

The Harry Potter Conference

Friday, October 21, 2016



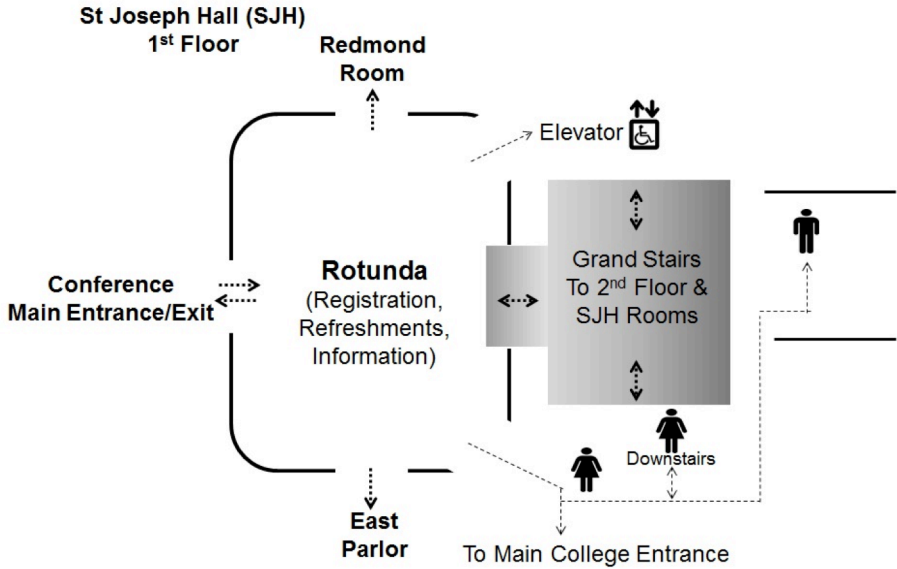
CHESTNUT HILL COLLEGE

PHILADELPHIA, PENNSYLVANIA

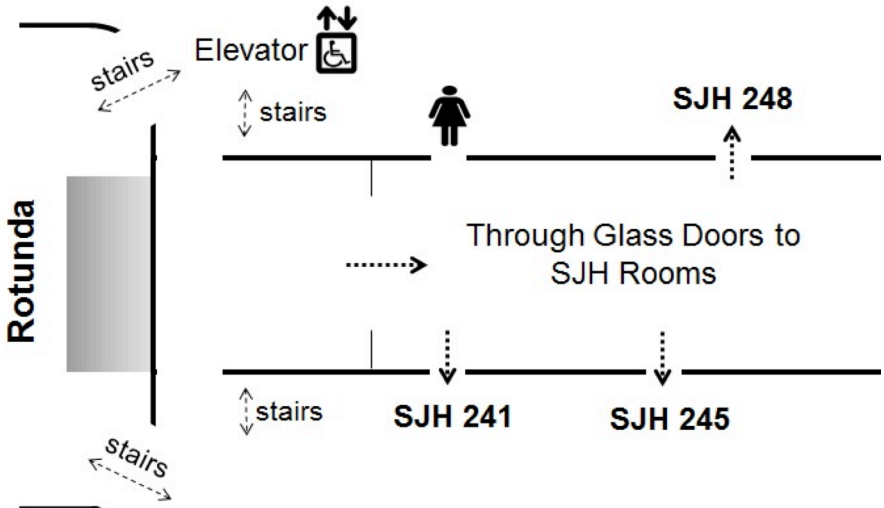
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CONFERENCE MAP



St Joseph Hall (SJH) 2nd Floor



CONFERENCE SCHEDULE

8:00-8:45	Registration and refreshments	Rotunda
8:45-8:55	Opening	East Parlor & Redmond Room

Conference Section 1 (Concurrent Sessions)

Session 1a. Character Analyses I: Hogwarts & Professors East Parlor
Moderator: Wendling

9:00-9:20	Kim, <i>Reading Snape's Mind: The Occlumency Lessons</i>
9:25-9:35	Jennings, <i>Dumbledore's Road To Hell: How His Good Intentions Nearly Led To Voldemort's Victory</i>
9:40-10:00	Ryan, <i>Transformational Dumbledore: A Critical Analysis of the Wizarding World's Greatest Leader</i>

Session 1b. Heroes & Villains Redmond Room
Moderator: Benner

9:00-9:20	Granger, <i>Unlocking H.P.: An Invitation and Introduction to the Seven Keys to Rowling's Artistry and Meaning</i>
9:25-9:35	Roncin, <i>Teaching Joseph Campbell's Hero Theory Through H.P.</i>
9:40-10:00	Strand, <i>Star Wars and H.P.: Commonalities, Cross-Influences and Shared Sources</i>
10:05-10:15	Peterman, <i>Utilization of Child Abuse in the H.P. Series</i>

Session 1c. Film Analyses I SJH 241
Moderator: McCauley

9:00-9:20	Ambrose, <i>Mixed Messages: Gender Stereotypes in the Goblet of Fire Film</i>
9:25-9:35	Rothstein, <i>The "Potter Product's" Effect on the Adaptation Industry and Pop Culture: A Critical Analysis of the Adolescent Literature Genre</i>
9:40-10:00	Roberts, <i>Magical, Musical Maturation: Examining the Use of "Hedwig's Theme" in the H.P. Films</i>
10:05-10:15	Stevenson, <i>"Accio, Author!": Dispersal and Convergence of Authorships in the H.P. Franchise</i>

Session 1d. Textual Analyses I

SJH 245

Moderator: Camacci

- 9:00-9:20 Fish, *H.P. and the Half-Blood Prince: Is there a Mystery in this Text?*
- 9:25-9:35 Erdman, *The Sins of the Father: Harry and Draco and the Impact of Their Parents' Choices*
- 9:38-9:48 Lee, *Every Tom, Ginny, and Harry: Sexual Imagery in the Chamber of Secrets*
- 9:51-10:01 Harper, *What Happens to the Snitch Doesn't Stay on the Pitch: Quidditch's Narrative Mirroring in the H.P. Series*
- 10:05-10:15 Baldini, *H.P. and the Origin of the Spells and Governments of the Wizarding World*

Session 1e. Character Analyses II: Friends & Soulmates SJH 248

Moderator: Sipal

- 9:00-9:20 Moore, *"I Will Tell You Where You Ought To Be": Sorting Identity in Young Adult Dystopian Literature*
- 9:25-9:35 Walkosak, *Luna Lovegood: The Friend Harry Potter Never Knew He Always Wanted*
- 9:40-9:50 Russoniello, *Why Harry and Hermione Belong with Each Other (and Nobody Else): A Shipping Analysis*
- 9:55-10:05 Covais, *The Pivotal Character Development of Neville Longbottom*
- 10:10-10:20 Sipal, *Revealing Wormtail: Following the Trail of Clues in Harry Potter*

10:30-11:30 **Plenary Lecture I** East Parlor/Redmond Room

Loris Vezzali, PhD , University of Modena and Reggio Emilia

Fighting the Battle against Stigma and Group Segregation with the Magic of H.P.

11:30-12:30 **Lunch & Book Signing** Rotunda & Adjacent Rooms

Featuring authors Lorrie Kim, Patrick McCauley on 1st Floor Rotunda
Jack Gierzynski, S.P. Sipal and John Granger on 2nd Floor Rotunda

12:30-1:00 **Choral Presentation** Rotunda

Conference Section 2 (Concurrent Sessions)

Session 2a. Mugglenet Academia Live Podcast Recording

Redmond Rm

- 1:00-2:15 Join Keith Hawk and John Granger for a special live podcast recording featuring guest Lorrie Kim, author of *Snape: A Definitive Reading*

Session 2b. Images of the Feminine

East Parlor

Moderator: McCauley

- 1:00-1:20 McCauley, *Epic Journeys from the Female Perspective*
1:25-1:45 Hynson, *Good Witches Have Children: The Glorification of Motherhood in H.P.*
1:50-2:10 Barclay, *H.P. and the Third-Wave Feminists*

Session 2c. Divide & Conquer: Splitting the Self in *H.P.* & the *Deathly Hallows*

SJH 241

Moderator: Fox

Panel Presentations and Discussion
by D. Cepero, S. Erichsen, and A. Gonzalez

Session 2d. Pottermore, Twitter & Issues of Canon

SJH 245

Moderator: Camacci

- 1:00-1:20 Camacci, *The Canon Goes Boom: The Explosion of "Canon" in the H.P. Universe*
1:25-1:35 Stevenson, "Hogwarts Will Always Be there to Welcome You..." Where? *The Liminal Fandom of H.P. in Place and Virtual Space*
1:40-1:50 Erdman, *J.K. Rowling's Twitiverse: Continuing Magical Education through Social Media*
1:55-2:15 McDaniel, *Beyond Professor Binns: How Pottermore Connects Magical and Muggle History*

Session 2e. Textual Analyses II: Beyond the Text

SJH 248

Moderator: Sipal

- 1:00-1:20 Sipal, *Myths and Archetypes in H.P.*
1:28-1:48 Dunne & Shortland, *Al-Qa'ida and the Deathly Hallows: Morphological similarities between quests for immortality in Violent Extremist Organizations and Lord Voldemort*
1:55-2:15 Ciavarella, "If Walls Could Talk": *The Symbolism and Significance of Hogwarts' Animate Architecture*

Conference Section 3 (Concurrent Sessions)

Session 3a. Textual Analyses III: H.P. and Literature East Parlor

Moderator: McCauley

- 2:30-2:50 Beckoff, *All the Difference in the World: Action, Circumstance, and Genre in H.P. and Le Morte D'Arthur*
- 2:55-3:05 Vandever, *Man Made Monster: The Unfortunate Monsters of Frankenstein and H.P.*
- 3:10-3:30 Kaser, *Wizarding Woes: Exploring the Hierarchies of the H.P. Series Through the Use of American Africanism and Critical Race Theory*
- 3:35-3:45 Maunder, *Fanfiction: A World of Imagination*

Session 3b. Analyses of The Cursed Child Redmond Room

Moderator: Benner

- 2:30-2:50 Kim, *What's Canon? What's "Real"? A Quick Guide to H.P. and the Cursed Child*
- 2:55-3:15 Nagle, *Cursed Child as Fanfiction: How the 8th Story's Use of Time Travel Eliminates Itself from the Canon*
- 3:20-3:30 Albone, *Is H.P. and the Cursed Child a New H.P. Book?*

Session 3c. Social Justice and Social Work SJH 241

Moderator: Freeman

- 2:30-2:50 Satterly, *"I Solemnly Swear That I Am Up To Good": The Spell Craft of Social Work, H.P. & Social Justice*
- 2:55-3:15 Sawyers-Lovett, *"All Was Well": Therapeutic Techniques for PTSD in H.P.*
- 3:20-3:40 Freeman, *Prosocial effects of H.P.: The Spell of Fiction or Rowling's Magical Touch?*

Session 3d. Science and Education SJH 245

Moderator: Wendling

- 2:30-2:50 Wendling, *The Pleasant Neurochemistry of Reading H.P.*
- 2:55-3:05 Chezik, *Using Fiction in a Non-Fictional Realm: The Lessons of Tolerance, Inclusion, and Cooperative Learning for the College Writing Classroom*
- 3:10-3:30 Hoffman, *"Strange, Isn't It? What Comes from Within": Using the Performance Cycle to Teach H.P. and the Cursed Child*
- 3:35-3:45 Scheumann, *Affect Theory in H.P.*

4:00-5:00

Plenary Lecture II East Parlor/Redmond Rm

Jack Gierzynski, PhD, University of Vermont

Do Fictional Stories Really Make Us More Tolerant and Accepting?

5:00-5:30

Closing Remarks

East Parlor/Redmond Room

PLENARY LECTURER I

Dr. Loris Vezalli is Associate Professor at the University of Modena and Reggio Emilia in Italy, where he teaches courses of social psychology and relations between groups. His main research interests concern strategies for the reduction of prejudice, also tapped at an unconscious level, mostly based on direct and indirect contact between groups. He is currently Associate Editor of the *Journal of Community and Applied Social Psychology* and coordinates the activities of RIMILab (Center for Research and Interventions on Interethnic Relations, Multiculturalism and Immigration, University of Modena and Reggio Emilia). He has published on some of the most relevant international journals of social psychology and group psychology, such as *European Review of Social Psychology*, *Journal of Experimental Social Psychology*, *British Journal of Social Psychology*, *Group Processes and Intergroup Relations*.



PLENARY LECTURER II

Professor Jack Gierzynski's area of study is American politics with specific interests in mass media, elections, campaign finance, and political parties. He has published four books; *Harry Potter Research Methods and the Politics of the Muggle Generation* (The Johns Hopkins University Press, 2013), *Saving American Elections: A Diagnosis and Prescription for a Healthier*



Democracy (Cambria Press, 2011), *Money Rule: Financing Elections in America* (Westview Press 2000), and *Legislative Party Campaign Committees in the American States* (University Press of Kentucky 1992). He has published several articles on the financing of state legislative campaigns in *Legislative Studies Quarterly*, *American Review of Politics*, and *Women & Politics*. He has also written several book chapters for edited volumes including three chapters in *Campaign Finance in State Legislative Elections*, one for *The Financing of the 2000 Election*, and another on the effect of *The Daily Show*. He has been part of research teams awarded grants by the National Science Foundation and the Joyce Foundation to study the financing of elections at the state and local level. And, he has been an expert witness and consultant in several court cases testing campaign finance laws, including *Landell v Sorrell*, a case ultimately settled by the U.S Supreme Court. Professor Gierzynski is the Director of the Vermont Legislative Research Service. He is currently working on a book on the political effects of entertainment media and another on mass media and politics.

~ LECTURE NOTES ~

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ABSTRACTS

Alphabetically by Author Last Name

Kaitlyn Albone, BA

Is Harry Potter and the Cursed Child a New Harry Potter Book?

There has been a burning question plaguing the Harry Potter community since the announcement of a new play involving J.K. Rowling and her classic Harry Potter charters. Is this new play in fact a new Harry Potter book? The bound copy of the play *Harry Potter and the Cursed Child* created quite a buzz in the Harry Potter community. However, post publication, fans became divided in their opinions not only about the content but whether or not this story should be considered part of the Harry Potter canon. Is it fair to the fans to call the play a "Harry Potter book"? Evidence from the fans, the press and the hard facts of the play's three person authorship have bred the conclusion that *Cursed Child* is a new Harry Potter story but not necessarily a book. *Cursed Child* should be considered part of the Harry Potter cannon as it has been collaborated on and approved by J.K. Rowling. The interpretation of the characters by the other two authors, Tiffany and Thorne lend a new voice to already beloved characters puts *Cursed Child* into a new category. As the Harry Potter canon continues to grow, the fans must choose how much of the canon to accept as part of their personal world of Harry Potter.

Jeff Ambrose, MA, Delaware County Community College

Mixed Messages: Gender Stereotypes in the Goblet of Fire Film

The Harry Potter book series teaches readers a great deal about having an open mind, being empathetic, and transcending stereotypes. The films, however, water down, and in some instances, completely change the tone and message of the book being depicted. This is most notable in the depiction of gender in the *Goblet of Fire* film, showing boys as strong and capable and girls as weak and objectified. In this presentation, I will explore the key differences between the book and film in terms of gender, and what it says about our society that the movie got it so wrong.

Faith Baldini, JD

Harry Potter and the Origin of the Spells and Governments of the Wizarding World

This paper will examine how the wizarding world's history often

mirrors, draws from, and sometimes diverges from our own in two important areas: magical spells and the Rule of Law. In Particular, this paper will delve into the real-world inspiration behind the universe Rowling created. It will discuss the linguistic origins behind the spells used in the novel—particularly the unforgivable curses—and what those origins may suggest about the true meaning behind the spells and those who use them. This paper will also discuss the origins and evolution of the Ministry of Magic and Wizarding Rule of Law and compare them to their real-world counterparts. In particular, this paper will examine the Ministry's enjoyment of almost unlimited power over witches and wizards as well as most other magical beings. These tendencies show the that evolution of wizarding world's government diverges from Muggle notions of individual rights and government process that led to more democratic forms of government in the Muggle world. Because of this divergence, the Ministry's power over individuals steadily expanded to create a world where there seems to be no Rule of Law, so abuses by the government flourish. Finally, this paper posits that the reason for this lack of legal evolution may be because of the very nature of a world where there are no fixed laws of nature. Perhaps the reason for the unchanging nature of the Ministry of Magic is the continuously changing nature of the wizarding world itself. In a world where science and the natural order can be overcome by magical spells which continuously manipulate the laws of existence, can the Rule of Law ever exist?

Margaret Barclay, MS, Lee College

Harry Potter and the Third-Wave Feminists

Although previous feminist critics have lambasted the Harry Potter series for endorsing traditional female roles and endorsing the traditional misogynistic stereotypes of witchcraft, they were doing so through second-wave feminist lenses. I maintain that the world of Harry Potter is best seen through third-wave feminist eyes. Seen in this way, we find that young witches are seldom forced into stereotypically female roles and that the magical world has better integrated feminist theories into their society than the Muggle, or non-magical world has managed to date.

For many, third-wave feminism is about choice and the freedom of a woman to reject or accept the traditional misogynistic roles for woman. I argue that women in the magical world have held positions of power for centuries, and, as a result, young witches rarely have

reservations about reaching for jobs or roles that would have, until fairly recently, been considered the territory or men in the non-magical world. Thus the magical world is best seen as a third-wave society.

With that established, I consider individually the characters Minerva McGonagall, Molly Weasley, Ginny Weasley, and Hermione Granger and discuss their respective relationship to second, third, and the emerging fourth-wave feminism.

Laurie Beckoff, BA, University of Chicago

All the Difference in the World: Action, Circumstance, and Genre in Harry Potter and Le Morte D'Arthur

J.K. Rowling's Harry Potter series pays clear homage to the legend of King Arthur, complete with quests, tournaments, prophecies, a magical sword, and a Merlin-esque mentor. However, it is where Harry Potter deviates from the Arthurian model of Sir Thomas Malory's fifteenth-century *Le Morte D'Arthur* that reveals how the works propose differing views of the importance of human agency and choice. The distinct way Rowling's characters engage with the medieval features that she notably borrows from Arthurian literature makes Harry Potter a story of smashing stereotypes, overthrowing harmful power structures, and changing the world. Using Northrop Frye's *Anatomy of Criticism* as a framework, this paper argues that Malory's *Morte* is a tragedy of socially constructed and self-inflicted inevitability, while Rowling's *Potter* is a better fit for the Aristotelian category of romance due to an affirmation of the power of personal decision. These classifications are manifested in the social and magical structures of each world; the attitudes and comparative success of Harry's generation, Dumbledore's generation, and the Round Table; and the portrayal of Ron Weasley as an improved version of Sir Gawain who defies expectations rather than desperately trying to meet expectations. By writing a happy ending that is made possible by challenging the status quo to which Arthurian characters succumb, Rowling advocates an ethos of heroism that involves redemption, taking fate into one's own hands, and making difficult decisions that can alter the course of the future for the better.

Lauren Camacci, MA, Pennsylvania State University

The Canon Goes Boom: The Explosion of "Canon" in the Harry Potter Universe

An important part of a discipline's identity comes from the identification (and limitations) of its scholarly "canon." Regardless of

discipline, canon is far less straightforward than one might think. This is especially true for Harry Potter Studies. What is Potter canon? Is it just the novels, or do the films count too? What about the new information that JK Rowling constantly rolls out in interviews, on Twitter, via Pottermore, and now through *The Cursed Child*? So, what are the limits of canon? This paper explores this question from a theoretical perspective—considering the scholarship of Genette and of Barthes, among others—and probing important questions for Harry Potter Studies scholarship that arise when “the death of the author” is no longer a tenable concept. The author interrogates the relationship between the expansion of canon and invited reader experience. She also offers suggestions for a working vocabulary for Harry Potter Studies scholars negotiating an expanding body of possibly canonical information vital as this discipline continues to mature and earn respect from our scholarly institutions.

Daniel Cepero, Stephanie Erichsen, and Alexander Gonzalez; BS from University of Miami

Moderator: Renee Fox, PhD from University of California, Santa Cruz
PANEL (FULL SECTION) *Divide and Conquer: Splitting the Self in "Harry Potter and the Deathly Hallows"*

In the seventh “Harry Potter” installment, J.K. Rowling parallels the series’ protagonists and antagonists through the image of splitting. Voldemort divides his soul into objects, the seven Horcruxes; Harry’s friends drink the Polyjuice Potion to hide him from the Death Eaters; Hermione obliviates her parents’ memories to protect them; Voldemort tries to separate himself from his “half-blood” parentage, while Harry desperately clings to anything that offers a connection to his parents; and Harry finally splits himself from Voldemort after entering an entrance to the afterlife depicted by King’s Cross station. In these examples, revealing and concealing involve a physical, emotional or metaphorical split.

The three papers in this panel will consider these three dimensions of splitting as they pertain to the novel and parts one and two of the final film. The panel aims to identify instances of the split self and to analyze their symbolic import with respect to Rowling’s worldview within the Harry Potter universe. Rowling suggests that selfless trust in others is the ultimate power, and while separation from loved ones is challenging, it can be a source of greater inner strength. The heroes split themselves according to their individual talents, and though split, they form a unified front against the darkest of wizards.

On the other hand, Voldemort splits himself out of fear for himself and distrust in his followers. Voldemort and his followers are kept together by their bloodlust and obsession with blood-purity; thus, in the end, Voldemort is left alone to fight his enemy, while Harry has the love and support of an army. Ultimately, Voldemort only succeeds in splintering himself, while Harry multiplies. There may be strength in numbers--and precarious immortality. But it is the strength of those bonds that decide the outcome.

Bonny Rose Chezik, PhD, Rowan University

Using Rowling's Fiction in a Non-Fictional Realm: Lessons of Tolerance, Inclusion, and Cooperative Learning for the College Writing Classroom

Even as J.K. Rowling astounds readers with the fantastical elements of the magical world of Hogwarts, she also delves deeply into the workings of interpersonal relationships. Such relationships are critical in college composition classes, where cooperative learning and research is paramount. Examples and lessons on how to foster tolerance among a variety of students in a classroom is the first step in creating a "safe" learning environment in which one can share the most intimate workings of one's mind through academic composition. Learning to include those "on the fringes" of a societal group is an important life-lesson for college students, and one they can carry forward into the workplace. Through Rowling's books, different peer groups can be encouraged to become more invested in each other. They are encouraged to broaden their horizons about just who and what they "think" of different social groups. If this new level of tolerance can be achieved in the classroom, the cooperative learning environment can yield the most fruitful results.

Catherine Ciavarella, BA, California State University, Fullerton

"If Walls Could Talk": The Symbolism and Significance of Hogwarts' Animate Architecture

This paper examines the underlying thematic significance of Hogwarts' animate architectural features, particularly the "moving staircases," Marauder's Map, and Room of Requirement, as a symbolic means through which young witches and wizards construct their own internal architectures of identity. These internal architectures encompass a range of distinguishing character traits from one's personality, to their morals and values, towards the place that they will eventually forge for themselves within the Wizarding

World. The movement and arguably “sentient” nature of these structures and the mapping of them, mirrors the intellectual and personal maturation processes of the students, as they acquire the knowledge to navigate the heterotopic “other” space of Hogwarts and by extension, the Wizarding and perhaps even the Muggle Worlds as a whole. Thus the architecture of Hogwarts is created through two intrinsically linked processes: one, the creation of the “hard,” tangible matter of the physical architectures (i.e. the buildings, rooms, staircases, and maps/blueprints), and two, the discourse that forms the “soft” architectural matter of an intangible narrative web of the experiences, memories, pain, and personal and intellectual growth that the young witches and wizards undergo. Ultimately, in its ability to facilitate both of these architectural processes, the literal and the symbolic, Hogwarts demonstrates its true value as an educational institution, which is its unrelenting drive to advocate for its students and aid them in their journeys of self-discovery.

Samantha Covais, Chestnut Hill College

The Pivotal Character Development of Neville Longbottom

Of all the characters in the Harry Potter books, Neville Longbottom has the most pivotal character development. Often regarded as an unimportant character who can be easily cast aside, a deeper look reveals to everyone around him that he is among the most courageous people in the series. From the very first signs of his character when he refused to let Harry, Ron, and Hermione put themselves in danger to the final swing of his sword that cut off Nagini's head, the audience is slowly exposed to the strength that Neville held within himself all along.

J. Dunne, PhD (University of St. Andrews) & N. Shortland, MSc (University of Massachusetts)

Al-Qa'ida and the Deathly Hallows: Morphological similarities between quests for immortality in Violent Extremist Organizations and Lord Voldemort

When reflecting on J. K. Rowling's Harry Potter saga, we commonly discuss Lord Voldemort's “reign of terror.” Elsewhere, scholars have discussed how, in the latter books (specifically, The Order of the Phoenix), he uses the tactics of terrorism to achieve his ends. Others have even commentated on how the Ministry of Magic dealt with Lord Voldemort's return is a parody of attempts by the United Kingdom and United States' Government to counter the threat of Islamic-Inspired terrorism in the twenty-first century. In this manu-

script we seek to further explore the links between Lord Voldemort and terrorism by expanding this analysis to consider Lord Voldemort's morphological adaptation. Specifically, out of his own fear of death and hence, his efforts to cheat death, Lord Voldemort creates seven (and one more unintentional) horcruxes. In this manuscript we argue that Lord Voldemort's quest for immortality (and use of horcruxes) is in fact a reflection of a much wider pattern of de-centralization in Violent Extremist Organizations (VEOs). Many modern VEOs (such as al-Qa'ida, the Islamic State) have sought to develop new affiliate organizations in many, diverse locations across the world. In doing so, such organizations often increase their "spread" (and perhaps their ideological impact), but in doing so they often weaken their strategic control. Letters written by Osama Bin Laden, for example, demonstrate his lack of control over his al-Qa'ida affiliates. On the other hand, when Lord Voldemort created a horcrux of his diary, he had little control over who possessed it (which ultimately led to its destruction). In comparing the morphological adaptation of Lord Voldemort and modern VEOs this paper also seeks to explore the conditions within which they decide to de-centralize, as well as the ideological drivers that push them to act in certain ways.

Jennifer Erdman, PhD, Stevenson University

J.K. Rowling's Twitterverse: Continuing Magical Education through Social Media

In the 21st century, it is unusual for a public figure to not have a presence on social media. Actors, celebrities, and politicians all frequently post, tweet, or Instagram to stay in contact with their fanbase. However, few have expanded their own universe the way that J.K. Rowling has through her use of Twitter. Through her frequent tweets, the creator of Harry Potter has answered fan questions as well as posted little nuggets of insight into the magical world. This paper will examine these posts as an appendix to the seven novels and eight films of Harry Potter. The tweets have given updates on the characters' lives, tidbits about scenes not in the books, and even apologies for events in the books. Is this a testimony to the impact of Rowling's work or kowtowing to her public? As Rowling's social media presence continues, how does this impact the world of Harry Potter and the literature world at large?

Jennifer Erdman, PhD, Stevenson University

The Sins of the Father: Harry and Draco and the Impact of Their Parents' Choices

The role of parents is well established in the world of Harry Potter. This paper will look at the choices made by parents of two characters, Harry Potter and Draco Malfoy. With parents on opposite sides of the fight, both characters are inherently effected by their parents' choices. Harry is obviously deeply effected by his mother Lily's choice and the protection spell her sacrifice places on him. The choices made by Harry's parents impact his life for years after his parents' death. In a similar way, Lucius and Narcissa Malfoy's choices impact Draco. Their participation in the Death Eaters push Draco into a position where he feels the need to prove himself to his Dark Lord. This paper examines these parental choices and compares the effect on the two characters.

Brett Fish, BA, MA Student

University of North Alabama

Harry Potter and the Half-Blood Prince: Is there a Mystery in this Text?

This paper first positions Harry Potter and the Half-Blood Prince as a mystery narrative before showing the ways in which Rowling exploits the genre to teach Harry/The Reader about literary criticism. To be a mystery, a story must 1) conceal information from the reader/protagonist, 2) center itself around an inquiry to this concealed information, and 3) reveal this information in the end. Rowling relies on mystery conventions to drive the narrative, which in turn teaches both Harry and the Reader how to be better "literary" detectives. Dumbledore teaches Harry interpretive strategies incorporated by literary critics with relatively the same goal in mind: making the world a better place.

Louise Freeman, PhD, Mary Baldwin College

Prosocial effects of Harry Potter: The spell of fiction, or Rowling's magical touch?

Reading Harry Potter is associated with pro-social attitudes, including reduced prejudice against refugees and immigrants (Vezzali, 2014) and people with mental illness (Freeman, 2015). A 2015 study by Mary Baldwin College Global Honors Scholars found that more reading of and better liking for the Harry Potter books was associated with higher reported tendency to take another's perspective, a subtype of empathy.

Research also reveals improvements in both empathy and theory of mind after reading units on either Palacio's *Wonder* and Alexander's *The Crossover*. Both books were associated with increased empathy, but differed in the specific subtypes: *Wonder*, like *Harry Potter*, was associated with higher perspective taking, while *The Crossover* was associated with increased expressions of concern or sympathy for others. Both books were also associated with improvements in a specific theory of mind skill, the ability to detect social gaffes, though for *The Crossover*, this effect was limited to girls.

Though they are Muggle rather than magical stories, *Wonder* and *The Crossover* share some themes in common with the *Harry Potter* series. Research with a variety of different books is necessary to determine how fiction promotes social cognition and if effects are specific to ages, story elements or book genres, or are a generalized effect of the simulated social contact that occurs when encountering fictional characters.

John Granger

Unlocking Harry Potter: An Invitation and Introduction to the Seven Keys to Rowling's Artistry and Meaning

John Granger, whom Lev Grossman calls "the Dean of Harry Potter Scholars," believes that there are seven keys that unlock the literary magic we experience in the *Hogwarts Saga* and in Jo Rowling's other works. In this brief introduction to the keys, John will explain how you can learn much more about them so you can understand *The Boy Who Lived* and the Greats of English Literature at much greater depth.

Caitlin Elizabeth Harper, MFA

What Happens to the Snitch Doesn't Stay on the Pitch:

Quidditch's Narrative Mirroring in the Harry Potter Series

In *Quidditch*, JK Rowling created a sport that required little traditional athleticism, that could be picked up by Muggle-borns, and that was played equally by both women and men. So inherently different from the sports we know, it has been criticized, ignored, examined, and adored. Readers know how much *Hogwarts* students (and professors!) lived and breathed *Quidditch*, but upon closer examination, we see that the *Quidditch* played in every book is actually a reflection of each book's narrative. This paper is a textual examination of how every Snitch capture, team match-up, win, and loss mirrors the plot of the book it is within - and even how the Snitch symbolizes Harry himself.

Hayley Hoffman, BA, University of Kentucky

Strange, Isn't It? What Comes from Within': Using the Performance Cycle to Teach 'Harry Potter and the Cursed Child'

This paper explores the potential use of "Harry Potter and the Cursed Child" (Thorne, 2016) in middle and/or high school English/Language Arts (ELA) classrooms—specifically, its educational benefits when placed in the context of the ArtsLiteracy Project's "Performance Cycle" (Wootton & Landay, 2012). The Performance Cycle is founded on the premise that linking classroom literacy efforts with the arts creates "powerful learning opportunities for students both in core academic subjects and in the arts" (ArtsLiteracy Project, 2014). Educators using this instructional design engage their students' "multiliteracies" (Wootton & Landay, 2012)—or, various competencies and skills beyond the scope of typical academic study—and various interests/cultural backgrounds through active artistic work in the classroom.

Harry's story has a long legacy of inspiring artistic responses in young readers, as many "create art, write their own fiction" and form "Wrock" bands (Belcher & Stephenson, 2011) after reading the series. Thus, it makes sense to transfer this creativity to an academic setting through a study of the canon's most recent addition via the Performance Cycle. Engaging "Cursed Child" in the classroom in this way serves both sides of the academic dichotomy: students enjoy reading the Harry Potter series, and will no doubt take advantage of the opportunity to engage in an "unconventional" (and artistic) academic study of its newest book; and educators can capitalize on their students' familiarity and interest in Harry Potter to discuss deeper thematic elements while also allowing for students to make meaningful personal connections to the material through artistic expression.

Essential questions at the heart of the unit presented will focus on themes of friendship and family, such as: What does it mean to "be [someone's] good friend" (Thorne, 2016)? How do our families, friends, and surroundings shape our identities and beliefs? On this journey, students will go from "building community" (Wootton and Landay, 2012) in a mock Sorting ceremony to sharing their own additions to Thorne's script as well as personal connections and responses to the text in a semi-professional performance setting.

Holly Hynson BA, University of Maryland

Good Witches Have Children: The Glorification of Motherhood in Harry Potter

Mothers play an important role in the Harry Potter series from the time the reader is made aware of Lily's Potter ultimate sacrifice undertaken to save her son in *The Sorcerer's Stone*. Lily's direct assistance in Harry's battles with Voldemort characterizes this mother as a hero. However, in *The Deathly Hallows*, a different mother emerges as a hero to assist Harry during a confrontation with Voldemort. With Narcissa Malfoy, Rowling shows that she is more concerned with promoting heroism that accompanies motherhood than she is of promoting individual female heroism. This glorification of motherhood continues through *The Deathly Hallows* as Rowling writes mothers into dramatic battle scenes of strength and courage. In fact, by the end of *The Deathly Hallows*, despite the wide range of female characters within the seven book series, there are few examples of women who do not follow the familiar female character arc in which a woman meets a man, gets married, and then starts a family. Rowling's characterization of every "good" female figure in the series as a mother makes motherhood, or maternal qualities in some cases, a condition of goodness in the Harry Potter universe.

Timothy Jennings, BA, California State University Fullerton (currently MS student)

Dumbledore's Road To Hell: How His Good Intentions Nearly Led To Voldemort's Victory

This paper will discuss the conflict between Albus Dumbledore's secretive nature and the philosophy of love he preached. Exploring this conflict allows us see additional depth in Dumbledore's character, transforming him from a flawless, seemingly perfect character to a flawed character unable to fully overcome his greatest weaknesses. These weaknesses cause great harm to many of his allies, and to Harry in particular. Learning about Dumbledore's loving philosophy allows Harry with the opportunity to identify and overcome the fatal flaws in Dumbledore's plan to defeat Voldemort.

Bethany Kaser MA, Duquesne University

Wizarding Woes: Exploring the Hierarchies of the Harry Potter Series Through the Use of American Africanism and Critical Race Theory

Through the application of critical race theory, specifically Toni Morrison's concept of American Africanism, the Harry Potter texts use a fictional depiction of a magical society to reveal the racial

hierarchies that make up the foundations of our actual society. J.K. Rowling uses the plot of the story to both illuminate and eliminate these racially charged structures in the name of equality in the magical world. Individuals in the magical world Rowling has created are assigned status labels according to the extent of magical lineage of each character. These labels greatly influence the novel's plot and the subsequent actions of the characters. The designated labels of status then lead to Rowling and Morrison's explorations of the hierarchies created by race. African Americanism explores how the presence of a "superior white," or American group, defines and causes the lesser and sub-dominant status of the "African" group. Rowling establishes the pureblood magical characters as the white, superior group and the not fully magical or magic-free characters as the "African" group that renders the white American group superior. The American Africanism concept of critical race theory allows for a configuration in the Harry Potter series, where the freedom, empowerment and entitled characteristics of the dominant magical characters force the less than purely magical characters into enslavement, disempowerment, and disenfranchisement. Thus the characters and plot of the Harry Potter series explore how race occurs in the foundations of society and how equality occurs when the foundations of society are dismantled.

Lorrie Kim, BA

Reading Snape's Mind: The Occlumency Lessons

What was Snape feeling during the Occlumency lessons with Harry? Was he trying to help Harry or weaken his mind? Was he following Dumbledore's orders, Voldemort's, both, or neither? Why did he never speak the Dark Lord's name? If we look closely, we can know every one of Snape's thoughts and motives. In this presentation the author of *Snape: A Definitive Reading* (2016, Story Spring Publishing) will delve into Snape's mind, moment by moment.

Lorrie Kim, BA

What's Canon? What's "Real"? A Quick Guide to Harry Potter and the Cursed Child

Did Voldemort have a child? Did Cedric Diggory become a Death Eater? Did Albus Severus watch his grandparents die? The answers are no, no, and yes, if we read the use of Time-Turners in *Harry Potter and the Cursed Child* as the attempts of children to come to terms with their family histories by imagining alternate universes, or AUs.

Through attention to key words from Thorne's script such as "fiction," "shadow," and "unforgivable," we will construct a possible reading that makes sense of what exactly happened when The Boy Who Lived survived to raise children of his own.

Melanie Lee, MA, Queensborough Community College

Every Tom, Ginny, and Harry: Sexual Imagery in the Chamber of Secrets

This paper explores the pervasive, subtle sexual imagery in Harry Potter and the Chamber of Secrets and how such imagery subconsciously helps its young readers to cope with the onslaught of puberty--particularly with the female fear of the male predator. Both the novel and the movie are full of such imagery, especially in the climactic battle scene in the womblike Chamber. Yonic symbolism dominates Harry's reverse-birth journey from the girls' bathroom to the Chamber, whose individual sections echo parts of the female reproductive system. Phallic imagery pits Harry's protective Sword of Gryffindor against Tom Riddle's predatory giant snake. Even the animal images in the novel--Hermione's cat face, the slain roosters--evoke sexuality. The relationship between first-year Ginny Weasley and diary-bound Tom Riddle, aka Lord Voldemort, reflects that of a sexual predator and his young victim. With Harry, they form an archetypal romantic triangle of the Princess, the Warrior Prince, and the Evil Wizard and his Dragon--or the Innocent Young Woman, the Protective Male, and the Predatory Male.

The battle is also seen as the clearest allegory of Christian salvation since *The Lion, the Witch, and the Wardrobe*, according to John Granger of Hogwarts Professor. Biblical and Arthurian understandings of this battle do not negate the sexual interpretation, but enhance it. Following Granger's assertion that all things in nature point to a deeper spiritual meaning, the sexual imagery of the Chamber also points to deeper meanings beyond physical sexuality. Ultimately, the Chamber shows itself a proving ground for true lovers: Harry and Ginny in *The Chamber of Secrets*, and Hermione and Ron in *Deathly Hallows*. Through its subtle uses of sexual imagery, *Harry Potter and the Chamber of Secrets* can help readers to confront their anxieties over sex.

Katie Maunder, AA

Fanfiction: A World of Imagination

Ever since the Harry Potter series became a riveting success, a world of fanfiction inspired by this series emerged in its wake. New ideas for stories and alternative interpretations blossomed as each new

book was released. This presentation will discuss the common tropes and different genres that have come from the imaginations of fanfiction authors. The fanfiction that has emerged out of the complexities of Harry's story have become some of the most popular on the Internet.

Patrick McCauley, PhD, Chestnut Hill College

Epic Journeys from the Female Perspective

In recent years we have seen what might be called a new form of female protagonist in works of fiction intended for young adults. In series such as Harry Potter, Hunger Games, and Divergent to name just three, we seem to be seeing new female characters who never seem to be waiting for some prince charming to ride to the rescue. Instead, we are seeing a set of female characters who are taking control of their adventures and rising to their own true potential. There is something of the virgin huntress Diana in this tendency. This presentation will explore some of the significant implications of a generation of young adults females rising to their subjective potential under the influence of a female archetype undefined by the objectifying male gaze

Kathryn McDaniel, PhD, Marietta College

Beyond Professor Binns: How Pottermore Connects Magical and Muggle History

We readers, like Hogwarts students, learn little about wizard history from ghost teacher Professor Binns, with his droning accounts of endless waves of goblin rebellions. Yet author J.K. Rowling finds history—both magical and muggle—quite important, a value she hints at throughout the seven-book series. What we read in the canonical texts, however, only reveals small pieces of the wizard history she created as a backstory to the series. Since the publication of the seventh novel, she has made that backstory public by increments through essays on her fan website Pottermore. These short lessons in wizard history demonstrate Rowling's belief in the importance of history for the present moment, her rich understanding of wizard history as it intersects with muggle history, and her intention to provoke her readers to deeper thought about the historical roots of inequality and discrimination in not only the wizarding world but the real world we inhabit.

This merging of real and imagined history allows readers to interrogate important currents in the history of western civilization,

not only the rise of science and the diminishing of magic, but also the development of scientific racism, the politics of war and wealth, and problems of the alien within. By transferring discussions of discrimination, class division, power politics, race theory, and war to the imaginary realm, Rowling allows readers of all ages to deal with difficult historical topics in a safer venue. In addition to keeping the Potterverse alive through her Pottermore essays, Rowling reveals through them her deep appreciation for European history in particular and her intention to use the Harry Potter series to stimulate interest in the western past. Unlike the unfortunate Hogwarts professor, she does so in a way that leaves her readers sharper and more awake to the long-term roots of injustice and conflict.

Tara Moore, PhD, Elizabethtown College

"I Will Tell You Where You Ought To Be": Sorting Identity in Young Adult Dystopian Literature

Harry Potter's encounter with the Sorting Hat marks a huge turn in his life; he goes from being unwanted and alone to being firmly entrenched in a House that accepts him as one of its own. This is usually read as a heart-warming scene of relief and belonging; however, when read within the context of dystopian scenes of sorting, the Hogwarts's Sorting Hat casts a more malevolent shadow.

A subgenre of young adult dystopian literature features scenes of sorting that influence much of what follows. *Divergent*, *Matched*, *Atlantia*, *The City of Ember*, *The Giver*, and *The Hunger Games* all include rituals in which the authoritative adult society forces children to accept a prescribed group identity. The format is inherently ironic because readers have learned that such strict adult tyranny will result in adolescent rebellion. This paper will read the Sorting Hat within the context of other dystopian sorting narratives, presenting the ways in which Rowling's Sorting accepts rather than questions a narrative component typically seen as the first step toward rebellion.

Aubrey Nagle, BA

"Cursed Child" as Fanfiction: How the Eighth Story's Use of Time Travel Eliminates Itself from the Canon

This paper argues that the way Jack Thorne's "Harry Potter and the Cursed Child" uses time travel proves that the story itself cannot be part of the same temporal universe of the original series. The original seven Potter novels utilize the theory of closed loop time travel, where one cannot travel to the past and change the future; one can

only ensure the future plays out as it already has. The time travel used in "Cursed Child," however, is an open loop that also violates this self-consistency principle, which means that the characters can constantly go back in time to change their own futures. Upon examination of these inconsistencies and theories of time travel, it becomes clear that "Cursed Child" should be considered a canonical outlier in an alternate universe, if not outright fanfiction.

Kim Peterman, Rutgers University

Utilization of Child Abuse in the Harry Potter series

Throughout the Harry Potter series JK Rowling often uses the perspective of the outsider to emphasize the importance of themes throughout the books such as love, acceptance, and sacrifice. One way she creates an outsider perspective is by portraying characters who have been victims of child abuse and/or neglect. This paper presents a brief overview of confirmed cases of child abuse within the Harry Potter saga and more deeply examines the ways it affects the characters of Voldemort, Severus Snape, and Harry Potter. We will discuss how psychologically real these portrayals are through references to studies of the long term effects of child abuse and in terms of how 'the three abandoned boys' work in parallel to perpetuate Rowling's message that love is all encompassing and can heal many wounds.

Jennifer Roberts, MM

Magical, Musical Maturation: Examining the Use of "Hedwig's Theme" in the Harry Potter Films

Rarely has there been a theme so intricately tied to the development of a character as is "Hedwig's Theme" from the Harry Potter films. Named for Potter's beloved owl, "Hedwig's Theme" is compositionally manipulated over the course of eight films representing the title character's growth. The most obvious and impactful thematic transformation occurs in the instrumentation.

Each iteration of "Hedwig's Theme" builds upon the previous instrumentation to create moments of continuity across the roughly twenty-hour work. In the first film, it is presented as a haunting melody on celesta, hinting at a ten-year-old boy's childlike wonder. John Williams uses this instrumentation to allude to another work associated with childhood: Tchaikovsky's "Dance of the Sugar Plum Fairy." This cultural connection has created an association between the celesta and the innocence of youth. As the overall work progresses,

the amount of times the theme is presented decreases. In addition, the occurrence of the theme on celesta is far more rare, simultaneously representing the risk of losing innocence and the child remaining within Potter.

By the end of the eighth film, the motif has become a dark string arrangement, rhythmically augmented to reveal the maturity of a seventeen year old faced with his impending mortality. The score foregoes complete iterations of the theme for gestural fragments as his internal youth is crumbling from the war-torn world surrounding him. The audience has the rare ability to not only see the maturation of the title character, but to also hear it.

Carly Roncin, Kutztown University

Teaching Joseph Campbell's Hero Theory Through Harry Potter

For those interested in teaching Joseph Campbell's hero theory in the classroom, J. K. Rowling's Harry Potter and the Sorcerer's Stone can be a very effective tool. Both Joseph Campbell and Lord Raglan establish a set of criteria by which a hero is determined. In this presentation I will offer strategies for applying both Raglan's and Campbell's hero theory to such stories as King Arthur, Divergent, the Odyssey as well as to Harry Potter. By comparing and contrasting the difference characters in each of these stories, students can develop a sophisticated and multifaceted understanding of the Hero Cycle in its various manifestations.

Leslie Rothstein, BA

The "Potter Product's" Affect on the Adaptation Industry Genre

J.K. Rowling's groundbreaking Harry Potter series not only connected with audiences, but also with critics, accumulating an array of literary awards. To the dismay of Warner Bros., Rowling, and the fans, however, the subsequent eight-movie blockbuster, after being nominated for twelve Academy Awards, won none. If a series as decorated as Harry Potter cannot garner film industry notoriety, can any children's literature adaptation stand to do so?

Joan Russoniello, BA

Why Harry and Hermione Belong with Each Other (and Nobody Else): A Shipping Analysis

"Shipping," or the speculation on the romantic pairings of fictional

characters, has for a long time been one of the most heated controversies within the Harry Potter fandom. Specifically, before the conclusion of the series in 2007, conflicts between Ron/Hermione shippers (i.e., supporters) and Harry/Hermione shippers were particularly fierce. Although J.K. Rowling concluded the series with the so-called "canonization" of the pairings Ron/Hermione and Harry/Ginny, substantial evidence still persists within the Harry Potter texts in favor of the Harry/Hermione pairing, as well as substantial evidence against the Ron/Hermione and Harry/Ginny pairings. This textual evidence, along with later admissions made by Rowling herself, would suggest that Harry and Hermione would be more likely to maintain a healthy long term romantic relationship with each other than they would be with their canon partners.

Based on evidence from the original seven Harry Potter novels, particularly books 4 through 7, analyzed alongside research procured from academic studies and commonly-used fan arguments, it can be speculated that Harry and Hermione would be better suited for each other than they alternatively would be with their actual canonical partners.

Lindy Ryan, MA, Montclair State University

Transformational Dumbledore: A Critical Analysis of the Wizarding World's Greatest Leader

Joanne Kathleen Rowling's series of novels about Harry Potter has attracted the attention of numerous literary critics. However, less attention has come from the leadership domain in assessing the leadership methodologies of the series' characters. This paper seeks to analyze the leadership style of one of the series' most ubiquitous characters, Albus Dumbledore. Through this analysis, we can observe examples of Dumbledore's leadership both as headmaster of Hogwarts School of Witchcraft and Wizardry and within his personal relationship with Harry Potter which provide strong evidence to conclude Dumbledore as a transformational leader, built upon a foundation of servant leadership. Further, it can be asserted that as a transformational-servant leader, the influence of Dumbledore's leadership can be directly attributed to the outcome of the war against Lord Voldemort as well as the leadership development of Harry Potter in regard to his emotional relations, relations towards different people, and toward society in general. Finally, by unfolding analysis into application, we can translate Dumbledore's fictional leadership to real-life learning opportunities to cultivate leadership competency in today's youth.

Brent Satterly, PhD, Widener University

I Solemnly Swear That I Am Up To Good: The Spell Craft of Social Work, Harry Potter & Social Justice

J. K. Rowling's popular Harry Potter series (1997; 1998; 1999; 2000; 2003; 2005; 2007) describes a magical world of Witches and Wizards. Engaging an entire generation, Harry Potter is a lore that can teach today's undergraduate social work students about the power of advocacy for social change and the pursuit of social justice. This cultural phenomenon provides themes, characters, and magical environments exploring identity, human development, trauma, families, oppression, privilege, power structures, groups, and diversity. For instance, how does studying at Hogwarts School of Witchcraft and Wizardry illuminate the intersectionality of identities in our pluralistic society? How does Draco Malfoy's exploration of his Pure Blood privilege and prejudice reflect white guilt and racism? And most poignantly, what role does Harry Potter play as change agent? This teaching note takes us into the Pensieve to describe the scaffolding development of "The Spell Craft of Social Work: Harry Potter & Social Justice."

Sarah Sawyers-Lovett, BA

All Was Well: Therapeutic Techniques for PTSD in Harry Potter

The Harry Potter series contains an excellent case study of post traumatic stress disorder in the titular character. Both the deaths of Potter's parents, and his own near death experiences have left him with lingering symptoms of severe trauma. This is manifested in the physical pain from his scar, his dreams, flashbacks, and the re-traumatization of being forced to fight Voldemort and his Death Eaters over and over again.

While Harry's PTSD is severe and chronic, the things that help him remain resilient are based in actual therapeutic practice. Diagnostic Behavioral Therapy (DBT), exposure therapy, and play therapy are all part of Potter's recovery and eventual defeat of the Dark Lord.

This case study is only partially coincidental. The author herself has struggled with depression and suicidality and has buried messages of hope for other people who might be having issues with mental health.

Molle Scheumann, BA, University of Memphis

Affect Theory in Harry Potter

While affect theory attempts to classify emotional responses to incitements, recent research in neuroscience suggests that our brains respond emotionally to both fictional input and real stimuli in some of the same ways. In fact, as Annie Murphy Paul reported in *The New York Times*, “Brain scans are revealing what happens in our heads when we read a detailed description, an evocative metaphor or an emotional exchange between characters. Stories, this research is showing, stimulate the brain and even change how we act in life.” (2012) And as Howard Sklar has pointed out, “many readers take significant elements of their experiences with fictional characters into their non-fictional worlds in ways that suggest that they regard the emotions that they feel while reading as something more than fiction.” (2009) Nowhere is this phenomenon more apparent than in readers’ extraordinary responses—perhaps even obsessions—with the fictional characters and settings of the Harry Potter series. Therefore, this paper will attempt to identify the elements of J. K. Rowling’s work that may produce such attachment from readers; specifically, the use of sensory details, the invitation to empathize, and coherent world building will be examined. Moreover, I will juxtapose my research with Tom Felton’s recent documentary *Harry Potter and Superfan*. I argue that the world of Harry Potter is real to those people believing in it. Or as Dumbledore put it to Harry at King’s Cross station in *Deathly Hallows*, “Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real?”

Susan Sibal , BA, Central Carolina Community College

Myths and Archetypes in Harry Potter

J.K. Rowling engaged millions of readers partly through her skillful weaving of subtext throughout the Harry Potter series. Two key techniques she utilized to build her mysteries and her characters were the often subtle reference of mythic analogies and mythic archetypes. Through this presentation, we will look at her use of Egyptian myths to hide key clues to the mystery threads of her series and character archetypes to help her readers identify with her large and quirky cast.

Susan Sibal, BA, Central Carolina Community College

Revealing Wormtail: Following the Trail of Clues in Harry Potter

J.K. Rowling kept her readers guessing from book to book as to who

was the villain in disguise, who was to die, and what really happened in Godric's Hollow. Utilizing the magician's classic sleight of hand as a literary device, Rowling compelled her reader to look in the direction of her distraction and away from any clues she skillfully planted. Through this presentation, we will look at some of Rowling's best-laid clues and the techniques she used to distract her reader from them.

Lesley Stevenson, BA, University of Notre Dame

*"Accio, Author!": Dispersal and Convergence of
Authorships in the Harry Potter Franchise*

The most prominent current models of authorship in television and film series conceptualize the role of the author on a spectrum of influence: auteur filmmakers and T.V. creator/showrunners are thought to have complete control over their projects, while nearly anonymous directors earn little to no credit for their work if other author-figures are present. The Harry Potter series (2001-2011) complicates this pattern through the phenomenon of visual authorship—an unprecedented hybridization between anonymous authorship and distinct auteurism. Just the name Harry Potter conjures a mental image shared by fans across the globe: we envision actor Daniel Radcliffe, clad in a particular style of black robes, set against the backdrop of a particular Scottish castle. All official (and many unofficial) points of entry into the wizarding world use this same imagery and brand themselves as an appendage of J.K. Rowling's great creation, even when helmed by other directors, designers, and writers acting in the capacity of an author.

The tension between the auteurist visions of each director and the demand for fidelity to Rowling spurred the development of an adapted showrunner model in which certain producers, directors, and designers, backed by Rowling, earned a form of authorship by overseeing every visual aspect of the films' content—the content most fans think of when they picture the wizarding world. The question of visual authorship has evolved from the relative impact of Author Rowling and filmic auteurs to the evolution of dispersed, elastic authorship, in which a select few individuals have the authority to visually construct the wizarding world and influence how fans perceive and experience it. Although Rowling first conceptualized the Harry Potter universe herself, an elastic, dispersed mode of authorship reveals the ultimate envisioning of the series to be a deceptively collaborative process.

Lesley Stevenson, BA, University of Notre Dame

"Hogwarts Will Always Be there to Welcome You..."

Where?: The Liminal Fandom of Harry Potter in Place and Virtual Space

"Whether you come back by page or by the big screen, Hogwarts will always be there to welcome you home," a teary J.K. Rowling promised at the final Harry Potter film premiere. But Hogwarts does not exist in real life, so where do these fans call home? Many access points bring millions into an imagined community that takes place beyond the seven books and eight movies. For an American fan, participating beyond the books and movies in the Potter community revolves around two key entry points—the Wizarding World of Harry Potter theme park in Orlando, Florida, and the J.K. Rowling-sponsored Pottermore website. Each in its own right plays a significant and representative role in building a hybridized virtual-physical landscape of unprecedented size for the transnational fandom. In their own ways, each helps reinforce the imagined community Rowling promised, functioning as home to Potter fans. But Potterheads not only consume these texts and experiences, but they perform them as well. Thus, in addition to serving as a hybridized virtual-physical landscape for an intangible community, the Potter franchise is also a dynamic venue for examining participatory culture and the performance of fandom.

Emily Strand, MA, Mt. Carmel College of Nursing

Star Wars and Harry Potter: commonalities, cross- influences and shared sources

A long time ago in a galaxy not so far away, a film called Star Wars rocked the planet. J.K. Rowling would have been 12 years old when the original Star Wars trilogy began, the perfect age to enjoy the film. Jo may never confess to having worn her hair in Princess Leia buns, but Star Wars certainly comes through in her Harry Potter saga, in large and small ways. This presentation will explore the Star Wars influence in Harry Potter, and propose sources the two sagas may share. We will also begin to notice how the Harry Potter saga and fan phenomenon have influenced the unfolding Star Wars saga in turn. We'll take a look at how Harry has made his mark on the galaxy far, far away.

Nicole Vandever, BA, California State University, Fullerton
*Man Made Monster: The Unfortunate Monsters of
Frankenstein and Harry Potter*

In this paper and presentation, I trace how Mary Shelley, and J.K. Rowling – women and mothers who faced tragedies and the horrors of the world – reflect on the nature of monsters and how they are made, categorized, and narrated. The similarities of the man-made monsters of Shelley's Romantic period and that of our contemporary authorship are not to be ignored. Through making various comparisons of the childhoods, parental influence, presences and absences of love, and eventual fates of the two works' pro/antagonists – Harry and Voldemort, Frankenstein and his unnamed creature – we can reflect on the nature of words like "monster," ideas of monstrosity, and how (as our authors both argue) a lack of love creates such monsters out of men.

Christina Walkosak, BS, Independent Scholar
*Luna Lovegood: The friend Harry Potter never
knew he always wanted*

"The girl beside the window looked up. She had scraggly, waist-length, dirty-blond hair, very pale eyebrows, and protuberant eyes that gave her a permanently surprised look. Harry knew at once why Neville had chosen to pass this compartment by. The girl gave off an aura of distinct dottiness." [OTP, pg 185] Luna, aka "Loony," Lovegood, the eccentric Ravenclaw, is in many ways the anti-Hermione. Luna comes off as a bit of an air-head, seemingly floating into rooms as if randomly ending up there. She's the comic relief in a lot of serious situations. So how, then, could Luna could turn out to be one of the most important people to Harry Potter? This textural analysis examines Luna's evolving friendship with Harry and how she teaches him about faith – the faith that is required for Harry's most important journey. Harry ultimately understands just how important to him Luna has been and provides a great honor in giving his daughter her name – Lily Luna Potter.

Karen Wendling, PhD Chestnut Hill College
The Pleasant Neurochemistry of Reading Harry Potter

This paper considers the neurochemical effects of reading the Harry Potter series with particular focus on reading about the character of Hermione Granger. Psychology and communications research suggest that a basic form of enjoyment from reading Rowling's books is the direct deriving of pleasure, known as "hedonistic pleasure,"

from the experience. This pleasure is partly due to reading about magical or "supra-natural" events that violate the rules of our physical world. This stimulates parts of the brain including the left amygdala, leading to feelings of enjoyment. Yet I believe that the enjoyment of Rowling's texts goes beyond this escapist or emotion-based response. By understanding a character's thoughts, feelings and motivations the reader shares perspective with the character. Some readers even lose themselves in the story, taking on a character's mindset as the story progresses. This pleasurable "experience taking" is more likely for young readers, particularly close to Harry's age of 11 as the series begins. The character of Hermione allows for a high level of experience-taking as she is muggle-born and often serves as the liaison between the reader and the world of magic. In 2008 Mary Beth Oliver published a study in the *Journal of Communication* where she expanded the idea of gaining pleasure from entertainment to suggest that "individuals at times also use entertainment as a means of contemplating human poignancies and meaningful life questions" - a gratification she labeled "eudaimonia." By "walking in the shoes" of Harry, Hermione, and Ron over the course of seven novels, the reader experiences the process of eudaimonic pursuit. As the novels progress, the stakes continue to get higher as the characters are challenged again and again to take the more demanding, ethical path over the easy, compromising way out. By experiencing the heroic growth of these characters through the text, readers can be called to their own heroic challenge: their personal eudaimonic pursuit that makes life more fulfilling and ultimately worth living.

THE HARRY POTTER CONFERENCE ART EXHIBIT

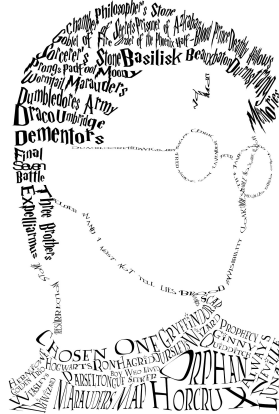
Throughout the day, the exhibit will be on display in the East Parlor.



Hebridean Black Dragon

Anastasia Rakowsky, age 16.

Junior at Schuylkill Haven Area High School



The Magic of Words

Kayla Weinstein, age 18

Visual Communications at CMTHS

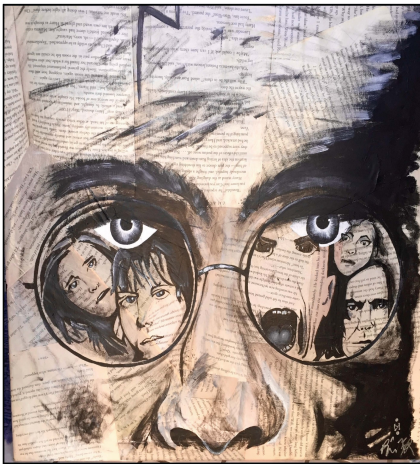


HPF 2016

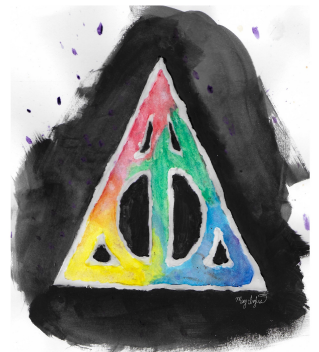
Jane Shim



The Light of Hogwarts
Paige Frank, 8th grade visual art student
Orange County School of the Arts



Turn to Paige 394.



The Deathly Hallows
House Gradient
Meg Inglis



Insufferable Know It All
Elise Howe, 11 year old
6th grader from Avon, IN



Marina Scheinberg
Collingswood, New Jersey



Hogwarts at Night
Kristen Myers



Hermione Hiding
Kathryn West
#1 in Series of 17



Dolores Umbridge
Kathryn West
#3 in Series of 17

CHESTNUT HILL COLLEGE
welcomes you to the fifth annual
Harry Potter 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. Rowland.

CHESTNUT HILL COLLEGE, founded by the Sisters of Saint Joseph in 1924, is an independent, Catholic institution that fosters equality through education. Faithful to its strong liberal arts tradition, Chestnut Hill College offers academic programs of excellence in the areas of under-graduate, graduate, and continuing studies. Sponsorship of The Harry Potter Conference is just one of the many ways in which Chestnut Hill College demonstrates its commitment to its mission: to provide students with holistic education in an inclusive Catholic community marked by academic excellence, shared responsibility, personal and professional growth, service to one another and to the global community, and concern for the earth.

Disclaimer: The Harry Potter Conference is a non-profit academic conference hosted by Chestnut Hill College. The conference is not affiliated with J.K. Rowling, Bloomsbury Press, Warner Brothers, or Pottermore.