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Harry Potter and the Order of the Phoenix

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Mémoire

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Harry Potter and the Order of the Phoenix:
Can political pamphlet and teenage fiction work together?

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Table of contents

Part 1.

Introduction.

I. The British education system

I.1. The evolution of the school system and the place of teens in the British society

I.2. How the school system and the place of teens are represented in teen literature

II. The coming-of-age pattern in *The Order of The Phoenix*

II.1. Depicting a transitional phase: adolescence

II.2. Thresholds and rites of passage

III. Talking about revolution?

III.1. Authority figures

III.2. Political message

Conclusion.

Part 2.

Séquence pédagogique et exploitation en classe :

Thème du cycle 4 du CECRL : Ecole et société

Séquence pédagogique:

‘The fiction rebels: Brave new teenagers questioning real society’

Sommaire

1) Présentation des objectifs de la séquence

2) Partie 1- *The Chocolate War*: Social Novel

3) Partie 2-*Harry Potter and the Order of the Phoenix*: Fantasy and Political Pamphlet

4) Partie 3- *Matched, Hunger Games, Equilibrium*: Dystopia

5) Analyse réflexive

-Bibliography

-Annexes

Harry Potter and The Order of the Phoenix:

Can political pamphlet and teenage fiction work together?



Introduction

“Youth cannot know how age thinks and feels. But old men are guilty if they forget what it was to be young.”

— J.K. Rowling, *Harry Potter and the Order of the Phoenix* (2003)

This essay will deal with the hypothetical dichotomy between teenage fiction and political pamphlet and how these two types of literary genre may converge into one successful novel that became a phenomenon. Indeed, J.K. Rowling's *Harry Potter and the Order of the Phoenix* (TOoTP) is the volume 5 of a series of seven teen literature books written and released between 1997 and 2007. ‘The novels chronicle the lives of a young wizard named Harry Potter, and his friends who are students at Hogwarts School. The main plot concerns Harry's struggle against Lord Voldemort, a dark wizard who intends to regain power after being defeated and overthrow the Ministry of Magic, and subjugate all wizards and Muggles (non-magical people)’. The last three volumes¹ of the Harry Potter series were so successful among young adult readers that the bookshops and libraries had to create a new section dedicated to Young Adults Literature (Annexe 1) because a lot of writers started to publish novels in the vein of J.K. Rowling's stories, catching young adults' interests. Indeed ‘J.K. Rowling's well-timed "Harry Potter" series exploded the category and inspired a whole generation of fantasy series novelists (...) The shift led to success for Stephenie Meyer's "*Twilight*" vampire saga and Suzanne Collins' futuristic "*The Hunger Games*.”²

Given the fantastic dimension of the plot, one might expect this literature to be of the purely “escapist”³ type. However, as I will attempt to show in this study, in addition to the unrealistic dimension, an interesting political one can be found in the saga's subtext, particularly in the volume under study here. Actually, the saga even bears strong similarities with young adult books that tackled more frontally the issue of authority and the connection between the harshness of a certain type of education and wider social mechanisms. This essay will then highlight the links that exist between youth and politics. In the *Harry Potter and The Order of the Phoenix* (TOoTP) story, a group of teenagers rebels against the authoritarian new direction at their school of witchcraft and wizardry called Hogwarts. I will thus show how teenagers are concerned by the society matters and in what ways their opinions are expressed with rebellion at this pivotal stage of their life: children becoming teenagers and forging their own identities. I will compare TOoTP with another Young Adult novel *The Chocolate War* (TCW) (1974) by Robert Cormier. Set in a fictional Catholic high school, the

¹ J.K. Rowling's novels: *The Order of the Phoenix* (2003), *The Half-Blood Prince* (2005) and *The Deathly Hallows* (2007).

² <https://edition.cnn.com/2013/10/15/living/young-adult-fiction-evolution/index.html> (consulté le 22.11.2018)

³ In fictions, unrealistic or romantic

story depicts a secret student organization's manipulation of the student body, which descends into cruel and ugly mob mentality against a lone, non-conforming student. Indeed authority and the drifts of it in the school institution are major topics in the two novels along with the rebellion.

Teen Literature or *Young Adult Literature* is a literary genre that appeared in the 1960's in the United States of America⁴. The term 'Young Adult' was coined by the Young Adult Library Services Association (YALSA)⁵ and the genre represents the 12 to 18 age range. Young Adult fiction (YA) 'was developed to soften the transition between children's novels and adult literature.'⁶ Common themes related to YA include: friendship, the loss, first love, the search for identity, the coming of age patterns⁷. *TOoTP* is a phenomenon also because it is defined as 'cross writing literature' or 'cross genre', a genre in fiction that blends themes and elements from two or more different genres⁸. Here the story is a mix of coming-of-age and fantasy novel. *Fantasy* is a genre in literature that includes magical and/or supernatural elements as part of the plot, setting or theme. The HP series finds its origins in J R R Tolkien's novels such as *The Hobbit* or *The Lord of the Rings* originally written for children and that later appealed to adults. However, fantasy works can often combine the real world with a second fantastical reality. In HP the strong link between the normal world and the magical one is made through the intervention of Hogwarts School of witchcraft and wizardry in Harry Potter's life. I chose to study volume 5 among the others for several reasons. To me *TOoTP* is the volume where the story switches from a story for children to a young adult one. Indeed, puberty, first love and disillusion as well as loss have already been tackled in volume 4, with Harry Potter's first love 'Chow' going out with the handsome young and successful rival student but also friend 'Cedric Diggory' who dies in the end causing Harry's sadness, guilt, anger and depression. This essay will analyse the rebellion mechanism employed by the teenagers in *TOoTP*. The scene takes place in 1995 and a new director of the school is sent by the Ministry of Magic which denies the return of Lord Voldemort and thus opposes the former famous Director of the school: Dumbledore who believes in his return. Harry Potter and his friends think they are in danger, since the great wizard Dumbledore is no more the school Headmaster and able to protect them and as the use of magic in the school is now almost forbidden by the new decrees. They will consequently create a secret student society called Dumbledore's army to teach one another how to fight and protect themselves from danger.

⁴ <https://edition.cnn.com/2013/10/15,art/cit>

⁵ <http://www.ala.org/yalsa/> (consulté le 22.11.2018)

⁶ Dunning, Stephen (1962). "Criticism and the "Young Adult Novel". *The High School Journal*. Published by: University of North Carolina Press

⁷ April Dawn Wells, *Themes Found In Young Adult Literature :A Comparative Study Between 1980 and 2000* (2003) University of North Carolina at Chapel Hill

⁸ dictionary.sensagent.com (consulté le 22.11.2018)

What is interesting in tome 5 is that it occurs after a major twist, Cedric's death. Harry is no more a hero (the boy who lived: survived Lord Voldemort's spell of death) but 'The Boy Who Lies' and possible murderer of Cedric because there was no witness. Harry and Dumbledore then suffer a campaign of lies from the Daily Prophet (a paper now in the hands of the Ministry of Magic whose Minister is Dumbledore's rival) because Dumbledore believes Harry's declaration about the return of Voldemort. This volume is the pivot in the story that slides into darker times, with more violent confrontation to adult society in which adults are no longer only protectors but also neglect teenagers, or worst manipulate and abuse them. The students face abandon, violence, awareness, responsibility, risk. In a nutshell the adult society violently enters their world by the means of the Ministry interfering with the school and education system. This political aspect through the authoritarian regime is also interesting because innovative. It breaks the fanciful rules of *low fantasy novel*⁹ where there is a Manichaeian opposition between good and evil. It borrows more complex, ambiguous and darker codes, in a way that evokes another genre: dystopia 'An imagined world or society in which people lead wretched, dehumanized, fearful lives'¹⁰

Consequently, one can wonder to what extent the Harry Potter series and more precisely this volume 5 contributed to a shifting of young adult literature. This work will study this passage to a darker tone and atmosphere and the way the author blurs the lines in what is supposed to be the next episode of Harry Potter, a teen fantasy novel talking about magic and teenage life, turning it into a darker young adult story. To compare *Harry Potter and the Order of the Phoenix* to another young adult novel, *The Chocolate War*, I will focus on the following topics: the mixture of several literary genres, the tackling of supposedly adult matters, and the attempt to target adult readers.

This study will adopt the following structure.

First, to understand the singularity of this novel I will introduce the British school institution context from the 1970's to the 2000's because *TCW* story happens in the 1970's and because *the Harry Potter series* British author J.K. Rowling, born in 1965 was a teenager in the second part of the 1970's and the reader can feel the effects of her own experience of high school in her writings. I will also study the representation of school in literature of that period in order to analyse the evolution of the place of teenagers and to study the way they manage to forge their own identity in the society ruled by adults. Then I will focus on the definition of adolescence and examine how the passage from a stage of childhood to another one is depicted in the book by making parallels with *The Chocolate War*. I will specifically deal with the patterns from

⁹ This is the case in the Harry Potter first 4 novels, where the eponymous character grows up in a contemporary England and is not introduced to the wizarding world before the age of 10. It is then defined as part of the low fantasy subgenre of fantasy fiction because magical events intrude on an otherwise normal world.

¹⁰ www.merriam-webster.com/dictionary/dystopia (consulté le 23.11.2018)

teen literature such as the coming of age, the encounter with wider social concerns, the violence at school. I will thus finally discuss the figures of authority in *TOoTP* and the rebellion against authoritarianism and how it is represented in the adapted movie *Harry Potter and the Order of The Phoenix* (2007) by David Yates, an English director who was known for his high quality political productions for TV.

I. The British education System

I.1. The evolution of the school system and the place of teens in the British society

To understand the way the author depicted and reinvented school in her novels, it seems relevant to give an insight of the British school system, and its evolution with the major turn that occurred in the 1970s. One important testimony about the issues concerning the British school system can be found in Cormier's seminal and controversial novel *The Chocolate War* which story happens in the early 1970's. It is necessary to introduce the specificities of the social novel genre in order to comment the evolution of the place of teenagers in the society.

Before the 1970s, school in Britain was a place where social inequalities were highlighted by teachers' behaviours that were cruel and violent towards the poorest social class. In the beginning of the 20th century, in the 1920s for example, some 'teachers delighted in making some unfortunate the butt of the class; unkempt children were humiliated by being made to sit at the back of the class and being given less attention'. This was the case for 'Mabel Yeo who was cast-off at the Exeter school' and who 'was sent back to school from a nature ramble she had been looking forward to, because a button had come-off her shoe'¹¹ At that time, poor children who won a scholarship to go to the new secondary school¹² could feel torn apart between two worlds, indeed their former schoolmates could be cruel against them and call them social renegades. Their new classmates could sneer at them because they were poor- though they might be cleverer than them- and this behaviour could be reinforced by snobbish teacher's behaviour. Beating was a common practice in school, especially in middle and upper-class

¹¹ Rose Lionel, *The Erosion of Childhood : Children Oppression in Britain 1860-1918* , ed Routledge New-York (1991)

¹² Great Britain's current system of secondary education is the successor to a slightly older system that assigned students at age 11 to one of three types of schools by means of selection tests.
www.britannica.com/topic/secondary-education (consulté le 23.11.2018)

school where parents who paid for education expected their children to be ‘corrected and chastised’¹³. Violence was an integral part of public school were even ‘Senior boys had the right to ‘swish’, the victim was bent over a chair while the prefect ran at him with a cane. However, it seemed to get better after the war. ‘The plans for post-war secondary education in Britain aimed to remove the inequalities which remained in the system. The Education Act of 1944 provided free secondary education for all pupils.’¹⁴ ‘From the 1950s and ’60s, these schools were gradually replaced by a single type of school called a comprehensive school’¹⁵. The 1960s were marked by the Raising of school leaving age (ROSLA) to 16 years old. ‘In 1964, preparations had begun to raise the school leaving age to 16, to be enforced from 1 September 1973 onwards’¹⁶. This was the minimum school leaving arrangement between 1976 and 1997. In 1974, the country was in crisis and the Labour short majority Government decided to cut public spending in education. This ‘coincided with the development of a ‘general disenchantment with education as a palliative of society’s ills’¹⁷. Then came The 1976 Education Act which principle was no selection.

In the 1960s / 1970s, violence at school in the UK was still very active with children’s having almost no rights. Corporal punishment¹⁸ was common and sometimes even applied by the eldest students on the youngest with the consent of the headmaster. ‘The Labour Party’s plan to abolish public schools will have raised in the minds of many a former inmate one of the ironies of the public school system. Privileged parents spent fortunes sending their sons to schools where, even as recently as the sixties, they could be beaten savagely’¹⁹. Consequently, the desire to rebel against the violent school system was led by the ambient revolutionary climate of the 1968 events in France²⁰ against the capitalist and liberal political system.²¹ The countercultural turbulence of 1968 was characterised by a search for new forms of social organization and political action that catalysed liberation movements. ‘For some, the child appeared to be the ultimate symbol of the oppressed, as they were legal minors with few rights,

¹³ Rose Lionel, *op. cit.*

¹⁴ ‘The Education Act, Going to School’, U.K Parliament, 2019. www.parliament.uk/ (consulté le 24.01.2019)

¹⁵ www.britannica.com/topic/secondary-education (consulté le 23.11.2018)

¹⁶ www.dfes.gov.uk/schoolattendance/ (consulté le 24.11.2018)

¹⁷ www.educationengland.org.uk/history/chapter14.html (consulté le 24.11.2018)

¹⁸ Corporal punishment in British state schools, and also in private schools receiving any element of public funding, was not banned by parliament before 1987

¹⁹ Beating their privileged bottoms, The Times, London, 18 October 1973, www.corpun.com/uksc7310.htm#19421 (consulté le 24.11.2018)

²⁰ Events of May 1968, student revolt that began in a suburb of Paris and was soon joined by a general strike eventually involving some 10 million workers. During much of May 1968, Paris was engulfed in the worst rioting since the Popular Front era of the 1930s, and the rest of France was at a standstill.

www.britannica.com/event/events-of-May-1968 (consulté le 26.11.2018)

²¹ Heywood Sophie, « Children’s 68: introduction », Strenæ [Online], 13 | 2018, Online since 15 May 2018, connection on 24 October 2018. URL : <http://journals.openedition.org/strenae/1998> ; DOI : 10.4000/strenae.1998

and without a voice. Thus the 1960s and 70s witnessed a peak in the liberationist interpretation of children's rights activism, in opposition to the protectionist, cocooning approach identified for the post-war period.²² This period was profoundly antiauthoritarian in nature.

Though the 1968 revolutionary events occurred in France, they influenced writers across the frontiers and these ideas spread through Europe. Indeed, 'In the years around '68, children's books and media became caught up in the current of turbulence, protest and countercultural agitation that characterised this era. A new motif emerged – the children's version of the raised fist of the revolutionary'. 'Even Britain, which had been relatively unaffected by the events of '68, witnessed the publication of the "Children's Bust Book" edition of Children's rights magazine in 1972 (Annexe 2), which advised children on how to resist arrest, while the two landmark obscenity trials of the early 1970s centred on countercultural publications ostensibly aimed at schoolchildren (including the aforementioned Little red schoolbook). Something was happening to children's culture across Europe, and beyond.'²³ In 1972 there were school strikes and protests in London, which started with Rutherford School in Marylebone. 'A march of 10,000 pupils was organised by the Schools' Action Union and the National Unions of School Students (...) with the absence of student leader Steve Finch, arrested several days before'²⁴. The pupils aged 11 to 18 were demanding more democracy in schools and an end to corporal punishment.²⁵ As explained in the following testimony by Gilles Maillard-Salin, a French Assistant in Rutherford Comprehensive School (Central London) in 1972:

"Even if music had helped the youth to emancipate a little, this emancipation remained relative in a still conservative society marked with strong rules and traditions. Pupils in the school felt discriminated for different reasons (and expressed their feelings quite openly). For social reasons as their parents belonged to the lower working class and lived on the edge of the rich districts of London (Hyde Park, Kensington, Oxford Street). Temptations were permanent and could never be satisfied.

For racial reasons, less than half of them being white pupils (often migrants from central Europe), with a large number of black pupils from the West Indies, and the rest coming from India and Pakistan. Racial discrimination came from pupils of a grammar school in the surroundings who had to walk along Rutherford School grounds to reach their railway or Tube station.

For academic reasons as the school required levels were much lower than in grammar schools and they knew practically none of them would ever reach university level, most teachers who were white, tried to impose strong discipline on their rather disruptive students. The strict rules included a school uniform (our pupil's uniforms were often miserable) and corporal punishment was still at use and practised once or twice a month. The cane stood at the door of the deputy-headmaster's office.

The protest started only two weeks after an influent member among the school pupils had been arrested for reasons which sounded mainly political (he was one of the leaders of a school student union founded a few months before)."

²² Heywood Sophie, *Ibid.*

²³ Heywood Sophie, *Ibid.*

²⁴ Alamy.com. www.alamy.com/stock-photo-students-demonstration-in-london-17th-may-1972-a-march-of-10000-pupils-80415233.html (consulté le 02.02.2019)

²⁵ Annexe 3

The late 1960s were also a period of peaceful rebellion and protest against violence as, for example against the Vietnam War and the hippie movement was spreading. This changing of society from a very authoritarian one to a more peaceful one is described in *TCW*:

‘Out at the bus stop, Jerry leaned against a telephone pole, body weary, echoing the assault of the football practices. For three days his body had absorbed punishment. But he was still on the roster, luckily. Idly, he watched the people on the Common across the street. He saw them every day. They were now part of the scenery like the Civil War Cannon and the World War Monuments, the flagpole. Hippies. Flower Children. Street People. Drifters. Drop-Outs. Everybody had a different name for them. They came out in the spring and stayed until October, hanging around, calling taunts to passers-by occasionally but most of the time quiet, languid and peaceful. He was fascinated by them and sometimes envied their old clothes, their sloppiness, the way they didn't seem to give a damn about anything. Trinity was one of the last schools to retain a dress code--- shirt and tie.’²⁶

The idea of rebelling against the school institution and its abuses was also spread in the society by the means of movie directors from the British New Wave²⁷ like Lindsay Anderson, who directed the film *If* released in 1968, which plot is set in a British independent boys boarding school in the late 1960s. This movie is a social critique of the society and school in Britain. It involves Mick Travis, Wallace, and Johnny who are three non-conformist boys in the lower sixth form. They are watched and persecuted by the "Whips", upper sixth-formers given authority as prefects over the other boys. The junior boys are made to act as personal servants for the Whips, who discuss them as sex objects. But the group of boys will rebel extremely violently against the establishment, with fire guns. There are examples of this kind of rebellion against violence, in *TCW* and *TOoTP*. In *TCW*, the Vigils decide to sabotage a school room.

"Now, do you know where Brother Eugene's homeroom is located?"

The anticipation in the air was almost visible at this moment, blazing, electric.

"Yes. Room nineteen. Second floor."

"Right!" Archie said, as if giving The Goober an A for recitation.

"Next Thursday afternoon, you'll make arrangements to be free. Afternoon, evening, all night, if necessary."

The Goober stood there, spellbound.

"The school will be deserted. The brothers, most of them, the ones who count, will be off to a conference at Provincial headquarters in Maine. The janitor is taking a day off. There'll be no one in the building after three in the afternoon. No one but you,

Goober. You and your screwdriver."

Now, the final moment, the climax, almost like coming---

"And here's what you do, Goober." Pause. "You loosen."

²⁶Cormier Robert, *The Chocolate War*, ebook edition p.9

²⁷ The British New Wave is the name given to a sequence of films released in Great Britain between 1959 and 1963. The label is a translation of *Nouvelle Vague*, the French term first applied to the films of François Truffaut, and Jean-Luc Godard among others.

"Loosen?" The Adam's apple dancing.

"Loosen."

Archie waited a beat--- in strict command of the room, the silence almost unbearable--- and said, "Everything in Brother Eugene's room is held together by screws. The chairs, the desks, the blackboards. Now, with your little screwdriver---maybe you'd better bring along various and assorted sizes, just in case--- you start to loosen. Don't take out the screws. Just loosen them until they reach that point where they're almost ready to fall out, everything hanging there by a thread..."²⁸

In *TOoTP* movie adaptation, the sabotage is operated during an examination session with Fred and George Weasley who decide to quit school as a last rebellion act. They start a magical firework to stop the examination and make an impressive final exit to scare Professor Umbridge with a huge fire dragon which destroys the very numerous restrictive decrees signs on the entrance hall wall (Annexe 4).

As we can see, the rebellion coming from the real world has contaminated the fictional worlds of young adult literature, and rebellion has thus become a staple of these kinds of works .

The late 1970s were a period of economic recession in England. Indeed the country faced mass-unemployment leaving youth alienated, angry and without hope. There were streets riots and clashes between the youth and authorities like over class inequalities. The period saw the beginning of the punk subculture that originated out of the working-class frustration about economic inequalities, poverty, and the bourgeois hypocrisy about their struggle; it was led by the disillusion of being a young adult in the British society where no future lay for them. It spread through music with numerous famous bands like The Clash or The Sex Pistols and also through fashion. It was part of a counter-culture praised by young adults at the time; it allowed rebellion and distinction from the adults who were well-anchored in the capitalist society.

As a matter of fact, during her teens, J.K. Rowling was no exception to the rule. She was immersed in these countercultures and subcultures. Indeed, like many teenagers she listened to The Clash²⁹ and was a big fan of the punk rocker singer Siouxi Sioux whose gothic look she adopted during many years.³⁰ Her own experience as a teenager student girl at Wydean School and College from 1976 to 1983 mainly impacted her vision of school in the Harry Potter series she started to write in 1990. In fact she was not a very good student but she had taste for literature and liked to be alone in order to write stories. 'Steve Eddy, her first secondary school English teacher, remembers Joanne as "not exceptional" but "one of a group of girls who were bright, and quite good at English." Referring to Harry Potter's bookish friend, he said, "I suppose you could say she was a bit Hermione-like. I'd ask a question, and some hands would

²⁸ Cormier Robert, *op. cit.*

²⁹ Fraser Lindsey. *Conversations with J.K. Rowling*, p. 29. Scholastic Books. (2001)

³⁰ Smith Sean, *J. K. Rowling, la magicienne qui créa Harry Potter*, Favre, 2002

shoot up, and she was definitely one of the group.” He recalled that the class read Stan Barstow’s “Joby”—a realist story about a working-class Northern boy—as well as “The Weirdstone of Brisingamen,” by Alan Garner (a wizard, dwarfs, witches), and “A Wizard of Earthsea,” by Ursula K. Le Guin, whose hero attends a school for wizards. Eddy said that Rowling, when writing stories, was much more likely than other students to produce fantasy. At the time, she had little taste for realism.³¹ She indeed admitted that Hermione’s character was based on herself when she was eleven.³² She also felt insecure in the presence of one of her teachers; who was her mother’s colleague and friend at Wyedean School and College. He was the chemistry teacher, his name was John Nettleship,³³ but was nicknamed ‘Stinger’ by the students and he inspired professor Snape character, the potion teacher in her novel. Indeed he said that he used to isolate one of the students to question him or her, and that the lack of confidence that Harry feels in the novel is probably what the author felt at the time in some classes. Although bright, she was not the most enthusiastic student, as Nettleship, who is now retired, recalls: “Her attitude in the science lessons was more like Harry’s in the potions class rather than Hermione’s.”³⁴ “I wasn’t as clever as I thought I should be. I don’t think I was a know-it-all. I was obsessed with achieving academically, but that masked a huge insecurity,” Rowling said.³⁵ The author also admitted that she also experienced violence from the other students. ‘Teased about her name, with schoolmates calling her ‘Rowling Pin,’ she says “I know what it is like to be picked on, as it happened to me, too, throughout my adolescence. Being a teenager can be completely horrible...I wouldn’t go back if you paid me.”³⁶

But the rebellion feeling that appears in the series and particularly in tome 5 against society and the institution more generally is also due to J.K. Rowling’s own experience as an adult at the time she started writing her novel. She divorced a violent husband and had to find a home for her and her daughter while she was unemployed. ‘A small flat at 28 Gardner’s Crescent was organised by social services. So began Rowling’s experience of government bureaucracy as she was forced to fill in endless forms and attend demeaning interviews in order to secure a weekly allowance of 69.’³⁷ The poorest are less likely to give money to the institution for their political campaigns, so it is a vicious circle. Thus the author’s experience with Welfare State may have disgusted her about bureaucracy for a lifetime. Moreover, the Harry Potter story shows a strong strain of self-reliance and independence. That is actually what Rowling experienced to pull

³¹ Parker Ian. *Mugglemarch*. The Newyorker. September 24, 2012

www.newyorker.com/magazine/2012/10/01/mugglemarch (consulté le 12.12.2018)

³² Feldman, Roxanne. "The Truth about Harry". School Library Journal. September 1999

³³ Smith Sean, *op. cit.*

³⁴ *The J.K. Rowling story*. The Scotsman. Monday 16 June 2003. www.scotsman.com/lifestyle/culture/books/the-jk-rowling-story-1-652114 (consulté le 13.12.2018)

³⁵ Eby Douglas. *J.K. Rowling: an ordinary and extraordinary childhood*. Highability. 2012. highability.org/836/j-k-rowling-an-ordinary-and-extraordinary-childhood/

³⁶ Eby Douglas / *art.cit*

³⁷ ³⁷ *The J.K. Rowling story*. The Scotsman. *Ibid*

herself out of poverty refusing to be helped by the government any longer.³⁸ This high degree of interventionism from the government is related in *the Order of the Phoenix* in a very strong and violent way.

I.2. How the school system and the place of teens are represented in teen literature

The teenage novel is an American specialty. The emergence of mass culture and youth audience appeared after World War II.³⁹ From then on, Youth Culture offered a collective identity, a reference from which youth could develop an individual identity. This identity made from music, cinema, and literature references spread throughout Europe. But the real change in teenage literature happened in the 1960s with the liberation from taboos established in the 1940s/ 1950s in order to protect the readers and the well-established and complacent American society. The romance novel was popular, like *Seventeenth Summer* by Maureen Daly published in 1942. In fact in the 1950s a lot of themes were forbidden in teenage literature, like drugs, alcohol, smoking, sex, forced marriages, divorce, profane language, death or even school dropouts. The 1960s brought a new type of literature called 'New Realism' with for instance *The Outsiders* by S. E. Hinton published in 1967.⁴⁰ 'Its great success could be attributed to its introduction of new "real" characters and the ground-breaking introduction of violence as a theme in the everyday lives of young adults'⁴¹. At its inception there was a goal of realism that has remained relatively consistent because it was written by a teenage girl and not an adult. 'Despite the novel's audience and purpose and its potentially provocative acknowledgment of the problems of social class, *The Outsiders* was readily institutionalized as part of school reading lists and educational curricula throughout the United States. Its institutionalization can be accounted for in part by the way it offers a palliative to the problems it depicts.'⁴² The problem novel appeared in the 1970s and brought along a major transition to young adult literature.⁴³ The change was a more clear-eyed approach to the often unpleasant reality of the society. Indeed, the teenage characters and readers are no longer protected from the violence of the society, but are confronted to it very directly. The violence in the school system in young

³⁸ Barton Benjamin H., *Harry Potter and the Half-Crazed Bureaucracy*. 2006. Michigan Law Review Volume 104 | Issue 6

³⁹ *Culture in the 1950s*. Shmoop University. 2009. www.shmoop.com/1950s/culture.html (consulté le 20.12.2018)

⁴⁰ Strickland Ashley. *A brief history of young adult literature*. CNN. April 15, 2015
edition.cnn.com/2013/10/15/living/young-adult-fiction-evolution/index.html (consulté le 22.11.2018)

⁴¹ Habegger Lisa, *Why Are Realistic Young Adult Novels So Bleak? An Analysis Of Bleak Realism In A Step From Heaven*, Indiana Libraries
<https://scholarworks.iupui.edu/bitstream/handle/1805/1351/Why%20Are%20Realistic%20Young%20Adult%20Novels%20So%20Bleak.pdf;sequence=1>

⁴² Tribunella Eric L., *Institutionalizing The Outsiders: YA Literature, Social Class, and the American Faith in Education, Children's Literature in Education*, June 2007, Volume 38, Issue 2, pp 87–101

⁴³ Lisa Habegger, *op.cit.*

adult literature is well represented in *The Chocolate War* by Robert Cormier published in 1974⁴⁴. As I recalled earlier, the story depicts a secret student organization's manipulation of the student body, which descends into cruel and ugly mob mentality against a lone, non-conforming student. Because of the novel's language and the concept of a high school secret society using intimidation to enforce the cultural norms of the school, it has been embroiled in censorship controversies and appeared as third on the American Library Association's list of the "Top 100 Banned/Challenged Books in 2000–2009, along with the Harry Potter series at the first position."⁴⁵

To understand why the series has been banned, I will define the kind of heroes evolving in Rowling's series and I will compare two kinds of children's literature, the modernist one and the postmodernist.

In modernist children's literature - "Modern" is the term that describes the period from the 1890s to 1945- most of the time children find themselves without support of the adult as they address social issues that are a consequence of adult hegemonic institutions and ideologies. The child protagonist almost always benefits from a special position that gives him or her an insight allowing him or her to deconstruct this adult hegemonic institution from an outsider perspective. Then with the help from adults in power he or she may be able to adjust it to be more adapted to him or her or to adults and children. The institution however remains intact continuing to exert its influence. The modernist construction of child protagonist is exemplified by young protagonists such as *Oliver Twist*, *Dorothy Gale*, *The Wizard of Oz*, and *Charlie Bucket*, *Charlie and the Chocolate Factory*.

On the contrary there is a more postmodern vision, apparent in JK Rowling's *Harry Potter* series. "Post-modern" refers to the period after the Second World War, mainly after 1968. It suggests that Rowling's writings may be preparing young readers to critically engage with power structures in their lives and become architects of their own agency⁴⁶. J.K. Rowling's novel situates the story Harry Potter and its characters into a fantastic world in parallel to contemporary British society. In this complex society, Harry and his friends embrace the qualities of post-modern childhood and question the adult wizarding world. Their resistance occurs upon the control of their minds and bodies. In this novel, the author imagines a world in which young people become builders of their identities and future, awakening to the network of relationships and institutions that frame their lives. Whereas *The Order of The Phoenix* novel

⁴⁴ Annexe 5

⁴⁵ *Top 100 banned challenged books 2000-2009*. American Library Association.

www.ala.org/advocacy/bbooks/top-100-bannedchallenged-books-2000-2009 (consulté le 03.01.2019)

⁴⁶ - Chappell Drew. *Sneaking out after dark Resistance, Agency, and the Postmodern Child in JK Rowling's Harry Potter Series*. 2007. *Children's Literature in Education* (2008) 39:281–293

was also generally well received by critics but most of the negative reviewers were concerned with the violence contained in the novel and with morality issues occurring throughout the book.

Both novels, *The Chocolate War* and *The Order of the Phoenix*, are critical toward the established education system in the stories. Though the plot is supposed to be set in New-England in *The Chocolate War* (TCW), the story happens in an imaginary Catholic High School that could also be well located in England considering the established rules. As for *The Order of the Phoenix* (TOoTP), Hogwarts School is also fictional, but located in the U.K. Moreover, it is easier to criticize an institution (The English Education System) through a fictional parallel society; it can be even more powerful because it allows the reader to draw parallels between the magical world and the real one. In both novels, the things that dominate are the ambient violence and the games of power between students and educators but also between students themselves. Indeed the main themes are psychological manipulation, violence, games of power, and the power of fear. In both stories, adults from the education team and leaders among the students associate to try and erase any form of rebellion.

In TCW, Brother Leon, replacing the sick headmaster, makes a deal with Archie Costello the head of the Vigils (a secret school organisation that creates a reign of fear among the student body), in order to have the huge number of chocolate boxes sold because the school is desperately in need for money. He accepts the challenge given to him by Brother Leon because of his greed for power, thinking that if a superior needs his help to rule the school it means that he will be easily controlled by the Vigils because he is weak. But the chocolate sale does not happen the way it was planned. First Archie tries to slow it to show Brother Leon who is the boss, then, he uses his influence and fearsome power among the students to have the sale done rapidly but there is one problem which he did not expect. A freshman named Jerry Renault, a football player, decides that he will not sell the chocolate, which is quite a shock in the school among students and teachers because though not obligatory no one has ever refused to sell the chocolates, if so it means that the student does not fit to the spirit of the school. Brother Leon is really annoyed by the decision which actually is an assignment given to Jerry by the Vigils. After ten days, Jerry is supposed to start selling chocolates, but after the ten days assignment, he still refuses to sell them, which then undermines the power of the Vigils. Consequently, Archie decides to get revenge by harassing Jerry, and asking a student called Janza to go and beat him violently. Once done, Jerry is like a ghost but still refuses to sell the chocolates. As he is uncontrollable by the Vigils, and as Archie does not want to lose power neither among the student or facing Brother Leon he decides to organize a secret box match, telling Jerry it is an opportunity to get revenge against Janza. Finally the fight is very violent, everything goes out of control, bets are taken, and Jerry is almost left for dead. The lights on the ground go out and

as Archie goes to the room to see what happened he meets Brother Jacques who wants explanations about the fight but Brother Leon who knew from the beginning about it comes and defends Archie. In the end Jerry, who is alive but terribly hurt, wishes he could tell students about not defying authority because now he sees how dangerous it can be, but actually he cannot talk.

This summary of the novel shows the games of power among the different protagonists of the school; leader students exerting a hold over the other students, using psychological and physical violence with the complicity of teachers and adults in the school, the teaching team manipulating the leaders and vice-versa to get and keep the power over others. This is particularly violent because the oppression is exerted by groups over one lonely student who thinks differently. Here the independent spirit is clearly unwelcome and repressed. ‘Do I dare disturb the universe’ is a quote by T.S Eliot⁴⁷ in the poem *The Love Song of J. Alfred Prufrock*, which is written on a poster in Renault’s locker, showing a man alone on an empty beach with a lone star in the sky. This quote can sum up the state of mind of the lonely boy who dares disrupting the system of domination at Trinity. This anti-hero who tries to make the institution change but violently fails is a modernist vision of the teenager. Even if it has to adjust to the more influential students, the institution, however, remains intact and continues to exert their influence.

In *TOoTP*, the school system suddenly becomes violent with the arrival of a new teacher Professor Umbridge⁴⁸, becoming the new headmaster like in *TCW* with Brother Leon. Actually Professor Dumbledore, who has been the famous Hogwarts’s headmaster for years, suddenly becomes infamous because he is supposed to have lost his mind telling the wizarding world that Voldemort is back and has killed again. This is what the Daily Prophet tries to have people believe because the newspaper is under the command of the corrupted Ministry of Magic that rules the Magical world. The school is then victim of a conspiracy against Dumbledore, which is actually a conjuration considering the fact that Cornelius Fudge, the Minister for Magic is also victim of a conspiracy led by influent rich families whose head are Death Eaters⁴⁹. They try to hide the return of the Dark Lord so that he can accomplish more easily his deadly crime: killing Harry Potter, allowing him to take control of the wizarding society. Indeed the end of the prophecy says: “...AND EITHER MUST DIE AT THE HAND OF THE OTHER FOR NEITHER CAN LIVE WHILE THE OTHER SURVIVES...” Dismissing the powerful wizard Dumbledore from his function as a headmaster with the support of the people believing the lines in the media and naming a cruel member of the ministry to rule the school are the best

⁴⁷ Eliot T.S. *Prufrock and Other Observations*. Poems. New York: A.A. Knopf. 1920.

⁴⁸ A bureaucrat of the Ministry of Magic, Senior Undersecretary to the Minister for Magic –Annexe 6

⁴⁹ Supporters of Lord Voldemort –Annexe 7

ways to take control for Death Eaters and to allow Voldemort to attain his goal. Hogwarts is no longer a safe place for the lonely Harry Potter in tome 5. Henceforth, Harry Potter is first isolated from his peers because he is also said to have gone mad like Dumbledore, saying that Cedric died under the hand of Voldemort. Some even think he might be a liar and a murderer. His reputation changes from admiration because he was 'The boy who lives'⁵⁰ to rejection since he becomes 'The boy who lies'. Some friends turn against him, accusing him of being the reason why their parents did not want them to go back to school.

'My mum didn't want me to come back to Hogwarts.'(...)

'But – why?'(...)

Seamus didn't answer until he had finished buttoning his pyjamas.

'Well, he said in a measured voice, I suppose...because of you.'

'What do you mean?' said Harry quickly.

His heart was beating rather fast. He felt vaguely as though something was closing on him.

'Well,' said Seamus again, still avoiding Harry's eye, 'she ...er...well, it's not just you, it's Dumbledore, too...'

'She believes the *Daily Prophet*?' said Harry. 'She thinks I'm a liar and Dumbledore's an old fool?'

Seamus looked up at him.

'Yeah, something like that.'⁵¹

This passage shows not only the psychological violence and cruelty that can exist among students but also the confrontation to the society matters through newspaper's articles and the impact of the society violence on them. The second way Harry is isolated is by adults turning their back on him. Dumbledore is rarely present at school and when he is, he avoids Harry while he has always been a confident and protector to the orphan hero before.

It was the second time in two days he had been advised to go to Dumbledore and his answer to Hermione was just the same as his answer to Ron.

'I'm not bothering him with this. Like you just said, it's not a big deal. It's been hurting on and off all summer- it was just a bit worse tonight, that's all-'

'Harry, I'm sure Dumbledore would *want* to be bothered by this-'

'Yeah,' said Harry, before he could stop himself, 'that's the only bit of me Dumbledore cares about, isn't it, my scar?'⁵²

Hagrid, the Care of Magical Creatures Teacher and Harry's friend, has not shown up to school since the beginning of the year and even Professor McGonagall who is the Deputy Headmistress and Head of Gryffindor House seems not to be such a support to him anymore. Harry feels lonelier than ever and has to face his pain and anger by himself because even his two best friends seem to abandon him since they have been named prefects for their house.

⁵⁰ Who has survived The Avada Kedavra spell of death from the end of Voldemort when he was only a baby.

⁵¹ Rowling J.K., *Harry Potter and the Order of the Phoenix*.2003, Bloomsbury, p.196

⁵² Rowling J.K., *Ibid*, p.250

Harry screwed up his face and buried it in his hands. He could not lie to himself; if he had known the prefect badge was on its way, he would have expected it to come to him, not Ron. Did it make him as arrogant as Draco Malfoy?⁵³ (...) And the same feeling of ill-usage that had overwhelmed him on the night he had arrived rose again. I've definitely done more, Harry thought indignantly.⁵⁴

The critic of the detention system is put forward throughout the story. The emphasis is put on the unfairness of it.

Harry would not have been surprised to see sparks fly from professor McGonagall's nostrils.(...)

'Now you two had better listen closely. I do not care what provocation Malfoy offered you, I do not care if he insulted ever family member you possess, your behaviour was disgusting and I am giving each of you a week's detentions! Do not look at me like that, Potter, you deserve it!'⁵⁵

But the story also refers, through Professor Umbridge's system of detention, to the beating that had been practiced in the British School System with the complicity of the governments and that was not banned in public schools until 1987. Indeed in the novel the detention hours given by the sadistic Professor Umbridge, sent by the Ministry to teach at Hogwarts, are based on physical and psychological torture. Harry must write lines on a blank sheet of paper with a special magical quill which does not need ink to write. The lines are: 'I must not tell lies', but as he writes, the lines start to carve into his hand, making it bleed painfully. The detention will last a week, and is to be renewed. In the passage below, Harry is put in detention for asking how the students are going to be able to defend themselves out of school if they are not taught how to in the Defense Against the Dark Arts class and telling the truth about Voldemort's return and the danger he now represents to everyone.

She handed him a long, thin black quill with an unusually sharp point.

'I want you to write, *I must not tell lies*' she told him softly.

'How many times?' Harry asked with a creditable imitation of politeness.

'Oh, as long as it takes for the message to *sink in*,' said Umbridge sweetly. 'Off you go.'(...)

'You haven't given me any ink', he said.

'Oh, you won't need ink', said Professor Umbridge with the merest suggestion of a laugh in her voice.

Harry placed the point of the quill on the paper and wrote: *I must not tell lies*.

He let out a gasp of pain. The words had appeared on the parchment in what appeared to be shining red ink. At the same time, the words had appeared on the back of Harry's right hand, cut into his skin as though traced by a scalpel-(...).⁵⁶

⁵⁴ Rowling J.K., *Ibid*, p.151-152

⁵⁵ Rowling J.K., *Ibid*, p.367-368

⁵⁶ Rowling J.K., *Ibid*, p.240

These passages show the supremacy of adults on teenagers, and the fact that their voices are not heard. At least, not for long since the story testifies of the coming-of-age pattern depicting the transitional phase between childhood and adulthood, a phase of many changes.

II. The coming-of-age pattern in The Order of The Phoenix

II.1. Depicting a transitional phase: adolescence

In addition to socio-political issues, the process of adolescence is in itself a complex one that I shall now proceed to define and explain. Adolescence could be defined as a human being who is no more a child and not yet an adult. In etymologic terms ‘Teen’ comes from ‘Teenager’ a noun derived from ‘Teenage’⁵⁷ that evolved to become ‘Teen-aged’⁵⁸. ‘The earlier word for this was teener, attested in American English from 1894, and teen had been used as a noun to mean "teen-aged person" in 1818, though this was not common before 20c.’⁵⁹ The word ‘adolescent’ is a synonym of ‘Teenager’ it comes from ‘adolescence’⁶⁰. In sociological and scientific terms this age period corresponds to a transitional stage of physical and psychological development that occurs during the period from puberty to legal adulthood. ‘The World Health Organization (WHO) defines an adolescent as any person between ages 10 and 19.’ But it has evolved with modern society’s customs and today, ‘this age range falls within WHO’s definition of young people, which refers to individuals between ages 10 and 24.’⁶¹ Indeed ‘the researchers also argue that puberty is now starting earlier in life, meaning the definition of adolescence should follow. Improvements in health and nutrition in the west mean the average child now begins puberty at 10 instead of 14. Professor Russell Viner, president-elect of the Royal College of Paediatrics and Child Health, agreed that adolescence extended to 24 and said some UK services already took this into account’⁶². This last definition of ‘young people’ is interesting because it blurs the lines with the term ‘young adult’: a person who is in his or her late teenage years or early twenties⁶³. It seems that young adults in nowadays western societies tend to delay the entrance in adulthood. ‘Millennials are more likely to study longer and delay settling down than previous generations, pushing back popular perceptions of when adulthood

⁵⁷ 1911

⁵⁸ Adj 1922 : Origininally in reference to Sunday School classes

⁵⁹ *Teenager*. Online Etymology Dictionnary. www.etymonline.com (consulté le 13.11.2018)

⁶⁰ from Latin *adolescere*, meaning 'to grow up'

⁶¹ Csikszentmihalyi Mihalyi. *Adolescence*. Britannica. www.britannica.com/science/adolescence (consulté le 13.11.2018)

⁶² Pettit Harry. *Adolescence now 'lasts from the ages of 10 to 24' as young people study longer and delay settling down*. The Daily Mail. 19 January 2018. www.dailymail.co.uk/sciencetech/article-5289193/Adolescence-ages-1024.html (consulté le 13.11.2018)

⁶³ <https://dictionary.cambridge.org/fr/dictionnaire/anglais/young-adult> (consulté le 13.11.2018)

begins. Researchers at the Royal Children's Hospital in Melbourne, Australia, say that many are choosing to delay the responsibilities of adulthood. Young people are delaying starting full-time work by extending their education⁶⁴. Here the link between education in terms of studies, the school institution and the delay of the passage to adulthood is paramount because it can explain how a young adult⁶⁵, considered nowadays an adolescent can identify herself or himself with teen characters in young adult literature.

The Order of The Phoenix story testifies to the coming-of-age⁶⁶ of the characters. This volume relates a pivotal moment in Harry Potter and his friends growing up process. They are fifteen years old, they are in year 5 which is year 11 in the UK system⁶⁷, and the events that will occur will make them grow from teenagers to young adults. Thus, I will analyse the different stages of the coming-of-age pattern that are present in *TOoTP*.

Indeed, this is the year when taking responsibilities are requested, for instance becoming a prefect.

‘He had forgotten completely about prefects being chosen in the fifth year (...)

Harry thought indignantly. I’ve definitely done more than either of them!’⁶⁸

*But maybe, said the small voice fairly, maybe Dumbledore doesn’t choose prefects because they’ve got themselves into a load of dangerous situations...’*⁶⁹

Harry’s best friends Ron and Hermione are appointed Prefects for Gryffindor’s House and suddenly have to endorse responsibilities like leading the youngest and remind the students the school rules. They also have to be a model of behaviour for the other students and must show how reliable they are to teachers. This will, actually cause them a moral dilemma when they will later choose to disobey while participating to a secret organisation called Dumbledore’s Army⁷⁰.

It is also a year when Harry, more than ever, is in search for identity. Above all he is so angry that it is difficult for him to focus and assume the different tasks asked from him in year 5. He can’t focus in class, so he has more homework to do, but he doesn’t have time to do his duty because he is always put in detention by Professor Umbridge for his rebellious behaviour. Moreover the detention hours prevent him from playing Quidditch which is the only domain for which he is talented. This uneasy feeling is reinforced by the constant comparisons to his best friends. Hermione is the cleverest girl and honour all her duties and responsibilities. As for

⁶⁴ Pettit Harry, *art.cit.*

⁶⁵ Between 19 and 24 years old

⁶⁶ Coming of age is a young person's transition from being a child to being an adult.

⁶⁷ ‘Classe de Seconde’ in France

⁶⁸ Ron and Hermione : the new Prefects for House Grinffindor

⁶⁹ Rowling J.K., *op.cit.* , p.151-152

⁷⁰ Annexe 9

Ron, he is maybe as bad as Harry in class but he's little by little taking a major place in the Quidditch team which although it makes Harry happy on the one hand, diminishes Harry's aura on the other hand.

'Morning,' Harry said brightly to Ron and Hermione as he joined them at the Gryffindor table in the Great Hall.

'What are you looking so pleased about?' said Ron, eyeing Harry in surprise.

'Erm... Quidditch later,' said Harry happily, pulling a large platter of bacon and eggs towards him.

'Oh... yeah... ' said Ron. He put down the piece of toast he was eating and took a large swig of pumpkin juice. Then he said, 'Listen... you don't fancy going out a bit earlier with me, do you? Just to - er - give me some practice before training? So I can, you know, get my eye in a bit.'

'Yeah, OK,' said Harry.

'Look, I don't think you should,' said Hermione seriously. 'You're both really behind on homework as it -'⁷¹

But above all, Ron's success reminds him of the memory of his father James Potter, when he won the Quidditch cup at 15 years old and was acting outrageously by bullying young Professor Snape who was one of James' schoolmates.⁷² Here is an extract of Snape's teenage bullying memory that Harry discovers through the pensive.

'Pink soap bubbles streamed from Snape's mouth at once; the froth was covering his lips, making him gag, choking him -

'Leave him ALONE!'

James and Sirius looked round. James's free hand immediately jumped to his hair.

It was one of the girls from the lake edge. She had thick, dark red hair that fell to her shoulders, and startlingly green almond-shaped eyes - Harry's eyes.

Harry's mother.

'All right, Evans?' said James, and the tone of his voice was suddenly pleasant, deeper, more mature.

'Leave him alone,' Lily repeated. She was looking at James with every sign of great dislike. 'What's he done to you?'

'Well,' said James, appearing to deliberate the point, 'it's more the fact that he exists, if you know what I mean...'⁷³

After this event, Harry understands that his father is not really the very popular boy he had expected him to be. He discovers that him and his Godfather Sirius though popular were also quite disruptive and boaster students.

⁷¹ Rowling J.K., *op.cit.*, p.253

⁷² Harry watched Snape's memory in the pensieve during Snape's extra lesson of Occlumency ⁷² Rowling J.K., *op.cit.*, p.573-582

⁷³ Rowling J.K., *op.cit.* p.579

Winning the Quidditch match, Ron enters the same competition ground as Harry; this increases his feelings of unfairness. He also fears losing his best friend while Ron is gaining celebrity. He doesn't want him to become as conceited as his father, which he also fears looking alike.

“What?” Ron asked, having stopped mid-sentence at the look on Harry's face. “Why are you grinning?”

“I'm not,” said Harry quickly, and looked down at his Transfiguration notes, attempting to straighten his face. The truth was that Ron had just reminded Harry forcibly of another Gryffindor Quidditch player who had once sat rumpling his hair under this very tree. “I'm just glad we won, that's all.”⁷⁴

Since Harry is an orphan, he only knows his parents through friends and relatives' words which can be biased because of affection. It is thus difficult for Harry to forge his identity because he does not have bearings. Harry is actually in search for parental authority but cannot confront to it as teenagers usually do. However this memory of Harry's parents as teenagers allows him to get another sight of them. Thereby, Harry gains maturity, by comparing himself to his father, and accepting that his father was no hero.

“Harry kept reminding himself that Lily had intervened; his mother had been decent. Yet, the memory of the look on her face as she had shouted at James disturbed him quite as much as anything else; she had clearly loathed James, and Harry simply could not understand how they could have ended up married. Once or twice he even wondered whether James had forced her into it...

For nearly five years the thought of his father had been a source of comfort, of inspiration. Whenever someone had told him he was like James, he had glowed with pride inside. And now... now he felt cold and miserable at the thought of him.”⁷⁵

This comparison between the two of them at the same age is a shock and makes him realise that he is different from his father, and that he is maybe closer to his mother's temperament, because he feels bad for the bullying Snape had endured and even if he does not like him, he is able to feel empathy and compassion. These very qualities his mother had, protected and saved him as a baby. And these inherited qualities will later save him when he will be facing the Dark Lord.

The second shock is that his Godfather Sirius (who met Harry when he turned 13, having seen him only when he was a baby) keeps on reminding him how James and him are alike, constantly calling him by the name ‘James’ and acting as if it was a reunion with his best friend James Potter. Sirius is Harry's only living family member in the magical world, so it is distressing for him, because he admires him and wants to be loved by Sirius. But Sirius is a

⁷⁴ Rowling J.K., *op.cit.*, p.632

⁷⁵ Rowling J.K., *op.cit.*, p.585

rebel, seeking for justice and revenge⁷⁶, waiting eagerly for the final fight⁷⁷ against Lord Voldemort, and he wants Harry to fight on his side.

‘And then he remembered Sirius in the fire upstairs in the Gryffindor common room...

You’re less like your father than I thought... the risk would’ve been what made it fun for James...

But did he want to be like his father any more?’⁷⁸

So Harry tries to stand out from his father’s disruptive personality, trying to rather stick to his mother’s good one and at the same time, he wants to deserve Sirius’s recognition and respect, because Sirius is now his parental reference as a godfather and unique member of his family, still alive. In a way, he defies his mother’s supposed authority which would tell him to behave, in order to follow Sirius’s path of rebellion. But this rebellion is not to Harry a bad one, it is reasonable because it is about joining the resistance against evil, and the man who killed his parents. In a certain way Sirius is the living testimony of how Harry’s parents were when they were adults and he gives Harry the missing link about their responsible and committed personality⁷⁹. This, evidently impacts on Harry’s reflection, because he gets an answer about what to do, following their line, and joining a greater cause, sticking to the resistance tradition of his family.

The quest for identity is also tackled by Neville Longbottom character who is also a Gryffindor’s student. Neville is a shy and clumsy boy who is not a good student but has a talent for Herbology which is often considered by student as a boring class. Neville is not popular and lacks confidence but he is a very good and loyal friend.

‘Neville chuckled. Luna turned her pale eyes on him instead.

‘And I don’t know who you are.’

‘I’m nobody,’ said Neville hurriedly.

‘No you’re not,’ said Ginny⁸⁰ sharply. ‘Neville Longbottom - Luna Love good. Luna’s in my year, but in Ravenclaw.’⁸¹

The reader knows that Neville was raised by his overprotecting grandmother who maintains him in a child position and prevents him from coming out of his shell but the mystery of his parents’ absence is revealed in this volume.

⁷⁶ Sirius Black spent 12 years in Azkaban, the wizards’ jail, accused of being a Death Eater, who fought for Voldemort.

⁷⁷ WIZARDING WAR 2

⁷⁸ Rowling J.K., *op.cit.*, p.598

⁷⁹ Sirius gives the picture showing the members of The Order of The Phoenix during WIZARDING WAR 1 to Harry.

Yates David, *Harry Potter and the Order of the Phoenix* (2007) – 0’25’18

⁸⁰ Ginny is Ron’s sister

⁸¹ Rowling J.K., *op.cit.* p.161

'He knew exactly why the subject of people who were in St Mungo's because of magical damage to their brains was highly distressing to Neville, but he had sworn to Dumbledore that he would not tell anyone Neville's secret. Even Neville did not know Harry knew.'⁸²

In comparison, in the movie there is a poignant added scene where Neville reveals his secret about his parents' absence to Harry. This difference between the novel and the movie is essential because it draws a parallel between Harry's dramatic family story and Neville's one. This scene has the effect of explaining Neville's character features and is a stepping stone to his changing of behaviour. Neville confides in Harry and Harry who understands Neville's unease feeling because they both lived a tragedy, will help him grow up and acquire the confidence he lacks by affirming the importance of keeping the resistance tradition. Harry is then, no longer a substitute teacher, but almost a big brother to Neville, showing him the right path to follow.

In the scene, they are watching an old group picture of the Order of the Phoenix's members where there are among others, Harry's parents, Sirius, Lupin⁸³, and Neville's parents when they were young adults. Neville tells Harry that his parents had suffered the Cruciatus curse⁸⁴ by Bellatrix Lestrange⁸⁵ and became mad because of the torture and were thus sent to St Mungos Hospital⁸⁶. Neville is confused and torn. On one hand he is proud of his courageous parents who fought Lord Voldemort's army during Wizarding War 1 (WW1) and on the other hand he is ashamed of being a potential failure compared to them, not to be able to measure up to them. He would like them to be proud of him and honour their memory.

'Fourteen years ago, a Death Eater named Bellatrix Lestrange used the Cruciatus curse on my parents. She tortured them for information but they never gave in! I'm quite proud to be their son but I'm not sure I'm ready for everyone to know this yet

'We're gonna make them proud, Neville. That's a promise.'⁸⁷

Harry and Neville are at a stage called Identity vs. Role Confusion by Erik Erikson⁸⁸, which corresponds to Adolescence (13–18 years). During adolescence teenagers learn that they have different social roles. They are friends, students, children and citizens. Many experience identity crises. If their parents now allow them to go out and explore, they can find identity. If they push them to conform to their views, they can face role confusion and feel lost. Key to their learning are their peers and role models. Here, Dumbledore's army and by extension The

⁸²Rowling J.K., *op.cit.* p.324

⁸³ Also known as Moony, was a half-blood wizard, who later became a werewolf from being bitten by the werewolf. He was Sirius, James and Lily Potter's friend and also Harry's teacher of Defense against the Dark Arts in volume 3.

⁸⁴ The Cruciatus Curse (also known as the Torture Curse) (Crucio) is a tool of the Dark Arts and one of the three Unforgivable Curses.

⁸⁵ One of Voldemort's most loyal Death Eaters, sent to Azkaban for her crimes during the Wizarding World 1 (1970-1981), she's Sirius Black's cousin.

⁸⁶ St Mungo's Hospital for Magical Maladies and Injuries.

⁸⁷ Yates David, *Harry Potter and the Order of the Phoenix* (2007)- 1'17'

⁸⁸ A German-American developmental psychologist and psychoanalyst known for his theory on psychological development of human beings. He defined 8 stages. Identity vs. Role Confusion is stage 5.

Order of the Phoenix become their new family, the members are role models to learn from. 'When psychologists talk about identity, they are referring to all of the beliefs, ideals, and values that help shape and guide a person's behaviour. Completing this stage successfully leads to fidelity, which Erikson described as an ability to live by society's standards and expectations.'⁸⁹ In the story, Harry and Neville even if they have no direct parental authority, will finally get faithful to their parents expectations of rebelling for a good cause, and to become informed citizens.

The unfairness and loneliness feelings are also tackled in both the book and the movie. The beginning of TToTP story is in summer and like every year, Harry has to stay at the Dursley's⁹⁰ in the Muggle world for summer holidays. The book devotes 8 pages to the feeling of loneliness while describing the never-ending hot afternoon lying on the grass in the Dursley's garden to try and listen to the Muggle news in search for extraordinary events that could be related to the Magical World and the advent of the Dark Lord. Harry is completely cut from the Magical world he belongs to, locked in a world where his own family members discriminate him for his difference.

'The hottest day of the summer so far was drawing to a close and a drowsy silence lay over the large, square houses of Privet Drive. Cars that were usually gleaming stood dusty in their drives and lawns that were once emerald green lay parched and yellowing -for the use of hosepipes had been banned due to drought. Deprived of their usual car-washing and lawn-mowing pursuits, the inhabitants of Privet Drive had retreated into the shade of their cool houses, windows thrown wide in the hope of tempting in a nonexistent breeze. The only person left outdoors was a teenage boy who was lying flat on his back in a flowerbed outside number four.'⁹¹

Harry, a teenager, is left outside in the heat, alone and nobody seems to care. The scene opens on a large diving shot that reveals the huge suburban area where Harry spends his holidays. All the houses are the same and there are so numerous that one can easily get lost. It reinforces the feeling of being insignificant and anonymous. Then the shot moves backward to a large, dried and yellow meadow while a voice-over of a weather forecast presenter announces that the heatwave will get worse in the following days. The heat has been kept in the adaptation because it reinforces the loneliness of Harry who is forced to stay outside while everybody is getting home in seek for freshness. Then we see Harry walking through the dried grass to a playground when the children are actually leaving it because of the hot temperatures. The loneliness is represented in this first scene with Harry, isolated, sitting on a swing, looking desperate and watching a mother calling her children back to go back home, recalling him that

⁸⁹ Cherry Kendra. *Erik Erikson's Stages of Psychosocial Development*. Verywellmind April 04, 2019 www.verywellmind.com/erik-eriksons-stages-of-psychosocial-development-2795740 (consulté le 05.05.2019)

⁹⁰ The Dursley's are Harry's Uncle Vernon and Aunt Petunia, the latter is Lily Potter's sister who is a Muggle which means that she has no magical power. They raised Harry until he reached 11 and went to Hogwarts but they were forced to and Harry is disliked and not welcome in this family because of his magical power.

⁹¹ Rowling J.K., *op.cit.* p.1

he has no proper family and no news from his true home Hogwarts and his best friends. Unfairness is added to loneliness in Harry's mind because he doesn't understand why he had received so few letters from his best friends or from his beloved Godfather Sirius while they perfectly know the awful living conditions Harry has to endure at the Dursley's.

'We can't say much about you-know-what, obviously... We've been told not to say anything important in case our letters go astray... We're quite busy but I can't give you details here... There's a fair amount going on, we'll tell you everything when we see you...'

But when were they going to see him? Nobody seemed too bothered with a precise date. (...) He could hardly bear to think of the pair of them having fun at The Burrow when he was stuck in Privet Drive.⁹²

Harry expresses this unfairness feeling through anger and jealousy. And he turns it against his best friend when he is finally reunited with them. From the start of the novel, these feelings of loneliness and unfairness coupled with the search for identity nourish an individual and internal rebellion. Harry has enough to be put aside; he wants to be trusted because he think she deserve it and he aspires to find landmarks among his adult peers whom he starts feeling closer than to his same age friends because he has experienced so many hardships. This is the starting point of his evolution from teenage to adulthood.

'We wanted to give them to you, mate,' said Ron. 'Hermione was going spare, she kept saying you'd do something stupid if you were stuck all on your own without news, but Dumbledore made us -'

'- swear not to tell me,' said Harry. 'Yeah, Hermione's already said.'⁹³

(...)

'We told Dumbledore we wanted to tell you what was going on,' said Ron. 'We did, mate. But he's really busy now, we've only seen him twice since we came here and he didn't have much time, he just made us swear not to tell you important stuff when we wrote, he said the owls might be intercepted.'

'He could still've kept me informed if he'd wanted to,' Harry said shortly. 'You're not telling me he doesn't know ways to send messages without owls.'

(...)

'So how come I have to stay at the Dursleys' while you two get to join in everything that's going on here?' said Harry, the words tumbling over one another in a rush, his voice growing louder with every word. 'How come you two are allowed to know everything that's going on?'

'We're not!' Ron interrupted. 'Mum won't let us near the meetings⁹⁴, she says we're too young -'

But before he knew it, Harry was shouting.

'SO YOU HAVEN'T BEEN IN THE MEETINGS, BIG DEAL! YOU'VE STILL BEEN HERE, HAVEN'T YOU? YOU'VE STILL BEEN TOGETHER! ME, I'VE BEEN STUCK AT THE DURSLEYS' FOR A MONTH! AND I'VE HANDLED MORE THAN YOU TWO'VE EVER MANAGED AND DUMBLEDORE KNOWS IT -WHO SAVED THE PHILOSOPHER'S

⁹² Rowling J.K., *op.cit.*, p.6

⁹³ Rowling J.K., *op.cit.*, p.49-50

⁹⁴ Meeting of the Order of the Phoenix secret resistance organisation

STONE? WHO GOT RID OF RIDDLE? WHO SAVED BOTH YOUR SKINS FROM THE DEMENTORS?’

Every bitter and resentful thought Harry had had in the past month was pouring out of him: his frustration at the lack of news, the hurt that they had all been together without him, his fury at being followed and not told about it - all the feelings he was half-ashamed of finally burst their boundaries.’⁹⁵

Harry is in a confusion state of mind. He wants to be with his same age friends but at the same time he starts feeling a discrepancy between their preoccupations and his. The unfairness feeling of being left alone adding to the impression of not being thought trustworthy by the adults increases his anger and his will for crossing the boundaries. It supplies his rebellious mind. In the book, the first step towards crossing the boundaries linked to the coming-of-age is the use of magic outside school which is completely forbidden under 18. Of course Harry doesn’t do it willingly; he is forced to by the unexpected event of the intrusion of Dementors⁹⁶ in Little Whinging⁹⁷. He has to fight back not to die and therefore use the Patronus Charm⁹⁸ to repel the enemy. He will then be accused of breaking the law by the Ministry of Magic and will endure a trial with possible consequences of being expelled from Hogwarts. Struggling with the institution is also a feature of the coming-of-age pattern in Young Adult Literature as well as rebelling against the repressive authority.

The repressive authority⁹⁹ is exerted by the coming of Professor Umbridge and her nomination by the Ministry of Magic as High Inquisitor at Hogwarts School. She will little by little prevent all forms of liberty for the student and prevent them from learning to defend themselves teaching them only theory and not practicing for being able to confront real life dangers. From then on, Harry and the other students are disregarded and facing nothing but interdictions will have to react. Here, crossing the boundaries implies taking decisions and higher responsibilities for Harry and his close friends. Harry will fulfil his role of leader, no longer as a hero despite himself but as a talented teacher of Defence Against the Darks Arts. He is encouraged by his best friends who, though prefects will also cross the boundaries taking part in the creation of a secret society called Dumbledore’s Army while all student organisations are forbidden by the new decrees. Harry endorses a saviour function teaching students how to defend themselves from the danger of Voldemort and Death Eaters waiting outside for fight. Endorsing an adult role makes him pass the threshold of adulthood.

⁹⁵ Rowling J.K., *op.cit.* p.50-51

⁹⁶ Dementors are the guardian of Azkaban prison in the magic world. They are extremely dangerous and dreaded because they can suck the soul of a person to death. Their presence in the Muggle world is not allowed.

⁹⁷ Where the Dursley live.

⁹⁸ Defense Against the Darks Arts Curse

⁹⁹ Infra part III Talking About Revolution-1-Authority Figures

II.2. Thresholds and rites of passage

Usually in teen literature the rite of passage is made through the intervention of a threshold, which means a place or point of entering or beginning¹⁰⁰. The threshold pattern is very common to fantasy novels. It allows the heroes to pass from one world to another. The threshold is an essential landmark which can link teenage fiction with political pamphlet because it is the starting point of open-mindedness to a new world and the beginning of a greater awareness of what is at stake. There is the famous wardrobe threshold in *The Chronicle of Narnia: The Lion, the Witch and the Wardrobe* (1950) by C.S.Lewis. This wardrobe allows Lucy a young girl to visit Narnia, a magical world and with her siblings to access a greater destiny because as they seem fit to fulfil an old prophecy, they will save Narnia's endangered world.

There are several thresholds along the Harry Potter story.

The very famous one is the brick wall that separates the non-magical world from the magical one and that leads to platform 9 $\frac{3}{4}$. By crossing it, magicians can go from the muggle world at Kingscross Station in London to another platform in the magical world, where the Hogwart's Express train is waiting for students to leave for school.

Another threshold is the Whomping Willow that was planted around the year 1971¹⁰¹ to disguise the opening of a secret passage leading from the Hogwarts grounds to the Shrieking Shack in the village of Hogsmeade.¹⁰² The Whomping Willows will attack anyone and anything that comes within range of its branches but it has a small knot near the base. Pressing the knot caused the tree to become immobilised. This allowed Remus Lupin to travel unnoticed to and from the Shrieking Shack which was a place where, he (as a student) could hide and feel safe when he was undergoing his transformation as a werewolf. This passage under the Whomping Willow was a threshold for him, allowing him to travel from the wizard state to the werewolf one during full moon nights.

Indeed 'A rite of passage is a ceremony of the passage which occurs when an individual leaves one group to enter another. It involves a significant change of status in society'.¹⁰³ This statement is essential in Harry Potter, because it is present all along the story through different kinds of thresholds which allows Harry and other characters to evolve from one social condition to another, from one age to another, it's a help or even a stepping stone to something better, it allows Harry to grow up.

In *TOoTP*, there is a very important threshold which will later be used in the story by another character Draco Malfoy to evolve and take part in the adult society as Harry does in this volume.

¹⁰⁰ Merriam-Webster Dictionnary. www.merriam-webster.com (consulté le 12.04.2019)

¹⁰¹ Rowling J.K., *Harry Potter and the Prisoner of Azkaban*, Chapter 10 (The Marauder's Map)

¹⁰² Hogsmeade is the village next to Hogwarts where students are allowed to go from time to time.

¹⁰³ https://en.wikipedia.org/wiki/Rite_of_passage#Coming_of_age (consulté le 12.04.2019)

This threshold is the room of requirement. This room is very particular because it changes places. So one cannot just step inside and be somewhere else or someone else. It has to be desired or strongly needed!

"It is a room that a person can only enter when they have real need of it. Sometimes it is there, and sometimes it is not, but when it appears, it is always equipped for the seeker's needs"¹⁰⁴

Because Neville Longbottom is, as Harry, a boy in search for identity, and because he really does want to avenge his parents, he is the one to find the room of requirement in the adaptation¹⁰⁵. The scene takes place just a moment after Umbridge has another decree pinned up on the great hall's wall declaring: *'All student organisations are henceforth disbanded. Any student in noncompliance will be expelled.'*

We understand in the scene that Neville is so angry that this is the reason he finds it. The voice of knowledge being Hermione's, in the adaptation she's the one who explains to the others how the room works because the reason of the discovery is still unaware for Neville. On the contrary, this is a strong encouragement to Harry who already had been pushed by his best friends to break the rules and create an organisation where students could learn how to defend themselves. Even Hermione who is the wisest of all, understands the emergency and importance to react to the restrictions that are becoming so invasive that students are little by little deprived of their liberties.

'I mean, it's sort of exciting, isn't it? Breaking the rules!'¹⁰⁶

The discovery of the room of requirement¹⁰⁷ is the spark in Harry's mind. As Dumbledore seems to ignore him, and as the adults within the school cannot be trusted, or had become helpless, he has to take a major part in the school, endorsing an adult role. He feels like history summons him to act:

"It's brilliant. It's like Hogwarts wants us to fight back!"¹⁰⁸

The room of requirement is therefore, the threshold that will reveal Harry's potential as a teacher of Defense Against the Dark Arts. By passing the threshold of this room and by gathering repeatedly with this new secret student's organisation called Dumbledore's Army, Harry is undergoing a rite of passage from teenage to adulthood. He becomes the leader and shows the way to the other students. By teaching them to be prepared and defend themselves from the dangers they will soon meet in the society, he also teaches them to gain maturity and confidence and help them growing up quicker. He accesses a greater destiny.

¹⁰⁴ Dobby explaining to Harry Potter the abilities of the Room of Requirement (in *TOOTP*).

¹⁰⁵ Yates David, *op. cit.*, 0'55-0'56

¹⁰⁶ Yates David, *Ibid*, 0'54

¹⁰⁷ Annexe 8

¹⁰⁸ Yates David, *Ibid*, 0'56

The name of the secret organisation is no coincidence. Hogwarts Headmaster had always been a model to Harry because he was an orphan. He always trusted him and vice-versa. It's also a way of saying: 'Dumbledore is maybe not in charge of the school any longer but we are faithful to him because Dumbledore is the incarnation of Hogwarts'; and Hogwarts is Harry's true home.

This main change of status will bring confidence to Harry. For once he will be proud of himself and find his identity, being now famous for a real teaching talent rather than being a hero for some event he was not responsible for and that brought him mainly suffering. It helps him because it gives him a goal to follow that opens on a future, shared with friends compared to the heavy past he used to cling on and stand alone with pain. It is like a new generation taking the lead of their life to fight the danger waiting outside to destroy their future. They are brave new teenagers .

In comparison, the old dark world is played by Harry's student enemy Draco Malfoy and his friends who chose to support Professor Umbridge and thereby the Ministry of Magic.¹⁰⁹ They join the inquisitorial Squad, whose goal is to unveil the existence of Dumbledore's Army and to stop it. This rite of passage is done in Umbridge's office. Umbridge summons the squad to decorate them for their loyalty. But this rite of passage to the adult world is a fake. Indeed in the movie, the voice-over's¹¹⁰ announcement says: *'Those wishing to join the Inquisitorial Squad for extra credit may sign up in the High Inquisitor's office'*. Extra credits are a way to reward the students from different houses in Hogwarts School for their good behaviour, for example. Umbridge does not really want them to grow up and take responsibilities; she only wants them to serve her. She only cares about her career and not about education.

Taking responsibilities, accessing a greater destiny and rebelling are part of the coming-of-age pattern common to teenage literature. But in TOTP these patterns are serving another kind of message that readers are not used to find in teenage novels or fantasy novel, a rather political one.

From this volume the reader knows that a limit has been crossed. The Dark Lord has returned and it is time for people to choose a camp: Fighting for or against Lord Voldemort. Dark times are coming and the reader guesses as the Order of the Phoenix has reformed and as a new generation of young wizard is preparing to be the new resistance to the oppression that there will be a Wizarding War 2.¹¹¹

¹⁰⁹ They represent the old world because they refuse to believe in the Dark Lord's return and therefore have no vision of the future.

¹¹⁰ Umbridge's voice

¹¹¹ This is an obvious reference to WWI and WWII made by J.K. Rowling

III. Talking about revolution?

III.1. Authority figures

This volume seems to show the presence of a cultural revolution for several reasons. First, the heroes suddenly spark a change in the way they comprehend the destabilising events. It also displays the sudden transition of the protagonists, from teenagers to young adults while defying several kinds of authority figures. It has the effect of transforming the series, from a book targeting teenagers to a rather adult one in which the heroes take part into society issues.

Authority figures are not just benevolent teachers trying to keep order in the school and teach students how to behave, punishing them when needed. Actually, the authority exerted by teachers, like wise Professor Minerva¹¹² McGonagall, severe Professor Severus¹¹³ Snape or even clever Albus¹¹⁴ Dumbledore is completely undermined by the arrival of Professor Umbridge from the Ministry to put order in the school.

Professor Dolores Umbridge is a maniac disguised as a very inoffensive British lady over loving pink and cats. She cannot stand disorder. Indeed in the 'Detention scene' she is waiting for Harry in her office and as he knocks at the door she automatically puts one of her pens back in perfect parallel line with the others.¹¹⁵ These details added in the movie are important; they give a huge importance to the unstable behaviour of Professor Umbridge. She is cruel; her detentions are based on physical torture. Actually, Dolores comes from 'dolor' which means 'pain'. She loves power, she wants to be one of the great figures of the Ministry, maybe number 2, and she keeps calling the Minister for Magic by his first name Cornelius¹¹⁶. She is very dangerous, and is trusted by the Ministry so that she gains power in a few months within the school she is quickly nominated High Inquisitor, and later replaces Dumbledore as a Headmistress. The scene takes place at the bottom of the great stairs where students are watching Professor Umbridge and Professor McGonagall having an argument.

Professor Umbridge: 'Pardon me Professor, but what exactly are you insinuating?'

Professor McGonagall: 'I'm merely requesting that when it comes to my students, you conform to the prescribed disciplinary practices.'

Professor Umbridge: 'So silly of me, but it sounds as if you're questioning my authority in my own classroom... (Climbing one step) Minerva.'

¹¹² 'Minerva' was the Roman goddess of wisdom and war.

¹¹³ 'Severus' meaning "stern" in Latin

¹¹⁴ 'Albus' meaning "white, bright" in Latin.

¹¹⁵ Yates David, *op. cit.*, 0'36

¹¹⁶ 'Cornelius' derives from the Latin element cornu "horn" in French 'avoir des cornes' to be cheated on.

Professor McGonagall *looking angry*: ‘Not at all... (Climbing one step, upper) Dolores, merely your medieval methods.’

Professor Umbridge *taken aback*: ‘Huh...I’m sorry dear but to question my method is to question the Ministry, and by extension the Minister Himself. I’m a tolerant woman but the one thing I will not stand for is disloyalty.’

Professor McGonagall *desperate* (Going down one step) ‘Disloyalty.’

Professor Umbridge (declaring to the student crowd) ‘Things at Hogwarts are far worse than I feared; Cornelius will want to take immediate action.’¹¹⁷

The argument ends on the new educational decree appointing Dolores Umbridge to the post of Hogwarts High Inquisitor painted on the great hall’s wall.

Outside Hogwarts, Cornelius Fudge should naturally be the greatest authority figure of the Wizarding world as the Minister for Magic but, he is actually fighting the other great authority of this world, Dumbledore who is considered one of the greatest wizards and who states loud and clear that Voldemort has returned. This statement is too violent for the Minister to accept and he adopts an attitude of denial, fuelled by the rich families like the Malfoys whose head is a death eater and whose goal is to use delaying tactics for their leader to find Harry and kill him. This is the reason of his fight against Dumbledore, declaring the Headmaster has gone mad and should not be trusted any longer at the Head of Hogwarts. The scene takes place at 12, square Grimmaurd¹¹⁸. Harry has just arrived from the Dursleys to get reunited with his friends and parents’ friends who turned the place into secret general headquarters.

Mr Weasley (showing Harry the Daily Prophet’s newspaper cover with Harry’s portrait as ‘The Boy who Lied’¹¹⁹): ‘He’s been attacking Dumbledore as well.’

Sirius: ‘Fudge is using his power, including his influence on the Daily Prophet to smear anyone who claims the Dark Lord has returned.’

Harry: ‘But why?’

Professor Lupin: ‘The Minister thinks Dumbledore’s after his job...’

Harry: ‘But that’s insane, nobody in their right mind would believe that Dumbledore...’

Professor Lupin: ‘That’s exactly the point; Fudge isn’t in his right mind. He’s been twisted and warped by fear. Now fear makes people do terrible things Harry. The last time Voldemort gained power; he almost destroyed everything we hold most dear. Now he’s returned I’m afraid the Ministry will do almost anything to avoid facing that terrifying truth.’¹²⁰

¹¹⁷ Yates David, *op. cit.*, 0’43-0’44

¹¹⁸ 12 Grimmauld Place was the ancestral home of the Black family, located in the Borough of Islington, London, in a Muggle neighbourhood, and the location was protected by a Fidelius Charm that prevents Muggles and intruders to see or enter it.

¹¹⁹ Annexe 10

¹²⁰ Yates David, *op. cit.*, 0’15

In Harry's 'familial circle', there is a main conflict between Molly¹²¹ Weasley (Ron's mother) and Sirius Black¹²² (Harry's Godfather). Mrs Weasley acts like a substitute mother to Harry. She says that Harry is still a child and therefore should not be involved in The Order of The Phoenix secret organisation. To this argument, Sirius Black answers that Harry is not her son and that she has no right to decide for him.

Sirius 'We think Voldemort, wants to build up his army again. 14 years ago he had huge numbers under his command and not just witches and wizards but whole amount of dark creatures. He's been recruiting evenly and we've been attempting to do the same. But gathering followers isn't the only thing he's interested in.'

Moody¹²³ clears his throat. The table is silent and uncomfortable.

Mrs Weasley is listening worriedly.

Sirius: 'We believe Voldemort may be after something.'

Moody: 'Sirius!'

Sirius: 'Something he didn't have last time'

Harry: 'You mean...like a weapon.'

Mrs Weasley: 'No! That's enough! He's just a boy! You say much more and you might just well induct him in the Order straight away!'

Sirius looks embarrassed.

Harry: 'Good! I want to join! If Dumbledore's raising an army, then I want to fight!'

Sirius claps his hands and winks to Harry who smile back in return.

Though Harry really appreciates Mrs Weasley motherly attitude towards him he also aches for growing up and he wants to get closer to Sirius who swore to his father and mother to take care of him. Harry still believes he can build a new family with Sirius and he wants him to be proud of his Godson.

All these figures of authority will be in turns defied. But rebelling is not a selfish gesture of a teenager whose age is to rebellion. Here the rebellion implies the will to grow up and to be trusted as an adult would by his pairs. Moreover, this rebellion against authority is an act on a larger scale, the society one. Indeed Harry and his friends rebel for the general interest.

¹²¹ Diminutive of 'Mary' the mother of Jesus. Harry is seen as a kind of Savior, the chosen one, the boy who survived and Molly is a substitute mother of Harry.

¹²² Sirius is also known colloquially as the "Dog Star", reflecting its prominence in its constellation, Canis Major (Greater Dog). Sirius Black is an Animagus which means he can transform into an animal. His animagus is a black dog. Sirius sounds also like 'Serious' which inspires respect.

¹²³ Alastor "Mad-Eye" Moody was a wizard, considered to be the most famous Auror of all times. He was also a pivotal member of the Order of the Phoenix during the First and Second Wizarding Wars. Moody served with distinction during the first conflict, gaining a considerable reputation, as well as losing an eye, leg, and part of his nose while fighting the Dark Arts.

Harry defies Mrs Weasley authority certainly to get closer to his Godfather but also to prove that he is no longer a teenager and that he can be helpful in the fight against Voldemort who after all killed his parents. He wants to avenge them, for him but also for their friends and for the common good.

The first common act of rebellion is against Umbridge's liberticidal decrees. The scene takes place in the evening, in Griffindor's common room, where Hermione, exasperated, recapitulates to Harry and Ron what Umbridge is doing to the school.

Harry and Ron are in the sofa listening to Fudge's declaration on an old radio. The scene draws a parallel with World War 2 when family were listening to the Resistance information on the radio.

Hermione: 'Foul evil gargoyle. We're not learning how to defend ourselves. We're not learning to pass our OWLs¹²⁴. She's taking over the entire school!'¹²⁵(...)

Hermione, looking through the window at the storm outside: 'He's really out there, isn't he?'¹²⁶
We've got to be able to defend ourselves and if Umbridge refuses to teach us how, we need to find someone who will.'

Then she turns round to stare at Harry and lightning lights the room and Harry's face at the very same instant.

From then on they will elaborate Dumbledore's Army which will be a secret society in which Harry will be the leader and teach Defense Against the Dark Arts to volunteers for entering the resistance against Umbridge and the Ministry. But Umbridge is no fool and there is rapidly a cat-and-mouse game between the oppressive High Inquisitor and the secret society's members. She will create her own Inquisitorial Squad composed of students and proceed to questionings on students about illicit activities¹²⁷

They will defy the Ministry of Magic: greatest authority. In the forbidden forest near Hogwarts, Luna Lovegood, a Ravenclaw student explains to Harry that she and her dad believe Harry and not the Daily Prophet about the return of Voldemort.¹²⁸

Luna Lovegood: 'We both believe you, by the way (...)

Harry: 'Thanks. It seems that you are the only ones that do.'

Luna Lovegood: 'Don't think that's true. But I supposed that's how they want you to feel.'

Harry: 'What d'you mean?'

¹²⁴ Wizard 5th year exams

¹²⁵ Yates David, *op. cit.*, 0'48

¹²⁶ Voldemort

¹²⁷ Decree n°82 'All student we be submit to questioning about suspected illicit activities'

Yates David, *op. cit.*, 0'58

¹²⁸ Yates David, *op. cit.*, 0'42

Luna Lovegood: 'Well, if I were You-know-Who, I'd want you to feel cut out from everyone else... because if it's just you alone, you're not as much of a threat.'

In this scene Luna explains to Harry that not everyone is against him and that some people understood the insane link between the Ministry and Voldemort. The Ministry is manipulated out of fear and by trying to protect itself and wizards from the unpleasant truth of Voldemort's return it plays into the hands of the Dark Lord, who tries to isolate Harry to reach him more easily. This capital information will spark a change in Harry's mind; he will more than ever stick to his friends and start the rebellion. This rebellion takes a step upwards, upgrading from an individual sphere to a collective political one because they will defy the great authority that rules their world. Indeed they will take huge risk defying the government by entering illegally the Minister of Magic to save Sirius, who is in danger of death as member of the resistance.

III.2. Political message

Harry Potter: "Do you really think there's going to be a war, Sirius?"

Sirius Black: "It... feels like it did before (...) Anyway, I suppose you're the young one now."

* First Wizarding War

— Harry and Sirius at King's Cross Station (From the movie) 0.26

Young adult literature has developed from a didactic means of behavioural control over adolescents to a means of promoting the reader's psychological development as an independent individual. In contemporary works (1970s onward), the use of Foucault's theory of the Panoptical society has given way to the development of the role of the adolescent rebel. In these novels, a pattern can be seen in which the protagonist defies the control of the Panoptical society and accepts the role of adolescent rebel.¹²⁹ Foucault's Panoptical society theory applied to surveillance can be defined as the citizens being watched and knowing they are being watched, but as the watcher is concealed from them they don't know exactly when they are watched and when they are not. Thus they would behave all the time, afraid of being caught misbehaving. It all resides in the fact that authority or repression is knowingly present but hidden at the same time.

In *TOoTP*, there are two types of societies that exert their powers. One cannot be defined as Foucault's theory of Panoptical society since the authority is exerted very directly with the obvious intrusion of the Ministry of Magic in the school. The students know where the danger comes from and the repression is clearly exerted even before misbehaviours or rebellions

¹²⁹ Allen, Clarissa Elizabeth, "The Adolescent Rebellion against Panoptical Society: A Foucauldian Analysis of Adolescent Development in Contemporary Young Adult Novels." (2007). Electronic Theses and Dissertations. Paper 2090. <http://dc.etsu.edu/etd/2090>

happen. This is a quite authoritarian way of governing with no trust accorded to the citizens or the students, in this case. Confusion rules as the Ministry interfere with the school, with its members trying to rule the school as they want to rule the society and trying to prevent any bout of rebellion. This type of authority rather refers to the old didactic message that can be found in children literature before the 1970's.¹³⁰ This type of repression is really infantilising and as the heroes grow up, they clearly get aware of this and rebel against a society that doesn't want them to grow up and become informed citizens. This is the first message that J.K. Rowling conveys to her young readers: 'Grow up, don't let school prevent you from thinking, because you need to get prepared for living in the society which can be tough.' The other society is a more hidden one, it is Voldemort's. It acts in the shadows, and in secret, to gain control over the population.

"Imagine that Voldemort's powerful now. You don't know who his supporters are, you don't know who's working for him and who isn't; you know he can control people so that they do terrible things without being able to stop themselves. You're scared for yourself, and your family, and your friends. Every week, news comes of more deaths, more disappearances, more torturing... The Ministry of Magic's in disarray, they don't know what to do, they're trying to keep everything hidden from the Muggles, but meanwhile, Muggles are dying too. Terror everywhere... panic... confusion... that's how it used to be. Well, times like that bring out the best in some people and the worst in others. "¹³¹

Here, the reference to Foucault's theory of Panoptical society is clearer. Voldemort is back, some people know, some not. First, he wants to stay hidden the longer he can in order to exert terror over the wizarding world with rumours of his return. Then he will use his followers to manipulate people with curses and coercion, so that they will join him. Then he will appear and control the world with fear and citizens will not have other choices than to bend the knee and stay in line because they will know they are being watched.

Harry and his friend start to understand that the greater danger doesn't come from inside Hogwarts but outside in the wizarding society and that their future might be compromised if they do not rebel. That's why they choose rebellion and resistance. Here, J.K. Rowling conveys a much more political message, using references to World War I, World War II, Nazism and the Resistance. She wants to warn the readers and not only the teenagers of the dangers of over controlling institutions. But at the same time she slips her political message against liberalism, and of course Thatcherism which repudiated the post-war consensus, a historian's model of political co-operation in post-war British political history, from the end of World War II in 1945 to the late-1970s. This consensus tolerated or encouraged nationalisation, strong trade unions, heavy regulation, high taxes, and a generous welfare state.

¹³⁰ Charles Dickens 's *Oliver Twist* Victorian didactic novel

¹³¹ Sirius Black. Chapter 27 : Padfoot Return- Rowling J. K., *The Goblet of Fire*. Bloomsbury (2000)

The fact is that the wizarding society is controlled by the omnipresent Minister for Magic¹³² and is also divided into different casts with gradations about their importance and rights. Pure blood wizards think they are superior to half-blood ones who are generally considered superior to Muggle born parents wizards who are superior to Squibs, born into a wizarding family but without any magic powers. Then centaurs, goblin, elves, giants, other magical creatures are less considered. This is a very pyramidal society in terms of representations and rights. This gradation of classes in terms of powers is strongly affirmed by giant statues in the Ministry of Magic.¹³³ This society is clearly based on wealth with Gringotts bank linked to the government and privileges granted to rich families which often are ‘pure-blood’ families¹³⁴. These families have great impact on the government’s decisions. There is a huge class conflict between the rich and the poor to which is added racism. J. K. Rowling makes the reader enter a world which is a fertile ground to war and totalitarian state.

J.K. Rowling conveys her message to the reader, which advice to become an informed teenager or adult by using very clear references to History, making a parallel with the two World Wars and the rich late 1930’s leading to the upcoming of Totalitarian states. Indeed, the First Wizarding War was a major conflict with foundations as early as the 1940s, but officially beginning in 1970 and ending in 1981. Shortly thereafter, all of his remaining Death Eaters were imprisoned, killed, or acquitted, bringing the war to an end. The Second Wizarding War refers to the conflicts stemming from the Dark Wizard Lord Voldemort's second rise to power after his return in 1995. Voldemort and his followers, the Death Eaters, will wage a violent campaign across both the wizarding and Muggle communities, seeking to overthrow the Ministry of Magic and subjugate Muggle-borns, with the eventual goal of conquering the entire wizarding world, and the Muggle world along with it. The reference to Nazism and the Holocaust is clear with Voldemort wanting to control the wizarding world and exterminate the Muggles which are called ‘Mudblood’ by the ‘pure blood’ families, which here refers to the Aryan race. The ‘pure blood’ families count amongst their ranks a great number of Death Eater which act undercover wearing a uniform evoking the KKK’s uniforms.¹³⁵ Thus the novel questions the legitimacy of dynasties as well as the legitimacy of the established power. The Resistance is embodied by both the members of The Order of The Phoenix and Dumbledore’s army. The first leading the path to the second, which is the new generation that will have to fight for their future. As the Resistance did, Dumbledore’s Army get prepared in secret and is unknown from Voldemort while The Order of The Phoenix acts undercover trying to recruit people before Voldemort does.

¹³² Annexe 11

¹³³ Annexe 12

¹³⁴ Annexe 13

¹³⁵ Annexe 7

So, through all these references J. K. Rowling clearly denounces racism, and warns about the risks of possible upcoming rises of extreme right wing, authoritarian or totalitarian states in our western societies back again.

CONCLUSION

Can political pamphlet and teenage fiction work together?

The gap between adolescence and adulthood has been shortened and adults are more likely to love shamelessly young adult novels, as Nicholas Lezard an English journalist and literary critic tell in a review of *TOoTP* for The Guardian ‘One may be arrested, as I was, by the image, during a break in the TV coverage of a cricket match, of an MCC member about a third of the way through *The Order of the Phoenix* (this some 12 hours after the book's publication); but the truly extraordinary thing about it is that it is not all that extraordinary. One became used, long ago, to the spectacle of adults reading JK Rowling's work in all kinds of public places, unembarrassed about being seen immersing themselves in a world of spells.’¹³⁶ What makes *The Order of the Phoenix* a success and also a much criticized book; *TOoTP* having been banned in the United States for its violence and also its political message with many references to World War 2 and totalitarian states, is probably its hybridity. The book testifying of the coming of age, turning the whole Harry Potter adventures from a teenage book to a rather adult one with the result of having a large panel of reader’s generations. J.K. Rowling not only turns her teenage fantasy fiction into social novel inspired from ‘New Realism’ novel of the 1970s but also goes further into the transformation taking a big turn to talk about political matters to young adults using the political pamphlet codes. She wrote a series that evolves and adapts with the age of the reader so the reader can identify to the heroes and *The Order of The Phoenix* is the major turn in the series for the change of category of the targeted readers. This volume proved that there can be a kind of literature that is targeting both young adults and adults and it opened the path to more young adult literature series. It seems that despite some negative critics in some countries, this mix between teenage fiction and political pamphlet can work together since this volume was a great success¹³⁷ and with the two last volumes of the Harry Potter series (*The Half-Blood Prince*¹³⁸ and *The Deathly Hallows*¹³⁹) opened to a new generation of writers for young adult literature who mixed teenage fiction with dystopia. It

¹³⁶ Lezard Nicholas. *Under her spell*. The Guardian. Sat 28 Jun 2003. www.theguardian.com (consulté le 12.10.2018)

¹³⁷ 8.5 million initial copies of *The Order of the Phoenix*.

¹³⁸ 10.8 million initial copies of *The Half-Blood Prince*.

¹³⁹ 12 million copies of *The Deathly Hallows*.

seems that this mix of political pamphlet with fantasy teenage fiction is a genre that appeals to movie spectators since J. K. Rowling chose David Yates, a famous in England for his high quality political productions for TV, as director for the movie *The Order of the Phoenix*¹⁴⁰ and for the three last adaptations. Finally, I would say that this kind of hybrid literature genre may appeal to teenagers as well as young adult because of its hidden and quite subtle didacticism that either helps teenagers to grow up into informed young adult citizens or raises adults' awareness about political issues in their society. Telling about such serious matters and trying to get teenagers' interest about them might be tricky and that is why the choice of mixing political pamphlet to a fantasy world helps the readers adhere to it. Indeed it is easier to talk about politics while introducing it in a parallel colourful world of magic, because it makes it more appealing to the readers and spectators and it allows them to get some distance to then reflect on the comparisons that can be made between the imaginary world and the real one.

¹⁴⁰ As of March 2019, Order of the Phoenix is the 49th-highest-grossing film of all time, and a critical and commercial success. The film opened to a worldwide 5-day opening of \$333 million, fourteenth all-time, and grossed \$940 million total.

Séquence pédagogique:

‘The fiction rebels: Brave new teenagers questioning real society’

Sommaire

1) Présentation des objectifs de la séquence

2) Partie 1- *The Chocolate War*: Social Novel

3) Partie 2-*Harry Potter and the Order of the Phoenix*: Fantasy and Political Pamphlet

4) Partie 3- *Matched*, *Hunger Games*, *Equilibrium*: Dystopia

5) Analyse réflexive

1) Présentation des objectifs de la séquence

J'ai choisi d'intégrer l'œuvre *Harry Potter and the Order of the Phoenix* de J. K. Rowling à une séquence intitulée : "The fiction rebels: Brave new teenagers questioning real society" Elle sera proposée à une classe de 3^{ème} en fin d'année pour un niveau visé B1 dans le cadre des thèmes 'Ecole et Société, Langages et Parcours Citoyen.'

Cette séquence propose d'étudier différents genres littéraires dédiés aux adolescents dans lesquels les héros eux-mêmes adolescents questionnent les sociétés dans lesquelles ils vivent par le biais de la rébellion contre les institutions abusives. Les buts sont :

- d'amener l'élève à avoir un esprit critique, de lui faire comprendre les messages cachés et l'implicite dans des œuvres de fiction offrant une réflexion par rapport à la société dans laquelle il vit et grandit.

-de sensibiliser l'élève à la littérature par l'étude de fictions modernes et l'étude d'adaptations cinématographiques de ces dernières.

Les grandes parties de la séquence sont les suivantes :

- *The Chocolate War*: Social novel.

-*Harry Potter and The Order of The Phoenix*: Fantasy and Political Pamphlet.

-*Matched, Hunger Games, Equilibrium*: Dystopia.

La Tâche Finale sera une expression écrite qui reprendra les codes des fictions étudiées.

"You are the new generation of young adult literature writers.

In pairs, imagine the world in 2100, people are living in a totalitarian state where liberties are very restricted. The country is at war with others because there are not enough resources for everyone to share. What will the rebel heroes do? Will they dare disturb the universe?

Choose your teenage heroes, tell their story, what they feel and what they're doing and introduce a dialogue.

You must write between 20 and 30 lines. Imagine and create the cover of your book."

Cette tâche finale permettra aux élèves d'utiliser leur imagination, leur créativité tout en exprimant une opinion en s'appuyant sur les extraits étudiés et décortiqués en classe ainsi que sur le vocabulaire et les aspects méthodologiques appris et appliqués lors de la séquence.

Les objectifs de la séquence:

Voici les objectifs découlant de la tâche finale et qui seront traités dans le cadre de cette séquence.

- **Les objectifs culturels :**

- Aborder différents types de fiction anglophone engagée pour adolescents avec leurs spécificités propres.
- Aborder l'aspect cinématographique des adaptations de fictions littéraires

- **Les objectifs citoyens :**

- Être capable de se faire une opinion, d'appréhender et de comprendre l'aspect critique et les messages cachés d'une œuvre ainsi que les liens et différences que peuvent entretenir fiction et réalité.

- **Les objectifs linguistiques :**

- **Les objectifs lexicaux :**

- Le vocabulaire de la violence, de l'autorité et de la répression et de la rébellion.
- Le vocabulaire des institutions, gouvernement et citoyens dans un monde dystopique.
- Le vocabulaire des sentiments : peur, injustice, colère, courage, force.
- Le vocabulaire technique de description d'une scène cinématographique : scene, shot, reverse shot long shot, close-up, angle...
- Le vocabulaire de la description littéraire : novel, depict, setting, topic, protagonist...

- **Les objectifs grammaticaux :**

- L'emploi du présent be+ing pour la description et pour parler du ressenti d'une personne dans un récit ou dialogue
- Rebrassage des expressions d'obligation, et interdiction: can,can't/ must,mustn't/ have to, not have to/ be allowed to, not to be allowed to.
- La futurité pour imaginer une suite aux évènements.

- **Les objectifs phonologiques :**

- La prononciation des suffixes :
 - ian ex : dystopian, authoritarian, totalitarian...
 - ful ex : fearful, powerful...
 - less ex : powerless, helpless...

- **Les objectifs méthodologiques et pragmatiques :**

- **Méthodologique :**

- Appréhender l'implicite via les figures de styles et images.
- Décoder une scène cinématographique grâce aux outils de description.

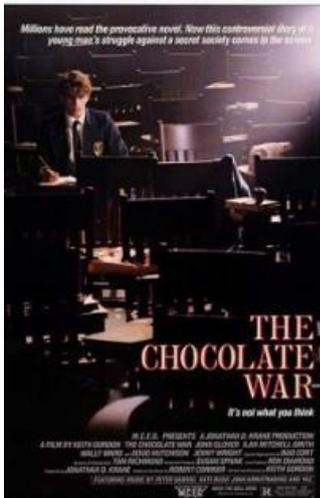
- **Pragmatiques :**

- Être capable d'écrire la suite d'une histoire en utilisant les codes propres à celle-ci :
Récit et dialogues.

2) Partie 1- *The Chocolate War*: Social Novel

Anticipation de la séquence: 'The fiction rebels: Brave new teenagers questioning real society'

L'anticipation de la séquence se fera grâce à l'extrait de l'adaptation cinématographique:



The Chocolate War (1988) directed by Keith Gordon-Clip - Jerry refuses to sell the chocolates!!!

The video depicts a surreal portrait of a Catholic Private School and its hierarchy. A new student must submit to the bizarre rituals of his peers and the expectations of the school's administration by selling chocolates.

<https://www.youtube.com/watch?v=vJ4hPjumAbY>

Il s'agit d'étudier ici une rébellion individuelle contre l'institution scolaire et d'en voir les différents effets et conséquences.

Étape 1: Le professeur écrit le nom du film au tableau. Et demande aux élèves quel est selon eux le sujet de l'extrait et quel genre de film ?

Les élèves visionneront ensuite la vidéo une première fois d'une traite. Puis procéderont à la description de la scène. Compréhension globale : lieu, personnages, ambiance, sujet.

Étape 2 : les élèves visionneront la vidéo une seconde fois avec pauses.

Puis, ils analyseront grâce aux outils techniques : What's happening ? How do you know ?

Les élèves auront reçu auparavant une fiche méthodologique de description technique de scène cinématographique.

Étape 3: What do you think happens next? Let's make hypothesis.

Les élèves devront ainsi émettre des hypothèses sur la suite des événements.

Étape 4 : Ensuite, les élèves étudieront un extrait du roman : *The Chocolate War* by Robert Cormier, 1974, en compréhension écrite, ce qui leur permettra de confronter leurs hypothèses à l'histoire.

Plot summary: New boy at strict Catholic High School, Jerry Renault, is bullied into selling boxes of chocolates for the school's annual fund-raising event. The sadistic headmaster, Brother Leon, and 'The Vigils', a vicious gang of school thugs, make Jerry's life hell when he decides he won't be pushed around anymore.

L'extrait est tiré de l'E-Book p.56-58, sa longueur est de 53 lignes mais comprend de nombreux dialogues rendant l'extrait digeste. Le support comprend une capture d'écran d'une scène dans laquelle Jerry baisse la tête et où l'on peut voir ses camarades le regarder d'un air patibulaire ainsi qu'un panneau publicitaire avec pour slogan 'Wonderful Memories' écrit sous une photo d'enfants souriants.

Le titre attribué par donné le professeur et donné aux élèves en anticipation est :

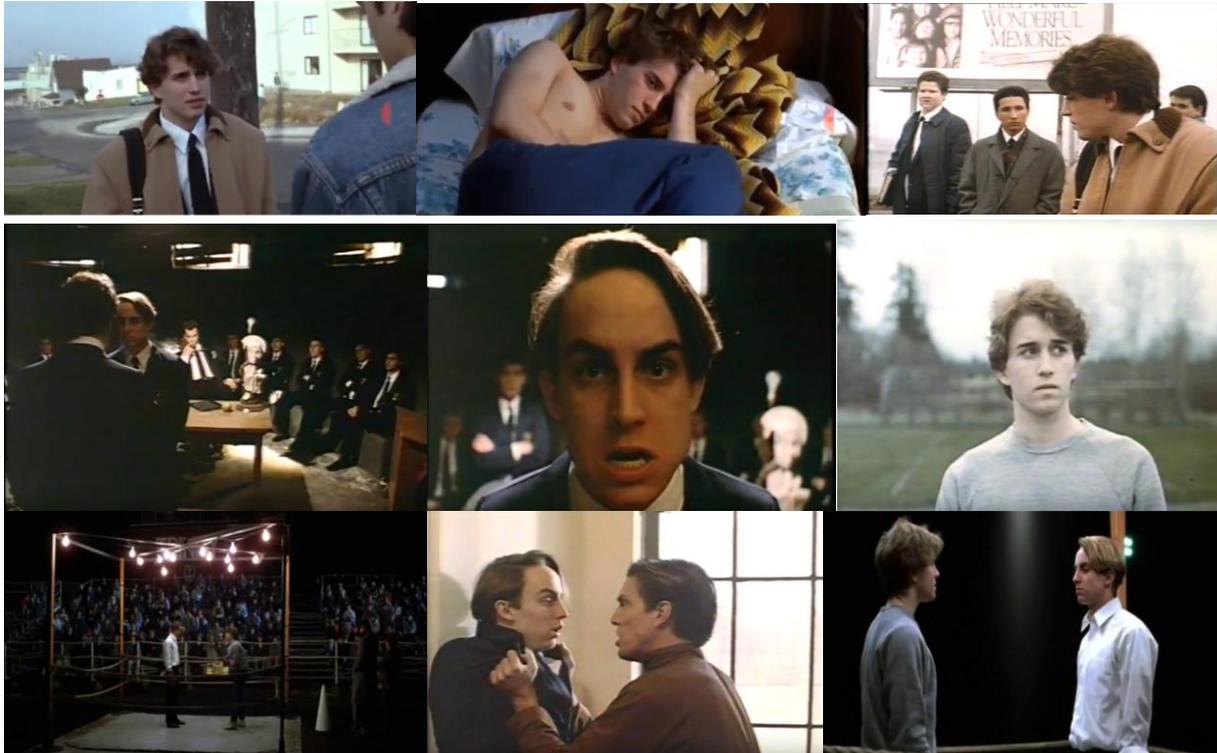
Do I dare disturb the universe?

Cette photo et le titre serviront d'anticipation au texte. La photographie montrant en parallèle des enfants heureux ensemble et des adolescents en conflits permettra d'introduire les notions de conformisme et non-conformisme.

L'étude du texte permettra de dégager du vocabulaire des sentiments, de la violence mais aussi de voir un modèle de dialogue en vue de la tâche finale. Les élèves travailleront diverses questions de compréhension écrite globale et détaillée grâce à une fiche de travail. Une trace écrite au tableau sera constituée par les élèves et mise en commun à l'oral au tableau.

Étape 5: Après avoir étudié les différents personnages et la situation du texte. Les élèves devront, à partir de captures d'écrans imprimées des personnages, lieux et scènes de l'histoire, ainsi qu'un répertoire de mots (violence, intimidation, harcèlement, rébellion...) inventer la suite supposée des événements sous forme d'expression écrite.





Etape 6 : Ensuite les élèves étudieront en compréhension écrite le dénouement du roman que le professeur intitule : **‘The end ?’** Le texte est donné avec la photo de la scène de combat sur le ring.

Le titre et la photo serviront d’anticipation au texte.

Le titre est sous forme de question car les élèves seront amenés à se demander s’il s’agit vraiment d’une fin et si oui, de quoi ? La fin de l’adolescence ? La mort de Jerry ? La fin du harcèlement ? La fin de la violence à l’école ?

Extract from Robert Cormier, *The Chocolate War*, 1974, E-book p.116 -117.

Cet extrait se situe après la mise K.O de Jerry et avant l’arrivée des secours.

Les élèves ensuite devront écrire un résumé du dénouement. Enfin ce résumé fera l’objet d’une trace écrite orale en commun au tableau.

Etape 7 : A l’issue du travail sur devront répondre à un questionnaire pour leur permettre de réfléchir à des questions sur le le harcèlement, la manipulation, la violence, la répression, le conformisme et l’anticonformisme, la solidarité : Do you agree (A) with these statements or do you disagree (D) ?

1. Bullying is a normal part of school.
2. Moral manipulation is less dangerous than physical violence.
3. Adults are capable of bullying others.
4. Nonconformists are a threat to society and should not be trusted.
5. Sometimes we have to hurt others in order to get ahead in life.
6. Teachers are always right no matter what the situation is.
7. Being powerful is more important and rewarding than being virtuous.
8. Students should always make sacrifices for the good of their school.
10. Walking away from a fight makes you look weak.
11. Manipulation does not lead to violence.
12. Violence can solve conflicts.
13. Conformism and solidarity are the same.

Les élèves ensuite en binômes pourront comparer leurs réponses et en discuter. Puis une mise en commun argumentée et orale se fera au sein de la classe.

Etape 8:

La transition avec la seconde partie de la séquence se fera par l'étude et l'analyse du clip officiel et des paroles de la chanson de Pink Floyd, *Another Brick in The Wall*, 1979.

Ce clip complète bien le roman *The Chocolate War* car il s'inscrit dans l'idée de rébellion contre le l'institution éducative répressive de l'époque.

What do you think the sentence 'All in all it's just another brick in the wall' means?

Les élèves émettront des hypothèses.

-Les briques sont les élèves, tous identiques qui s'ajoutent les uns aux autres et dont personne ne se soucie réellement.

-Les briques sont des offenses (dures) faites toujours un peu plus aux élèves : 'sarcasm', 'thought control.'

-Le mur fait référence à l'interdiction, à l'autoritarisme de l'institution scolaire.

-Les élèves veulent casser ce mur pour se libérer, grandir, passer le seuil de l'âge adulte.

-Le mur fait écho au mur de Berlin qui séparait les 2 Allemagnes et qui était une restriction des droits pour les habitants.

Pink Floyd - Another Brick In the Wall Lyrics

<https://www.youtube.com/watch?v=fvPpAPIIZyo>



We don't need no thought control.

No dark sarcasm in the classroom.

Teacher, leave those kids alone.

Hey, Teacher, leave those kids alone!

All in all it's just another brick in the wall.

All in all you're just another brick in the wall.

We don't need no education.

We don't need no thought control.

No dark sarcasm in the classroom.

Teachers, leave those kids alone.

Hey, Teacher, leave those kids alone!

All in all you're just another brick in the wall.

All in all you're just another brick in the wall.....

3) Partie 2-*Harry Potter and the Order of the Phoenix*: Fantasy and Political Pamphlet

Dans cette partie, il s'agira d'étudier une œuvre de fiction à grand succès plus récente et qui pourra faire adhérer plus facilement les élèves car la plupart connaissent Harry Potter. Les élèves étudieront plusieurs extraits de l'adaptation cinématographique de David Yates, *Harry Potter and the Order of the Phoenix* de 2007. Le but est de montrer comment une rébellion qui, à priori au départ est individuelle se transforme petit à petit en une rébellion collective à mesure que les élèves voient leurs droits et libertés confisqués par une direction autoritaire et qui petit à petit va sortir du cadre de l'institution de l'école pour répondre à un problème de société et les faire grandir en citoyens responsables. Pour enfin, amener les élèves à débattre sur la notion de rébellion. Les élèves étudieront en compréhension orale ces divers extraits qui feront tous l'objet d'une analyse et discussion amenant à la fin à une trace écrite à chaque fois.

Etape 1 : La rébellion individuelle.

Anticipation sur *The Order of The Phoenix* sous forme de Brainstorming au tableau afin de vérifier ce que les élèves connaissent déjà du film et dégager du vocabulaire. Le but étant également de les amener à essayer de définir le genre de l'œuvre.

Le professeur aura préparé en amont un Powerpoint afin de situer les personnages et les informations importantes pré requises afin de pouvoir étudier les extraits choisis du film qu'il présentera en résumé et complément aux élèves après le brainstorming.

Une variante peut-être proposée en demandant aux élèves eux-mêmes de faire des recherches à la maison en amont de la séance et de réaliser via une application une mindmap grâce à une application gratuite ou encore un logiciel de type panorama des personnages clefs du film qu'ils présenteront en classe.

Ensuite les élèves étudieront en compréhension orale divers extraits faisant tous l'objet d'une analyse et discussion amenant à la fin à une trace écrite à chaque fois.

- ❖ Extrait n°1 du film de 0'33'27 à 36'05 : 'First course with Professor Umbridge'.



Les élèves procéderont à une description et une compréhension orale de la scène à l'aide d'une fiche de travail. Les questions reposeront sur l'ambiance, le personnage d'Umbridge, le message pédagogique qu'elle fait passer ainsi que les réactions des élèves.

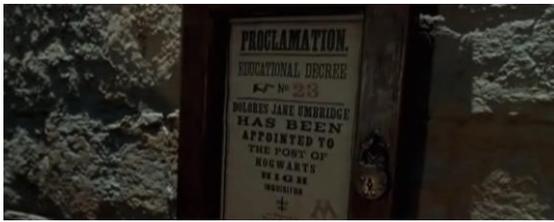
- ❖ Extrait n°2 du film de 0'36'08 à 0'38'41 'Detention'



Les élèves analyseront cette scène avec les outils de description cinématographiques donnés au préalable qu'ils devront réemployer. Le but est de décrypter comment l'image se met au service du sens et aussi de l'implicite pour décrire le caractère d'Umbridge, l'intimidation, la violence physique et morale, la réaction d'Harry.

Etape 2 : L'autoritarisme

- ❖ Extrait n°3 du film de 0'43'25 à 47'31 : 'The High Inquistor'



Analyse d'une scène très riche en détails, les élèves seront amenés à expliquer comment des images peuvent traduire des figures de style, comparaison, accumulation, ironie...

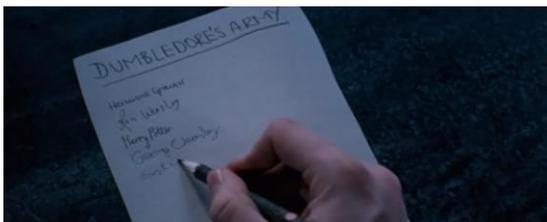
- ❖ Extrait n°4 du film de 0'48'55 à 0'50'44 : 'Resistance'



Dans cette scène qui est le twist de l'histoire, les élèves seront amenés à trouver des éléments faisant référence à l'histoire afin de décrypter le sens plus implicite de cette scène.

Etape 3 : La rébellion collective

- ❖ Extrait n°5 du film de 0'52'14 à 0'55'49 : 'Dumbledore's Army'



Cet extrait sera étudié en compréhension orale, avec des questions sur l'ambiance, les réactions des différents personnages, ce qui les fait changer d'avis. Le but est de définir ce qui fait qu'Harry passe du statut de menteur égoïcentrique à sage qu'il faut suivre.

L'analyse sera faite en contrastant Dumbledore's Army avec The Vigils (The Chocolate War).

- ❖ Extrait n° 6 du film de 0'55'54 à 01'01'33: 'The Room of requirement'



La notion de seuil (threshold) et le thème du passage à l'âge adulte (coming of age pattern) seront étudiés. Nous ferons référence au mur de briques à casser dans 'Another Brick In The Wall'.

L'anticipation de cette scène se fera par la capture d'écran ci-dessus. Les élèves devront dire ce que fait le personnage et devant quoi il se trouve : Un mur ? Une porte ? Ni l'un, ni l'autre ? Traversera-t-il le mur ? Ne le traversera-t-il pas ? Si c'est une porte, s'ouvrira-t-elle ?

Puis les élèves étudieront la scène découpée en plusieurs morceaux :

Le premier est la scène où la porte s'ouvre mais on ne sait pas sur quoi. Les élèves émettront des hypothèses.

Le second est l'explication de l'utilité de la salle découverte : The room of Requirement.

Les élèves devront en compréhension orale répondre aux questions :

What is the Room of Requirement? What is its usefulness?

Le troisième sera la séance d'entraînement à la défense.

Les élèves auront plusieurs questions à traiter :

-Un matching des sorts avec leur effet.

-Une comparaison des méthodes d'enseignement entre Harry et Umbridge. Sur quels principes elles reposent sous forme d'association de mots : exemple : **Fill the grid with the words corresponding to the teaching methods. Some words can be put in the 2 columns.**

Confidence, practice, copying, focusing, not thinking, repetition, approved learning, spells, exercices, theory, sympathy, authority, encouraging, congratulating, benevolence.

Harry	Umbridge
Confidence	Copying

-Enfin des questions de compréhension : par exemple :

In the scene how would you qualify the relation between Filch and the Inquisitorial Squad and Harry and Dumbledore's Army: Circle the right answer.

-Playing cats and mouse -Playing poker face -Playing leapfrog

-What is the Inquisitorial Squad? What is its goal?

-Does it remind you of another organisation in fiction and in History?

-What about Dumbledore's Army? Can you think about a historical reference?

-In your opinion, and if you should make a parallel with historical events what do you think Dumbledore's Army is preparing for?

Les étudiants devront ensuite réaliser un travail d'expression écrite qui fera l'objet d'une évaluation sommative qui leur permettra de se positionner en vue de la tâche finale.

Tâche intermédiaire: 'Imagine the world after Wizarding World 2. Lord Voldemort has won and is now the Leader of the wizarding world but also the muggle world. Write a short text describing what the citizens are allowed to do and what they are not allowed to do. Tell how the power is exerted to keep the citizens in line.' (between 10 lines and 15 lines)

4) Partie 3- *Matched, Hunger Games, Equilibrium*: Dystopia

Dans cette partie les étudiants vont étudier la dystopie et les mondes dans lesquels les nouveaux adolescents courageux (brave new teenagers) osent déranger l'univers et pourquoi ?

Etape 1: Anticipation : Ils commenceront par décrire et décrypter l'affiche du film *The Hunger Games* ci-dessous. Afin d'essayer de trouver à quel genre appartient ce film.



Si les élèves ne trouvent pas le terme dystopia le professeur les aidera en écrivant en gros Utopias en vert au tableau et Dystopia en rouge au tableau et invitera un élève à écrire un symbole entre les deux = ou \neq . Ensuite le professeur invitera les élèves à essayer de donner avec leurs propres mots une définition d'abord d'Utopie puis en contraste de Dystopie.

Enfin les élèves entendront un audio d'une personne expliquant les deux définitions et devront prendre des notes afin de redonner la définition à l'oral qui sera écrite au tableau puis recopiée afin d'être intégrée dans la leçon.

Etape 2 :



Etude de la bande annonce The Hunger Games

<https://www.youtube.com/watch?v=bGj7s4b1ZTw>

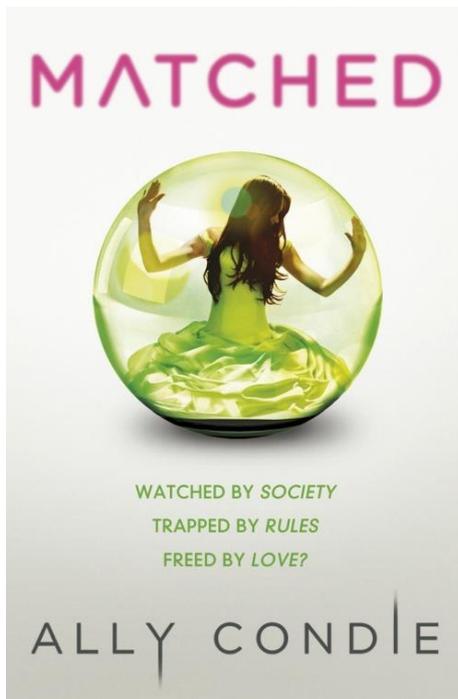
Les élèves devront, à partir de questions posée sur une fiche de travail et du petit texte qui situe l'action (ci-dessous) tenter de résumer l'intrigue de l'histoire avec leur propres mots et en réemployant le vocabulaire acquis tout au long de la séquence.

Every year in the ruins of what was once North America, the evil Capitol of the nation of Panem forces each of its twelve districts to send a teenage boy and girl to compete in the Hunger Games. A twisted punishment for a past uprising and an ongoing government intimidation tactic, The Hunger Games are a nationally televised event in which "Tributes" must fight with one another until one survivor remains.

Le résumé fera l'objet d'une mise en commun orale puis écrite au tableau et recopiée par les élèves.

Etape 3:

Etude d'extraits du roman *Matched* d'Ally Condie.



Anticipation des extraits par l'étude de la couverture du roman. Les élèves devront décrire la couverture et émettre des hypothèses sur le thème du roman.

Les trois extraits présentés ci-dessous, présentent chacun un droit renié par la société dans laquelle vivent les héros de *Matched*.

Ainsi les élèves devront au travers d'une compréhension écrite les repérer.

Les élèves auront les deux premiers extraits (ci-dessous) à étudier en binôme. Chaque élève aura l'un des deux et devra expliquer à son partenaire l'extrait qu'il aura traité.

Une mise en commun des informations contenues dans chaque extrait sera faite à l'oral par les élèves puis sous forme de trace écrite.

Tonight is my night.
 It is easy to identify those of us being Matched; not only are we younger than all of the others, but we also float along in beautiful dresses and tailored suits while our parents and older siblings walk around in plain clothes, a background against which we bloom. The City Officials smile proudly at us [...].

There is a system, of course, to the Matching. In City Halls across the country, all filled with people, the Matches are announced in alphabetical order according to the girls' last names. I feel slightly sorry for the boys, who have no idea when their names will be called, when they must stand for girls in other City Halls to receive them as Matches. Since my last name is Reyes, I will be somewhere at the end of the middle.

Matched, Ally Condie, 2010 – Chapter 1

The almost-snow reminds me of a line from a poem we studied this year in Language and Literacy: "Stopping by Woods on a Snowy Evening." It is one of my favorites of all the Hundred Poems, the ones our Society chose to keep, back when they decided our culture was too cluttered. They created commissions to choose the hundred best of everything: Hundred Songs, Hundred Paintings, Hundred Stories, Hundred Poems. The rest were eliminated. Gone forever. *For the best*, the Society said, and everyone believed because it made sense. *How can we appreciate anything fully when overwhelmed with too much?*

Matched, Ally Condie, 2010 – Chapter 3

Enfin le dernier extrait (chapter 15) sera projeté au tableau afin d'analyser sa structure et de bien différencier ensemble les parties de dialogue et de description. Les élèves l'auront également en format papier. Ensemble et après avoir lu et étudié séparément sa structure, ils viendront souligner au tableau de deux couleurs différentes le dialogue et la description. Ils reporteront ces couleurs sur le texte papier dans leur cahier qui leur servira d'exemple pour l'écriture de la tâche finale.

“What are you doing?” I ask him. His hand moves, making shapes and curves and lines in the grass that seem familiar.
 His blue eyes flash up to me. “I’m writing.”
Of course. That’s why the marks look familiar. He is writing in an old-fashioned, curved kind of writing, like the script on my compact. I’ve seen samples of it before but I don’t know how to do it. No one does. All we can do is type. We could try to imitate the figures, but with what? We don’t have any of the old tools.
 But I realize as I watch Ky that you can make your own tools.
 “How did you learn to do this?” [...]
 Ky smiles but doesn’t answer; he keeps on writing.
 This is the difference between us. I live to sort; he knows how to create. He can write words whenever he wants. He can swirl them in the grass, write them in the sand, carve them in a tree.
 “No one knows I can do this,” Ky says.

Matched, Ally Condie, 2010 – Chapter 15

Le but est également de se familiariser avec la ponctuation spécifique aux deux types, la description et le dialogue.

Les élèves pourront ainsi souligner en vert le dialogue et en bleu la description.

Une fiche méthodologique de conseils leur sera également distribuée afin qu'ils puissent gagner en créativité dans la construction des dialogues.

Exemple:

“What are you doing?” I ask him. His hand moves, making shapes and curves and lines in the grass that seem familiar.

His blue eyes flash up to me. “I’m writing.”

Of course. That's why the marks look familiar. He is writing in an old-fashioned, curved kind of writing, like the script on my compact. I've seen samples of it before but I don't know how to do it. No one does. All we can do is type. We could try to imitate the figures but with what? We don't have any of the old tools.

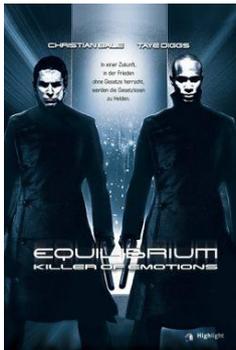
"How did you learn to do this?" (...)

Ky smiles but doesn't answer; he keeps on writing.

This is the difference between us. I live to sort; he knows how to create. He can write words whenever he wants. He can swirl them in the grass, write them in the sand, carve them in a tree.

"No one knows I can do this," Ky says.

Etape 4:



Etude de l'extrait du film *Equilibrium* by Kurt Wimmer (2002) (2'03) ci-dessous.

<https://www.youtube.com/watch?v=KFXOKxqZT5c>

The sequence from the movie *Equilibrium* describes the perfect society of Libria city-state established by the survivors of WWII, where emotion has been eradicated.

Anticipation de l'extrait :

Trois images seront projetées successivement au tableau. Le but étant de faire deviner aux élèves le type de société décrite dans l'extrait qu'ils visionneront ensuite.

Les réponses attendues sont :

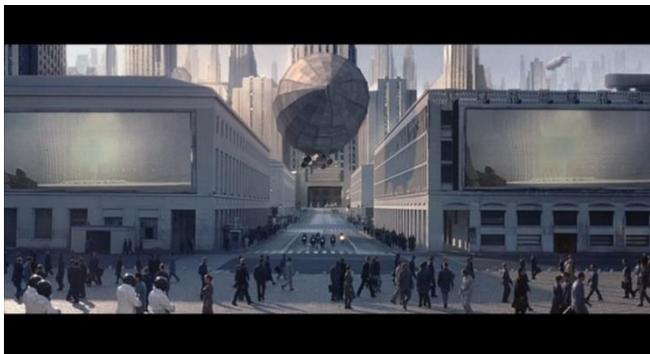


Image 1:

A futurist society because we can see an airship and huge screens



Image 2 :

A totalitarian state because people are listening to their leader's speech all in lines. The leader looks like Hitler.



Image 3:

There is a flag that resembles the Nazi flag because there's a cross on it. It evokes World War II.

Puis les élèves découvriront l'extrait en plusieurs visionnages. Afin de vérifier les hypothèses émises à partir des captures d'écran.

Le premier visionnage sera sans son car l'extrait est dense en détails et compliqué. Ainsi les élèves auront le temps de se concentrer sur les thèmes : 'place' and 'people' 'Write as many details as you can about the place and its inhabitants' (the colours, the architecture, the way people are dressed and behave)

Le second visionnage sera avec le son.

Les élèves continueront la compréhension globale en se concentrant sur le thème : 'time'.

'When do you think the scene takes place? Past? Present? Future? Explain'

'What can you tell about the music and the ambiance?'

Les élèves répondront ensuite à une série de questions sur fiche de travail en compréhension détaillée. Ces questions porteront sur le nom de la cité 'Libria'.

Exemples :

-What's the name of the city-state ? Do you think the name fits to the kind of government that rules it? Explain.'

-Who speaks?

-What can you say about the speech? Give adjectives to describe it.

-What kind of disease does the speaker talk about? Give details about its symptoms?

-What do Librians do to prevent themselves from being infected by the disease? Give details.

-What are the consequences?

-What does happen to the rebels?

-What are the things that are forbidden in Libria? Give details.

A l'issue de cette troisième partie, les élèves devront réaliser la tâche finale sommative.

5) Analyse réflexive

Cette séquence met en avant la fiction sous différentes formes (fiction sociale des années 1970's, fantaisie et pamphlet politique et dystopie) au service de l'éducation à la citoyenneté en aidant à développer une réflexion via la créativité et un esprit critique par la mise en parallèle des problèmes politiques dans ces sociétés fictives avec ceux de la société actuelle et future dans laquelle l'élève adolescent grandit et se prépare à devenir adulte. Les œuvres de fictions situant leurs histoires dans des sociétés passées, futuristes ou encore magiques permettent de rendre ces problèmes de société plus facilement accessibles car moins directement liés au quotidien de l'élève et de garder la distance nécessaire permettant de faire la distinction entre fiction et réalité mais les références historiques permettent de faire comprendre ce parallèle entre sociétés fictives et société réelle et de transposer les dangers potentiels d'une société qui deviendrait autoritaire voire totalitaire pour enfin en avertir les citoyens en devenir que sont les adolescents.

Enfin la fiction ayant pour héros des adolescents rebelles permet aux élèves de s'identifier à ceux-ci de par la proximité de l'âge et donc d'adhérer plus facilement à l'histoire et également de susciter l'intérêt et l'engouement de l'élève pour des sujets politiques et des problèmes de société qui peuvent lui paraître éloignés de sa propre réalité quotidienne et voire peu attrayants. La tâche finale développera leur imagination et créativité et leur implication à décortiquer et comprendre les dangers d'une société de non-droits.

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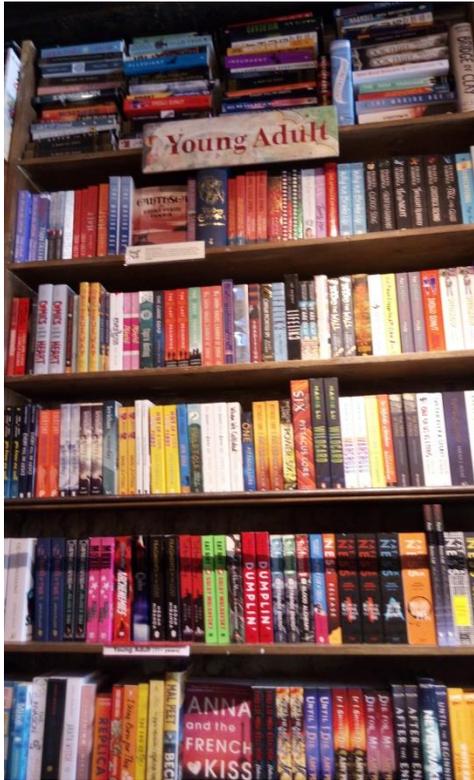
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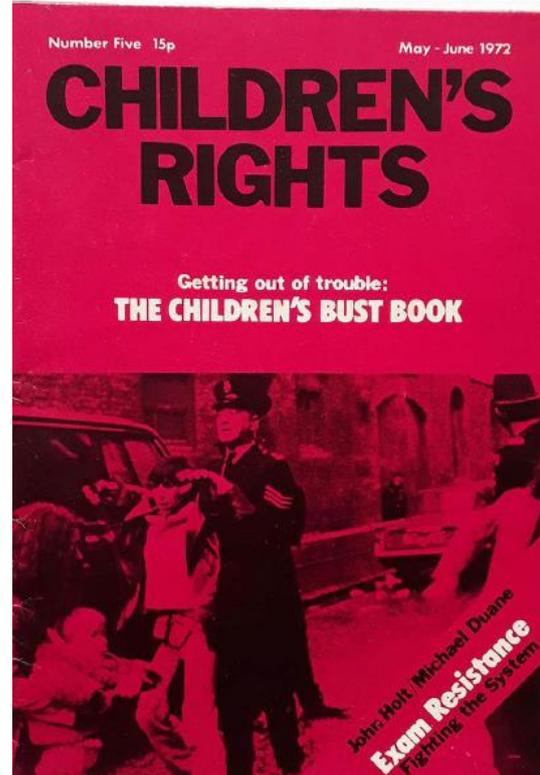
Annexes

Annexe 1



Young Adult section at Shakespeare and Company book shop (Paris)

Annexe 2.



Front cover, *The Children's Bust Book*, supplement to *Children's rights*, May-June 1972

Annexe 3



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17-05-1972

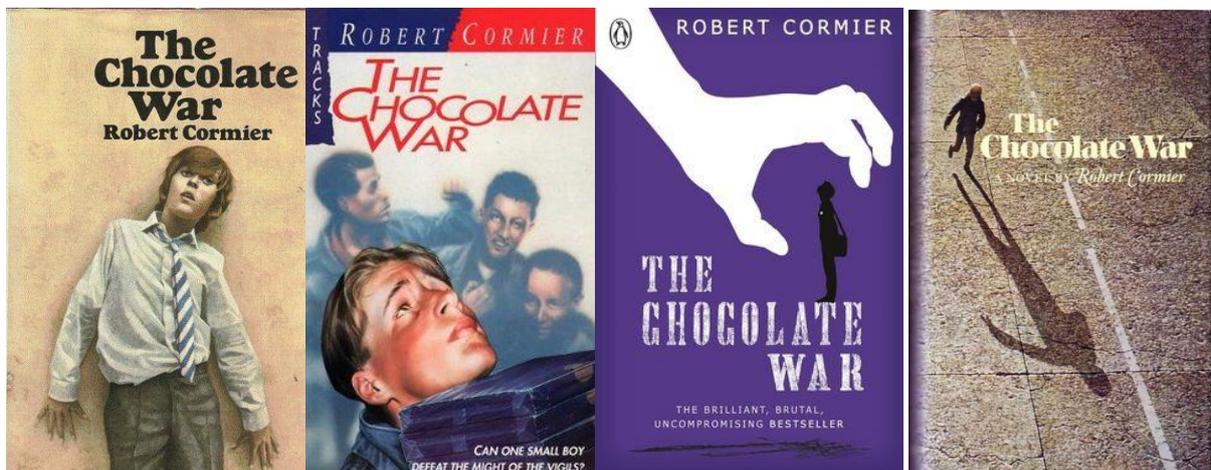
Archive Photos / 1970s / School Pupil Strike London 1970s
Archive Photos / 1970s / Student and Pupil Protests 1970s
Archive Photos / 1970s / Trade Unions 1970-1974

Annexe 4.



Owls examination session aborted by sabotage in the *Harry Potter and The Order of The Phoenix* movie by David Yates (2007)

Annexe 5



Different editions of *The Chocolate War*: from left to right: 1975, 1988, 2001, Ebook.

Annexe 6.



Professor Umbridge in *Harry Potter and The Order of The Phoenix* movie by David Yate, (2007)

Annexe 7.



Death Eaters in *Harry Potter and The Goblet of Fire* movie by Mike Newel, (2005)

Annexe 8.



The Room of Requirement in *Harry Potter and The Order of The Phoenix* movie by David Yate, (2007)

Annexe 9.



Dumbledore's Army in *Harry Potter and The Order of The Phoenix* movie by David Yates, (2007)

Annexe 10



Annexe 11



Cornelius Fudge, Ministry for Magic in the Wizarding World

Annexe 12



Statues representing the different casts in the wizarding society and their social importance in the Ministry of Magic.

Annexe 13



Lucius Malfoy, negotiating with Cornelius Fudge (Minister for Magic). The Malfoys are a 'pure blood' wealthy family, and Lucius Malfoy is a Death Eater.

Résumé du mémoire :

The main topic of *The Order of The Phoenix* is a rather political one. Indeed, in this volume of Harry Potter's adventures the Ministry of Magic falls into the hands of an authoritarian direction and sends its henchwoman to take the school institution in order to control the truth about the return of the Dark lord. Moreover this volume also deals with legal instances and trials, repression, control of the press, violence. One can wonder if mixing political pamphlet and fantasy teen fiction can work together and be a success among its supposed teen target.

Mots-clés: Harry Potter 5- Teenage fiction –Political Pamphlet-