

# The 10<sup>th</sup> Annual Harry Potter Conference

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

October 15-16, 2021



**CHESTNUT HILL COLLEGE  
PHILADELPHIA, PA**

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### **HPAC Coordinators**

#### ***Patrick McCauley, PhD (Chestnut Hill College)***

Patrick McCauley is Associate Professor of Religious Studies and Philosophy at Chestnut Hill College. He is the author of *Into the Pensieve: The Philosophy and Mythology of Harry Potter*.

#### ***Karen Wendling, PhD (Chestnut Hill College)***

Karen Wendling is Associate Professor of Chemistry and the Chair of the Center for Natural and Behavioral Sciences at Chestnut Hill College. She is the author of several presentations relating to Science in *Harry Potter* and using *Harry Potter* to improve pedagogy.

*Drs. Patrick McCauley and Karen Wendling teach an Interdisciplinary Honors Seminar at Chestnut Hill College entitled “The Emergence of the Hero in the Epic Voyage.” We gratefully acknowledge our “Hero” students, whose excellent scholarship provided the initial spark (and ongoing inspiration) to create and continue the Harry Potter Conference.*

### **HPAC Editorial Board**

#### ***Lauren Camacci, PhD***

#### ***Annetta Dolowitz, PhD (University of Alabama at Birmingham)***

#### ***Barbara Wech, PhD (University of Alabama at Birmingham)***

#### ***Timothy Jennings, MA (California State University, Fullerton), Social Media Coordinator***

We would like to acknowledge that HPAC meets at Chestnut Hill College, which sits on the ancestral lands of the Lənape Haki-nk (Lenni-Lenape). We acknowledge the sacred and historical significance of these lands -- a small gesture towards recognizing, honoring, and reconciling with the Lənape Haki-nk people, whose lands and water we benefit from today.

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

# **CHESTNUT HILL COLLEGE**

*Welcomes you to the tenth 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.

CHESTNUT HILL COLLEGE, founded by the Sisters of Saint Joseph in 1924, in 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 undergraduate, 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 a holistic education in an inclusive Catholic community marked by academic excellence, shared responsibility, personal and professional growth, service to one another and the global community, and concern for the Earth.

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

## **NAVIGATING THE HYBRID CONFERENCE**

Due to the Covid-19 pandemic, the 2021 Harry Potter Conference provides options for attending in-person or online. Conference registration is required ([at harrypotterconference.com](http://harrypotterconference.com)). Prior to the conference, you will receive four emails from Zoom, inviting you to join the East Parlor and the Redmond Room on Friday or Saturday. To access these virtual Rooms, *you must log into Zoom using the email address you registered with the conference.* (If you are not yet registered with Zoom, we suggest you create a free account.) You are welcome to move between the East Parlor and the Redmond Room. Just close your Zoom window and open another Room using the appropriate link in your email. During the presentations, you are encouraged to comment in the Chat and ask specific questions of the presenter in the QandA section. Questions will be answered, live, following the presentation.

# **CONFERENCE SCHEDULE**

## **Friday, October 15**

*All Times are Listed as Eastern Standard Time (EST)*

## **8:30 Conference Rooms are Open for Registrants**

**9:00      Opening Welcome      East Parlor/Redmond Room**

## **Conference Section 1 (Concurrent Sessions)**

**Session 1a. Harry Potter in 2021, Part 1** East Parlor

Moderator: Camacci

9:10-9:30 Raczak; *Take off the Horcrux, Ron!: When Your False Self Wins*

9:40-10:00 Stojanovic, H.P. and the Magic of Modern Mythology

10:10-10:30 McLaughlin; *Muggle Magic: What the Mirror of Erised and the Two-Way Mirror Teach Us about Social Media*

## **Session 1b. Character & Textual Analyses I**

## Redmond Room

Moderator: Whited

9:10-9:30 **Whited, Nearly Headless Nick is No Joke**

## 9:40-10:00 Wech & Dolowitz, *Why You Wouldn't Pick Hermione Last?*

10:10-10:30 Jennings, Reputation: The Valuable False Reality

10:40-10:55 Break

## East Parlor/Redmond Room

10:55-12:30 Plenary Session I in Honor of Sister Carol Jean Vale, PhD East Parlor

## Moderators: Wendling/McCauley

10:55-11:00 Plenary Welcome and Conference History

**11:00-11:20** Erica Lange, MA Thesis from Bucknell University (2012)

## **Harry Potter and the Theory of Things**

**11:30-11:50 Wafa Dukmak, Damascus University**, PhD Dissertation from the University of Leeds, UK (2012)

## ***The Treatment of Cultural Items in the Translation of Children's Literature: The Case of Harry Potter in Arabic***

12:00-12:20 **Paula Moses**, PhD Dissertation from Pacifica Graduate Institute (2013)  
*Literature and its Mirroring Affect on Psyche: The Case of Harry Potter*

**12:30-1:25 Lunch Break** East Parlor/Redmond Room

## Conference Section 2 (Concurrent Sessions)

<b>Session 2a. Textual Analyses II</b>		East Parlor
	Moderator: Freeman	
1:25-1:45	<b>Simonetta</b> , <i>H.P. and the Wizarding Cuisine: Cultural and Character Performances Encompassing Food within the H.P. Series</i>	
1:55-2:15	<b>Freeman</b> , "They're lovely and warm:" <i>Psychological and spiritual significance of hand-knit gifts in H.P.</i>	
2:25-2:45	<b>Martin</b> , <i>The Symbolism of (Some) Trees in the H.P. Novels</i>	
<b>Session 2b. Philosophy &amp; Literature I</b>		Redmond Room
	Moderator: Beckoff	
1:25-1:45	<b>Kim</b> , <i>The Accidental Alchemist: Voldemort, Gold, and Mortality</i>	
1:55-2:15	<b>Sturgis</b> , <i>Dark Arts, Spells, and Secret Histories: Dark Academia 101</i>	
2:25-2:45	<b>Beckoff</b> , <i>It's All Fun and Games Until...: Leisurely and Competitive Pursuits in H.P. and Chivalric Romance</i>	
2:55-3:30	<b>Break</b>	East Parlor/Redmond Room

## Conference Section 3 (Concurrent Sessions)

<b>Session 3a. Philosophy &amp; Literature II</b>		East Parlor
	Moderator: Sutton-Ramspeck	
3:30-3:50	<b>Sutton-Ramspeck</b> , <i>H.P. and the Resistance to Patriarchy: How Love's Magic Embodies Carol Gilligan's Ethic of Care</i>	
4:00-4:20	<b>Yonak</b> , <i>Draco Malfoy's Journey to Eudaimonia</i>	
4:30-4:50	<b>McCauley</b> , <i>The Life and Lies of Albus Dumbledore: What is the Border between the Suspension of Disbelief and Prejudice?</i>	
<b>Session 3b. Textual Analyses III</b>		Redmond Room
	Moderator: Amuso	
3:30-3:50	<b>Strand</b> , <i>Magical Muggle Holidays in the Rowling Canon</i>	
4:00-4:20	<b>McDaniel</b> , <i>Quantum Physics and Wizard Space-Time</i>	
4:30-4:50	<b>Hardman &amp; Amuso</b> , <i>Padfoot's Trumpet: The Lack of Criminal Due Process in the Wizarding World</i>	

## CONFERENCE SCHEDULE

Saturday, October 16

All Times are Listed as Eastern Standard Time (EST)

11:30 Conference Rooms Open

11:50-12:00 Opening Welcome East Parlor/Redmond Room

### Conference Section 4 (Concurrent Sessions)

Session 4a. Philosophy & Literature III East Parlor

Moderator: Whited

12:00-12:20 **Vigouroux & Hovey**, *A Gadamerian Hermeneutic Inquiry into Remus Lupin's Lycanthropy as a Metaphor for Chronic Illness*

12:30-12:50 **Purdom**; *Hagrid and the Seven Thresholds*

1:00-1:20 **Orloski**, *Magic and Morality's Influence on Man*

1:30-1:50 **Bookman**, *Navigating Life, Identity, and Purpose: H.P. & The Prophecy*

Session 4b. H.P. in 2021, Part II Redmond Room

Moderator: Camacci

12:00-12:20 **Matsakis**, *H.P.: An Activist Analysis of the Boy Who Lived*

12:30-12:50 **Milham**; *Not So Magical: Issues of Racism, Classism, and Ideology in H.P.*

1:00-1:20 **Fleishman**, *Beyond Beauxbatons and Durmstrang: H.P. and the East European Other*

1:30-1:50 **Satterly**, *Hem, Hem ... I take UMBRIDGE with CLOSETS: LGBTQA+ Pride and Prejudice*

2:00-2:25 Break East Parlor/Redmond Room

***Program Continues on the Following Page***

- 2:25-4:40** **Plenary Session II in Honor of Sister Carol Jean Vale, PhD** East Parlor  
Moderators: McCauley/Wendling
- 2:25-2:30 Plenary Welcome and Conference History
- 2:30-2:50** **Mickey Harrison, Pierce College**, EdD Dissertation from Pepperdine University (2020)  
*Harry Potter and the Shy College Classroom Student:  
A Perceived Sense of Belonging through Social Identity and a Hogwarts Houses*
- 3:00-3:20** **Hannah Yanow**, EdD Dissertation from the University of San Francisco (2019)  
*Harry Potter and Queering the College Classroom*
- 3:30-3:50** **Brittany Stephenson**, PhD Dissertation from the Chicago School of Professional Psychology (2013)  
*Toward the Creation of an International Theoretical Framework:  
Universality in J.K. Rowling's Harry Potter*
- 4:00-4:20** **Lisa Scheeler**, EdD Dissertation from Northeastern University (2017)  
*The Impact of Popular Culture on the Social Identity of Young Adults:  
Harry Potter and the Search for Belonging*

**4:30-4:45** **Break**

**Discussion:** “Dr. Camacci, 87,600 turns should do it” East Parlor

Join a discussion hosted by **Dr. Camacci** reflecting on ten years of HPAC Scholarship and looking ahead to the next decade. All are welcome to contribute in-person and online.

**5:45-6:00** Conclusion East Parlor

## PLENARY SPEAKER ABSTRACTS

Alphabetically by Author Last Name

**Wafa Dukmak**, Ph.D.

Damascus University

*The Treatment of Cultural Items in the Translation of Children's Literature:*

*The Case of Harry Potter in Arabic*

The present study is located within the framework of descriptive translation studies proposed by Toury (1995). Its main concern is the investigation of the treatment of cultural references, names and wordplay in the translation of three Harry Potter books into Arabic, namely Book 1 (PS/SS), Book 4 (GoF), and Book 6 (HBP). As the three books were translated by different translators, the paper studies the translation strategies and techniques used by each of the translators in their treatment of cultural issues, clearly abundant in the books' setting, choice of names and the extensive use of wordplay. The aim is to identify the translation norms of each translator and evaluate the level of coordination among the different translators, who were all commissioned by the same publishing house. A fan translation of HBP is also compared to the official translation within the same framework. the results shed some light on the condition and status of translation of children's literature in the Arab World.

**Mickey Harrison**, Ed.D.

Pierce College

*Harry Potter and the Shy College Classroom Student:*

*A Perceived Sense of Belonging through Social Identity and a Hogwarts House*

This paper examines self-identifying shy college students. Using social identity theory, identified shy students are studied based on their inclusion in a Hogwarts House. The purpose of this research is to examine how group identity can cultivate and create a sense of belonging for these students and lead them to academic and personal success. The stories shared by these shy learners reinforce the need for and importance of belonging to a social identity group to strengthen an individual's sense of self and personal growth. This study encourages the use of a fictional social group – Hogwarts Houses – in teaching pedagogies to create a more engaging and fruitful experience for students and educators. The data shows that individuals who self-identify as shy and are then placed within their social identity group were positively affected to be more outgoing, to be more likely to participate, to make new friendships, and to find a support system that provided security, safety, and encouragement for their personal and professional lives. Results suggests a new approach to classroom management and a pedagogical approach by instituting Hogwarts Houses as peer groups for college-level courses.

**Erica Lange**, MA

Independent Scholar

*Harry Potter and the Theory of Things*

In the Harry Potter series, bodies and objects blend to give rise to "things": part-body/part-object entities simultaneously more than inanimate object and less than human body. Voldemort's chief aim is to become immortal, and, to this end, he creates Horcruxes. As receptacles for fragments of Voldemort's soul, Horcruxes rupture the boundaries between body and object and become things. Voldemort, too, becomes a thing as he splits his soul and creates Horcruxes. As Voldemort continues to mutilate his soul, he physically and spiritually degenerates from the handsome Tom Marvolo Riddle into the snake-like villain that murdered Harry's parents. Things

in the Harry Potter series are liminal and transgressive, occupying boundaries between body/object as well as life/death—Horcruxes are born through death and Voldemort spiritually dies through his desire to eternally live. The presentation will introduce the critical framework of thing theory as a lens through which to analyze the way objects and bodies approach and transgress the boundaries of their respective categories and become liminal, unclassifiable, and unnameable. I will discuss both the object-turned-body (Horcruxes) and the body-turned-object (dementors, Inferi, and Voldemort) as well as objects that negotiate—but do not transgress—these boundaries (the Deathly Hallows).

**Paula Moses, Ph.D.**

Independent Scholar

*Literature and Its Mirroring Affect on Psyche: The Case of Harry Potter*

This study investigates the literal and storied mirrors displayed within the Harry Potter Series and Monet's *Japanese Bridge*. This work delves into analysis of bridging to individual, collective, and cultural mirrors toward understanding the impact of literature and its affective power on the psyche to reveal the contents within. The use of mirror and its reflection desired to expose the turning toward the image, the symbolic language embedded within the unconscious to make meaning from the multidimensionality of literature. The purpose was to answer the question: what mode of inquiry is appropriate for dealing with the collective cultural psychic impact? To what extent can the mirroring quality of the *Harry Potter* series serve as both individual and collective diagnosis and healing process? The findings assert that literature can be analyzed as a bridge to the reader's soul into reflective awareness wherein wounds are brought to light and healing may be discovered. Ultimately, individuals have the built-in capacity to heal any wound if one only learns how to use the bridge of psyche as a reflecting medium through literature. As the individual heals, the collective heals and then the culture can begin healing transcendence.

**Lisa Scheeler, Ed.D.**

Independent Scholar

*The Impact of Popular Culture on the Social Identity of Young Adults:*

*Harry Potter and the Search for Belonging*

Popular culture has provided consumers with symbols and tools to make sense of the world. Developmentally children's literature specifically provides the bases for emotional and psychological growth. Studies connecting popular culture and social identity theory (SIT) have demonstrated that popular culture supports social identities, however, research has not explored how or if popular culture creates social identities. Using the Harry Potter books, due to their popular culture dominance during the youth of the millennial generation, this study (conducted at the University of Maryland) investigated the lived experience of young adults who had read all the Harry Potter series. The findings emerged around the usage of the participants of the Harry Potter books to make connections to their own life and their peers, to identify and label themselves and those around them, and to use both the Harry Potter books and other popular culture artifacts to navigate their world. Implications and recommendations are discussed for educational and workplace settings filled with Harry Potter readers, the Harry Potter readers themselves, and for future research. In the classroom, workplace, or individually, the study recommends that knowing the Hogwarts House that someone identifies with can expose their perceived strengths and weaknesses, which is helpful in both individual and teamwork settings.

**Brittany Stephenson, Ph.D.**

Independent Scholar

*Toward the Creation of an International Theoretical Framework:  
Universality in J. K. Rowling's "Harry Potter"*

As psychology has become increasingly globalized, the Western orientation of the foundations of psychology has become apparent. The international practice of psychology requires a more universal theoretical framework for ethical and effective study and intervention. The study of fiction literature provides an avenue of exploration of universal constructs that can contribute to the creation of an international theoretical framework. As the most widely read and widely translated piece of fiction literature relevant today, J. K. Rowling's Harry Potter series is an ideal candidate for a phenomenological, cross-cultural study. This dissertation conducts a phenomenological analysis of participants' experiences reading Harry Potter and suggests three subsequent universal psychological constructs.

**Hannah Yanow, Ed.D.**

Stanford University

*Harry Potter and Queering the College Classroom*

This dissertation from USF reimagines the college classroom through a queer pedagogical practice that results in a queer space. The study used a mixed-method study of duoethnography and student survey and found that queer pedagogy, or the resistance of heteronormativity, challenging binaries, welcoming the student's lived experience as fodder for learning academic concepts, paired with a beloved fantasy text such as Harry Potter, can be a medium with which to deconstruct the traditional college classroom and reconstruct a queer space that encourages student self-authorship and questioning of the traditional hierarchy in higher education. The data suggest that queering the college classroom in these ways increases students' feeling of belonging and ownership of their education, encourages sitting in discomfort and not-knowing, invites student-led discussion and revelation, increases learning and retention, and is pedagogically effective in addressing societal concepts around marginalization, biases, oppression, and socially constructed binaries. This dissertation is an invitation to students to own their learning process and for faculty to re-evaluate their pedagogical practices and choice of text.

## PRESENTER ABSTRACTS

Alphabetically by Author Last Name (co-authors are listed together)

**Laurie Beckoff, MSc**

Independent Scholar

*It's All Fun and Games Until....:*

*Leisurely and Competitive Pursuits in Harry Potter and Chivalric Romance*

Similarities between the Harry Potter series and chivalric literature have long been noted: castles, quests, magic, monsters, swords. Another shared feature – between the action-packed adventures – is good old-fashioned fun in the form of games. Knights enjoy jousting to test their prowess, as well as less violent diversions, such as chess and bargains. The Middle English poem Sir Gawain and the Green Knight begins with a strange game – chopping off the head of

a mysterious visitor in exchange for receiving a blow in kind the following year – and continues onto another game – trading winnings at the end of each day. In the wizarding world, games include Quidditch, wizard chess, and the Triwizard Tournament. Like in Potter's medieval predecessors, these pastimes are not mere digressions from the main narrative but essential opportunities for character development, plot progression, and social commentary. Games and story bleed into each other. This paper examines three main dynamics between games and the larger world of the narrative: how games can have practical applications, how the risks of innocent games can become truly dangerous, and how games are impacted by and reflective of external circumstances. It concludes by considering the role games play in our culture.

**Destiny Bookman**

Chestnut Hill College

*Navigating Life, Identity, and Purpose: Harry Potter & The Prophecy*

Fictional young adult novels fulfill a great need for escapism and entertainment through easy and engaging storytelling. These novels also provide possible explanations to the greater questions in life regarding fate, free will, and our purpose within the grand scheme of everything. Various elements of the Harry Potter series, specifically the fulfillment of the Prophecy, will be used to describe the simple, yet not so simple, concept of fate, eudaimonia as its accessory, and the various philosophies that combine creating the pathway of free will that leads to one's ultimate fate and eudaimonia.

**Lauren Camacci, Ph.D.**

Independent Scholar

*"Dr. Camacci, 87,600 turns should do it."*

Twenty years of *Harry Potter*, and ten years of the Harry Potter Academic Conference. Years and years of learning, friendship, fun, and scholarship. Join a discussion of our part of the Potterverse: the past ten years of HPAC scholarship, the possibilities for the future, and the lessons and growth we've experienced. All are welcome to contribute in-person and online.

**Ekaterina Fleishman, Ph.D.**

Independent Scholar

*Beyond Beauxbatons and Durmstrang: Harry Potter and the East European Other*

From Lord Voldemort's Albanian refuge to the wandmaker Gregorovitch to the Ukrainian Ironbelly guarding the Lestrange vault at Gringotts, Potterverse is peppered with the names of characters and locales of vaguely Eastern European/Slavic origin, some of them believable and some comically artificial. While the treatment of various magical characters as Othered for racial and/or geographical reasons has been scrutinized and often criticized as "pablum and stereotypes" (N.K. Jemisin), the East European motifs in the Potterverse has received relatively little attention. This presentation explores when and more importantly why the East European Other surfaces in the seven novels and what these appearances reveal about British Wizarding society, its author, and, at times, ourselves.

**Louise Freeman, Ph.D.**

Mary Baldwin University

*"They're lovely and warm:"**Psychological and Spiritual Significance of Hand-knit Gifts in Harry Potter*

Harlow's studies with infant monkeys (1958) showed that warm, soft, tactile contact was crucial for healthy social development. For humans, hand-made textiles impart special significance,

particularly when given as gifts (Bowman, 2016; Rusiñol-Rodriguez et al., 2020). Multiple Harry Potter characters knit: Molly Weasley's hand-knit Christmas sweaters represent family ties, both for Harry, for whom they are a tangible symbol of his de facto adoption by the Weasleys and for Percy, who rejects his mother's gift when estranged from the family. Hermione knits clothes for House-elves, in a well-meaning but misguided effort to set them free. In GoF, both Ron's gift of his own Christmas sweater to Dobby and Dobby's gift of hand-knit socks to Harry are crucial to Harry's success in the second Triwizard task. Hagrid, a paradoxically maternal figure, knits on the London Underground during his first outing with Harry, while Dumbledore appreciates both knitting patterns and the gift of woolen socks. In the Harry Potter series, knitted items represent generosity and emotional ties. Muggle fans of the series show similar emotional connection to the fictional Wizarding world through the making, giving, and wearing of knitted items such as Hogwarts house scarves and Weasley sweaters.

**Sara Hardman**, Ph.D. Candidate  
and **Peter Amuso**, J.D.

Columbia University  
Chestnut Hill College

*Padfoot's Trumpet: The Lack of Criminal Due Process in the Wizarding World*

Within the Harry Potter series, there are three criminal hearings of note: that of Sirius Black in PoA, Barty Crouch, Jr. and the Lestranges in GoF, and Harry Potter in OotP. Although the proceedings are each performed by the Ministry of Magic, they do not exhibit a consistent system of criminal due process. Most egregiously, perhaps, Sirius was not even afforded a hearing before being sent to Azkaban. This presentation, given jointly by a criminal defense attorney and a philosopher, will examine the differences in how these characters were treated by the Ministry of Magic after being charged with crimes and compare it to present day criminal due process in the United States. In particular, we analyze the inconsistencies in the characters' right to counsel and right to jury trial, as well as the rules of evidence in their respective hearings. Pertaining to this final point, we also consider the ethical implications of allowing evidence to factor into a hearing in the wizarding world, where it may be magically fabricated or transformed.

**Timothy Jennings**, MA

Independent Scholar

*Reputation: The Valuable False Reality*

This presentation will examine the role of reputation in the Harry Potter books by examining how reputation rarely represents a person's entire identity, how reputation can develop on its own, how it can be cultivated, and how it can be used to help someone achieve their goals. For some, reputation is a social currency that holds a value greater than the contents of the Lestrange Vault. A person's public persona may lead to varying reputations among different social groups, showing that there is a social exchange rate of sorts. However different, these reputations maintain the same potency among each group. Dumbledore is a great example of someone having different reputations with the same potency among opposing groups. While the wizarding community as a whole admired him for his great deeds, he was equally hated and feared by the Death Eaters. Dumbledore achieved such a spectacular reputation in life by hiding his past with Grindelwald. When the truth is revealed, his reputation undergoes a spectacular transformation, which emphasizes how one's public reputation never reflects a person's full identity.

**Lorrie Kim**

Independent Scholar

*The Accidental Alchemist: Voldemort, Gold, and Mortality*

Voldemort produced gold three times before he died. That wasn't his intention. He sought immortality through the Dark Arts, not through alchemy. He tried to render himself unkillable by committing self-harm, tearing his soul into pieces and ensuring that those pieces could never re-integrate. But on three occasions, when Voldemort cast a Killing Curse at Harry Potter, the magic from Harry's wand connected with his curse to transmute that murderous intent into gold: once into golden light and phoenix song, twice into golden flames. Harry didn't intend to be an alchemist either. With his decision of "Horcruxes over Hallows," he chose to be an Auror, a "Dark wizard catcher," using his magic to transmute the base metal of a Dark wizard's unnaturally damaged soul back into the gold of mortality. Where is Voldemort buried? Canon doesn't say, but the logic of Harry's Auror magic might give us some clues. Join Lorrie Kim, contributor to *The Alchemical Harry Potter* (ed. Anne J. Mamary, 2021), in speculating about this unanswered question.

**David Martin**

Independent Scholar

*The Symbolism of (Some) Trees in the Harry Potter Novels*

Most of the time in the Harry Potter novels, trees are just trees - except, of course, for the Whomping Willow. However, there are some places where Rowling specifies a particular kind of tree - for example, a yew tree, or a sycamore tree. Examining these passages, it becomes clear that Rowling is making a connection with the symbolic or mythological meaning traditionally associated with that kind of tree. This presentation looks at several such instances in the novels and explores the implied meanings.

**Maria Matsakis, BA**

University of North Dakota

*Harry Potter: An Activist Analysis of the Boy Who Lived*

In OotP, the demarcation of the series, Harry is the primary activist, though most people overlook Harry when analyzing activist sentiments within the series. The fifth novel in the series, having taken a large turn from the previous four and being the first to have Voldemort as a corporeal and present threat within the novel, forces Harry into a position of leadership, actively rebelling against both the Ministry and Hogwarts officials who refuse to acknowledge the danger facing the students. Two of the main focuses within this paper are the issues of misinformation spread to the public through the press and the abuse of power by those in positions of authority, both things that resonate with readers, especially in today's political climate. Harry takes on the role of leading activist and empowers the other students through his compassion and educational methods, creating an environment that allows them to band together and fight for their beliefs.

**Patrick McCauley, Ph.D.**

Chestnut Hill College

*The Life and Lies of Albus Dumbledore:**What is the Border Between the Suspension of Disbelief and Prejudice?*

The old magic and protective power of Lily Potter's willing self-sacrifice is one of the central tenets of the Harry Potter series, but is that the only answer to the question of toddler Harry's unlikely survival of Voldemort's Killing Curse? It seems Albus Dumbledore is the first to launch the idea of Lily's protective spell, but can we always take what Dumbledore says at face value? Those of us who love fiction have grown accustomed to the idea that one's entry into a fictional realm must be paid for with a suspension of disbelief. However, the same might be said of any community born of a shared, prejudicial worldview. This presentation questions the protective power of Lily Potter's self-sacrifice and asks what effect such questioning might have on the main themes of the series.

**Kathryn McDaniel**, Ph.D.

Marietta College

*Quantum Physics and Wizard Space-Time*

The Wizarding World does not operate in accordance with modernist ideas about universal absolutes proscribed by Newtonian physics. J. K. Rowling's concept of space reflects developments in quantum theory that have challenged the Newtonian model of physics since the early part of the twentieth century. The quantum notion that events in the universe do not have to happen close to each other to affect each other fits with various modes of wizard travel (Apparition), communication (the Floo Network), and even the connection between Harry and Voldemort across distances through Harry's scar. Platform 9 ¾'s operation has a parallel at the quantum level, and Harry's Invisibility Cloak can also be explained with quantum theory. The operation of time travel, and its everyday use through time-turners, proves not only crucial to the books' plotting, but also their themes in which past, present, and future consistently flow into each other. The importance of light in quantum theory connects the mechanics of wizard space-time with the series' themes, as light reflects spiritual clarity and hope in the book series and in fan culture. By embracing physics at the atomic level, Rowling challenges primary assumptions of modernism and encourages readers to do so as well.

**Ian McLaughlin**, MA Candidate

University of North Carolina at Greensboro

*Muggle Magic: What the Mirror of Erised and the Two-Way Mirror Teach Us about Social Media*

The smartphone has become a magic mirror. The device and what it brings into our lives affect all aspects of how we live, including our psychology and social interactions. Because of this, many are discussing echo chambers, which are often blamed for the increasing political, social, and personal divides in the U.S. This presentation uses the Mirror of Erised, the Two-Way Mirror, phenomenology, and analysis of key scenes within the Harry Potter series to describe the physical, mental, social, and magical orientations of these mirrors and their users and compares those orientations to how we use social media and how social media uses us. Comparing the magical mechanics of these mirrors to how social media provides content gives a better understanding of echo chambers, what they do, and how we can avoid constructing and amplifying our own. Studying how characters within Harry Potter interact with these mirrors equips us to interact with the ones we carry in our pockets and purses, helping us to avoid becoming someone who wastes away, "entranced by what they have seen...not knowing if what they have seen is real, or even possible."

**Tiffany Milham, MA**

Columbia Basin College

*Not So Magical: Issues of Racism, Classism, and Ideology in Harry Potter*

The Harry Potter series illustrates, in various ways, how racism functions as an ideology. This presentation discusses how and why racist (and classist) attitudes are perpetuated throughout the books, who perpetuates those ideologies, and how readers can learn from the characters' words and actions. In particular, these attitudes are encouraged in support of political and social agendas, not only by the power-hungry (like the Malfoys) who promote the deeply rooted ideologies, but by heroic characters as well. Prejudices damage progress towards the egalitarian society they aim for. While it may seem that the series shows that individualist efforts of empathy and communication are the most successful means to more equitable treatments and rights for Othered beings in the series, deeper reflection shows that, while change begins with individual efforts, equality requires a group effort.

**Morgan Orloski**

Chestnut Hill College

*Magic and Morality's Influence on Man*

The *Harry Potter* series reflects the tension and connection between science and morality through the lens of magic and the character of its possessor. Focusing on the scene where Harry Potter walks with open arms into what he thinks is going to be his death in the last book of the series, Harry's character and the characters of the people he encounters can be interpreted through philosophers and their major concepts – such as Immanuel Kant's categorical imperative, Fredrich Nietzsche's will to power, and Paul Tillich's ultimate concern. These major concepts could have only come about by the implications of the discoveries made by scientists such as Darwin and Galileo. To explore and really admire Harry Potter's voyage into the Forbidden Forest, the contributions of science and emergence of individually reasoned morals should be considered.

**Barbara Purdom**

Independent Scholar

*Hagrid and the Seven Thresholds*

In the first Harry Potter book, Harry conquers seven obstacles to the Philosopher's Stone, each a distillation of a book in the series. He also crosses seven thresholds, each of which, like the obstacles to the Stone, align with one of the seven books. Joseph Campbell writes about liminal heroes penetrating barriers between "real" and numinous worlds. As a liminal hero, Harry is repeatedly an axis mundi, a link between worlds, and Hagrid, the books' chief Threshold Guardian, fits neatly into Campbell's hero cycle as the herald of Harry's adventure when he delivers Harry's Hogwarts letter. In addition to being "Keeper of the Keys," Hagrid is himself a key, a talisman when Harry travels between realms. Examining these thresholds illuminates various plot points, such as the way that Harry receives his Hogwarts letter, why his bank vault is underground, or why a unicorn is the creature dying in the Forbidden Forest. Readers thus begin their magical adventure by accompanying Harry across seven thresholds, six of which foreshadow later books, but which are all, collectively, emblematic of the first book, itself a threshold to a world of magic and mystery.

**Gwendolyn Raczak, BA**

Independent Scholar

*Take off the Horcrux, Ron! When Your False Self Wins*

This presentation attempts to draw a clear line between the events in Book 7 and personal identity and the true self, as defined by Winnicott. The analysis centers on Ron Weasley, his narrative departure from the main quest, and the significance of the horcrux locket as a reflection of the false self. Drawing on Rousseau and Miller, the presentation considers Ron's relatable "ah-ha" moment and the pandemic as a universal anchor on how we can become our own horcruxes. Using Dumbledore's deluminator as the guide back to the journey to self-actualization, there is hope to uncover the true self.

**Brent Satterly, Ph.D.**

Widener University

*Hem, Hem...I take UMBRIDGE with CLOSETS: LGBTQIA+ Pride and Prejudice*

Come along with the glorious Professor Umbridge, Grand High Inquisitor, for a journey into — and out of — the closet. It is no secret that Harry Potter's author has alienated the entire LGBTQIA+ fandom as a result of her unrepentant, vitriolic prejudice against transgender and non-binary people. And an entire queer generation may feel alienated from Hogwarts since they feel un-Sorted, unseen, and unwelcome. It is in this spirit that Professor Umbridge apparates with a swish into the classroom to cast a pink spell of invitation to all queer first years and their loving allies for Sorting, for soothing, and most of all, for celebrating their queer magic...and their PRIDE.

Queer PRIDE is a celebration of LGBTQIA+ history that was birthed in a series of riots against state sanctioned violence. It celebrates queer love and the fight to be authentically seen. And drag is part of that joy. You see, drag transgresses and defies convention. Professor Dolores Umbridge systematically crushes critical thinking in her classroom, rigidly enforces "proper" uniformity and conformity in student thought and behavior, and brutally punishes student dissent by literal blood-thirsty means. My drag is the antithesis of Dolores. My Umbridge is grounded in centering student positionality, railing against systemic oppression, and speaking truth to power. And drag has much to say to those queer witches and wizards who have been disenfranchised and systematically excluded from the magic of Hogwarts.

Dear children, hem hem... Have you ever been afraid to share parts of yourself with others? Your identity? Your sexuality? Your character flaws? Your guilty pleasure? Your very Boggart-manifested fear? LUMOS! Queer witches and wizards have led the way. We can learn from the PRIDE movement and our Queer magical Elders. From their outrageous courage, their real tragedies, and this charmed world of rainbows in all its vibrant wonder, Hogwarts will make a glittering staircase to your dormitory just for you. This fantastical broom ride will explore coming out to self, to others, and to the magical world about what is authentically you. Hem Hem...don't be shy. Join me for detention, you naughty children. Grab your rainbow quills and come out, come out, wherever you are.

**Margaret-Ann Simonetta, MA**

Harvard University

*Harry Potter and the Wizarding Cuisine:*

*Cultural and Character Performances Encompassing Food within the Harry Potter Series*

This anthropological thesis explores the nature of Wizarding cuisine and character development within the Harry Potter series and cross-examines how the cultural behaviors encompassing food include or exclude those within the Wizarding community. The series has a copious relationship with food and the societal standards surrounding bewitched edibles. By exploring how the series enables nourishment motifs, scholars may begin to analyze how the culture of food throughout the Harry Potter series reveals a Wizarding identity far beyond one's magical abilities. The series' writing showcases internal struggles via the essence of food, giving way to a relevant narrative while dually signaling to the reader who is friend and who is foe. Enjoining these food-based cultural performances, Potter scholars may read beyond the text and explore the depths of such societal identities 'S.P.E.W.d' throughout the books to gain a better understanding of why Wizarding food is more than just a plateful in the Great Hall.

**Danica Stojanovic, BA**

University of Augsburg

*Harry Potter and the Magic of Modern Mythology*

"There once was a boy named Harry, destined to be a star // His parents were killed by Voldemort who gave him a lightning scar." The opening lyrics of Jon Cozart's viral song "Harry Potter in 99 Seconds" are absolutely right. Harry Potter did become an international star not only in the Wizarding world but also the world of his readers. The seven-book franchise on the Boy Who Lived has been adapted into movies and theatrical plays, inspired a number of wizard rock bands and gave rise to countless forums, fanfiction and fanart, to the point where it became its own literary schema deeply ingrained in the global subconscious. The Harry Potter series, deeply rooted in the center of the convergence culture, demonstrates many features of ancient mythology, from its wide reach to its didactic qualities. Mythopoeia, as an act of creating new myths, posits that in order to turn a simple story into a myth, its delivery must be appealing to the masses, actively disseminated and practiced. This paper sets out to explore Harry Potter as a modern myth, assessing audience engagement with the series, promoted social and behavioral ideals and impeccable cultural practices.

**Emily Strand, MA**

Mt. Carmel College and Signum University

*Magical Muggle Holidays in the Rowling Canon*

One fascinating way in which the Muggle and Wizarding worlds overlap in the Harry Potter saga is through the inclusion of familiar holidays, perhaps ones we Muggles celebrate, in Harry's magical world. Halloween, Christmas, and Easter form the backdrop for some of the most significant happenings in Harry Potter. This presentation will systematically scrutinize the events that take place on or around these holidays in the saga, identifying patterns and drawing conclusions about the significance — especially the religious significance — of these holidays to the story itself, incorporating and adding to existing scholarship on holidays in Potter. Then, looking forward to Rowling's October 12, 2021, publication of *The Christmas Pig*, the presentation will compare the way Christmas, particularly, functions in Potter with its apparent

centrality in this newest title in the Rowling canon. (In the live Q&A, the presenter will speak more definitely on how Christmas is depicted in *The Christmas Pig*.) Finally, the presentation will interrogate whether the centrality of Christian holidays magically enhances Rowling's stories or compromises her stories' ability to welcome all people into the narrative.

**Amy H. Sturgis, Ph.D.**

Lenoir-Rhyne University

*Dark Arts, Spells, and Secret Histories: Dark Academia 101*

In February 2021's "Dark Academia: Your Guide to the New Wave of Post-Secret History Campus Thrillers," scholar and Dark Academia author Amy Gentry identifies a contemporary explosion of works built on the foundation of Donna Tartt's 1992 *The Secret History* "starting around 2014 but only kicking into high gear in 2017." It now extends well into 2022. A working definition of the Dark Academia genre encompassing both *The Secret History* and the novels Gentry recognizes as "the new Dark Academia canon," if applied retroactively, reveals a longer storytelling tradition spanning two centuries. Furthermore, generating such a definition and analyzing the patterns it uncovers confirms Gentry's instinct that today's Dark Academia phenomenon is linked both to the fascinations cultivated in and to the ultimate betrayal/disappointment of "a generation of Harry Potter-loving children." This presentation will use the Harry Potter series – and, in particular, PoA – as a tool to define and investigate Dark Academia. In its general shape and substance, PoA clearly displays the primary ingredients of the genre; in its particulars, PoA also exhibits some of the issues that today's "new wave" of Dark Academia authors are seeking to overcome.

**Beth Sutton-Ramspeck, Ph.D.**

The Ohio State University at Lima (Emerita)

In recent works like *Darkness Now Visible: Patriarchy's Resurgence and Feminist Resistance* (2018), Carol Gilligan has contrasted patriarchy, which she identifies as a force antithetical to democracy, with an ethic of care. To embrace an ethic of care is to engage in resistance against authoritarianism, an idea which I have applied in my analysis of rule breaking as resistance in the Harry Potter series. Even when he breaks the rules, Voldemort follows the "script" of the most toxic forms of masculinity, for patriarchy encourages emotional detachment, hierarchies, and extreme respect for authority. By contrast, Harry's "saving people thing" leads him to break rules for "you and your families" (SS 270) and to ignore Snape's advice to "let go of all emotion" (OP 535) to master Occlumency. Gilligan's view that an ethic of care is "quintessentially human," matches Dumbledore's insistence that love's magic overcomes hate. The paper applies Gilligan's ideas about psychological development to both Tom Riddle's and Harry Potter's childhoods and analyzes how her ideas illuminate climactic moments of the Battle of the Department of Mysteries and the Battle of Hogwarts.

**Marie Vigouroux, BA, and Richard B. Hovey, Ph.D.**

McGill University

*A Gadamerian Hermeneutic Inquiry into Remus Lupin's Lycanthropy  
as a Metaphor for Chronic Illness*

First introduced in PoA as werewolf living amongst wizards heavily prejudiced against lycanthropy, Remus Lupin must continuously develop ways of being-in-the-world while hiding his condition for fear of ostracism. This presentation explores Lupin's lived experience with lycanthropy as described in PoA, and how it relates to real world experiences of people living

with chronic illness by analyzing textual data using Applied Philosophical Hermeneutics, a practice of transformational dialogue. The conversation between the researchers and their life-world, the text, Gadamer's theoretical framework, and any combination thereof allows for a deeper understanding of Lupin's character, particularly how his lycanthropy affects other aspects of his life and identity. Indeed, his condition shapes his relationships, his schooling, his ability to find and keep work, and his belonging to the wizarding world. Additionally, since both the author and Potter scholars have likened lycanthropy to HIV/AIDS, Lupin's condition validates a queer reading of his character.

**Barbara Wech, Ph.D.**

University of Alabama at Birmingham

and **Annetta Dolowitz, MPH, MSW**

*Why You Wouldn't Pick Hermione Granger Last*

Most Potter scholars agree that the real leader of the Golden Trio is Hermione Granger. She is a great example of a collaborative leader and as a result, is a critical element to the group's success. Collaborative leadership (CL) is the leadership of a collaborative effort. This presentation discusses what CL is, when it is appropriate to use, characteristics of collaborative leaders, and how to practice CL (leading the process, not the people; understanding the leadership context), examining specific examples of Hermione's behaviors and actions in each area for good and ill. Her growth as a collaborative leader across her years at Hogwarts establish Hermione as a successful collaborative leader and a key to the success of the Golden Trio.

**Lana Whited, Ph.D.**

Ferrum College

*Nearly Headless Nick is No Joke*

As the Gryffindor House ghost, Sir Nicolas de Mimsy-Porpington is the butt of many jokes in the Harry Potter series. But "Nearly Headless Nick" serves two important functions. The date on his "Deathday" cake, 1492, establishes the timeline for the entire series and the date of events in CoS as 1992, the 500th anniversary of Nick's death. Nick's second function is serving as the series' earliest reference point to the theme of exclusivity when he is denied membership in the Headless Hunt because his head was not totally severed, and in the contemporary timeline, the prejudice based on blood status that is introduced in the second novel with Draco Malfoy's use of the word "Mudblood." The Chamber of Secrets is said to have been opened 50 years before Harry's second year, or 1942, the same year that the Nazis introduced death chambers to facilitate the extermination of Jews and other victims of Nazi persecution. Despite the jokes at Nick's expense, the astute reader will see that Sir Nicolas has a serious and seminal role in the series' historical scaffolding and one of its key themes.

**Rachel Yonak**

Chestnut Hill College

*Draco Malfoy's Journey to Eudaimonia*

Draco is a flawed character who blindly follows his family's values. This paper will analyze the development of Draco's beliefs throughout the Harry Potter series from the lens of several philosophical concepts. For many of his early years, Draco is stuck in a metaphorical cave like Plato describes in the Allegory of the Cave, leading Draco to believe in Pureblood supremacy. However, these views violate Immanuel Kant's categorical imperative, which states all humans

are inherently equal. But believing in Death Eater ideals gave Draco a level of power like Nietzsche discusses. In the Ring of Gyges, Plato explains how people go against what is accepted when they are invisible. While Draco is away at Hogwarts, he begins to doubt what he has always accepted to be true. Draco's ultimate concern, as Paul Tillich discusses, begins to shift towards Kant's categorical imperative. This leads to Draco's concern over his part in the universe. Schleiermacher explains people's purpose is to find their place in the world. Science and magic can be viewed as parallels. Both are amoral tools used for whatever their wielder sees fit. Draco struggles with how he should use his magic, which correlates with Frodo's struggles over the ring in Lord of the Rings. Eventually, Draco discovers what it means to be human, like Rousseau mentions in his discussion of heteronomy versus autonomy. By moving towards autonomous rule and stepping out of the cave he was raised in, Draco begins to discover his Eudaimonia, or personally defined excellence.