

The Harry Potter Conference

*Academic Reflections on the Major Themes
in J.K. Rowling's Literature*

October 18-19, 2019



CHESTNUT HILL COLLEGE

Philadelphia, Pennsylvania

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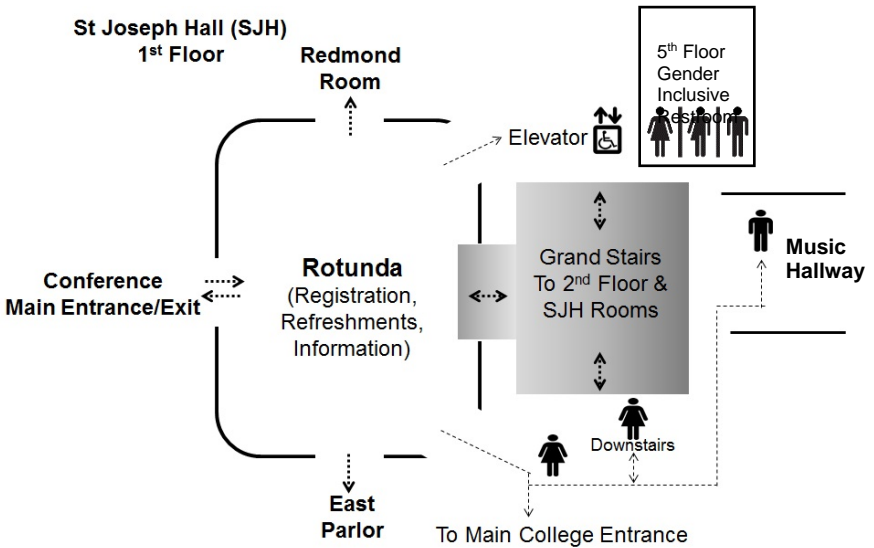
HPAC Social Media Coordinator

Timothy Jennings, MA


(California State University, Fullerton)

The coordinators gratefully acknowledge all the members of the Chestnut Hill College Community, without whom the conference would not be possible.

CONFERENCE MAP



Additional restrooms are located downstairs on the ground floor of St. Joseph Hall.



**Visit the Bookstore Table
in the Rotunda**

Available to purchase:

- Books authored by Conference speakers
- Harry Potter/Chestnut Hill themed merchandise

Cash and Credit are accepted
Open All Day

CONFERENCE SCHEDULE

Friday, October 18

7:45-8:45 Registration and Refreshments Rotunda
**Orders for Boxed Lunches will be taken from 7:45 – 9AM*

8:45-8:55 Opening Welcome East Parlor

Conference Section 1 (Concurrent Sessions)

Session 1a. Harry Potter & Psychology East Parlor
Moderator: Freeman

9:00-9:20 **Freeman**, *Hermione Granger and Tris Prior: A Case of the Twin Personalities*

9:25-9:45 **Corry and Vlaskalic**, *Harry Potter: The Master of Grief*

9:50-10:10 **Sedaghat**, *Mindful Luna: The Loving Self*

10:15-10:35 **Fisher**, *I Can See Thestrals Now: Mourning and Loss in the Hogwarts Saga*

Session 1b. Harry Potter and Belief Redmond Room
Moderator: Scheumann

9:00-9:20 **Martin**, *How the Harry Potter Novels Have Been Used in Religious Activities*

9:25-9:45 **Scheumann**, *Pity the Living, and, Above All Those Who Live without Love*

9:50-10:10 **McCauley**, *The Appeal of the Universal under the Shadow of the Postmodern*

10:15-10:35 **Jennings**, *The Social Dynamics Behind Forced Love*

10:40-11:00 Break

11:00-11:30 Panel Discussion w/ Audience East Parlor
Hogwarts Faculty Meeting: Potter Pedagogies

Led By: **Cecelia Konchar Farr, PhD**

This is a forum on how to teach the Harry Potter novels. The forum will introduce the text, "Approaches to Teaching the Harry Potter Novels" in the MLA Approaches to Teaching series and invite discussion of posted survey questions. In this early stage, HP Conference scholars and teachers can influence the development of this canon-building text.

The forum will start with a brief presentation on flipping the Potter curricula toward solid course outcomes and constructing creative pedagogies for active student engagement. After introducing the survey, attendees will participate in a discussion with other "Hogwarts faculty" from across academic disciplines, sharing ideas, activities, and syllabus-construction and teaching tips, so that everyone comes away from the session with a stronger sense of the breadth, depth, and generosity of these texts and how they can enliven our classrooms.

Conference Section 2 (Concurrent Sessions)

Session 2a. Character Studies I East Parlor

Moderator: Wendling

11:35-11:55 **Edwards**, *What Prefers the Dark? An Analysis of Draco Malfoy as a Metaphor for Internalized Homophobia*

12:00-12:20 **Glassman**, *"Irrascible and inflexible, perhaps, but always dependably, solidly present": The Preeminence of Minerva McGonagall in Harry Potter*

Session 2b. Character Studies II Redmond Room

Moderator: Camacci

11:35-11:55 **Perez**, *To Be or Not to be Virtuous: A Character Analysis of Harry Potter and the Goblet of Fire*

12:00-12:20 **Ambrose**, *House Elves as Expendable*

12:30-1:40 Lunch

Boxed Lunch (Prepaid) Pickup Rotunda
Food Trucks Rotunda Driveway

The Chestnut Hill College branch of Barnes and Noble offers numerous books authored by Harry Potter Conference attendees. (Autographs from authors available free of charge, just ask!)

1:40-2:20 Plenary Lecture

East Parlor

Sarah Hentges, PhD

University of Maine at Augusta

Girls on Fire: Intersectional and Transformative Heroines in American Dystopia

Abstract: The success of *Harry Potter* - and the popularity of Hermione Granger - left readers hungry for strong female protagonists and proved that children's and young adult literature could be both lucrative and transformative. In this plenary, Sarah Hentges will share her work



about *Girls on Fire* - a study of over 140 young adult dystopian novels with female protagonists. Focusing on the theory and pedagogy of the Girl on Fire, this talk will explore the dystopian context of contemporary U.S. politics, intersectionality and the importance of going beyond "diversity" models in literature and criticism, and the ways in which the Girl on Fire inspires "action" through activism, teaching, community connections, movement, and self-care. Both the world of Harry Potter and the futures of Girls on Fire provide imaginative spaces that transform readers and challenge injustice in the real world; this plenary gives us the opportunity to consider questions like: What is it about dystopian texts with Girls on Fire that speak to contemporary political realities and the possibility for social change and social justice?

And what can we learn from *Girls on Fire* that might help us better understand the power and potential of *Harry Potter*?

Bio: Sarah Hentges is an Associate Professor of American Studies at the University of Maine at Augusta and spent 2018-19 as the Fulbright Danish Distinguished chair of American Studies at the University of Southern Denmark. She teaches a variety of courses in women's and gender studies, American studies, interdisciplinary studies, and English. Her books include *Pictures of Girlhood: Modern Female Adolescence on Film*, *Women and Fitness in American Culture*, *Universal Interdisciplinarity: A Handbook for Academia and Beyond*, and *Girls on Fire: Transformative Heroines in Young Adult Dystopian Literature*. This spring her co-edited collection of essays, *Teaching Girls on Fire: Essays on Dystopian Young Adult Literature in the Classroom* will be published. Sarah is also an RYT-200 certified yoga teacher and she teaches fitness classes in her community and on her campus. Her website at www.cultureandmovement.com.

Conference Section 3 (Concurrent Sessions)

Session 3a. Harry Potter and Literature

East Parlor

Moderator: Wendling

- | | |
|-----------|---|
| 2:25-2:45 | Arrelano , <i>Fin de Siecle: Reading Hermione as Grand's "New Woman"</i> |
| 2:50-3:10 | Murray , <i>Harry Potter and Shakespearean Romance</i> |
| 3:15-3:35 | Beckoff , <i>From Sword to Sorcery: The Medieval(ist) Juxtaposition of Magic and Might in Harry Potter</i> |
| 3:40-3:55 | Break |
| 4:00-4:20 | Satterly , <i>You Won't Need Any Ink: Dolores Umbridge and Pathological Tribalism</i> |
| 4:25-4:45 | Aaron , "You Never Met A Monster You Couldn't Love": Teratology, Disability, and the Human Monsters of Crimes of Grindelwald |
| 4:50-5:10 | Coble , <i>Redeeming the Time: Redemptive Actions Made Possible by Time-Travel in Harry Potter and the Prisoner of Azkaban</i> |

Session 3b. Harry Potter and Education Redmond Room

Moderator: McDaniel

2:25-2:45 **Strand**, *Why the Books are Better*

2:50-3:10 **Cedeño**, *Potter Pedagogy: An Examination of Teaching Practices at Hogwarts*

3:15-3:35 **Kim**, J.K. Rowling, *Giftedness, and the Ghost of Ravenclaw*

3:40-3:55 **Break**

4:00-4:20 **Bucher**, *Making Muggle Magic: Digital Literacy in the Wizarding World*

4:25-4:45 **McDaniel**, *Revelio! Plotting the Unplottable in the Wizarding World's Imaginative Geographies*

4:50-5:10 **Harper**, *Playing Quidditch off pitch: How Quidditch is being Played even when there's no Snitch in Sight*

5:30-5:50 Panel Discussion w/ Audience East Parlor

The Current State of Harry Potter Studies

Led by Conference Coordinators

5:50-6:00 Conclusion East Parlor

CONFERENCE SCHEDULE

Saturday, October 19

8:30 Registration (Light Breakfast) East Parlor

9:00 Conference Welcome East Parlor

9:10-9:50 Featured Speaker East Parlor

Lana Whited, PhD

*Here Be Dragons (and Phoenixes):
A Thematic Direction for Fantastic Beasts*

Bio: Lana A. Whited is professor of English and director of the Boone Honors Program at Ferrum College in Virginia. She is editor of *The Ivory Tower and Harry Potter*, vol. I (Missouri, 2002)

and *vol. II* (forthcoming from Missouri), as well as volumes in the *Critical Insights* series on the *Harry Potter* series and the *Hunger Games* trilogy. She has also been a frequent guest on MuggleNet's "Reading, Writing, Rowling" podcast, hosted by Katy McDaniel.

Conference Section 4 (Concurrent Sessions)

Session 4a. Textual Analyses I East Parlor

Moderator: Sutton-Ramspeck

- 10:15-10:35 **Lewis**, *Harry Potter Has a Consent Problem: Magic and Persuasion in Half Blood Prince*
- 10:40-11:00 **Sutton-Ramspeck**, *"How dare you defy your masters?" House-Elves' Paradoxically Powerful Resistance*
- 11:05-11:25 **Faye**, *Violence at Hogwarts: An examination of patterns and individual differences*
- 11:30-11:50 **Prinzi**, *Bedknobs and Broomsticks and the Battle of Hogwarts: A Magical Response to War and Violence*

Session 4b. Textual Analyses II East Parlor

Moderator: Freeman

- 10:15-10:35 **Freeman**, *Phantoms, Brains, Rowling and Ramachandran: a look at neuroscience in Rowling's writing*
- 10:40-11:00 **Stump**, *Harry Potter as a Discussion of Environmental Harm and Impact*
- 11:05-11:25 **Hickethier**, *Raising Harry: How Discrimination Affects Children's Social Development*
- 11:30-11:50 **Sendin and Alfonzo**, *Hermione's Army: Social Justice through Storytelling*

12:00-12:30 High School Conference Papers East Parlor

Melanie Hawley, Nazareth Area High School
Seeing Houses through Colored Lenses

Alexandra Smith, ASU Prep Digital High School

*A Traumatized Hero's Journey:
Harry Potter and the Path to Healing*

12:30-12:45 Conclusion

East Parlor

Conference attendees are encouraged to head outside to enjoy the Brotherly Love Cup Quidditch Tournament. Food is available for purchase at the tournament.

ABSTRACTS

Alphabetically by Author Last Name

Melissa Aaron, PhD

Cal Poly Pomona

"You Never Met A Monster You Couldn't Love": Teratology, Disability, and the Human Monsters of Crimes of Grindelwald

In its strict biological sense, "teratology" (from the Greek "teratos," or monster) refers to developmental disorders resulting in physical malformation that often developing later in life. In a more general sense, it has been used to mean the study of mythological beings or monsters. The textbook in Harry Potter, *The Monster Book of Monsters*, tells of monsters like Acromantulas, Basilisks, and dragons. But "monster" is also used derogatorily to describe part-humans, like werewolves. The world of *Fantastic Beasts* is much darker and stranger. Three humans self-identify as monsters: Leta LeStrange, Credence Barebone, and Nagini. They appear against the background of Skender's circus, where two out of the three are cruelly referred to as "freaks." This paper focuses on the human "monsters" of the films through the lenses of disability studies and theories of the monstrous. Where do they fit among the magical disabilities of the Wizarding World, which at first glance seems nearly invisible? And to what extent is Newt Scamander's mission to educate "blinker human beings" possible?

George Ambrose, M.Ed.

Penn Wood HS (Retired)

House Elves as Expendable

This presentation will examine how and why house elves were all but eliminated in the Harry Potter films with the exception of Dobby and Kreacher. Five probable reasons for this exclusion will be explored. In addition, the presentation will explain how content from the books was transitioned to other characters. Finally, the S.P.E.W. organization will be examined, and its limitations discussed. Audience interaction will be part of this presentation.

Lizette Arellano, MA

California State University of Fullerton

Fin de Siecle: Reading Hermione as Grand's "New Woman"

At the end of the 19th century, Sarah Grand coined the term "New Woman" in her article, "The New Aspects of the Woman

Question.” She emphasized that a woman must be enlightened on the problems in the domestic sphere and on their position in society. The independence of the New Woman shocked society, because she was unconventional and strayed from the traditional notion of womanhood. Hermione Granger embodies Grand’s trope through her ability to challenge and redefine Wizarding society. Attaching a gendered Victorian lens to Hermione’s character allows the reader to understand the anxieties socially transgressive women faced during times of socio-political upheaval. Through Hermione, Rowling offers a modern perspective critiquing Wizarding society and helps readers understand the importance of consciousness-raising and questioning authority. In a Wizarding society stuck in nineteenth-century gender and domesticity ideals, how is Hermione a New Woman and what scrutiny does she face from the Wizarding world?

Laurie Beckhoff

Independent Scholar

From Sword to Sorcery: The Medieval(ist) Juxtaposition of Magic and Might in Harry Potter

Due to the medieval imagery evoked by the modern fantasy genre and an understanding of the Middle Ages as a period inundated with war, fantasy tends to carry an expectation for action-packed adventure and violence. The prevalence of both knightly battle and magic in medieval romance has resulted in a modern conflation of sword and sorcery. However, connecting to its roots in Arthurian tradition, the magic in J.K. Rowling’s Harry Potter series serves primarily as a vehicle not of violence but of inquiry, introspection, self-discovery, and creative problem-solving. Through an examination of the relationship between knights and the supernatural in Arthurian literature - focusing on Thomas Malory’s *Le Morte D’arthur* - this presentation argues that the distinction between violence and magic in Harry Potter is tied to the medieval portrayal of these concepts as discrete and even at odds with each other. Arthurian magic challenges chivalric conventions and allows for exploration of issues of identity, emotion, and morality. By combining qualities of both medieval knights and enchanters in her protagonists, Rowling extricates sword from sorcery to focus on nonviolent heroism. A change from the world of warriors to the world of wizards comes with a concurrent shift in focus, theme, and agency in which violence

becomes a violation of peace rather than an accepted and embraced norm. Magic and violence operate both as utilitarian tools that characters consciously choose to employ for particular functions and as subconscious expressions of emotion. Magic provides opportunities for Rowling's characters and readers to consider their own fears, values, and personalities. By portraying an environment in which violence is not glorified but an intrusion upon otherwise peaceful pursuits, Rowling uses magic - following Arthurian constructions - as a manifestation of the psyche and a source of allegory for intellectual and emotional development to encourage alternatives to violence.

Carmen Bucher

Miami Dade College North Campus

Making Muggle Magic: Digital Literacy in the Wizarding World

Most faculty at two-year community colleges understand the struggle to recruit students for literature courses. Many students believe literature is a subject reserved for English majors and thus do not consider the vast canon as accessible. Moreover, students of the digital age are often unprepared and unwilling to engage in active reading, preferring to live in a digital world filled with images and social media. The challenge then is to help students interconnect their digital space with the literary world. The problem and the solution are two-fold: which literature to consider and which digital platform to employ. J.K. Rowling's Harry Potter series provides an accessible entry point to literature that students are familiar and comfortable with. As digital natives, Gen Z students grew up in the wizarding world surrounded by the books, the movies, and the Internet community. Further encouraging the magic of Harry Potter in the literature classroom, the digital tool of Adobe Spark was selected to weave digital literacy into the Harry Potter experience. As an intuitive, web-based platform, Adobe Spark helps students easily connect images and text without having to cast a spell. This two-fold solution then helps students view the Harry Potter series in a new framework as serious literature. Digital literacy has the power to cast its own transfiguration spell; it expands students' previous experiences of Harry Potter and molds them into critical readers of literature, while also helping non-English majors see the accessibility of the magical world of literature. This session will include authentic student examples from various Harry Potter and Issues and

Literature courses at the sophomore level using the free Adobe Spark platform.

Elise Trudel Cedeño, MA

Potter Pedagogy: An Examination of Teaching Practices at Hogwarts

According to the National Research Council, active-based learning requires that teachers provide just enough verbal instruction for students to understand the concept of the lesson and then provide sufficient practice for the students to internalize and master the concept. This presentation examines the pedagogical styles of Professors Flitwick, McGonagall, and Dumbledore as positive models of active-based learning, and Professors Snape, Slughorn, Binns, and Umbridge as non-examples through a close reading of the novels. Comparing the teachers' practices and methodologies to those cited by educational scholars who have also studied Hogwarts' use of active based learning models, this paper examines whether and how Hogwarts professors give students the room to critically examine their own learning and practice their magic in the spirit of experimentation and discovery.

Ann Coble, PhD

Belmont University

Redeeming the Time: Redemptive Actions Made Possible by Time Travel in Harry Potter and the Prisoner of Azkaban

This paper points out the various redemptive events in Harry Potter and the Prisoner of Azkaban. These redemptions happened because of Hermione's use of her time-turner combined with Harry and Hermione making wise choices. The presentation begins by first defining "redemptive actions" and then exploring a range of redemptive acts carried out by Harry and Hermione as a result of the use of the time-turner. Usually the reader assumes that when Dumbledore says, "If all goes well, you will be able to save more than one innocent life tonight," he is referring to Sirius Black and Buckbeak. This presentation points out that more than two innocent lives are spared, and one guilty one, because of their use of the time-turner. When Harry and Hermione go back in time, they choose to act in ways that not only rescue themselves and their friends from death but also show mercy to at least one enemy. In closing, the presentation points out that it is not just the use of the time-turner, but Harry and Hermione's choices, as

Dumbledore reminds them, that make the difference and provide the possibility for multiple redemption actions.

Anjennett Corry, MSW LSW
and **Liz Vlaskalic**

Rutgers University
Rutgers University

Harry Potter – The Master of Grief

Harry Potter experiences what some clinicians would call complex complicated grief. This presentation will briefly explore the stages of grief and relate that to the life and sacrifice of Harry Potter. Furthermore, it will look on trauma related symptoms experienced by Harry in regards to the loss of his parents. Was Harry's experience typical of present day adolescents or could it be deemed clinically complicated? In addition, we will break down Harry's presumed response to grief using typical scales that present day clinicians use with adolescents experiencing traumatic loss.

Jasmine Edwards, BA

University of Delaware

*What Prefers the Dark? An Analysis of Draco Malfoy as a
Metaphor for Internalized Homophobia*

This essay's title refers to Draco's encounter with Forbidden Forest creatures that prefer darkness. His subsequent fear regarding such animals reflects a core internal struggle against the forces of evil and his 'rightful' Slytherin path. The essay explores the use of the character Draco Malfoy as a metaphor for a larger, more complex, real-world journey, or the experience of internalized homophobia within gay men from conservative homes. It suggests examining Draco's victimhood rather than focus on his irredeemable villainy.

Principles of queer theory are used to demonstrate how Draco Malfoy's story is one of repression; specifically, how his role within the books represents internalized homophobia and social indoctrination. Rowling's own thoughts on the inclusion of gay characters in the series can also help us understand this allegorical use of Draco. His personality, the abuse he endures from Voldemort and its ensuing long-term consequences, the pressure to continue the pureblood line, and the symbol of the Vanishing Cabinet—as well as his draw to dark magic—all invoke a queer reading of this character.

Additionally, the presentation takes a 'close-reading' approach. Included are words and their Oxford Dictionary definitions to enhance explanations regarding passages drawn from Harry Potter and the Half Blood Prince, the single book from the series used to craft this piece. The Pottermore website was relied on for relevant facts about Draco Malfoy. Whether Rowling intended to present Draco as a metaphor for internalized homophobia or not, this essay demonstrates how he serves as one, nonetheless.

Cecilia Konchar Farr, PhD

St. Catherine University

Hogwarts Faculty Meeting: Potter Pedagogies

This is a forum on how to teach the Harry Potter novels. The forum will introduce the text, "Approaches to Teaching the Harry Potter Novels" in the MLA Approaches to Teaching series and invite discussion of posted survey questions. In this early stage, HP Conference scholars and teachers can influence the development of this canon-building text.

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Megan Faye, MA

Indiana University of Pennsylvania

Violence at Hogwarts: An examination of patterns and individual differences

The Harry Potter Series is riddled with depictions of neglect, abuse, bullying, and other forms of violence. Some of these representations are overlooked, normalized, or even glorified within the narrative, while others are portrayed as dark and unforgivable. Similarly, a strict Manichean outlook is sometimes used to characterize individuals from the story as either victims or perpetrators of violence. Research has been able to identify significant predictors of both adult victimization and perpetration and has demonstrated that there is often a significant overlap

between these two seemingly dichotomous experiences. A recent study found childhood adverse experiences to be the largest predictor for rates of both victimization and perpetration in adulthood (Faye & Berman, 2019). The current presentation will analyze Rowling's treatment of violence as a construct, comparing examples from the text to empirical literature in order to examine how well her illustrations match what is known about the development of violence. Studying the etiology of violence in these characters' lives may also address the question of why certain characters thrive after childhood trauma while others become offenders themselves. This presentation aims to compare the timeline of key characters, pinpointing factors known in literature to be predictors of violence, as well as protective factors that could account for individual variability in resiliency.

Peri Fisher, BA, NYCPC

College of Staten Island

I Can See Thestrals Now:

Mourning and Loss in the Hogwarts Saga

Due to the death of the author's father, this presentation examines how loss and mourning, which are obvious themes in the Hogwarts Saga, are handled. The novels allow us to view grief literally through Thestrals, as they are invisible to anyone who has not seen death, but the books also require us to look at grief in many different relationship paradigms and in many different ways. There is an obvious difference between how Harry mourns James and Lily, his true parents, and how he mourns his godfather. Luna, Hagrid, Tom Riddle, and even, in a sense, Neville all lose parents, and each handles the loss differently. Many times, we have been told that there is no right way to grieve, and grief certainly drives those who endure it in the Wizarding World in diverse ways. By examining not the deaths of the characters in the Hogwarts Saga but the ways those deaths affected those they left behind, it will be shown how JK Rowling shows us all how to understand our own grief and how not only to avoid wallowing in it but to channel it into a force of will that will enable us to be our best selves.

Louise Freeman, PhD

Mary Baldwin University

Hermione Granger and Tris Prior:

A Case of the Twin Personalities

The success of the Harry Potter series undoubtedly paved the way for other best-selling young adult series such as Twilight, The

Hunger Games and Divergent. However, unlike the Harry Potter series, the primary protagonist of these other examples were female. It might therefore be expected that the heroines of the subsequent series would share some traits with the most prominent female character of Harry Potter: Hermione Granger. Beatrice “Tris” Prior, the protagonist and narrator of Divergent is most often compared to heroines of other young adult dystopias, such as Katniss Everdeen of The Hunger Games. However, character examination with modern psychological personality theories, particularly the Five Factor Model, shows that Tris has much in common with Hermione. Both Hermione and Tris take a type of personality assessment that will permanently assign them to a specific group. The Sorting Hat places Hermione in Gryffindor, the Hogwarts House associated with bravery, but not before seriously considering her for Ravenclaw, the House of intelligence. Tris’s aptitude test shows her with equal affinity for three Factions: Erudite, the intelligent; Dauntless, the brave, and Abnegation, the unselfish. Tris chooses to go to Dauntless. Thus, both characters are judged to have both high intelligence and high courage, and for both, courage emerges as the deciding factor.

Louise Freeman, PhD

Mary Baldwin University

Phantoms, Brains, Rowling and Ramachandran: A Look at Neuroscience in Rowling's Writing

In the Harry Potter series, the brain is rarely mentioned; when it is, it is treated with almost mystical reverence. Brains have a specially devoted room in the Department of Mysteries, alongside the other most challenging fields of wizardly study: prophecy, death, love, space and time. Brains, like the other topics, are considered dangerous to study: Ron is attacked by the brains’ thought-tendrils that leave him permanently scarred. The entire Department of Mysteries is staffed by “Unspeakables;” scholars who are forbidden to discuss their jobs or their findings. The awe with which wizards regard the brain is demonstrated by Arthur Weasley’s warning to Ginny in Chamber of Secrets; “Never trust anything that can think for itself if you can’t see where it keeps it brain!”

The Cormoran Strike series, in contrast, requires a more scientific approach to the study of the brain. Robin Ellacott is a former psychology student whose knowledge is useful in solving cases.

In creating the Strike character, Rowling has clearly researched the effects of amputation; other characters in the books also have recognizable neurological conditions.

There is textual evidence that Rowling is relying on the work of neuroscientist V.S. Ramachandran and his three popular neuroscience books: *Phantoms in the Brain* (1998), *A Brief Tour of Human Consciousness* (2004) and *The Tell-Tale Brain* (2011). Body identity integrity disorder is a central topic in *Career of Evil*, and Robin specifically cites Ramachandran's studies when trying to explain the condition to Strike. There is also a brief reference to a young psychiatric patient who writes to Strike asking for him to help prove her family has been replaced by imposters. This is a reference to Capgras syndrome, a topic examined in both *Phantoms in the Brain* and *A Brief Tour of Human Consciousness*. Rowling confirmed through Twitter that she had once researched this condition, thinking she might use it in a book.

Most telling, however, is the treatment of Strike's amputation. He experiences phantom limb symptoms that are described in *Phantoms in the Brain*: the feeling that the leg is still there, the illusion that he can move his toes, and uncontrollable itching. Ramachandran is perhaps best known for the discovery of a neural mechanism underlying those symptoms: the re-wiring of the sensory cortex after amputation; this neural plasticity can cause interesting sexual side effects after a foot amputation. A close look at the sexual encounter between Strike and supermodel Ciara Porter reveals a subtle, but delightful "Easter egg" that suggests Rowling is intimately familiar with this research.

Kate Glassman, BA, MFA

St. Catherine University

"Irascible and inflexible, perhaps, but always dependably, solidly present": The Preeminence of Minerva McGonagall in Harry Potter
Minerva McGonagall, Head of Gryffindor House, Deputy Headmistress, two-time member of the Order of the Phoenix, and die-hard Quidditch fan, is not only one of the most respected and accomplished witches in the Harry Potter series, she is also the only adult to consistently treat Harry Potter as Harry, a normal boy wizard in training. She neither coddles Harry, as Molly Weasley does, nor endangers him as Hagrid, Lupin, Sirius Black and Dumbledore do. She knows she is not Harry's father, and does not forget it. In preparation for his O.W.L.s, McGonagall

offers additional tutoring and practice, which clearly indicates that she is an invested professor who seeks to ensure that a student passes on his or her own merit. McGonagall reacts in a similar manner when he expresses a desire to be an Auror. Harry himself doesn't fully acknowledge the fact that this teacher treats him as any other until the second half of the series. We might also take note of the fact that Harry cannot seem to muster the necessary emotion for a Cruciatus Curse until someone spits in Professor McGonagall's face. McGonagall consistently demonstrates how essential her presence is to the narrative, to Hogwarts, and to Harry, yet she is all but absent in the scholarly analysis of the series.

Caitlin Harper, MFA

Independent Scholar

Playing Quidditch off pitch: How narrative mirroring, ring composition, and symbolism mean Quidditch is being played even when there's no Snitch in sight

The infamous 150-point Snitch catch and seemingly complicated gameplay rules have caused many readers over the years to dread scenes involving Quidditch - or to skip them entirely. But not paying attention to this magical sport means missing one of the most important symbols in the series. Drawing upon Emily Strand's essay "The Second War was Won on the Quidditch Pitch of Hogwarts," and building off work from HPAC7, this presentation continues the investigation into Quidditch's plot-mirroring in each book. This paper argues that the micro plot points — such as injuries — that happen in the Quidditch games and in the greater plot and the macro mirrors — such as the order of Gryffindor's matches mirroring the Triwizard Tournament tasks provide foreshadowing and historical context and strengthens the chiasmic structure in the series. Additionally, this presentation examines the seventh book as a multi-layered metaphorical Quidditch game and the Snitch as a symbol for Harry himself.

Sarah Hentges, PhD

University of Maine at Augusta

*Girls on Fire: Intersectional and Transformative
Heroines in American Dystopia*

<Abstract provided on Page 5>

Michelle Hickethier, BA California State University, Fullerton
Raising Harry:

How Discrimination Affects Children's Social Development

In *Harry Potter and the Philosopher's Stone* the audience is introduced to the Dursley family. The family harbors prejudicial beliefs against witches, wizards and the wizarding world as a whole. Harry, their adoptive child, is biologically magical. Due, in part, to their prejudices against magic, the Dursleys often neglect and mistreat Harry. Throughout his childhood with the Dursley family, Harry receives little to no affection or kindness. The impact of this upbringing can be seen in the relationships he has with many of his classmates. The negative treatment that Harry receives from the Dursley family causes Harry to be starved for kindness. Later, Harry meets Hagrid, the gamekeeper and Keeper of Keys and Grounds of Hogwarts. Harry is very quick to trust Hagrid, and it is through Hagrid's connections that Harry is able to begin to see the positive aspects of the magical world. Examining Harry's childhood through the behavior of the Dursleys allows the reader to see how racism can affect children at an early age.

Timothy Jennings, MA California State University, Fullerton
The Social Dynamics Behind Forced Love

In a world where dark magic products have to be sold in dark corners of Diagon Alley or are forbidden outright, what are the implications of love potions, which remove consent from the drinker, being openly sold at Weasleys' Wizard Wheezes? The role of love potions in the Harry Potter universe is further complicated by the fact that only girls and women are shown to use love potions on men. What social and cultural dynamics led to this? Why is there never any mention of men using such an easily accessible potion -- so in contrast to real-world date-rape crimes so often perpetrated by men against women? This presentation examines romance in the Harry Potter series (with a particular focus on love potions), the implications for the Wizarding World, and the romantic roles of wizards and witches in the Wizarding world.

Lorrie Kim, BA Independent Scholar
J.K. Rowling, Giftedness, and the Ghost of Ravenclaw
Of the four Houses, Rowling writes least about Ravenclaw. Harry Potter is a Gryffindor story, *Cursed Child* explores Slytherin, and the *Fantastic Beasts* films center Hufflepuff. But Ravenclaw is

ghostlike, represented by a young woman who suffered domestic violence and felt regrets about her mother. This presentation takes a broad scope, analyzing both the Harry Potter and Fantastic Beasts series along with research on the author's life and interviews. The placement of Helena Ravenclaw's tale at the climax of *The Deathly Hallows*, in the context of Rowling's well-known escape from an abusive marriage, suggests the author's internal conflict between the prospect of including this story or keeping it silent. This presentation explores how Rowling addresses topics like "books and cleverness," of giftedness, and of idolized genius to argue against "the death of the author." Rowling has argued powerfully that including attention to the author is essential in understanding the story.

Mark-Anthony Lewis, MA Bristol Community College
*Harry Potter Has a Consent Problem: Magic
and Persuasion in Half Blood Prince*

The wizards of *Harry Potter* are offered many magical means of manipulation: Memory alteration, mindreading, hypnotism, drugging, physical restraint and torture are all available to a skilled magic user. But wizarding ethics is inconsistent when it comes to denying others the right to consent. The Ministry calls some spells "Unforgivable" while similar spells are vocational. The curses of "Dark Magic" are sometimes indistinguishable from charms found in curriculum created for adolescents. The dangerous and manipulative Love Potion is even referred to as "romantic".

This paper will explore how the sixth book of the series questions these norms of wizarding society and presents rhetoric as more powerful alternative. Through love, rejection, combat and compassion Harry and his friends learn that where manipulation and force fail, persuasion prevails.

David Martin Independent Scholar
*How the Harry Potter Novels Have Been
Used in Religious Activities*

The Harry Potter novels have been used for many things: To change non-readers into readers, to teach subjects as diverse as biology and computer science, and to reach out to sufferers from depression and PTSD. One of the joys of coming to LeakyCon is hearing about new and unexpected uses of the novels such as

these. This presentation demonstrates one more area in which the novels have been used: religion.

In a 2010 interview J. K Rowling mentioned that her books had been “lauded and taken into the pulpit” as much as they had been attacked. (That statement should now be updated to say that the books have been taken into the pulpit much more than they have been attacked.) This presentation will present a brief overview of how this has been done, with Harry Potter themed Vacation Bible Schools, confirmation classes, bar mitzvahs, weddings, and even funerals. A search on the Internet for “Harry Potter themed Vacation Bible School,” for example, gets hundreds of hits. A search for “Harry Potter themed weddings” gets thousands. This is a phenomenon that warrants attention.

Patrick McCauley, PhD

Chestnut Hill College

There has never been a tool for excavating hidden privilege and prejudice like the twentieth century tradition of postmodern critique. The deep analysis of the discursive power network both inside and outside a text has opened literature for so many who had been systematically excluded, disappeared, oppressed or objectified. Critique often seeks to unmask dominance disguised as reason and its progress ought not be curtailed. However, this hermeneutic of suspicion may also undermine the suspension of distrust a book needs to become beloved. A young person’s favorite book can help perform the work of a magic spell wherein authentic individual identity can be crafted and advanced. It is time for the unparalleled and unrelinquishable instrument that is poststructuralist critique to return to its role as tool so as to relinquish its perhaps inadvertent manifestation as academic destination.

Kathryn McDaniel, PhD

Marietta College

Revelio! To be or not to be virtuous: A character analysis of Harry Potter and the Goblet of Fire

Harry Potter is a dynamic, thought-provoking series that transcends genres, genders, and generations. The fourth book in the collection, Harry Potter and the Goblet of Fire, transitions the series from children’s literature to young adult literature with a newfound focus on morality. The four cardinal virtues—justice, temperance, courage, and prudence—constitute the foundation of

human morality. In *Harry Potter and the Goblet of Fire*, J.K. Rowling carefully crafts complex characters to represent the four stoic virtues and their respective vices. Rowling utilizes interactions between these individuals to highlight the duality of human nature and facilitate the moral development of her predominantly adolescent audience. In order to assess the interplay between virtues and vices within the text, four distinct scenes—which challenge the moral standings of leading characters—were analyzed independently and chronologically. This analysis describes how J.K. Rowling directly exposes readers to ethical dilemmas and examines how this exposure stimulates the cultivation of virtuous individuals. *Goblet of Fire* should be considered a moral handbook for youth, for it allows readers to recognize and apply the distinct cardinal virtues represented throughout the novel to his or her own life. Unfortunately, current research on the value of virtue in children's and young adult literature—especially concerning the wizarding world—is minimal considering the profound impact that has on the audience. If readers and academics alike begin to discuss *Harry Potter and the Goblet of Fire* as a tale of virtue, then the world can consider both childhood and adolescent morality managed.

Unlike many other fantasy series, the *Harry Potter* books typically have not included maps of the fantastic world explored by the story's hero and readers. This is because magical spaces in J. K. Rowling's imagined realm are simply squeezed into our normal, muggle world; it is our world, if only we can gain access to those magical places. Rowling also plays with space and its capacity to be known, including her development of the concept of Unplottability. Our one example of a wizard map, the Marauders' Map, is a "dangerous" magical object whose properties are also very difficult to translate to a visual medium. Even with the lack of official maps and difficulty translating space to page, fans have created their own imaginative geographies of wizard spaces. These muggle maps of the wizarding world call into question the nature of space as well as the value of seeing the unseeable and showing the unshowable. If Rowling is urging us to make space for the magical in our own lives, these fans are working hard to achieve that purpose. But what does it mean to map the unmappable? Does it improve our ability to travel to such places?

Harry Potter and Shakespearean Romance

The influence of Shakespeare's plays upon Rowling's Harry Potter series has been acknowledged, particularly with respect to serious themes such as the elements of prophecy, ambition, and witchcraft that characterize Macbeth. Less critical attention has been paid to the ways in which Shakespeare's depictions of romantic relationships resonate in Rowling's texts.

(1) Ron Weasley and Hermione Granger can be understood as following in a Shakespearean tradition of quarreling couples, such as Beatrice and Benedict in *Much Ado about Nothing*. Complicated by miscommunication, mixed signals, and emotional intensity, their burgeoning romance is observed by and occasionally a source of amusement (or frustration) for those characters around them. (2) While poetry can be found throughout Rowling's series, the combination of humor and earnestness in the passage in *Harry Potter and the Chamber of Secrets* when Ginny Weasley gives Harry Potter a poem on Valentine's Day is reminiscent of *A Midsummer Night's Dream* and *As You Like It*. Both authors play up on the blazon's long and rich history, subverting the traditional form for their own comedic ends. (3) In the works of both authors, storytelling builds upon initial attraction to create the shared sympathy necessary for romantic relationships to develop. Specifically, Remus Lupin's outsider status as a werewolf within the magical community shapes his connection with Nymphadora Tonks just as Othello's status as a Moor in Venice affects his future with Desdemona. Both couples must negotiate the challenges that come with balancing their unconventional marriages with wartime obligations to their communities.

These moments of romance in the works of both Rowling and Shakespeare aren't distractions from the main narrative. They are integral to understanding what's at stake as the darker events unfold: love and community.

Tania Perez, BA Student

University of Pennsylvania

*To be or not to be virtuous: A character analysis
of Harry Potter and the Goblet of Fire*

Harry Potter is a dynamic, thought-provoking series that transcends genres, genders, and generations. The fourth book in the collection, *Harry Potter and the Goblet of Fire*, transitions the series from children's literature to young adult literature with a newfound focus on morality. The four cardinal virtues—justice, temperance, courage, and prudence—constitute the foundation of human morality. In *Harry Potter and the Goblet of Fire*, J.K. Rowling carefully crafts complex characters to represent the four stoic virtues and their respective vices. Rowling utilizes interactions between these individuals to highlight the duality of human nature and facilitate the moral development of her predominantly adolescent audience. In order to assess the interplay between virtues and vices within the text, four distinct scenes—which challenge the moral standings of leading characters—were analyzed independently and chronologically. This analysis describes how J.K. Rowling directly exposes readers to ethical dilemmas and examines how this exposure stimulates the cultivation of virtuous individuals. *Goblet of Fire* should be considered a moral handbook for youth, for it allows readers to recognize and apply the distinct cardinal virtues represented throughout the novel to his or her own life. Unfortunately, current research on the value of virtue in children's and young adult literature—especially concerning the wizarding world—is minimal considering the profound impact that has on the audience. If readers and academics alike begin to discuss *Harry Potter and the Goblet of Fire* as a tale of virtue, then the world can consider both childhood and adolescent morality managed.

Travis Prinzi, MA, MS

Independent Scholar

*Bedknobs and Broomsticks and the Battle of Hogwarts: A Magical
Response to War and Violence*

Fantasy literature has frequently been used to portray children's response to war. From Narnia to Middle Earth to Hogwarts, magic is used to search not for an escape from the war, but for an answer to its horrors. Drawing on parallels between fantasy fiction dealing with WWII (*Bedknobs and Broomsticks*, *Narnia*) and the

Harry Potter/Fantastic Beasts stories, this talk will explore how magic opens the imagination to break children and adults free of the rigid and tired power categories that lead us to violence and war. Links will then be drawn to the current cultural state of the US, with its resurgence of white supremacy, open Nazism and fascism, and increase in hate crimes and explore the magical response to that violence.

Brent Satterly, PhD, LCSW

Widener University

You Won't Need Any Ink:

Dolores Umbridge and Pathological Tribalism

Dolores Umbridge—Senior Undersecretary, High Inquisitor, and Professor—has a severe sense of educational order. Empowered by the Minister of Magic himself, Professor Umbridge enjoyed her role at Hogwarts to assess teachers, question students, issue decrees, punish wrongdoers, and undermine the Hogwarts Headmaster, Albus Dumbledore. But her ultimate power wasn't in such tactics, rather it was in her belief that she was narcissistically better. Although officially a half-blood, Dolores presented herself to the world as a pure blood—and better than those unlike her. Upon her return to the Ministry and placed as the Head of the Muggle-born Registration Commission, she reveled in this element of “pathological tribalism.”

Tribalism—the tendency to gather in like-minded groups and experience a sense of community and belonging—can have a positive effect on individuals, families, groups, and communities. Our Harry Potter fandom, for example, is a tribe. We gain a sense of “understanding” from each other about our passion for the magical world of Harry Potter. It is not tribalism alone, however, that causes unrest or division—it is pathological tribalism.

In the current politically charged landscape of the United States, the concept of pathological tribalism—seeing other groups as different, wrong, dangerous, and even evil—has impacted our nation significantly: Republicans vs. Democrats, whites vs. blacks, rural vs. urban, Muggles vs. Wizards and Witches. Pathological tribalism emerges when groups, or tribes, experience both cognitive biases and a polarized environment. Cognitive biases include both 1) affect bias where people's feelings about a thing impact their thinking about a thing; and, 2) cultural cognition where

our cultural values about the “right” way to organize society drive our judgments about culturally polarized issues. These two factors exist within a polarized environment, wherein in-group solidarity feeds out-group animosity (Delaplane, 2018). As polarization increases, common ground decreases and pathological tribalism emerges. The effects of this phenomenon include familial conflicts, emotional cut offs, an “othering” of the other side, and even violent hate crimes toward disenfranchised groups (e.g. women, LGBTQ folks, people of color, etc.).

It is this phenomenon that Senior Undersecretary Dolores Umbridge embraced wholeheartedly. Pathological tribalism became her daily elixir—and it was her job to put “those people” in their proper place: beneath Pure Bloods. This workshop will examine Dolores’ history, her cognitive biases, her polarized environment, and her subsequent actions of division and abuse. What can we learn from Dolores? In what ways do we justify “evil” in our lives to demonize other groups? How do we nurture our own egos to maintain a sense of being “better” than those beneath us? What can we do to cast a spell of critical thinking to see beyond our own perspectives?

Molle Scheumann, MA Student
University of Memphis
Pity the Living, and, Above All Those Who Live Without Love

Love is a continual theme across the entire Harry Potter series with often catastrophic and unbelievable consequences...Rowling indirectly leads the reader to believe that 'love' is the actual magic. Throughout the journey with Harry Potter, Dumbledore reminds him that his single most important tool in his armory is 'love' because it is something that Voldemort does not possess and cannot obtain. As we well know, Voldemort was born of enchantment instead of love that resulted in a broken childhood. Whereas love often is the saving grace for the bespectacled hero. Harry experiences love in many forms and different fashions through the years. It was Lily's unyielding love, which caused the young Mr. Potter to be able to defeat Voldemort and Quirrell in his first year at Hogwarts, when he was barely able to levitate a feather. Is it possible that such a muggle thing could be transferable into the magical world? Can love exist in more than one world? The presentation puts forth that not only can love transcend magical thresholds, but because of love the life of Harry

Potter exists. Love has created a space in which all things are possible if one is open to love. Love will defy expectations. Love is universal. Love is Harry Potter.

Nava Sedaghat, MA, PhD Student Indiana University of PA

Mindful Luna: The Loving Self

In the Harry Potter series, Luna Lovegood represents a set of qualities that constitute “the loving self” we all strive for. From her unconventional views of the world ranging from Nargles to Sirius Black as the lead singer of The Hobboblins, Luna’s commitment to authenticity transcends concerns of social acceptance. In fact, Luna Lovegood appears to have mastered the art of mindfulness. Mindfulness is the ability to be present and aware of our thoughts, feelings, bodily sensations, and environment without attachment and without judgment. Empirical research has identified that mindfulness reduces both mental and physical health issues, improves health, confidence, and empathy, and even changes the brain. While Luna Lovegood demonstrates the positive effects of mindfulness in reaching self-actualization, she is also introduced at a particular point in the series to aid Harry Potter through his trauma and grief by providing him with those qualities. Luna is the potential of “the loving self” we all have inside of us. The current presentation examines Luna Lovegood’s qualities that make up “the loving self” while simultaneously examining mindfulness-based practices in the empirical literature that unlock these qualities.

Emily Sendin

Miami Dade College

& Anto Chavez Alfonzo

Wellesley College

Hermione's Army: Social Justice through Storytelling

College students today grew up reading and delving into the magical world of J.K. Rowling's Harry Potter. Despite its lack of portrayal of LGBTQIA and people of color, the series seems to speak to those marginalized groups that it does not outwardly represent. In the summer of 2017 at Miami Dade College, various Harry Potter fans and social justice warriors united to form Hermione's Army.

The Harry Potter book series, especially Harry Potter and the Order of the Phoenix, has inspired youth around the world to become socially active conscientious adults. At Miami Dade

College, a chapter of the Harry Potter Alliance offered an opportunity to turn students into heroes through the power of story. Much like Dumbledore's Army subversively fought Voldemort and Death Eaters, Hermione's Army pushed the status quo through campus events which championed for underserved groups such as Dream Act Walk-Out, House of Horrors of Human Rights Violations, Women's History Maze, #Metoo Art Installation, and Walk2Nicaragua. Each event was associated with a social justice cause. All Hermione's Army activities have been student-led. Students envisioned and organized the events while collaborating with faculty through service-learning projects and/or reflection essays. Students continue to pass on the wands, and a very active Hermione's Army is currently planning various activities to promote activism at Miami Dade College.

This presentation will focus on the birth of a Harry Potter Alliance chapter at a college campus and its transformative effects on a community of student readers and leaders. Connections between the Harry Potter series and social justice work will be addressed through sample events organized by Hermione's Army inspired by Harry Potter characters and themes.

Emily Strand, MA

Mt. Carmel College of Nursing

Why the Books are Better

As a generation of film-only fans comes of age, Potter scholars have their work cut out for them. Why should fans read 4,200 pages of Harry Potter books when they can get the gist of the story through their brilliant film equivalents? But are the films REALLY equivalent to the books? Potter scholars have long bemoaned the absence of the Marauders' backstory from the films and universally panned Gambon's Dumbledore (especially in Goblet of Fire). This presentation digs deeper, examining important moments of divergence between text and film to illuminate important (often religiously) symbolic elements that set the Harry Potter books well apart from the films, cutting to the heart of the larger narrative's meaning and why it pays to keep reading.

Madison Stump

Bowling Green State University

Harry Potter as a Discussion of Environmental Harm and Impact

The impacts of a changing climate in our 21st century society range from habitat destruction, human health impacts, dislocation of home, political pressures, and more. These impacts are incredibly similar to the impacts of Voldemort's relationship with Harry in the internationally renowned Harry Potter series. The evolution of the Forbidden Forest throughout the series parallels endangered species and our political quest to protect them. In Harry Potter and the Prisoner of Azkaban, external involvement in the Forest ecosystem creates tension between Forest creatures. The Room of Requirement becomes a representation of consumption and the dangers that come of having too much stuff. Harry Potter and the Order of the Phoenix raises the interesting parallel of climate change deniers and supporters of climate science. Professor Umbridge is in denial about the revival of Voldemort. The Ministry of Magic refuses to listen to the people and examine the facts that support Voldemort's resurgence. The impact of political leadership that does not believe in Voldemort becomes dangerous as the government is supposed to protect the wizarding community. This presentation will go in more depth about the Forbidden Forest and its resemblance to post-modern land management techniques. The Kakamega Forest in Kenya has experienced several different land management policies ranging from uninterrupted use by all people to the prohibition of local activities but encouragement of business-related extraction. The Forbidden Forest is impacted by a unicorn-hunting professor, dragons, tension from Dumbledore's selection of a professor, a mechanized vehicle, and general human footprints in the Forest. These impacts can be examined in parallel with the impacts in the Kakamega Forest, a current issue that has plagued Kenya for years. By examining the environmental impacts in the Harry Potter series, educators and their students can engage in discussions regarding current environmental issues, which often can be quite tense and bipartisan in nature, in a less contentious environment. This opens a space to include more students in the climate change-environmental harm discussion.

Beth Sutton-Ramspeck, PhD The Ohio State University (Lima)
"How dare you defy your masters?"

House-Elves' Paradoxically Powerful Resistance

Readers critical of J. K. Rowling's depiction of slavery in the Harry Potter series contend that Rowling treats house-elves as "inferior

creatures, dirty and naked” (Rangwala 137) beings who are “dehumanized by having no power” (Windarti 303). Most critics concur with Mendelsohn’s troubling observation that “elves do not resent their slavery” (305). This may be generally true, but does the “happy slave” narrative apply to all house-elves? Are house-elves indeed inferior and powerless? Shortly after we meet Dobby, Fred Weasley explains, “house-elves have got powerful magic of their own, but they can’t usually use it without their master’s permission” (CS 28). The overlooked word here is “usually.” In fact, Dobby and Kreacher clearly resent their masters. Moreover, Dobby, Kreacher, and even Winky deploy their magic in ways that subtly and not-so-subtly resist their masters’ authority.

House-elves possess powers—all without benefit of wands—ranging from levitation charms to apparition under circumstances where humans can’t apparate. Even Winky both influences Mr. Crouch’s decisions about his son and “use[s] her own brand of magic to bind [Barty Jr.] to her” (GF 687). Winky’s wandless but binding magic (mostly) overpowers Barty at the World Cup until she is stunned by the wands of several wizards at once. This is extraordinary power, and since Barty sees himself as having been essentially enslaved by her, it demonstrates that house-elves have the capacity to turn the tables on wizards. Kreacher resists Sirius and later Harry in small ways from hoarding items meant for the trash to calling Hermione a mudblood; and, “loathing” Sirius and seeing him as an unjust master, Kreacher betrays his master to the point of facilitating his death. Dobby knocks Lucius Malfoy down a flight of stairs in Chamber of Secrets and even disarms Narcissa Malfoy in Deathly Hallows. The Hogwarts house-elves, led by Kreacher, independently take up arms against wizards—in defense of Hogwarts, to be sure, but nevertheless against the apparent leaders of British magical government. Granted, house-elf resistance is the exception, but these exceptions demonstrate that house-elf submission is not “natural” and that resistance is not the sole prerogative of human members of the Order of the Phoenix and Dumbledore’s Army.

*Here Be Dragons (and Phoenixes): A Thematic Direction for
Fantastic Beasts*

The Fantastic Beasts storyline is emerging as a confrontation between phoenix and dragon. Have you noticed how often Grindelwald exhales smoke or conjures fire? Did you know that the dragon's eye, an ancient Germanic symbol, is an amulet reputed to have exceptional powers? The phoenix and dragon are Albus Dumbledore's and Gellert Grindelwald's inner beasts, and Rowling has made clear in recent online posts that internal monstrosities interest her far more than the niffler, the bowtruckle, or the zouwu. In September 2018, Rowling was asked on Twitter why Dumbledore recruited Newt Scamander –a magizoologist, not an auror – to pursue Grindelwald. She replied that answering this question “would give you the whole plot of the Fantastic Beasts franchise.” Citing her response, Michael Walsh offered the theory on Nerdist that Newt Scamander was the man for the job because of Grindelwald's essential nature as a dangerous beast, likely a dragon. Walsh, of course, had not yet seen the second Fantastic Beasts installment. With that film's release, there seems ample evidence to validate his guess and to assert that the sleeping dragon is now awake. A review of dragon/phoenix lore from Asia to Europe will give insight as to where the Fantastic Beasts series is headed, thematically and maybe even geographically. And a recap of primary Anglo-Saxon dragon legends including Beowulf, Fafnir, and St. George might help to predict how these confrontations will play out. Why does the "Greatest Wizard of His Age" enlist an awkward Magizoologist to defeat the dragon-man, Gellert Grindelwald? Because Albus Dumbledore needs a dragon-tamer.

CHESTNUT HILL COLLEGE

*Welcomes you to the eighth annual
Harry Potter Academic Conference*



The Harry Potter Conference is an annual academic conference held at Chestnut Hill College in Philadelphia, Pennsylvania. This interdisciplinary conference provides a forum for scholarly presentations arising out of the series of books by J.K. Rowling.

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