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WHAT GENDER CHARACTERISTICS, NORMS, AND ROLES MAY BE

REPRESENTED IN THE THREE POPULAR YOUNG ADULT NOVEL BOOK

SERIES HARRY POTTER, TWILIGHT, AND HUNGER GAMES?

A DISSERTATION

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WHAT GENDER CHARACTERISTICS, NORMS, AND ROLES MAY BE
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A DISSERTATION APPROVED FOR THE
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Abstract

This dissertation research project explores the areas of gender characteristics, norms, and roles as may be interpreted by young people through the reading of the three popular young adult book series Harry Potter, Twilight, and Hunger Games. Louise Rosenblatt states that readers of text interact with meaning at either a conscious or subconscious level. With this in mind, knowing that young people are bombarded by gender characterizing information, my research strongly supports the need for students to be taught how to be aware and think and read critically concerning gender messages in literature so that he or she may determine to participate, support, reject, or accept the gender roles, characteristics, or norms being presented to him or her with intent.

*"No mo genders been there but masculine and
femynyne, all the remnaunte been no genders
but of grace, in faculte of grammar."*
                    --T. Usk 1387 CE (Diamond, 2002)

Part I: Introduction

Young people will always be bombarded by gender characterizing information (Jacobs, 2004); it is vital that educators inform students to be aware of how to think and read critically concerning gender messages in literature and provide critical thinking and reading skills so that the student is able to determine what to do with the gender implications received (Fox, 1993; Jacobs, 2004). Once a student is equipped with critical thinking skills, he or she can continue to examine all gender confrontations and decide for him or herself whether to embrace the gender role or rebel against it (Jacobs, 2004; Motes, 1998)

The possibility of students not taught this skill in an early education setting is frightening as a parent of a daughter who is two. Even my daughter is influenced and affected by gender expectations and norms. For example, she is in love with Elmo; I tried to find an Elmo costume for Halloween last year. I found two different ones, one for a girl and one for a boy. How did I know the difference? There were several indicators such as a picture of a boy wearing the costume on one and a girl wearing the costume on the other. The boy costume looked like a mascot suit, covering every inch of the child's body with the exception of the face and it was loose fitting. The girl costume was the

color of Elmo, but was sleeveless, form fitting, had a big ruffle tutu and a small hat with Elmo's face on it. I began to wonder why there was such a big difference. I found cookie monster costumes to look much the same way. Boy costumes were big and covered the whole body while girl costumes were tight, had ruffles and glitter, and covered minimal parts of the body, even for toddlers!

In addition, I recently discovered that I have been buying my daughter "boy blocks." I learned this by looking in the toy section and discovering that there are Mega-Blocks® with a picture of a boy on the packaging that are primary colors, and Mega-Blocks® with a picture of a girl on the packaging that are pastel pink and purple. My daughter didn't seem to mind that she was playing with boy blocks, she just wanted blocks, however, when she saw the pink and purple blocks she wanted those. Disturbingly, the more I looked around the store the more I discovered there are gendered products everywhere: clothing, food, toys, books, and even toiletries. There are toothpaste tubes that specified for boys and girls! My daughter was greatly disappointed when picking out panties for potty training to discover she couldn't have the Mickey Mouse panties, because those were for boys, but Minnie Mouse and Daisy Duck were meant for girls.

Encountering these obscurities with my daughter led me to ask questions about why society is embracing, supporting, promoting, and reinforcing such drastic gender definitions and norms in children at such a

young age. Where did these gender norms come from and how do they affect me, not just as a parent, but also as a teacher of impressionable teenagers in an English classroom? What can be done to bring awareness to students so they will think critically about the gender norms they are subjected to daily? Asking these questions and having knowledge of critical thinking and reading skills within a classroom setting are what determined my research topic and question.

Knowing that when students read, according to Rosenblatt (1995, 2004, 2005), students take information away with them, and knowing the powerful gender images, expectations, characteristics, and roles that young people are bombarded with, I decided to explore popular young adult texts to see what gender characteristics and roles may be portrayed to young readers who do not have the ability to think and read critically, as Rosenblatt suggests that this ability is not an innate one, but a skill that must be taught. Therefore, my research question is the following: *What gender characteristics, norms, and roles may be represented in the three popular young adult novel series Harry Potter, Twilight, and Hunger Games?*

Background of Gender

What separates men from women? Is it the words used to describe a "man" and "woman?" Is it the genetic make-up of individuals that make him or her a "man" or a "woman" or is it the understood societal norms and

characteristics that make a "man" or "woman?" Rubin (1975) and Weisner-Hanks (2001) define "man" and "woman" by first clarifying the difference between sex and gender; sex being the "biological raw" of physical, morphological and anatomical differences classified by "male" and "female" (Hopper, 2003) and gender being the "relations" that transform the anatomy, the culturally constructed, and historically changing differences. These gender characteristics are labeled as either "masculine" or "feminine (Hopper, 2003)."

Kessler and McKenna (1978), Lober (1994), and Sherif (1982) argue that social cues and societal norms are largely responsible for the assumption, practice, and acceptance of gender cues, roles, and identities. Individuals learn, see, and practice what is expected of him or her as a male or female, therefore, reconstructing or maintaining gender norms and cues from society as interpreted by the individual (Lorber, 1994). Lorber (1994) further claims that individuals do not unerringly replicate gender expectations as the norms are constantly in a state of flux (Blundell, 2009; Moffitt & Szymanski, 2011; Morin & Rosenfeld, 1998; Perrone, Wright, & Jackson, 2009; Moffitt & Szymanski, 2011).

The following paragraphs will examine various aspects of gender within the subsequent sections: Gender: Critiques and Definitions; Gender: Medical and Scientific Explanations, Gender in Athletics, Gender in the Military, Gender in the Workplace, Gender and Appearance, Gender and Intelligence, and Gender: Stereotypes and Expectations.

However, before involving readers further, it is important to make the clarification between sex and gender understood. As mentioned earlier in this introduction, sex is the "biological raw" of an individual (Hopper, 2003); therefore, sex is typically determined through the absence or presence of a Y-chromosome (Abbas, Fausto, & Kumar, 2005). Gender, also defined earlier in this introduction, is the socially constructed roles of an individual within a society. However, gender is also used as a synonym for "woman, (Scott J. W., 1986)" but for the purposes of this research, I will maintain the definition of gender as the subjective roles, cues, behaviors, and actions given to and performed by both men and women.

Gender: Critiques and Definitions

Dichotomy and the "Other"

Wiesner-Hanks (2001) and Beauvoir (1949) state that there appears to be a dichotomy existing between man and woman where the man is represented by stronger and more positive elements in dichotic pairs; for example, the first word in each of the following pairs represents a masculine ideal: light/dark, public/private, sun/moon. Beauvoir (1949) furthers this idea by suggesting that woman cannot exist without man as is evidenced most obviously in the term "wo-man" that is associated with the female gender. Higonett and Higonett (1987) support the dichotomy of man and woman in the claim that the biological formation of man and woman in the example of a

double helix; one strand of the helix represents "man" and the other "woman;" the feminine strand is always subordinate to the masculine strand. Therefore, according to Higonett and Higonett (1987) in a society where women are expected to hunt and men are expected to gather, gathering would be seen as the more dominant and important role in that society because man is *always* dominant over woman (Gheradil, 1994).

Additionally, Wiesner-Hanks (2001) suggest that historical accounts of gender roles and norms have been found to be biased toward the male point of view, as many of the writing historians were male, therefore, the history of the female gender and her role, characteristics, and the societal norms reported, may not be accurate accounts. Beauvoir (1949) claims male historians saw women as "Others" or as a "second sex" that came from men and feel that women can be generalized and clumped into a mass group that is considered "genderless (Weisner-Hanks, 2001)." Sandford (2006) concludes that Beauvoir believed men to be the "Subject" of all matters and women to be the "Object," never important enough to be the center of thought (de Beauvoir, 1949). Additionally, Beauvoir (1949) describes how woman came into existence, as the removal of a "supernumerary bone" from Adam, making woman a being created out of imperfection (Sandford, 2006).

Gender Roles, Norms, and Identities

       Carranza and Prentice (2002) state that many gender roles are related to social roles and conscious and subconscious power inequalities and beliefs between men and women (de Beauvoir, 1949), and rejection or opposition to these prescribed roles or gender norms, result in scrutiny or devaluation (Fiske, Bersoff, Borgida, Deaux, & Heilman, 1991). Gender norms are what the environment around an individual offers as a definition of "male" or "female" as opposed to the biological conditions of the individual or an individual's sense self as belonging to either the male or female category which distinguishes an individual's gender Identity (Berenbaum & Bailey, 2003; Lev-Ran, 1978; Girshick, 2008).

       West and Zimmerman (1987) believe that gender is a result of everyone in the community committing to "doing gender" establishing and recreating gender norms and cues appropriate for a member of that given society (Lorber, 1994). Girshick (2008) claims that the terms "male" and "female" are the very things that create gender norms and expectations in a society. She further suggests that by calling an individual "male" or "female," specific behaviors, appearances, interests, dress, and mannerisms are expected and any divergence from these expectations create a sense of incongruity, making the individual abnormal (Girshick, 2008). The masculine and feminine characteristics as well as the incongruities Girshick (2008) may be referring to will be addressed throughout this introduction.

Rubin (1975) further suggests the actions deemed normal and appropriate for specific genders are suggested by society's relationship to those individuals; meaning girls do not come out of the womb expecting to be housewives nor are males born with an innate need to be the provider and protector of the family (Rubin, 1975). Additionally, Rubin (1975) and Butler (2004) state that behaviors deemed to be either male or female are learned and reinforced by the relationship of individuals to others within the society around him or her and the norms that circulate within those societies.

Furthermore, Butler (2004) discusses the need for male and female members of society to enhance or change the physical features that characterize an individual as "more male" or "more female" in the sexual sense. For example, penile enhancements, breast enlargements, surgery to decrease body weight and size, and wigs or weaves to lengthen or change hair are just a few of the modifications that may be made to an individuals appearance to increase acceptance into a male or female gender category (Butler J. , 2004; Tylka & Calogero, 2010). Changes to physical appearance are material or secondary sex characteristics that further indicate the sex of the individual, but do not define the individual's gender identity as male or female (Butler J. , 2004).

<u>Bruce/Brenda/David Reimer</u>

For example, Butler (2004) recalls the story of Bruce Reimer as an example of how sex and gender are not wholly connected. Reimer had his penis severed in a surgical mishap when he was two months old; he was called a "boy" prior to his botched circumcision operation. However, after the operation, his doctor, Dr. John Money, and parents decided it would be best for Bruce to be raised as a girl, as he was missing most of his male genitalia. Dr. Money assured the parents that procedures used to reconstruct or create female genitalia are easier to preform than the reconstruction or creation of male genitalia. (Berenbaum & Bailey, 2003)

Therefore, Bruce's testicles were removed and plans were made to surgically insert a cosmetic vagina; this would begin the process of Bruce's physical transformation into a "girl." His parents began to call Bruce, "Brenda" at age nine and insist that he assume feminine mannerisms and etiquette, such as sitting down to use the bathroom. Each attempt to make Bruce/Brenda more like a girl was met with great resistance on his behalf. The treatments and therapy that Bruce/Brenda underwent included viewing sexual pictures, engaging in mock coital exercises with his brother, Brian, and watching videos of childbirth.

Despite all efforts to transform Bruce into Brenda, Bruce, who later named himself "David," remained the gender orientation of a male regardless of the attempts to make his sexual appearance that of a female. Thus,

according to the argument presented by Kessler and McKenna (1978), the changing of David's name to Brenda and the attempt to reconstruct his gender mannerisms and genitalia did not reform David as an individual, even though his appearance, actions, and speech may have influenced others to accept him as a female.

Gender: Medical and Scientific Explanations

I am not a scientist; therefore, I do not suggest that I am an expert on the biological, molecular, and cellular structures that may determine the sex or gender of an individual. This section is not intended to represent a comprehensive scientific overview of sex and gender. The intention is to expose the reader to possible medical and scientific explanations in relation to sex and gender using laymen's terms and descriptions and to be a general representation of my interpretation and understanding of scientific and medical research concerning gender and sex.

The X and Y Chromosome

To understand the basics of sex determination, genetic sex must be defined; genetic sex is determined by the presence or absence of the Y-chromosome, no matter the number of X-chromosomes the presence of one Y-chromosome typically indicates that the gender of the infant is male (Abbas, Fausto, & Kumar, 2005). Females are typically defined by the presence of the

XX chromosomal pattern, or more specifically the lack of a Y-chromosome, whereas males are often found to have an XY chromosomal pattern (Marshall Graves, 2006). However, deviation from the aforementioned chromosome patterns may result in a sexual or gender disorder or sexual ambiguity, such as "pseudohermaphroditism" or "hermaphroditism (Abbas, Fausto, & Kumar, 2005)" more recently termed "intersex" (Diamond, 2002; Kessler S. , 1990).

<u>Intersex, Pseudohermaphroditism, and Intermediate Sex</u>

However, Money (1978), argues that it is not the presence of chromosomes that determine the gender, it is the presence of a penis that acts as the determinate. Money (1978) also argues that when a child is born as an "intersex," meaning an infant is born with both male and female genitalia, the gender identity of the individual can be shaped and transformed from the age of eighteen months to two years old (Lev-Ran, 1978). Intersex births are rare (5% of all births) and situations such as David Reimer's are even more rare, however when intersex children are born, Kessler (1990) states that there is an abnormality standard by which infants are measured by to determine what sex the child is naturally; the presence or absence of internal or external masculine and feminine genitalia (Lev-Ran, 1978).

For example, more commonly an infant is born with pseudohermaphroditism, which is the possession of two testis or two ovaries in addition to partial development or internalized genitalia of the opposite sex

(Lev-Ran, 1978; Wiener, 1999). Wiener (1999) claims that typically, pseudohermaphroditism in females is the result of an over-stimulated Y-chromosome and in males, pseudohermaphroditism is typically the under-stimulation of the Y-chromosome. Lev-Ran (1978) states that, pseudohermaphroditism does not hinder the health of a child, but presents controversy for the parents and doctors in determining the natural gender of the child and in the raising the child with confidence as the gender and sex determined at birth (Lev-Ran, 1978; Wiener, 1999). Wiener (1999) suggests the first step to be taken at the birth of any sexually ambiguous child is to ensure the well being of the infant and then label the child with as accurate as possible gender determination. This can be accomplished through genetic testing, physical examination, endocrinological, and radiological evaluation (Wiener, 1999).

Another area of gender identity is Carpenter's (1908) identification and definition of the intermediate sex, or an individuals' possession of masculine or feminine traits that do not necessarily fit societies expectations for his or her specific gender. For example, if a woman has broader shoulders or a deeper voice she would be viewed as more masculine, just as a male who is sensitive may be seen as effeminate. (Carpenter, 1908).

Carpenter (1908) further suggests that there are some cases of intermediately sexed individuals that are attracted to members of his or her own sex entertaining the idea of a homogenous relationship; however, due to

societies expectations and willingness to accept such behavior, many of these homogeneous individuals married a member of the opposite sex engaging in sexual activity despite inner sexual bias (Carpenter, 1908). However, the individuals discussed in Carpenter's (1908) study are not all intermediately sexed in mannerisms or appearance, meaning the females do not necessarily possess more masculine characteristics and vise-a-versa; there are many intermediately sexed individuals that reflect the expectations of a member of his or her sex as accepted by society (Carpenter, 1908).

However, although I recognize the existence of a homogeneous intermediately sexed individual, my study will discuss and refer to intermediate sex traits to the extent that females may demonstrate more masculine characteristics and some males may reflect feminine characteristics, but I will not discuss in depth the possibility of homogeneously intermediate sexed individuals within my study as it is not the primary focus of my dissertation.

Gender in Athletics

Gender Testing in the Olympics

Caster Semenya, a female South African Olympian who won the gold in the 800 meters in 2009, was identified sexually as a "girl" at birth (Adams, 2009; Brady & Schirato, 2011; Epstein, 2009). However, with her athletic success, attention was called to her gendered masculinity, her appearance, face, voice, and physique specifically (Brady & Schirato, 2011). As a result,

the International Association of Athletics Federation (IAAF) subjected Semenya to gender testing; her test results concluded that she was of "intersex" or suffered from a "hermaphrodite" disorder (Adams, 2009); meaning her testosterone levels were low enough that she could be qualified to continue to compete with females and would not be stripped of her gold medal (Epstein, 2009).

However, prior to the controversy of Semenya, is the case of Stella Walsh, another Olympian runner who won gold in 1932 (Farhi, 2008). Stella could clearly run faster than any other woman alive, but it was not until death that the possible reason she was able to run so fast was revealed (Farhi, 2008); Walsh was actually a man. Stella Walsh may have chosen to be a female, but she had several physical features, including a non-functioning penis and masculine breasts, that traditionally would classify Walsh as a man (Farhi, 2008). It was later concluded that Walsh was an amaphordite, but testing for this disorder did not exist during Walsh's lifetime (Farhi, 2008). This incident eventually led to the first gender testing for the Olympics in 1966 (Topend Sports, 2012).

Shapiro (2012) recalls in an interview with silver medal winner, Santhi Soundarajan, who stated that the gender testing for Olympians was known to be a humiliating parade of genital examination that was later improved in 1968 to cheek swab testing for an inactive X –chromosome; this practice was

later replaced with DNA testing (Shapiro, 2010). However, by the year 2009 all gender testing was eliminated (Shapiro, 2010).

The elimination of gender testing did not stop Soundarajan from being stripped of her silver medal in 2006 because she failed the cheek swab gender test indicating her inability to qualify as a female athlete (Shapiro, 2010). Soundarajan recalls being examined by the IAAF doctors and then being asked to leave the games; the reason for her dismissal was learned through a television program claiming that Soundarajan suffered from Androgen Insensitivity Syndrome (Shapiro, 2010). However, according to Shapiro (2010) another athlete noticed a discrepancy when Soundarajan was urinating that indicated the need for her gender to be tested.

Women in Football

Ashley Martin, an extra points kicker for the Jacksonville State Gamecocks, broke the gender barriers surrounding the sport of football according to Harig (2001), when she kicked three extra points through the goal posts making her the first female to score a point in a NCAA Division 1-A games (Harig, 2001). Jack Crowe, Ashley's coach, states that she endured the conditioning just like all the guys on the team and she was accepted by her teammates for her hard work (Harig, 2001). Although Ashley's participation on the Gamecock's team made history, Harig (2001) claims that Ashley did not join the team to make a statement for feminism, she just loves the game and

the team. Prior to Ashley's success, two other women made history in the sport of football; Liz Easton who scored two extra points for NAIA Williamette University in 1997 and Heather Sue Mercer who was cut from the Duke football team in 1995 and again in 1996 (Associated Press, 2001).

Other women have participated in the sport of football but through a separate football league called the Lingerie Football League or the True Fantasy Football League (McManus, 2013). These women play football with shoulder pads, a helmet, and a jersey that resembles a bikini, however, the game still requires tackling (McManus, 2013). The league recently changed its name to the Grid Iron Football League and according to McManus (2013) decided to require participants to wear full uniforms in an attempt to gain credibility as a female sport.

Male Sport Discrimination

Thomas (2011) claims that due to athletic Title IX standards, which require universities to comply by having a certain number of female athletes per female enrollment numbers, or offering varying athletic opportunities for females, or by offering various programs to meet female needs, many universities are cutting non-profitable or low profile men's sports (Thomas, 2011). Thomas's (2011) interview with Russlynn Ali revealed that in 2009, ten discrimination complains were filed on behalf of men's teams and in 2010 eleven complaints were filed. Instead of increasing the number of female

sports or athletes, some universities are choosing to cut male athletics instead to be in compliance with Title IX standards (Thomas, 2011).

This is the most dramatic example I found of male discrimination in athletics. Much of the existing research includes the recent explosion and inclusion of women into traditionally male sports, or the continued discrimination against women within the realm of athletics. However, I feel it is important for readers to recognize discrimination against males within athletics does exist, although perhaps not to the same degree as females.

Gender in the Military

Kelty, Kleykamp and Segal (2010) state that women once made up a very small percentage of military service personnel due a 2% female representative cap. However, a reform involving the initiation of an all-voluntary military force, which occurred in 1967, allowed the percentage of women in service to increase to nearly 20% in some sections of the military (Kelty, Kleykamp, M., & Segal, 2010). Furthermore, Kelty, Kleykamp and Segal (2010) claim that women have access to 95 percent of all Army military jobs but are still excluded from military occupations such as infantry, armor, and Special Forces. Furthermore, the Navy restricts women to board combat submarines and the Marines refuse women to be in combat positions (Kelty, Kleykamp, M., & Segal, 2010).

Kelty, Kleykamp, and Segal (2010) state that due to the restrictions placed on women within military sectors, often women have to "pull-rank" to show authority over a group of cadets (Manning, 2005). Furthermore, Manning (2005) explains that women are forced to endure additional tests that men are not subjected to within military training (Kelty, Kleykamp, M., & Segal, 2010; Manning, 2005).

Expectations and Examples of Women in the Military

Yang and Yu (2009) outline the expectations of servicemen and women in the Army as possessing team spirit, self-confidence, strong willpower, endurance, tough physique, honesty, and pride (Yang & Yu, 2009). A tough physique is especially emphasized as military personnel may be placed in difficult physical situations while in the line of duty (Yang & Yu, 2009). Many of the characteristics outlined by Yang and Yu (2009) are included in the stereotypical expectations discussed later in the introduction (Bem, 1981; Brewer, 2012; Sawyer, 2004; Stoltenberg, 2004).

Examples of how women were able to show possession and competency of the expectations outlined by Yang and Yu (2009) is evidenced in the history service women have portrayed since the Civil War. According to Women in the Army (2013), the role women occupied in the Army prior to and during the Civil War is in the capacity as a nurse, launderer, cook, or clothes mender; however, there are cases such as Margaret Corbin or "Molly Pitcher"

who engaged in combat next to their husbands manning canons and handling canon ammunition (U.S. Army, 2013). Furthermore, in 1941 the establishment of the Women's Army Auxiliary Corps (WAAC) allowed women to enlist and participate in war under the same conditions and expectations as men if she was asked to replace a male cadet in the line of duty (U.S. Army, 2013). Women were also used as spies during times of war, hiding messages in her dress or in sacks of grain. It was easier for the women to travel undetected or unquestioned across enemy lines; Anne Simpson Davis is one such woman who was a spy for George Washington (U.S. Army, 2013).

Women have proved capable in combat situations, however, Burgess (prior to 1998) states that it is well known that women are weaker than men physically and women are not as aggressive as men, therefore assignment to a non-combative position makes sense (Burgess, prior to 1998). Another issue, other than brute physical strength, Burgess (prior to 1998) claims to be a reason why the involvement of women in the military may be negatively viewed, is a woman's ability to bond with her male counterparts in the way a military comrade should in order to be trustworthy and dependable (Burgess, prior to 1998).

Military Post Traumatic Stress Disorder and Gender

Cave (2009) states that as of 2008, 19,084 women were diagnosed with mental disorders from service in the Iraq war, 8,454 of those who

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reported, were said to have Post Traumatic Stress Disorder (PTSD). However, in Cave's (2009) interview with Col. Carl Castro, the director of the Military Operational Research Program at the Department of Defense, Castro commented that the number of women facing PTSD is no greater than the number of men with the same disorder. The women appear to be handling the emotional stress of combat just as well as the males (Cave, 2009).

Although women are handling emotional stress the same as her male counterpart, a big difference, Cave (2009) recalls in an interview with Dr. Gibson, is that it is acceptable for men to return from war aggressive, paranoid, and full of rage, whereas a woman is expected to just fall back into her normal domestic routines as wife, mother, housekeeper, and cook (Cave, 2009; Meyerowitz, 1993; Milkman, 1982). Women, according to Cave (2009), are often not recognized for being a veteran of a war, it is as if the military treated the women as wives or caretakers even though men were fighting under the leadership of a woman or next to her (Butler J. , 1990; Butler J. , 2004; Meyerowitz, 1993; Milkman, 1982).

Gender in the Workplace

The Working Woman

It. is more common now for women to work outside of the home than it was twenty years ago as recessions and pay cuts have taken place (Albers, 1999). Albers (1999), Hoffert (2003), and Nehaus (1999) argue that although

there is a trend toward dual working families, women are still pressured to focus on domestic work such as cooking, cleaning, caretaking, and various household chores despite a job that requires work outside the home (Boushey, 2013). Albers (1999) also claims that women and men will report that the household chores are shared equally despite the uneven work women perform in the house. The explanation for this, according to Albers (1999) is that the marriage expectations as perceived by women changes according to the working and home environment; for the sake of mental health and happy marriages, Albers (1999) says women accept and adapt to the household workload despite the amount of work also done outside of the home.

    According to Lorber (1994) working class woman face the most scrutiny for the gender roles and identities they assume. Lorber (1994) insists that if a woman compensates for making more money than her spouse by taking on the full responsibilities of the household in addition to her job, she is assuming the domestic role expected by society. However, Lorber (1994) claims that if the workingwoman insists that the household duties be shared, she may be judged as having not fulfilled her duties as a woman (Lorber, 1994). Similarly, a working male who is earning less than his spouse may feel inadequate in fulfilling the gender role expectations of society as a male (Berrett, 1997; Cuordileone, 2000; Hoffert, 2003; Sexual Stereotyping, 2009).

    In contrast, Ludden (2013) presents a trend that is becoming more popular, the stay-at-home dad. She suggests that 3.5 percent of stay-at-home

parents are fathers and the number is increasing each year (Ludden, 2013). Ludden (2013) also states that Stephanie Coontz, of the Council of Contemporary Families, suggests that 28 percent of women out earn husbands due to how many women now hold an upper level college degree (Ludden, 2013).

The Gender Pay-Gap

However, according to Corbett and Hill (2012), the chances of a woman being the higher wage earner in a monogamous relationship are not likely as the earning gap between men and women is significant. Corbett and Hill (2012) suggest this is true for several reasons, one of them being job selection of women; females tend to pursue occupations in social work, education, and nursing whereas men trend toward jobs that naturally pay higher in the areas of engineering, business, and computer technology (Corbett & Hill, 2012). Hunt (2011) argues women select jobs that require a nurturing capacity as women are biologically trained, by her ability to bear children, to be a caretaker whereas men seek positions that match his biological need to be a provider and caretaker. Hunt (2011) claims that a woman's role as a housewife is viewed to be biologically engrained and assigned to her as she can bear children, therefore, women are naturally drawn to jobs that allow her to be a nurturer when working outside the home (Hoffert, 2003). Therefore,

occupations, such as firefighting, police work, mechanical trade, and military are traditionally male dominate, according to Hunt (2011).

Another reason, suggested by Corbett and Hill (2012), the pay gap may exist, is because women are paid less in the same occupations than males; the Equal Employment Opportunity Commission (EEOC) received 28,000 complaints from women in the year 2011 alone, which is an 18 percent increase from the year before (Corbett & Hill, 2012). For example, Moss-Racusin, Dovidio, Brescoll, Graham, and Handelsman (2012) describe a study that was conducted involving science faculty members at an intensive research university in which women on the faculty, no matter her credentials, were offered less monetarily than a male faculty member (Corbett & Hill, 2012). Furthermore, Boushey's (2013) research revealed that of the twenty jobs most commonly occupied by men and women, retail salesperson, first line supervisors/managers of retail stores, all other managers, and cooks are the jobs men and women have in common, all of which males are compensated for at a higher rate than women (Boushey, 2013).

<u>Gender and Appearance</u>

<u>Gendered Body Image Expectations</u>

The images that males and females receive, concerning body image, come from various venue; advertising, television, books, and even toys (Hobza, Peugh, Yakushko, & Walker, 2007). Hobza, Peugh, Yaushuko, and

Walker (2007) suggest that body image is not just a concern for females, as is often assumed, males are also given unrealistic body images to mimic or obtain. For example, Baghurst, Holiander, Nardella, and Haff (2006) and Pope, Olivardia, Gruber and Borowiecki (1999) state that even action figures and toys have changed over the last twenty-five years to meet new body image expectations; the dolls now display overly muscular figures, especially in the upper body (Ridgeway & Tylka, 2005). Hobza, Peugh, Yaushuko, and Walker (2007) also claim that the unrealistic body images revealed in toys and media images, such as television and advertisements, have contributed to an increase in eating disorders, excessive exercise, and steroid use among men. Furthermore, Grogan and Richards (2002) and Leit, Gray, and Pope (2002), claim that men are not only expected to appear as muscular but are also expected to maintain a low body fat percentage (Ridgeway & Tylka, 2005; Thompson & Cafri, 2007).

Additionally, Kanazawa and Kovar (2004) suggest that a male of large musculature and greater height is considered more attractive and is preferred because ancestrally men were expected to fight to defend his family and honor. The authors further claim that men of greater stature occupy positions of more power (Kanazawa & Kovar, 2004); for example, in 1999 most Fortune 500 CEO's are over the height of six feet (Etcoff, 1999).

Gendered Self-Objectification and Body Dysmorphic Disorder

Unrealistic body image expectations, lead to the objectification of men and women who possess the desired physique; the objectification is often expressed in the form of *self*-objectification. (Fredrickson & Roberts, 1997; Heinberg, Thompson, & Stormer, 1995). Fredrickson and Roberts (1997) define self-objectification as when an individual begins to view and treat him or herself as an object; obsessing over every flaw and image to be perceived by others with an unhealthy and critical intensity. Boroughs, Krawczyk, and Thompson (2010) suggest that self-objectification of men and women may lead to body dysmorphic disorder (BDD) in which when an individual does not view his or her appearance at it appears to others (Boroughs, Krawczyk, & Thompson, 2010). For example, an individual may focus on a minor flaw in his or her appearance; the imperfection may be imagined or miniscule (Mayo Clinic Staff, 2013).

BDD is often associated with eating disorders in men and women, a concept which may have led Anderson and DiDomenico (1992) to conduct a study comparing popular men and women's magazines to identify how many advertisements support a particular body image through dieting. The results were for every one dieting advertisement in a men's magazine, there are ten in a woman's magazine (Anderson & DiDomenico, 1992). Furthermore, Anderson and DiDomenico (1992) noted that the advertisements used phrases like "bulking up" in the men's magazines and "slimming down" in the

women's magazines (Tylka & Calogero, 2010). Furthermore, in this same study, thin and visually appealing women appeared on the cover of the women's magazines at an average of 94 percent and at an average of 50 percent on men's magazines (Anderson & DiDomenico, 1992). In contrast, muscular and visually appealing men appeared on women's magazines at an average of 3 percent and at an average of 28 percent on men's magazines. Therefore, Anderson and DiDomenico (1992) conclude that women are more frequently influenced and targeted by advertisements concerning what is a "healthy" body image and are more likely to be susceptible to body self-examination or BDD (Tylka & Calogero, 2010).

The Hairless Trend and Gender

Synott (1987) suggests that hair is the most powerful tool accessible to gender identity as it is an individual's choice of appearance that is displayed publically (Synnott, 1987). Tiggerman and Lewis (2004) further suggest that in Western culture, hairlessness, especially in women, is associated with attractiveness and femininity (Tiggerman & Lewis, 2004); this smoothness of skin is achieved through the removal of hair on the legs, underarms, and face primarily (Basow, 1991). Unfortunately, there are some women who experience dark or coarse hair growth in the arms, chest, back, or face may suffer from hirsutism, which is the result of androgens or a hormone more commonly found in men (Vorvick, 2011). Women who suffer from hirsutism

usually find the condition embarrassing and seek ways other than shaving to rid her from the unwanted hair (Vorvick, 2011). Additionally, the association of smooth skin, as suggested by Tiggerman and Lewis (2004) also reflect youthfulness and pre-pubescence as is evidenced in the number of advertisements Hope (1982) claims depict young attractive women with smooth skin.

Juni and Roth (1985) believe that in addition, to the presence of hair on the body, the color of an individual's hair also has an impact on society (Hope, 1982; Tiggerman & Lewis, 2004). Waters (1980) suggests that a stereotype exists surrounding women who possess specific hair color; those that have darker hair are more sexually promiscuous and those with lighter hair are a representation of purity and wealth (Urbanaka, 1979).

When Does Appearance Matter?

When do young people begin to adopt appearance and body type expectations set forth by society? Harringer, Calogero, Witherington, and Smith (2010) performed a study testing the internalization of image in preschool age children 3-5. In the study, the girl participants were asked to select game pieces that only varied in size; most of the girls wanted the thinnest game piece or an average sized game piece and when asked to switch to a fatter game piece, the girls refused (Harringer, Calogero, Witherington, & Smith, 2010). Harringer, et. al's (2010) study also examined

the responses of these children to playmates that are "fat" and the responses included adjectives such as "sloppy," "mean," and "stupid" in contrast to the words associated with playmates that are "thin" such as "nice," "smart," and "cute (Tylka & Calogero, 2010)." This study suggests that by age three young girls have already internalized that being thin is better and means being well liked, smart, and fun (Harringer, Calogero, Witherington, & Smith, 2010; Tylka & Calogero, 2010).

Furthermore, Buss (1985) suggests a correlation between the attractiveness of an individual and the intelligence of an individual. For example, an intelligent male is preferred by females, and, according to Buss (1985) and Webster and Driskell (1983), because he is capable of acting as a provider and males trend toward attractive women with the same sense of motivation (Webster & Driskell, 1983), therefore the two qualities must coincide (Buss, 1985; Kanazawa, 2011).

Gender and Intelligence

Inness (2007) claims that men have always been viewed as more intelligent than women, as is evidenced in the original lack of a woman's right to vote; women simply did not have the intelligence to make such an important decision (Hoffert, 2003). Furthermore, Inness (2007) continues her explanation of what she refers to as a "stereotype," as will be discussed later in the introduction, of a woman's intelligence in saying that women were not

initially allowed or encouraged to pursue a higher education degree because a woman did not possess the ability to reach such an intellectual standard. The stereotype that men are more intelligent than women is what may cause intelligent women to "play dumb," or even down play her femininity (Hunt, 2011).

Hedges and Nowell (1995) and Hunt (2011) also state that women tend to score higher than men on verbal or cognitive reasoning, whereas men score higher on mathematical or spatial reasoning within intelligence testing. Geary (2005) argues this may be due a previously established hunter/gatherer society norm. Men who were able to hunt and calculate when and where game would be, were more successful at bringing home the necessary provisions for his family ensuring survival, just as women who were able to determine when the best time to harvest, plant, and what to harvest and plant as well as determining what was safe to eat from wild resources while caring for the family, were also able to ensure survival (Geary, 2005; Hunt, 2011). Hunt (2011) states that while the necessity to survive may have engrained gender roles, even intellectually, in men and women, is plausible; however, Hunt, (2011) ensures that Geary's (2005) scenario is just a theory, not fact.

Gendered Brain Differences

Lynn (1994) and Ankney (1992) claim it is a fact that men have a larger brain than women, primarily due to body size; male brain volumes are

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approximately 100 cm larger than women's (Hunt, 2011). Lynn (1994) argues that this is the reason men are of higher intelligence than women, conservatively. Hunt (2011) disagrees with Lynn's (1994) argument of brain size but proposes the amount of grey matter more present in females may indicate that females process over less powerfully functioning regions of the brain than men, creating a discrepancy in the ways men and women think and problem solve. Baron-Cohen (2004) claims that the female brain empathizes more often while the male brain systematically categorizes more frequently, therefore, women have a more moral brain than men (Baron-Cohen, 2004).

Block (1995) is more specific in the discrepancies of the male and female brain, describing males with a high intelligence quotient (IQ) as ambitious, productive, predictable, and self-confident; he is critical, condescending, fastidious and inhibited, uneasy with emotions and the expression of emotions, and appears detached in relationships (Block, 1995; Karafyllis & Ulshofer, 2008). Block (1995) describes women with high IQ's as confident, able to express her thoughts, intellectual, has a wide range of interests, is introspective, anxious, feels guilt, and hesitates to show anger (Karafyllis & Ulshofer, 2008),

Gendered Emotional Intelligence

However intelligence is not just measured by how much a person "knows," Mayer, Caruso and Salovey (2000) discuss emotional intelligence as

the ability to monitor and restrain emotions or feelings determining appropriate times to display, use, and indulge in those feelings or emotions. Additionally, Salovey and Mayer (1990) define emotional intelligence as an individual's ability to discern when it is appropriate to allow emotions to guide decision-making and problem solving.

Block (1995) continues the description of the intelligence differences of men and women by stating, men with a high emotional intelligence (EI) are poised, outgoing, cheerful, not plagued by worry or fear, are committed, responsible, ethical, sympathetic and attentive to relationships, and he is confident, whereas emotionally intelligent women are assertive and express feelings easily, are outgoing, outspoken, and adapt well to stressful situations,; she is socially poised, playful, spontaneous, and open to experiences, and rarely feels anxiety, guilt, or depression (Block, 1995).

However, Goleman (1995) argues that women, even emotionally intelligent women, will never be able to achieve the same prestige in the business world as men, she is just not mentally equipped to do so. Karafyllis and Ulshofer (2008) claim that women are better served in the capacity of a housewife, where her abilities to adapt to stressful situations can be better utilized (Karafyllis & Ulshofer, 2008).

Media and Intellect and Gender

Media portrayals of intelligent women may say otherwise as is evident in Inness's (2007) discussion of how intellectual women portrayed in media are accepted by society. Farah Fawcett and Jill Munroe of *Charlies Angel's,* were both visually attractive women, however Fawcett played a beautiful, blond, sexy character and Munroe played a more practically dressed but intelligent character. Inness (2007) suggests that the public emulated Munroe's character less than Fawcett's "California beach babe" image. Inness (2007) continues suggesting that Velma of *Scooby Doo* is the more favored character because of her beauty than Velma, the glasses wearing, fumbling, intellectual (Inness, 2007).

Other examples of intelligent female television characters taking a backseat to a more attractive lead role is depicted in *Buffy the Vampire Slayer*, Willow is the brains but is shadowed by Buffy's heroine, in *The Simpsons*, Lisa is an intellectual who is shadowed by her more outgoing and popular brother Bart (Inness, 2007). What do these examples say about women who are intelligent? Inness (2007) suggests the intellectual female is generally an outsider always looking to the in-crowd.

Gender: Stereotypes and Societal Expectations

> *[The] stereotype of the Other is used to control the ambivalent and to create boundaries. Stereotypes are a way of dealing with the non-self by preserving an illusion of control and order.*
> *--Elisabeth Bronfen (1992)*

Ashmore and Del Boca (1979) and Deaux and Lewis (1983, 1984) define gender associated stereotypes as a structured set of beliefs about the personal attributes of men and women, more specifically, traits, roles, physical characteristics, occupations, sexual orientation, and emotional disposition, as discussed earlier in the introduction. Good & Sanchez (2010) suggest that the establishment of sanctioned male and female gender roles are used to create and maintain differences between the two genders (Diekman & Eagle, 2000; Eagly, 1987; Eagly & Wood, 1991). Furthermore, Carranza and Prentice (2002) argue that all stereotypes are prescriptive and unconsciously men and women assume the gender roles that are generally required of his or her gender.

For example, Carranza and Prentice (2002) and Good and Sanchez (2010) believe that women are prescribed by society to be warm and caring, therefore, women feel the pressure to be warm and caring and assume that prescribed role (Eagly, Makhijani, & Klonsky, 1992; Rudman, 1998). Pickering (2001) shares in the idea that when a stereotype is given to a social group of individuals, those groups of people view a stereotype as a marker, labeling

him or her with specific gender characteristics. Pickering (2001) also suggests that stereotypes infiltrate ways of thinking and perceiving, often not consciously, but the assumptions and labels on groups of people still exist.

Bryant & Check (2000) suggest that children at the age of six months can tell the difference between a man and woman by body shape alone and children at age two can correctly label pictures of boys and girls based on appearance. Furthermore, Brewer (2012) and Good and Sanchez (2010) suggest that from the moment a boy or girl is born, gender norms are impressed upon the child. The first evidence of this is the selection of the name for the child; infants born with male genitalia are generally given masculine names, whereas, infants born with female genitalia are given feminine names (Edley & Wetherell, 1995).

Furthermore, Brewer (2012) claims dressing infants in either blue or pink clothes, blue or pink blankets, and providing toys that are gender specific as approved by society is deemed normal and is expected behavior for parents. Additionally, Hopper (2003) suggests that greetings for newborns differ dependent on whether the child is a boy or a girl; "hey slugger" is an appropriate greeting for a little boy whereas "hello sweetheart" is an appropriate and expected greeting for a baby girl (Hopper, 2003).

Martin (1999) suggests that boys and girls as young as two years of age participate in stereotypical gender play. For example, boys play with trucks, cars, airplanes, and blocks and girls play with dolls, jewelry, makeup,

dress-up clothes, art materials, and kitchen sets (Fagot, Leinbach, & Hagan, 1986; Martin, 1999; O'Brien & Huston, 1985). Martin (1999) further states that a reason for stereotyped play may be due to parental and social pressures as well as environmental expectations.

Eckes (1994) includes behavioral preference and physical appearance with the definition of gender stereotypes. Examples of gender role behavioral and aesthetic stereotypes males may face are male dominance, especially over women (Sawyer, 2004; Stoltenberg, 2004) and self-assuredness, especially sexual self-assuredness, power (Sawyer, 2004; Stoltenberg, 2004), emotional restriction, being the provider monetarily, physical strength, prestige (Stoltenberg, 2004), and competitiveness (Sawyer, 2004). Martin (1999) further suggests that possible stereotypes that may be held about those holding masculine characteristics are broad shoulders and being assertive, while a feminine characteristic may be having nurturing mannerisms. Biernat and Kobrynowicz (1999) state that possible feminine physical characteristics include a soft voice, and being dainty and delicate in appearance.

The Bem Sex Role Inventory (BSRI), created by Bem (1981), provides a self-examining gender rating scale. The scale includes a list of characteristics, masculine and feminine, that each individual uses to rank him or herself (Bem, 1981; Hopper, 2003). After the ranking is completed, individuals count the characteristics and if he or she identifies him or herself by more than 10 points as either masculine or feminine, according to Bem (1981)

and Hopper (2003), this is the gender characteristic the individual orientation and norms believed to more representative of him or her. However, if masculine and feminine rankings are close in number or even, Bem (1981) believes the individual may view masculinity and femininity equally, classifying the individual as androgynous (Hopper, 2003).

The BSRI identifies feminine characteristics with the following: affectionate, cheerful, childlike, compassionate, does not use harsh language, eager to soothe hurt feelings, feminine, flatterable, gentle, gullible, loves children, loyal, sensitive to the needs of others, shy, soft-spoken, sympathetic, tender, understanding, warm, and yielding (Archer & Lloyd, 1985; Bem, 1981). Masculine characteristics are: acts as a leader, aggressive, ambitious, analytical, assertive, athletic, competitive, defends own beliefs, dominant, forceful, has leadership abilities, independent, individualistic, makes decisions easily, masculine, self-reliant, self-sufficient, strong personality, wiling to take a stand, and willing to take risks (Archer & Lloyd, 1985; Bem, 1981).

Harris (1994) evaluated the BSRI again in 1993 found the list to be reflective of expected gender characteristics; the list tested again in 1997 by Holt and Ellis (1998) and again in 1999 by Auster and Ohm (2000). When Auster and Ohm (2000) tested the BSRI list in 1999, 18 of the 20 feminine characteristics were found to relate; however, only 8 of the 20 masculine characteristics were relative. Carranza and Prentice (2002) state that it was after the Auster and Ohm (2000) investigation of the BSRI, the feminine and

masculine gender characteristics created by Bem (1981) were reevaluated and recreated based on updated desirable gender qualities.

Carranza and Prentice (2002) conducted a study based on the new Bem Sex-Role Inventory (BSRI) (Bem, 1981) and created a list of 20 feminine and 20 masculine gender characteristics found to be desirable to men or women. Carranza and Prentice's (2002) study included 208 Princeton University undergraduate students equally representing males and females of various ethnicities found to be between 18-20 years of age. Participants were asked to rank him or herself based on BSRI characteristics and then to rank each quality as more desirable for a masculine or feminine characteristic (Carranza & Prentice, 2002).

The study revealed that the following characteristics are more desirable of females than of men: warm and kind, interest in children, loyal, sensitive, friendly, clean, attention to appearances, patient, polite, cheerful, cooperative, wholesome, expresses emotion, optimistic, creative, spiritual, devoted to religion, flirtatious, and excitable; and less desirable feminine characteristics: yielding, emotional, approval seeking, shy, moody, impressionable, child-like, shy, naïve, superstitious, weak, melodramatic, and gullible (Carranza & Prentice, 2002).

Additionally, the study generated the following list as desirable masculine characteristics: intelligent, mature, high self-esteem, common sense, sense of humor, concern for the future, principled, efficient, rational,

strong personality, athletic, disciplined, clever, self-reliant, defends own beliefs, decisive, ambitious, business sense, leadership ability, worldly, willing to take risks, persuasive, assertive, intense, competitive, aggressive, forceful; and less desirable masculine characteristics: rebellious, stubborn, controlling, cynical, promiscuous, solemn, self-righteous, jealous, and arrogant (Carranza & Prentice, 2002).

The following table represents a synthesis of the above male and female stereotypical roles and characteristics in a way that is more readily identifiable for the reader. The characteristics and roles are placed in alphabetical order by first letter and all repetitions are removed from the compiled list.

Feminine Characteristics/Roles		Masculine Characteristics/Roles	
Affectionate	Artistic	Assertive	Analytical
Attention to appearance	Approval seeking	Aggressive	Athletic
Cheerful	Clean	Ambitious	Business sense
Childlike	Cooperative	Blue	Broad-shouldered
Compassionate	Creative	Clever	Competitive
Caring	Dainty	Common sense	Controlling
Dress-up	Delicate	Dominant	Defensive
Emotional	Friendly	Disciplined	Decisive
Excitable	Feminine	Efficient	Emotionally restricted
Flirtatious	Flatterable	Forceful	Future oriented

Gentle	Gullible	High self-esteem	Intelligent
Impressionable	Kitchen	Individualistic	Intense
Likes Dolls	Loves children	Leader	Independent
Loyal	Makeup	Likes Airplanes	Likes Trucks
Moody	Melodramatic	Likes Blocks	Likes Cars
Naïve	Nurturing	Masculine	Mature
Optimistic	Patient	Provider	Persuasive
Pink	Polite	Principled	Prestige
Sensitive	Soft voice	Risk taker	Rebellious
Sympathetic	Spiritual	Self-assured	Rational
Shy	Superstitious	Self-reliant	Strength
Understanding	Tender	Self-sufficient	Sense of humor
Wholesome	Warm	Stubborn	Worldly
Yielding	Weak		

Synonyms exist for the above characteristics that are also used within my research findings. For example, the word "yielding" can be interpreted as "submissive," and the words "risk taker" and "rebellious" can be interpreted as "dangerous (Dictionary.com, 2013)."

Adolescents: Definition and Development

> Don't laugh at a youth for his affectations;
> he is only trying on one face after another
> to find a face of his own.
>> --Logan Pearsall Smith (1931)

Young adults are identified as those who are too old to be children, but too young to be adults (Donelson & Nilsen, 2009). Mannheim (2010) and Steinberg and Morris (2001) more specifically define adolescents as young people between the ages twelve to nineteen, when psychological and physical development matures and becomes more established (Seabald, 1992; Mannheim, 2010). Additionally, Donelson and Nilsen (2009) refer to young adults as those in Middle School and those graduating from high school. However, the Educational Resources Information Clearinghouse (ERIC) places young adults between the ages of eighteen and twenty-two (Donelson & Nilsen, 2009). Furthermore, The National Assessment of Education Progress (NAEP) states that young adults are between the ages of twenty-one and twenty-five (Donelson & Nilsen, 2009). However, for the purposes of my research, I followed the age definition of Donelson and Nilsen (2009), Mannheim (2010), and Steinberg and Morris (2001), broadly including youth enrolled in Middle School to those graduated from high school.

Santrock (1986) divides adolescence into two categories, early and late. Early adolescence embraces youth between the ages of ten to fifteen

when puberty is the most predominant (Santrock, 1986; Steinberg & Morris, 2001; Maier, 1933). Maier (1933) explains that puberty in females occurs earlier than males and suggests that if early menarche, or first menstruation, continues to occur earlier and earlier, as it has had an inclination to in the past, it may be possible for children as early as seven or eight years old to reach early adolescence (Santrock, 1986). Late adolescence typically includes the ages of sixteen to eighteen and often to twenty-two years of age when physical and mental changes occur less often and a sense of maturity is achieved (Santrock, 1986; Steinberg & Morris, 2001; Maier, 1933). However, Harter and Monsour (1992) suggest that there is also a middle adolescence, a brief time when young people transition between early and late adolescence. It is during this middle adolescence that peers of youth become especially influential in determining behaviors, attitudes, and self (Harter & Monsour, 1992).

The development of self-identity or self-concept, as suggested by Wagner (1978), is heavily dependent on the attitudes and perspectives of peers (Newell & And, 1990). Erikson (1968) theorizes that much of youth self-identity occurs during late adolescence and for some, even into adulthood. Self-identity, regardless of when it occurs, requires the individual to self-reflect and typically assists in the determination of what behaviors are appropriate to that individual and creates or degrades self-esteem (Newell & And, 1990; Schafer, 1979). Wigfield, Lutz, and Wagner (2006) define self-concept as

individuals' beliefs and perception of self in relation to relationships, behaviors, and expectations. This definition is more narrowed than that of identity, as suggested by Wigfield and Wagner (2005); identity is the general perception an individual holds about him or herself in relation to abilities, appearance, behaviors, and appropriate and acceptable roles in society.

<u>Appearance</u>

During adolescence, individuals experience sudden and rapid changes physically and emotionally, that create a sense of self-consciousness, primarily concerning appearance (Mannheim, Adolescent Development, 2010). It is the increase of self-awareness and self-identity that causes young people to harshly judge their outer appearance and compare him or herself to peers and media influences (Mannheim, 2010; Zosuls, K.; et al., 2011). Boureois and Hoegh (2002) explain that to understand the changes and progressions occurring within him or herself, adolescents rely on experiences and mental capacities to sort through what is right and wrong and it is through this personal lens that a young adult can determine how he or she is seen is through a similar self-concept lens (Boureois & Hoegh, 2002; Seabald, 1992; aacap.org, 2001).

Furthermore, teens develop a sense of awkwardness concerning not only their appearance, but also his or her demeanor when dealing with peers and various peer situations (aacap.org, 2001). Steinberg and Morris (2001)

suggest teens seek out approval from peers and feel a sense of self-worth when the group of friends surrounding him or her is of a higher social status (Donelson & Nilsen, 2009). Appearance, as stated by Usmiani and Daniluk (1997), is especially important and impactful for adolescent females.

Santrock (1986) suggests that appearance and sexual maturation coincide and regulate the rate at which male and females change in appearance during early, middle, and late adolescence. Females, according to Santrock (1986) who undergo early menarche physically mature, developing breasts, pubic hair, and breasts project a more positive self-image than those who experience late menarche. However, Santrock (1986) states that these same females tend to have a more negative self-image after those who develop later. A reason Santrock (1986) proposes this to be true is that females who mature earlier are typically shorter and stockier whereas those who mature later are taller and thin.

In contrast, males who go through late pubescent maturation, according to Steinberg and Morris (2001), feel a sense of inadequacy and lack self-confidence; whereas, Peterson (1985) claims males who go through early maturation are typically more self-confident and are more popular with peers. However, those who undergo early maturation may be at a greater risk for delinquency and involvement in risky behaviors as he is typically associated with older peers who may be experimenting in delinquent behaviors (Steinberg & Morris, 2001)

Emotions

Hall (1904-1905) describes the emotional state of an adolescent as a quickly shifting storm; emotions are heightened and are felt intensely. Ross (1972) sates that one moment an adolescent may be in a fight with his or her best friend and within the next moment, the two friends may be inseparable.

However, a specific emotion that Elkind (1976) insists all adolescents experience is egocentrism; an egocentric individual undergoes an emotional and psychological state in which he or she is preoccupied and self-absorbed believing all others also have the same reaction (Elkind, 1976; Santrock, 1986). Attention-getting behavior, often observed in teens is a result of the egocentric state of adolescence, according to Elkind (1976). Additionally, adolescents experiencing egocentrism go through similar feelings as one who is suffering from BDD, as defined previously in this introduction (Boroughs, Krawczyk, & Thompson, 2010); young adults begin to self-reflect and become very aware of body image and identity, feeling as if he or she is being scrutinized by peers and strangers (Elkind, 1976; Santrock, 1986).

Romance

Most peer groups in adolescence start out as friendship based, but as teens enter into middle adolescence, romance is introduced and becomes paramount (Steinberg & Morris, 2001; aacap.org, 2001; Donelson & Nilsen,

2009). Dunphy (1963) suggests that typically childhood friend groups are made up of same-sexed members who are already grouped in some way or whose friendship remains at the acquaintance level. However, Santrock (1986) argues that there are friendship groups and friendship cliques that occur at the childhood and adolescent level. A clique differs from a group in that the members possess similar interests and social ideals; these groups usually move toward romantic interests as the intimacy of friendship cliques are typically greater and may lead to adolescent dating (Santrock, 1986; Skipper & Nass, 1966).

Skipper and Nass (1966) suggest that there are four components for adolescent dating as currently understood (Santrock, 1986):

1) Dating is a form of entertainment

2) Dating is a social status event

3) Dating assists in learning appropriate behaviors and mannerisms

4) Dating may eventually lead to a permanent relationship, but does not have to lead to marriage.

According to Steinberg and Morris (2001), it is during middle adolescence that many youth experience his or her first romantic or intimate relationship. Furthermore, sexual play develops into more purposeful relationships (Steinberg & Morris, 2001). However, females are less sexually driven than males, even in the early stages of sexual interest. Steinberg and Morris (2001) suggest this lack of sexual drive is confusing as females are

taught to appear sexually attractive, but are encouraged to not act upon sexual urges. In contrast, Haeberle (1978) claims that males, after sexual maturation is achieved, are encouraged and expected to behave sexually. Furthermore, females are considered to be more interested in a formal relationship with intimate dating, according to Simon and Gagnon (1969), tending to rule the relationship with feelings, whereas males are more interested in the exploration of the dating relationship (Santrock, 1986).

Brown, Feiring, and Furman (1999) separate the various types of romantic relationships adolescents encounter between celebrity loves or unattainable loves and individual romantic experiences. The romantic feelings an adolescent may have toward an impossible romance relationship are not limited to celebrities, the romantic interest may be a peer that is of a different social status and is deemed a fantasy romantic interest (Brown, Feiring, & Furman, 1999). Furthermore, Brown, Feiring, and Furman (1999) suggest romantic relationships, are important in the process of categorizing peers into acceptable groups in adolescent social settings.

Young Adult Literature

"Too many adults wish to 'protect' teenagers
when they should be stimulating them to read
of life as it is lived."
                    --Margaret Edwards (2002)

Young adult literature and adolescent development go hand in hand; as young people are handling the changes to their bodies and psyche, many may turn to literature for help (Jacobs, 2004; Cart, 2008). Within academic settings, "young adult literature" is defined as texts that have a strong appeal among older adolescent students or high school students (Donelson & Nilsen, 2009; Carroll & Simmons, 2003). The term "young adult literature" (YAL) is also referred to as "adolescent literature" or "tweener literature (Campbell, 1979)," however, for the purposes of my research, I will use the terminology YAL as suggested by Donelson and Nilsen (2009).

Where did young adult literature come from? Cart (2008) claims the development of YAL, as it is now recognized, started with the publishing of S.E. Hinton's (1967) *The Outsiders*. Cart (2008) further explains the necessity for books like *The Outsiders* (Hinton, 1967) as it was a book about teenagers doing teenage things. Peck (1973) suggests that when a young person finishes a book, the meaning continues in the form of self-discovery or furthered reading and research for the reader. Patricia Campbell (1979) builds on Peck's (1973) definition by stating that young adult literature is fiction that

helps young people become adults by asking questions about identity and decisions related to the discovery of oneself (Donelson & Nilsen, 2009).

Stallworth (2006) suggests that YAL contains themes and content that many young people are facing; it is a safe environment for adolescents to explore various ideas, situations, and outcomes (Cart, 2008; Donelson, 1990; Donelson & Nilsen, 2009). Cart (2008) explains that youth reading YAL discover that he or she is not alone in his or her struggles, but a part of a larger community, even if it is fictitious. Furthermore, Fuchs (1987) and Stallworth (2006) believe the literature provides the sense that someone understands where he or she is mentally and emotionally. It is the ability of YAL to address the specific needs and interests of young adults that makes this genre particularly powerful (Cart, 2008; Stallworth, 2006).

As mentioned previously by Cart (2008), YAL addresses the needs and interests of young adults creating an engaging literary experience (Donelson & Nilsen, 2009). Donelson and Nilsen (2009) created a list of seven characteristics that YAL must possess to fit the criteria of a young adult text:

1) The characters of YAL are normally young adults and generally, the story is told through first person narration. Even if the character does not necessarily speak like a teenager, the conflicts and reactions are relatable to a teenage audience.

2)   The adult caretakers, especially the parents, play a very small role in the text, and when an adult does interact with the main character, it is usually as a protagonist.

3)   The story is generally fast paced. Young adult texts are packed with action, emotion, and conflicts allowing the flow of the story to play out almost like a movie. However, Cart (2008) and Donelson and Nilsen (2009) claim that although young adult texts are generally shorter and simple this does not mean the content is innocent.

4)   YAL covers a wide variety of subjects and writing modes. Donelson and Nilsen (2009) name poetry, drama, humor, adventure, sports, supernatural, mystery, fantasy, science fiction, historical fiction, and informative fiction all as possible writing modes available in YAL format. Another characteristic of YAL is the label of the "problem novel;" novels that focus on the issues and conflicts of young adults are commonly referred to as problem novels or *bildungsroman,* formally defined as "novels dealing with the development of a young person usually from adolescence to maturity" (Donelson & Nilsen, 2009). These particular texts address, but are not limited to, sexual curiosities, disease, abuse, drastic changes in environment, acceptance, racism, divorce, death, abortion,

premarital sex, teen drinking and drug use, homosexuality, poverty, and traditional and non-traditional male and female roles (Donelson & Nilsen, 2009; Brozo, 1995; Fuchs, 1987).

5)   YAL explores various ethnic and cultural groups. Previously, many texts aimed at young adults featured white, middle-class children who lived in nice neighborhoods. This generalization is one reason *The Outsiders* (Hinton, 1967) was such a pivotal text in the YAL realm.

6)   Most young adult books have characters with an optimistic outlook and these characters are striving toward a worthy goal. However, this does not mean that there is always a happy ending.

7)   YAL is full of emotions that are important to and experienced by young adults. Stallworth (2006) suggests that YAL deals with real issues relatable to young people and gives readers a venue to explore possible solutions to problems and experience the outcomes of decisions through the perspective of various characters (Cart, 2008; Donelson, 1990; Donelson & Nilsen, 2009). Additionally, King (2010) believes that YAL can be used to promote critical thinking, assisting in the assessment of situations and conflicts within the "real world"

Therefore, it can be assumed that through reading text, adolescents can identify and learn societal behaviors (Rosenblatt, 2005), such as, but not limited to, gender roles and expectations (Jacobs, 2004). However, the power of the young adult genre is not so much that it will conform and completely alter the behaviors of adolescents that read them (Donelson & Nilsen, Literature for Today's Young Adults, 2009; Aronson, 2001; Creech, 2009).

Gender in Literature

Gender Casting in Young Adult Literature

Throughout her analysis, intended to focus on inter-subjectivity and narration, Kroger-Hartley (2011) reflects on the emergent and unexpected female gender roles present in The Chocolate War (Cormier, 1974) and House on Mango Street (Cisneros, 1984).

In The Chocolate War (Cormier, 1974), an adolescent boy is the narrator; the reader is given insight on the role of females in the text through a masculine perspective within first person narration or dialogue. For example, Rita, the girlfriend of one of the main characters, is objectified and is primarily an image and object for male gratification (Kroger-Hartley, 2011).

> *…beautiful in a ripe wild way, faded blue jeans hugging*
> *her hips, those beautiful breasts bouncing under her*
> *jersey* (p. 94).

Kroger-Hartley (2011) goes on to say that many of the women within The Chocolate War (Cormier, 1974) text are depicted as "faceless." This claim of

women being "faceless (Kroger-Hartley, 2011)" is much like Beauvoir (1949) and Weisner-Hanks' (2001) belief that women are seen as a "genderless" "Other." Furthermore, It appears that the women in the text are used to reinforce the importance of female appearance to satisfy masculine desires and lust (Kroger-Hartley, 2011). Kroger-Hartley's (2011) claims of the role of women in The Chocolate War (Cormier, 1974) to be justified primarily because, as mentioned previously in the introduction, a feminine characteristic of women is to care for appearance (Carranza & Prentice, 2002), and to be yielding (Archer & Lloyd, 1985; Bem, 1981). Furthermore, masculine characteristics include being promiscuous (Carranza & Prentice, 2002), and dominant (Carranza & Prentice, 2002; Archer & Lloyd, 1985).

Additionally, House on Mango Street (Cisneros, 1984) is narrated from a female perspective, providing the reader with a feminine slant throughout the book. Kroger-Hartley (2011) determines that although the House on Mango Street (Cisneros, 1984) text presents the concept of the quest for feminine individuality. This is a conceivable pursuit for a young adult text because, as mentioned previously in the introduction, adolescents go through a period in middle and late adolescence participating in a quest for self-identity as well as self-concept (Erikson, 1968; Newell & And, 1990; Schafer, 1979; Wagner, 1978; Wigfield, Lutz, & Wagner, 2006). The main character, Esperanza, and her friends remain objectified, outward appearance continuing to be a source

of visual gratification for men (Archer & Lloyd, 1985; Bem, 1981; Carranza & Prentice, 2002).

> *Bum man is yelling something to the air but by now we are*
> *running fast and far away, our high heel shoes taking us all the*
> *way down the avenue and around the block, past the ugly cousins,*
> *past Mr. Benny's, up Mango Street, the back way, just in case.*
> *We are tired of being beautiful (p. 42).*

Furthermore, Kroger-Hartley (2011) states that Esperanza accepts female roles not only as a participant but also as a spectator, watching other female characters suffer from gender stereotypes, further reinforcing the stereotypically submissive nature of women (Hoffert, 2003; Sexual Stereotyping, 2009; Carranza & Prentice, 2002). Again, Kroger-Hartley's claims that Esperanza perpetuates the feminine gender roles represented in the text even though she is not an active participant is plausible. As mentioned previously in the introduction, gender is established by all members of society agreeing to "do gender" as introduced by West and Zimmerman (1987), recreating and supporting gender roles as expected and constructed by society.

In contrast, in a study conducted by Harper (2007), a review of young adult texts with a primarily focus on females, examined the masculine gender roles present within females and males. This approach upheld her (Harper, 2007) belief that literature intended for a female audience has much to say about acceptable male characteristics and women participating in the blurring of traditionally male stereotypical behaviors (Flanagan, 2007; Halberstam,

1998; Harper, 2007; Nodelman P. , 2002). I assume Harper's (2007) referral to a female audience does not exclude the possibility of male readers of the texts analyzed.

Harper (2007) examined the modern young adult novels Speak (Anderson L. H., 1999) and Stargirl (Spinelli, 2000), both "coming of age" texts with females as the leading character. As Harper (2007) states, the aforementioned texts are "coming of age" texts meaning the texts fall into the category of YAL (Donelson & Nilsen, 2009) as the exploration of various subjects including self, romance, sexuality, friendship, rape, bullying, and fitting in are addressed in these two books.

Speak (Anderson L. H., 1999) supports the masculine stereotype concerning the violent tendencies of males (Brewer, 2012; Harper, 2007; Hoffert, 2003) through the description of a confrontation the main character, Melinda, has with the "beast" or Andy, a boy who is trying to force himself upon her. Anderson's (1999) portrayal of Andy as a "beast" forcing dominance over Melinda may be considered an expected gender role according to Archer and Lloyd (1985), Bem (1993), Carranza and Prentice (2002) in that the gender characteristics of "promiscuous," "dominant," and "forcefully," are in reference masculine qualities and "weak" and "yielding" reference feminine traits. Furthermore, labeling males as more likely to be violent is acceptable and expected as mentioned previously by Cave (2009). However, the way

Anderson (1999) depicts and handles the violent behavior of Andy does not convey that Andy's behavior is acceptable toward Melinda.

In contrast, the young adult novel <u>Stargirl</u> (Spinelli, 2000) features Stargirl Caraway and Leo Borlock, two friends who become more than friends. The romantic interest between the two main characters of the book is relatable to teens in that during middle and late adolescence teens tend to persue relationships that exceed the realm of friendship moving into a dating relationship (Steinberg & Morris, 2001). In this novel, Stargirl recognizes Leo's non-traditional masculine role through his need to be the center of attention within in a relationship (Sexual Stereotyping, 2009); Stargirl eventually grants him his wish by making a huge sign and proclaiming her love for him for all the student body to see (Spinelli, 2000). The reason Leo's attention seeking behavior is interpreted as a non-traditional masculine role may be because this behavior is typically in relation to female actions (Bem, 1981; Carranza & Prentice, 2002)

Traditional and Progressive Gender Roles in Children's Literature

Additionally, Powell, Gillespie, Swearingen, & Clements (1993) conducted a study which examined Newberry Award winning children's books exploring the concepts of male and female gender stereotypes and characteristics; this particular study emphasized the need for young adult and children's literature to broadly represent the blending and changing of

traditional and non-traditional male and female roles (Powell, Gillespie, Swearingen, & Clements, 1993).

Many of the characteristics identified by Powell *et al.* (1993) are supported stereotypes from resources stated previously in the introduction; for example, traditional females are expected to be the primary caretaker of children and household responsibilities, as well as portray a sensitive and dependent personality (Hoffert, 2003; Powell, Gillespie, Swearingen, & Clements, 1993). Traditional females are also assumed to be physically weak, and maintain work roles suitable to women such as clerical and secretarial jobs, or nursing (Brewer, 2012; Powell, Gillespie, Swearingen, & Clements, 1993; Sexual Stereotyping, 2009). In contrast, progressive women are married and perform jobs outside of the home, are physically independent and are suitable to traditionally male dominated jobs such as law or medicine (Powell, Gillespie, Swearingen, & Clements, 1993).

The following is a list combining the traits from earlier in the introduction and the above feminine characteristics to show the overlap in the roles and expectations.

- Caring
- Loves children
- Kitchen
- Sensitive

- Weak
- Yielding
- Nurturing

Although Powell, Gillespie, Swearingen and Clements (1993) did not list "loves children," "nurturing," or "caring" in those specific phrases, being the "primary care taker of children" embraces each of the aforementioned characteristics. The same can be said for the inclusion of the word "kitchen;" Powell, Gillespie, Swearingen, and Clements (1993) did not say "kitchen" but that women are responsible for the household, which is why "kitchen" is included in the comparison list.

Traditional males are expected to be the primary providers for the family (Cuordileone, 2000; Dublin & Licht, 2000; Hoffert, 2003) maintain a strong, brave, adventurous, and independent personality as well as perform jobs in the realm of law, business, or medicine (Powell, Gillespie, Swearingen, & Clements, 1993). However, the progressive male participates in the care of the children and household responsibilities (Powell, Gillespie, Swearingen, & Clements, 1993) and are also expected to be sensitive and unafraid to work in traditionally female dominated jobs, such as secretarial and clerical work, or nursing (Powell, Gillespie, Swearingen, & Clements, 1993).

The following is a list combining the traits from earlier in the introduction and the above masculine characteristics to show the overlap in the roles and expectations.

- Ambitious
- Independent
- Forceful
- Strength
- Individualistic

Similarly, the above list does not exactly match the characteristics defined by Powell, Gillespie, Swearingen, and Clements (1993) but can be interpreted as synonyms. For example, "individualistic" does not necessarily directly interpret into "independent," however, to be individualistic, one must be independent, therefore, "individualistic" is included in the comparison list.

Louise Rosenblatt: Transaction Theory

> *"The reader brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment and a particular physical condition. These and many other elements in a never-to-be-duplicated combination determine his response to the text."*
> *--Louise Rosenblatt (2005)*

According to Rosenblatt (2004), humans are the ultimate mediator of the world, viewing the world through various perspectives. The reader may transact with a text differently at the beginning and then act as a participant as the text takes shape and changes direction and meaning for the reader (Rosenblatt, 2004). However, meaning is not an obvious object to be found within text. Rosenblatt (2004) explains that while meaning is found within every text, the meaning for each individual is a result of his or her transaction with the text; therefore, the meaning for each reader during each read of a text may and probably will be different. James (1870) claims that humans are constantly involved in a choosing process, which he terms as "selective

attention." Rosenblatt (2004), claims that James' (1870) idea of a choosing process or selective attention is also true involving the reader with text signifying individual readers may determine differing parts of a text to be inspiring or important while other readers may not notice the same detail. Each reader brings his or her own experiences into the reading of every text (Rosenblatt, 1995). Furthermore, Rosenblatt (2004) suggests that James' (1870) concept of a choosing process, involves the reader at a surface level, perhaps in the choosing of the book itself. Rosenblatt (2004) claims the first impression a reader has with the marks on the page or cover, allows a transaction to take place, giving the reader a chance to make a decision as to what attitudes, feelings, or associations he or she may anticipate making with a text.

Rosenblatt (2004) states that the word "stance" is more appropriate when referring to a readers' transaction with a text than using James' (1870) terms of "selective attention" or "choosing process." Therefore, I will reflect the readers' ability to "choose" as taking a "stance" as Rosenblatt (2004) suggests. There are two stances a reader may take when reading a text, according to Rosenblatt (1995, 2004, 2005), efferent and aesthetic.

Efferent and Aesthetic Reading

An efferent reading of a text occurs when the reader engages with the intention of finding something to take away from the text (Rosenblatt, 2004).

Rosenblatt (2004) gives the example of a man who has just ingested something poisonous and is desperately reading the outside of the bottle to construct meaning as to how to rid him of the poison. Rosenblatt (1995, 2004, 2005) further suggests that reading a newspaper, legal document, or textbook would be most likely approached with an efferent stance. Furthermore, the efferent stance focuses more on the referential, factual, quantitative, and logical approaches to making meaning (Rosenblatt, 2004).

An aesthetic stance focuses on the feelings, intuitions, and emotions involved in the reading of a text (Rosenblatt, 2004). Rosenblatt (2004) suggests that readers who take the aesthetic stance to reading get caught up in the plot conflicts, climax, and resolution; the characters become like best friends and fictional worlds become real through aesthetic reading. Additionally, an aesthetic stance focuses on the emotional, affectionate, and qualitative approaches to making meaning (Rosenblatt, 2004).

It is important that a text should not be labeled with an aesthetic or efferent stance, suggests Rosenblatt (2004). The transaction a reader has with the text or the attitude he or she has going into and coming out of a reading, is what determines the stance the text resembles (Rosenblatt, 1995; Rosenblatt, 2004; Rosenblatt, 2005). Furthermore, Rosenblatt (2004) suggests that the efferent and aesthetic stances can occur within one text, the transaction a reader has with a text is comparable to a cyclical process. Therefore, although certain texts are more prone to be read with a specific

stance, each reader will approach the text with his or her own expectations, perhaps subconsciously (Rosenblatt, 1995; Rosenblatt, 2005; Rosenblatt, 2004).

Critical Reading and Critical Thinking

Rosenblatt (2005) critiques the use of the term *Reader Response* in the classroom as it is too vague a term and is often used as a tool to cover numerous student responses to a textual reading. Furthermore, to evaluate the aesthetic reading of a text, Rosenblatt (2005) states, is to go against the unique transaction each individual has with a text; there is no right or wrong answer to a aesthetic response to text although many educators tend to place an evaluative tool to every reading assignment. Rosenblatt (2005) strongly urges educators who choose to place an assessment with the reading of a text, to give students a specific efferent reading task to complete and allow the aesthetic reading of a text to remain unevaluated. Furthermore, Rosenblatt (2004) suggests that young people do not instinctively know how to differentiate between the referential, emotional, and associated aspects of a text (Rosenblatt, 2004). In other words, students may not have the innate ability to read and think critically about texts without guidance from a teacher (King, 2010; Sloan, 2003); it is the responsibility of the instructor to equip

adolescent readers with the necessary tools to critically think and read literature (Bushman & Hass, 2006; Cart, 2008; King, 2010; Stallworth, 2006).

Kurland (2000), defines critical reading by first defining what a non-critical reader might do, which is to read a text as a source of facts. This reading experience is similar to Rosenblatt's efferent reading stance (Rosenblatt, 2004; Rosenblatt, 2005; Rosenblatt, 1995). Kurland (2000) also claims that a non-critical reader also will memorize facts from a text in an effort to regurgitate pertinent information when necessary. In contrast, a critical reader is able to engage in an efferent and aesthetic reading stance simultaneously, gleaning facts from a text but also making meaning by developing opinions, drawing on past experiences, and personal reflection (Kurland, 2000; Rosenblatt, 2004).

To participate in an efferent and aesthetic reading stance or critical reading stance, a student must not only ask what a text is saying to the reader, but what the author's purpose behind writing the text may be by identifying the use of ethos, pathos, and logos (Appendix A), and identifying author bias (Kurland, 2000). However, according to Kurland, (2000), when a reader takes action beyond the analysis of the text by determining what the meaning of the text means for him or her, the reader begins to engage in critical thinking as well as critical reading. The Critical Thinking Community (2013) draws upon Glaser's (1941) definition of critical thinking as the foundation of their group belief by stating that critical thinking involves the reader on many levels. The

reader must ask questions about the author, the primary audience, the purpose or motivation behind the writing of the piece, and how the message affected and still affects recipients (Glaser E. , 1941; Kurland, 2000; Critical Thinking Community, 2013).

Critical Reading and Thinking in the Classroom

What does critical reading and thinking look like in a classroom setting? King (2010) suggests that once readers are engaged and interested in a text, they are able to begin thinking critically about the messages conveyed (Sloan, 2003). Tools to begin reading critically, as identified by Mantle-Bromley and Foster (2005), include promoting discussion among peers, learning to understand and appreciate other opinions and views, and developing the ability to disagree respectfully (King, 2010; Sloan, 2003). King (2009) suggests that the main method of promoting critical reading and thinking in a classroom is to create an environment where conversation and opinions are encouraged and supported and not stifled through very structured and authoritative learning environments (Edwards P. R., 1992; Glenn, 2008; Soter, 1999; Soter, Faust, & Rogers, 2008; Wolk, 2009)

The Critical Thinking Community (2013) suggests teachers take existing lesson plans and adapt them to reflect the skills identified as critical thinking or reading. Instead of reading a text in class solely for comprehension and understanding, students should work individually and in groups writing

and determining predispositions on certain issues that will be introduced in a text (Critical Thinking Community, 2013). For example, when reading *To Kill A Mockingbird* (Lee, 1960), a student could first write how he or she feels about the use of the word "nigger" in various settings; this establishes the student's prior knowledge and opinions before reading the text. A teacher may also ask students about stereotypes concerning groups of people and how does he or she participate in those stereotypes. The objective is to make students consider concepts within the text before even encountering the text (Critical Thinking Community, 2013). This objective can be achieved, as Mantle-Bromley and Foster (2005) suggest, through class discussions where opinions are respected and there is no right or wrong answer.

Impact on Educator and Students

Fox (1993) and Jacobs (2004) suggest that how gender is portrayed in YAL may contribute to the way young people interpret and develop an understanding of appropriate gender characteristics and expectations in society.   For example, teen blogger, Samara Green (2012) gives insight with a modern teen perspective of existing gender stereotypes observed in modern media, placing emphasis on popular young adult literature. Green (2012) insists that media is influential to young adults and provides teens with inspiration, role models, and acceptable gender behaviors. For instance, Green (2012) refers to Twilight (Meyer, 2005) as an example of the leading

female character needing rescuing by her male counterparts, fulfilling the stereotypical female role of a "damsel in distress." Although Bem (1981) or Carranza and Prentice (2002) do not list the phrase "damsel in distress" as a feminine characteristic, it may be interpreted that the use of the words "yielding," "weak," "childlike," "dainty," "delicate," and "sensitive" are synonyms of the word "distress;" furthermore, the definition of the word "damsel" refers to a "young woman" making Green's (2012) speculation that a "damsel in distress" is stereotypical, a probable expectation.

In my opinion, it can be assumed that YAL may have a direct effect on the mental and emotional health of young people as suggested by Donelson and Nilson (1990) and Rosenblatt (1995, 2004, 2005): therefore, it is important as educators to be aware of what students are reading and what opinions or insights may be forming as a result of reading the text (Flynn & Falconer, 2003; Jacobs, 2004). Furthermore, Rosenblatt (1995) believes that individuals may read to seek knowledge of the world, to gain insights into life, to make the "real world" more comprehensible (Jacobs, 2004). Therefore, it is conceivable that young adults may turn to YAL as a resource for information (Fox, 1993; Donelson & Nilsen, 2009).

The struggle to define male and female gender roles, identities, and expectations is not unique to any one historical event (Jacobs, 2004; Powell, Gillespie, Swearingen, & Clements, 1993), therefore, it is not uncommon for stereotypically acceptable male and female gender characteristics to be

reflected in literature, particularly young adult or children's literature (Powell, Gillespie, Swearingen, & Clements, 1993). For example, a young female may discover that many young adult texts are dominated by the female obsession with physical appearance (Jacobs, 2004; Motes, 1998).   Jacobs (2004) suggests this conclusion may be drawn by the descriptions of leading female characters; often these descriptions last for pages. Earlier in this introduction, examples were provided from House on Mango Street (Cisneros, 1984) and The Chocolate War (Cormier, 1974) in which both texts give detailed descriptions of the female characters within the book.   Orenstein (1994) suggests the reinforcement of the importance of feminine appearance in YAL may influence a female reader to believe that her body and outward appearance are the most important and influential resource at her disposal (Jacobs, 2004; Orenstein, 1994). Using the same aforementioned examples of House on Mango Street (Cisneros, 1984) and The Chocolate War (Cormier, 1974) the assumptions of Orenstein (1994) may be an acceptable expectation and reaction for female readers, especially when accompanied by the preferred female gender characteristic suggested by Archer and Lloyd (1985) of females being concerned with outward appearance.

Fox (1993) suggests that young male readers may determine from young adult texts, the reinforced ideal of males being rebellious, aggressive, and responsible for providing for the family as an acceptable and expected masculine role (Hoffert, 2003; Jacobs, 2004). The example provided

previously in this introduction gives the example of the young adult novel Speak (Anderson L. H., 1999) that presents the male character Andy, or "the beast" being sexually aggressive toward Melinda, the main female character. Although, Anderson's (1999) portrayal of Andy's behavior was not depicted in a positive way, a male reader may still believe this behavior is acceptable due to preferred and expected masculine behaviors outlined by Bem (1981) and Carranza and Prentice (2002). Furthermore, Powell, Gillespie, Swearingen and Clements (1993) also suggest that traditional male roles portrayed in children's and YAL reinforce the expectation that males are to be the providers for the family through job pursuits and ambitions.

Fox (1993), Jacobs (2004), Donelson and Nilsen (2009) and Rosenblatt (1995, 2004, 2005) support the idea that the way gender is portrayed in YAL does contribute to the way a young person sees him or herself. However, with teacher guidance, these gender characteristics can be explored and discussed (Donelson & Nilsen, 2009; Fox, 1993; Jacobs, 2004; Rosenblatt, 2004; Rosenblatt, 2005). The desire to influence students to read and enjoy reading is always a goal, but it is possible that educators forget the importance not only of reading, but also of what the student understands and how he or she is influenced after reading a text (Jacobs, 2004).

I believe many teachers default to teaching literature through reader response. I agree with Rosenblatt (2005), that the use of reader response does not assess student's understanding of a text well; the use of reader

response criticizes the aesthetic stance a student may have to a text and does not provide specific efferent tasks for the reader to explore in an assessment setting. I believe teachers must educate students how to be critical readers and thinkers, so that he or she may be able to draw informed conclusions and opinions based on texts and not blindly accept all information as it blatantly appears (Fox, 1993; Jacobs, 2004; Rosenblatt, 2005). Through the use of critical reading and thinking, a student is not assessed on his or her aesthetic response to a text, but is allowed the freedom to explore the text from both an efferent and aesthetic stance (Critical Thinking Community, 2013; Kurland, 2000).

I also believe that teachers should be approaching the exploration of literature with critical reading and thinking techniques at a very early age so that young people will be able to learn how to read texts with an efferent and aesthetic stance simultaneously and be capable of determining how the text truly affects him or her (Kurland, 2000). The complexity of the texts introduced throughout primary to secondary school increase and without the ability to critically think and read, a student may and probably does enter high school with no knowledge of how to critically read and think when approaching a text, which could mean that the student does not have the ability to critically think about any aspect of his or her life.

Part II: Preliminary Discussion of Similar Studies

<u>Synopsis of Each Analyzed Text</u>

<u>Twilight</u>

Bella Swan, an ordinary and clumsy girl moves to Forks, Oregon to live with her dad. On her first day of high school, Bella sees the Cullen siblings; they appear to be perfect, beautiful, and flawless. Bella cannot help but ask about them, especially the younger one with reddish hair. Jessica, Bella's new friend, tells Bella about the Cullens' and their elusive personalities, and tells her that the youngest one is Edward, but he won't date, no one is good enough for him. Jessica says this with bitterness in her voice as if she had personal experience with the rejection of Edward Cullen and his dating preferences.

Bella encounters Edward on a more personal level when he is her lab partner in Biology. He acts as if he hates her, jaw clenched, fist in a ball, barely breathing, eyes as black as night. Bella does not know what to think of Edward Cullen, but she wishes she could know more. Edward disappears for several days, and when he comes back to school, he actually speaks to her and it during this conversation that Bella notices Edward's eyes are now a beautiful gold color. Despite Edward's change of attitude toward her, Bella is still certain he hates her.

On a particularly icy day, after school, Bella is getting in her truck when another student, Tyler, driving too fast, skids on the icy parking lot and his van goes out of control making a beeline for her truck; he is going to hit her! Somehow, Bella is mostly unharmed and is in shock as she realizes Edward is holding her and stopped Tyler's runaway van with his bare hand, leaving a hand sized dent in the van's body as evidence.

Bella, determined to learn more about Edward, including why and how he saved her, discovers the Cullen family secret; they are a coven of vampires who have chosen an alternative lifestyle of drinking animal blood instead of human blood. Edward and Bella fall madly in love, despite this dangerous secret, a secret so dangerous, just being around Edward puts Bella in harms way.

For example, an innocent game of vampire baseball turns into a crisis as another vampire coven approaches the Cullen family. James, a tracker of the small coven, catches Bella's scent and becomes determined to "taste her" in the darkest sense of the word, and Edward's defensive stance around Bella makes her even more appealing. In a desperate attempt to protect her, Edward has Alice and Jasper, his brother and sister, take Bella to Phoenix, Arizona, where she is originally from, while the remaining Cullen family members try to throw James off her scent. However, James, being an experienced tracker, discovers the Cullen's plan of and travels to Phoenix where he contacts Bella and pretends to have captured her mother.

Frightened that her mother is in danger, she agrees to meet James at a dance studio.

Bella manages to slip away from Alice and Jasper and arrive at the dance studio alone; it is then she realizes that her mother is not captured and she has been tricked. James, thrilled that his prey has arrived alone, begins to video tape their encounter; he wants Edward to see Bella be destroyed piece by piece. However, Edward arrives at the dance studio just minutes after James bites into Bella's hand and, with the help of the other Cullen family members, James is destroyed. However, the venom of James' bite in Bella's hand is causing her extreme pain and Edward has to suck the venom out of Bella before it spreads and turns her into a vampire. This puts Edward and Bella's relationship to the test as Edward learns just how much he loves Bella as he sucks the venom from her bloodstream but is still able to stop before he drains her of blood completely.

Breaking Dawn

This novel begins with Edward and Bella fulfilling their dream of marriage and honeymooning to Island Esme, an island purchased by Edward's "father" Carlisle for his "wife," Esme. The honeymoon is interrupted as Bella discovers after she and Edward consummate their marriage, that she is pregnant. Edward is shocked and deeply concerned for her safety. He is uncertain of how the pregnancy could even be possible. He calls Carlisle who

advises him to come home immediately to confirm the pregnancy and determine what needs to be done next. Bella and Edward return to Forks, and Carlisle confirms Bella's pregnancy and concludes, to Edward's horror, that the baby is not human; the fetus is growing at an alarming rate and is physically damaging Bella's body; however, she refuses to allow any harm to come to it.

Edward asks Jacob, Bella's shape shifting best friend, to try to talk some sense into Bella concerning her pregnancy. Jacob, unsure he can talk her out of anything, as he could not talk Bella out of marrying a vampire, reluctantly visits Bella and discovers, to his dismay, that she is not sick in a way he originally assumed she might be, but that she is actually dying due to an unprecedented pregnancy. Edward confesses to Jacob that the baby is eating Bella from the inside, drinking her blood and breaking her bones as it rapidly grows within her. Jacob openly protests Bella continuing with her pregnancy, but as he suspected, Bella's mind is not to be changed. Reluctantly, Carlisle determines that Bella must drink blood to provide nutrients for her growing baby and to simply stay alive. At this, Jacob becomes disgusted and leaves Bella and Edward to deal with the crisis alone.

Jacob's departure is described from his point of view, and the reader learns more of Jacob, his pack, and his history within the pack. Jacob's shape shifting form is that of a wolf; the hierarchy within his pack is similar to the hierarchy of wolves that one might find in the wild. There is an alpha dog,

which should be Jacob's role within the pack, but Jacob turns away from this role, leaving another to fill the position for him. Much of this section of the book outlines Jacob's struggle to find his identity as a pack leader and as an individual.

Meanwhile, Bella reaches down to pick something off the ground and her spine breaks, putting her in great pain. Edward determines that it is necessary for Bella to have the baby now or she is going to die. As Jacob learns of Bella's deteriorating condition, he quickly returns, perhaps out of masochist need, finally admitting to himself that he is still in love with her and cannot bear to see harm come to her.

When Jacob returns he finds Bella unconscious and bloody on a delivery table. Edward looks distraught, as the only way to save Bella's life was to inject her heart with his venom. However, the baby, a little girl named Renesme, is alive and well. Jacob, in a fit of rage, intends to kill Renesme, but instead finds himself drawn to her, loving her; he imprints upon her! An imprint being the strongest bond Jacob can form with another person, a bond that is not distanced by age or time, but remains strong through all tribulations

The remainder of the novel revolves around Bella and her new life as a vampire, mother, and wife. The story intensifies and also discusses the unfortunate misunderstanding of Renesme as a vampire child, an unforgiveable act for all vampires. The mistaken identity causes the Volturi, an ancient vampire coven, to confront the Cullen family, each coven

determined to convince and punish the other for unjust actions. Bella's role in the confrontation surprises not only her, but also all who know her; she is no longer the clumsy helpless girl from Phoenix.

Harry Potter and the Sorcerer's Stone

Harry Potter has been living with his Aunt Petunia, Uncle Vernon, and their terrible son, Dudley, since the death of his parents. Mistreated and neglected, Harry lives in a cupboard under the stairs and has never received mail or visitors of any kind. However, one day, a strange letter arrives at the Dursley's addressed to Harry! Uncle Vernon does not let Harry read the letter as it is from the Hogwarts School of Magic. Determined to never let Harry read the letter, Uncle Vernon drags his family to a remote location where he believes no one will be able to find Harry, especially not to deliver a letter.

Much to everyone's surprise, Hagrid, a mixed breed giant who also able to perform magic, finds and visits Harry on his eleventh birthday where the Dursley family is hiding. Hagrid brings Harry a birthday cake, a letter, and tells Harry that he is a wizard, that his deceased mom and dad were also wizards, and that he is to go to school at Hogwarts School of Magic for Wizards and Witches. Harry's aunt and uncle had told him that his parents were killed in a car accident when he was very young, to avoid informing Harry of his magical background. So Harry is shocked as he learns the truth of his parent's death and desperately tries to process the truth that an evil wizard named Lord

Voldemort, killed his parents when he was just a baby. Voldemort tried to kill Harry too, but the curse backfired destroying Voldemort and leaving a lightening bolt shaped scar on Harry's forehead.

The Dursley's reluctantly let Harry go with Hagrid; Harry learns that he is to acquire many magical items for school from a place called Diagon Alley. Hagrid shows Harry around and when concern is expressed about how he will be able to afford his school supplies, Hagrid takes Harry to Gringot's Bank. It is here that Harry learns that his parents left him a small fortune so money should never be a problem for him. It is also at Gringot's Bank that Hagrid removes a mysterious package from one of the vaults.

After acquiring the package, Hagrid tells Harry that he is to go to the train station and board at 9 ¾ so he can ride the train to Hogwarts School of Magic. Harry, pushing a shopping cart full of magical items, including a white owl he names Hedwig, cannot find the boarding station. Fortunately, Harry runs into the Weasley family who are also boarding the same station; this is where Harry meets Ron Weasley, befriending him.

Once Harry arrives at Hogwarts, the Sorting Hat, a hat that is placed on the heads of all first years at Hogwarts, sorts him into the Gryffindor house along with his new friends, Hermione Granger, whom he met on the train ride to Hogwarts, and Ron. However, Draco Malfoy, another boy Harry meets when her first arrived at Hogwarts, is sorted into the Slytherin house.

There are four houses in Hogwarts School of Magic, each named after the founders of the school itself; Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Sytherin. The houses serve as co-ed dormitories for the students of Hogwarts, creating a sense of community and camaraderie. For example, those of the Gryffindor house eat at the table designated for the Gryffindor's, they also go to classes together and have distinguishing logos and colors to identify who belongs to which house with a simple glance.

Draco becomes Harry's nemesis at school, mostly because Harry will not condone and join Draco. It is no surprise then, that when Draco challenges Harry to a wizard's duel and tells him to meet him by the trophy case he does not show. Instead, Draco informs Argus Filch, the grounds keeper that there may be students out of their beds past curfew, tricking the three friends into breaking school rules. Harry, Ron, and Hermione accidently discover a three-headed dog that is guarding a trap door in the floor as they narrowly escape being seen by Filch and his cat, Mrs. Norris. Harry recalls to Ron and Hermione that Hagrid retrieved a package from the Gringot's Bank in Diagon Alley when he helped Harry get all of his school supplies before attending Hogwarts and supposes that the package Hagrid took from the bank may be what the dog is guarding.

Although Ron, Harry, and Hermione are friends, Hermione has a way of getting on Ron's nerves and Ron speaks poorly of Hermione to Harry, unknowing that Hermione has overheard. Hermione's feelings are hurt and

she runs to the girls' bathroom to cry. Meanwhile, Professor Quirrell, the Defense Against the Dark Arts professor, announces, in a panicky state, that a Troll is loose in Hogwarts. While the rest of the Hogwarts students are led to their houses, Harry and Ron go look for Hermione, remembering that she went to the bathroom to cry; unfortunately, when they find Hermione they also find the Troll. The boys defend Hermione and ultimately save her by knocking the Troll unconscious. This act seals Hermione, Ron, and Harry's friendship.

There are several other events that occur, including Harry being selected as the Gryffindor Seeker for the Quidditch team, Harry discovering a magic mirror, Harry receiving an invisibility cloak as a Christmas present, Hagrid's possession and loss of a dragon, an excursion into the Forbidden Forest, and an encounter with a dark cloaked figure, a dead unicorn, and a centaur.

The conclusion of the text revolves around Harry, Ron, and Hermione as they discover that what is hidden in the trap door beneath the three-headed dog, is the package that Hagrid recovered from the vaults at Gringot Bank, the Sorcerer's Stone. Any person in possession of this stone has the ability to live forever without aging. Through Hermione's intellect, the three friends determine that someone is after the stone and intends to use it for evil. Ron, Harry, and Hermione try to save and protect the Sorcerer's Stone by entering the trap door beneath the three-headed dog after discovering how to put the beast to sleep, and encountering several other obstacles, each of which play

to one of the friend's strengths. Harry eventually meets someone that he was not expecting and discovers how truly strong his is, not just physically but within his heart as well.

Harry Potter and the Deathly Hallows

Harry is about to turn seventeen and in order to remain protected from the advances of Voldemort, Harry must flee to the Burrow where the Weasley's live. To ensure his escape, Harry's friends and others agree to drink Polyjuice Potion, a magical drink that allows those that consume it to take on the appearance of whomever's hair is mixed into the potion. Harry's friends drink the potion to assume the appearance of Harry in an effort to elude Voldemort and his followers that may be looking for Harry. To the dismay of many, Voldemort knew of Harry's escape and killed Mad-Eye Moody, a dear friend of Harry's, and Hedwig, Harry's owl, is also a casualty.

As Voledmort's rise to power climaxes in this book, Hogwarts is taken over by the Death Eaters, the followers of Voldemort, and the Head Master position is assumed by Severus Snape, the head of the Slytherin house, who appears to have returned to his Death Eater roots and is now a promoter of Voldemort. Knowing the dangers of returning to Hogwarts encompass encountering the Death Eaters and possibly Voldemort himself, Harry, Ron, and Hermione determine it is best to flee and begin looking for the remaining Horcrux's per Dumbledore's dying request. Horcrux's are pieces of Voldemort's soul trapped into physical objects; Harry discovers the first

Horcrux on accident in the second book of the series, Harry Potter and the Chamber of Secrets. Once Dumbledore determined there are many horcrux's, he confides in Harry with a desperate need to destroy each horcrux if there is ever any hope of defeating Voldemort.

The three decide to travel to the old Order of the Phoenix headquarters. The Order of the Phoenix is a collective group of good wizards and witches with the intent to destroy Voldemort and end the reign of the Death Eaters. The Order's headquarters is located in the original home of Sirius Black, Harry's God Father and member of the Order of the Phoenix. However, after Dumbledore's Death, the group disbanded, especially after Severus Snape, a former member of the Order, joins forces with the Death Eaters.

With the intent to discover the whereabouts of the real Salazar Slytherin' locket, a Horcrux that Dumbledore and Harry believed they had procured only to find that it was replaced with a fake locket in the sixth book of the series *Harry Potter and the Half-Blood Prince* (Rowling, 2006). Hermione, Harry, and Ron interrogate Kreature, the house elf of the Black family, who reluctantly recalls that Mundungus Fletcher, a wizard and a thief, stole the locket from the house after the Order of the Phoenix abandoned the headquarters. Kreature agrees to help Harry and his friends by capturing Mundungus and returning the real Salazar Slytherin locket. Once the locket is

in their possession, the three friends resume looking for other possible horcrux locations.

The locket has an usually negative and strong influence on those that carry it and because Harry, Hermione, and Ron do not know how to destroy it, they agree to take turns wearing it around their necks. Especially Ron suffers from the negative effects of the locket; he leaves Harry and Hermione due to a jealous fit of anger accusing them of keeping secrets from him. Although Hermione is distraught over the departure of Ron, she joins Harry as he travels to Godric's Hollow, the location of the death of his parents and his birthplace. While in Godric's Hollow, Hermione and Harry encounter an elderly lady whom they believe to be Bathilda Bagshot, a woman who may have information concerning Dumbledore and the location of the remaining horcrux's. However, the woman Harry and Hermione met was not Bathilda, but Voldemort's snake, Naguni, in disguise instead.

After a narrow escape from Bathilda Bagshot's home, Harry and Hermione flee to the Forest of Dean to look for the Sword of Godric Gryffindor. While in the forest, Harry discovers the sword in frozen lake. As he attempts to retrieve the sword Harry dives into the icy water and is weighted down by the horcrux locket he had been wearing around his neck. Fortunately, Ron shows up to save him and helps destroy the locket with the sword.

The three friends, united again, reluctantly resume their search for the horcrux's. Hermione recalls seeing a symbol repeatedly in her books she

brought with her for research purposes and also in the book Dumbledoor passed down to her in his will, *The Tales of Beedle the Bard*. Hermione remembers seeing the symbol on a necklace around Xenophilius Lovegood's neck and the three decide to seek out Lovegood to learn more about the symbol.

Upon arriving at the Lovegood home, Harry, Ron, and Hermione discover that Luna has been captured by the death eaters, but not before Xenophilius tells them of the Deathly Hallows consisting of the Elder Wand, an unbeatable wand; the Resurrection Stone, with the power to summon the dead to the living world; and an infallible Invisibility Cloak. Harry learns that Voldemort is seeking the Elder Wand but is unaware of the other Hallows and their significance. Shortly after learning of the Deathly Hallows, Harry, Ron, and Hermione are captured by Death Eaters and are taken to Malfoy Manor where Hermione is tortured and Harry and Ron discover several friends including Dobby, a house elf friend of Harry's from the fourth book of the series *Harry Potter and the Goblet of Fire* (Rowling, 2000), Luna Lovegood, the missing daughter of Xenophilius Lovegood, and Griphook, a goblin employed at Gringott's Bank, are also prisoners in the dungeon. Dobby assists Harry, Hermione, Ron, and the others in their escape, but at the cost of his life.

After the three friends recover from their encounter at Malfoy Manor, they go with Griphook to Gringott's Bank to retrieve Helga Hufflepuff's cup,

another horcrux discovered by Hermione. Griphook reveals that the cup is contained in Bellatrix LaStrange's vault and he does not intend to help the three friends escape the bank once inside. Nearly being killed in their attempt to get the cup, Ron, Harry, and Hermione determine they must return to Hogwarts to destroy the remaining Horcrux.

Hogwarts has been taken over by the Death Eaters, with Severus Snape as the headmaster. Once Harry's presence is discovered at the school, anyone willing to fight goes to war with Voldemort and his followers. Meanwhile, Harry, Ron, and Hermione are still trying to destroy the remaining horcrux's, Rowena Ravenclaw's diadem and Naguni; it is at this point that Harry realizes that he is also a horcrux; the curse that backfired caused a part of Voldemort to embed in Harry. The conclusion of the novel revolves around a battle between those loyal to Dumbledoor and Harry and an encounter between Harry and Voldemort that can only lead to death, for "one cannot live while the other survives."

Hunger Games

Panem consists of 12 districts, each responsible for a specific resource. As punishment for a previous rebellion against the Capitol, in which the 13th district was destroyed, one boy and one girl between the ages of 12 and 18 from each district are selected by an annual lottery to participate in the Hunger Games, an event in which the participants or Tributes must fight to the

death in an outdoor arena controlled by the Capitol, until only one victor survives.

Katniss Everdeen's little sister, Primrose, is drawn to be a tribute in the 74th Hunger Games, and Katniss, in an act of sacrifice, volunteers in Primrose's place. Peeta Mallark is also chosen, and much to Katniss's surprise she remembers Peeta as the "boy with bread;" he is from a family of bakers and he snuck bread to her during a time when she and her family were starving. Peeta and Katniss are taken to the Capitol to prepare for the Hunger Games; this is where they meet their mentor, Haymitch Abernathy, who is a drunk but also a victor from the 50th Hunger Games.

Katniss and Peeta are paraded in front of the Capitol and are asked to train with the other tributes. Haymitch instructs them to hold back on their strengths and focus on observing the strengths and weaknesses of their opponents. Peeta and Katniss follow Haymitch's instructions but it becomes clear very early which one of them may become a Capital favorite. Katniss sees herself as awkward, not flashy, and definitely not eloquent, whereas Peeta is able to work the Capital crowd. Peeta even announces a secret love for Katniss on Capital television for all to see, which Katniss believes to be a ploy to win over the Capital in the form of a lie.

The remainder of the text covers the actions of Peeta, Katniss, and other tributes in the Hunger Games. These actions include Peeta decieving a group of favored tributes, or champions, thinking he was going to help them

destroy Kaniss, Katniss befriending a younger tribute from another district only to suffer the death of her new friend, and eventually a blossoming love between Katniss and Peeta that appears real on the surface to encourage support from Captial sponsors. Eventually, Katniss and Peeta are the only tributes alive at the end of the novel and they take action to force the Capitol to make a decision; do they want two victors or no victors? The "star-crossed lovers" will not survive without the other.

Mocking Jay

After her rescue by the rebels of District 13, Katniss is convinced to become "the Mockingjay": a symbol of the rebellion against the ruling Capitol. She also demands the safety and return of Peeta Mellark, her fellow Hunger Games victor, from the hands of the Capitol. Katniss, much changed by her experiences in the Hunger Games, is driven by guilt and anger. Her solitary friend is Gale Hawthorne, a childhood friend from District 12. Gale is the only one who really understands and loves Katniss.

When Peeta is rescued, he is very different and needs mental and physical therapy to recover from the damage the Hunger Games and the Capitol inflicted on his body and mind. Peeta reacts to Katniss with pure hatred and rage; even a reminder of Katniss sets Peeta into fits. Upon first seeing Katniss, he places his hands around her neck and threatens to strangle the life out of her.

After Peeta begins to show signs of recovery, Katniss, Gale, and Peeta, along with several others, are chosen for a special team that will head into the Capitol to kill President Snow. President Snow is responsible for the creation of the Hunger Games and for continuing the games even after Katniss inspired and even led rebellions against the games and the Capital. Snow is a source of hatred for Katniss, and her one request, after agreeing to be on the special team, is that she alone would get to kill Snow.

After surviving many traps, monsters, and obstacles placed by the Capital, Katniss and her team reach the president's mansion only to discover it has been rigged with bombs and other destructive devices. In the direct path of the bombs and gunfire are a group of children and a medical team that includes Katniss's sister, Primrose. Unfortunately, to Katniss's horror, the bombs explode killing many.

President Snow survives and, per Katniss's request. She has been granted the duty of killing him. The conclusion of the text includes a daring decision on behalf of Katniss, and a surprise ending where Katniss makes a choice as to whom she would rather spend forever with, Gale, Peeta, or no one.

Part III: Methodology, Design, and Data Gathering

I began my data collection process by selecting three young adult book series I found to be both timely and appealing to young adults; the first texts in

each of these series are <u>Twilight</u>, by Stephanie Meyer (2005), <u>Hunger Games</u> by Suzanne Collins (2008), and <u>Harry Potter and the Sorcerers Stone</u> by J.K. Rowling (1997). Each of these book series has one leading female character and two leading male characters. Additionally, the author for each of these texts is also a female, and, as I am a female analyst of these texts, I realize my research may have a feminine slant due to the number of female contributors. I recognize this as a limitation to my study; however, this issue is not explored further.

Additionally, the ages of the main characters in each of my selected texts vary. For example, the lead characters of <u>Twilight</u> (Meyer, Twilight, 2005) are 14 to 18 years old, while the main characters of <u>Hunger Games</u> (Collins, Hunger Games, 2008) are ages 16 to 18, and the characters of <u>Harry Potter and the Sorcerer's Stone</u> (Rowling, 1997) are 11 years of age. In recognition of this possible limitation, I chose to analyze the first and last book of each of the aforementioned series. This decision allowed my research to reflect and include any possible growth or change, age or otherwise, represented by early, middle, and late adolescence as suggested by Harter and Monsour (1992) and Santrock (1986). Therefore, I also analyzed <u>Breaking Dawn</u>, by Meyer (2008), <u>Mocking Jay</u>, by Collins (2010), and <u>Harry Potter and the Deathly Hallows</u>, by Rowling (2007), in which the each of the main characters' age varies by just a few years making the age range 16 to 19, respectively.

Furthermore, I briefly refer to class within my findings but that is the extent of my exploration with gender in association with class or race. Scott (1986) states that often individuals make a comparison between gender and social class or race, however, although I recognize that social class, race, and gender are interconnected, the focus of my dissertation does not address specific effects of social class within my research findings.

After selecting the texts for my research, I chose to use a combination of content analysis, specifically conceptual content analysis, and grounded theory as my methodology. Conceptual content analysis examines words and phrases for the frequency of concepts appearing in a specific text selection (Busch, et al., 2005; Krippendorff, 2004). Additionally, conceptual content analysis is not concerned with the relationship of the words to the context and literary meanings of the text; the primary focus is on the frequency of specific words and phrases appearing within the text (Busch, et al., 2005; Busha & Harter, 1980). In my research, the words or phrases identified specific codes and categories within the boundaries of male and female characteristics.

Additionally, I used elements of grounded theory in my data collection process, allowing connections through my analysis of selected texts to emerge through the initial stages of analysis. Therefore, I used the framework of conceptual content analysis to initially identify words and phrases within the concept of gender combined with data collection processes of grounded theory to put the identified words and phrases into focused codes and

categories (Busch, et al., 2005; Cavanagh, 1997; Krippendorff, 2004; Schwandt, 2007; Busch, et al., 2005). Eventually, I cross-compared the emerged codes and categories across characters, texts, and genders to determine the transaction of gender roles and expectations to the readers of each text.

To begin my initial coding process (Charmaz, 2006), I read each text line-by-line underlining any words, phrases, or sentences I believed to denote either male or female characteristics within the text itself. At the conclusion of each chapter I reviewed the initially underlined text and determined which character the selected text reflected. Due to the emergent nature of my research, I noticed possible concept categories developing through the initial stages of analysis.

As concept categories emerged, I proceeded with the next step of grounded theory, focused coding, (Charmaz, 2006; Charmaz, 2005; Glaser B. , 1992) by sorting through my initially coded data, and by narrowing those codes further by placing the words into concept categories specifically focused on gender roles and expectations.

Content analysis includes both explicit and implicit meaning and coding. Explicit meanings and codes are more easily identified, while implicit codes and meanings must be evaluated not only for the level of implication but also for the relativity in relationship with the research question (Busch, et al., 2005; Busha & Harter, 1980; Busch, et al., 2005). For clarity, the following is an

example of content analysis I performed in the research presented in this work. The text below is a sentence from the first chapter of <u>Harry Potter and the Sorcerer's Stone</u> (Rowling, 1997) concerning one of the main male characters, Harry Potter:

> *He wore round glasses held together with a lot of Scotch tape because of all the times Dudley had punched him on the nose.*
> (Rowling, 1997)

In the above example I initially identified the explicit words "*glasses*," and "*punched nose,*" and within context, the sentence refers to the anticipated implicit concept category of the *appearance* of Harry, and the anticipated implicit idea that Harry was *bullied*. Therefore, as the explicit words are further examined through focused coding it can be determined that the word *"glasses"* indeed connects within the implicit concept category of *appearance.* However*, "punched nose"* does not connect with an identified concept category; it is my opinion, as the analyst, that Harry was *bullied* and there is no clear concept category identified to place the idea of being bullied.

It is difficult to keep the implicit categories objective, as the nature of implicit coding is subjective (Busha & Harter, 1980; Busha & Harter, 1980). Therefore, in order to keep the implicit coding as objective as possible, when I analyzed the text, I used the opinions and ideas presented within the text through the first or third person narration and/or observations and dialogue exclusively between the three selected main characters of each text. This required me to go back to my initial codes and throw out any words or phrases

that were not solely contained to the conversations, narrations, or observations of the three main characters to each other or to him or herself. Maintaining this narrow lens allowed the scope of my research and findings to be severely focused and therefore more defined. Furthermore, the implicit concept categories identified were selected based on the stereotypes and gender roles found historically and currently.

Using the above example again, the description of Harry's glasses needing tape because of how many times Dudley punched him in the nose, is simply an observation or description of Harry on behalf of the author, it is not part of the dialogue, observations, or narration of any of the three main characters. Therefore, the initial code of *"punched nose"* is thrown out and no longer considered.

In contrast, an example of main character observation is found in this selection of Twilight (2005). Bella is making an observation of Edward:

> *He stared at me again, meeting my eyes with the strangest expression on his face—it was hostile, furious.* (23)

The explicit words "*eyes*," "*face,*" "*hostile,*" and "*furious*" are initially identified and through focused coding are implicitly categorized as *appearance* and *emotion.* Bella is making the observation of how she believes Edward is looking at her; this is the opinion of one of the main characters and therefore, is appropriate to use in my analysis. I repeated the process of initial coding and focused coding for all six texts.

The initial and focused coding process occurred in eight stages:

1) Underline/highlight words, phrases, or sentences that reflect a male or female characteristic.
2) Review identified text and assign character/gender to text
3) Type identified words in Excel spreadsheet
4) Determine frequency of identified words using count function in Excel
5) Assign anticipated emergent concept categories to most frequently identified words
   a. If a concept category does not apply, identified words are deselected
6) Reflect and apply a focused concept category to initially coded data
7) Type identified focused concept categories into Excel spreadsheet
8) Determine frequency of identified codes using count function of Excel

The next stage of grounded theory is constant comparison (Creswell, 2007; Dey, 1999), which allowed me to discover the identified focused code concept present in each of the selected texts in comparison to each other and within each gender represented. As this process took place, the relevancy of existing codes and categories became clear and delimited (Corbin & Strauss, 1990; Glaser & Strauss, 1967; Glaser B. , 1992). To further focus my cross comparison, I chose to only report the top three concept categories for each text.

I applied constant comparisons for each character within a text, for the codes and categories identified within each group of texts, and then across texts according to gender and character. For example, I compared the

focused coding concept categories of Hermione from <u>Harry Potter and the</u> <u>Sorcerer's Stone</u> (Rowling, 1997) and <u>Harry Potter and the Deathly Hallows</u> (Rowling, 2007) to each other. This allowed the prominent concept categories for Hermione's character to emerge from the comparative analysis of both texts. I did this same comparison process to Katniss from <u>Hunger Games</u> (Collins, 2008) and <u>Mocking Jay</u> (Collins, 2010) and Bella from <u>Twilight</u> (Meyer, 2005) and <u>Breaking Dawn</u> (Meyer, 2008). I continued this process for the male characters of each book series as well.

Once the constant comparative analysis was completed for individual characters across books and book series, I then was able to identify what gender characteristic codes and concepts are most representative of female characters. For example, I analyzed the comparative findings of Bella, Hermione, and Katniss to each other determining what female characteristics are primarily addressed in these texts and therefore may transact with the reader. The same is true for Harry and Ron from <u>Harry Potter and the</u> <u>Sorcerer's Stone</u> (Rowling, 1997) and <u>Harry Potter and the Deathly Hallows</u> (Rowling, 2007), Peeta and Gale from <u>Hunger Games</u> (Collins, 2008) and <u>Mocking Jay</u> (Collins, 2010), as well as Edward and Jacob from <u>Twilight</u> (Meyer, 2005), and <u>Breaking Dawn</u> (Meyer, 2008). The male roles were more easily cross compared within texts than the female roles as there are two males in each text verses one female for each text. Additionally the cross comparison was taken one step further and identified any unique concept

categories for each character, gender, or text and determined how that concept may influence the reader.

Part IV: Findings, and Discussion

It is important to note that this research was conducted, as mentioned previously in the introduction, under the assumption that young readers of these texts are not reading the texts critically but with primarily an aesthetic stance (Rosenblatt, 2005). The following findings are based on what a reader may be influenced to believe or expect about gender based on Rosenblatt's (1995, 2004, 2005) transaction theory and the ability of text to influence readers on a conscious and subconscious level.

Each book series is analyzed separately and contains each of the following sections within the series analysis. The first section shows the findings of the first step in my methodology, focused coding across text series according to characters. This section is intended to give the reader a quick overview of the primary findings without much discussion concerning the common concept categories. This section also includes graphics to represent the findings for each character in each text that is analyzed.

The next section is the cross-comparative section for each character across both texts in the series, combined with the final cross-comparison of all three characters across both texts of the series revealing unique concept categories if any exist. This section provides the reader with an extensive

discussion of the concept categories, unique concept categories, and possible meanings the findings have for readers of the texts.

The third section provides a cross comparison of the male characters of each text series with a brief discussion for what these findings may mean for readers of the book series. Lastly, the analysis for each book series is concluded with additional comments and findings not necessarily related to gender analysis that I feel are important to consider as possible influences for young readers of the texts.

Focused Coding Findings in *Twilight* and *Breaking Dawn*

Through the focused coding and cross comparison of the novels Twilight (Meyer, 2005), and Breaking Dawn (Meyer, 2008), the following findings were established concerning the main characters Bella, Edward and Jacob.

Bella's character in Twilight (Meyer, 2005) is an emotionally driven individual; she is emotional in nearly every situation in which the reader may find her involved. Bella is also very concerned with her self-perception. Additionally, Bella's lack of coordination is a prominent feature of her character. In Breaking Dawn (Meyer, 2008), Bella's self-perception and emotional state prominently define her character, as well as the perceptions of others.

In Twilight (Meyer, 2005), much of what the reader learns of Edward's character is through the perception of others, but the reader also acquires

knowledge of Edward's appearance and the danger that exudes from him. However, in <u>Breaking Dawn</u> (Meyer, 2008), Edward continues to allow others to make perceptions of his character but the knowledge assumed is primarily about his appearance and emotional state.

In <u>Twilight</u> (Meyer, 2005), Jacob's character is concerned with what others think of him concerning his emotions, appearance, and age. Concern with the perceptions of others continues into the <u>Breaking Dawn</u> (Meyer, 2008) text, however, the reader learns more about Jacob's self-perception and emotions as well.

The following charts and graphs, figures 4.1-4.9, show the focused coding and cross comparisons of the <u>Twilight</u> (Meyer, 2005) and <u>Breaking Dawn</u> (Meyer, 2008) texts concerning the leading characters, Bella, Edward, and Jacob.
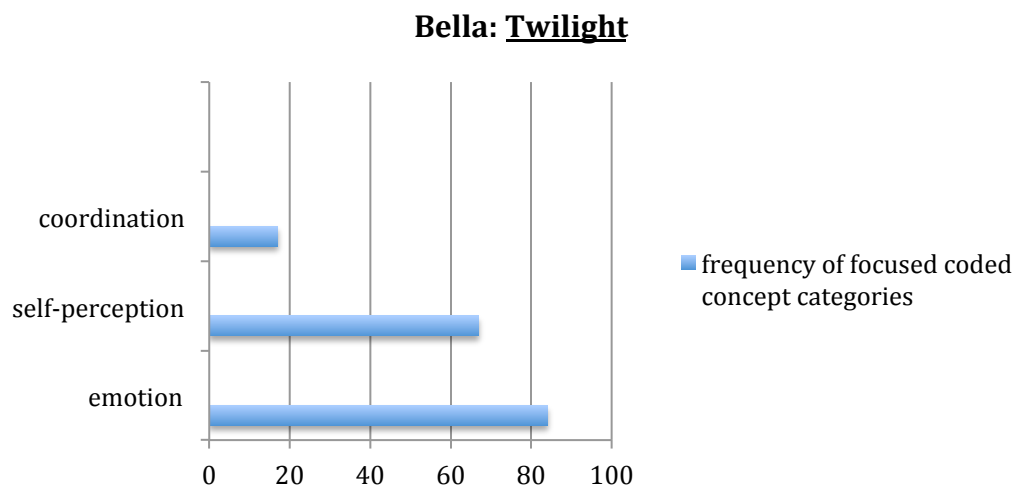
Bella: <u>Twilight</u>

Figure 4.1: Coded Concept Categories for Bella in <u>Twilight</u>

Bella: <u>Breaking Dawn</u>
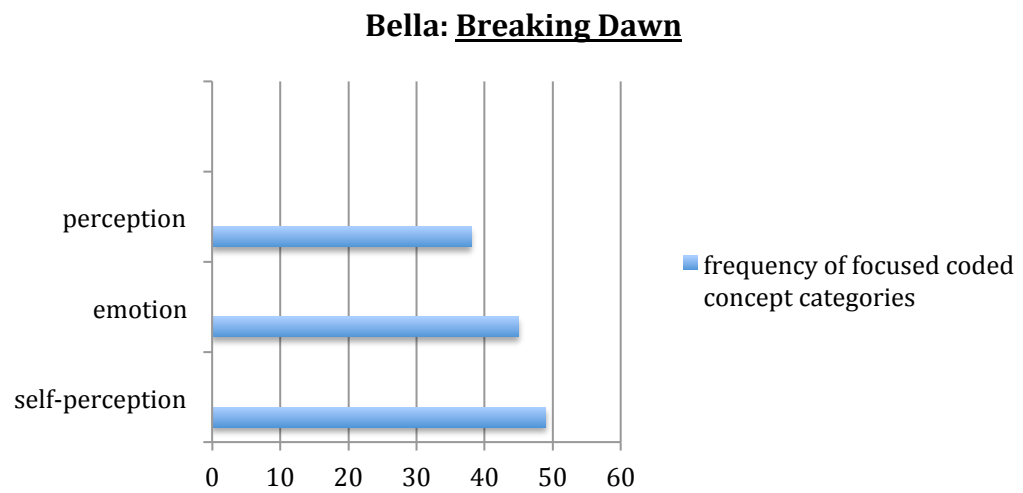
Figure 4.2: Coded Concept Categories for Bella in <u>Breaking Dawn</u>
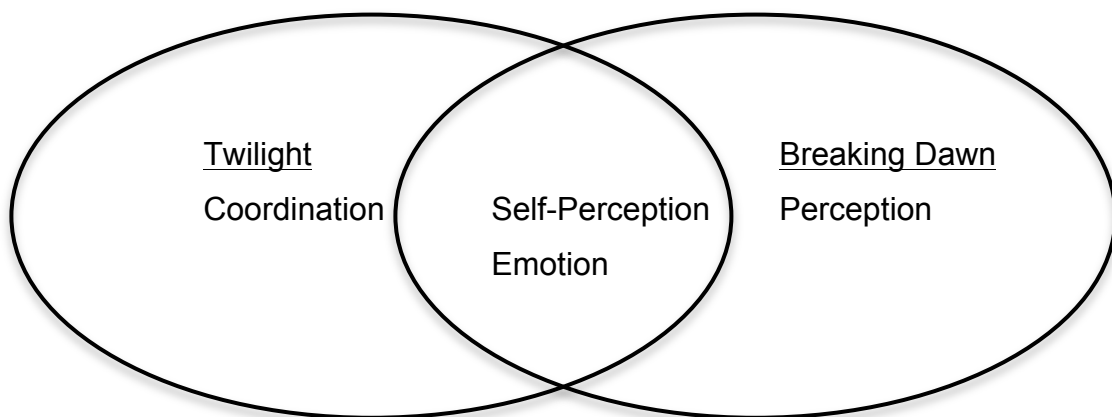
Figure 4.3: Cross Comparison of Concept Categories for Bella across both texts
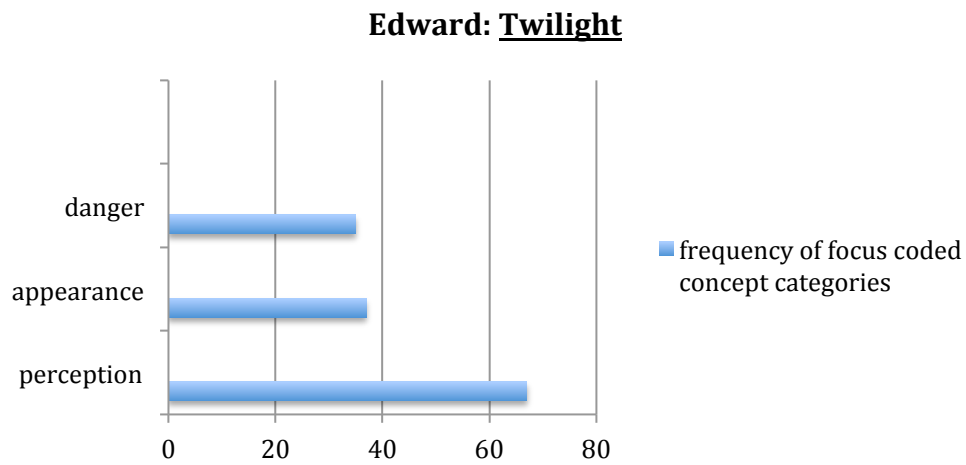
Edward: <u>Twilight</u>

Figure 4.4: Coded Concept Categories for Edward in <u>Twilight</u>

Edward: <u>Breaking Dawn</u>
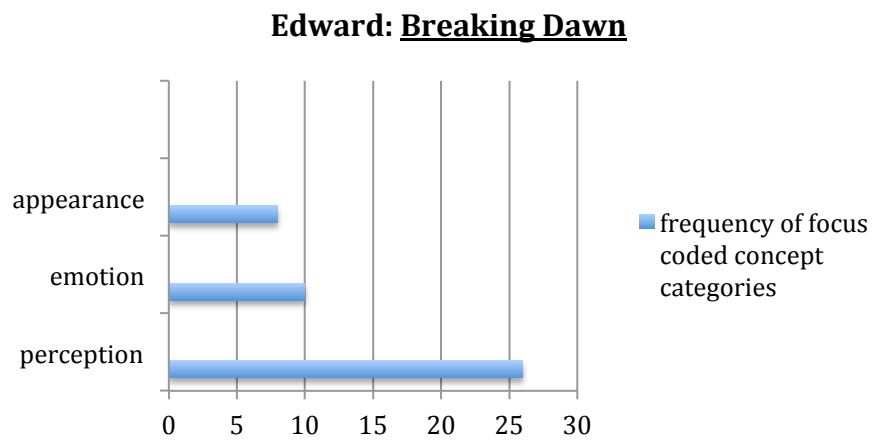
Figure 4.5: Coded Concept Categories for Edward in <u>Breaking Dawn</u>
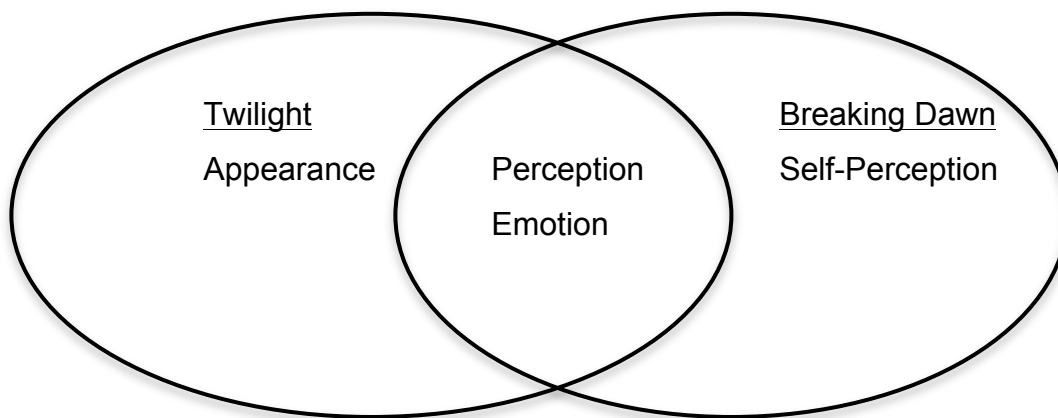
Figure 4.6: Cross Comparison of Concept Categories for Edward across both texts
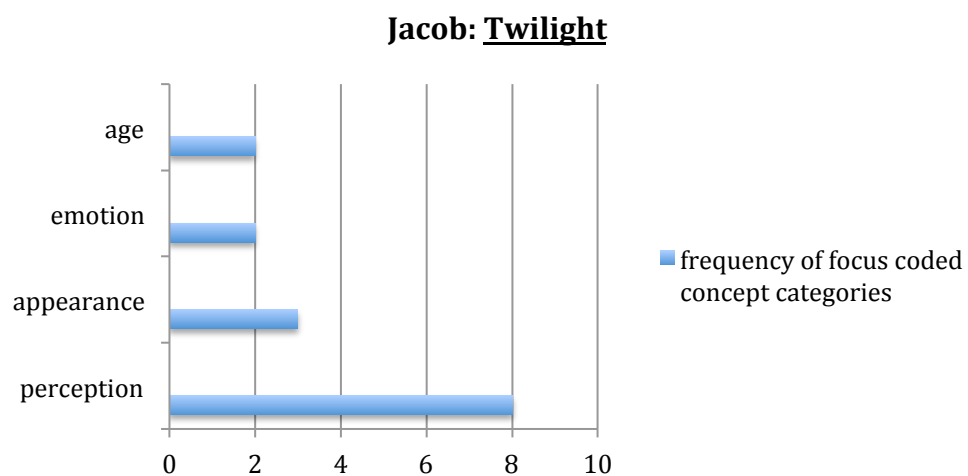
Jacob: <u>Twilight</u>

Figure 4.7 Coded Concept Categories for Jacob in <u>Twilight</u>

Jacob: <u>Breaking Dawn</u>
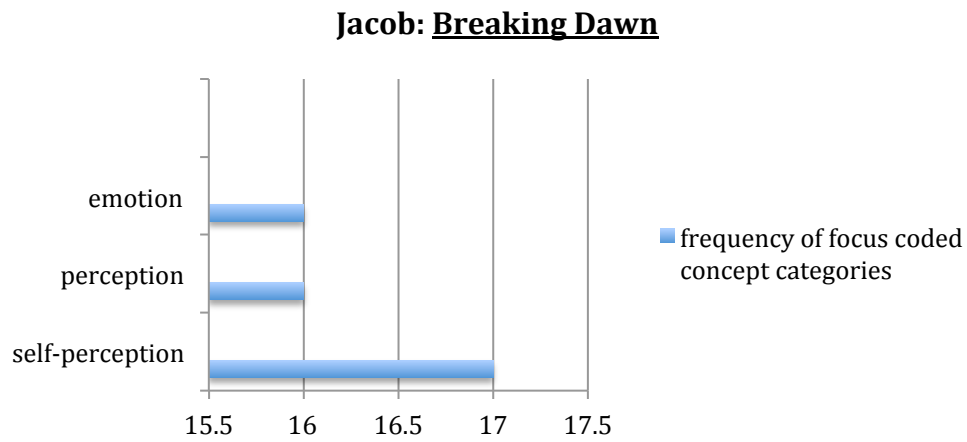
Figure 4.8 Coded Concept Categories for Jacob in <u>Breaking Dawn</u>
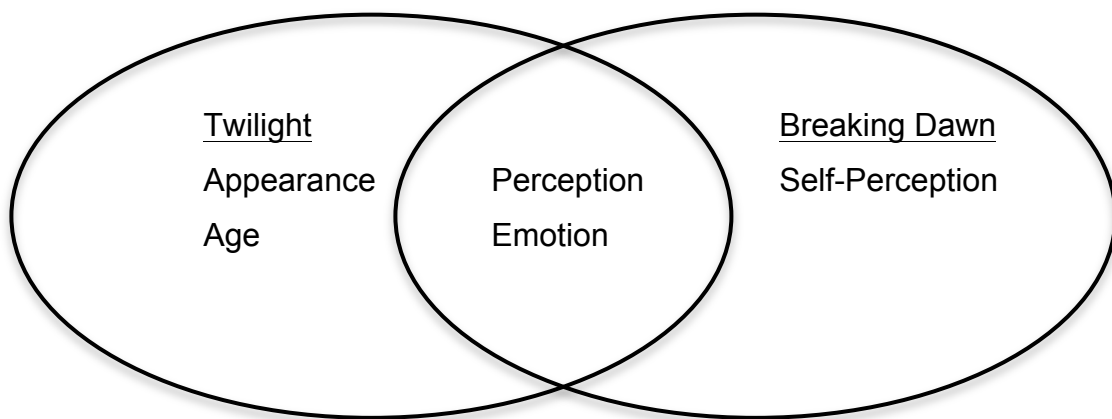
Figure 4.9: Cross Comparison of Concept Categories for Jacob across both texts

Cross Comparative Findings in *Twilight* and *Breaking Dawn*:

Bella

Through the cross comparison of Twilight and Breaking Dawn, the concept codes of *self-perception*, and *emotion* are found to be common (Figure 4.3). Therefore, it can be determined that the character of Bella, throughout the Twilight book series, portrays and emphasizes that *self-perception* and *emotions* are the primary female gender influences that young readers may be transacting with on a literary level. Additionally, *coordination* is a unique concept category to Twilight (Meyer, 2005) and the *perception of others* is unique to Breaking Dawn (Meyer, 2008). The presence of these unique concept categories may further lead readers to believe that what others perceive of them and one's coordination are significant elements to possess in order to be a female.

Coordination and the "Damsel in Distress"

Through the course of Twilight (Meyer, 2005) and Breaking Dawn (Meyer, 2008), Bella's character undergoes dramatic growth. The growth of Bella's character is loosely aligned with the early, middle, and late stages of adolescence as described previously in the introduction involving the development of self-identity and self-concept as well as a mental and emotional maturity that is gained through age and experience (Harter & Monsour, 1992; Santrock, 1986). For example, Bella appears in the first text,

Twilight (Meyer, 2005) as a clumsy and helpless individual. Bella even perceives herself in the role of a "damsel in distress" (Sexual Stereotyping, 2009; Archer & Lloyd, 1985; Bem, 1981; Carranza & Prentice, 2002):

>*Possibly my crippling clumsiness was seen as endearing*
>*rather than pathetic, casting me as a damsel in distress.* (55)

Bella's "*crippling clumsiness*" is emphasized throughout the entirety of the first book of the Twilight series, which is why *coordination* is a concept category unique to Bella in this text. Additionally, Bella's lack of coordination is perceived not only by Bella, but also by other characters in the book:

>*"Are you referring to the fact that you can't walk across a*
>*flat, stable surface without finding something to trip over?"* (212)

It is plausible that a young reader who does not continue the series may believe this is how a young woman should act (O'Malley, 2010; Scarlett, 2010; Seltzer, 2008; Whitmyer, 2010) and it is possible that females may mimic the helplessness of Bella found in the first text, Twilight (Meyer, 2005). .

Lastly, in a cross-comparison of all three characters across both texts, Bella emerges with the unique concept category of *coordination*. Bella's lack of coordination in Twilight (Meyer, 2005) or sudden gain of coordination in Breaking Dawn (Meyer, 2008) appears to define her, just as Edward's sense of danger defines him as will be discussed later. Further evidence of Bella's struggle with coordination can be found in the following quotes:

>*I stammered, blushed and tripped over my own boots on*
>*the way to my seat.* (Meyer, 2005, p. 17)

*It was the first time anyone had ever applied the word graceful
 to me in my entire life.* (Meyer, 2008, p. 409)

*It didn't look like me, this graceful predator leaping at her prey
like an arrow acting from a bow.*
(Meyer, 2008, p. 463)

I find it interesting that Bella directly calls herself a "damsel in distress" indicating that she may perceive herself in such a way that emphasizes and foreshadows her acceptance and participation in the role of a female needing a male to rescue her. Furthermore, the pairing of the phrase "damsel in distress" with "crippling clumsiness" is thought provoking. Meyer (2013) argues on her website against the critics who believe the character of Bella to be misogynistic, meaning Bella reflects a typical "damsel in distress" waiting to be rescued by a strong male, by stating that the relationship between Bella and Edward is "different." She states that these two fictional characters share a "*true love*," not a "high school infatuation" kind of love (Meyer, 2013). Furthermore, Meyer's development of Bella's character, as she claims, is intended to reflect the way a human might react to supernatural events happening around her not the way a human girl might interact with other human peers (Meyer, 2013).

I do not believe Meyer's rebuttal to Bella's supposed misogynistic character traits to be very strong (Meyer, 2013). Bella and Edward's characters being in "true love" does not equate the need for Bella's self-perception to be interpreted and stated as a "damsel in distress."

Furthermore, I do not fully agree with Meyer's claim of her character's reactions only being associated with supernatural events rather than natural events meaning character actions are not to be mimicked by the readers of her books.

Due to my strong support of Louise Rosenblatt's transaction theory (Rosenblatt, 2004; Rosenblatt, 1995; Rosenblatt, 2005), I believe each reader of the text on a conscious or subconscious level will translate the actions of the characters; the helplessness of Bella will be reinforced, introduced, or considered. I do believe, however, Meyer may not have intended Bella's character to be interpreted as helpless to her readers. I am also certain that Meyer was sincere when she states on her website that she did not intend her readers to use her fictional characters as possible role models for behavior (Meyer, 2013).

Self-Perception and the Perception of Others

Adolescents of Bella's age begin to judge his or her self-worth based on the perceptions and opinions of peers (Harter & Monsour, 1992; Santrock, 1986). It can be assumed that Bella, being new to Forks, feels as if she is on display and her peers are in a constant state of judgment. Bella may also fear that the flaws she believed to possess in Phoenix will follow her to Forks even though the demographics and peer groups are different. In other words, the truth of Bella's self-perception being tied to the perception of others may also

be true for adolescents existing outside the fictional world of Twilight (Newell & And, 1990; Wagner, 1978; Harter & Monsour, 1992; Santrock, 1986).

The *perception* of others is unique to <u>Breaking Dawn</u> (Meyer, 2008) as Bella's character changes and she becomes more aware of how others may see her (Harter & Monsour, 1992; Santrock, 1986). As mentioned previously, Bella's perception of self is closely tied to the perceptions of others. Bella's character changes further when Bella is transformed into a vampire, which represents for her and possibly those reading the text, Bella's ultimate rise to power, her transformation from an adolescent to young adult (Santrock, 1986). Bella and those around her no longer see her as helpless or someone to be saved. She becomes strong and literally unstoppable.

> *Fascinated by the undeniable proof that I was stronger than the strongest vampire I'd ever known.* (521)

> *"The fact that you are stronger than anyone I've ever known doesn't change that."* (441)

> *"Terrified"? I said skeptically, "of me?"* (744)

Lastly, Bella perceives herself differently than others do throughout the Twilight series. In the following examples, Bella is speaking with Edward about her appearance; the contrast between her self-perception and Edward's perception of her is stark.

> *"Well look at me, I'm absolutely ordinary—well except for*
> *bad things that all the near-death experiences and being so*
> *clumsy that I'm almost disabled."* (Meyer, 2005, p. 210)

"Trust me just this once—you are the opposite of ordinary."
(Meyer, 2005, p. 210)

"At least I'm pretty." (Meyer, 2008, p. 406)

"Bella, you have never been merely pretty."
(Meyer, 2008, p. 406)

Furthermore, when Bella becomes pregnant with Edward's child while she is still a human in <u>Breaking Dawn</u> (Meyer, 2008), her character begins to mature as discussed earlier. Although Bella did not initially imagine herself as a nurturing mother (Hoffert, 2003), she accepts the reality of her predicament and her maternal instincts take over. According to Bem (1981) and Carranza and Prentice (2002), Bella's maternal instincts are an expected reaction for a female to have, as females may possess the characteristics of "loving children" (Bem, 1981) or having an "interest in children" (Carranza & Prentice, 2002). However, I believe it is unusual for Bella to be so resolved and confident in her position as a potential mother and wife at such a young age, as she may not have fully determined or developed her self-identity or self-concept (Harter & Monsour, 1992; Santrock, 1986) at the time of her pregnancy or even at the time of the child's birth.

An example of Bella's maternal instincts taking over is when even though the baby is literally killing her, Bella refuses to allow any harm to come to it.

I struggled automatically to protect my womb, my baby… (371)

*It felt like I had never wanted anything so badly before this;
to be able to protect what I loved.* (600)

Nevertheless, Bella's decision to carry the baby causes her to reach the pinnacle of her human weakness, especially as perceived by others, specifically by the male characters in the book.

Everything about her screamed breakable. (190)

She looked pretty brittle, and I was afraid to move her, even to put my arms around her. (293)

As mentioned in an earlier section many words act as synonyms to each other. Although the words "breakable" and "brittle" do not specifically state "weak," they are synonyms to "weak" or "weakness" (Dictionary.com, 2013). Furthermore, the lists developed by Bem (1981) and Carranza and Prentice (2002) use the words "delicate," "dainty," and "weak" to describe expected and acceptable feminine characteristics. What is unique about Bella's weakened condition in the above quotes is she is not representing weakness in strength in a comparison to a male; she resembles a weakness in health.

Furthermore, I believe that it can be argued that Bella's weakness as perceived by the male characters may imply that Bella may not be perceived as weak to the other female characters, but this inference would have to be explored in a later study as will be discussed in the last chapter of this dissertation. Bella is fulfilling her role as a mother by protecting her unborn child, no matter what the cost to self may be. In my opinion, the selfless act of protecting a child shows more strength on behalf of the mother than resigning

to have the child removed as considered the only possible solution to the male characters. This opinion is loosely based on the maternal instincts characterized by Bem (1981) and Carranza and Prentice (2002).

<u>Emotions</u>

Bella's emotional state remains similar throughout the Twilight series; Bem (1981) and Carranza and Prentice (2002) state that females in an emotional state is an expected and acceptable, although not always preferred, characteristic for females to possess. Many of the qualities from the list compiled by Bem (1981) and the reconstructed list adapted by Carranza and Prentice include a variety of emotional states including the broad characteristic of "emotional." It is not unusual then that Bella be represented as an emotional female character. For example, Bella's emotions are expressed through her constant need to cry (Brewer, 2012; Jacobs, 2004).

> *My voice still tinged with desperation. I realized my eyes were*
> *wet, and I fought against the grief that was trying to*
> *overpower me.* (Meyer, 2005, p. 187)

> *"I can drive," I said through, the tears pouring down my cheeks.*
> (Meyer, 2005, p. 395)

> *Big, fat tears overflowed her eyes and ran silently down*
> *her face and over her smiling lips.*
> (Meyer, 2008, p. 326)

> *I didn't know how to cry in this body.*
> (Meyer, 2008, p. 560)

Additionally, Bella suffers from embarrassment throughout the entirety of the series. I chose to combine the concept codes of *emotion* and *embarrassment* together in my analysis, as the act of being embarrassed is equivalent to an emotional state.

> *In a flush of embarrassment, I dropped my eyes at once.*
> (Meyer, 2005, p. 20)
>
> *My embarrassment was much stronger than my pleasure*
> *at the look that came into his eyes.*
> (Meyer, 2005, p. 210)
>
> *I ducked my head, cheeks flaming.*
> (Meyer, 2008, p. 7)
>
> *Everyone else laughed now, and I ducked my face into*
> *Nessie's hair, embarrassed.*
> (Meyer, 2008, p. 747)

Edward

In cross comparing <u>Twilight</u> (Meyer, 2005) and <u>Breaking Dawn</u> (Meyer, 2008), the common concept category presented is the *perception of others* upon Edward's character, primarily concerning his *appearance*. It can be determined from this finding that young readers of the <u>Twilight</u> book series may become more concerned with the perceptions of others especially pertaining to their outward appearance. Additionally, the concept code of *danger* is unique to <u>Twilight</u> (Meyer, 2005) and the concept code of *emotion* is unique to the <u>Breaking Dawn</u> (Meyer, 2008) text. It is plausible, with these unique codes identified, that readers of the Twilight series may determine that fulfilling the stereotypical *dangerous* or "bad boy" role as a male is desirable.

Furthermore, the unique code of *emotion,* in <u>Breaking Dawn</u> (Meyer, 2008) may lead young readers to conclude that portraying the stereotypically masculine emotions of anger and arrogance is appropriate.

<u>Appearance</u>

Bella provides detail after detail on the appearance of Edward throughout the Twilight series. As mentioned in the introduction, it is not uncommon to find lengthy descriptions of the female characters in a text, especially being described in an objectifying way appealing to male readers, as in <u>The Chocolate War</u> (Cormier, 1974), but in the case of <u>Twilight</u> (Meyer, 2005) it is the male characters of Edward and Jacob that are described at length. Therefore, it is possible that a young person reading the Twilight series may be resolve that the perception of one's appearance, especially to females, is critical (Jacobs, 2004; Scarlett, 2010; Whitmyer, 2010).

> *The last was lanky, less bulky, with untidy, bronze-colored hair. He was more boyish than the others.*
> (Meyer, 2005, p. 18)

> *His face was absurdly handsome—with piercing, hate-filled eyes.*
> (Meyer, 2005, p. 27)

> *It was hard to believe that someone so beautiful could be real.*
> (Meyer, 2005, p. 87)

> *…looking more like a Greek god than anyone had a right to…*
> (Meyer, 2005, p. 206)

> *I never got over the shock of how perfect his body was—white, cool, and polished as marble.*
> (Meyer, 2008, p. 25)

How many times had I stared at Edward and marveled over his beauty?
(Meyer, 2008, p. 390)

He had the most beautiful, perfect body in the world.
(Meyer, 2008, p. 483)

I find the use of the word "beauty" or "beautiful" in reference to Edward as particularly interesting. Typically, "beauty" is a word used to portray feminine attractiveness and "handsome" is used in reference to masculine attractiveness, Bella uses both to describe Edward. The above quotes may suggest that Edward not only possesses masculine attractive qualities but also qualities that may be found attractive in reference to females. However, the inclusion of words and phrases such as "boyish," "hate-filled eyes, and "Greek god" are associated more with masculine characteristics. Furthermore, although Bem (1981) and Carranza and Prentice (2002) do not include any of the aforementioned adjectives in reference to masculine appearance or characteristics, "boy," "hate," and "god" are generally masculine in etymology.

Additionally, as previously mentioned in the introduction, males are expected to be physically fit and maintain a developed muscular structure especially in the upper body (Hobza, Peugh, Yakushko, & Walker, 2007). However, Edward is described as "lanky" and "less bulky" implying that he may not possess the body type expected of males. By definition "lanky" suggests a body structure that is thin and tall (Merriam-Webster, 2013).

I find it difficult to determine if Edward's appearance is that of an attractive and appealing male or if he possesses more feminine qualities due to the descriptions Bella provides the reader. Throughout the entirety of the Twilight series Edward is described with varying adjectives both possessing feminine and masculine qualities, therefore, the conclusion I have come to is that Edward's appearance is to be considered androgynous and overshadowed by other qualities.

Dangerous Qualities

When Edward encounters Bella in Twilight (Meyer, 2005) Bella is still human, and Edward, being a vampire, is dangerous to her; which is why *danger* is a unique code to this first text. In this book of the Twilight series, the reader receives a majority of information about Edward and his dangerous supernatural qualities through the perceptions of Bella.

> *He was dangerous. He'd been trying to tell me that*
> *all along.* (93)

> *He had told me he was the villain, dangerous.* (138)

> *I refused to be convinced to fear him, no matter how real*
> *the danger might be.* (243)

Additionally, Edward analyzes his perception of himself as a danger or threat to others, especially toward Bella.

> *"What if I'm not a superhero? What if I'm the bad guy"?* (92)

> *"It's not safe. I'm dangerous Bella—please grasp that.*" (190)

> "*I could reach out, meaning to touch your face, and crush your skull by mistake*". (310)

Although, *danger* is not a common concept category for Edward, it is a significantly unique category to his character when cross-compared across all three characters and all analyzed texts, just as *coordination* is for Bella. The significance of Edward being considered dangerous as perceived by Bella and himself is that it may solidify his masculinity in a way that his appearance did not. Furthermore, readers of the Twilight series may find the dangerous qualities of Edward to be appealing and acceptable.

However, even though Bem (1981) and Carranza and Prentice (2002) do not list "danger" as a masculine quality, the adjectives "aggressive," "controlling," "dominant," "defensive," "forceful," "intense," "risk-taker," and "rebellious" are listed and may be considered synonyms to the word "dangerous." Furthermore, Edward's dangerous qualities can be found in his strength as recognized by Edward in the following quote:

> "*I could reach out, meaning to touch your face, and crush your skull by mistake*". (310)

Strength *is* a masculine adjective suggested by Bem (1981) and Carranza and Prentice's (2002) research.

In my opinion "rebellious" is the most likely synonym to use in association with Edward's character. Edward knows how dangerous he is to Bella, a human, and continues to pursue a relationship with her anyway rebelling against the need to keep his secret of the Cullen coven. Although not

recognized in my analysis, this action causes discord between members of the Cullen family because it really is such a dangerous choice for Edward to have made.

Additionally Bella describes Edward as a "villain" and Edward calls himself a "bad guy." However, no matter how dangerous Edward appears to Bella, she still pines after him and he still pursues her. As mentioned previously in the critiques of the analyzed text section, critics suggest that Edward is uncompromising, bordering on abusive in his behavior toward Bella. He controls where she goes, follows her without her knowledge, and even watches her while she sleeps (Seltzer, 2008).

In my opinion the aggressive behavior of Edward, even though his actions are intended to protect Bella, are dangerous. Edward is unpredictable, even to Bella and it is not until the last book of the series (Meyer, 2008) when Bella exceeds Edward in strength as a vampire, do Edward's dangerous qualities cease to matter. Bem (1981) suggested that "dominance" is a masculine quality, just as "submissiveness" is a feminine quality, and I believe that it was not until the dichotomy of these two characteristics dissolved, was the dangerousness of Edward's character no longer a factor.

<u>Emotions</u>

Lastly, the unique concept code of *emotions* for Edward in <u>Breaking Dawn</u> (Meyer, 2008) is primarily displayed in Edward's character as angry or arrogant. The displays of these particular concept codes are generally acceptable to the male gender (Williams & Bennet, 1975), which may reinforce angry or arrogant behavior of males for those who read the Twilight series.

> *He whirled around the room like an angry tornado, leaving order rather than destruction in its path.* (130)

> *I'd seen him angry, and I'd seen him arrogant, and once I'd seen him in pain*. (171)

> *Edward's chin came up arrogantly.* (691)

As mentioned in the introduction, there appears to be an existing dichotomy between men and women. Weisner-Hanks (2001) and de Beauvoir (1949) suggest the dichotomy of men and women exist to the extent that woman is considered the "Other," and males are represented as the stronger or more dominant in word pairs or phrases. In the case of Edward, although Bem (1981) and Carranza and Prentice (2002) do not specifically list the aforementioned emotions of "arrogance" and "anger" the words representing masculinity, in the compiled list found in the introduction, support Weisner-Hanks (2001) and de Beauvoir's (1949) belief that a dichotomy exists, even within emotional states.

Therefore, Edward's emotional representation of "arrogance" and "anger" are a dichotomous pair to the antonyms "humble" and "calm

(Dictionary.com, 2013)" and his behavior may be deemed acceptable to readers of the Twilight texts. Furthermore, if the antonym pairs of arrogance/humble and anger/calm are to represent masculinity and femininity as suggested by Weisner-Hanks (2001), then the emotions of Bella, as mentioned previously, would also reflect the dichotomy of male and female. Edward is "arrogant" and Bella is "embarrassed;" these emotional adjectives work as a dichotomous pair with arrogance being the stronger and more masculine adjective and embarrassment being the weaker and more feminine.

Jacob

Through the cross comparison of Jacob's character in Twilight (Meyer, 2005) and Breaking Dawn (Meyer, 2008), *perception of others* and *emotion* are common concept categories. It can be assumed through this finding, that readers of the Twilight series may place great importance in the perception of others. Also, upon reading the Twilight series, readers may determine that emotional displays as a male are appropriate which goes against typically acceptable male behavior (Berrett, 1997; Cuordileone, 2000; Hoffert, 2003; Williams & Bennet, 1975). Additionally, *appearance* and *age* are unique concept codes to the Twilight (Meyer, 2005) text and *self-perception* is a unique concept code to Breaking Dawn (Meyer, 2008). The unique concept codes of appearance and age may lead readers to place great importance on

ones appearance and age as perceived by others, especially of males by females.

Perceptions of Others, Appearance, and Age

Throughout the Twilight book series, Bella's character exposes the physical and personality characteristics of Jacob, while Jacob himself does not reveal much directly to the reader. This may confirm or solidify the idea to readers that female perceptions of males are of high importance. For example, at the beginning of Twilight (Meyer, 2005), Bella sees Jacob and notices his *appearance* and *age*, which are the unique concept codes to this text.

> *He looked fourteen, maybe fifteen, and had long, glossy*
> *black hair pulled back with a rubber band at the nape of*
> *his neck. His skin was beautiful, silky and russet-colored;*
> *his eyes were dark, set deep above the high planes of*
> *his cheekbones. He still had just a hint of childish roundness*
> *left around his chin. Altogether a very pretty face.* (119)

In addition, toward the end of the Twilight text, Bella sees Jacob again and perceives his appearance and recent growth spurt.

> *He must have grown half a foot since the first time I'd*
> *seen him.* (489)

> *…the recent growth spurt had left him looking gangly and*
> *uncoordinated…* (490)

Furthermore, although Jacob possesses the unique concept category of *age* when cross-compared across both texts and all three characters, as already mentioned, there are many references to Jacob throughout the Twilight series in reference to his youth especially as perceived by others.

"The child has no idea."
(Meyer, 2005, p. 349)

Jacob was more a child than Renesme sometimes.
(Meyer, 2008, p. 535)

I feel the descriptions of Jacob as youthful and still growing are a reflection of his character's coming of age, a theme that is often found in young adult literature as suggested by Donelson and Nielson (2009) and is part of early, middle, and late adolescence as stated by Santrock (1986) and Harter and Monsour (1992). As recalled from the introduction, males of power are often of greater stature. It may be inferred that Jacob's age and height combined show a gaining of power by Jacob as perceived by other characters as the Twilight series progresses. This assumption is based on the research conducted by Etcoff (1999) and Kanazawa and Kovar (2004). Furthermore, calling Jacob a "child" may also reflect his emotional maturity as will be discussed later.

Emotions

Jacob's emotional state varies within the Twilight series. In Twilight (Meyer, 2005), Jacob's emotions may not be considered typical male emotional behavior (Hoffert, 2003; Sexual Stereotyping, 2009; Williams & Bennet, 1975). The emotional state of males is contained within specific expectations, either of a strong emotion or of complete emotional restriction as suggested by Bem (1981) and Carranza and Prentice (2002). However, in the case of Jacob, his emotions may be reflective a progression through the

stages of adolescent development, as suggested earlier (Harter & Monsour, 1992; Santrock, 1986). Jacob may not have reached a level of self-identity definite enough to know what emotions are acceptable for him as a male and he may feel judged by his emotions because of his lack of maturity, experience, and knowledge.

For example, Jacob is portrayed as "*embarrassed*" or "*mortified*" as perceived by Bella. Regarding to the idea of dichotomous emotional pairs, Jacob's emotional states of "embarrassment" or "mortification" are comparable to the emotions of Bella or the weaker side of the word pairs, making Jacob's character seem less masculine as is Jacob's emotional state of "crying."

> *He looked a little embarrassed.*
> (Meyer, 2005, 238)
>
> *Jacob stared down, his expression mortified.*
> (Meyer, 2005, 348)
>
> *For a second, loneliness overwhelmed me.*
> (Meyer, 2008, 209)
>
> *My eyes were wet and blurry.*
> (Meyer, 2008, 353)

However, in Breaking Dawn (Meyer, 2008), Jacob's character begins to react with what may be considered more acceptable masculine emotional states. For example, he tries to keep emotion from showing when in public, and expresses the emotions of anger or hate (Hoffert, 2003; Williams & Bennet, 1975).

My voice sounded horrible—like I'd been crying
or something. Embarrassing. (333)

Strength and hate and heat—red heat washing through
my head, burning but erasing nothing. (357)

"I don't really have anywhere else to go," I told her, trying
to keep the emotion out of my voice. (246)

Although Jacob portrays masculine emotional states, on occasion, within <u>Breaking Dawn</u> (Meyer, 2008), he more often maintains feminine emotional displays throughout the Twilight series making his character reflect more feminine emotional states. It is possible that the reasons for Jacob's feminine emotional responses, as reported previously, will be due to his immaturity and lack of development as a male or more specifically as a male adolescent. Additionally, Jacob struggling to "keep the emotion out of [his] voice" shows his growth and maturity in his ability to "restrain from emotion" as suggested by Bem (1981) and Carranza and Prentice (2002).

<u>Self-Perception</u>

Lastly, despite Jacob's feminine emotional displays, the unique code of Jacob's *self-perception* in <u>Breaking Dawn</u> (Meyer, 2008), is may be more indicative of male behaviors by his commenting on possessing lack of patience and stating that he is stronger than Bella (Berrett, 1997; Cuordileone, 2000; Hoffert, 2003).

Patience isn't my specialty. (176)

That's what Bella needed. To be strong like me, to be able to heal… (305)

Continuing the concept of the dichotomy of masculinity and femininity as introduced by Weisner-Hanks (2001) and de Beauvoir (1949), "patience" is identified as an acceptable female characteristic (Bem, 1981; Carranza & Prentice, 2002) therefore, it can be assumed that the masculine antonym would be "impatience" as expressed by Jacob in the above quotation. The same is true for Jacob's self-perceived strength as a dichotomous pair to Bella's "weakness." However, Jacob's strength as it is described in the above quotation is not in relation to bodily strength concerning muscular structure as much as it is referring to bodily health and strength of will. Nonetheless, the meaning of the word "strength" does not change the masculinity of the use of the word in reference to Jacob's masculinity.

Cross Comparison of Males in *Twilight* and *Breaking Dawn*

Edward and Jacob's characters in Twilight (Meyer, 2005) and Breaking Dawn (Meyer, 2008) have the concept codes of *perception, emotion,* and *appearance* in common. It can be concluded from this finding that readers of the Twilight series may determine that others perceptions, ones appearance, and how one reacts emotionally are significant indicators of the male gender.

Although Edward and Jacob have similar concept categories there are specific characteristics within the categories that may appeal to a reader more

so in one character over another. For example, the concept category of *appearance* varies between Edward and Jacob. Bella perceived Edward as "beautiful," "perfect," and "godlike," and Jacob as "childish," "beautiful," and "young."

Furthermore, the concept code of *emotion* also varies; Edward's emotions revolve around anger and arrogance while Jacob's emotions rotate between embarrassment, anger, and crying. Jacob's erratic displays of emotion may be a result of the immaturity of his character and reflect his growth as an adolescent as discussed previously.

However, I believe readers of the Twilight series will choose which male character he or she determines to reflect characteristics more acceptable to him or her. This resolution will be the result of the reader's aesthetic stance when encountering the text (Rosenblatt, 2004). Fans of the Twilight series, as the books became more popular, made aesthetic stances obvious when "Team Edward" and "Team Jacob" were created to indicate which of the male character's readers believed should have his or her support (Vena & Backer, 2009). Opinions as to what "team" to join were based on a number of things according to Lemire (2010), fans who support Edward may relate to the concept of having a big secret that needs to remain secret and fans who support Jacob may go for his underdog persona, literally (Lemire, 2010).

Still, I believe the choice between "Team Edward" or "Team Jacob" may go deeper than Lemire's (2010) observations; readers may relate to Edward

because he is from a rich family who can afford nice cars, have a stunning appearance, and always get the girl, while other readers may relate to Jacob who is Native American, lives on a reservation, and has a father who is handicapped. Furthermore, both Edward and Jacob have a secret; Edward is from a coven of vampires and Jacob is part of a bloodline that makes him a pack leader, of shape-shifting wolves. Dependent on a reader's environmental background, he or she may approach the characters from a different aesthetic stance, relating to one character over another because of common or more appealing factors (Donelson & Nilsen, 2009; Cart, 2008; Rosenblatt, 2004).

Additional Commentary on *Twilight* and *Breaking Dawn*

A critique of the Twilight series is the desperation Bella perceives in needing a relationship with Edward in order to feel complete as an individual (Seltzer, 2008).

> *Besides, since I'd come to Forks, it really seemed like*
> *my life was about him.* (Meyer, 2005, p. 251)

> *"I'm here…which roughly translated, means I would rather*
> *die than stay away from you."* (Meyer, 2005, p. 535)

However, near the end of the Twilight novel (Meyer, 2005), Bella says the following words to Edward foreshadowing the transformation Bella's character will eventually make in the last book of the Twilight series, Breaking Dawn (Meyer, 2008).

> *But it just seems logical…a man and a woman have to be*
> *somewhat equal... as in, one of them can't always be*
> *swooping in and saving the other one. They have to save*
> *each other equally.* (474)

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> *"I can't always be Lois Lane," I insisted. "I want to be*
> *Superman too."* (474)

In <u>Breaking Dawn</u> (Meyer, 2008), Bella still maintains her need to be with Edward.

> *And a world without Edward seemed completely pointless.* (373)

> *I would not live without Edward again; if he was leaving this*
> *world then I would be right behind him.* (652)

However, the need for companionship is not unique to Bella. When Bella is briefly separated from Edward, he makes the following comment:

> *"I know Bella. Believe me, I know. It's like you've taken half*
> *my self away with you."* (Meyer, 2005, p. 418)

Additionally, Jacob feels a strong desire to be connected with another person, although in the following examples, this desire is not directed toward Bella.

> *Because it was beyond stupid to think that I had picked*
> *exactly the right place and time and was going to simply walk*
> *into my soul mate just because I was desperate to.*
> (Meyer, 2008, p. 332)

> *I wasn't going to able to fall in love like a normal person.*
> (Meyer, 2008, p. 334)

Although critics may be bothered by Bella's desperateness to be with Edward, female readers may look beyond this need for companionship and focus on the growth and eventual strength of Bella's character. The Twilight series is essentially a woman empowerment text. Indeed, Bella receives her power from her relationship and transformation into a vampire, from Edward, but she also realizes the strength she possesses within herself. For example,

Edward was against Bella carrying her child, he wanted to kill it, but Bella recognized the life within her as special and literally sacrificed her life to protect her baby in <u>Breaking Dawn</u> (Meyer, 2008); the Bella from <u>Twilight</u> (Meyer, 2005) would assumedly not have been so ready to sacrifice herself, although readers a glimpse of the strength within Bella when she goes to the ballet studio to meet James when she believes he has captured her mother.

Another observation I made was that Edward and Jacob's characters display the similar character need to being a "rescuer" or "protector" throughout the Twilight book series. It appears that Edward feels a sense of duty in protecting Bella from danger, even if the need to protect Bella outweighs his own desires.

> *"...if leaving is the right thing to do, then I'll hurt*
> *myself to keep from hurting you, to keep you*
> *safe."* (Meyer, 2005, p. 211)

> *"Don't worry, I'll protect you."* (Meyer, 2005, p. 316)

> *"I will make you safe first."* (Meyer, 2005, p. 418)

> *Jacob was still here, still trying to save me.*
> (Meyer, 2008, p. 371)

Additionally, Donelson and Nilsen (2009) suggest that one of the components of young adult literature is that the adult caretakers play a very small role in the text or act as an antagonist. In the Twilight series, Bella's dad is portrayed as a flat character assuming the role of a catalyst or motivation for Bella's decisions throughout the text. Additionally, Renee, Bella's mother, is portrayed as a static character, always frantic and inconsistent in Bella's life;

the one important role that Renee plays in the book series is when her relationship with Bella leads Bella into the ballet studio in the first text (Meyer, 2005). Carlisle, Edward's "father," can also be considered a flat character, although his character is more influential and interacts more with Bella and Edward than Bella's parents do. The same is true for Jacob's father. Billy is a static character; his role is primarily to introduce Bella and Jacob again in the first text of the Twilight series (Meyer, 2005) and to warn Jacob against affiliating with the Cullen family.

Furthermore, Donelson and Nilsen (2009) also suggest that not all young adult text end happily although there is a worthy goal the characters are striving toward. In the case of the Twilight series, Bella's story is not necessarily a happy one; she loses her life, nearly loses her relationship with her father, and is now a mother of a vampire human hybrid who may not live very long. However, Bella found true love, protected her family, and confronted her enemies; I believe that Bella's real goal was to realize who she is outside the insecurities placed in her life by circumstances and expectations and anticipated behaviors placed on her by peers, family, and, of course, herself.

Additionally, Jacob loses his pack, gains a leadership role he never wanted, and loses Bella. However, Jacob gains, through imprinting, a mate in Renesme and learns tolerance through his companionship with the Cullen family, and vampires in general, due to the conflict and battle with the Vultori coven in the last book of the Twilight series (Meyer, 2008). Edward may be the

only main character to truly get a happy ending; he gets to marry Bella, has an eternity to be with her, and now has a child that is powerful and unique.

Focused Findings in _Harry Potter and the Sorcerer's Stone_ and _Harry Potter and the Deathly Hallows_

Through the focused coding and cross comparison of the novels Harry Potter and the Sorcerer's Stone (Rowling, 1997) and Harry Potter and the Deathly Hallows (Rowling, 2007) the following findings were determined concerning the main characters of Hermione, Harry and Ron.

Hermione's character in Harry Potter and the Sorcerer's Stone (Rowling, 1997) is emotionally consumed. She reacts to nearly every situation with some form of an emotion. She also shows great intelligence and concern for the perceptions of others. In Harry Potter and the Deathly Hallows (Rowling, 2007), Hermione is even more emotionally driven. She continues to be affected by the perceptions of others and has a concern for her appearance as well.

Harry's character in Harry Potter and the Sorcerer's Stone (Rowling, 1997) is primarily concerned with his emotions, self-perception, intelligence, and appearance. Additionally, in Harry Potter and the Deathly Hallows (Rowling, 2007), Harry's self-perception is important to him, as are the perceptions of others, and his emotional state.

In Harry Potter and the Sorcerer's Stone (Rowling, 1997), Ron's character struggles with his self-perception and appearance as well as his

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emotional state. Furthermore, in <u>Harry Potter and the Deathly Hallows</u> (Rowling, 2007), Ron's character continues to be concerned with his emotional state and appearance, but develops a new concern for the perceptions of others.

The following charts and graphs show the focused coding and cross comparisons of the main characters Hermione, Harry, and Ron of the <u>Harry Potter and the Sorcerer's Stone</u> (Rowling, 1997) and <u>Harry Potter and the Deathly Hallows</u> (Rowling, 2007) texts.

Hermione: <u>Harry Potter and the Sorcerer's Stone</u>
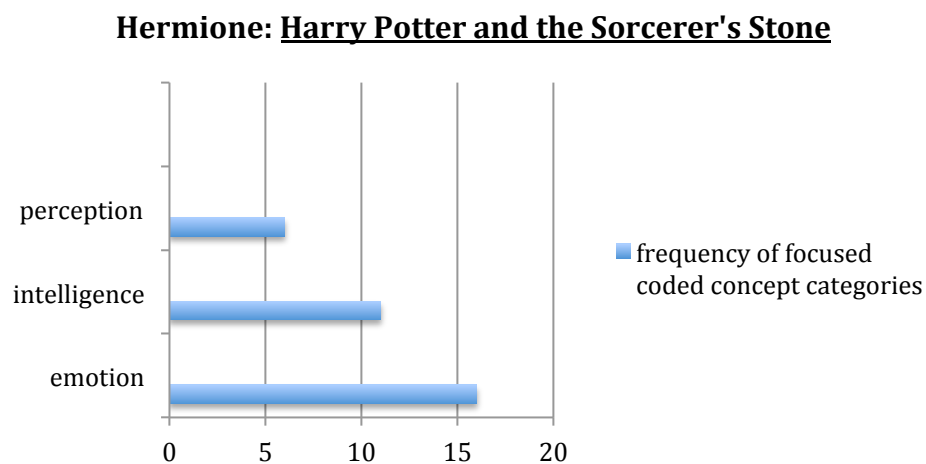
Figure 4.10: Coded Concept Categories for Hermione in <u>Harry Potter and the Sorcerer's Stone</u>

Hermione: <u>Harry Potter and the Deathly Hallows</u>
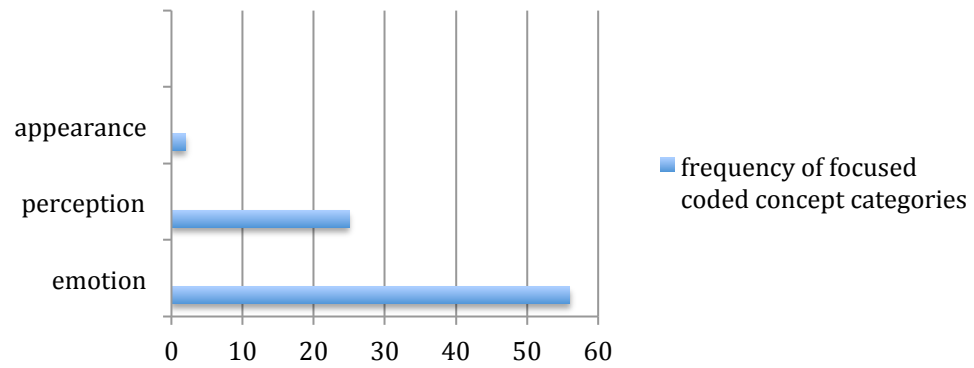
Figure 4.11: Coded Concept Categories for Hermione in <u>Harry Potter and the Deathly Hallows</u>
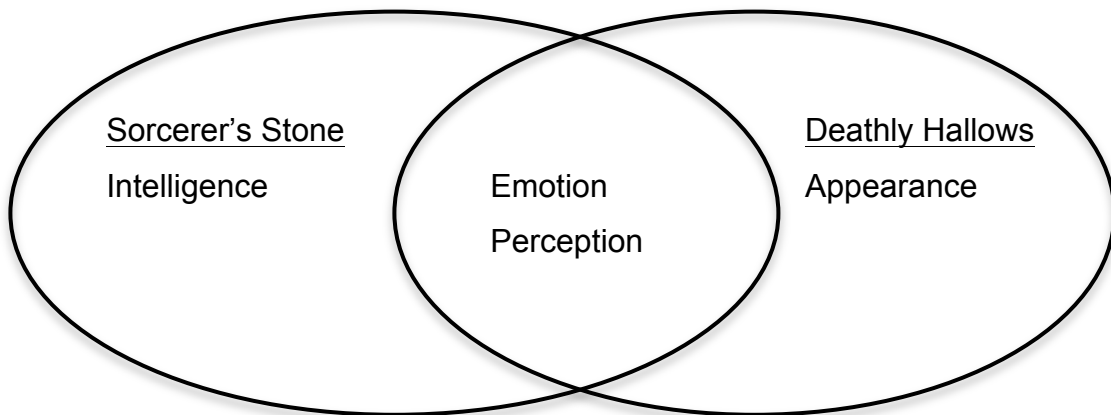
Figure 4.12: Cross Comparison of Concept Categories for Hermione across both texts

Harry:Harry Potter and the Sorcerer's Stone
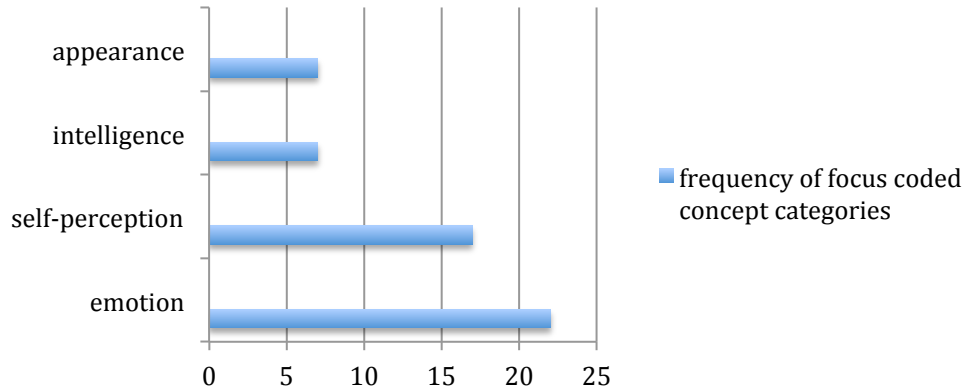
Figure 4.13: Coded Concept Categories for Harry in Harry Potter and the Sorcerer's Stone

Harry: Harry Potter and the Deathly Hallows
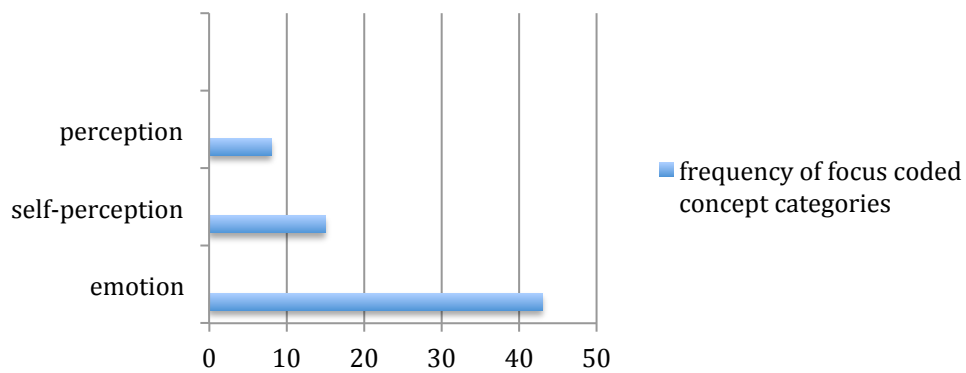
Figure 4.14: Coded Concept Categories for Harry in Harry Potter and the Deathly Hallows
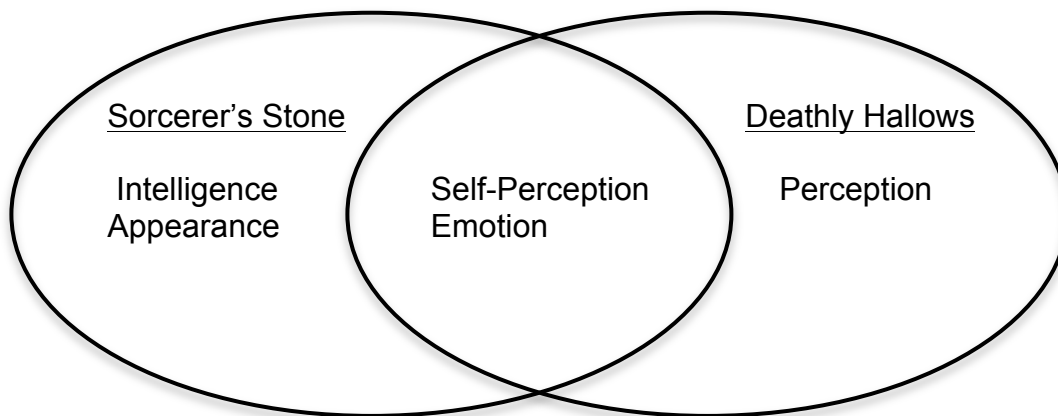
Figure 4:15: Cross Comparison of Concept Categories for Harry across both texts

Ron: <u>Harry Potter and the Sorcerer's Stone</u>
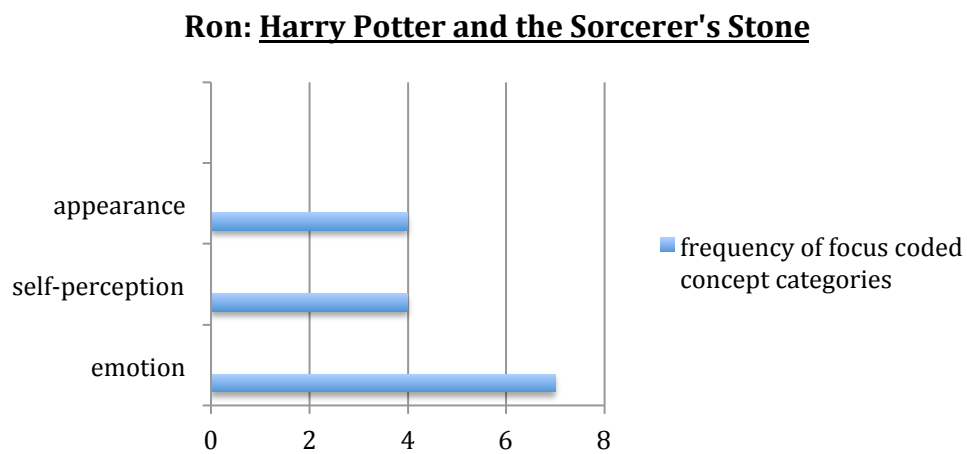
Figure 4.16: Coded Concept Categories for Ron in <u>Harry Potter and the Sorcerer's Stone</u>

Ron: <u>Harry Potter and the Dealthy Hallows</u>
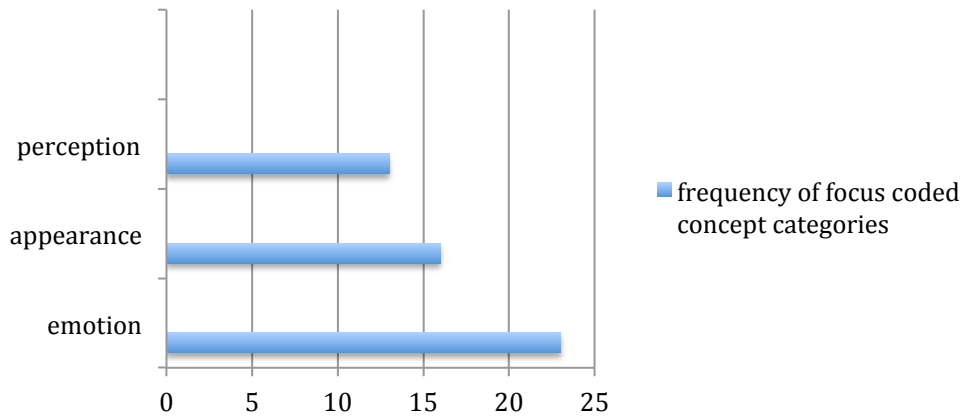
Figure 4.17: Coded Concept Categories for Ron in <u>Harry Potter and the Deathly Hallows</u>
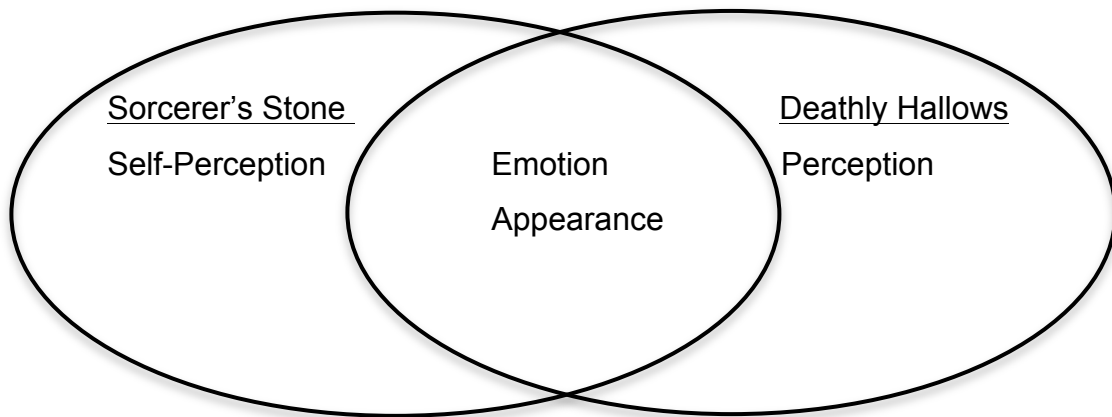
Figure 4:18: Cross Comparison of Concept Categories for Ron across both texts

Cross Comparative Findings in *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Deathly Hallows*:

Hermione

The common concept categories of *emotion* and *perception* were determined through cross comparison of Hermione in Harry Potter and the Sorcerer's Stone (Rowling, 1997) and Harry Potter and the Deathly Hallows (Rowling, 2007). The emergence of these common concept categories indicate that readers of the Harry Potter series may conclude that the perceptions of others and one's emotional state are significant to female gender roles and expectations. Additionally, Hermione's character in Sorcerer's Stone (Rowling, 1997) was labeled with the unique concept code of *intelligence* and in Deathly Hallows (Rowling, 2007) with the unique concept code of *appearance*. These unique codes may cause readers to be comfortable with high intelligence as a female, but more aware and concerned with ones appearance.

Emotions and Appearance

In Sorcerer's Stone (Rowling, 1997), Hermione's emotions revolve primarily around crying or being frightened.

> *Hermione looked very frightened, but she had words of comfort.* (260)

> *Hermione had sunk to the floor in fright.* (176)
> *She was in tears.* (172)

> *Hermione was crying in the girls' bathroom and wanted to be left alone.* (172)

> *Hermione buried her face in her arms; Harry strongly suspected she had burst into tears.* (303)

Hermione's emotional trend of crying continues, but becomes more pronounced in the Deathly Hallows (Rowling, 2007) text.

> *Startled, Harry looked over just in time to see her burst into tears…* (94)

> *Hermione's eyes were swimming with tears again.* (97)

> *She suppressed a sob.* (126)

> *Tears flowed down Hermione's cheeks as she watched Kreacher, but she did not dare touch him again.* (197)

> *Tears were pouring down Hermione's face…* (308)

> *Hermione's face was wet with tears.* (567)

> *…although sometimes at night when she thought he was sleeping, he would hear her crying.* (313)

> *Harry looked at Hermione, whose eyes were full of tears.* (441)

Additionally, Hermione's appearance, a code unique to this text, is most often related to the emotion of her being frightened.

> *Ron looked appalled, but Hermione downright terrified.* (85)

> *"Oh yes," said Hermione, looking terrified as she leapt to her feet.* (106)

> *Hermione trotting along behind them looking scared. (*117)

> *"Let's go up," said Hermione with a frightened look…* (172)

"…but I'm scared, I'm scared at how easily those Death Eaters found us yesterday." (185)

Hermione looked frightened that he might curse her with her own wand. (351)

Harry could hear Hermione's breathing, fast and terrified. (454)

"NO!" said Hermione, sounding frightened. (496)

The emotional display of Hermione in both texts supports the gender expectation of females being emotional (Hoffert, 2003); specifically that females cry often and are frightened easily (Brewer, 2012; Jacobs, 2004). A reader of the Harry Potter series may determine that the aforementioned emotional states are acceptable female responses. Furthermore, because the appearance of Hermione is most often related to being frightened which may lead young readers of the texts to become more conscientious of his or her appearance when in a frightened emotional state.

Furthermore, I find the use of emotion in Hermione to be contradictory to her intellectual abilities. I believe that Rowling may have unintentionally used Hermione's emotional states to act as a FOIL (Appendix A) to her strong intellect so that Hermione would still be viewed as a feminine character. Nonetheless, Hermione spends much of her time both texts in a state of fear or crying. Bem (1981) and Carranza and Prentice (2002) suggest that it is an acceptable and expected trait for females as emotional characteristics and qualities are listed in multiple forms in the feminine characteristics list.

<u>Perceptions of Others</u>

Because the Harry Potter series is written in third person omniscient narrative form (Appendix A), whether Hermione was directly affected by the perceptions of others is uncertain. However, there is significant evidence that perceptions were drawn, especially by the male characters concerning Hermione Granger.

> *He half expected Hermione to complain that this was a*
> *whole night of studying lost, but she didn't say a word.*
> ((Rowling, 1997), 248)
>
> *"Lucky you pay attention in Herbology Hermione."*
> ((Rowling, 1997), 278)
>
> *Harry knew that Hermione too lacked confidence*
> *on a broomstick.*
> ((Rowling, 2007), 53)
>
> *"But when did you do this?" Harry asked, regarding Hermione*
> *with a mixture of admiration and incredulity.*
> ((Rowling, 2007), 102)
>
> *"You were trying to get us out of there alive, and you were*
> *incredible. I'd be dead if you hadn't been there to help me."*
> ((Rowling, 2007), 352)

All of the above quotes are primarily from the perspective of Harry and apply to Hermione's intellect or ability. For example, Harry, thankful to have a friend that pays attention, as he often does not, is rescued by Hermione in the first room of obstacles blocking the Sorcerer's Stone: *"Lucky you pay attention in Herbology Hermione"* as Hermione directs Ron and Harry on what to do when they find themselves caught in a Devil's Snare plant (Rowling, 1997).

Again, in the last book of the series, Hermione proves her ability to think

and be clever to be a vital part of the success of Harry's facing Voldemort:

"'But when did you do this?' Harry asked, regarding Hermione with a mixture

of admiration and incredulity." Hermione used a summoning spell to retrieve

important texts concerning Horcrux's for Harry as they are searching for the

remaining Horcrux's while at Hogwarts.

Intelligence

Lastly, others perceive Hermione's intelligence, a code unique to the

Sorcerer's Stone (Rowling, Harry Potter and the Sorcerer's Stone, 1997), by

Hermione's conduct inside and outside the classroom.

> *Hermione Granger was on the edge of her seat and*
> *looked desperate to start proving that she wasn't a*
> *dunderhead.* (137)

> *…an enormous old book in her arms…"I got this out of the*
> *library weeks ago for a bit of light reading.*" (219)

> *Hermione of course had the best grades of the first years.* (397)

However, the perception of Hermione's intelligence was not always positive.

> *…she was such a bossy know-it-all..* (164)

As mentioned in the introduction, Iness (2007) and Hoffert (2003) suggest that

an intellectual woman is downplayed and not encouraged.   Hermione

challenges the female gender role expectation that women do not possess the

intellectual ability to think at higher levels or succeed in educational settings (Hoffert, 2003; Inness, 2007). She is the top of her class, as the aforementioned quote states, and is often the one who gets Harry and Ron out of difficult predicaments throughout the Harry Potter series.

Harry and Ron recognize Hermione as having an exceptional ability to think and remember spells. For example, "'Me!' said Hermione. 'Books! And cleverness! There are more important things--friendship and bravery and--oh Harry—' (Rowling, 1997)." This quote suggests that Hermione knows she is clever but nonetheless downplays her ability by promoting the positive qualities of Harry over her own. Iness (2007) also suggests that woman with intellect are generally overshadowed by more popular characters as intellectual women are usually portrayed as awkward in appearance or mannerisms. Iness's (2007) assumption is relative to the character of Hermione as she is often on the outside of the crowd looking in and befriends Ron and Harry after they rescue her from the Troll in the girl's bathroom. Furthermore, Hermione is described as having large teeth and frizzy hair making her appearance as awkward as her intellect (Inness, 2007).

Harry

Through constant comparison of the texts Harry Potter and the Sorcerer's Stone (Rowling, 1997) and Harry Potter and the Deathly Hallows (Rowling, 2007), Harry's character has the common concept codes of *emotion* and *self-perception.* Harry's character is emotionally driven throughout the

Harry Potter book series and has a critical perception of self throughout the series as well. Additionally, the unique concept codes of *intelligence* and *appearance* in Sorcerer's Stone (Rowling, 1997) and the unique code of *perception* in Deathly Hallows (Rowling, 2007) dramatically shape the character of Harry Potter. The emergence of these unique concept categories may lead a young reader to conclude that having intelligence and being aware of appearance are substantial characteristics for a male to encompass. Moreover, being aware of the perceptions of others is also noteworthy.

Emotions

Harry's emotional state throughout the Harry Potter series varies, but primarily centers on the emotion of anger, especially in Deathly Hallows (Rowling, 2007). According to Bem (1981) and Carranza and Prentice (2002), anger is an acceptable masculine emotion to possess (Hoffert, 2003; Williams & Bennet, 1975); therefore, readers of this series may continue to support anger as a masculine emotional state of mind.

> *"I hate them both," said Harry…*
> ((Rowling, 1997), 196)
>
> *"I wish I knew what this means", he burst out angrily.*
> ((Rowling, 1997), 264)
>
> *Revulsion and fury rose in him like vomit.*
> ((Rowling, 2007), 28)
>
> *He felt irrationally angry.*
> ((Rowling, 2007), 81)

> *He was still so full of anger he was shaking.*
> ((Rowling, 2007), 214)
>
> *Angrier than ever, he proceeded to grope in the bottoms*
> *of the vases and baskets of dried flowers…*
> ((Rowling, 2007), 252)
>
> *He did not want to let his anger spill out at her, but it was*
> *hard to keep his voice steady…*
> ((Rowling, 2007), 360)

Although Bem (1981) and Carranza and Prentice (2002) do not specifically list the word "anger" as an acceptable emotional state, synonymous words such as "aggressive," "controlling," "defensive," and "rebellious" possess qualities of anger. Also, as mentioned previously in this section concerning the character of Edward in the Twilight series, the dichotomous pairing proposed by de Beauvoir (1949) and Weisner-Hanks (2001) can be compared to the dichotomous pairing of the feminine characteristics of "affectionate," "caring, or "optimistic" as identified by Bem (1981) and Carranza and Prentice (2002). Therefore, readers of the Harry Potter series may believe that Harry's emotional state of anger is an acceptable emotional state for a male to participate in and possess.

The quotations expose the anger and rage that Harry was experiencing, but what they do not reveal is what the anger is directed toward what caused the anger in the first place. Much of the anger Harry presents is in response to antagonists in the story such as Rita Skeeter, the news reporter of the Goblet of Fire in book four (Rowling, 2000). Other targets of Harry's anger are Dolores Umbridge, who first appears in the fifth book of the series Harry Potter

and the Order of the Phoenix (Rowling, 2003) and Voldemort. Harry also shows anger in the first text (Rowling, 1997) toward his family as they mistreat him; this reaction seems to be common for Harry, those who mistreat become the recipients of his anger.

Perceptions of Self, Intellect, and Appearance

Harry's perception of self in Sorcerer's Stone (Rowling, 1997) focuses on his intellectual abilities and outward appearance; both are unique codes to this particular text.

>*The only thing Harry liked about his own appearance was*
>*a very thin scar on his forehead that was shaped like a bolt*
>*of lightning. He had had it as long as he could remember…* (20)
>
>*He sat down at the table and tried not to think about how*
>*he was going to look on his first day at Stonewall High—*
>*like he was wearing bits of old elephant skin, probably.* (33)
>
>*"No," said Harry, feeling more stupid by the minute.* (77)
>
>*"Everyone thinks I'm special, but I don't know anything about*
>*Magic at all."* (86)
>
>"I bet I'm the worst in the class." (100)
>
>*Harry didn't feel brave or quick-witted or any of it at the*
>*moment.* (119)

In contrast, Harry's self-perception in Deathly Hallows (Rowling, 2007) has no central idea.

>*Harry felt that nothing but action would assuage his feelings*
>*of guilt and grief.* (86)

"Stupid idea," he told himself, don't think that… (278)

Where "chivalry" entered into this, he thought ruefully
he was not entirely sure, unless it counted as chivalrous
that he was not calling for Hermione to do it in his stead. (369)

He could hear the authority in his own voice, the conviction,
the sense of purpose that had come to him as he dug Dobby's
grave. (482)

The Harry Potter series takes the reader from early adolescence, to late adolescence, therefore the perceptions that Harry has of himself run the gamut of early, middle, and late adolescent stages as suggested by Santrock (1986), and Harter and Monsour (1992). Harry's self-identity is difficult for him to determine, as others have already perceived him as being "the boy who lived (Rowling, 1997)," and it is possible that Harry finds it difficult to separate himself from what others think of him and what he thinks of himself. As Harry transitions into late adolescence, he appears to be less focused on specific aspects of himself, appearance and intellect, as is evidenced in the above quotes from Harry Potter and the Sorcerer's Stone (Rowling, 1997) and Harry Potter and the Deathly Hallows (Rowling, 2007).

Furthermore, Mannheim (2010) suggests that in early adolescence a young person's appearance changes rapidly making him or her judge him or herself harshly (Boroughs, Krawczyk, & Thompson, 2010). Harry does this as he critiques how he thinks he will look on his first day of a new school. However, I find it strange that Harry does not seem to mind the scar on his forehead; he views the scar as his favorite part of his appearance. The reason

behind my believing this to be an absurdity is due to the statement that youth judge themselves so harshly during early and middle adolescence that they may develop BDD; I can imagine something such as a scar that allows others to recognize and attach a stigma to an individual without knowing them would cause BDD to occur (Elkind, 1976).

Perceptions of Others

Lastly, the perceptions of others, a unique code to Deathly Hallows (Rowling, 2007), reflects the responses of the other main characters concerning Harry's appearance or his status as "boss" or the leader of the group.

> "*Harry, your eyesight is really awful.*" (52)
>
> *…close enough to take a look into Harry's face, "You look awful!"* (85)
>
> "*You look terrible,*" *was Ron's greeting as he entered the room to wake Harry.* (236)
>
> "*You're the boss,*" *said Ron.* (167)
>
> "*We thought you knew what you were doing,*" *shouted Ron, standing up, and his words pierced Harry like scalding knives.* (307)

It is possible that readers of Deathly Hallows (Rowling, 2007) may determine it necessary to be aware of how others may perceive him or her; appearance

(Berrett, 1997; Cuordileone, 2000; Hoffert, 2003) and leadership abilities specifically (Brewer, 2012).

Harry being viewed as "the boss" is categorized as a masculine quality according to Bem (1981) and Carranza and Prentice (2002) through masculine qualities synonymous to "boss" such as "controlling," "dominant," and "decisive." However, Harry's perception of self may be contradictory to the perception of Ron and Hermione of Harry being a leader because Harry's self confidence is low especially concerning his appearance and his intellect. Nonetheless, Ron and Hermione look to Harry for guidance especially in the last book of the series (Rowling, 2007) as the three are searching for the Horcrux's'.

I believe the reason Harry is viewed as the leader of the small group may be because he is the most attached and knowledgeable of Voldemort as he is "the boy who lived." Furthermore, Harry has seen things in his adolescence that Ron and Hermione have not, through encounters with Voldemort throughout the Harry Potter series, setting him apart from his peers.

Lastly, the perceptions of others concerning Harry's appearance seem to have no effect on his self-image, which suggests Harry may have gone through late adolescence (Harter & Monsour, 1992) by the time he reaches the last book of the series (Rowling, 2007) and is comfortable being who he is without the approval of his peers.

Ron

After cross comparing <u>Harry Potter and the Sorcerer's Stone</u> (Rowling, 1997) and <u>Harry Potter and the Deathly Hallows </u>(Rowling, 2007) the common concept categories of *emotion* and *appearance* emerged for Ron's character. The presence of these common concept categories may encourage male readers to embrace emotions and be more critical of outward appearances. Additionally, the unique concept code of *self-perception* is manifest in the <u>Sorcerer's Stone</u> (Rowling, 1997) text and the *perception of others* is a unique concept code present in <u>Deathly Hallows</u> (Rowling, 2007).

<u>Emotions</u>

Ron's emotional state throughout the Harry Potter series revolves around various states of embarrassment. In <u>Sorcerer's Stone</u> (Rowling, 1997), Ron's embarrassment stems from his lack of wealth.

> *Ron's ears went pink. He seemed to think he'd said too much.* (100)
>
> *Ron's ears went pink again and he muttered that he'd brought sandwiches*. (101)

In an interview with Rowling, Scholastic Books (2000) discussed the topic of Ron's poverty; Rowling admits to intentionally writing specifically about Ron's embarrassment concerning his wealth in her books. What the above quotes do not reveal is that he was using his older brother Charlie's wand, is wearing hand-me-down robes, and is embarrassed when Harry offers him gifts of any

kind. The significance of mentioning Ron's poverty in the books is unknown, as Rowling does not discuss the issue further in her interviews (Rowling, About J.K. Rowling, 2012; Scholastic Books, 2000). However, it can be assumed that because every wizard needs a wand and Ron had to use his brothers that the financial situation of the Weasley's is very dire indeed.

I believe Rowling was reflecting her own poverty in the books and perhaps subconsciously was trying to make a relatable character to her readers. Harry has wealth passed down to him through his parents and Hermione's parents are dentists in the Muggle world therefore wizard money is not really an issue for either of them. Therefore, perhaps in order for the Harry Potter books to be realistic, Ron's character living in poverty was the most reasonable character quality addition to the series.

However, in <u>Deathly Hallows</u> (Rowling, 2007), Ron's embarrassment is often in relation to his growing romantic relationship with Hermione.

Ron's ears were scarlet; Hermione looked nervous. (116)

Ron's ears had turned bright red again. (143)

Ron's ears had turned red. (507)

The evolution of Ron's emotional state of embarrassment from being concerned with wealth to the concern with female companionship reflects Ron's emotional growth and maturity from the first book of the series to the last. The development of his emotional maturity may allow male readers of differing ages to relate to Ron at his various states of emotional growth, giving

freedom and a level of comfort when experiencing embarrassment, regardless of this emotion not being a stereotypically acceptable masculine quality (Sexual Stereotyping, 2009; Williams & Bennet, 1975; Bem, 1981; Carranza & Prentice, 2002).

Appearance and Height

The appearance of Ron in both texts focuses primarily on Ron's height.

> *He was tall, thin, and gangling, with freckles, big hands and feet, and a long nose.*
> (Rowling, 1997, p. 93)

> *He was almost as tall as the twins already…*
> (Rowling, 1997, p. 96)

> *Ron, long and lanky…*
> (Rowling, 2007, p. 45)

> *Ron's legs were longest and he reached the top of the hill first.*
> (Rowling, 2007, p. 398)

The emphasis on Ron's height in both texts may cause readers of the Harry Potter series to become more conscientious of height. Although, the words "gangling" and "lanky" have negative connotations, I believe the use of these words to describe Ron's height was intended to also show his physical maturity and development and perhaps even Ron's physical awkwardness as a result of his height.

Although the descriptions of Ron's height may have been given negative connotations Etcoff (1999) and Kanazawa and Kovar (2004) suggest that height is an indication of power especially in males. The suggestion that

Ron is going to be tall may lead the reader to also believe that Ron is going to assume a position of power in the future and be very successful. Rowling, in an interview associated with Scholastic Books (2007), states that Harry is the head of the Auror Department and Ron and he revolutionize the position of the Auror. Ron is second to Harry, as a worker in the Auror Department at the Ministry of Magic, but he is still successful and exceeded even the position of his father.

Self-Perception and Perceptions of Others

Self-perception is the unique concept category to the Sorcerer's Stone (Rowling, 1997) text. Ron's perception of self could be perceived to be that of a stereotypical nature; Ron feels the need to save and protect Hermione when she is facing the cave troll and even assumes the role of a "knight" when he is playing on the giant wizard chess board. Ron literally becomes the "knight in shining armor" willing to sacrifice himself for a greater cause.

"Mind you, we did save her…" (179)

"I'm going to be a knight," said Ron. (282)

Ron's willingness to sacrifice himself to save others may promote readers to mimic his behavior. These readers may also develop the attitude that as a male, "you've got to make some sacrifices."

"That's chess," snapped Ron. "You've got to make some sacrifices! I take one step forward and she'll take me— that leaves you free to checkmate the king, Harry!" (Rowling, 1997, p. 283)

The unique concept category to the <u>Deathly Hallows</u> (Rowling, 2007) text is the perception of others. While Ron holds himself to a "knights" standard in <u>Sorcerer's Stone</u> (Rowling, 1997), his friends continue to support that role in <u>Deathly Hallows</u> (Rowling, 2007).

> *"You're being modest Ron," said Hermione.* (124)
>
> *He had just saved Harry's life.* (372)
>
> *Ron just saved my life.* (383)

Overall, it can be assumed that readers of the Harry Potter series may determine that it is acceptable to perceive oneself and to be perceived by others in the "knight in shining armor" behavioral role.

Cross Comparison of Males in *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Deathly Hallows*

Harry and Ron's characters in <u>Sorcerer's Stone</u> (Rowling, 1997) and <u>Deathly Hallows</u> (Rowling, 2007) have the concept codes of *emotion, appearance,* and *self-perception* in common. It can be concluded from this finding that readers of the Harry Potter series may conclude that appearance, ones perception of self, and emotional reactions are significant to the male gender.

Although Ron and Harry have concept categories in common, there are some distinctions within the categories making them unique to each character.

For example, the concept category of *emotion* in relation to Harry revolves primarily around anger, whereas Ron's emotions are primarily concerned with varying degrees of embarrassment. Furthermore, *appearance* is also approached differently for Harry and Ron. Others describe Harry as looking "terrible" and he perceives his own appearance as being defined by the lightening bolt scar on his forehead. Ron's appearance, on the other hand, as perceived by others, is defined by his height in comparison to his brothers and peers. However, Ron's emotional state of embarrassment also influences his appearance as his "ears are [often] pink."

The category of *self-perception* also varies between Harry and Ron. For example, Harry perceives his intellectual abilities as sub-par and therefore is very critical of his intelligence, calling himself "stupid" or comparing himself to "duffers." Ron's self-perception, especially in <u>Harry Potter and the Sorcerer's Stone</u> (Rowling, 1997), mainly revolves around the idea of being a "knight" in shining armor or rescuer; for example Ron saves Hermione from the Troll in the bathroom and also sacrifices himself to save Harry and Hermione on the giant Wizard's Chessboard as the three friends quested to retrieve the Sorcerer's Stone.

Therefore, a reader who relates to Harry may already be prone to an emotional state of anger, be critical of his intelligence, and have little to no concern with outward appearance. However, a reader who finds Ron to be the more relatable character may feel embarrassed often, feel awkwardly tall in

comparison to others, and see him or herself as a rescuer of others. Although Ron and Harry are not FOILs of each other, readers may easily relate to either character, as Ron and Harry possess differing yet common concept category qualities.

Additional Comments on _Harry Potter and the Sorcerers Stone_ and _Harry Potter and the Deathly Hallows_

Hermione Granger is the primary recipient of critiques concerning gender roles. Some view Hermione as a "true feminist" due to her efforts to constantly challenge the system; she makes stands against political ideals even though there is little to no support from her peers (Gender Identity: The Women of the Harry Potter Universe, 2011). Mikulan (2009) further suggests Hermione has also been accused of being a "silly girl" (Rowling, 1997) in need of rescue throughout the series, but primarily in the first book. Other critics, such as Cherland (2008) and Sammons (2012), see Hermione's character as hardly credible due to her constantly shifting role.

Sammons (2012) places Hermione's character into categories: Hermione the giggler, Hermione the helpful and capable, and Hermione the emotionally expressive (Cherland, 2008). Although Hermione's intellect is emphasized throughout the book series, it is not a quality most critics seem to recognize as feminine or masculine, it is just another category to place

Hermione's character within: Hermione the clever (Cherland, 2008; Sammons, 2012).

Although there are no unique concept categories to the characters, Ron displays unique male stereotypical behavior. Ron portrays himself as a "knight" and a "savior" fulfilling the historically supported male stereotype of exhibiting a sense of "duty" in protecting family and loved ones (Hoffert, 2003). Ron even went so far as to sacrifice himself to protect Hermione and Harry in their quest to find the Sorcerer's Stone.

Furthermore, Sammons (2012) claims Harry and Ron, are always depicted as wise, brave, and powerful, and show stereotypical masculine behavior possessing an obsession with sporting events, especially Quidditch (Mikulan, 2009; Sammons, 2012). Cline (2012) further states that male characters seem to dominate the stories of the Harry Potter series by assuming leadership positions and allowing females to intervene only on occasion acting as a helper, an enabler, or an instrument (Gallardo & Smith, 2003).

Donelson and Nilsen (2009) suggest, as mentioned in the introduction, that a component of young adult literature is the adult caretakers having a minimal role in the book or that they act as antagonists. This is true of the Harry Potter series in that Harry's parents are deceased before the start of the text, and Harry's Aunt Petunia and Uncle Vernon are antagonists of the young Harry. As Harry becomes aware of his wizard background, adults such as

professor McGonagall, Dumbledoor, and Hagrid become role models but still play supporting roles to Harry. Furthermore, other adults such as Severus Snape, Delores Umbridge, Rita Skeeter, and Lucius Malfoy, to name a few, also act as antagonists to Harry throughout the book series.

Additionally, Donelson and Nilsen (2009) also suggest that not all young adult texts have a happy ending, however, the characters are striving toward an honorable goal; I believe this to be true of the Harry Potter series. The series begins with Harry, an orphan, being left to live with his aunt and uncle who mistreat Harry and lie about his parents and his magical past. As Harry is removed from his aunt and uncle during the school year, he is immediately thrown into difficult situations concerning the Malfoy family, Severus Snape, Deatheaters, and ultimately Voldemort.

Focused Coding Findings in *Hunger Games* and *Mocking Jay*

Through the focused coding and cross comparison of the novels Hunger Games (Collins, 2008) and Mocking Jay (Collins, 2010) the following findings were determined concerning the main characters of Katniss, Peeta, and Gale.

In Hunger Games (Collins, 2008) and Mocking Jay (Collins, 2010) Katniss' character has the same concept categories of emotion, appearance, and self-perception. However, the weight of each of the categories identified in Hunger Games (Collins, 2008) is much more extreme than the categories of

Mocking Jay (Collins, 2010). Katniss' character perceives herself as more emotionally driven and more aware of her appearance in Hunger Games (Collins, 2008) than in Mocking Jay (Collins, 2010).

The concept categories recognized for Peeta in Hunger Games (Collins, 2008) are also the same as the categories for Mocking Jay (Collins, 2010). Just as with Katniss' character, the identified concept categories for Hunger Games (Collins, 2008) are more extreme in weight than the categories of Mocking Jay (Collins, 2010); Peeta is more concerned with the perceptions of others upon his emotional state and appearance.

Gale's character has the concept categories of perception, appearance, and age for Hunger Games (Collins, 2008), whereas in Mocking Jay (Collins, 2010) his character has the identified concept categories of perception, emotion, masculine stereotypes, intelligence and appearance.

The following charts and graphs show the focused coding and cross comparisons of the main characters Katniss, Peeta, and Gale of the Hunger Games (Collins, 2008) and Mocking Jay (Collins, 2010) texts.

Katniss: <u>Hunger Games</u>
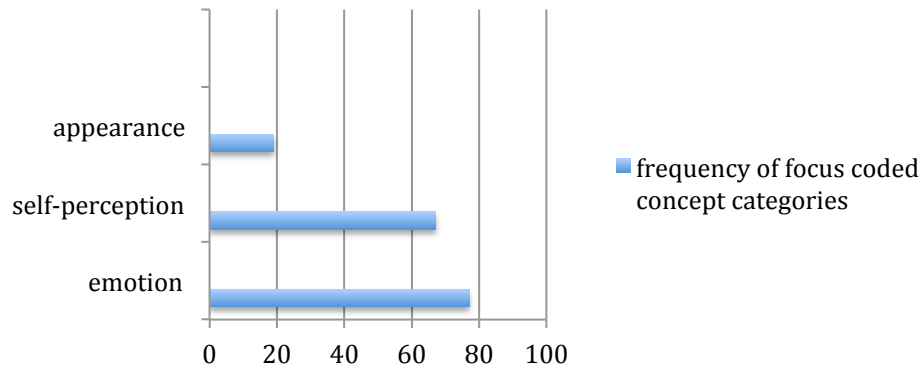
Figure 4.19: Coded Concept Categories for Katniss in <u>Hunger Games</u>

Katniss: <u>Mocking Jay</u>
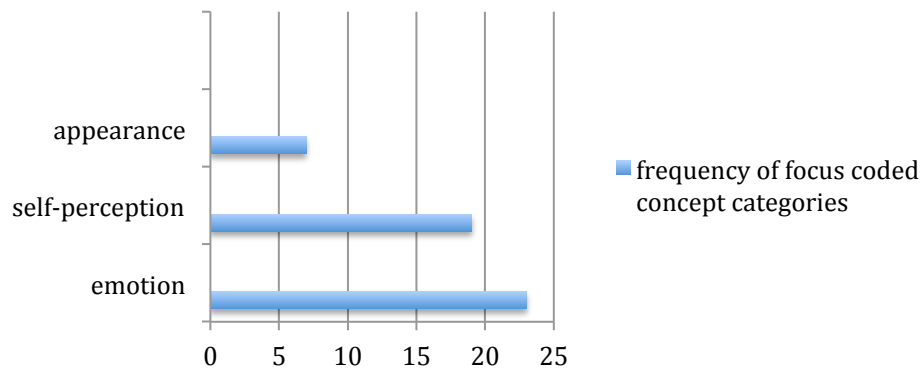
Figure 4.20: Coded Concept Categories for Katniss in <u>Mocking Jay</u>
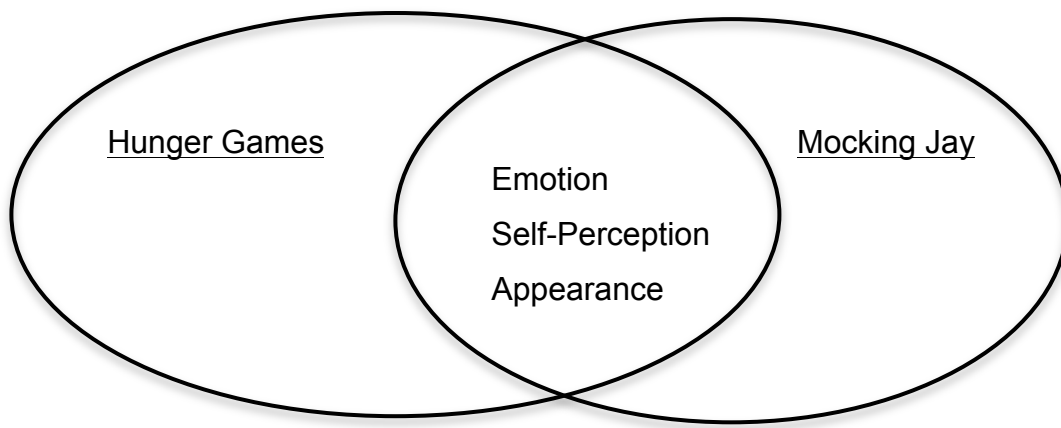
Figure 4:21: Cross Comparison of Concept Categories for Katniss across both texts
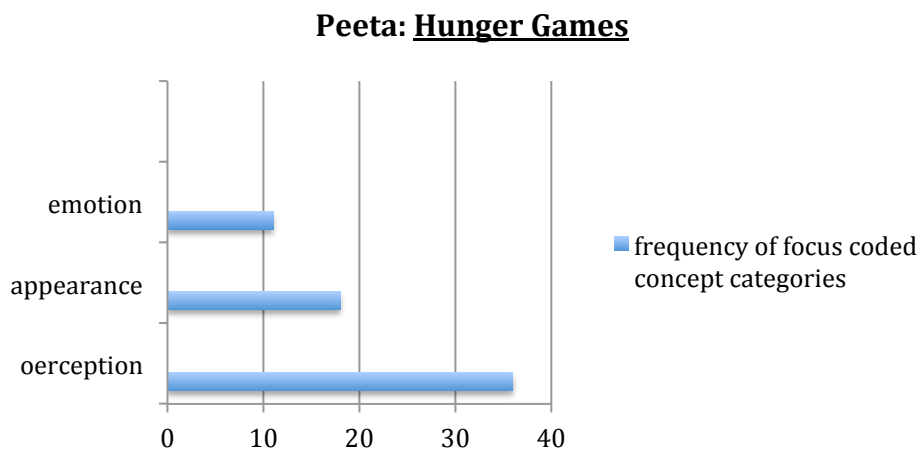
Peeta: <u>Hunger Games</u>

Figure 4.22: Coded Concept Categories for Peeta in <u>Hunger Games</u>
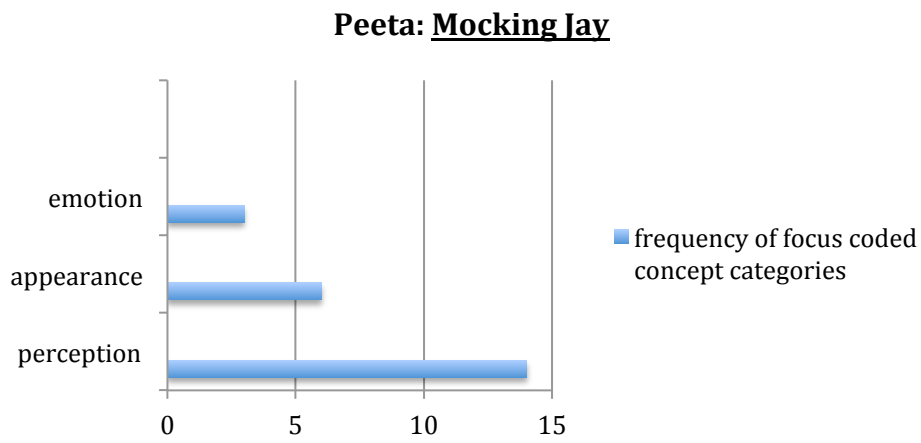
Peeta: <u>Mocking Jay</u>

Figure 4.23: Coded Concept Categories for Peeta in <u>Mocking Jay</u>
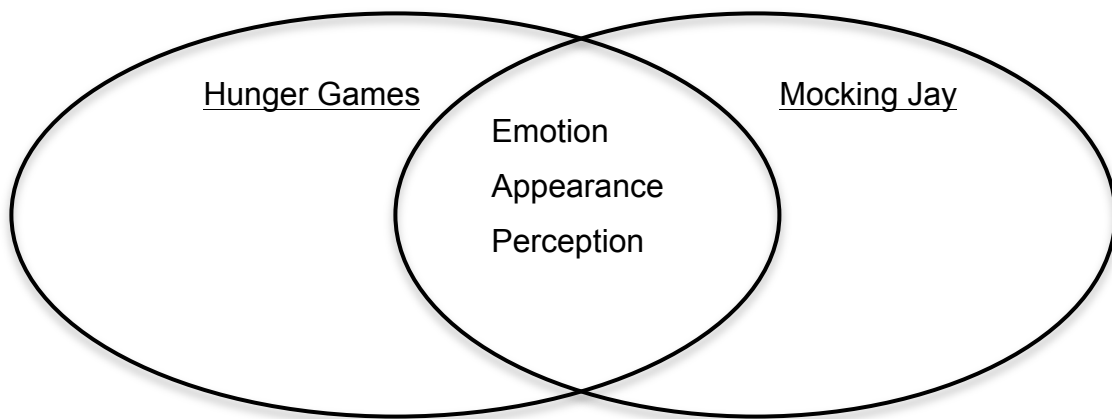
Figure 4:24: Cross Comparison of Concept Categories for Peeta across both texts

Gale: **Hunger Games**
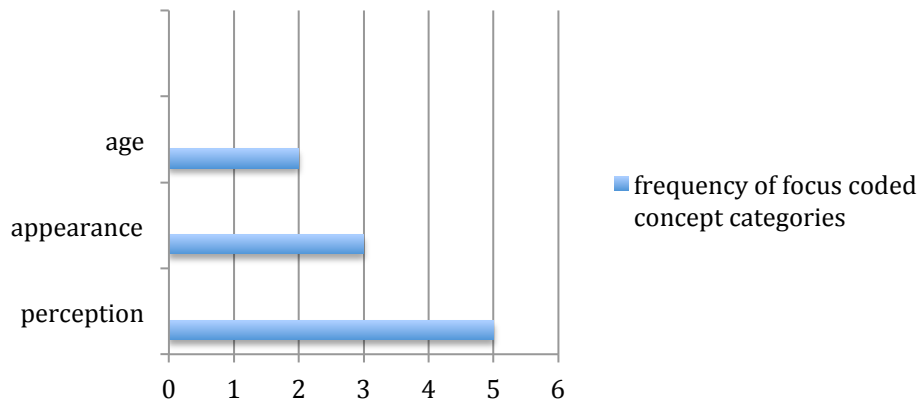
Figure 4.25: Coded Concept Categories for Gale in <u>Hunger Games</u>

Gale: **Mocking Jay**
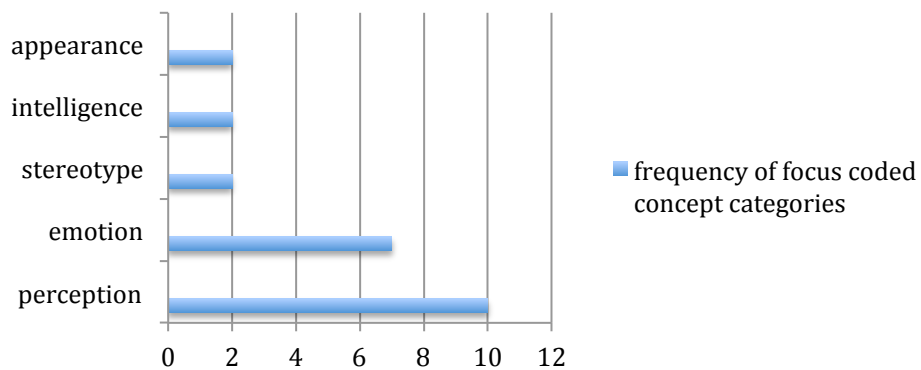
Figure 4.26: Coded Concept Categories for Gale in <u>Mocking Jay</u>
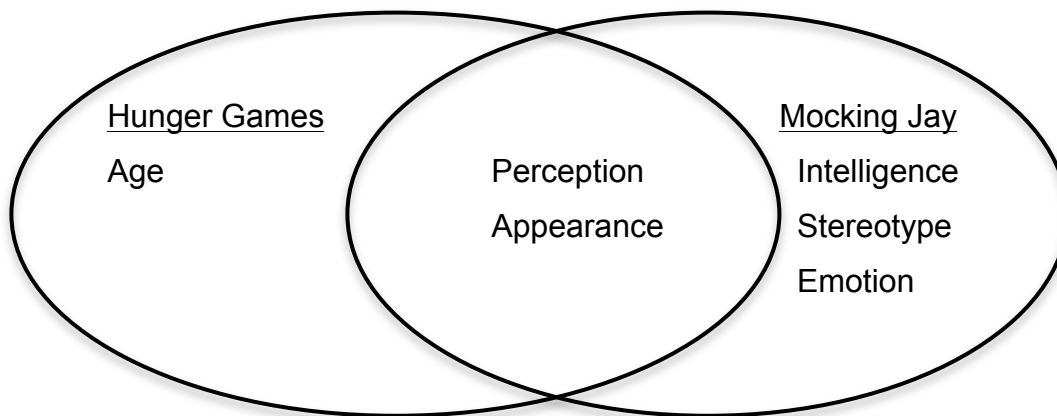
Figure 4:27: Cross Comparison of Concept Categories for Gale across both texts

Cross Comparative Findings in *Hunger Games* and *Mocking Jay*:
Katniss

Through the cross comparison of Hunger Games (Collins, 2008) and Mocking Jay (Collins, 2010), the common concept categories of *emotion, self-perception,* and *appearance* emerged. Katniss' character throughout the Hunger Games series is emotionally driven and places great significance on her self-perception. Katniss' appearance also assists in reflecting her defiance of feminine gender roles throughout the book series. Katniss' character does not have any unique concept categories.

<u>Emotions</u>

Katniss' emotional state in <u>Hunger Games</u> (Collins, 2008) consists of a complexity of emotions, but primarily centers on anger and fear. Katniss' emotions permeate out of her character as she prepares for the Hunger Games, and this continues as she participates in the event.

> *Anger temporarily blocked out my nervousness about meeting the other tributes, but now I can feel my anxiety rising again*. (93)
>
> *I'm angry with Peeta for distracting me*. (150)
>
> *Anger flushes my face.* (274)
>
> *I was terrified*. (27)
>
> *Fear shoots through me, but I have enough sense to keep still*. (185)

The emotion of fear is even intermingled with Katniss' anger.

> *My fear comes out as anger.* (317)

However, in <u>Mocking Jay</u> (Collins, 2010), Katniss rejects the emotional state of fear but continues to embrace anger.

> *I let my anger propel me into my greatest demand.* (40)
>
> *Gale finally says," you're still angry*." (64)
>
> *My anger's returning. I don't care about his recovery.* (232)

The emotions of anger and fear present in the Hunger Games series are conflicting as fear is typically an acceptable female emotional reaction and anger is generally an acceptable male emotion (Berrett, 1997; Cuordileone, 2000; Hoffert, 2003; Sexual Stereotyping, 2009; Williams & Bennet, 1975).

Therefore, the reader of the Hunger Games series may find comfort in the idea that either emotional state is acceptable for females.

Critics, such as Quraishi (2012) and Wallace (2012), argue that the Hunger Games book series can be qualified as a "gender-neutral" text as the leading characters, especially Katniss' character, blur stereotypical gender roles to the point of reversing them. In an interview with Hudson (2013), Collins admits that she wanted her books to relate to a male and female audience, so she placed Katniss as the lead in a "gladiator story," which is typically a male role; "it's an unexpected choice (Hudson, 2013)." I believe that Katniss is an androgynous character whose emotional states should not be considered as a large part of her identity as a female or as a male. I also consider Katniss' character to challenge the idea of a dichotomy of gender as proposed by Weisner-Hanks (2001) and de Beauvoir (1949); Katniss blurs the roles of male and female, not only with emotions as will be discusses later, to the extent that her character is relatable and understood across gender characteristics and expectations. However, I do not completely agree with Qurashi (2012) and Wallace (2012) that the Hunger Games series is a "gender neutral" text as the following findings suggest.

Appearance

Concerning appearance, before being taken into the Hunger Games, Katniss' trademark appearance was a braid down her back. After being

initiated as a tribute, Katniss begins to lose a sense of self as she is transformed to fit the femininity expected of her appearance as a participant.

> *I put my hair in a single braid down my back.*
> (Collins, 2008, p. 86)

> *Silly and sparkly, and forgettable*.
> (Collins, 2008, p. 136)

Katniss' transformation takes her to unknown territory with fashion; the fashion trends found to be acceptable by the Capital is also typically accepted fashion and appearance of females in the real world (Hoffert, 2003; Williams & Bennet, 1975).

> *I've never worn high heels.*
> (Collins, 2008, p. 115)

> *…posture—apparently I have a tendency to duck my head*.
> (Collins, 2008, p. 115)

> *…nails are filed in perfect ovals.*
> (Collins, 2008, p. 349)

Female readers of Hunger Games (Collins, 2008) may experience a sense of comfort in the Katniss' rejection of the Capital's expected feminine attire. Bem (1981) and Carranza and Prentice (2002) suggest in the characteristics expected of females that Katniss should be paying "attention to [her] appearance" and should enjoy wearing "makeup" and "dress[ing] up;" Katniss openly rejects these expectations. Furthermore, as the Capital scrubs her clean, waxes her arms, legs, and other areas, shapes her nails, and tames her hair Katniss is utterly lost; she feels she is losing her identity as the Capital

transforms her into what society believes to be acceptable and expected of residents and tributes.

Females of the modern world are also subjected to a transformation by society. For example, Synott (1987) and Tiggerman and Lewis (2004) suggest that the hairless trend is one such transformation expected of females in modern society as discussed in the introduction. Tiggerman and Lewis (2004) further suggest that hairlessness suggests youth, which may have been the Capital's motivation for removing all of Katniss' body hair; the younger and more vulnerable Katniss appears the more generous the Capital donors may be with the tributes participating the in the Hunger Games.

Furthermore, Berenbaum and Bailey (2003), Lev-Ran (1978) and Girshick (2008), as suggested in the introduction, suggest that there are environmental factors that strongly influence the identity of an individual as either male or female, other than biological factors. Katniss may not consider herself to be female, as her environment has forced her into a position as a provider and protector of her family, a primarily masculine gender role. However, the Capital insists that because she is biologically female, she should be dressed and made up to look the part of a female. This also supports West and Zimmerman's (1987) idea that as long as society is "doing gender," specific gender roles will be expected; as the members of the Panem Capital are "doing gender," often to the extreme, those same expectations are pressed upon Katniss as she is displayed as a tribute in the Hunger Games.

Katniss endorses the idea that being true to oneself is best when she returns to her original appearance at the conclusion of Hunger Games (Collins, 2008).

> *As I slowly, thoroughly wash the makeup from my face and put my hair in its braid, I begin transforming back into myself. Katniss Everdeen.* (378)

Readers of Mocking Jay (Collins, 2010) may also develop a sense of comfort in not conforming to the stereotypical appearances of females, as Katniss' character continues to prefer to look like herself without makeup or corrections.

> *The person in the mirror looks ragged, with her uneven skin, and tired eyes, but she looks like me.* (78)

> *The damage, the fatigue, the imperfections. That's how they recognize me, why I belong to them.* (90)

Mannheim (2010) suggests that youth go through rapid physical changes during early and middle adolescence adding to the difficulty of developing a self-concept or identity, as discussed in the introduction. However, Katniss is not given the opportunity to consider her appearance in comparison to her peers, her environment and circumstances did not allow for her to develop a self-identity in her own time. After the death of her father, prior to the text in the Hunger Games (Collins, 2008), Katniss took over the responsibilities of protecting and providing for her family. Katniss' adolescence was shortened as she assumed the position of father in her family. Collins, in an interview with Neary (2009) states that Katniss'

circumstances were thrust upon her not giving her a choice to accept or reject what has happened to her.

Furthermore, appearance may have become less of a commodity and more of a concern of practicality. I believe this is why Katniss wears her hair in a braid down the middle of her back, to keep it from getting in the way as she hunts for her family or as she is running through the woods. I also believe that because of Katniss' lack of wealth, makeup, hairlessness, and appearance were petty concerns; who has time to worry about such trivial issues when the health and hunger of your family are uncertain?

Perception of Self

Katniss' perception of self throughout the Hunger Games series conflicts with many female gender roles and expectations. For example, she is a hunter. She provides meat for her family and cares for them after the death of her father.

> *But I can hunt, I say. With a bow and arrow.*
> (Collins, 2008, p. 89)

> *For a couple of people like Gale and me, who've been in*
> *charge of our families' food supply for years it doesn't sit well.*
> (Collins, 2010, p. 36)

Katniss prides herself in her athleticism.

> *I'm thinking it's lucky I'm a fast runner.*
> (Collins, 2008, p. 95)

> *I'm fast. I can sprint faster than any of the girls in our school.*
> (Collins, 2008, p. 149)

> *I make a dash for an access ladder and begin to scale it.*
> *Climbing. One of the things I do best.*
> (Collins, 2010, p. 95)

However, as mentioned in the introduction, the athletic abilities of Katniss may further call into question the validity of her female gender. Katniss does not always look the part of a typical female, especially in the eyes of the Capital which may cause her gender to be further called into question, however, Collins does limit the athletic abilities of Katniss to being compared to her female counterparts, "I can sprint faster than any of the girls in our school (Collins, 2008)."

Katniss has violent tendencies, and, admittedly, is not a very good cook.

> *I could kill them, every one of them, if those silver weapons were in my hands.* (Collins, 2008, p. 183)

> *Finally, he can see me for who I really am. Violent.*
> *Distrustful. Manipulative. Deadly.*
> (Collins, 2010, p. 232)

> *I'm the first to admit I'm not much of a cook.*
> (Collins, 2008, p. 266)

Katniss' self-perception does not appear to be one of feminie grounding. Katniss fulfills the role of a hunter, providing for her family the way a man should do, she is athletic and strong, the way a man is expected to be, and then admittedly has violent tendencies making her dangerous and even less of a woman. This is the Katniss sees herself; Boureois and Hoegh (2002), as stated in the introduction, explain that adolescents call upon personal

experience and motivations to develop a personal lens in which his or her femininity and masculinity is measured up in comparison to society. As discussed previously, Katniss did not choose her circumstances, they were chosen for her therefore the lens she has to measure herself by may be based on the void left by the death of her father, creating a masculinity in Katniss that was not necessarily planned. However, Katniss' rejection of typically acceptable female behavior (Brewer, 2012; Hoffert, 2003) may allow readers of the Hunger Games series to not feel obligated to conform to expectations placed on them because of gender.

Peeta

After the cross comparison of <u>Hunger Games</u> (Collins, 2008) and <u>Mocking Jay</u> (Collins, Mockingjay, 2010), the common concept categories of *emotion*, *perception*, and *appearance* emerged for Peeta's character. There are no unique concept categories for the character of Peeta. The perceptions of others throughout the Hunger Games series allow readers to get insight into the more intimate facets of Peeta's character, including his unspoken reactions to situations as well as his outward appearance.

<u>Emotions</u>

Peeta's emotional state is reflected in in the Hunger Games series as a tearful one. Peeta is also a participant in the Hunger Games alongside Katniss, and often finds his emotions difficult to contain.

> *…has obviously been crying and interestingly enough*
> *does not seem to be trying to cover it up.*
> (Collins, 2008, p. 40)

> *Tears begin to run down Peeta's face.*
> (Collins, 2010, p. 290)

Peeta's tearful emotional response may allow readers of the Hunger Games series to feel comfortable in expressing emotion through crying, a generally unacceptable male behavior (Berrett, 1997; Cuordileone, 2000; Hoffert, 2003). According to the dichotomy presented by de Beauvoir (1949) and Weisner-Hanks (2001) as previously mentioned in the introduction, Peeta's emotions are more in line with feminine emotional responses, making the gender distinction of Peeta more uncertain. However, I believe Peeta's emotional reactions are not intended to be the determining factor of the masculinity of his character. I feel that his emotions are androgynous and Peeta's appearance and strength should be the more determining factors of his gender identity.

Perceptions of Others, Appearance, and Strength

Katniss primarily perceives Peeta throughout the Hunger Games series. She mostly observes his outward appearance and strength, which may cause readers of the Hunger Games books to determine that female perceptions of appearance and strength are significant and often are very critical and specific (Berrett, 1997; Cuordileone, 2000; Hoffert, 2003).

> *He is so steady, solid as a rock.*
> (Collins, 2008, p. 70)

> *I'm surprised to see the hardness in his eyes. He generally
> seems so mild*. (Collins, 2008, p. 56)

> *…but Peeta, always so powerful.*
> (Collins, 2010, p. 279)

> *Peeta looks healthy to the point of robustness. His skin
> is glowing, flawless, in that full-body-polish way.*
> (Collins, 2010, p. 21)

The above quotes of Peeta's appearance and strength are similar to the masculine expectations outlined by Leit, Gray, and Pope (2002) in the introduction; they support the idea that males are to be of large muscular structure, strong, and physically fit. Peeta's masculinity is not called into question by these observations of Katniss concerning Peeta's physical and outward appearance.

In addition to Katniss' perception of Peeta's appearance, she and Gale also perceive Peeta in the male role of a "rescuer." In <u>Hunger Games</u> (Collins, 2008), Peeta protects Katniss by diverting attention from her hiding spot from a lethal group of tribute champions.

> *Peeta Mellark just saved my life*.
> (Collins, 2008, p. 194)

> *Peeta! He saved my life!*
> (Collins, 2008, p. 196)

> *Peeta? I think he saved my life*.
> (Collins, 2008, p. 206)

Whereas, in <u>Mocking Jay</u> (Collins, 2010), Peeta is captured but is perceived by Gale to be continuing to keep those that want to harm Katniss at bay.

> *My guess is he made some kind of deal to protect you.*
> (Collins, 2010, p. 30)

> *Katniss…he's still trying to keep you alive.*
> (Collins, 2010, p. 30)

By Peeta fulfilling the masculine role of "rescuer," readers of the Hunger Games series may determine that it is acceptable be perceived by others as a "rescuer" and support this masculine gender role. Just as Ron in the Harry Potter series and Edward in the Twilight series assumed the role of a "rescuer" it is of no surprise to me that a male character in the Hunger Games series would assume the role of a rescuer.

Gale

The cross comparison of <u>Hunger Games</u> and <u>Mocking Jay</u> reveals the common concept categories of *perception* and *appearance* for Gale's character. The reader learns much of Gale's characteristics through the perceptions of Katniss, including her perceptions of his outward appearance. Additionally, Gale has the unique concept category of *age* in <u>Hunger Games</u> (Collins, 2008)*,* and *intelligence,* and *emotion* in the <u>Mocking Jay</u> (Collins, 2010) text*.* These unique concept categories are also primarily perceived through Katniss' character

Perceptions of Others and Emotions

Throughout the Hunger Games series, much of what the reader learns of Gale is through the perceptions of Katniss, therefore, the common concept code of *appearance* and the unique concept codes for each text overlap as Katniss perceives them. For example, Katniss perceives Gale's *emotional state* in Mocking Jay (Collins, 2010), a unique code to this text, as one primarily of anger, a typically acceptable male emotion (Brewer, 2012; Cuordileone, 2000; Williams & Bennet, 1975).

> *But it's the look in his eyes—angry yet unfocused—*
> *that frightens me the most.* (132)

> *Probably too angry with me for countering him.* (286)

> *That what I need to survive is not Gale's fire, kindled with rage*
> *and hatred.* (388)

However, Gale shows a tearful moment in the midst of his anger, which is not a normally acceptable male emotional response (Berrett, 1997; Hoffert, 2003).

> *For a moment, real hurt registers on his face. Then cold*
> *anger replaces it.* ((Collins, 2010)118)

The reader may determine that female perceptions of male emotional reactions is an important element in defining ones masculinity; this may be due to the fact that Katniss appears to be surprised at Gale's crying, especially when it is not followed by anger.

> *Gale, who I have never seen cry, has tears in his eyes.* (130)

Therefore, Gale's emotional displays may allow readers of <u>Mocking Jay</u> (Collins, 2010) to find it acceptable to display either emotional reaction, although Gale's anger is the dominant emotional expression. As suggested by Bem (1981) and Carranza and Prentice (2002), the emotion of "anger" is not listed specifically as a masculine characteristic, but as mentioned earlier in this findings section as well as in the introduction, there are many synonyms to "anger" Bem (1981) and Carranza and Prentice (2002) list as masculine qualities. It is also understood by the dichotomy presented by de Beauvoir (1949) and Weisner-Hanks (2001), also mentioned previously in this Findings section and the introduction, that "anger" is an appropriate and expected male emotional response. However, I do not believe that Gale crying was of the utmost concern in the perception of Katniss, it is the "rage and hatred" that Gale exudes that worries Katniss the most.

<u>Perceptions of Others, Age, and Appearance</u>

Katniss perceives Gale's *age* in <u>Hunger Games</u> (Collins, 2008), a unique code to this text, as part of her observation of his *appearance*.

> *Although he was only two years older, he already looked
> like a man*. (10)

> *He was only fourteen, but he cleared six feet and was as
> good as an adult to me.* (110)

The concept category of *age* as perceived by Katniss, is unique to Gale in <u>Hunger Games </u>(Collins, 2008). Katniss sees Gale's age has a constant reminder of how many times his name appears in the drawing for the tributes

of the Hunger Games. She also sees Gale's age in comparison to his appearance. Katniss mentions that although Gale is only two years older than she is, she perceived him, especially because of his height, as a man. As previously stated in the introduction and earlier in this Findings section, Etcoff (1999) and Kanazawa and Kovar (2004) suggest that height is an indication of power. I believe this is an accurate characterization of Gale as he expresses his emotions with anger, and even as a youth is able to appear as a man to those who perceive him. Additionally, the position of power that Gale accepts in Mocking Jay (Collins, 2010) as one of the leaders of the special intelligence team, intended to destroy and kill President Snow and the Capital, also supports the suggestion that despite Gale's actual age, his height and appearance allow him to seem more like a man than an adolescent.

Katniss continues to perceive Gales appearance throughout the Hunger Games series, which supports Wagner's suggestion that adolescent self-identy and self-concept is heavily reliant on the perceptions or peers, may result in a reader establishing that the perceptions of others are noteworthy, especially female perceptions of male appearance.

> *Straight black hair, olive skin, we even have the same gray eyes.* (Collins, 2008, p. 8)

> *I feel Gale's gray eyes watching me.* (Collins, 2008, p. 311)

> *Gale does look stunning in the uniform.* (Collins, 2010, p. 82)

Katniss considers Gales appearance further as she considers Gale's future as a husband or romantic interest.

> *Besides, if he wants kids, Gale won't have any trouble*
> *finding a wife. He's good-looking, he's strong enough to*
> *handle the work in the mines, and he can hunt.*
> (Collins, 2008, p. 10)
>
> *I guess Gale could've been kissing girl right and left back in*
> *12. He certainly had enough takers.*
> (Collins, 2010, pp. 198-199)

Simon and Gagnon (1969) suggest, as mentioned in the introduction, that often males and females have a different approach to romantic relationship building. In the case of Katniss, she sees Gale as a potential mate, but she recognizes that he may not choose her; it appears that she wants the intimacy of the relationship, but perhaps not the commitment. As suggested by Santrock (1986), this is more of a male approach to relationships. The feelings of Gale for Katniss are more hidden, but it seems that he is interested in Katniss, but she is not returning his feelings, especially in the <u>Mocking Jay</u> (Collins, 2010) text.

Therefore, It can be concluded that readers of this book series may determine that females indeed make judgments based on male appearance and age, especially when they are considering the male as a potential mate. Readers of the Hunger Games series may also feel the need to become more aware of his or her outward appearance and how females, defining a possible future relationship, may perceive that appearance and behavior

<u>Male Stereotypes</u>

Gale's character has the unique concept code of *male stereotypes* in <u>Mocking Jay</u> (Collins, 2010). Gale actions in this text are supportive of two specific male behavioral stereotypes. For example, Gale acts as a protector; Gale protects Katniss' family while she is away during the first Hunger Games, and Gale acts as the provider for his family.

> *You have to take care of her family. They matter more to her than her life.* (329)
>
> *For a couple of people like Gale and me, who've been in charge of our families' food supply for years it doesn't sit well.* (36)

Bem (1981) and Carranza and Prentice (2002) list "provider" as one of the masculine qualities on their list. Therefore, it can be assumed that being the provider of a family is a masculine trait (Hoffert, 2003). Furthermore, just as Ron and Edward perceive themselves as protectors of their friends or female peers, Gale also acts as Katniss' protector, working alongside her as the quest to kill President Snow is initiated, and even as she strives to free Peeta from the grip of the Capital.

<u>Intelligence</u>

Lastly, Katniss determines that it is not surprising Gale is selected to be on a special intelligence force in <u>Mocking Jay</u> (Collins, 2010); *intelligence* being a unique code to this text.

> *When the brains are selected, I'm not surprised to see*
> *Gale's name on the list.* (196)

This lack of surprise on her behalf may allow male readers of the text to determine that intellectual displays are an acceptable male behavior to females. Furthermore, Gale's intelligence is unique to Mocking Jay (Collins, 2010). Katniss perceives Gale's intelligence based on his ability to see what others may not see in enemies.

> *…he never underestimates the cruelty of those we face.* (99)

Gale's ability to see others and the threat they pose is another reason why Katniss is not surprised when Gale is chosen to be on a special infiltrating team on a mission to destroy President Snow.

Cross Comparison of Males in *Hunger Games* and *Mocking Jay*

After cross comparing Peeta and Gale in Hunger Games (Collins, 2008) and Mocking Jay (Collins, 2010) the concept categories of *emotion*, and *perception* are found to be common. It can be concluded from this finding that readers of the Hunger Games series may conclude that perceptions of others are significant, especially in relation to emotional displays.

Even though the concept categories are common, there are distinct and unique characteristics within each category in relation to Peeta and Gale. For example, Peeta's emotional state is primarily one of crying, an emotional state generally expected of females and not of males. In contrast, Gale's emotional state is described by words such as "anger," "rage," and "hatred," each of

these emotions are accepted as masculine emotions. Conclusively, Peeta and Gale are character FOILs of each other; Gale may be viewed as a stereotypical male whereas Peeta portrays characteristics more common and acceptable in females.

Additional Comments on *Hunger Games* and *Mocking Jay*

Peeta's eyes seem to be a significant physical characteristic. His eye color is observed by Katniss multiple times throughout the Hunger Games series; it is possible that observations of Peeta's eyes indicate crucial points in textual the plot line. For example, in <u>Hunger Games</u> (Collins, 2008), when Katniss and Peeta are talking during training, Peeta asks her a difficult question and looks her directly in the eyes awaiting her answer.

> *He's locked those blue eyes on mine now, demanding an answer.* (Collins, 2008, p. 142)

Another example is when Peeta is perceived to be dead and Katniss is looking for him and identifies him in the mud by the color of his eyes.

> *Then his eyes open, unmistakably blue in the brown mud and green leaves. I gasp and am rewarded with a hint of white teeth as he laughs.* (Collins, 2008, p. 252)

In <u>Mocking Jay</u> (Collins, 2010), after Peeta is rescued from the Capitol, Katniss and he see each other for the first time and his eyes lock onto hers, just like in <u>Hunger Games</u> (Collins, 2008), when Peeta is demanding an answer of Katniss.

Those blue eyes lock on me instantly.
(Collins, 2010, p. 229)

Also, as Peeta is beginning to lose control of himself, as capital's infiltration into his body triggers and causes him to want to harm Katniss, Peeta's eyes lose their blue color and turn black, showing the true evil that lives inside him; the true evil of the capital.

His eyes are like black pools, the pupils have dilated so
that the blue irises have all but vanished. The muscles in
his wrists are hard as metal.
(Collins, 2010, p. 313)

Lastly, in <u>Mocking Jay</u> (Collins, 2010), after Peeta is recovered and living with Katniss after the war with the Capital has concluded, Katniss observes the "fog" is gone from Peeta's eyes, so he can finally see clearly; he can finally see Katniss clearly.

He looks well. Thin and covered with burn scars like me, but
his eyes have lost that clouded, tortured look.
(Collins, 2010, p. 382)

A majority of critiques concerning the Hunger Games series revolves around the leading female character, Katniss. She is recognized for her ability to endure a test in "survival of the fittest," assuming masculine roles such as a hunter, an intellect, and a violent contender ("madelyn", 2012; Quraishi, 2012). However, according to Quraishi (2012), Katniss ultimately gives up her independence for companionship at the conclusion of the Hunger Games series and even resolves to be domesticated with a small family (Wallace, 2012).

Katniss' male counterparts, Gale and Peeta, are represented as well. Wallace (2012) describes Gale as the stereotypical male, physically strong, an emotional hothead, and rebellious in nature. In contrast, Wallace (2012) describes Peeta as portraying emotions and behavior stereotypically associated with females; he is sensitive, cries in front of people, is intuitive, and emotionally vulnerable.

Conclusively, readers of the Hunger Games book series will find a female lead character, with primarily masculine qualities, and two male lead characters who differ greatly from each other; one who bakes bread and decorates cakes, behaviors stereotypically acceptable in females ("madelyn", 2012; Quraishi, 2012), and one who lives for anger, violence and high stakes (Wallace, 2012). The Hunger Games book series is renamed the "Gender-Neutral Games" by literary critics due to the blurring and crossing of gender roles and characteristics across the three main characters (Quraishi, 2012). Additionally, Wallace (2012) suggests the book series confirms the idea that it acceptable to be "the boy with the bread" and that being strong and aggressive do not confirm or define masculinity.

However, Andrews (2012) disputes how even though Katniss appears to be a symbol of gender neutrality, the inhabitants of "the Capital" would argue otherwise. Katniss was rarely presented to the capital appearing as a warrior, she dressed in ways that represented and accentuated her femininity (Andrews, 2012). I disagree with Andrews' (2012) conclusion; Katniss is

portrayed to the Capital as a warrior when she becomes the Mocking Jay, so much so that she becomes a threat in the last book of the series (Collins, Mockingjay, 2010). However, if Andrews (2012) were only referencing the first book of the Hunger Games series, then I would agree; Katniss is only appreciated by the Capital when she presents herself as a love interest to Peeta (Andrews, 2012). It is with her romantic gestures that she wins over the people of the Capital and that is the image she fights to maintain until the end of the novel.

A quality of young adult literature can be defined by the absence of adult influence or role models as well as the presence of adults being usually in the capacity of an antagonist (Donelson & Nilsen, 2009). In the Hunger Games series, the presence of the adults certainly acts within the role of an antagonist. The residents of the Capital in which the reader becomes familiar, such as President Snow and Effie Trinket, are portrayed negatively throughout the book series act as antagonists to each of the analyzed main characters. Additionally, her widowed mother, who is not active in her life, raises Katniss and the roles of Peeta and Gale's parents are not explained making their presence appear to be nonexistent or limited as well.

Donelson and Nilsen (2009) also suggest that the main characters of young adult texts are striving toward a positive goal and often the plot lines are not happy; this is definitely a characteristic of the Hunger Games series. The entire plot line of the book series revolves around the dystopian ideal of the

government forcing children to kill each other in order to win food for his or her district. Katniss, on the other hand, strives throughout the book series to overthrow the government and end the Hunger Games spreading the wealth and luxury of the Capital to each of the districts equally. However, Katniss does not strive without conflict; Katniss loses her sister, loses her newly befriended competitor Rue, and in the end, loses Gale too, the one person who seemed to really understand her.

Cross Comparison Across All Texts

The following sections break down the finding into common concept categories across each gender in all three of the book series. The charts included in this section allow the reader to view the breakdown of which individual words were chosen to fit into each category, modeled after the gender characteristic charts created by Bem (1981) and Carranza and Prentice (2002) and the concept of a dichotomy of gender suggested by de Beauvoir (1949) and Weisner-Hanks (2001).

Females

Through cross comparison, *emotion* was the common concept category present in all three texts across all three main female characters. It can be determined from this finding that the female characters in the Twilight, Harry Potter, and Hunger Games series are primarily emotionally driven. However, the specific emotions contained within the concept category of emotion vary from character to character. The table below gives a comprehensive

breakdown of all the initial *emotional* codes represented within each female character. The "X" symbol in the following tables represents significant and more frequently found initial codes used in the focus coding of my research. Furthermore, the "O" symbol represents additional codes that were determined to be less significant or less frequent throughout the focused coding of my research. Lastly, a blank space means that particular code was not representative of the character at all.

Emotion	Bella	Hermione	Katniss
crying, tears, cried, cry, sobbing, sob, hysterical, sobbing, tear, cried	X	X	
embarrassed, embarrassment, flushing, humiliation, blush, blushed, blushing, ashamed, blushes, embarrassing, flushed	X		
fear, afraid, frightened, frighten, scared, terrified, horrified, horror, horror-struck, trembled, frightens, petrified, terror, trembling, tremor, fright	O	X	X
anger, angry, fury, furious, mad	O	O	X
nervous, nervousness, anxiety, nervously, anxious	O	O	X
hate, hatred, hates, hating			X
arrogance, cocky			O
emotion, emotions			O
frustration, irritated			O
jealous, jealousy			O
sad, sadness, upset			O
disappointment	O	O	
excited		O	
dissatisfaction	O		
relieved	O		
humiliate, humiliated, humiliating, humiliation	O		

Table 4.1: initial codes for the concept category of *emotion* in all three main female characters.

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The remaining concept categories are represented in the following way:
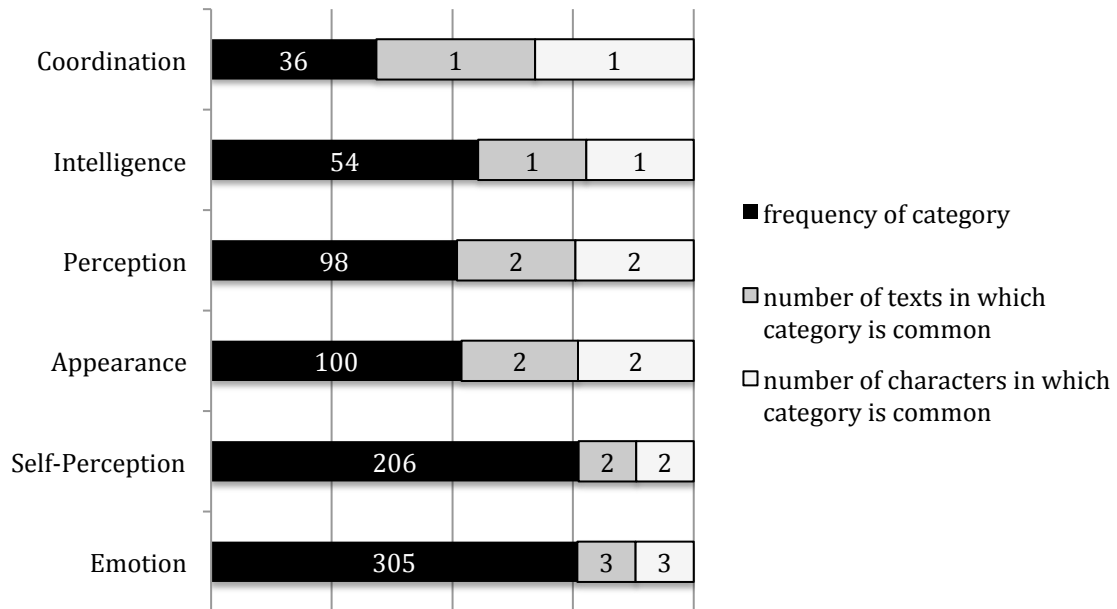
Figure 4.28: common concept categories for all three main female characters

A breakdown of each of the above represented concept categories, with the exception of *perception* and *self-perception*, to initially coded words and phrases specific to each female character are as follows:

Coordination	Bella	Hermione	Katniss
fall, fell, fall, falling	X		
stumble, stumbled	X		O
accident-prone	O		
athletic, athlete	O		
awkwardness, awkwardly	O		
balanced, stable	O		
clumsy, clumsiness	O		
graceful	O		
off-balance, unsteady	O		O

	Bella	Hermione	Katniss
uncoordinated	O		
fast		O	
physical			O
fumbled	O		
trip, tripped	O		

Table 4.2: initial codes for the concept category of *coordination* in all three main female characters.

Intelligence	Bella	Hermione	Katniss
books, book		**X**	
brainiacs, genius	O	O	
comprehend	O		
idiot	O		
senseless, silly	O		O
stupid, foolish, demented, fool	O	O	O
sense, sensible, sensibly			O
witty, cleverness		O	O
simple-minded			O
studying		O	
failed		O	O
grades		O	
homework		O	
know-it-all		O	
intelligence		O	
research, researching		O	
calculating			O
think			O

Table 4.3: initial codes for the concept category of *intelligence* in all three main female characters.

Appearance	Bella	Hermione	Katniss
Eyes	**X**	O	**X**
beauty, beautiful, pretty, attractive	**X**		O
skin	**X**		
face	**X**	O	**X**
cheeks, cheek	**X**		O
hairline, hair, braid	**X**	O	O
arm, arms	O	O	
average	O		
blend-in	O		
body	O		O
cheeks	O	O	
elegant	O		
fragile, fragility	O		
head	O		O
neck	O		
pale	O	O	
skin	O		O
thinner, skinny, thin weight, heavier, slender	O		O
clean, cleaner			O
ear, ears	O		O
eyebrow			O
grubbiness			O
hands, hand	O		O
healthier			O
legs			O
lips, mouth			O
nails			O
perfect			O
presentable			O
sparkly, shiny		O	O
teeth		O	
feet, foot	O		O
hideous, hideously	O		O
imperfections			O
scar, scars			O

knees	O		
plain	O		
scruffy	O		
stand-out	O		

Table 4.4: initial codes for the concept category of *appearance* in all three main female characters.

From the above charts for the concept categories of *emotion*, *coordination*, *intelligence*, and *appearance* it is obvious which character reflects a specific concept category. For example, an observance of the frequency of X's and O's for the concept category of *emotion,* it can be determined that Bella and Katniss are equally emotional, even though the emotions of either character are reflected in different ways. For example, the emotions surrounding Bella are more feminine, "crying," "fear," "embarrassed," and "humiliated," whereas the emotions describing Katniss are more masculine, "anger," "hate," "frustration," and "arrogance."

To continue, the concept category of *coordination* most frequently represents the character of Bella, the concept category of *intelligence* most represents Hermione, and lastly, the concept code of *appearance* most frequently represents Bella, although the character of Katniss is not far behind. Furthermore, It is important to consider the connotations (Appendix A) of the initially coded words and phrases when determining the negative or positive impact the codes have on the category and, through the process of transaction, (Jacobs, 2004; Rosenblatt, 1995; Rosenblatt, 2005) the ultimate impact the literature will have on the reader.

Additionally, the findings also indicate specific female stereotypes either being challenged or supported by each female character in the book series analyzed; the X's in the above initial coding tables indicate this. For example, Bella, in Twilight (Meyer, 2005) and Breaking Dawn (Meyer, 2008) is portrayed as originally supporting the female stereotype that females are clumsy and helpless in the first book of the series, but in the last book, Bella's character is viewed as graceful, which is another female stereotype (Williams & Bennet, 1975). To continue, Bella's character does not view herself as a maternal figure, until faced with the reality of becoming a mother; both of these ideas support feminine stereotypes (Hoffert, 2003; Yellis, 1969). Lastly, Bella's character supports the stereotypical emotional responses of women by crying easily and being in a state of embarrassment (Brewer, 2012; Cuordileone, 2000; Hoffert, 2003; Williams & Bennet, 1975) throughout the Twilight series.

Hermione's character in Harry Potter and the Sorcerer's Stone (Rowling, 1997) and Harry Potter and the Deathly Hallows (Rowling, 2007) supports the emotional stereotype of crying often and being in an emotional state of fear (Brewer, 2012; Cuordileone, 2000; Hoffert, 2003; Williams & Bennet, 1975) throughout the Harry Potter series. However, Hermione's character challenges feminine stereotypes, by the fact she portrayed as an intellectual instead of lacking intelligence, as is the typical female stereotype (Brewer, 2012; Sexual Stereotyping, 2009; Williams & Bennet, 1975).

Finally, Katniss challenges the feminine emotional stereotype of women by being in a state of anger throughout the series and continues to challenge all other acceptably female stereotypes concerning appearance and behavior. Katniss has a complete disregard for her appearance (Hoffert, 2003; Williams & Bennet, 1975), and prefers to look natural and be true to herself. Additionally, Katniss views herself as a hunter and not a cook, an athlete, and a truly violent and dangerous individual; each of these self-perceptions are dominantly acceptable for males not females. Katniss is, in a sense the feminine anti-stereotype.

Males

At the conclusion of the cross comparison for the Twilight, Harry Potter, and Hunger Games texts, the following common concept categories can be found across all six texts and in all six characters, *perception, emotion,* and *appearance.* It can be determined from these results that males in these book series place significant emphasis on the perceptions of others pertaining to appearance, and emotional state. However, because the emotional states of the male characters vary, the texts as a whole do not condone or negate a particular emotional state. The table below gives a comprehensive breakdown of the significant initial *emotional* and *appearance* codes represented within each female character, *perception* will not be included.

Emotion	Edward	Jacob	Harry	Ron	Peeta	Gale
crying, tears, tear, sobs, sobbing		**X**	O	O	O	
angry, anger, angrier, fury, rage, furiously	**X**		**X**	O	O	
nervous			**X**		O	
afraid, coward, fear, frightened, trembling, terror, scared, terrified		O	**X**	O		
emotion		O			O	
hate, hatred	O	O	O		O	
embarrassing, blushes, flushed, embarrassed		O	O	O	O	
arrogant, arrogantly	O					
emotionless	O					
happy, joy	O		O		O	
ashamed			O			
anxious			O			
disappointed, disappointment			O			
frustrated			O	O		
humiliated			O			

Table 4.5: initial codes for the concept category of *emotion* in all six main male characters.

Appearance	Edward	Jacob	Harry	Ron	Peeta	Gale
head		**X**				
beautiful, beauty	**X**	O			O	
body	**X**					O
face, forehead	**X**		O	O	**X**	
perfect, perfection, perfectly, flawless	**X**				O	
eyes, eye		O	O	O	**X**	**X**
pale				O	**X**	
hair, red-haired			**X**	O	O	O

scar, scars			**X**		O	
grow, grown, lanky (height)		**X**		O		
shoulders		O				
arms	O					
chin	O					
lips	O					
ordinary	O					
appearance			O			O
skin					O	O
six-feet, height					O	O
hard muscled						O
clean					O	
haggard					O	
hand			O		O	
stocky					O	
teeth					O	
knees			O			
nose			O	O		
awful			O			
beard				O		
beardless				O		
legs				O		
thin					O	

Table 4.6: initial codes for the concept category of *appearance* in all six main male characters.

The remaining concept categories are represented as follows:
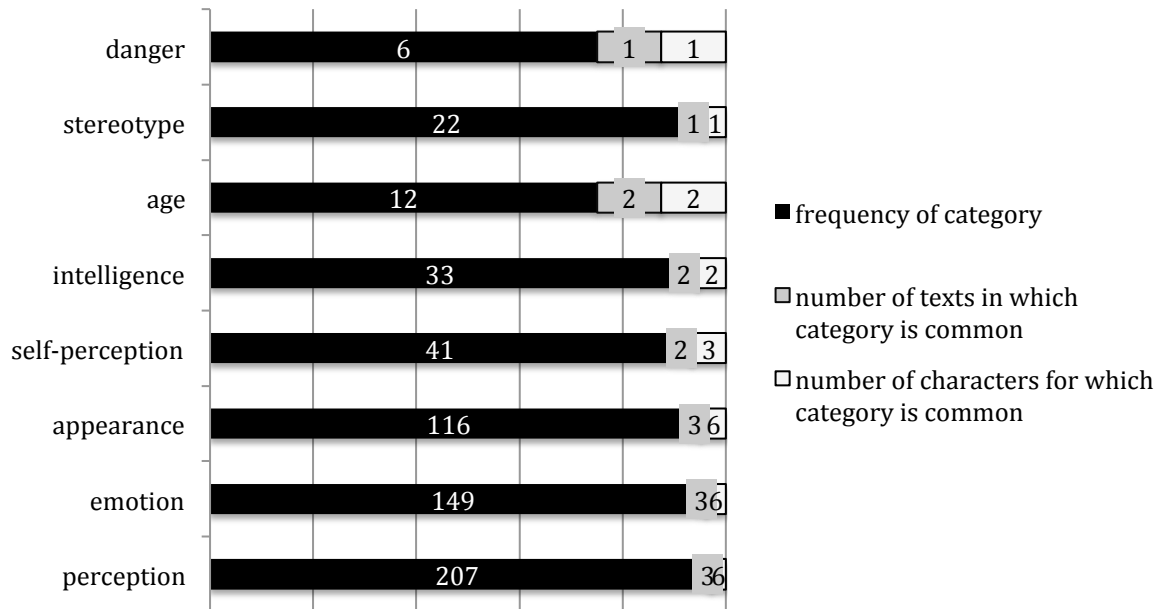
Figure 4.29: common concept categories for all six main male characters

A breakdown of each of the above represented concept categories, with the exception of *perception* and *self-perception*, to initially coded words and phrases specific to each female character is as follows:

Danger	Edward	Jacob	Harry	Ron	Peeta	Gale
monster	O	X				
dangerous, danger	X		O		O	
destruction	O					
menacing						O
prey					O	
safe			O			

Table 4.7: initial codes for the concept category of *danger* in all six main male characters

Male Stereotype	Edward	Jacob	Harry	Ron	Peeta	Gale
hunt, hunting					O	X
bravery, braver, brave			X			
save, saved		O	O	O	O	
ego	O					
hunt						O
cook (anti)					O	
protect					O	
chivalry			O			
self-absorption			O			
compete					O	

Table 4.8: initial codes for the concept category of *stereotypes* in all six main male characters.

Age	Edward	Jacob	Harry	Ron	Peeta	Gale
childish, child, childishly		X	O			
man	O					O
adult						O
eighteen						O
fourteen						O
older						O
boy					O	
seventeen			O			
thirteen			O			

Table 4.9: initial codes for the concept category of *age* in all six main male characters.

Intelligence	Edward	Jacob	Harry	Ron	Peeta	Gale
stupid, duffers, stupidity	X	X	O		O	
ignorance, ignorant	X				O	
moron		O				
brilliant	O		O	O		
learn, learning			O			O

whiz					O	
fool, foolish			O		O	
quick-witted			O			

Table 4.10: initial codes for the concept category of *intelligence* in all six main male characters.

The above charts make it obvious which concept categories most represent which particular male character within the categories of *emotion*, *appearance, danger, intelligence,* age, and *male stereotypes*. For example, Harry is the most emotional male character of all the book series, however his emotions do not center on particularly male or particularly female emotional states. In contrast, the emotional codes surrounding Edward are primarily male, "angry," "hate," "arrogant," and "emotionless." Furthermore, the concept code of *appearance* most represents Peeta, *danger* most represents Edward, *stereotype* most represents Peeta, *age* most represents Gale, and *intelligence* most represents Harry.

Additionally, the findings also indicate specific male stereotypes either being challenged or supported by each male character in the book series analyzed. For example, Harry's self-perception trends against masculine stereotypes in that he is concerned with his own appearance more than is perceived acceptable by males in <u>Harry Potter and the Sorcerer's Stone</u> (Rowling, 1997), and in <u>Harry Potter and the Deathly Hallows</u> (Rowling, 2007). However, his character supports the stereotypically acceptable emotional state of anger throughout the Harry Potter series (Williams & Bennet, 1975).

Ron's character in the Harry Potter series supports the masculine role that males are "rescuers." However, Ron's character goes against acceptable male emotional stereotypes by portraying the emotional state of embarrassment throughout the Harry Potter series (Sexual Stereotyping, 2009; Williams & Bennet, 1975).

The characters of Edward and Jacob from Twilight (Meyer, 2005) and Breaking Dawn (Meyer, 2008) also support and reject male emotional stereotypes. Edward's character embraces the emotionally acceptable state of anger (Williams & Bennet, 1975) throughout the Twilight series, while Jacob's character goes against emotional stereotypes and is portrayed as lonely and tearful (Berrett, 1997; Cuordileone, 2000; Hoffert, 2003). Additionally, Edward's character embraces his self-perception of being dangerous; the idea of being a "bad boy" is acceptable to males.

Lastly, Peeta and Gale from Hunger Games (Collins, 2008) and Mocking Jay (Collins, 2010), primarily support masculine stereotypes in relation to appearance, both characters are described as strong, and hard (Hoffert, 2003). However, Peeta's character rejects the masculine emotional stereotypes and embraces the emotional state of crying (Berrett, 1997; Cuordileone, 2000; Hoffert, 2003) throughout the Hunger Games book series. Gale's character, on the other hand, fully embraces the stereotypically acceptable masculine emotion of anger (Williams & Bennet, 1975).

Part V: Results, Conclusions and Implications for Further Study

In review, this research project was the result of my observation of students in class behaving and dressing in a certain way based on what gender characteristics, norms, and roles he or she was trying to mimic. These observations prompted my wondering about where and how gender norms, roles, and characteristics originate and are learned. Furthermore, as an English teacher I began to wonder how and if literature furthers the participation, acceptance, and learning of gender behaviors, characteristics, and norms.

What gender characteristics, norms, and roles may be represented in the three popular young adult novel series Harry Potter, Twilight, and Hunger Games? this is the research question I set out to answer with my dissertation. My introduction reviewed various elements of gender construction evident in culture and society historically and currently. For example, I explored the idea that men and women are defined not only biologically, through the physical evidence of sexual organs, but also through the identity an individual assumes (Rubin, 1975; Weisner-Hanks, 2001). David Reimer, a male child who had his penis severed in a botched circumcision and was then forced to assume the appearance and behaviors of a female by his parents, is an example of the difference between biological sex and gender identity (Butler J. , 1990). David never accepted his role as "Brenda" even though he was conditioned to be female; his identity was not associated with a female, but with the male

gender, which he eventually reassumed. I also explored the scientific and medical explanations for gender through the study of X and Y chromosomes and how these chromosomes establish and determine what the biological sex of an individual may be (Abbas, Fausto, & Kumar, 2005). As I am not an expert of science, I attempted to explain the medical and scientific components of sex in laymen's terms in this section of my introduction.

Additionally, I examined the role of gender in athletics, the workplace, and the military. I was surprised to learn that females are working in the same position as males, at the same facility, with the same title and credentials as her male counterpart, and yet she earns less (Corbett & Hill, 2012). I also found it interesting that women who serve in the military are expected to keep her emotions in check and go back to domestic work after returning from service, whereas it is acceptable for a male to suffer from posttraumatic stress disorder and act out violently and with anger (Cave, 2009).

After examining the role of gender characteristics, norms, and roles in appearance, I found that I was unaware of how much pressure males endure to appear a certain way to society (Leit, Gray, & Pope, 2002). My review of literature, concerning gender and appearance, revealed that males are under as much pressure as females to maintain a specific physique; a strong upper body, muscular, and chiseled (Leit, Gray, & Pope, 2002). As mentioned in the introduction, often males and females suffer from BDD concerning physical appearance; (Boroughs, Krawczyk, & Thompson, 2010)for males it is often

the strong build of the body (Leit, Gray, & Pope, 2002) and for females it is hairlessness (Tiggerman & Lewis, 2004) and thinness just to name a few.

Furthermore, I reviewed the differences in intelligence between males and females. I was surprised to discover that there is not much known about the differences in intelligence between males and females, except perhaps in the area of emotional intelligence (Mayer, Caruso, & Salovey, 2000). The most striking information I learned was that intelligent women portrayed in media are often depicted alongside a better looking, less intelligent women and this was acceptable and expected by society (Inness, 2007). However, this characteristic appears to be challenged by characters such as Hermione and Katniss.

A large part of my research study was based off of the gender stereotypes developed by Bem (1981) and Carranza and Prentice (2002). The list of acceptable and expected gender stereotypes, adjectives, and characteristics allowed me to compare my results with already established and accepted gender roles, norms, characteristics, and expectations. I also used the transaction theory developed by Rosenblatt (1995, 2004, 2005) as the driving force behind my research. I conducted my study under the assumption that students do take meaning away from reading consciously and subconsciously; furthermore, this means students reading the book series within my research scope, would take gender meanings away from the texts.

As discussed in my findings section, each of the books and characters possessed specific gender roles, norms, and characteristics that may be interpreted by male and female young readers. For example, in the Twilight book series, Bella's character reveals the gender characteristics of a clumsy, stereotypical helpless "damsel in distress," in the first book of the series, but grows and matures as a character and as a woman to an independent, nurturing mother in the last book of the series. Edward reveals the gender characteristics of an angry and arrogant emotionally driven male. Furthermore, others perceive Edward's appearance consistently throughout the texts, describing him as perfect, beautiful, almost feminine in my opinion, however, Edward's unique characteristic of dangerous seems to act as a counterweight to his possible feminine appearance descriptors. Jacob's characteristics also revolve around his appearance, but instead of being similarly compared to Edward, Jacob's appearance mostly revolves around his age as perceived by others and himself; he is also an emotionally driven character displaying embarrassment or crying throughout both of the analyzed texts.

In the Harry Potter series, others perceive Hermione by her intelligence, which is not always portrayed in a positive manner, as well as her appearance, which primarily reflects her emotional states of crying or fear. Harry's character is perceived by others based on his appearance, as his scar on his forehead is a large part of his identity, as well as his role as a leader amongst his peers.

Furthermore, Harry's emotions are dominantly emotions of anger. However, although Harry's friends may view him as a leader, Harry does not always perceive himself in a positive light; he feels that he is not intelligent and not is critical of his appearance. I believe Harry does not appreciate the lightening bolt scar on his head as much as his peers do and works hard to separate himself from preconceptions associated with his scar. Lastly, Ron portrays emotions of embarrassment throughout the Harry Potter series. His embarrassment revolves around his lack of monetary wealth as well as his building romantic feelings for Hermione. Ron also perceives himself to be a knight, meant to sacrifice himself for the greater good of his peers; because of his passion for this role, his friends also view him as knight. Ron's height is mentioned multiple times throughout the texts, but, as mentioned in my introduction, height is often associated with power (Etcoff, 1999), I believe the association of Ron with being tall is a symbol for his growing as an individual away from Harry and his growing in confidence away from his identity associated with his families economic status.

Additionally, Katniss of the Hunger Games series represents a non-gendered individual. Her character embraces the emotions of anger, which, as mentioned in my finding section, is primarily associated with male emotions (Bem, 1981; Carranza & Prentice, 2002), however, she also displays the emotion of fear, an emotion often paralleled with feminine emotions (Bem, 1981; Carranza & Prentice, 2002). Katniss' character appears to be a strong

pairing of male and female characteristics. For example, Katniss' appearance was not acceptable to the Capital after she volunteered as Tribute in place of her sister, so they shaved her, scrubbed her, and made her look more like a lady; these are all examples of expected and accepted female characteristics as explained in my introduction. However, Katniss saw herself as a protector and provider for her family, which is, as mentioned in my introduction, a male behavior or gender characteristic (Bem, 1981; Carranza & Prentice, 2002). In contrast, Gale's emotions reflect anger and descriptions of his appearance are about his age and him looking like a man. Gale character embraces many characteristics assumed to male stereotypes as mentioned in my findings section and discussed in my introduction (Bem, 1981; Carranza & Prentice, 2002). Gale is also intelligent, but uses his intellect for violence and as a driving force for his anger and action toward the Capital. Finally, Peeta may be assumed to be the FOIL (Appendix A) for Gale's character as his emotions reflect crying. However, others perceive Peeta as a savior for Katniss, additionally, his strength and appearance are masculine in description (Bem, 1981; Carranza & Prentice, 2002).

In review of the cross comparison discussed in my finding section, the three female characters of the Twilight, Harry Potter, and Hunger Games series had one concept category in common, and that was the category of emotion. However, as mentioned previously in this section and in more detail in the findings section, the emotions of these three characters differ.

Additionally, the unique concept category of coordination applies to Bella of the Twilight series, and the category of intelligence is in association with Hermione of the Harry Potter series.

In a cross comparison of the two male characters from each of the book series it is revealed that the common concept categories of appearance, emotion, and perception apply. Although these are common categories, the concept category characteristics differ according to each character. Furthermore, the unique concept categories of danger apply to Edward of the Twilight series and male stereotypes apply to the character of Gale from the Hunger Games series.

As is evidenced above and in my finding section, through this research experience I discovered that the analyzed book series suggest there <u>are</u> gender roles, norms, and expectations being constructed as young people are reading, however, while an individual is reading a text, he or she may be unaware of the gender influences encountered. Furthermore, due to the findings of this research project, I strongly believe and support the idea that educators <u>must</u> assist students in developing critical reading and thinking skills so that ideas presented in texts are not blindly accepted but are considered and evaluated by each individual (Fox, 1993; Jacobs, 2004; Rosenblatt, 1995). Students practicing critical reading and thinking will not only be affected within academics, but life outside the classroom as well (Jacobs, 2004).

The Rand Reading Study Group (2002), whose approach to reading is similar to Rosenblatt's transaction theory as discussed in the introduction (1995, 2004, 2005), suggest that reading comprehension is interplay between the reader, the text, and the activities involved in the reading comprehension. In review, Rosenblatt (2004) argues that students are not born with an innate ability to critically read and think. Additionally, Vacca and Vacca (2005) suggest that students bring prior knowledge, experiences, understandings, and beliefs into each reading experience, which helps shape the reaction he or she may have to a given piece of literature. As discussed in the introduction, Donelson and Nilsen (2009) and Cart (2008) also agree that young readers rely on prior experiences and impressions to help interpret a text. However, I believe there is a great difference between critical thinking and the often surface level reading many students may engage in while in a classroom setting in which they primarily recall and rely on past experiences and impressions.

Therefore, Vacca and Vacca (2005) suggest that if students know the purpose of a reading assignment, which is to inspire deeper reading, he or she will be more likely to be invested in the reading assignment, creating connections. Cleveland State University (2013) outlines that critical reading takes the reader beyond the surface of the text and into deeper thinking levels. They also suggest the following seven steps to achieving a critical reading or thinking level (Cleveland State University, 2013):

1. Prepare to become part of the writer's audience

2. Prepare to read with an open mind

3. Consider the title

4. Read slowly

5. Use the dictionary and other reference works

6. Make notes

7. Keep a reading journal

I intend to explore the possibilities of educating instructors on the importance of critical reading and thinking becoming an integral part of the instruction process at both the secondary level and at the collegiate level for future education majors. I intend to develop a curriculum based on Rosenblatt's transaction theory and the idea that students do not have the innate ability to think critically, that critical reading and thinking is a skill that must be taught. I believe that this process of critical thinking and reading should begin at the elementary level, be strengthened, and continue by using the scaffold method throughout middle and high school. Furthermore, I strongly believe that there should be a collegiate course instructing potential teachers in how to translate critical thinking and reading into the classroom. Possible resources I intend to explore further when developing this curriculum are Crosgrove (2010), Thomas (1999), and Connerly (2006).

However, I do not believe that this means that educator's have to "reinvent the wheel," many of the lessons taught in the classroom do address

some level of critical thinking, however, most of these lessons are not focused on gender awareness and critical reading and thinking. The Oklahoma Common Core State Standards (CCSS) state that one intent of the standards is that students should be able to build strong content knowledge, enough to where what is being read and discussed in class is taken past the surface level and experienced at a deeper level that goes all to they way to recognition of importance and application outside of the classroom setting (Oklahoma State Department of Education, 2013). Furthermore, students are urged to read not only to comprehend, but also to understand author purpose and meaning as well as the influences of the text from a cultural connection or historical background point of view (Oklahoma State Department of Education, 2013). This can be accomplished through research, discussion, or literary reading. The purpose of this approach is to expose students to more than just fictional literature, but also to assist students in finding life connections through nonfiction text and multiple points of view for one literary concept (Oklahoma State Department of Education, 2013). As these state standards will be put into action in the school year of 2014-2015, critical thinking and reading may become a more common feature in everyday education setting, however, it will take practice and the skill must be translated to students in such a way as it can be applied further than just within academia.

Additionally, because of this research study, I am more educated and aware of the influences of gender I encounter in my every day life as an adult.

Since I have become more aware of gender construction, I realize that I consciously make decisions to participate, encourage, or opt-out of the gender roles, expectations, and roles I confront. I was actually surprised at which gender characteristics I perceive myself to fulfill and which roles and norms I subconsciously accept and participate in as well.

There are additional studies I believe need to be conducted in order to answer additional questions I had that arose as I was conducting my research. One of those questions dealt with the various facets of modern media that need to be explored to determine what individuals are consciously and subconsciously receiving as acceptable or expected gender roles and characteristics. For example, I recognize that my analysis of the first and last book of each of the book series may present a limitation in that the book series as a whole is not being represented in my data. Therefore, to receive a more comprehensive representation of gender roles present and possibly influencing readers, I intend to repeat my analysis with *each* text within the Twilight, Hunger Games, and Harry Potter book series.

I anticipate that the completion of this extended analysis will present a more accurate depiction of the gender roles present within each book series, permitting the researcher to have a clearer understanding of possible gender characteristics that may influence the readers of those specific texts. Additionally, while conducting this comprehensive research, I intend to not

cross-compare across the texts but focus only on the texts within each individual series.

Furthermore, I recognize another limitation to my study may be that I limited my analysis to only the three leading characters of each text. There are many sub-characters within each book series that are important to the plot of the story and the book series as a whole; with the inclusion of these additional characters the gender roles found within each book series would be comprehensive and may depict a more true understanding of the gender roles and expectations possibly affecting readers. I intend to add, at the minimum, the characters of Charlie, Carlisle, Alice, and Rosalie to the analysis of the Twilight book series, the characters of Haymitch, Cinna, Primrose, and Effie to the analysis of The Hunger Games series, and Voldemort, Nevelle, Jenny, and Mrs. Weasley to the analysis of the Harry Potter texts.

Another study I would like to conduct is the result of a conversation with one of my classes when my students asked what I was studying they really wanted to know what the results of my study were. Instead of telling them, I asked a question, "When you read Hunger Games, did you think Katniss was more masculine or feminine?" The male student who responded, a male, said, "I just thought it was cool that she was a hunter. It made me want to go hunting. I did not think about her being a boy or girl. Why? Is that important?" I responded with, "Well, what if I told you that Katniss challenges most female gender roles. Does that make it important to you?" The student then said,

"What do you mean gender roles?" The conversation ended there, but it made me very curious what the rest of my students would have said in response to my question.

Therefore, I intend to conduct a study through interviews to determine what gender characteristics subconsciously or consciously influenced my students to behave in a particular way. In other words, I would like to see if the texts, indeed, have a significant influence on the gender behaviors of my students, specifically at a conscious level; if this is true I would like to know which characteristics were determined significant, why, and how are the characteristics being intentionally represented in student behavior.

In addition, while doing my research I discovered on Stephanie Meyer's official website (2013) she posts answers to frequently asked questions. One of those questions addresses the possibility of her books being "anti-feminist." I found it odd that Meyer (2013) states that she had no intention of her fictional characters having an effect on the real-life decisions of her readers. Meyer claims that Bella is only a fictional character in a fantasy world and there is no way real life should or can be compared (2013); obviously my research shows her statement to be proven otherwise and Meyer must not be familiar with Rosenblatt's (2005) transaction theory. Furthermore, Bella's character is faced with decisions that real women will never have to deal with; falling in love with an immortal seventeen year old vampire, giving up mortality, having a semi-vampire child, having a shape-shifter for a best friend, and getting married at

eighteen so she won't be too much older than her never aging romantic interest (Meyer, 2013). Therefore, the question of whether Bella is an anti-feminist character, in Meyer's eyes is irrelevant (Meyer, 2013).

Additionally, with the release of the Twilight movies, in which Meyer was a part of the directing and producing process, the stereotypical roles of the characters were emphasized and increased the objectification of the characters. Critics of the texts were concerned about the objectification of Edward as his appearance was described in extensive detail numerous times throughout the book series, however, critics of the movie may find that the objectification of Jacob's character, played by Taylor Lautner, to be more disturbing. Scenes where Lautner is repeatedly shirtless, along with his pack mates reinforce the expected body image as mentioned in the introduction; strong physical physique and muscular upper body is considered attractive and expected of males.

Although I noticed this objectification of Jacob's character in the movie when I viewed it prior to conducting this research project, I was not aware of the extent his body image was emphasized. I now find it disgusting that this is the message being sent to those who view the film. I believe that a study needs to be conducted over the movies and the visual representation of gender roles, norms, and expectations over each of the books in the series as well. It may be that visual media is more influential and contains a more significant impact on viewers than does literature. If this is the case, further

research would need to be done on how to educate young people not only how to read and think critically concerning literature, but also concerning visual media as well. The significance of looking at the visual meaning constructed by students is somewhat related to the Oklahoma CCSS as well, as students are expected to interpret data and information across various visual medias as well as textual media (Oklahoma State Department of Education, 2013).

Additionally, because all three of the book series have been made into movies, a gender analysis of each of the movies may be an appropriate way to analyze the texts for gender roles; this could be done by observing how each character is visually represented in the movies and reporting these gender roles and expectations. I plan to do a cross comparison of the findings from the three main characters in each movie to the findings of the three main characters in each book. Additionally, comparing the visual representations of gender within the movie to the descriptions of appearance within the literature would be an interesting study to see if the images and the descriptions are similar or if one media medium exaggerates, supports, or rejects certain stereotypes. As I mentioned earlier, my expectation is that body image and appearance will be represented in the visual media to a differently than in the texts.

The reason the aforementioned study would be significant and worthwhile is just by simple observation, directors make certain decisions in what to include in the story lines of movies based on texts. However, in the

case of the Twilight series and the Hunger Games series, the authors were actively involved in the direction, casting, and production of the movies. I am especially curious to discover what viewers of the Twilight series movies thought of Jacob and Edward in contrast to the written version contained within Meyer's texts.

Meyer's (2013) claim, as mentioned previously, may also true of the Harry Potter series and Hunger Games series; neither book series is realistic in the fact that teenagers of the actual world will encounter the same conflicts experienced by the main characters of the texts. However, Donelson and Nilsen (2009) suggest that young adult texts, despite the fictional worlds of the texts, deal with emotions that are familiar and troublesome to "real world" teens. Therefore, teens will still consciously or subconsciously transact with the texts according to Rosenblatt's transaction theory (Rosenblatt, 1995; 2005; 2004).

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APPENDIX A

Glossary of Terms

Third Person Omniscient Narrative: the narrator knows the thoughts and feelings of all characters in the story; the amount of knowledge given to the reader is at author's discretion (Taormina, 2012).

Character FOIL: characters within the same literary text have opposing characteristics comparable to each other and often used to show the strengths and weaknesses of each character.

Connotation: the associated or secondary meaning of a word or expression in addition to its explicit or primary meaning. i.e.: the connotation of a "home" verses a "shack" (The American Heritage® Dictionary of the English Language, 2006)

Gender related concept categories and their definitions:

- **Appearance**: the physical or outside aspect of a character
- **Coordination**: The physical abilities a character may or may not have; identified as clumsiness or gracefulness
- **Emotion**: A mental state that arises spontaneously rather than through conscious effort and is often accompanied by physiological changes; a feeling (The American Heritage® Dictionary of the English Language, 2006).
  - *Example emotions included in analysis are: anger, embarrassment, crying, sadness, happiness, fear, etc.…*

- **Intelligence**: The capacity to acquire and apply knowledge (The American Heritage® Dictionary of the English Language, 2006) as perceived by self or as perceived by other characters.
- **Perception**: how one character may view another character based on observation and stated through dialogue or thought throughout text.
- **Self-perception/Identity**: how a character views him or herself, recognized by dialogue or first person narration within the text
- **Stereotype/anti-stereotype**: conformation or non-conformation to assumed and accepted gender roles and expectations historically and currently.
  - *Example stereotypes of males: "knight in shining armor," "rescuer," etc.…*
  - *Example stereotypes of females: "damsel in distress," "homemaker," "gold-digger," etc.…*
- **Strength**: The physical strength of a character; mental strength of a character
- **Age**: how old a person is; in reference to being childish or acting like a child.
- **Danger/Safety**: the lack of or sense of well being by characters