deep and meaningful learning. Interest, as a state of focused attention and a predisposition for re-engagement, can serve as a pathway to wonder. When learners are deeply absorbed in a topic of sustained interest, they become more receptive to profound insights, unexpected discoveries, or the inherent mysteries of the content, which can trigger moments of wonder (Schinkel et al., 2023). Conversely, an initial experience of wonder – sparked by novelty, surprise, or an aesthetic encounter – can capture a learner’s attention and ignite a sustained interest in the subject matter, motivating further exploration and inquiry (L’Ecuyer, 2014). Both concepts contribute significantly to intrinsic motivation and holistic personal development within an educational context.

Educators can actively promote both interest and wonder through a variety of classroom practices that foster competence motivation. Therefore, this thesis introduces a list of several strategies which are particularly effective by Urdan and Turner (2005), explaining how they can be used to enhance learners' interest and/or wonder:

- *“Develop and assign academic tasks that are personally meaningful and relevant for students”* (Urdan & Turner, 2005, p. 9). This directly enhances intrinsic interest, as students are more engaged when content resonates with their lives, and can unveil the inherent value of a subject, leading to moments of wonder (L’Ecuyer, 2014).
- *“Develop and assign moderately, or appropriately, challenging tasks and material”* (Urdan & Turner, 2005, p. 9). Such challenges can trigger curiosity and active interest, pushing students to discover new understandings and evoking wonder through successful mastery.
- *“Promote perceptions of control and autonomy by allowing students to make choices about classroom experience and the work in which they engage...”* (Urdan & Turner, 2005, p. 9). Autonomy is vital for intrinsic motivation and allows students to pursue genuinely interesting topics and safely explore phenomena that might evoke wonder.
- *“Encourage students to focus on mastery, skill development, and the process of learning rather than just focusing on outcomes such as test scores...”* (Urdan & Turner, 2005, p. 9). This approach fosters deep engagement and sustained interest by valuing continuous improvement, leading to moments of deeper insight and appreciation that can evoke wonder.
- *“Help students develop and pursue proximal, challenging, achievable goals”* (Urdan & Turner, 2005, p. 9). While more aligned with sustained interest and competence, setting clear, achievable goals can provide a framework within which deeper engagement and subsequent wonder can unfold.
- *“Infuse the curriculum with fantasy, novelty, variety, and humor”* (Urdan & Turner, 2005, p. 9). These elements are direct triggers for situational interest and are powerful in evoking wonder by presenting familiar concepts in surprising or imaginative ways, stimulating curiosity and imagination as introduced by Hidi & Renninger (2006).

- *“Provide accurate, informational feedback focused on strategy use and competence development rather than social-comparative or simply evaluative feedback”* (Urdu & Turner, 2005, p. 9). This kind of feedback supports sustained interest by helping students understand their progress and reinforces their sense of capability, creating a secure environment where wonder can be embraced.
- *“Assess students’ confidence, attributional tendencies, and skill levels to help meet their preferences for challenge and to help students approach tasks with realistic expectations and cope with difficulties adaptively”* (Urdu & Turner, 2005, p. 19). This ensures tasks remain optimally challenging to maintain interest and supports the resilience needed for engaging with the unknown, which is central to wonder.

By implementing these strategies, educators can create a dynamic learning environment where both intrinsic interest and the capacity for wonder are actively nurtured, leading to more engaged, motivated, and developed learners.

2 Teaching matters: styles, authority, and methods in education

This chapter shifts the focus from the psychological concepts of interest and wonder to the practical pedagogical actions of educators. Building upon the understanding of how interest and wonder empower learning, this section will delve into the direct ways teachers influence these states within the educational environment. It will explore various teaching styles and the nuanced role of authority in the classroom, utilizing foundational research on this topic done in my bachelor thesis “*Types of teachers in J.K. Rowling’s wizarding world*”. To enrich the spectre of teacher influence on learning opportunities, the last sub-chapter will explore unique teaching methods.

To further introduce this chapter, a brief clarification is necessary. While teaching methods and styles are distinct tools, their effective implementation is undoubtedly influenced by the teacher’s personality. An educator’s individual character traits, temperament, abilities, and professional ideals inherently shape their pedagogical choices and the way they interact with students (Haltmar, 2022). This personal dimension affects how methods are adopted and applied, directly impacting the learning environment and, consequently, students’ interest and wonder. A deeper exploration of teacher personality and its various typologies can be found in my bachelor’s thesis, “*Types of Teachers in J.K. Rowling’s Wizarding World*”.

2.1 Teaching style

Teaching styles represent the educator’s distinctive techniques and methods used to guide students’ learning processes (Díaz-Maggioli, 2004). A teacher’s chosen style is a personal decision, shaped by their assessment of what best suits a given educational context (Haltmar, 2022). The complex nature of teaching styles leads to varied definitions, with common determinants including “*techniques used in the teaching process, the idea of the student’s learning process, choice of didactic materials, personal values, the strategies of working with the class, personal experience, personality and education*” (Haltmar, 2022). When implemented effectively, teaching style forms the bedrock of successful instruction (Škoda & Doulik, 2011). This chapter introduces some of the common teaching style typologies and explores how they specifically contribute to nurturing student interest and wonder.

Teaching styles extend beyond mere instructional methods; they are expressions of a teacher's approach that significantly impact students' engagement and their capacity for interest and wonder. While a teacher's core personality provides a foundation (Haltmar, 2022), the pedagogical style manifests how that personality interacts with the learning environment to either foster or inhibit these crucial states. To illustrate the connection between teaching style and building learners' interest and wonder, this thesis presents various typologies of teaching styles by Herman A. Witkin, Gary D. Fenstermacher & Jonas F. Soltis and Anthony Grasha. The expected influences these typologies have on fostering interest and/or wonder are also explained:

- **The Executive approach teachers** are true masters of using time in the classroom, strategically employing effective methods and materials to deliver learning. While efficient for knowledge transfer and maintaining foundational interest through structure, this style may become overly intensive at times (Fenstermacher & Soltis, 1998).
- **The Global style teachers** as introduced by H. A. Witkin foster interest through their empathy and responsiveness to student needs, creating an environment where a holistic understanding of subjects can nurture wonder (Škoda & Doulik, 2011).
- **The Liberationist approach teachers** aim to liberate students' minds, emphasizing critical thinking and the stimulation of values to reach an ideal intellectual state. This style fosters wonder by encouraging intellectual freedom and going beyond mere content mastery to explore the deeper purpose of learning (Fenstermacher & Soltis, 1998).
- **The Therapist approach teachers** focus on enabling students' self-development and authenticity, directly aligning with the cultivation of intrinsic interest by promoting personal relevance and nurturing wonder through self-discovery (Fenstermacher & Soltis, 1998).
- **The Expert approach teachers** emphasize the teacher's deep knowledge and its display during lessons, often demanding thorough preparation from students. While this can inspire respect for the subject matter and foster interest in highly motivated students, it might not always cater to diverse learning styles or spark wonder without additional student-centered strategies (Grasha, 1996).

- **Formal Authority teachers** rely on respect derived from the teacher's institutional role, emphasizing clear expectations and rules for student conduct and learning. Though they provide structure, the excessive rigidity can stifle student initiative and limit opportunities for creative engagement and personal discovery crucial for deep interest and wonder (Grasha, 1996).
- **Facilitator and Delegator teachers** style further empower students by building independence and stimulating active mental engagement, which are highly conducive to fostering both interest through self-directed learning and wonder through autonomous exploration (Grasha, 1996).
- **The Personal Model approach teachers** feature teachers who act as role models and draw heavily on practical experience, often favouring a "watch and learn" technique over strict adherence to regulations. This style can inspire interest and curiosity by providing relatable examples and showcasing real-world application, making learning more engaging and fostering a sense of possibility that aligns with wonder (Grasha, 1996).

To amplify these positive impacts, teaching styles can be enriched by the imaginative approach to teaching introduced by Egan (2005). His suggestions involve infusing learning with narrative, mystery, and a romantic understanding of subjects that transcend mere factual transmission. For instance, by presenting knowledge as a tool to explore the world or by highlighting the exoticness of a topic, educators can directly engage students' sense of romance, wonder, curiosity, and imagination (Egan, 2005). Thus, teaching styles, particularly those rooted in student-centred principles and enhanced by imagination, are destined to succeed in fostering environment where student interest and wonder can truly flourish.

2.2 Authority

Authority, understood as a teacher's tool for maintaining order and control within the classroom, represents the legitimate power applied in accordance with the values of those being guided (Průcha et al., 2013). Pace and Hemmings (2006) describe it as a social construct, with varied interpretations shaped by teacher-student relationships. Without established teacher authority, the teaching process becomes significantly more challenging, often leading to a loss of classroom control or failing to offer proper learning opportunities to pupils.

The exercise of a teacher's authority impacts the classroom's psychological climate, directly influencing students' capacity for interest and wonder. Authority that fosters psychological safety and learner autonomy is crucial for genuine engagement (Huitt, 2007; Urdan & Turner, 2005). When students feel secure and valued, they are more willing to take intellectual risks and explore unknown concepts (Friberg, 2019), which might result in sparking interest and cultivating wonder. Conversely, authority wielded through rigid control or pressure can damage teacher-student relationships (Gordon, 2018), creating environments where fear and doubt suppress curiosity and spontaneous wonder.

To cultivate effective authority, several principles are essential. The following tips are adapted from Haltmar (2022).

- Teachers should act as clear directors based on their status, demonstrating professionalism and subject mastery (Podlahová, 2004).
- Lessons must be managed coherently with student participation and clear rules (Podlahová, 2004).
- Handling undesirable behaviour fairly and effectively, and consistently keeping promises, builds trust and predictability (Podlahová, 2004).

When teachers accept the responsibility inherent in their power, they can guide students towards growth and discovery, transforming authority into a tool that enables rather than constrains the flourishing of interest and wonder (Spitz, 2007).

2.3 Teaching methods

“Students in Professor Umbridge’s Defense Against the Dark Arts class at Hogwarts School of Witchcraft and Wizardry want to do magic, not read about doing magic.” (Spitz, 2007, p. 314).

It is unknown what type of qualification is necessary to become a Hogwarts Professor, which leads directly to how do they teach. To delve deeper into how teachers in Hogwarts create learning opportunities with their dear “hands-on” learning experiences (Nelson, 2016), this thesis now must explore teaching methods. Teaching methods refer to the specific pedagogical techniques and instructional approaches educators employ to guide students through the learning process. These methods are distinct from teaching styles, which are understood as teacher's broader techniques and approaches influenced by their personality and understanding of education (Díaz-Maggioli, 2004; Mareš, 2013). The

purpose of effective teaching methods extends beyond simply imparting knowledge or developing skills; they also aim to foster deeper cognitive engagement, encourage critical thinking, and facilitate lasting understanding (Haltmar, 2022). Another significant purpose of these methods is undeniably (perhaps unintentionally) to cultivate student interest and evoke wonder, leading to more successful and sustained learning experiences.

Anthony Grasha (1994) outlines various method “clusters” that often align with specific teaching styles, providing a framework for how instructional choices support specific learning outcomes. For instance, styles like the Expert and Formal Authority approaches, mentioned in the subchapter 2.1, often correlate with methods such as lectures and assignments, e.g. term papers. While these methods are effective for transmitting factual information and establishing clear expectations, they can sometimes lead to passive learning, potentially limiting the spontaneous emergence of wonder and deeper interest if not creatively supplemented. In contrast, Facilitator and Delegator styles are associated with methods like small group discussions, student-designed projects, and independent study. These methods are more student-centred, promoting active participation and autonomy, which are highly conducive to fostering both interest through self-directed learning and wonder through collaborative exploration and discovery (Grasha, 1994).

Grasha (1994) further suggests a technique of developing multiple options for how to teach content. By exploring different methods and styles for the same content, teachers can expose students to diverse learning experiences, preventing monotony and sustaining engagement (Grasha, 1994). This method of varying lecture approach is crucial for preventing interest from waning and for repeatedly triggering moments of wonder throughout the curriculum.

Beyond Grasha’s specific clusters, this thesis identifies more key methods for cultivating interest and wonder:

- **Experiential learning and Learning by doing:** Methods that prioritize hands-on activities, practical application, and direct experience are highly effective. Rooted in John Dewey’s philosophy, this approach fosters deeper interest by making learning personally relevant and can spark wonder through unexpected discoveries arising from active participation (Friberg, 2019).
- **Problem-based learning (PBL) and Inquiry-based tasks:** These methods present authentic dilemmas or encourage active inquiry, which naturally spark curiosity and

sustained interest (Urda & Turner, 2005). The process of seeking answers to complex, sometimes mysterious problems can powerfully evoke wonder by engaging students in genuine problem-solving scenarios.

- Infusing engaging elements: Integrating fantasy, novelty, variety, and humour into lessons can strengthen authority and naturally capture student attention, promoting intrinsic engagement (Urda & Turner, 2005). These elements directly trigger situational interest and evoke wonder by presenting familiar concepts in surprising or imaginative ways.
- Student-led and Self-directed learning: Methods that empower student autonomy, such as independent projects or self-teaching initiatives, allow students to pursue their own interests and build a deeper sense of agency and wonder. When students take ownership of their learning, their intrinsic motivation is amplified, leading to improved engagement. To illustrate, Dickinson (2006) believes most of Hermione's learning is both self-taught and self-directed.
- Narrative and storytelling: The use of compelling narratives and storytelling transforms content from mere information into an engaging experience. As suggested by Egan (2005, p. 5) integrating a "romantic understanding" of subjects through stories can enhance interest and evoke wonder by making content more relatable, mysterious, and emotionally re.
- One-on-one mentorship, personalized tutoring: These methods offer individualized learning experiences that can deepen interest and wonder. This personal attention allows for tailored challenges and direct guidance, fostering a profound sense of discovery and self-efficacy not always possible in a group setting. Hidi & Renninger (2006) note "one-on-one tutoring" as a method to maintain situational interest.

By thoughtfully implementing these diverse teaching methods, educators can create dynamic and stimulating learning environments where student interest is consistently sparked and sustained, and where moments of profound wonder are cultivated.

3 Beyond teaching: environmental and systemic factors of wonder

Beyond the direct influence of individual teachers, the broader educational environment of the wizarding world plays an essential role in shaping its' students' learning experiences

and their capacity for engagement. An enriched learning environment, characterized by elements that foster curiosity, safety, and active participation, is crucial for nurturing both interest and wonder. To support this idea, Susan Kovalik's ITI (Integrated Thematic Instruction) model emphasizes the creation of "brain-compatible" environments, stimulating the learners' brains in a way which would cater for learners' curiosity by offering scenarios to both answer and ask questions (Kovalik & Olsen, 1994). This chapter will describe how the unique magical setting of Hogwarts, its distinct school culture, and the learning that occurs beyond formal lessons collectively contribute to this rich environment. Physical spaces, atmosphere, the established school systems and traditions, and the significant role of student-driven adventures in cultivating interest and wonder will be explored. Alternatives to the Hogwarts School of Wizardry are the little-known-about Durmstrang, where the Dark Arts are taught (Rowling, 2000, p. 165), Ilvermorny, which was introduced in the *Fantastic Beasts* series and the Beauxbatons, which appeared as a girls-only school in the film version of the *Goblet of Fire* book, which is not the case in the original novels (Rowling, 2000, p. 244). There is a total of 11 wizarding schools in the fictional wizarding world, as per Rowling's *Wizarding World* post (n.d. a).

3.1 Space and atmosphere

The Hogwarts School of Witchcraft and Wizardry serves as a prime example of an educational environment designed to inherently spark interest and wonder. Its physical setting, a grand medieval castle shrouded in fog and surrounded by a lake and forest, immediately creates an atmosphere of mystery and excitement. This magical castle is filled with unique features, such as secret stairways that move, talking portraits, secret passages and hidden chambers, all contributing to a sense of discovery. These elements serve as a metaphor for the twists and turns of learning, encouraging students to actively explore and engage with their surroundings.

The very process of simply arriving at Hogwarts – a mysterious journey from a hidden London platform aboard the Hogwarts Express, sailing the lake on boats and admiring the castle sets a tone of enchantment and the unknown. Older students are driven to the school from the Express by carriages pulled by Thestrals (Rowling, 2003, p. 196). Rowling builds further on this theme, when Dumbledore speaks to pupils in the Great Hall at the beginning of the first novel: "*First years should note that the forest on the grounds is forbidden to all pupils. And a few of our older students would do well to remember that as well... And finally, I must tell you that this year, the third-floor corridor on the right-hand side is out of bounds*

to everyone who does not wish to die a very painful death.” (Rowling, 1997, p. 127). Questions arise immediately, with the facial expressions of the new pupils ranging from confusion to astonishment. The sudden appearance of ghosts who sometimes appear “semi-deceased” only confirms the ideas above (Rowling, 1997, p. 115, 132).

Finding the way to classes would make the learners also wonder often, as Rowling describes: *“There were a hundred and forty-two staircases at Hogwarts: wide, sweeping ones; narrow, rickety ones; some that led somewhere different on a Friday; some with a vanishing step halfway up that you had to remember to jump. Then there were doors that wouldn’t open unless you asked politely, or tickled them in exactly the right place, and doors that weren’t really doors at all, but solid walls just pretending. It was also very hard to remember where anything was, because it all seemed to move around a lot. The people in the portraits kept going to visit each other, and Harry was sure the coats of armor could walk.”* (Rowling, 1997, p. 131, 132). There are simply too many examples of wonderful bewilderment of the pupils to name in the novels, proving the argument that wonder truly awaits around every corner in Hogwarts.

The history of Hogwarts itself contributes significantly to the magical learning environment and the cultivation of wonder. When Professor McGonagall in the film or Professor Binns in the book recount the school’s origins, such as its founding by four powerful witches and wizards with a shared vision to educate young sorcerers (Rowling, 1998), it infuses the institution with an enduring sense of greatness and mystery. This type of narrative by Rowling is not only a source of wonder, but it also helps to build tension and depth to the whole story. Understanding this ancient legacy connects students to something greater than themselves, fostering a sense of belonging and awe.

Such an immersive and fantastical setting cultivates interest and wonder in several ways. The novelty and variety of a constantly surprising environment act as powerful triggers for situational interest, captivating student attention and fostering a desire to delve deeper into its mysteries. By “defamiliarizing the familiar” (Schinkel et al., 2023), the magical features of Hogwarts transform everyday concepts into sources of profound wonder, encouraging students to constantly examine their environment for underlying problems and meanings.

For many students, Hogwarts offers a vital refuge, acting as an “ideal place to learn and grow” that meets their needs for safety and belonging, enabling them to explore their potential and navigate challenges (Vaughn, 2011). The school’s primary purpose is to train

young wizards to use magic properly. This unique blend of fantasy and purposeful education creates a stimulating environment where students feel a sense of awe and pride for their learning institution (Friberg, 2019). According to Black and Eisenwine (2001), learners appear to love Hogwarts, spending time outside, practicing, researching despite worrying too much about exams.

3.2 The Hogwarts house system and school culture

After arriving at the boarding school, a distinct factor is introduced. The House system is a central pillar of Hogwarts' school culture, immediately immersing students in a structured community upon arrival through the Sorting Ceremony (Raič, 2019). It is a unique construct as a whole as each of the four Houses – Gryffindor, Hufflepuff, Ravenclaw, and Slytherin – is associated with specific qualities, which can make students feel that their inherent traits are being highlighted and celebrated (Raič, 2019). This system fosters a strong sense of belonging and community, providing students with designated common spaces, a house head and a Quidditch team. Such a sense of belonging is crucial for students' psychological well-being, allowing them to adapt and overcome challenges that might otherwise seem impossible (Cepe, 2024).

The Houses also participate in the House Cup competition, where points are awarded for good deeds and academic performance, and subtracted for rule-breaking, promoting team spirit and competitiveness (Raič, 2019). The previous House Cup winner's themed decorations hang besides the High Table in the Great Hall (Rowling, 1997, p. 304). This inventive structure of Houses can motivate students to excel. However, the House system also has potential drawbacks, as it can "box" students into predefined characteristics, potentially limiting their self-perception and fostering a fixed mindset where intelligence is seen as static rather than flexible (Friberg, 2019; Raič, 2019). The fear of losing points can also be counter-productive, potentially leading students to avoid risk-taking or making mistakes, which stifles the exploration vital not only for interest and wonder (Friberg, 2019), but also for learning itself.

Enrolment in Hogwarts happens after receiving a letter when the potential pupil reaches 11 years of age. Being chosen for a letter from Hogwarts depends on magical ability during youth and potential. The Sorting Ceremony marks a student's entry into Hogwarts' unique school culture, where the magical Sorting Hat assigns each new student to one of four Houses based on their inherent qualities and potential virtues. The Hat also sometimes takes the

pupil's preferences into account (Rowling, 1997, 2007). This ritualistic event immediately evokes a sense of belonging and community, helping to shape student identity within the exclusive wizarding institution and it also promotes the individual houses' teamwork.

3.3 The formal curriculum: subjects and assessment

The formal curriculum at Hogwarts is a key systemic factor shaping the educational experience. It outlines the magical subjects taught, influencing not only knowledge acquisition but also students' engagement and their exposure to situations that can spark interest and wonder. First-year students typically undertake obligatory subjects like Transfiguration, Charms, Potions, History of Magic, Defence Against the Dark Arts, Astronomy, Flying and Herbology. These subjects, inherently magical, offer a natural appeal, with their content sometimes paralleling real-world disciplines, such as Potions to Chemistry or Herbology to Botany (Raič, 2019). Defence Against the Dark Arts (further DADA) resembles a both controversial and highly engaging subject, which is also influenced by the story's progression and the need of being able to defend oneself. The controversy of the subject revolves around its' teachers changing every year with suspicious circumstances. Black & Eisenwine (2001) argue that DADA is one of the sole purposes of the school along with using magic for good. I believe this is not the case. Students in Hogwarts are required to complete a wider spectre of subjects, as named above and the headmaster often stresses the value of moral decisions and personal development pupils undergo (Haltmar 2022; Rowling, 1997, p. 214; Rowling, 1998, p. 333; Rowling, 2000, p.724) As students progress, they gain choice in elective subjects like Arithmancy, Muggle Studies, Divination, Study of Ancient Runes, or Care of Magical Creatures, allowing them to pursue areas aligned with their individual interests (Raič, 2019).

To be able to participate in as many subjects as possible, Hermione would have to use the Time-Turner, as the subjects overlap (Rowling, 1999, p. 395). These were, in fact, provided by the Ministry of Magic to support model learners (Rowling, 1999, p. 395). There was also a course for the 6th years, where pupils could learn Apparition, provided by the Ministry of Magic, with a fee (Rowling, 2005, p. 368). In year 5, a career advice meeting is held with the House Head, where pupils are advised about which subjects to work on to achieve their career goals (Rowling, 2003, p. 656). This thesis delves deeper into the subjects' features in the individual analyses of teachers who teach them during individual school years.

Formal assessment at Hogwarts culminates in high-stakes examinations like the Ordinary Wizarding Levels (O.W.L.s), which take place in the 5th year and Nastily Exhausting Wizarding Tests (N.E.W.T.s), which pupils take at the end of the 7th year. These exams are crucial for determining future career paths, placing significant stress and pressure on students (Friberg, 2019; Raič, 2019). Learners start preparing for the O.W.L.s in the fourth year, with the study demands growing (Rowling, 2000, p. 233). These comprehensive exams typically involve both written theory papers and practical assessments, spread over a two-week period (Friberg, 2019; Raič, 2019). The grading system of the O.W.L.s ranges from “Outstanding” to “Troll” (Rowling, 2005), with specific passing grades dictating eligibility for N.E.W.T. level courses and subsequent career paths (Friberg, 2019; Raič, 2019; Rowling, 2003). Pupils wait for the O.W.L.s exams’ results until the beginning of year 6 (Rowling, 2005, p. 102).

The pressure associated with the O.W.L.s exams is immense, leading many students in the books to experience significant stress, anxiety, and even breakdowns and fainting (Rowling, 2003). This is largely influenced by the fact that pupils in Hogwarts get one attempt at the exam (Friberg, 2019). However, critics argue that this intense focus on standardized outcomes may not accurately measure diverse skills or true intelligence. For example, Fred and George Weasley, despite receiving only three OWLs between them, demonstrate extraordinary magical abilities and entrepreneurship by successfully running their joke shop, showcasing that grades do not always reflect intelligence or future success (Dickinson, 2006; Nelson, 2016). While these tests aim to measure academic success, Nelson (2016) argues they may not fully capture diverse skills and intelligences. Moreover, an excessive focus on standardized outcomes risks fostering a fixed mindset, where students’ self-worth becomes tied to grades rather than genuine learning or effort (Friberg, 2019). This emphasis on external results can limit the deep engagement and risk-taking essential for cultivating sustained interest and wonder. Besides those high stakes, Hogwarts graduates pursue a wide range of careers, and not all students opt for or succeed in N.E.W.T.s, indicating that the educational system’s success extends beyond strict adherence to standardized tests (Raič, 2019; Rowling, 2003, p. 227).

3.4 The hidden curriculum and its impact

Beyond the overt curriculum and formal structures, Hogwarts also operates with a “hidden curriculum”, as described by Cepe (2024) – implicit norms, values, and power dynamics transmitted through daily interactions and school policies (Cepe, 2024; Spitz,

2007). This unspoken curriculum significantly shapes students' perceptions, identity, and their willingness to engage with learning. For instance, teachers' favouritism or unfair treatment, as seen with Professor Snape favouring Slytherin students, can create a sense of hierarchy and undermine trust, implicitly teaching students about power structures rather than equitable treatment (Cepe, 2024). Such actions can suppress student initiative and their emotional well-being, hindering interest and wonder (Cepe, 2024).

Conversely, teachers like Professor McGonagall or Professor Dumbledore, who demonstrate fairness even while enforcing rules, teach valuable lessons about integrity and accountability that extend beyond classroom subjects (Cepe, 2024). Dumbledore poses as an emotional, philosophical and moral leader to the pupils, especially educating and transferring values during his public speeches and talks with Harry. Policies, such as Dolores Umbridge's educational decrees that sought to restrict curriculum and control information, represent a detrimental hidden curriculum (Spitz, 2007). These explicit attempts to limit academic freedom and restrict education were designed to exert control rather than foster genuine learning, actively suppressing student curiosity and the capacity for wonder by dictating what could and could not be explored (Spitz, 2007). Further on Umbridge, see Practical part of this thesis. While never explicitly taught in lessons, the consistent portrayal of the unwavering loyalty, bravery, and collaborative spirit among Harry and his friends implicitly teaches students that strong personal bonds and teamwork are key for overcoming challenges and achieving success, even in the face of danger. This hidden lesson highlights the importance of interpersonal relationships as a critical life skill. It is, however, more of narrative-based experience-learning. Ultimately, the hidden curriculum noticeably influences students' sense of agency, their comfort in questioning, and their overall disposition toward learning, either fostering or inhibiting their interest and wonder.

Methodology

This diploma thesis employs a qualitative research approach, utilizing a literary and pedagogical case study methodology. This approach is designed to analyse the rich fictional world of J.K. Rowling's Harry Potter series through a dual lens of literary interpretation and educational theory. Building upon the foundational work established in my bachelor's thesis, "*Types of Teachers in J.K. Rowling's Wizarding World*", this practical part expands its analytical scope to specifically investigate how pedagogical practices within Hogwarts contribute to building and fostering student interest and wonder.

For the practical analysis, a select group of Hogwarts teacher characters has been chosen due to their significant narrative presence and diverse pedagogical approaches, allowing for varied insights into the cultivation of interest and wonder. These characters include Alastor (Mad-Eye) Moody (Bartemius Crouch), Albus Dumbledore, Cuthbert Binns, Dolores Umbridge, Filius Flitwick, Firenze, Gilderoy Lockhart, Minerva McGonagall, Pomona Sprout, Remus Lupin, Rubeus Hagrid, Severus Snape, Sybill Trelawney. The selection prioritizes teachers whose influence on student engagement is clearly depicted and whose methods offer a contrast or synergy in relation to the study's central concepts.

The analysis draws upon a comprehensive range of primary and secondary data sources:

The core data for teacher analysis consists of J.K. Rowling's seven Harry Potter novels and their respective film adaptations. These narratives provide direct textual and visual evidence of teacher-student interactions, classroom dynamics, instructional methods, and student reactions, which are critical for evaluating the impact on interest and wonder. The official Wizarding World website and J.K. Rowling's supplementary writings are also utilized for additional canonical background and authorial insights.

A substantial body of academic literature forms the theoretical and analytical framework. This includes works from educational psychology (e.g., theories of interest, wonder, motivation), pedagogical theories (e.g., teaching styles, authority, methods), and literary criticism that specifically analyse the educational aspects of the Harry Potter series. These sources provide established concepts and critical interpretations against which the fictional examples are examined.

The analysis of each teacher character is structured by applying the theoretical framework developed in the preceding chapters of this thesis, specifically focusing on their

influence on student interest and wonder, along with detailed analyses of the subjects they taught.

For each teacher, the analysis will assess how their actions and methods explicitly trigger, maintain, or stifle situational and individual interest, and how they cultivate or diminish experiences of inquisitive and contemplative wonder. This involves examining shifts in student attention, emotional responses, and sustained engagement.

The teacher's dominant teaching style(s) (e.g., Democratic, Executive, Therapist, Expert, Formal Authority, Personal Model, Facilitator, Delegator) will be identified. The analysis will then detail how the characteristics of this style – such as its learner-centeredness, or emphasis on personal growth – directly enable or halt the development of interest and wonder. The study will examine how each teacher's authority is established and wielded. This includes assessing whether their approach fosters psychological safety, autonomy, and a positive emotional climate which leads to risk-taking and exploration by learners, or if it relies on punishment and fear that suppress curiosity and engagement.

Specific teaching methods employed by each teacher (e.g., experiential learning, problem-based learning, direct instruction, Socratic method, demonstrations, narrative/storytelling, student-led initiatives) will be identified. The analysis will then explain how these methods directly contribute to or hinder the development of student interest and wonder, drawing explicit links to their theoretical backgrounds.

The analysis will explore how each teacher operates within and leverages (or is constrained by) Hogwarts' unique environment and systemic factors, such as the House system, curriculum, and hidden curriculum. This will assess how their pedagogical decisions interact with these broader elements to influence student interest and wonder.

The practical part will employ a case study approach for each selected teacher. This involves a detailed textual analysis of specific classroom scenes, teacher-student dialogues, and depicted student reactions from the novels and relevant film adaptations. Findings and opinions from academic secondary sources will be integrated to provide a multi-layered understanding. The analysis will focus on identifying clear patterns and causal links between the teachers' pedagogical actions and their observable impact on student interest and wonder, ultimately aiming to extract transferable lessons for real-world educational practice.

Practical part

4 Teacher analyses

This practical section will utilize a case study approach for 12 selected teachers, involving a detailed textual analysis of classroom scenes, dialogues, and student reactions from the Harry Potter novels and films. Integrating insights from academic secondary sources, the analysis will identify patterns and causal links between teachers' pedagogical actions and their observable impact on student interest and wonder, with the ultimate goal of extracting transferable lessons for real-world educational practice. Some teachers are included in a sub-chapter 4.13, as the canon offers little teaching from them to analyse. The teachers are sorted alphabetically.

4.1 Alastor (Mad-Eye) Moody (Bartemius Crouch)

Alastor “Mad-Eye” Moody is a famous auror, who is known as the capturer of several dark wizards. Alastor Moody serves as the DADA teacher during Harry Potter’s fourth year at Hogwarts, though his true identity is later revealed to be Bartemius Crouch Jr., a Death Eater operating under the influence of the Polyjuice Potion, which makes the user appear as someone else. This hidden identity is crucial for understanding his unconventional and often extreme pedagogical approach.

His arrival to the castle sees everyone shocked by his appearance (Rowling, 2000, p. 185). His first interaction with pupils happens during a fight between Harry and Malfoy, where Moody interrupts them as Malfoy casts a curse into Harry’s turned back (Rowling, 2000, p. 204). Moody proceeds to transfigure Malfoy into a ferret to teach him a lesson about casting spells into the opponent’s back, flipping him in the air and slamming him into the ground repeatedly. Interrupted by an interception by Professor McGonagall, Moody takes Malfoy with him to see the Slytherin Head to discuss a disciplinary solution to Malfoy’s misbehaviour. This is the first example of the hidden curriculum, where Moody teaches pupils a moral lesson. This unexpected action performed by Moody triggers situational interest of the spectators. This all happens to a great amusement of the Gryffindor pupils, when the Weasley twins with fellow pupils appear. A conversation which happens between them and Harry and Ron serves as an incongruous introduction to Moody’s teaching, illustrating the contrast pupils are about to experience on the Thursday lesson:

“Moody!” he said. “How cool is he?”

“Beyond cool,” said George, sitting down opposite Fred.

“Supercool,” said the twins’ best friend, Lee Jordan, sliding into the seat beside George. “We had him this afternoon,” he told Harry and Ron.

“What was it like?” said Harry eagerly.

Fred, George, and Lee exchanged looks full of meaning.

“Never had a lesson like it,” said Fred.

“He knows, man,” said Lee.

“Knows what?” said Ron, leaning forward.

“Knows what it’s like to be out there doing it,” said George impressively.

“Doing what?” said Harry.

“Fighting the Dark Arts,” said Fred.

“He’s seen it all,” said George.

“‘Mazing,” said Lee.

Ron dived into his bag for his schedule.

“We haven’t got him till Thursday!” he said in a disappointed voice. (Rowling, 2000, p. 208).

Moody starts the lesson by letting pupils put away the coursebook *The Dark Forces: A Guide to Self Protection*, reassuring himself about pupils’ knowledge of the Dark creatures, as noted by the previous teacher, Remus Lupin. Moody’s teaching style is characterized by its intense practicality and uncompromising realism. His methods are designed to confront students directly with the harsh realities of Dark magic, compelling them to engage. Moody interviews the pupils about their knowledge of the curses. A controversial demonstration of the Unforgivable Curses – the Imperius, Cruciatus, and Killing Curses occurs during the first lesson, using spiders in class to show the power of these curses (Rowling, 2000, p. 2010). While highly disturbing, this direct, experiential approach reveals the true nature and power of Dark magic. This vivid demonstration serves as a potent, but unsettling trigger for student interest due to its novelty, shock value, and undeniable relevance to their survival. While disturbing, these visual showcases display the

true evil that Dark magic poses, which Moody stresses – pupils are shown these to know what they have to prepare for (Rowling, 2000, p. 210-216).

In another lesson, Moody casts Imperius curse on the pupils to have them experience what it is like. Other pupils are seen doing several kinds of ridiculous activities under the curse's influence. To Moody's satisfaction, Harry fights the curse, partially successfully, hurting himself. Moody repeatedly praises Harry during this lesson. Moody then forces Harry to perform the same struggle with the curse repeatedly, until he breaks off it completely, exhausting Harry (Rowling, 2000, p. 232). This hands-on teaching is recognizable, however still controversial due to the curse's taboo status and the fact that pupils usually learn such curses as late as in the sixth year.

Moody's hidden curriculum becomes prominent in Chapter Twenty of *Harry Potter and the Goblet of Fire* (Rowling, 2000). Moody praises Harry for giving Diggory hints about the Triwizard Tournament, taking Harry to his office. Harry is introduced to several auror instruments there, which perhaps influences Harry on his future wish to become an auror. Moody also suggests that other participants of the Triwizard Tournament are cheating, so he proceeds to help Harry in forbidden ways. He suggestively guides Harry to think of techniques, which could help him beat the dragon task. Harry realizes he needs to learn the Summoning spell, to summon his broomstick during the task, which he proceeds to do with the help of Hermione. Moody therefore promotes self-directed learning by helping Harry, also pushing Harry's critical thinking to the limits. Although it is later revealed, that Moody helped Harry to help himself and Lord Voldemort, these lessons proved valuable during the Triwizard Tournament and showed Harry that there's always a solution to his struggles.

When pupils reflect on their previous DADA teachers, Mad Eye Moody is brought up and Dean says: "*Well, he turned out to be a maniac, didn't he? . . . Mind you, we still learned loads*" (Rowling, 2002, p. 245). This is an appropriate observation of Moody's teaching. Moody's authority, rooted in his formidable reputation and demonstrated power, compels students to engage with the curriculum, even if elements of intimidation rather than pure trust fuel this engagement. His methods, though ethically questionable (given his true identity), undeniably transform passive learners into actively engaged individuals, instilling knowledge with a massive impact that few other teachers achieve.

Moody's teaching largely aligns with the Expert and Formal Authority styles, as he consistently displays profound knowledge of Dark Arts and leverages his formidable auror

reputation to command the classroom. It is arguable whether he also incorporates elements of the Personal Model by directly demonstrating the realities of dark magic, allowing students to “watch and learn” from his experience, however he does not show or teach how to resist the curse or how to defend against it. His exercise of authority, while certainly based on power and intimidation, is also rooted in a clear competence and purpose, which compels student engagement. While his intensity can sometimes border with forcing pupils into actions, it simultaneously fosters a unique form of interest born from necessity and immediate relevance.

In terms of methods, Moody’s use of Experiential Learning is common, as seen in his direct demonstrations of the Unforgivable Curses and the Imperius Curse lesson. These are highly effective infusions of engaging elements due to their novelty, shock value, and the urgent confrontation with reality. This approach triggers situational interest through a blend of cognitive and affective responses, leading to an unsettling yet profound sense of wonder that challenges students’ understanding of good and evil. Furthermore, his indirect guidance for Harry during the Triwizard Tournament promotes Student-Led and Self-Directed Learning, pushing Harry to develop his own problem-solving skills in high-stakes, real-world scenarios.

4.2 Albus Dumbledore

Albus Dumbledore is the headmaster of Hogwarts. As per Haltmar (2022), Dumbledore became the school’s headmaster after previously teaching Transfiguration in Hogwarts. Dumbledore’s outstanding wizard abilities and knowledge have gained him many awards and appreciation, although there were occasions where he was rather viewed as a controversial figure during the story. In the canon, Dumbledore does not teach any lessons, but he directly and indirectly educates Harry and his friends (Haltmar, 2022).

Dumbledore’s teaching style transcends conventional pedagogy, aligning closely with the Facilitator and Therapist (Haltmar, 2022) styles, and even elements of the Liberationist philosophy, emphasizing student self-discovery and critical thought. His authority is distinctively benevolent, built on profound wisdom and unwavering trust in his students, rather than coercion or strict enforcement (Spitz, 2007), sourcing it also from his lengthy experience as a teacher in Hogwarts and a powerful, decorated wizard. This is exemplified by his willingness to admit his own mistakes and explain his reasoning, fostering an

environment of trust and open inquiry that encourages students to learn and grow (Dickinson, 2006; Spitz, 2007).

Dumbledore's methods primarily involve indirect guidance and strategic quests, which powerfully foster student interest and wonder. Instead of direct instruction, he often provides clues or sets up situations that compel Harry to independently discover crucial truths and solve complex problems, such as the mystery of the Horcruxes or the Deathly Hallows (Friberg, 2019; Vaughn, 2011). This approach exemplifies Inquiry-Based Learning and Student-Led/Self-Directed Learning, activating Harry's intrinsic motivation and curiosity as he navigates complex moral and practical dilemmas. His use of the Pensieve to share memories offers a unique form of Experiential Learning, allowing Harry to literally "see" and interpret historical events, thereby deepening his understanding of Voldemort's past and the broader magical world, and cultivating wonder through direct engagement with mysteries (Haltmar, 2022). Haltmar (2022) also argues that Dumbledore often used Hermione as a medium to explain how she managed to understand the clues laid by Dumbledore to Harry and Ron, with everyone effectively learning that way. Dumbledore also poses a safety indicator and self-esteem booster to both Harry and the Hogwarts pupils (Cepe, 2024). Dumbledore is by far the most generous teacher with House Points, with 570 points awarded (Wizards World Digital, 2016).

Furthermore, Dumbledore consistently emphasizes moral education through philosophical dialogues and real-world experiences. He profoundly shapes Harry's character by guiding him towards understanding crucial values, such as the importance of choice over ability ("*It is our choices, Harry, that show what we truly are, far more than our abilities*" (Rowling, 1998, p. 333), the protective power of love (Rowling, 1997, p. 299), and the significance of living fully in the present rather than dwelling on the past (Rowling, 1997, p. 214, in Haltmar, 2022, p. 28). These discussions and the life-changing experiences Harry navigates thanks to Dumbledore contribute to a transformative process that inspires both intrinsic interest in his own development and a lasting sense of wonder about the profound ethical dimensions of his world. While Dumbledore's methods are inherently risky, by providing Harry with basic tools and encouraging self-discovery within a mostly safe environment, he cultivates immense courage, resilience, and a deep appreciation for the complexities of life and magic (Dickinson, 2006).

4.3 Cuthbert Binns

Professor Cuthbert Binns serves as Hogwarts' History of Magic teacher, notable for being the most boring (Rowling, 1997, p. 133) and the only ghost teacher on the faculty. His pedagogical approach is characterized by an unchanging and monotonous routine, a direct consequence of having continued teaching after his death, leaving his body behind in a staffroom armchair. The lessons' dullness is described as follows: "*The most exciting thing that ever happened in his classes was his entering the room through the blackboard*" (Rowling, 1998, p. 148). Further on his monotonous lectures in the *Chamber of Secrets*: "*Professor Binns opened his notes and began to read in a flat drone like an old vacuum cleaner until nearly everyone in the class was in a deep stupor, occasionally coming to long enough to copy down a name or date, then falling asleep again. He had been speaking for half an hour when something happened that had never happened before. Hermione put up her hand*" (Rowling, 1998, p. 148). If his lessons are described as so boring, that even the most model learners as Hermione do not bother raising their hand, it must indeed be boring. The only attention Binns receives is when the pupils push him into telling the story of the Chamber of Secrets, which sees the teacher amazed by the sudden interest fluctuation, although he proceeds to kill the mystery very quickly, denying all speculations about the Chamber (Rowling, 1998, p. 150). In the 4th novel, the protagonist student trio take an advantage of Binns's lesson to sleep (Rowling, 2000, p. 569). Professor Binns seems unfazed by anything happening in his classes, as seen in the 5th book: "*He glanced around at Professor Binns who continued to read his notes, serenely unaware that the class's attention was even less focused upon him than usual*" (Rowling, 2003, p. 356).

Binns's teaching style primarily embodies the Expert and Formal Authority approaches. He is obsessed with conveying factual knowledge and expects students to absorb information through endless lecturing, focusing almost exclusively on simple rote recall, which corresponds to the lowest level of learning in Bloom's Taxonomy. He is a true expert of his subject. His methods are limited to passive information transmission, lacking any elements of experiential learning, problem-based activities, or student-led initiatives. He maintains a purely formal authority, detached from any personal connection with his students. He often requires exams, essays and writings on various topics (Rowling, 1997, p. 147; 1999, p. 11; 2000, p. 234; 2003, p. 238). Harry describes the History classroom as stifling (Rowling, 1998, p. 318).

The impact of Professor Binns's teaching on student interest and wonder is overwhelmingly negative. His droning delivery and unchanging routine actively stifle interest, even when the subject matter, such as "bloody and vicious goblin riots," (Rowling, 2000, p. 392) holds potential for engagement. Students like Harry and Ron frequently fall asleep in his class or play games, relying on peers like Hermione for notes (Rowling, 2003, p. 229), demonstrating a profound lack of triggered situational interest and an inability to maintain engagement. Binns's rigid, fact-centric approach leaves no room for mystery, inquiry, or imagination, all of which are vital for cultivating wonder. Ultimately, Professor Binns stands as an archetypal example of how an uninspired teaching style and monotonous methods can effectively drain enthusiasm, preventing any spark of interest or wonder from igniting in the learning environment.

4.4 Dolores Umbridge

Dolores Umbridge serves as the DADA teacher during Harry Potter's fifth year, arriving as a Ministry of Magic appointee with a clear agenda to assert control and undermine Dumbledore. She is widely depicted as a caricature of an undesirable educator, embodying qualities that actively suppress effective learning. Her tenure is marked by an obsession with control, order, and a self-serving agenda that prioritizes Ministry directives over genuine education. A horrid start of her first lesson as the DADA teacher begins as follows: "*...Wands away and quills out, please.*" *Many of the class exchanged gloomy looks; the order "wands away" had never yet been followed by a lesson they had found interesting.*" (Rowling, 2003, p. 239).

Although Umbridge possesses the ability to perform defensive spells, her lessons actively neglect knowledge transfer, when she forces students to solely read the coursebook (Vaughn, 2011). Umbridge's teaching style primarily aligns with W. O. Döring's Power type and Herman A. Witkin's Analytic teacher typology (Haltmar, 2022). She is also an extreme manifestation of the Executive approach (Haltmar, 2022), viewing herself as a rigid manager of classroom time solely focused on implementing the Ministry's predetermined curriculum. She emphasizes theoretical knowledge extracted from Ministry-approved textbooks, declaring that such knowledge would be "*more than sufficient to get you through your examination*" (Spitz, 2007, p. 324) in a "*carefully structured, theory-centered, Ministry-approved course of defensive magic*" (Rowling, 2003, 239). This approach actively stifles interest; her lessons are monotonous, uninventive, and dull, causing students to become disengaged and restless (Haltmar, 2022, p. 29-30; Rowling, 2003, p. 240). Vaughn (2011) is

convinced that Umbridge fails to motivate her students, e.g. when she says Harry has no chance becoming an Auror (Rowling, 2003, p. 665 in: Vaughn, 2011, p. 50). She embodies the antithesis of the Therapist or Liberationist styles, showing no interest in student self-development or intellectual freedom.

Umbridge's authority is based purely on Formal Authority derived from her Ministry position, which she wields through coercion, intimidation, and punishment rather than genuine respect or wisdom. Pupils view her rather as a spy and poor teacher than someone to be respected. Her methods are explicitly designed to control rather than educate, suppressing student autonomy and critical thinking. This is proved by Umbridge carelessness and deducting points from Gryffindor after Hermione expressed her critical opinion about Counterjinxes, although Hermione provided clever reasoning (Rowling, 2003, p. 316-317; Vaughn, 2011). She enforces unacceptable punishments, such as forcing Harry to write lines with his own blood, which serves as a stark example of a destructive authoritative approach (Haltmar, 2022, p. 30-31).

She actively discourages questions, discussions, and independent thought, famously telling Hermione, "*I'm afraid you are not qualified to decide what the 'whole point' of any class is*", which was a culmination of the students' disappointment in the lesson (Rowling, 2003, p. 242, in Haltmar, 2022, p. 30). Umbridge established a clear set of aims, which absented any practical use of magic, upsetting the learners (Rowling, 2003, p. 240). Umbridge proceeds to take advantage of her High Inquisitor role, disbanding student groups, attempting to sack some teachers and taking full control of punishment at Hogwarts (Rowling, 2003, p. 351, 416, 594). This controlling environment creates an atmosphere of fear and distrust, actively undermining the psychological safety crucial for learning. This is all intensified, when Umbridge eventually becomes the Headmistress and creates the Inquisitorial Squad (made of pupils), which can even deduct points towards the House Cup from other Houses' pupils (Rowling, 2003, p. 626).

The impact of Umbridge's pedagogy on student interest and wonder is overwhelmingly negative, demonstrating how destructive teaching can actively extinguish these vital components of learning. Her rigid, theory-only methods, which prohibit any practical application of defensive magic, strip away all novelty, variety, and personal relevance from the curriculum (Dickinson, 2006, p. 242; Nelson, 2016, p. 6). By removing opportunities for active engagement and genuine inquiry, she systematically stifles curiosity

and the spontaneous emergence of wonder. Students, such as Harry, are left feeling anger and frustration, perceiving her teaching as a deliberate attempt to mislead them about the rising threat of Voldemort and the Cedric Diggory death (Cepe, 2024, p. 36-37). This suppression of learning forces students to take matters into their own hands, leading to the formation of Dumbledore's Army as a desperate measure to gain essential knowledge and skills, a testament to Umbridge's profound failure to cultivate any intrinsic interest or wonder. She in fact understands school and the real world as contrary terms, which is wrong as per Lukk, who believes: "*surely school should be something that prepares the students for what is to come in the real world*" (Lukk, 2011, p. 52). Individual pupils' reflections of these DADA lessons and Umbridge in the following novel are stained with trauma and anger (Rowling, 2005, p. 90, 347, 357). Umbridge stands as a powerful literary example of how a teacher's destructive authority and flawed pedagogical choices can actively impede student engagement and development. To further summarize this subchapter, I agree with Spitz, who writes: "*I do not think Professor Umbridge has anything to teach us about good teaching.*" (Spitz, 2007, p. 324).

4.5 Filius Flitwick

Professor Filius Flitwick, the Charms Master and Head of Ravenclaw House, embodies a teaching approach that effectively cultivates student interest and wonder through his enthusiasm and subject mastery. His classes, central to manipulating the magical world, are inherently engaging and provide immediate, visible results for learners.

Flitwick's teaching style primarily aligns with the Facilitator approach, as he actively guides students through spell practice and encourages independent application. He also demonstrates elements of the Expert and Personal Model styles, showcasing his deep knowledge and passion for Charms, which inspires his students. He was presumably a duelling champion when younger, showing great proficiency in his subject (Rowling, 1998, p. 189). His authority is built on demonstrable competence and a positive, encouraging demeanour, rather than intimidation. This is exemplified by his genuine appreciation for creative magic, even when slightly mischievous, as seen when he acknowledged Fred and George Weasley's corridor swamp as a "*really good bit of magic*" (Rowling, 2003, p. 848), prioritizing the marvel of magic over strict adherence to rules. His lessons are described as fun by the pupils, and the Charms professor does not lose his temper even when pupils land a charm on him (Rowling, 2000, p. 479). A great example of his friendly attitude is shown when he speaks about the importance of the O.W.L.s: "*What you must remember, 'said little*

Professor Flitwick squeakily, perched as ever on a pile of books so that he could see over the top of his desk, ‘is that these examinations may influence your futures for many years to come! If you have not already given serious thought to your careers, now is the time to do so. And in the meantime, I’m afraid, we shall be working harder than ever to ensure that you all do yourselves justice!’“(Rowling, 2002, p. 256), demonstrating how his encouraging tone and clear communication of importance can foster sustained interest by linking academic effort to students’ long-term goals and future possibilities, and mitigate the stress of high-stakes assessment through a supportive approach.

In terms of methods, Flitwick relies heavily on Experiential Learning and Learning by Doing, typical of Charms classes where students constantly practice incantations and wand movements. He employs Direct Instruction and Demonstration, clearly teaching spell incantations and precise wand movements before allowing student practice. His classes are a prime example of Infusing Engaging Elements, as the very nature of Charms – making objects levitate, cheering each other with a spell, or silencing actual ravens and frogs (Rowling, 1997, p. 171; 1999, p. 294; 2002, p. 375) – is inherently novel and magical, directly triggering situational interest and evoking wonder. Flitwick also uses pair work activities and sets clear lesson aims, while positive feedback prevails (Rowling, 1998, p. 170; 1999, p. 294). In the 3rd book, Flitwick decorates his classroom for Christmas: “*Professor Flitwick, the Charms teacher, had already decorated his classroom with shimmering lights that turned out to be real, fluttering fairies*” (Rowling, 1999, p. 189). This practical, hands-on application of magic makes learning immediately relevant and exciting”, enchanting the classroom to trigger wonder within his pupils via a L’Ecuyer described aesthetic encounter. Flitwick also helps pupils prepare for exams, suggesting which charms will be examined or which books to study (Rowling, 1999, p. 296; 2002, p. 257). That way, he motivates learners to prepare on their own, indirectly teaching them responsibility. One lesson Flitwick even let pupils play games during his lesson to rest and interviewed Harry about a spell which he used proficiently (Rowling, 2000, p. 391). This is a clear example of positive feedback and deep interest in his learners, while using some techniques of the individual tutoring teaching method.

Flitwick’s pedagogy is highly effective in fostering both interest and wonder. Students are intrinsically motivated by the direct, observable results of their learning, experiencing the feeling of making magic work (Egan, 2006, p. 5). The visible manipulation of the world in Charms lessons cultivates a profound sense of wonder, making the ordinary extraordinary

and revealing the vast possibilities of magic. His positive reinforcement and appreciation helps ensuring Charms remains a captivating and vital part of their magical education.

4.6 Firenze

Firenze, a centaur, initially appears as a guide and protector to Harry in the Forbidden Forest before later becoming a Divination teacher at Hogwarts, stepping in after Professor Trelawney's temporary leave in Harry's fifth year. His teaching approach is uniquely rooted in centaur wisdom and provides a distinct contrast to human pedagogical methods.

Firenze's teaching style primarily aligns with the Expert approach through the uniqueness of his knowledge source. If he stimulated the minds of his pupils in a practically useful way, he would fit the Liberationist approach. He possesses an ancient, profound knowledge of celestial movements and their relation to fate, which he attempts to transfer to his students via extraordinary methods. His authority stems from this deep, almost inaccessible wisdom, rather than from human institutional norms. His methods involve lengthy lectures and philosophical discourse on the trajectory of astrological omens and the grand patterns of the cosmos. He explicitly dismisses human forms of divination as "human nonsense", positioning his knowledge as a higher, more complex truth and forcing pupils to challenge their thinking processes. By doing that he also implicitly undermines Professor Trelawney's authority, which could be perceived as unprofessional conduct toward a colleague.

The impact of Firenze's pedagogy on student interest and wonder is paradoxical. His unique nature as a centaur teacher initially sparks considerable "triggered situational interest" due to its sheer novelty and the philosophical depth he presents. Students are exposed to a profound sense of contemplative wonder and awe as he speaks of fate and the vastness of the cosmos, exposing a meaning gap and the limitations of human understanding. What Firenze excels in is triggering awe wonder through novelty and mystery, as illustrated in the first lesson he teaches: "*He swished his long palomino tail, raised his hand toward the leafy canopy overhead then lowered it slowly, and as he did so, the light in the room dimmed, so that they now seemed to be sitting in a forest clearing by twilight, and stars emerged upon the ceiling. There were oohs and gasps, and Ron said audibly, 'Blimey!' 'Lie back upon the floor,' said Firenze in his calm voice, 'and observe the heavens. Here is written, for those who can see, the fortune of our races'*" (Rowling, 2003, p. 602).

However, Firenze's approach ultimately struggles to translate this wonder into sustained interest or actionable learning for his human students. He explicitly states that "*humans were hardly ever good at this*" implying his knowledge is largely beyond their practical grasp (Rowling, 2003, p. 604). His priority is not to teach how to interpret the stars but to show how unstable knowledge itself is, leaving the subject's knowledge unreachable to human wizards. Consequently, students often struggle to achieve comprehension, aligning with Bloom's Taxonomy's lower levels, leading to a decline in sustained interest due to the perceived lack of relevancy and practical applicability (Dickinson, 2006, p. 241). While he effectively evokes a philosophical sense of wonder, this remains largely passive, failing to ignite the active curiosity, autonomy or personal engagement necessary for deep, self-directed learning. Harry eventually drops Divination in the 6th year of studying at Hogwarts, which suggests that the subject is partly voluntary (Rowling, 2005, p.164).

4.7 Gilderoy Lockhart

Professor Gilderoy Lockhart serves as the DADA teacher during Harry Potter's second year. Introduced as a celebrity author of numerous books detailing his supposed heroic feats, Lockhart is primarily driven by self-admiration and a desire to sell his publications, rather than a commitment to teaching (Friberg, 2019, p. 35). While excluded from previous detailed analysis (Haltmar, 2022, p. 24), his unique approach offers significant insights into the destructive effects of pedagogical incompetence.

Lockhart's teaching style is a superficial blend of the Expert and Personal Model approaches. He attempts to project an image of profound knowledge and a heroic persona through his published works and celebrity status but fundamentally lacks the actual competence and pedagogical integrity (Dickinson, 2006). Pupils view him as a fraud and completely unqualified to teach (Nelson, 2016, p. 20). His efforts are entirely self-serving, with no student-centered focus (Friberg, 2019, p. 35). Lockhart's authority is based purely on his fabricated celebrity and self-promotion, not genuine knowledge or respect, which becomes clear to the pupils during the novel despite the overwhelming list of honours he enjoys introducing himself with (Friberg, 2019, p. 36; Rowling, 1998, p. 99). He quickly loses all respect and control as his incompetence is revealed, becoming ridiculed rather than a genuine authority. During the second half of the book's story, this is clear to the pupils as Ron comments on the DADA lessons: "*I haven't learned anything from him except not to set pixies loose*" (Rowling, 1998, p. 251).

His teaching methods are characterized by a profound lack of substance and practical application. His primary instructional technique involves self-promotional quizzes and lectures focused on his embellished adventures, rather than actual defensive magic (Friberg, 2019, p. 35). To illustrate, during his first lesson, one of the questions in the initial quiz reads: “*When is Gilderoy Lockhart’s birthday, and what would his ideal gift be?*” (Rowling, 1997, p. 100). A prime example of his disastrous pedagogy is the Cornish Pixy incident, where his attempt at a practical demonstration devolves into chaos as he releases dangerous creatures and then hides, delegating the clean-up to Harry, Ron and Hermione, who believes this is Lockhart’s attempt at “hands-on” learning (Dickinson, 2006, p. 45; Nelson, 2016, p. 20; Rowling, 1997, p. 102). This represents delegation born of incompetence and fear, not a pedagogical choice to foster autonomy. Lockhart explicitly avoids genuine Experiential Learning or Problem-Based Learning, despite the practical nature of DADA (Friberg, 2019, p. 35). Lockhart is, however, effective with positive feedback and rewarding pupils with points for the House Cup, motivating them in fulfilling his questionable tasks (Rowling, 1997, p. 101). Since the incident, Lockhart’s lessons consisted of reading his books, sometimes asking Harry to help him act the scenes (Rowling, 1998, p. 161). Lockhart’s incapability of performing any sort of useful magic is at display again, when he tries to heal Harry’s broken arm (Rowling, 1998, p. 173). The Duelling Club he reinvents results in a disaster, where he lets students duel without teaching them how to block unfriendly spells (Rowling, 1998, p. 190-194).

The impact of Lockhart’s pedagogy on student interest and wonder is initially triggered by his novelty as a celebrity, but this quickly transforms into widespread disinterest, boredom, and even disdain as his fundamental incompetence becomes glaringly obvious (Friberg, 2019, p. 35). He utterly fails to evoke genuine wonder; his attempts at creating excitement are hollow, exposing a complete lack of substance that leads to disillusionment rather than awe. His repeated failure to expose pupils to any type of wonder, besides the wonder bordering with danger, offers no meaning gap or stimulus for imaginative exploration in a productive sense. While his ideas might seem innovative, he pedagogically fails in conveying the educational opportunities these ideas present into actual learning. Paradoxically, Lockhart’s profound pedagogical failure contributes to student-led and self-directed learning among his pupils. His incompetence and the real dangers it creates compel students like Harry, Ron, and Hermione to actively take learning and into their own hands, solving the Chamber of Secrets mystery on their own. Lockhart, therefore, serves as a

powerful literary example of a teacher whose destructive ego and flawed pedagogical choices can inadvertently fuel student development through mere necessity.

4.8 Minerva McGonagall

Professor Minerva McGonagall works as the Head of Gryffindor House, Deputy Headmistress, and the exceptionally skilled Transfiguration teacher at Hogwarts. McGonagall quickly establishes herself as a demanding yet fair educator, earning immediate respect from students like Hermione who watch her closely (Nelson, 2016, p. 3).

McGonagall's teaching style is a balanced and effective blend, aligning with the Democratic approach (Lewin, in Haltmar, 2022) by holding students accountable within a structured environment. She also embodies aspects of the Expert and Formal Authority styles due to her immense knowledge and strict adherence to rules, but she tempers these with qualities of a Personal Model and a subtle Facilitator (Grasha, 1994, p. 143, in Haltmar, 2022). Her authority is founded on demonstrable competence, unwavering fairness, and consistency, creating a predictable and secure learning environment where students feel safe to engage with challenging material (Nelson, 2016, p. 4)

Her methods include direct instruction and powerful demonstrations. McGonagall's Transfiguration lessons begin with clear rules and warnings about the complexity of the magic, followed by seemingly effortless displays of her abilities, such as changing her desk into a pig and back again or moving statues during the Battle of Hogwarts (Haltmar, 2022, p. 32; Rowling, 1997, p. 134, 284). These masterful demonstrations serve as prime examples of Infusing Engaging Elements, directly triggering situational interest and evoking wonder by making the impossible real and tangible for her students. While her classes demand extensive homework and constant practice, embodying Experiential Learning and Learning by Doing, her willingness to prioritize student well-being (e.g., allowing Harry to pursue Quidditch or interrupting misbehaviour just in time before someone gets hurt) showcases a flexible application of her authority (Rowling, 1997, p. 135). When McGonagall recommends Harry for the Quidditch Seeker post, she shows immense talent-spotting, which she proceeds to immediately develop (Rowling, 1997, p. 151), supporting Harry's interest and showing her deep care for the pupils. She displays her understanding again in *Harry Potter and the Prisoner of Azkaban*, where she lets Harry practice Quidditch although he is perhaps sought after by a murderer and asks Mrs. Hooch to oversee their training (Rowling, 1999, p. 168).

She effectively introduces her subject during the first lesson, addressing the subject's importance and her expectations for behaviour: "*Transfiguration is some of the most complex and dangerous magic you will learn at Hogwarts,*' she said. *'Anyone messing around in my class will leave and not come back. You have been warned'*". Her lessons usually start with a demonstration followed by an explanation and then practice. The tasks she gives require thinking and develop the learner's abilities in the corresponding areas. To illustrate, here's the instructions to one of the tasks in her lesson: "*Describe, with examples, the ways in which Transforming Spells must be adapted when performing Cross-Species Switches*" (Rowling, 2000, p. 385). She consistently provides precise, well-deserved positive or negative feedback, motivating students with praise for genuine effort and achievement (Nelson, 2016, p. 4; Haltmar, 2022, p. 33; Rowling, 1997, p. 155, 178, 243, 262; Rowling, 2000, p. 356). In year three, McGonagall helps Hermione with her schedule, getting her a Time Turner, again showing her interest in her pupils. She's also great at using humour in her lessons, as Hermione laughs during a lesson, where McGonagall explains that they need not to fear Professor Trelawney's prophecies: "*You look in excellent health to me, Potter, so you will excuse me if I don't let you off homework today. I assure you that if you die, you need not hand it in*" (Rowling, 1999, p. 109). She does not favour only her House pupils, as she saves Draco from Moody's irrational punishment methods in the fourth year at Hogwarts (Rowling, 2000, p. 206). She also repeatedly stresses the importance of practice and work to achieve goals (Rowling, 2000, p. 233; 2003, p. 257) and the significance of exams, when she explains how they work: "*...no reason not to do your very best. You have your own futures to think about*" (Rowling, 2003, p. 709). Her deep care and love for students were much needed during the time when Snape was the headmaster. Pupils were facing terrible punishments and McGonagall did her best to protect them (Rowling, 2007, p. 593).

A more in-depth analysis is needed for the career meeting McGonagall invites Harry to in the fifth year (Rowling, 2003, p. 662-666). This meeting displays Professor McGonagall's profound dedication to her students' futures and her unwavering professional authority. Despite blatant interruptions from Professor Umbridge, McGonagall fiercely advocates for Harry's ambition to become an Auror, emphasizing his potential and offering direct support, subject recommendations and understanding, thereby significantly fostering his intrinsic motivation and belief in his capabilities (Rowling, 2003, p. 665). Her insistence on setting high standards while protecting her students from undermining forces demonstrates how ethical authority, grounded in genuine care and competence, can

powerfully cultivate interest and a sense of aspiration within learners (Rowling, 2003, p. 666). She further opposed Umbridge, helping Hagrid when the Ministry Aurors came for him, getting seriously hurt or when she tried to sack Professor Trelawney (Rowling, 2003).

McGonagall's pedagogy is highly effective in fostering both interest and wonder. Students are intrinsically motivated by the clear challenges and the visible progression of their magical abilities in Transfiguration. The profound sense of wonder is cultivated through her powerful demonstrations, which transform ordinary objects and creatures, revealing the vast possibilities of magic, sparking interest in learners who want to achieve at least similar proficiency. Her ethical conduct and genuine care for students, exemplified by her support for Neville Longbottom, Hermione Granger and Harry Potter in career choices and difficult situations, create a secure foundation that encourages students to embrace the inherent risks and complexities of learning magic (Nelson, 2016, p. 4; Haltmar, 2022, p. 33). She embodies the intersection of practice and theory, showing that profound magical ability comes with responsibility, serving as a powerful ethical model that deepens student engagement (Spitz, 2007, p. 323).

4.9 Remus Lupin

Professor Remus Lupin serves as the Defence Against the Dark Arts teacher during Harry Potter's third year, making a heroic first impression by saving Harry and his friends from a Dementor on the Hogwarts Express and providing him with immediate comfort and wisdom (Haltmar, 2022, p. 34). This initial encounter sets the tone for Lupin's pedagogical approach, portraying him as a compassionate and capable mentor. Despite his worn appearance, he quickly becomes a popular and respected figure, embodying qualities of a supportive teacher and trusted friend (Haltmar, 2022, p. 34; Nelson, 2016, p. 4). Even Madam Pomfrey's first impression of Lupin ironically praises Lupin over Lockhart, who caused more damage when trying to heal Harry. "*So we've finally got a Defense Against the Dark Arts teacher who knows his remedies?*" (Rowling, 1999, p. 90).

Lupin's teaching style primarily aligns with the Facilitator and Therapist approaches (Haltmar, 2022), coupled with a strong Democratic ethos (Lewin, in Haltmar, 2022) and elements of a Personal Model. He is characterized by his calm and kind demeanour, demonstrating profound respect for his students (Friberg, 2019, p. 23). His authority is built on earned trust, genuine care, and clear competence, rather than coercion. He creates a highly psychologically safe and permissive classroom environment where pupils feel secure enough

to “*test their wings and fail in order to succeed*” (Friberg, 2019, p. 23; Nelson, 2016, p. 5). Lupin shows deep empathy for marginalized students like Neville Longbottom, whose confidence he actively uplifts (Nelson, 2016, p. 4; Thomas et al., 2018, p. 188, Rowling, 1999, p. 132).

Lupin’s methods are consistently effective in fostering both interest and wonder through active, experiential learning. His very first lesson is immediately practical, having students pack their books and prepare wands for a hands-on encounter (Rowling, 1999, p. 130). The first spell Lupin teaches the pupils is described in the following text: “*This is a useful little spell, ’ he told the class over his shoulder. ’Please watch closely. ’ He raised the wand to shoulder height, said, ’Waddiwasi!’ and pointed it at Peeves. With the force of a bullet, the wand of chewing gum shot out of the keyhole and straight down Peeves’s left nostril; he whirled upright and zoomed away, cursing. ’Cool, sir!’ said Dean Thomas in amazement*” (Rowling, 1999, p. 131). This instantly hooks pupils to his humour and character, immensely boosting their interest. While the beginning of the lesson is interrupted by Peeves and Snape right after, Lupin capitalizes on the situation, boosting Neville’s confidence by asking him to join him and adding “*...and I am sure he will perform it admirably*” (Rowling, 1999, p. 132), which shows great pedagogical flexibility and resilience. Lupin also cleverly narrates introductory stories from a personal, first-person perspective (Thomas et al., 2018, p. 188). The iconic Boggart lesson exemplifies his approach: he provides brief information and emphasizes mental preparation, then guides students through confronting their fears by turning the Boggart into something humorous (Haltmar, 2022, p. 35; Rowling, 1999, p. 134). This is a prime example of Experiential Learning and Infusing Engaging Elements, triggering situational interest through novelty and personal relevance, and evoking wonder as students safely master their fears (Nelson, 2016, p. 4; Hidi & Renninger, 2006, p. 114). Lupin also positively evaluates his learners’ efforts as often as possible, maintaining his teacher authority and fairness with punishing, when necessary (Rowling, 1999, p. 138, 289). He uses a Socratic discourse by asking authentic, open questions that challenge student thinking and invite the development of “intelligent habits” (Thomas et al., 2018, p. 188). Learners describe his lesson positively, illustrated with a quote: “*That was the best Defense Against the Dark Arts lesson we’ve ever had, wasn’t it?’ said Ron excitedly as they made their way back to the classroom to get their bags. ’He seems like a very good teacher, ’ said Hermione approvingly. ’But I wish I could have had a turn with the boggart*” (Rowling, 1999, p. 140). Despite the time-related

difficulties, when not all learners could actively participate (likely caused by Snape's and Peeves' interruptions), learners have the highest impression of Lupin. The further lessons continue with interesting topics and Lupin gives homework, which none of the learners flag as inadequate.

Furthermore, Lupin's one-on-one mentorship with Harry to master the advanced Patronus Charm showcases his ability to tailor instruction to individual needs. He meticulously explains the spell, guides Harry through practice, and provides patient, analytical feedback, cheering for Harry's progress even when it's incomplete (Dickinson, 2006, p. 241; Haltmar, 2022, p. 36, p. 242). Lupin also takes a step further towards Harry, becoming friends with him and sharing more about his pedagogical and personal details. Lupin once says "*That suggests that what you fear most of all is — fear. Very wise, Harry*", which reinforces Lupin's supportive authority and fosters a psychologically safe environment where confronting vulnerabilities leads to deeper understanding and resilience, thereby nurturing a powerful sense of self-discovery and (perhaps not apparently) wonder in Harry. Harry realizes this, and trusts Lupin deeply. This personalized approach cultivates profound interest, and fosters wonder as Harry learns to overcome deep-seated trauma and harness powerful magic for survival. Lupin consistently connects lessons to real-world relevance, ensuring students see the immediate utility of their skills beyond the classroom (Nelson, 2016, p. 4). His final exam, an obstacle course featuring creatures encountered during the year, further underscores his commitment to practical application and makes assessment an engaging experience (Haltmar, 2022, p. 36; Rowling, 1999, p. 318). Several pupils named Lupin as the best teacher they've ever had (Rowling, 1999, p. 170, 424). Lupin even informed the future DADA teacher about what they have covered, which was never mentioned for another teacher (Rowling, 2000, p. 211).

Beyond his explicit lessons, Lupin's teaching includes a powerful hidden curriculum, particularly shaped by his identity as a werewolf. By demonstrating empathy and patience towards all students, especially those struggling or bullied, he implicitly teaches invaluable lessons about acceptance, compassion, and resilience (Thomas et al., 2018, p. 188). Cole (2020) believes that Lupin had strategies prepared for Neville's insecurities and Hermione's great knowledgeability or that he's a great improviser. His democratic approach and inclusive language (using "I" and "we" in instruction) subtly convey the importance of valuing every student's voice and fostering collaborative learning (Thomas et al., 2018, p. 188). Moreover, Lupin's willingness to encourage Harry's moral reasoning (e.g., regarding

Sirius Black's fate of being kissed by a Dementor (Rowling, 1999, p. 247; Thomas et al., 2018, p. 188) and to occasionally bend rules for the greater good (such as covering for Harry's use of the Marauder's Map (Rowling, 1999, p. 288) provides implicit lessons on ethical development and the necessity of trusting one's own judgment in complex situations (Thomas et al., 2018, p. 188). These hidden lessons significantly contribute to a psychologically safe environment where students feel empowered to take risks and feel confident when learning opportunities arise. A great contrast of Lupin's pedagogical greatness is at display during Snape's temporary substitution, as analysed in the Severus Snape subchapter.

4.10 Rubeus Hagrid

Rubeus Hagrid, the Keeper of Keys and Grounds at Hogwarts, takes on the role of Care of Magical Creatures teacher in Harry Potter's third year. His pedagogical approach is characterized by immense passion for magical beasts and a desire to share his love for them, which creates a unique, if sometimes chaotic, learning environment. However, having never taught before, Hagrid initially struggles to establish formal classroom authority, often adopting an overly friendly approach that undermines discipline and control (Haltmar, 2022, p. 48). The Monster Book of Monsters coursebook is used for the subject, which is an engaging aspect of the subject. Hagrid teaches the subject along with Professor Grubbly-Plank.

Hagrid's teaching style primarily aligns with the Personal Model approach (Grasha, 1994, p. 143, in Haltmar, 2022), as he teaches by example and enthusiastically demonstrates his deep connection with magical creatures. While his warmth and genuine care for students are evident, his initial lack of formal classroom management skills means he often struggles with the Formal Authority aspect (Grasha, 1994, p. 143, in Haltmar, 2022), leading to instances of student misbehavior and a chaotic learning atmosphere (Haltmar, 2022, p. 48; Rowling, 1999, p. 113). His authority is rooted in his personal authenticity and profound knowledge of magical creatures, not in traditional disciplinary control.

Hagrid's methods rely heavily on Experiential Learning and Learning by Doing, aiming to immerse students directly in the world of magical creatures. His introductory lesson, for instance, involves taking pupils to the Forbidden Forest to meet Hippogriffs. While he attempts to execute the lesson correctly, providing context and asking for a volunteer (Harry), the inherent danger of the creatures combined with his lack of classroom

control leads to chaos, particularly when Draco Malfoy is injured by Buckbeak. While Malfoy's antagonistic behaviour contributed significantly to the incident, it highlighted Hagrid's struggle to effectively intervene and prevent chaos, underscoring the necessity for teachers to maintain classroom control especially during engaging activities. This lesson's analysis matches some of the ideas in Thomas et al. (2020), who suggest that Harry probably enjoys lessons with Hagrid more than other learners, because they have similar experience with being exposed to dangerous situations (Thomas et al., 2020, p. 189). Other lessons, such as those with Blast-Ended Skrewts, similarly expose students to highly dangerous situations (Rowling, 2000, p. 294). However, his Niffler lesson later that year went great, with pupils happily overseeing the Niffler creatures (Rowling, 2000, p. 543). Hagrid works well with positive feedback (Rowling, 1999, p. 116). The final exam held by Hagrid in the third year consisted of looking after a flobberworm for an hour. Hagrid's understanding of examination is rather peculiar, as explained in the following: "*As flobberworms flourished best if left to their own devices, it was the easiest exam any of them had ever taken*" (Rowling, 1999, p. 317). Thomas et al. (2020) believe that the "*continual mismatch of curricular expectations of pupils that haunt Hagrid's experiences as a teacher mark him a "bad" teacher*", illustrated with the lack of pupils' success opening his coursebook of choice (Thomas et al., 2020, p. 189). Despite the flaws, Harry names Care of Magical Creatures as one of his favourite subjects (Rowling, 2000, p. 370).

The impact of Hagrid's pedagogy on student interest is initially high due to the Infusion of Engaging Elements – the sheer novelty and wonder of interacting with fantastical creatures. For students like Harry, who are receptive to adventure and challenge, this sparks considerable interest. Hagrid excels at evoking a raw sense of wonder through direct encounters with incredible magical beings, making the extraordinary tangible and memorable. This often inspires a mix of awe and excitement. However, his significant pedagogical shortcomings, such as a lack of proper scaffolding, clear objectives, and consistent classroom control, mean that this initial interest and wonder often fail to translate into sustained learning for many students. The danger and chaos can lead to fear and disengagement, overshadowing the learning opportunities. In fact, some students liked Professor Grubbly-Plank better, especially after she showed them a unicorn (Rowling, 2000, p. 440).

Despite these challenges, Hagrid's teaching includes a powerful hidden curriculum focused on empathy and the value of all living beings. His boundless love and

“indiscriminate support for magical creatures” (Spitz, 2007, p. 321), even those deemed dangerous or forbidden by wizarding society, serve as a profound implicit lesson for his students. For instance, Hagrid’s desperate pleas to keep Norbert the dragon, despite Ministry regulations, vividly conveys an unconditional love for all living beings (Rowling, 1997, p. 236, in Cepe, 2024, p. 14). This instils a moral lesson that can lead to significant student-led action, as seen when Harry, Ron, and Hermione fight passionately to save Buckbeak from execution. Furthermore, Hagrid, as a half-giant who has experienced significant prejudice and expulsion from Hogwarts, implicitly models resilience and acceptance of self in the face of societal stigma (Thomas et al., 2018, p. 190). His consistent fairness towards students, regardless of House affiliation or personal opinion, reinforces a hidden lesson about integrity and the importance of treating all individuals with respect, even those who might be critical of him (Nelson, 2016, p. 19; Dickinson, 2006, p. 44). Ultimately, while Hagrid’s formal teaching methods are often flawed, his genuine passion and the real-world experiences he provides foster a unique blend of initial interest and profound wonder, inspiring a deeper ethical appreciation for the magical world.

4.11 Severus Snape

Professor Severus Snape, the infamously known Head of Slytherin House and Potions Master, is a recurring and pivotal character in the Harry Potter novels. While his complex backstory and true allegiances are revealed only towards the end of the saga, influencing his interactions with Harry, this analysis will focus on his observable teaching qualities and their direct impact on student engagement. Snape’s intimidating appearance, described as “greasy black hair, a hooked nose, and sallow skin” (Rowling, 1997, p. 126, in Haltmar, 2022, p. 36), sets an immediate tone of discomfort and fear in his classroom. He is very passionate about potions but hopes to become a DADA teacher one day (Rowling, 1997, p. 137; Rowling, 1997, p. 126).

Snape’s teaching style is predominantly Autocratic (Lewin, in Haltmar, 2022), enforcing his ideas with aggression and punishment, and aligning with Witkin’s Analytic style due to his keen focus on student results. He embodies an extreme manifestation of the Expert and Formal Authority approaches (Grasha, 1994, p. 143, in Haltmar, 2022), possessing immense knowledge of Potions but corrupting its display with disdain and terrifying expectations of perfection (Nelson, 2016, p. 5). His language is often “cold,” “deadly calm,” and filled with “snide” remarks, calling students “dunderheads” or “idiots” (Thomas et al., 2018, p. 190, Rowling, 1997, p. 137, 139). Gryffindor students think no better

of him (Rowling, 2000, p. 392). Snape's authority is rooted in intimidation, fear, and personal power, not legitimate influence or genuine respect. He actively uses his position to emotionally abuse students, particularly those outside Slytherin, like Harry and Neville, creating a hostile and uncomfortable environment that stifles learning (Nelson, 2016, p. 5; Haltmar, 2022, p. 37; Rowling, 1997, p. 137; 1998, p. 187; 1999, p. 123, 128, 142, 172; 2000, p. 209, 300, 515; 2005, p. 161).

Snape's lack of pedagogical support towards students and suppression of student initiative are noticeable. He primarily employs direct instruction through written formulas on the chalkboard, never demonstrating potion-making himself or helping the learners with instructions (Spitz, 2007, p. 327). His lessons rely heavily on rote memorization and textbook adherence, providing no true scaffolding for understanding the underlying theory or practical application. Snape often uses a distorted Socratic method, not to guide discovery, but to humiliate students, particularly in their first Potions class where he ambushes Harry with questions he couldn't possibly answer (Rowling, 1997, p. 137). Snape also does not understand mistakes as opportunities to learn, often punishing students for them instead. He consistently refuses to praise students besides Slytherins, instead employing biting comments and sarcasm, and even deducting points when students like Hermione display genuine knowledge (Rowling, 1999, p. 172; Haltmar, 2022, p. 37). His strict standards for advanced classes (demanding "Outstanding" marks) are based on his own proficiency, failing to account for diverse learning needs (Rowling, 2005, p. 175). Snape often assigns essays as forms of punishment or to self-directedly correct a mistake (Rowling, 2003, p. 364). He frequently uses pair work for potion brewing, utilizing the hands-on method (Rowling, 1997, p. 139; 2003, p. 744). Snape is also the record holder for points deducted from Gryffindor, mainly through Harry, Ron and Hermione, totalling in 287 lost points (Wizarding World Digital, 2016).

The stark contrast between effective and destructive pedagogy is vividly illustrated during Professor Snape's temporary substitution as the Defence Against the Dark Arts teacher for Remus Lupin. Snape's primary method for this substitute lesson was to assign an essay on werewolves, a theoretical task directly aimed at exposing Lupin's true identity rather than genuinely educating students (Friberg, 2019, p. 30). This approach was purely textbook-centred, lacking any active or experiential learning. Snape finally gets the DADA teacher post during Harry's sixth year at Hogwarts, showing that the well-known methods of his will be put to a good use here, too (Rowling, 2005, p. 179-180, 460).

The impact of Snape's pedagogy on student interest and wonder is overwhelmingly negative. His hostile classroom environment, marked by unfairness and a pervasive sense of fear, actively extinguishes interest for all but his favoured Slytherin students. Students like Neville are so intimidated that their learning is crippled, leading to failure in subjects they might otherwise succeed in (Friberg, 2019, p. 29). Snape completely stifles wonder by removing any sense of psychological safety, curiosity, or imaginative exploration. He transforms the potentially fascinating world of Potions and Dark Arts into a source of dread, where students are afraid to make mistakes or ask questions. His destructive approach makes learning a chore, often forcing students to learn despite his teaching, or to seek knowledge through alternative means, such as Harry's reliance on the Half-Blood Prince's textbook notes. Snape's certainly a qualified Potions Master and a teacher, too, as he becomes a Headmaster after Dumbledore's passing.

Despite his general pedagogical failings, Snape's Occlumency lessons with Harry present a rare glimpse of him attempting to teach a complex skill directly. While he provides clear explanations, his personal animosity towards Harry often leads him to refrain from necessary guidance, forcing Harry to learn through frustrating trial-and-error, pushing him to his limits (Rowling, 2003, p. 534-535; Haltmar, 2022, p. 38). This dynamic, even in a private setting, underscores how his personal biases undermined his potential as a teacher. Snape's pedagogy serves as a stark warning: despite immense subject mastery, a teacher's abusive authority and destructive methods can actively impede student engagement, critical thinking, and the natural flourishing of interest and wonder. Thomas et al. (2018) recommend reviewing the character after the events of the last book, where his sacrifices are revealed to Harry. Spitz (2007) comments further on this: "*Professor Snape's Occlumency lessons suggest that he might have been a different kind of Hogwarts teacher in different or better circumstances*" (Spitz, 2007, p. 327).

4.12 Sybill Trelawney

Professor Sybill Trelawney is the Hogwarts' Divination teacher, which is a subject rooted in the abstract and mystical art of predicting the future. Her teaching approach is uniquely performative, characterized by an overly dramatic manner, an unscientific reliance on "the Inner Eye," and a frightening tendency for predicting dire fates for her students. This highly subjective approach immediately sets her apart from more conventional educators.

Nelson (2016) describes her as the opposite of Professor McGonagall (Nelson, 2016, p. 3). Trelawney's teaching style primarily aligns with a flawed Personal Model, as she attempts to convey the art of divination through her own (often fabricated) visions and dramatic pronouncements. She also embodies elements of the Expert style by claiming unique insight, but her lack of verifiable knowledge and inconsistent predictions undermine any true expertise (Dickinson, 2006, p. 241). Her authority is fragile, based on claimed mystical abilities rather than demonstrable competence or earned respect. Students often perceive her as a fraud, with her methods creating an uncomfortable and even fearful classroom environment, as seen in her exploitation of nervous pupils like Neville and his clumsiness to validate her "predictions" (Nelson, 2016, p. 3, Rowling, 1999, p. 104). This manipulative use of her position actively undermines psychological safety, which is crucial for genuine learning, which is intensified by her referring to pupils as "*My dear*," (Rowling, 1999, p. 106).

Trelawney's methods rely on abstract interpretation of ambiguous phenomena like tea leaves, crystal balls, and palmistry, without providing clear, teachable processes for achieving accurate results. Her lessons are stained by theatricality and personal affectation rather than structured instruction. Her refusal to engage with logical inquiry or provide concrete steps for learning means she avoids Experiential Learning or Problem-Based Learning, leaving no room for active engagement or skill development. She even doubts Hermione's ability to do anything related to Divination, killing all interest Hermione could possibly have for the subject (Rowling, 1999, p. 298). She uses pair work and sets clear tasks, unfortunately failing to provide sufficient guidance and instruction: "*Divide into pairs, please, and interpret each other's latest nighttime visions with the aid of the Oracle*" (Rowling, 2003, p. 312).

The impact of Trelawney's pedagogy on student interest is largely negative. While the sheer novelty of a "Seer" and the mysterious nature of divination might initially trigger situational interest, it quickly diminishes due to the class's perceived lack of clear methodology, subjective interpretations, and overall irrelevance (Dickinson, 2006, p. 241). Hermione, a highly motivated student, quickly dismisses Divination as "a waste of time" and eventually dropping the class entirely (Dickinson, 2006, p. 241, Rowling, 1999, p. 297). Trelawney utterly fails to evoke productive wonder. She presents "mystery" as an exclusive gift ("the Sight") rather than an area for exploration, failing to create a meaning gap that could motivate genuine inquiry. Despite the lessons not being enjoyable for the main

protagonists, “*Lavender and Parvati were both crying silently, their arms around each other*” (Rowling, 2003, p. 595) when Professor Trelawney was being sacked by Umbridge, which suggests some pupils cared for her.

In comparison with the other Divination teacher, Firenze, she struggles more with sparking interest. However, she creates theoretically more accessible learning opportunities. Professor Trelawney does occasionally deliver genuine prophecies, such as the crucial prophecy concerning Harry and Voldemort or the prediction of Peter Pettigrew’s escape (Rowling, 1999, p. 247). These moments of true, profound foresight represent rare instances of legitimate wonder, but they are often lost amidst her daily theatrics and perceived unreliability. When summarizing these factors, it appears that Professor Trelawney is a great Divination practitioner and a nice lady, but an unsuccessful teacher. Her general ineffectiveness as a teacher highlights how a lack of concrete methods, coupled with a subjective and manipulative authoritative style, can actively extinguish student interest and prevent formation of wonder, even when the subject matter itself holds immense inherent mystery and potential for awe.

4.13 Brief pedagogical observations: other Hogwarts teachers

Beyond the more extensively analysed characters, several other Hogwarts teachers offer unique, but concise insights into how pedagogical approaches, authority, and methods impact student interest and wonder. This section provides brief observations on their contributions, demonstrating the diverse spectrum of influences within the wizarding school.

Professor Pomona Sprout, the Head of Hufflepuff House and Herbology teacher, embodies a nurturing and highly practical pedagogical approach. Her teaching style parallels Minerva McGonagall’s in its effectiveness and commitment to student well-being, though with a distinct emphasis on hands-on care and growth. Sprout’s Herbology classes are a prime example of Experiential Learning, where students directly engage with magical plants in the Hogwarts greenhouses, fostering interest through active participation and immediate practical application, such as healing the petrified victims or preparing remedies for pimples (Nelson, 2016, p. 19; Dickinson, 2006, p. 47, Rowling, 1998, p. 92; 2000, p. 195). She utilizes positive feedback and fair rewarding during her lessons (Rowling, 1998, p. 92). Her success in reaching out to and supporting less confident students like Neville Longbottom further highlights her ability to nurture individual progress and foster a sense of competence, allowing them to flourish (Nelson, 2016, p. 19).

Professor Quirinus Quirrell teaches DADA in Harry's first year, with a nervous and unsure manner. His true role, however, is revealed to be a host for Lord Voldemort. Consequently, his teaching shows very little genuine instruction. Learners described his lessons as a joke, when he could not respond to basic student questions (Rowling, 1997, p. 134). His lessons were passive and textbook-based (Rowling, 1997, p. 220). Quirrell's primary contribution to Harry's education is through this personal, high-stakes revelation about Quirrell's true identity and the display of bravery which followed, rather than through conventional teaching methods.

Professor Horace Slughorn, the Potions Master during Harry's sixth year, presents a pedagogical approach that significantly relies on external motivators and the cultivation of social capital. His teaching style is charismatic and primarily focused on identifying and nurturing exceptionally talented or well-connected students for his exclusive "Slug Club" (Haltmar, 2022, p. 58; Friberg, 2019, p. 18). Slughorn's lessons can be highly engaging for those he chooses to favor, often employing methods that involve valuable rewards, such as the Felix Felicis (Liquid Luck) lesson, where the best brewer wins a sample (Rowling, 2005, p. 181). This direct incentive powerfully triggers situational interest and intense focus, motivating learners to excel. While effective in motivating certain students, this approach often overlooks average learners and prioritizes external recognition over fostering a universal, intrinsic interest.

Professor Wilhelmina Grubbly-Plank serves as the competent and no-nonsense substitute for Rubeus Hagrid in Care of Magical Creatures. Her teaching style directly contrasts Hagrid's passionate but often chaotic methods, emphasizing order and structure. Grubbly-Plank's lessons are typically conducted with clear expectations and a focus on presenting "proper creatures like unicorns, not monsters" (Rowling, 2000, p. 441, in Thomas et al., 2018, p. 189). This approach implicitly biases the curriculum towards less challenging and more appealing creatures, which some might argue limits the true scope of Care of Magical Creatures and contrasts with Hagrid's more comprehensive and dangerous exposure to all magical beings. Her positive feedback and appreciation visibly promote interest (Rowling, 2003, p. 259). While her approach might not evoke the same raw, dangerous wonder as Hagrid's, it fosters a sense of psychological safety and predictability in the classroom, which can be conducive to learning for students who prefer a more structured environment. Her effectiveness is praised by some pupils (Rowling, 2000, p. 440), despite Harry and Ron occasionally missing Hagrid's unique, if unruly, brand of engagement

(Dickinson, 2006, p. 243). The protagonist trio lie to Hagrid that Professor Grubbly-Plank is a bad teacher to make him feel better (Rowling, 2005, p. 23).

During his fifth year, Harry Potter reluctantly assumes the role of a teacher for Dumbledore's Army (D.A.), driven by the urgent need for practical defensive magic in defiance of Umbridge's restrictive curriculum. Despite being far from a qualified Professor, Harry is quite successful. This entirely student-led and self-directed learning initiative serves as an example of how necessity can spur profound intrinsic interest and skill development. Harry models Lupin's effective pedagogical methods, emphasizing demonstration, guided practice, and individualized feedback (Dickinson, 2006, p. 242-243). Neville, who usually performs poorly with a wand, achieves notable improvement (Rowling, 2003, p. 553). The D.A. meetings, characterized by necessity of learning for a shared purpose, foster intense engagement, empower students with autonomy, and cultivate a sense of collective capability. Harry unknowingly sparks interest and wonder of his friends by teaching in a high-stakes scenario, providing relevant context and offering positive encouragement, even when the learner's performance is not ideal (Rowling, 2003, p. 393, 394).

5 Conclusion

This diploma thesis embarked on an exploration of the unique educational landscape within J.K. Rowling's wizarding world, aiming to reveal how its features influence the education of young witches and wizards, and to identify aspects transferable to improving real-world pedagogical practices. The study deeply explored the concepts of interest and wonder, their dynamic interplay, and how various teaching styles, authoritative approaches, and instructional methods, alongside broader environmental and systemic factors, collectively foster or hinder these states in learners. The thesis built on the foundations of the author's bachelor thesis, "*Types of Teachers in J.K. Rowling's Wizarding World*".

The research was guided by three key objectives: to understand what contributes to students' interest and wonder in the wizarding world; to analyse the pedagogical approaches, authority, and methods employed by selected Hogwarts teachers and their observable impact on student interest and wonder; and to extract valuable takeaways for real-world teaching.

The analyses revealed that a confluence of factors contributes to students' interest and wonder at Hogwarts:

- **Inherently engaging content and environment:** The magical curriculum, with its fantastical subjects like Charms and Transfiguration, coupled with Hogwarts' enchanting and mysterious physical environment, inherently sparks situational interest and a raw sense of wonder.
- **Student-centred pedagogy and supportive authority:** Teachers who adopt Facilitator, Therapist, Democratic, or Personal Model teaching styles and wield authority based on trust, empathy, and competence (e.g., Dumbledore, Lupin, McGonagall) create psychologically safe and autonomous learning environments. This security is vital for students to take risks, engage deeply, and allow wonder to flourish.
- **Experiential and practical methods:** Learning by doing and Experiential learning (e.g., Lupin's Boggart lessons, Hagrid's creature encounters, McGonagall's demonstrations, D.A. training, Sprout's work in the greenhouses) consistently trigger interest and wonder through direct application and visible results.
- **Infusion of engaging elements:** The strategic use of novelty, mystery, humour, and narrative (e.g., Flitwick's classroom, Lockhart's initial charisma,

Dumbledore's quests, Lupin's stories) effectively activates curiosity and aesthetic wonder.

- The power of the hidden curriculum and role models: Implicit lessons about fairness, resilience, self-reliance, and empathy (e.g., McGonagall's fairness, Hagrid's and Dumbledore's love, Harry leading D.A.) shape students' character and disposition towards learning, fostering a deeper sense of responsibility and purpose that enhances engagement.

The pedagogical experiences within the wizarding world offer several invaluable lessons for contemporary educators to inspire in cultivating interest and wonder:

- Prioritize psychological safety and autonomy: Teachers must actively foster a classroom climate built on trust and respect, where students feel safe to explore, make mistakes, and voice their opinions without fear of humiliation or punishment. Empowering student autonomy, offering choices, and allowing self-directed learning significantly boosts intrinsic motivation.
- Embrace Experiential and relevant learning: Moving beyond passive instruction, educators should incorporate more hands-on activities, solving real-world problems, and practical applications that allow students to participate in activities, where doing and discovering go hand in hand. Connecting curriculum to students' lives and highlighting its utility can make learning more interesting and spark moments of wonder through visible results.
- Cultivate intentional engagement: Consciously infuse lessons with novelty, surprise, and imaginative elements. Even seemingly mundane subjects can become captivating through creative demonstrations, storytelling, or unexpected challenges that trigger situational interest and evoke wonder, whereas forgetting to stimulate these features can influence the teaching negatively.
- Model passion and ethical authority: A teacher's genuine enthusiasm for their subject and a consistent demonstration of fairness, care, and integrity build authentic authority more effectively than coercion. Educators who act as personal models of ethical conduct and lifelong learning inspire deeper respect and engagement.
- Understand the dual nature of motivation: While external motivators (e.g., grades, rewards) can be useful (as seen with Slughorn), they are often

insufficient for sustained interest. The ultimate goal should be to foster intrinsic motivation, which is more powerful and leads to deeper learning and flourishing.

- Be mindful of the hidden curriculum: Educators must be aware of the implicit messages conveyed through their attitude, morals, disciplinary actions, and even classroom routines. Ensuring fairness, consistency, and a supportive interpersonal dynamic prevents the inadvertent stifling of student curiosity and enthusiasm.

This thesis, while offering detailed literary and pedagogical insights, is limited by its focus on a fictional world. The archetypal nature of some characters and the fantastical elements of Hogwarts education (e.g., magnificent castles, mysterious magic) cannot be directly replicated in real classrooms. However, it could be simulated or inspiring when creating unique learning environments. Furthermore, the analysis relies on textual interpretation rather than empirical classroom observation.

Future research could explore these pedagogical themes through empirical studies in diverse real-world educational settings, testing the effectiveness of “wonder-full” teaching strategies identified here. Comparative studies across other fantasy literature educational systems could further broaden the understanding of effective pedagogical archetypes. Continued research on the impact of “hidden curriculum” and the role of teacher personality and authenticity in fostering student engagement would also be valuable.

J.K. Rowling’s wizarding world resembles a rich material for pedagogical inquiry. The contrasting approaches of Hogwarts’ teachers illustrate that effective education transcends magical abilities, rooting itself in known principles of human connection, effective methodology, purposeful engagement, and the active cultivation of curiosity and awe. By understanding how interest and wonder are ignited and sustained in this enchanting fictional realm, real-world educators can draw useful lessons to transform their own classrooms into spaces where learning is not just about knowledge acquisition, but about an enjoyable journey of discovery, passion, and genuine wonder.

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Resumé

Tato diplomová práce navazuje na bakalářskou práci autora a zaměřuje se na budování zájmu a úžasu studentů v kouzelnickém světě J.K. Rowlingové. Práce si klade za cíl prozkoumat, jak pedagogické přístupy a širší prostředí školy v Bradavicích ovlivňují tyto klíčové stavy u žáků, a identifikovat užitečné poznatky pro reálnou pedagogickou praxi.

Teoretická část práce podrobně definuje psychologické pojmy zájmu (s využitím čtyřfázového modelu vývoje zájmu podle Hidi & Renniger) a úžasu (včetně rozlišení zvědavého a kontemplativního úžasu podle Schinkela), a to v kontextu humanistické psychologie vzdělávání. Dále analyzuje vliv různých vyučovacích stylů, pojetí autority a specifických vyučovacích metod na zapojení studentů. V analýze není opomenuto systémových a environmentálních faktorů, jako jsou školní kultura, kurikulum a skryté kurikulum Bradavic.

Praktická část využívá metodologii případových studií k detailní analýze vybraných učitelů Bradavic. Tato analýza zkoumá, jak jejich pedagogické působení a osobní přístupy přispívají k podpoře nebo naopak potlačování zájmu a úžasu u studentů, s odkazem na konkrétní scény z kanonických zdrojů.

Závěrečné zjištění poukazuje na společné rysy oblíbených učitelů, které zahrnují empatii, důraz na zkušenostní učení, inspiraci a vytváření psychologicky bezpečného prostředí. Práce formuluje praktické dopady pro současné pedagogy a zdůrazňuje významné lekce z fiktivního světa pro zlepšení motivace a angažovanosti žáků v reálných školách, např. prostřednictvím podpory studentské autonomie, využívání zážitkového učení, infuze prvků novosti a humoru a budování autority na důvěře a spravedlnosti, namísto na strachu.