

Fictional Teacher Archetypes in Language Teacher Education: Hogwarts as a Context for Reflection

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Abstract

This study explores the use of fictional teacher archetypes as a starting point for reflection on professional identity development during language teacher education. Drawing on the application of Jungian depth psychology in education, it suggests how archetypes, which are the universal but dynamic patterns embedded in the human psyche, can offer metaphorical lenses through which language teachers can examine their beliefs, values and classroom practices. The study uses the Harry Potter film series as a shared cultural text, focusing on five teachers – Snape, Trelawney, Lockhart, Lupin, and Umbridge, whose pedagogical styles exemplify diverse teacher archetypes. Through these archetypes, the study highlights tensions between authority and autonomy, instructional clarity, and the interaction of personal and professional identity. It argues that framing archetypal reflection on fictional teachers within established educational theories can foster an informed, innovative approach to reflection on developing teacher identity.

Keywords: archetypal analysis, teacher archetypes, reflective language teacher education, Hogwarts, teachers in popular culture

1. Introduction

Archetypes are a unique aspect of Jung's theory of the human psyche, now referred to as depth psychology (e.g., Boscaljon, 2025; Dobson, 2009; Mayes, 2016; Mayes, 2020). Unlike behavioural and social psychology, which focus on directly observable phenomena and take self-report at face value, depth psychology aims to uncover and integrate hidden aspects of the psyche to achieve greater self-awareness and understanding. Jung proposed a three-part model to explain the human psyche. The first is the 'ego', or the conscious mind; the second is the 'personal unconscious', which comprises an individual's repressed or forgotten memories; the third is the 'collective unconscious', a deeper layer inherited and shared by all humans (Campbell, 2004). In this third part lies the archetype—an 'exemplary prototype or

model' that represents a pattern of behaviour formed by clusters of emotional issues and dynamics drawn from the past, present, and even the future (Küpers, 2020, p. 181).

Archetypes may be events (e.g., birth, death), figures (e.g., mother, father, hero/heroine, trickster), symbols (e.g., sun, moon), or motifs (e.g., the journey, Creation). A common theme is that of the hero's journey to individuation, or self-realisation, with the guidance of the wise elder, for example, and hindrance from the trickster (Mayes, 2020). As such, archetypes recur in religious art, mythology, literature, across all human cultures and all times. Pertinent to the current study, Mayes underlined that archetypes also occur in artefacts of modern popular culture, such as film, theatre and video games. Despite their diverse contexts, these forms endure because they address enduring patterns of conflict, suffering, and resolution that characterise the human condition.

In the field of psychoanalysis, Jung's theory of archetypes as innate, predetermined psychological structures has been subject to criticism over the past century. For example, scholars such as Merchant (2009) and Roesler (2012) argue that archetypes may be constructed developmentally, influenced by early relationships, narrative traditions, and transmission through cultural and social interactions. Nevertheless, it is beyond the scope of the current paper and the author's expertise to develop this line of argument further.

In the field of education, however, scholars have advocated for the use of archetypes in teacher education as a means of reflection on identity, values, and relational dynamics. For example, Dobson (2009) suggests that, despite misconceptions regarding Jungian archetypes, they have value as a tool for exploring the unconscious mind and promoting personal and professional growth. In a similar vein, Mayes (2016, 2020) acknowledges the limitations and biases of the archetypes but argues that they can be employed to address the emotional and symbolic depths of teaching. Thus, in the current study, I view archetypes as metaphorical lenses through which pre-service language teachers can reflect on their developing teacher identity and classroom practices.

Given the arguments outlined above that archetypes are constructed within and recur in cultural texts over time (Boscaljon, 2025; Mayes, 2020), and that archetypal reflection is a viable tool for teacher professional development (Dobson, 2009; Mayes, 2016); it would be reasonable to use archetypes of teachers represented in fictional narratives in popular culture as a context for reflection. Indeed, such fictional narratives have recently been recognised as valuable resources for teacher education (e.g., Güngör & Yeşilbursa, 2025; Panutsos Rovani & Wehler, 2020; Shaffer, 2017).

With regard to the specific context of the current study, Panutsos Rovani and Wehler (2020) emphasise that in the *Harry Potter* series, Rowling made use of many archetypal

teachers from popular culture. However, by offering more insight into their classroom practices, she uses these archetypes “as an entry point to help readers understand that teachers and teaching go beyond what we see in the classroom and that what we do so see in the classroom is informed by what goes beyond those walls” (pp. 3-4). In other words, although teaching is a result of education and expertise, it is also shaped by character, experience, and the relationships that are formed. In this way, examining the teachers and teaching at Hogwarts provides us with a unique perspective from which teachers can reflect on their own teaching practices (see Güngör & Yeşilbursa, 2025 for more details).

In light of the research outlined above, this paper presents an archetypal profile of a group of Hogwarts teachers that can be used as a reflective lens in language teacher education. Specifically, the analysis focuses on Snape, Trelawney, Lockhart, Lupin, and Umbridge, whose pedagogical practices *inside the classroom* we are able to observe (Güngör & Yeşilbursa, 2025) and therefore gain ‘a more nuanced understanding of their characters’ (Panutsos Rován & Wehler, 2020, p. 3). In the following sections, a conceptual framework is presented to situate the study within the existing literature on archetypal reflection and fictional narratives. Second, a description is provided of the educational setting, symbolic value, and diverse pedagogical styles of Hogwarts. This is followed by the archetypal profiles of the selected cohort of Hogwarts teachers according to Mayes’ (2016, 2020) teacher archetypes. The final section deals with how these teacher archetypes can be used in language teacher education.

2. Conceptual Framework

Dobson (2009) argues that integrating depth psychology into educational psychology can provide ‘a holistic and integrated perspective of the psyche that complements the perspectives more readily available in educational psychology’ (p. 151). Challenging the reductionist view held by contemporary educational systems of intelligence as a measurable cognitive ability, Mayes (2016) highlights that integrating a Jungian emphasis on the poetic and emotional aspects of human experience makes it possible to ‘resist [this] quantification of the spirit and bring us to a higher and brighter view of education’ (p.42). This approach is in alignment with the current international (e.g., OECD, 2024) and local trends in education (Ministry of National Education, 2025) to focus on the social and emotional aspects of learning, including language learning.

2.1. Archetype

At this point, it would be pertinent to define and describe the general concept of archetype in more detail before continuing to discuss the more specific concept of teacher archetypes. Mayes (2020) describes archetypes as the elements of the collective unconscious, nodes of energy crystallised into structures that are embedded in humans in ways that facilitate

engagement with existence. Archetypes are paradoxical at multiple levels. First, they possess both *positive* and *negative* aspects, embodying opposing forces. Second, while they are *universal* and shared across cultures and time, they are also experienced and expressed *uniquely* by individuals. Third, they are *primal* in that they represent deeply fundamental human experiences, but at the same time, they *transcend* ordinary consciousness by connecting individuals to a universal reality. Fourth, they influence our thoughts, feelings, and behaviours, yet they cannot be understood by the conscious mind. Finally, archetypes serve as a mediator between the *analytical* and *emotional* faculties of consciousness.

While we can analyse and categorise with the former, the latter helps us make deeper, emotional connections with the archetype. Some core Jungian archetypes include the Hero, the Saviour, and the Warrior (see, e.g., Dobson, 2009). Nevertheless, Mayes (2016, 2020) emphasises that these archetypes are not fixed, but dynamic and subject to subjective interpretation.

2.2. Teacher Archetypes

Mayes (2016) presents teaching and learning as essentially archetypal activities. The classroom can be transformed into a *temenos*, or sacred space, where the teacher, acting as a wise elder or guide, facilitates the student's own hero's journey toward individuation.

Researchers have identified many different teacher archetypes. Dobson (2009) referred to the four archetypes of maturity in the Royal, the Warrior, the Magician, and the Lover, emphasising their 'bi-polar shadows' (p. 149) as tools for reflection. Mayes (2016) takes a more psychospiritual approach when he suggests that "[s]chooling exists now, more than ever, in the stranglehold of a commodity-obsessed fixation on technology and in the service of the 'the bottom line.' In such an archetypally unfriendly, even hostile, environment, the heart, soul, and mind are being driven out of education" (p.59). In this context, He refers specifically to the *puer/puella* archetype of the (male/female) students, the teacher as a *wise elder*, *trickster*, and grumpy *old man*. However, as mentioned earlier, there are no fixed archetypes that we should try to impose on ourselves as teachers during reflection.

2.3. Reflective Practice

Reflective practice is an approach to teacher development that has been embraced by the English Language Teaching community for over two decades. Deliberate contemplation of one's classroom practices before, during, and after teaching helps language teachers make informed choices about their teaching (see, e.g., Farrell & Farrell, 2024, for an overview of recent research). *Archetypal reflection*, as presented by Dobson (2009) and Mayes (2016, 2020), is a powerful tool for teacher professional development. Engaging with archetypal images can foster self-reflection and help teachers develop their professional identities.

Archetypes can help teachers to understand their own unconscious motivations and behaviours, and thus enable them to address challenges they may face on their professional journey.

Unsurprisingly, most research on teacher identity has been conducted in real school environments (e.g., Wu, 2023; Yang & Forbes, 2025; Zhang, 2025). However, Falsafi (2010) introduced the concept of *imagined contexts* from literature, film, and other media, which allow teachers to reflect on the construction of their identities outside the constraints of the real workplace. This concept is similar to the *commonplaces* described by Caviglia and Delfino (2009), which are spaces where teachers can engage with narratives and symbols that may reinforce or challenge their pedagogical beliefs. Thus, it would be reasonable to make use of the extensive corpus of teaching practices offered by fictional works in the professional education and development of teachers. The current study focuses on one particular work: the Harry Potter film series. The following section presents a rationale for this choice.

2.4. Hogwarts as a Pedagogical Mirror for Archetypal Reflection

The Harry Potter film series offers a shared cultural text that contains rich portrayals of diverse teachers, each with complex identities, within the same school setting (Shaffer, 2017; Wong, 2014). The continuity of characters throughout the series allows for an examination of the development of both the students and their relationships with teachers over time. As such, an extensive body of research on the pedagogy of Harry Potter has become established over the past two decades (e.g., Panutsos Rovin & Wehler, 2020). The current study focuses on the film series rather than the books, because it provides the visual and audial evidence required for observation of teaching.

The series provides a unique commonplace (Caviglia & Delfino, 2009; Thomas, 2018) where teachers can reflect on their beliefs about teaching and their emergent teacher identities (e.g., Güngör & Yeşilbursa, 2025). Viewing Hogwarts teachers through an archetypal lens allows preservice teachers to explore the symbolic dimensions of teaching beyond surface-level traits. An analysis of teachers as embodiments of archetypes can promote critical reflection on pedagogical values, relational dynamics, and professional aspirations. Thus, by bridging popular culture and teacher identity development, fictional characters become catalysts for reflective dialogue. The following section presents an archetypal analysis of selected teachers.

2.4.1. Archetypal Analysis of Selected Hogwarts Teachers

Drawing on Mayes' (2020) archetypes of teachers, this section will present the profiles of the five prominent Hogwarts teachers that were included in collaborative reflection activities with pre-service EFL teachers (Güngör & Yeşilbursa, 2025). The suggested archetypes of each teacher are presented, with a description of their key traits and pedagogical styles.

Table 1.

Teacher	Dominant Archetype(s)	Key Traits	Teaching Style
Snape	Shadow, Threshold Guardian, Wounded Healer	Harsh, secretive, morally complex	Rigour through adversity, indirect mentorship
Trelawney	Oracle	Intuitive, mystical, disconnected from reality	Abstract, symbolic, ritualistic
Lockhart	Trickster	Vain, deceptive, self-promoting	Performance-driven, superficial
Lupin	Wise Mentor, Wounded Healer	Empathetic, humble, practical	Student-centred, experiential, confidence-building
Umbridge	Tyrant	Authoritarian, rigid, obsessed with control	Rote-based, obedience-focused, anti-critical thinking

Selected Hogwarts teachers' dominant archetypes, key traits and pedagogical styles.

2.4.1.1. Severus Snape

Snape, the Potions Master, is a complicated, paradoxical character (Applebaum, 2008). As such, he exhibits a complex interplay of several archetypes: the Shadow, Threshold Guardian, and Wounded Healer (Campbell, 2004; Jung, 1959). The Shadow represents a darker, hidden or repressed aspect of the human psyche. Snape can be thought of the Shadow of Dumbledore's Wise Old Man (e.g., Küpers, 2020) archetype because he does not appear to be supportive of his students' learning. In fact, he deliberately sets tasks of high cognitive demand, and he is disdainful, harsh, and sarcastic to those who do not succeed. For example, in his very first Potions class in Harry's first year at Hogwarts in *Harry Potter and the Philosopher's Stone*, (hereafter PS, timestamp 00:52:00) (Columbus, 2001), he deliberately asks Harry challenging questions, emphasising his lack of knowledge and thus belittling him in front of the class. When Neville Longbottom's experiment fails, he patronises him by doubting his intelligence and skills (Moore, 2020).

We see his Threshold Guardian aspect in his control of access to advanced magical knowledge, including potions and Defence Against the Dark Arts. For example, in the *Goblet of Fire* (hereafter, GoF, Newell, 2005), Harry needs to use the magical herb gillyweed to breathe underwater for the Second Task of the Triwizard Tournament. Because of their apparently antagonistic relationship, Harry cannot simply ask Snape for it. Instead, he has to resort to his own resourcefulness to obtain it without Snape noticing.

Finally, his Wounded Healer side becomes clear as the series unfolds. We learn that Snape is aloof from the rest of the Hogwarts staff due to his personal trauma. He was bullied at the hands of Harry's father during his school years, and subsequently isolated himself

socially. He also suffered from unrequited love for Harry's mother, Lily, when they were children. Thus, he is deeply motivated to protect the son of the woman he loves, despite hating his father. However, he has to keep it to himself, hence his outward hostility toward Harry (Yates, 2011, 1:46:00).

Snape's pedagogical style is characterised by a teacher-centred, authoritarian approach that leads to a high-pressure learning environment. His assignments, which are highly challenging, require precision and discipline, and mastery is emphasised at the expense of creativity. There are several implications that we can draw from Snape's pedagogical style. First, his practices highlight the tension between academic rigour and psychological harm. Although his high expectations may foster resilience, rigour and resourcefulness in some students (e.g., Draco Malfoy), there is a risk of alienating others and undermining their intrinsic motivation (e.g., Neville in the first Potions lesson, Columbus, 2001). His sarcastic and adversarial manner, coupled with favouritism, causes inequities in opportunities for learning. Some scholars, such as Appelbaum (2008), have argued that Snape offers a truly liberating apprenticeship in that, paradoxically for a teacher, he deliberately plans for Harry to disobey him, while making him feel that he was making his own decisions. Nevertheless, his covert protection and deliberate misleading of Harry raise ethical complexities, and the debate of whether the ends justify the means in education (see, e.g., Cliffe & Solvason, 2022; Mahrik, 2017).

2.4.1.2. Sybill Trelawney

Although Trelawney is not one of the most prominent teachers, her classroom practices, as observed, for example in the first Divination lesson in *The Prisoner of Azkaban* (hereafter, PoA) (Cuarón, 2004) (00:43:00) provide valuable opportunities for reflection on teaching. Trelawney embodies the Oracle archetype; an intuitive figure associated with esoteric wisdom and prophecy. She teaches Divination, and her appearance and environment, with crystal balls and incense, match her subject matter, although they emphasise her identity as a seer rather than a conventional teacher (Barlow & Loda, 2020). The Oracle is disconnected from reality, as reflected in Trelawney living and teaching in a room in the North Tower of Hogwarts, which is isolated from the other teaching areas of the school. Students must go to her, and it is not an easy journey to get there. This physical distance could also represent the isolation of Divination as a less practically useful course compared to other courses, such as Potions and Defence Against the Dark Arts. Interestingly, Hermione Granger, the archetypal hard-working student who excels academically, regards Divination with disdain (Maynard, 2020).

In the first Divination lesson in PoA (Cuarón, 2004), we observe that Trelawney's pedagogical style is student-centred. She has her students sitting around tables, ready to read

tea leaves, at the beginning of their first Tasseomancy (reading teacups) lesson. However, her erratic movements and exaggerated intonation, coupled with sporadic questioning techniques and random prophecies of doom (e.g., ‘The Grim’ in Ron’s tea leaves) serve to confuse students at best, and frighten them at worst. She appears to encourage creative thought and imagination, but the lack of structure to her instruction means that she does not provide the necessary scaffolding for learning, thus rendering her as an example of an incompetent teacher (Barlow & Loda, 2020; Maynard, 2020).

Trelawney’s pedagogical practice invites us to reflect on teacher professional identity (e.g., Güngör & Yeşilbursa, 2025). Given her appearance and her classroom decor, it would appear that her role as a mystic dominates that of an educator. Although she sets up hands-on activities and encourages the students to broaden their minds and use their imagination, she does not scaffold this with the necessary instruction or promote critical inquiry. In short, effective pedagogy incorporates imagination with structured guidance toward clear goals.

2.4.1.3. Gilderoy Lockhart

Lockhart is the incarnation of the Trickster, or False Hero. He thrives on illusion and self-promotion, hiding behind his superficial charm to cover his lack of mastery in magic and teaching. His reputation has been built on lies – his books were commissioned and relate heroic adventures and battles that he has appropriated from other people. His short-lived authority in the classroom stems from celebrity rather than pedagogical knowledge and skills (Joplin, 2020). His story arc in the Chamber of Secrets (hereafter, CoS) (Columbus, 2002), which culminates in him putting students in danger to save himself, the loss of his memory, and subsequent internment in a hospital, can be interpreted as a warning against the conflict between charisma and credibility in school settings.

At the beginning of his first Defence Against the Dark Arts lesson in CoS (Columbus, 2002, 00:27:30), we observe that he enters the classroom, which he has decorated with self-portraits, walking down the stairs in the manner of a celebrity, praising his own achievements. He is dressed in expensive-looking, luxurious clothes, which appear to be more expensive than a teacher’s salary would allow. Although he attracts the students’ attention with his dramatics, his potentially practical hands-on activity with Cornish pixies turns into a disaster because he fails to provide the students with the necessary instruction and skills to succeed. He quickly loses control of the pixies and his wand, which symbolises his incompetence as a wizard, and the students are left to their own resources. Neville Longbottom ends up hanging from the chandelier by his cloak, which is a serious breach of safety, and Hermione uses her own skills to round up the pixies and return them to the cage. Essentially, the activity appears to have

been completed, but with the students' own initiative rather than the pedagogical guidance of Lockhart (Tinklenberg, 2020).

Lockhart's classroom practices, or lack thereof, underscore the dangers of celebrity pedagogy, where teaching is more focused on performance than instruction, what Tinklenberg (2020, p. 96) refers to as *edutainment*. Initially, students are drawn to his fame and the stories of his bravery, but they soon lose confidence in him when they witness both his magical and pedagogical ineptitude. Paradoxically, his incompetence can spark critical scepticism in the learners, as they realise the gap between appearances and reality. As Dumbledore said to McGonagall when she asked him, he had employed Lockhart, he replied, "There is plenty to be learned even from a bad teacher: what not to do, how not to be" (Rowling, 2015). However, the lack of meaningful instruction can lead to disengagement and trivialisation of the subject matter.

In summary, the archetypal figure of Lockhart highlights the ethical issue of authenticity in teaching. Although enthusiasm and charisma can enhance learning, they are meaningless without pedagogical expertise and integrity. Lockhart invites us to reflect on the performative aspect of teaching, and the potential harm that can arise when image overtakes expertise.

2.4.1.4. Remus Lupin

Lupin embodies the Wise Mentor archetype (Küpers, 2020), while displaying elements of the Wounded Healer. His wisdom arises from his lived experiences; he was bitten by a werewolf as a child in a revenge attack on his father, and subsequently contracted lycanthropy, a permanent affliction that results in his transformation into a werewolf every full moon. This is, unsurprisingly, a considerable source of suffering for Lupin. It is this personal suffering that has cultivated in him a strong sense of empathy, which translates into humility and inclusivity in his teaching approach.

His first Defence Against the Dark Arts lesson with Harry's class in PoA (Cuarón, 2004, 00:32:40) is in marked contrast to that of Lockhart's two years previously (Columbus, 2002). At the beginning of the scene, Lupin is already present in the class. He is of a humble appearance, wearing an old suit in earth tones. The students are standing up, facing an old wardrobe, which is shaking. Lupin elicits a series of questions from the students about what might be in their wardrobes, praising their responses.

Together, the students and Lupin determine that the creature is a boggart, a shape-shifting entity that assumes the form of the observer's greatest fear, but can be transformed into something amusing by a simple mind spell. Lupin breaks the spell down into its components, demonstrating the incantation in chorus with the class. The more difficult

component, facing one's fear and imagining something humorous, Lupin demonstrates with Neville Longbottom. Neville completes the spell successfully with Lupin's close guidance, and this is the first time that Neville proves that he is a capable wizard (Tinklenberg, 2020).

The students line up and take turns practising the spell, with Lupin observing carefully from the side. When Harry comes to take his turn, Lupin is extra vigilant. The boggart turns into a dementor, a soul-sucking creature, a group of whom are currently deployed in the school for supposedly defensive purposes. Harry appears to be mesmerised in front of the dementor, unable to think of anything humorous. Lupin jumps into the rescue, the boggart turns into a full moon, and thus puts himself in jeopardy by potentially revealing his lycanthropy to a class full of students. However, he casts the spell skilfully, and the moon turns into a balloon, which he is able to shut back in the wardrobe quickly and safely (Cuarón, 2004).

Lupin's pedagogy nurtures intrinsic motivation and self-efficacy in his students. He scaffolds his tasks, praises effort, and fosters learning without resorting to fear or humiliation. He is also transparent about his own limitations, and thereby reframes teacher vulnerability as a strength rather than a weakness (Fitzsimmons & Lucchi, 2020). Finally, he models empathy in his guidance of Neville, thereby contributing to the students' social and emotional development. As such, Lupin embodies humanistic learning. By integrating rigour and relational care, he demonstrates that effective teaching is more than technical competence – it requires ethical and affective competence. As Joplin (2020) underlines, “Lupin takes pleasure in the act of teaching by engaging with his students as people and fellow magic-users, rather than simply as vessels for knowledge” (p. 80). Thus, Lupin's teaching style can be considered as a model of student-centred active learning (Tinklenberg, 2020).

2.4.1.5. Dolores Umbridge

Umbridge represents the Tyrant (Jung, 1959; Mayes, 2016, 2020), embodying the authoritarian control, rigid conformity, and institutional oppression of this archetype. She is appointed as Headteacher of Hogwarts by the Ministry of Magic in *The Order of the Phoenix* (hereafter, *OotP*) (Yates, 2007), following the death of a student in the previous year and the consequent removal of Dumbledore from his position (Newell, 2005). Thus, she comes to the school as a representative of politics rather than pedagogy. Indeed, she is appointed with the ulterior motive of preventing students from acquiring new skills and developing existing ones, thereby rendering them helpless in the final battle between good and evil. She exerts her authority through prohibition, promoting theoretical over practical teaching, sacking teachers whom she perceives as a threat to her goal, and employing draconian punishment methods against those who disobey her. Through these actions, she succeeds in exacerbating the rivalry

between the Houses of Gryffindor and Slytherin to dangerous proportions (see, e.g. Johnson & Niekerk, 2020).

We can observe her classroom teaching approach in her first Defence Against the Dark Arts lesson in *OotP* (Yates, 2007). The students are now in their fifth year at Hogwarts, and they have encountered several extremely adverse events that have enabled them to display their advanced magical skills. However, this is also the exam year, during which the students will prepare for the O.W.L. (Ordinary Wizarding Level) exams. These exams also have symbolic relevance in that they reinforce the hierarchical control over access to advanced knowledge and skills. They serve as a threshold test, acting as a bridge that students must cross to attain further wisdom. In this way, Umbridge is also a Gatekeeper, as it is she who will control what the students will learn in the following academic year, and therefore, whether they will cross the threshold.

At the beginning of the lesson (Yates, 2007, 00:32:20), the students are playing with a magical origami bird they have made, showing that they have mastered skills and can play creatively with them. Umbridge's entrance is marked by the incineration of the paper bird, and it is clear from the outset that Umbridge has no time for practical magic, creativity, or play. She draws the students' attention to the upcoming O.W.L. exams and states expressively that the class will be following a strictly theoretical programme to help them pass their exams. Those who work hard will be rewarded, and those who fail will suffer severe consequences. She then distributes a coursebook in a very orderly manner, which is clearly below the students' current proficiency level. When confronted by the students' protestations, she reacts with derision, in the case of Hermione, and with corporal punishment, in the case of Harry. Thus, Umbridge weaponizes education, reducing it to compliance rather than inquiry (Maynard, 2020).

Umbridge's pedagogical approach exemplifies the dangers of authoritarian education, in which knowledge is used as a means of control rather than empowerment. She prevents the students from active engagement and thereby undermines their critical thinking skills and practical competence. However, her prohibitive approach encourages some of the students to form a covert, counter-learning group under the leadership of Harry (Dumbledore's Army), in which they engage in peer learning to teach themselves the skills they need to protect themselves. Thus, just as Lockhart inadvertently fostered critical thinking skills in his students through his incompetence, Umbridge indirectly encourages grassroots emancipatory learning by demonstrating its complete opposite (Panutsos Rován, 2020).

Through the Tyrant archetype, Umbridge acts as a warning against excessive bureaucratic involvement in education. Her behaviour, both inside and outside the classroom, highlights the ethical importance of protecting learner autonomy and fostering dialogic

pedagogy. Through her example, we can reflect on educational policies that prioritise standardisation over creativity, equity, and participation.

3. Reflective Applications in Language Teacher Education

To scaffold disciplined reflection on the teaching practices of the Hogwarts cohort and to connect with real-life classroom experiences of language teachers, three dimensions can be discussed to make connections with filmic observations and established theories of learning. These dimensions are: Authority and classroom climate; instructional clarity, student safety, and contingency; and professional beliefs, identity, and equity.

The selected Hogwarts cohort exhibits diverse models of teacher authority, ranging from strict institutional control (e.g., Umbridge) and authoritarian rigidity (e.g., Snape) to more relational and supportive stances (e.g., Lupin). There are also examples of a lack of pedagogical authority (e.g., Trelawney), and of both content and pedagogical authority (e.g., Lockhart). Bandura's (1986) social cognitive theory suggests that teachers' behaviours mediate students' self-efficacy and engagement. As such, the affective tone set at the beginning of a lesson can facilitate or hinder learning opportunities. Reflective prompts could include: "How do I assert my teacher authority at the beginning of lessons through my positioning in the classroom, posture, and my voice quality?" and "How does my embodied authority balance psychological safety and academic challenge?". In this way, teachers can reflect on what teacher authority means and entails, and what kind of classroom atmosphere they create through their unique authoritative stance.

The scenes of Lockhart's and Lupin's first lessons provide sharp contrasts in clarity of instructions, inclusivity and risk management (Yeşilbursa, 2020). Scrivener (2012) emphasises the importance of task framing, sequencing and demonstration as keys to effective classroom management. Lockhart clearly flouts all of Scrivener's suggestions, resulting in the compromise of Neville's safety. Lupin, on the other hand, demonstrates textbook-perfect ability to set up and manage a classroom activity, and to divert a potentially dangerous situation. Reflection on these two scenes can promote teachers' awareness of the clarity of their instructions, guided by the prompts "Are my instructions clear, chunked, and checked?" and "What contingencies do I plan for?".

Finally, each teacher's pedagogy is inseparable from their beliefs about content, teaching and learning (Thomas et al., 2018). Snape's aptitude essentialism, Trelawney's dominant fortune-teller identity, Lockhart's performative approach, Lupin's care-centred stance, and Umbridge's bureaucratic tyranny are clear examples of how personal identity and values influence pedagogical decisions. Reflection on one's own teaching philosophy can shed light on the implications for equity in the classroom (e.g., whose participation is encouraged,

whose errors are tolerated, or vice versa) . Reflective prompts include “Which beliefs about ability and discipline surface in my teaching?” and “How do my practices encourage students to think, speak, and succeed?” (see Güngör & Yeşilbursa, 2025, for more details about the reflective observation activities).

4. Conclusion

This article has explored how fictional teacher archetypes, specifically Hogwarts’ diverse teaching staff, can serve as powerful reflective tools in language teacher education. By analysing the archetypal profiles of teachers such as Snape, Trelawney, Lockhart, Lupin, and Umbridge, it was shown how their individual pedagogical styles, values, and classroom dynamics present an opportunity for teachers to examine their own beliefs and practices. The use of archetypes, grounded in Jungian depth psychology, allows teachers to go beyond surface-level observations and engage with the deeper emotional and symbolic dimensions of teaching.

Reflecting on fictional narratives, such as the Harry Potter series, provides a unique and imaginative context for teacher development. It encourages critical self-reflection, fosters empathy, and highlights the ethical complexities inherent in teaching. By bridging popular culture with real-world classroom challenges, archetypal analysis can support reflective practice and the development of more self-aware and equitable teachers.

In conclusion, imaginative reflection through fictional archetypes can inspire teachers to reimagine their professional identities and pedagogical approaches. Future research and classroom applications may further explore how these methods can be integrated into teacher education and development programmes, supporting ongoing development and innovation in language education.

Disclosures

No human participants were recruited, observed, or surveyed for this study, and no participant data were collected, reported, or analysed. Consequently, institutional ethics approval was not required.

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