

The Harry Potter Conference

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

October 16-17, 2020



This Fully Online Conference is Hosted by

**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

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 ninth 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 ONLINE CONFERENCE

Due to the Covid-19 pandemic, the 2020 Harry Potter Conference is fully online. Conference registration is required (at harrypotterconference.com). Once registered, you will receive two emails from Zoom, inviting you to join the Griffin Room and the Raven Room. 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 Griffin Room and the Raven 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 16

All Times are Listed as Eastern Standard Time (EST)

8:00 – 8:45 Conference Rooms are Open for Registrants

8:45-8:55 Opening Welcome Griffin Room/Raven Room

Conference Section 1 (Concurrent Sessions)

Session 1a. *Harry Potter* in 2020 Griffin Room

Moderator: Camacci

9:00-9:20 **Coble**, *Expelliarmus! The Arc of the Narrative Bends toward Nonviolence*

9:30-9:50 **Kim**; *The Changing Politics of Reading Harry Potter in the Post-Trump U.S.*

10:00-10:20 **Rhodes**; *Harry Potter and the Stigma of Disability: Squibs as Outsiders to the Magical Universe*

10:30-10:50 **Puglin**; *How Harry Potter Frames Activism*

Session 1b. Textual Analysis I Raven Room

Moderator: McDaniel

9:00-9:20 **Ambrose**; *Serious Learning: The Importance of Mad-Eye's Unforgivable Curses Lesson*

9:30-9:50 **Purdom**; *Guy Fawkes and the Order of the Gunpowder Plot*

10:00-10:20 **McDaniel**; *Arthur Weasley and the Misuse of Muggle Artifacts*

10:30-10:50 **Whited**; *Why YOU Should Read Hogwarts: A History!*

11:00-11:10 Break Griffin Room/Raven Room

11:15-12:10 Featured Speaker (LIVE) Griffin Room

Brent Satterly, PhD (Widener University, PA)

I Take Umbridge with JK Rowling – LGBTQ Betrayal



JK Rowling has betrayed us, most poignantly Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) fans. As if drinking some Polyjuice Potion rendering JK unrecognizable to us, this betrayal took the form of a loathsome assault on transgender people cloaked in twisted feminism. Through a seemingly unforeseen series of posts intimating support for transgender prejudice that literally de-gendered transgender people, she followed up with publishing what I would call a transphobic manifesto. What makes this betrayal so piercing is that *Harry Potter*, as a lore, taught its readers about the power of advocacy for social change and the pursuit of social justice.

This featured lecture will examine how JK Rowling's recent attack on Transgender Women represents a betrayal of the very Wizarding World of her creation and, more severely, her LGBTQ fans. It will utilize the persona of Dolores Umbridge to call out, question, and outline next steps of advocacy.

12:10-12:40 Lunch Break

Griffin Room/Raven Room

Conference Section 2 (Concurrent Sessions)

Session 2a. *Harry Potter's Literary Influences*

Griffin Room

Moderator: Wendling

12:45-1:05 **Beckoff**; *One Last Time: Liminality and Role Reversal in "King's Cross" and the Book of Merlyn*

1:15-1:35 **Purdum**; *Red Riding Hood Goes to Hogwarts*

1:45-2:05 **Frankel**; *The Real Deathly Hallows in Welsh Myth*

Session 2b. *Harry Potter and Religious Themes*

Raven Room

Moderator: Strand

12:45-1:05 **Strand**; *Eucharistic Themes in the Potter Saga*

1:15-1:35 **Dunne**; *Harry Potter and the Order of the Enneagram: The Centers of Intelligence and the Literary Soul Triptych of Harry, Ron, and Hermione*

1:45-2:05 **Ledder**; *The Epistemology of Harry Potter: How We Know What We Know*

2:15-2:25 Break

Griffin Room/Raven Room

Conference Section 3 (Concurrent Sessions)

Session 3a. *Fantastic Beasts*

Griffin Room

Moderator: McDaniel

2:25-2:45 **Kim**; *A Korean Woman in Potterverse: Claudia Kim's Nagini*

2:55-3:15 **Frankel**; *The Century Cycles Around: Harry Potter Hits Twenties' America*

3:25-3:45 **Fricker**; *Fantastic Beasts and Where to Find the Human Supremacy*

Session 3b. *Harry Potter: Beyond the Books*

Raven Room

Moderator: Camacci

2:25-2:45 **Aaron**; *"We're on our own side": Good, Evil, and Free Will in Harry Potter and Good Omens*

2:55-3:15 **Dunne**; *Harry Potter and the Black Mirror of Erised: A Pop-Cultural Reflection on the Desire for Transhumanism*

3:25-3:45 **Jean and Ledder**; *Wizards Disunited: How the Harry Potter Video Game Augments Reality to Reinforce White Supremacy*

4:00-5:30 Plenary Speaker (LIVE)

Griffin Room

Timothy Snyder, PhD (Yale University, CT)

The Deathly Hallows: How Literature Helps Us to See Evil in Politics



Timothy Snyder is the Richard C. Levin Professor of History at Yale University and a permanent fellow at the Institute for Human Sciences in Vienna. He speaks five and reads ten European languages. His eight chief books are *Nationalism, Marxism, and Modern Central Europe: A Biography of Kazimierz Kelles-Krauz* (1998); *The Reconstruction of Nations: Poland, Ukraine, Lithuania, Belarus, 1569-1999* (2003); *Sketches from a Secret War: A Polish Artist's Mission to Liberate Soviet Ukraine* (2005); *The Red Prince: The Secret Lives of a Habsburg Archduke* (2008); *Bloodlands:*

Europe Between Hitler and Stalin (2010), *Thinking the Twentieth Century* (with Tony Judt, 2012); *Black Earth: The Holocaust as History and Warning* (2015); *On Tyranny: Twenty Lessons from the Twentieth Century* (2017); *The Road to Unfreedom: Russia, Europe, America* (2018); and *Our Malady: Lessons in Liberty from a Hospital Diary* (2020). He has also co-edited three further books: *The Wall Around the West: State Borders and Immigration Controls in Europe and North America* (2001); *Stalin and Europe: Terror, War, Domination* (2013); and *The Balkans as Europe* (2018). His essays are collected in *Ukrainian History, Russian Politics, European Futures* (2014), and *The Politics of Life and Death* (2015). Snyder's work has appeared in forty languages and has received a number of prizes, including the Emerson Prize in the Humanities, the Literature Award of the American Academy of Arts and Letters, the Václav Havel Foundation prize, the Foundation for Polish Science prize in the social sciences, the Leipzig Award for European Understanding, the Dutch Auschwitz Committee award, and the Hannah Arendt Prize in Political Thought. Snyder was a Marshall Scholar at Oxford, has received the Carnegie and Guggenheim fellowships, and holds state orders from Estonia, Lithuania, and Poland. He has appeared in documentaries, on network television, and in major films. His books have inspired poster campaigns and exhibitions, films, sculpture, a punk rock song, a rap song, a play, and an opera. His words are quoted in political demonstrations around the world, most recently in Hong Kong. He is researching a family history of nationalism and finishing a philosophical book about freedom.

5:30-5:45 Break

Griffin Room/Raven Room

5:45-6:45 Panel Discussions (Concurrent Sessions)

Panel 1a. *Ghosts of Fandom Past, Present, and Future: MuggleNet on the Changing Face of Harry Potter Fandom (LIVE)*

Griffin Room

Moderator: McCauley

Discussion with MuggleNet Staff Members Laurie Beckoff, Kat Miller, Eric Scull, Richa Venkatramen, and Mary Wojcicki.

In an era of controversy surrounding *Harry Potter* and its author, fandom remains an active, albeit often heated, space where the series is celebrated, criticized, and reimagined. Twitter discourse, ethical consumerism, and social justice have become considerations at the forefront of fandom, impacting the way fans engage with the story, franchise, and each other. Staff from long-running fan site MuggleNet weigh in on recent debates, share their experiences in the community, reflect on the changes they have witnessed, and predict what is to come. What is canon, and does its definition change based on readers' trust in the author? Can and should the work be separated from the author, and if so, how? How have issues of race, gender, sexuality, disability, and diversity been approached in fandom spaces? How is *Harry Potter* fandom like and unlike other fandoms? Where do we go from here?

Panel 1b. *Science in Harry Potter (LIVE)*

Raven Room

Moderator: Wendling

Greenwald, Emily, BS, PhD Candidate, Stanford University; **Kate Schoolcraft**, BS, Dana-Farber Cancer Institute; **Ariel Beccia**, BS, PhD Candidate, University of Massachusetts Medical School; **Andrew Shtulman**, PhD, Occidental College; **Logan Park**, PhD, Southern Illinois University; and **Emi Hayashi**, DVM, PhD Candidate, Southern Illinois University

In the Wizarding World, we would be Unspeakables and Magizoologists, but our Muggle disguise is scientists! In our panel, we will view the Potterverse through the lens of several scientific fields. From a zoological perspective, we will explore the ecological environments of fantastic beasts and how climate change might influence them. We also have a veterinarian representative to talk about caring for your familiar, specifically feline companion animals at Hogwarts. Wizard Genes will discuss magical genetics and representations of molecular and cellular diseases in the Wizarding World. We will use neuroscience research to discuss how memory is portrayed and whether technology similar to pensieves and obliviation could ever be possible. We will further explore epidemiology in the Wizarding World, including public health policies mages might employ, and even how the *Harry Potter* fandom itself may be studied from an epidemiological perspective. Lastly, we will focus on how cognitive psychology can shed light on the reader's understanding of magic and the rules we place onto magic. We hope that our exploration of science in *Harry Potter* can help us better understand the Wizarding World and our relationship to it.

CONFERENCE SCHEDULE

Saturday, October 17

All Times are Listed as Eastern Standard Time (EST)

8:45-9:15 Conference Rooms are Open for Registrants

9:15-9:25 Opening Welcome Griffin Room/Raven Room

Conference Section 4 (Concurrent Sessions)

Session 4a. Textual Analysis II Griffin Room

Moderator: Camacci

9:30-9:50 **Camacci**; *Male Homosocial Friendships from Page to Screen*

10:00-10:20 **McCauley**; *The Otter and the Stag: Narration and Objectification in Harry Potter*

10:30-10:50 **Jennings**; *The Tragedy of Vernon Dursley*

11:00-11:20 **Simonetta**; *Harry Potter and the Master of Death*

Session 4b. Harry Potter and Psychology Raven Room

Moderator: Sutton-Ramspeck

9:30-9:50 **Freeman**; *Beyond Zonko's: Psychological Explanations of Humor in the Wizarding World*

10:00-10:20 **Smith**; *Horcruxes and the Death of the Object: A Cautionary Tale in a Time of Crisis*

10:30-10:50 **Wech and Dolowitz**; *House Membership, Identification, and Personality*

11:00-11:20 **Sutton-Ramspeck**; *"Creative Maladjustment": Resistance and Creativity in the Harry Potter Series*

11:30-12:30 Lunch Break Griffin Room/Raven Room

12:30-1:30 Featured Speaker (LIVE) Griffin Room

Christopher Bell, PhD (University of Colorado CS, CO)

"You Have Your Mother's Eyes": Identity Development in Harry Potter



With so much recent scrutiny of JK Rowling and her very public views about identity threatening to overtake meaningful discussion of the *Harry Potter* work itself, it is an interesting and apropos moment to examine how readers might still use those works to explicate identity development in unintended ways. For example, identity development around race is unwittingly explored in great depth in the seven novels - just not in any way that Rowling intended. Using the seven novels, and only the seven novels, the intention of this presentation is to unravel the very idea of Harry Potter's identity in a way few have - I am going to challenge the notion that Harry Potter is white.

Conference Section 5 (Concurrent Sessions)

Session 5a. *Harry Potter* and Education

Griffin Room

Moderator: Sutton-Ramspeck

- 1:40-2:00 **Yilmaz**; *Children's Reading Experiences*
2:10-2:30 **Colonna**; *"Claiming an Education" – Dumbledore's Army as Pedagogy*
2:40-3:00 **Hoffman**; *Boggarts, Buckbeak, & "Bewitching the Mind" Teacher-Student Relationship*
3:10-3:30 **High School Student Section: Simon Church**; *Just a Bully: Draco Malfoy and His Reluctance to be a True Death Eater*

Session 5b. *Harry Potter*: Inside and Outside the Text

Raven Room

Moderator: Freeman

- 1:40-2:00 **Brummitt**; *Authenticity, Heritage and Prestige in the Warner Bros. Studio Tour*
2:10-2:30 **Lee**; *Homeless with Harry: Marginalized and Traumatized*
2:40-3:00 **Harper**; *Examining the Triwizard Tournament as a Gryffindor Quidditch Season*
3:10-3:30 **Hickmott and Dallas**; *Creating and Equitable Pitch: Gender in Quidditch and Next Steps for Improved Equality*

3:40-4:00 Break

Griffin Room/Raven Room

4:00-5:00 Panel Discussions (Concurrent Sessions)

Panel 2a. *Potter Studies Enters the Third Decade*

Griffin Room

Moderator: McDaniel

Discussion with Laurie **Beckoff**, producer of *Reading, Writing, Rowling* podcast and creative editorialist at MuggleNet; Cecilia Konchar **Farr**, editor of *A Wizard of Their Age: Essays from the Harry Potter Generation* (2015), *Approaches to Teaching the Harry Potter Novels* (forthcoming); Louise **Freeman**, blogger at *HogwartsProfessor.com*; Patrick **McCauley**, author of *Into the Pensieve*; Travis **Prinzi**, co-editor of *Harry Potter for Nerds II*; Lana **Whited**, editor of *The Ivory Tower and Harry Potter* (2002), *Critical Insights: The Harry Potter Series* (2015), and *Beyond the Ivory Tower and Harry Potter* (forthcoming)

At the NIMBUS 2003 conference in Orlando, organized by the HP for Grownups community, Lana Whited organized a panel called "Publishing on Potter" that included most scholars working in Harry Potter studies at that time: Giselle Anatol (*Reading Harry Potter; Reading Harry Potter Again*), John Granger (*The Hidden Key to Harry Potter* and subsequently many other titles, including *The Deathly Hallows Lectures*), Ed Kerns (*The Wisdom of Harry Potter*), Phil Nel (*J.K. Rowling's Harry Potter Novels: A Reader's Guide*), Connie Neal (*The Gospel According to Harry Potter*), and Whited (*The Ivory Tower and Harry Potter*). Moderated by M. Katherine Grimes (co-editor of *Critical Insights: The Harry Potter Series*), panelists focused on literary criticism in its most traditional form: books.

Fast forward seventeen years. As Harry Potter studies nears its third decade, conversations about and responses to the original series and its companion works have exploded in multiple media formats and various arenas, as well as for diverse audiences. The work now encompasses not only essays and books but also podcasts; YouTube lectures, videos, and channels; websites and blogs; fanfiction; discussion boards; and wizard rock.

Members of the Chestnut Hill Panel 2020 will discuss how Harry Potter scholarship has grown and whether the popularity of the series has altered both how scholarly activity happens and how the average reader perceives it. How does the process of preparing for and participate in a podcast episode compare to planning and writing an essay for a scholarly journal? How have capabilities such as blogging and making YouTube videos changed the potential audience for conversation about literature? What role has the conference experience played in influencing the general attitude about scholarly activity? Is Harry Potter studies unique in some of these respects? Has *The Boy Who Lived* fundamentally changed the nature of literary studies? And how will controversies associated with Rowling affect continuing scholarly and creative interest in her work?

Panel 2b. *Gender Diversity and Representation in Quidditch* (LIVE) Raven Room

Moderator: Rodriguez

With Lindsey Simpson, Kym Couch, Courtney Buckley, Carlee Kleppin, Hannah Hammond, Dana Dixon, and Katrina Bynum

This panel features quidditch players from a variety of regions, talking about their own experiences within the sport and community. The presentation will start with a series of introductory questions, followed by a discussion on gender diversity, and ending with an open Q&A with the panelists.

5:15-5:30 Conference Conclusion (McCauley and Wendling) Griffin Room

7:00 Virtual Toast and Afterparty Griffin Room

Featuring “Dolores Umbridge” Drag Performance

Abstracts

Aaron, Melissa, Ph.D., Cal Poly Pomona

“‘We’re on our own side’: Good, Evil, and Free Will in *Harry Potter* and *Good Omens*”

Harry Potter and Adam Young, Chosen One and Antichrist: the fate of the world in *Harry Potter* and *Good Omens* revolve around the choices of two boys. Despite their fates being overdetermined by prophecies, both characters have the free will to make choices. These choices are at the crux of the moral universes of the books.

“The world isn’t split between good people and Death Eaters,” Sirius tells Harry in *Order of the Phoenix*, but Harry Potter, the character and the work, is split along sharp moral lines. The good are willing to die for their friends; the bad are not. The final conflict at Hogwarts involves a stark moral imperative: choose.

Good Omens focuses on two beings at the far poles of good and evil: a demon, Crowley, and an angel, Aziraphale, who have no free will. Despite this, they try to put off Armageddon for as long as possible. Good and evil, Heaven and Hell, are sides in an unknowable plan. Aziraphale and Crowley find they are on their own side. Unlike Harry, who chooses good, the Chosen One of *Good Omens* chooses that other side: neither to be good or evil, but merely to be human.

Ambrose, Jeff, Ph.D. Candidate, Indiana University of Pennsylvania

“Serious Learning: The Importance of Mad-Eye’s Unforgivable Curses Lesson”

Most scholarship on education in the *Harry Potter* novels is about lessons learned outside the classroom or the lack of a solid education offered at Hogwarts. These criticisms are not without merit. Hogwarts students are expected to write essays even at 11 and 12 years old, with no mention of or courses in composition or writing. Equally perplexing is that students need to know some math for courses such as Potions or Arithmancy, with no classes designed to teach the basics of these subjects. Thus, much of the education for children in the series is done behind the scenes, between the lines, and outside of classes. Critics of the series often focus on the lacks in core subjects and the worst teachers in the series rather than the positive learning experiences found through Harry’s teachers. This presentation focuses on the largely overlooked classroom scene with Barty Crouch Jr. (as Moody) on the Unforgivable Curses. Control and intent with magic, two of Harry’s most vital skills, are refined in this lesson. He becomes better equipped with the knowledge and skills to defend against, and ultimately defeat, Voldemort. My goal is to illuminate a largely untouched, but crucial, moment in the series so that a positive and transformative moment of teaching is given the same weight as all of the past critiques of the lack of such moments

Beckoff, Laurie, MSc, Independent Scholar

“Ghosts of Fandom Past, Present, and Future: MuggleNet on the Changing Face of *Harry Potter* Fandom” (Live Panel Discussion)

In Discussion with MuggleNet Staff Members Kat Miller, Eric Scull, Richa Venkatramen, and Mary Wojcicki

In an era of controversy surrounding *Harry Potter* and its author, fandom remains an active, albeit often heated, space where the series is celebrated, criticized, and reimagined. Twitter discourse, ethical consumerism, and social justice have become considerations at the forefront of fandom, impacting the way fans engage with the story, franchise, and each other. Staff from long-running fan site MuggleNet weigh in on recent debates, share their experiences in the community, reflect on the changes they have witnessed, and predict what is to come. What is canon, and does its definition change based on readers’ trust in the author? Can and should the work be separated from the author, and if so, how? How have issues of race, gender, sexuality, disability, and diversity been approached in fandom spaces? How is *Harry Potter* fandom like and unlike other fandoms? Where do we go from here?

“One Last Time: Liminality and Role Reversal in “King’s Cross” and The Book of Merlyn”

Merlyn – and in particular, T.H. White’s version of Merlyn in *The Once and Future King* – has long been recognized as the inspiration for Albus Dumbledore. In *The Book of Merlyn*, White’s posthumously published conclusion to *The Once and Future King*, Arthur meets with his wizard tutor and advisor once more before his final battle. Although this episode was White’s own invention and not borrowed from his source material, Thomas Malory’s *Le Morte Darthur*, this presentation will put Dumbledore’s dark past in dialogue with White’s commentary on the medieval Merlyn and desire to bring the long-departed wizard back into the story. Like Harry during his conversation with Dumbledore in the “King’s Cross” chapter of *Harry Potter and the Deathly Hallows*, Arthur wonders whether the encounter is actually happening. As lines are blurred between life and death, dream and reality, past and present, and teacher and student, Harry and Arthur emerge as self-sacrificial heroes, displaying wisdom, courage, and compassion beyond the hopes or abilities of their mentors, whose own failings haunt them even in their success as educators.

Bell, Christopher, Ph.D., University of Colorado Colorado Springs (Featured Speaker)

“‘You Have Your Mother’s Eyes’: Identity Development in *Harry Potter*”

With so much recent scrutiny of JK Rowling and her very public views about identity threatening to overtake meaningful discussion of the *Harry Potter* work itself, it is an interesting and apropos moment to examine how readers might still use those works to explicate identity development in unintended ways. For example, identity development around race is unwittingly explored in great depth in the seven novels - just not in any way that Rowling intended. Using the seven novels, and only the seven novels, the intention of this presentation is to unravel the very idea of Harry Potter’s identity in a way few have - I am going to challenge the notion that Harry Potter is white.

Dr. Christopher Bell is an Associate Professor of Media Studies in the Department of Communication at the University of Colorado Colorado Springs and the founding chair of Harry Potter Studies for the Southwest Popular American Culture Association. He specializes in the study of the ways in which race, class and gender intersect in different forms of children's media. Recognized nationally for his expertise in the area of children's culture, he teaches both theory and methodology courses in critical analysis of popular culture, rhetorical theory, representation theory and the history of mass media. Dr. Bell is a TED speaker, a senior executive story consultant for Skydance Animation, a diversity and inclusiveness consultant for Pixar Animation Studios and BlueSky Animation, a David Letterman Award winning media scholar, and the 2017 Denver Comic-Con Popular Culture Educator of the Year.

Brummitt, Cassie, Ph.D., De Montfort University, Leicester

“Authenticity, Heritage and Prestige in the Warner Bros. Studio Tour”

This presentation will explore how the Warner Bros. Studio Tour in Watford, UK, functions as a site that celebrates the *Harry Potter* film texts, the legacy of British filmmaking, and the material artefacts of the ‘Wizards World.’ The attraction is based at Leavesden Studios, where the films were made, and operates in part as a museum-like environment, preserving and displaying sets and props as informative exhibitions. I discuss how the Tour seeks to establish itself as an ‘authentic’ experience due to its proximity to Leavesden Studios and its display of ‘real’ artefacts from the film productions. Since opening in 2011, however, more sets have been added – such as a walk-through ‘Forbidden Forest’ experience featuring giant spiders leaping out of the shadows – that offer immersive, interactive environments somewhat at odds with the educational, behind-the-scenes exhibits. Comparing the Studio Tour and the ‘Wizards World’ theme parks as tourist sites that recreate the visual iconography of the *Potter* films within immersive environments, this presentation explores how the Tour is defined by dualities – between education and entertainment, museum and theme park, and fiction and reality – that work to perpetuate the legacy of the *Harry Potter* films.

Camacci, Lauren, Ph.D., Independent Scholar

“Male Homosocial Friendships from Page to Screen”

After his dramatic return and the climactic destruction of yet another Horcrux, Ron Weasley stands victorious, tears in his eyes. As he drops to his knees, shaking, his best friend, Harry Potter, kneels down beside him, puts a gentle hand gently on his friend’s shoulder. Speaking words of comfort and apology, the two reconcile their friendship and, “Simultaneously, they walked forward and hugged...” (*DH* 377-379). The film version of *The Deathly Hallows Pt. 1*, by contrast, cut out this moving, mature moment of physical contact in a male-male friendship. Those watching this scene without reading the book would see a reunion facilitated by battle, rather than by deep emotion. Building on her previous work on homosocial friendships in Harry Potter, the author considers the wider question: How does popular culture teach young males (especially Americans) to recognize, perform, and police “proper” masculine behavior? While the novels somewhat

expand the definitions of properly performed masculinity, the films reinforce traditional gender roles and contribute to the creation of yet another generation of American men who find it difficult to express healthy emotions, especially in their close, same-sex friendships.

Coble, Ann, Ph.D., Belmont University, Nashville, TN

“Expelliarmus! The Arc of the Narrative Bends toward Nonviolence”

The Harry Potter series provides a vision and model for nonviolent interaction. First, Harry Potter is a generally nonviolent hero who takes away the power of evil by disarming it. He is known for using nonlethal spells such as expelliarmus when confronted by people who are known to be evil and who are intent on killing him. Harry is a role model as a protagonist who used nonviolent or less violent methods to disarm those who were using their power for evil and death.

Second, Voldemort provides a counterexample as a violent wizard who kills a number of people and destroys his own soul in his self-absorbed murderous quest for immortality. In order to create each horcrux, Voldemort murdered someone. Every murder does not create a horcrux, but the implied connection is that killing another human being cannot be done without damaging ourselves.

Last, there is some questionable use of violence by Harry and others who are considered to stand on the side of the good. There are moments of violence and revenge that are directed against those who are presented as evil. The vision of nonviolence in these books is imperfect and limited. However, ultimately the arc of the narrative bends toward nonviolence.

Colonna, Sarah, Ph.D., University of North Carolina - Greensborough

“‘Claiming an Education’: Dumbledore’s Army as Pedagogy”

Poet Adrienne Rich, in a 1977 convocation address to Douglass College, calls for students to not “think of being [in school] to receive an education” but to “think of being here to claim one.” This presentation explores the ways in which Hogwarts students claim an education when the Ministry of Magic endeavors to curtail what they learn -- particularly how Dumbledore’s Army can be studied as a parallel shadow-school, created and run by students. The DA-as-shadow-school fulfills Rich’s stipulations of an education where there is an ethical student-teacher contact, students take responsibility for their learning, and teachers take seriously their role in their students’ lives. By imagining Dumbledore’s Army as a school, we can broaden our view of where magical education occurred and how the value of a Hogwarts education can be understood.

Dallas, Amanda, BA, Independent Scholar, Major League Quidditch (with Emily Hickmott)

“Creating an Equitable Pitch: Gender in Quidditch and Next Steps for Improved Equality”

Quidditch as it is played across the world has consistently been on the forefront of gender inclusivity in sports. From its inception, quidditch instituted a gender rule for all games, ensuring that people of all genders are welcome on the pitch however they identify. There is still room for growth within the quidditch community in regards to gender inclusivity, especially in the United States. The United States is currently the only country in quidditch that does not play the four max rule that limits teams to a maximum of four players of one gender at all times. Additionally, there has typically been inequality in how women, non-binary, and transgender individuals have been involved regarding analysis and management within clubs, governing bodies, and the overall community. This presentation will discuss the development of the gender rule in real-life quidditch and the experiences of various women, non-binary, and transgender individuals in quidditch.

Dolowitz, Annetta, Ph.D., University of South Alabama and University of Alabama at Birmingham (with Barbara Wech)

“House Membership, Identification, and Personality”

While teaching our course, "Hogwarts School of Leadership," across four semesters, we have made some interesting observations about students and their Houses, personalities, and identification. For example, we have observed that some students change during the semester to match the characteristics of the House they belong to all semester. But are our observations accurate? Students were asked to complete a voluntary survey on Qualtrics at both the start and end of the course, in which we asked questions including which House would you choose to be sorted into, which House were you sorted into on Pottermore, and which House were you sorted into in the course. Students were asked about various personality characteristics and which they would select as describing them the best. The data were compared longitudinally from the start of the course to the end. This presentation discusses the results from our surveys in terms of Houses, personality characteristics, and whether being in the same House all semester influences identifying with the House they were sorted into by the professors.

Dunne, John, PhD, Bethel Seminary

“Harry Potter and the Black Mirror of Erised: A Pop-Cultural Reflection on the Desire for Transhumanism”

Harry Potter is fundamentally a meditation on death: What is it? Should we be afraid of it? Is it the most powerful force in the world? Chiefly in the representation of Voldemort, Harry Potter readers are presented with a dehumanizing and corrupting portrayal of the pursuit of immortality. Black Mirror is a technology-based dystopian anthology TV show, originally on BBC and now on Netflix, with five seasons and a film (to date). The unifying thread in Black Mirror is the prophetic and precautionary function of the show, drawing the viewer's attention to the various ways in which we presently abuse technology and have set a trajectory for very grim possibilities.

Together Black Mirror and Harry Potter have much to say about the growing interest in Transhumanism: the human desire to transcend biological limitations, including a pursuit

of a-mortality and immortality through digitally downloading our minds. Whereas Black Mirror addresses this potential more explicitly, Harry Potter provides the reader with analogies for how to evaluate Transhumanism. However, Black Mirror does so by signposting, without necessarily prescribing whether Transhumanism is worthwhile, and Harry Potter can be read as a powerful rejection of such endeavors, which find their analogue in Voldemort's Horcruxes. This presentation compares these popular works through a Transhumanist lens.

“Harry Potter and the Order of the Enneagram: The Centers of Intelligence and the Literary Soul Triptych of Harry, Ron, and Hermione”

John Granger has argued persuasively that the trio of Harry, Ron, and Hermione represents a composite character through the trope of the Soul Triptych. Hermione, who knows everything, represents the mind; Ron, who is always hungry, represents the body; and Harry, who is the emotional compass, represents the heart. I intend to engage Granger's model and extend it through the lens of the Enneagram.

With the recent popularity of the Enneagram and its ninefold typology of personalities, it is common for fans to apply the Enneagram to their beloved literary and cinematic characters, and Harry Potter is no exception. Popularly, Harry is often thought to be dominant in type 9, Ron in type 6, and Hermione in type 1. While this has a certain congruence for those familiar with the Enneagram, it would not be congruous if Granger's model is re-expressed in terms of the Centers of Intelligence within the Enneagram. For example, Harry and Hermione would be in the Body Center, and Ron in the Mental Center. I contend that the Soul Triptych and the Centers of Intelligence map onto each other if Harry is read as a 4, Hermione a 5, and Ron a 9.

Frankel, Valerie Estelle, MFA, Mission College, San Jose City College

“The Century Cycles Around: *Harry Potter Hits Twenties' America*”

By creating *Fantastic Beasts*, a new series in the Roaring Twenties, JK Rowling has moved her beloved franchise closer to Retrofuturism. Like in Steampunk, her world suggests that in the enlightened hidden world, gender and race reflect current values. Goblins sing in speakeasies and the heroes outwit locals with their fantastical gadgets. Moreover, there's an extensive new world on Pottermore with centuries of American history.

At the same time, this history has been accused of cultural appropriation and intolerance. Even on its surface, the Wizarding World of Harry Potter is rife with prejudice. *Fantastic Beasts* and the films that will follow reveal how the wizards have built up intolerance in a world of fundamentalism, culminating in the Second World War. In fact, the New Salemers' chilling cruelty fits well into the 1920s – corruption and smuggling were balanced by a campaign of family values and religious doctrine. Thus, like the American goblins and house-elves, those who seek alternate ways of life go underground. This represents a closeting of magical people, marginalized with all those

who are different. Today, America is following a similar path – is there a way out? Or must we let the dark times run their course?

“The Real Deathly Hallows in Welsh Myth”

In Welsh myth, the fairies brought four treasures to Ireland, 'The Hallows of Britain,' which grew into Tarot symbols and the Deathly Hallows. This presentation considers mythical objects like the spear that couldn't be defeated, the sword of total destruction, and will explore why the author had to adapt the Cauldron of Dagda and Stone of Fal. The Thirteen Hallows of Britain in Arthurian Legend included an invisibility cloak and a surcoat, that, like the Sorting Hat, could identify those of noble birth. These items represent many others we've seen in the books: between the Hallows, the Horcruxes, and other magical artifacts, Harry has at least thirteen treasures aiding him on his sacred quest to destroy Voldemort. Only one who is truly worthy, a symbolic king or those appointed to aid him, can wield these. But only those imbued with kingship can succeed in the hero's journey.

Freeman, Louise, Ph.D., Mary Baldwin University

“Beyond Zonko's: Psychological Explanations of Humor in the Wizarding World”

Part of the appeal of the *Harry Potter* series is the richness and variety of its humor. Funny elements in the series include caricature, slapstick, sarcasm, word-play and dry witticisms. Humor in *Harry Potter* both highlights darker themes and helps characters and readers cope with trauma. Sometimes, this use of humor is quite literal, as when laughter is used to banish Boggarts and joke-shop inventions become weapons against Voldemort. At other times, humor is used as a literary tool, as when jokes or laughter precede sudden deaths.

Psychological theories of humor explain why the wizarding world is especially fertile ground for humor. Since magic allows many, but not all, potentially harmful actions to be instantly reversed, much humor works in accordance with McGraw and Warren's (2010) benign violation model. Apter and Desselles (2012) use reversal theory to classify humor as either distortion or disclosure types. Magical transformations, such as a shabby, two-person tent simultaneously being a three-room flat, normalize opportunities for distortion humor. Rowling's slow narrative release facilitates disclosure humor, as later information forces reconsideration of earlier events. Examining funny scenes through the lens of psychological theory expands appreciation of the humor in *Harry Potter*.

Fricke, Elisabeth “Lis,” MA, North Dakota State University

“Fantastic Beasts and Where to Find the Human Supremacy”

This paper will apply critical rhetoric with an environmental lens to the *Fantastic Beasts and Where to Find Them* films. A critical environmental framework gives scholars a way to explore how the *Fantastic Beasts* franchise plays into the social construction of the environment and deep entrenchment of anthropocentric ideas and nature as antagonist frames in entertainment media through the anthropocentrism and human supremacy in the franchise.

Examining *Fantastic Beasts* also provides an opportunity to examine the way the Wizarding World franchise parallels the real world including competing discourses between unrestrained instrumentalism and conservation, preservation, and transformative environmental ideologies. Additionally, Credence may be an allegory for environmental issues, and the ways both the protagonists and antagonists use animals to obtain their agenda.

Exploring environmentalism and *Fantastic Beasts* opens up opportunities for further scholarship about the relationship between the fantasy genre and the environment and a possible connection between (potentially aggressive) masculinity and human supremacy, in other words, “*Fantastic Beasts and Where to Find the Human Supremacy*,” with emphasis on the “man.”

Greenwald, Emily, BS, PhD Candidate, Stanford University; Kate **Schoolcraft**, BS, Dana-Farber Cancer Institute; Ariel **Beccia**, BS, PhD Candidate, University of Massachusetts Medical School; Andrew **Shtulman**, PhD, Occidental College; Logan **Park**, PhD, Southern Illinois University; and Emi **Hayashi**, DVM, PhD Candidate, Southern Illinois University

“Science in *Harry Potter*” (Live Panel)

In the Wizarding World, we would be Unspeakables and Magizoologists, but our Muggle disguise is scientists! In our panel, we will view the Potterverse through the lens of several scientific fields. From a zoological perspective, we will explore the ecological environments of fantastic beasts and how climate change might influence them. We also have a veterinarian representative to talk about caring for your familiar, specifically feline companion animals at Hogwarts. Wizard Genes will discuss magical genetics and representations of molecular and cellular diseases in the Wizarding World. We will use neuroscience research to discuss how memory is portrayed and whether technology similar to pensieves and obliviation could ever be possible. We will further explore epidemiology in the Wizarding World, including public health policies mages might employ, and even how the *Harry Potter* fandom itself may be studied from an epidemiological perspective. Lastly, we will focus on how cognitive psychology can shed light on the reader’s understanding of magic and the rules we place onto magic. We hope that our exploration of science in *Harry Potter* can help us better understand the Wizarding World and our relationship to it.

Harper, Caitlin, MFA, Independent Scholar

“Examining the Triwizard Tournament as a Gryffindor Quidditch Season”

The skills Harry learns on the Quidditch pitch give him the tools, abilities, and resilience he needs in the fight against Voldemort. We see this play out most clearly in the metaphorical Quidditch match that is *The Deathly Hallows*.

But Harry plays Quidditch when there's not a Snitch in sight even earlier in the series: during the Triwizard Tournament. When we view the tournament through the lens of a

Gryffindor Quidditch season, we see exactly how Quidditch has set Harry up for success, the turning point when he leaves games—and his childhood—behind, and foreshadowing of the events in *The Deathly Hallows*.

Hickmott, Emily, MS, Independent Scholar, Major League Quidditch (with Amanda Dallas)
“Creating an Equitable Pitch: Gender in Quidditch and Next Steps for Improved Equality”

Quidditch as it is played across the world has consistently been on the forefront of gender inclusivity in sports. From its inception, quidditch instituted a gender rule for all games, ensuring that people of all genders are welcome on the pitch however they identify. There is still room for growth within the quidditch community in regards to gender inclusivity, especially in the United States. The United States is currently the only country in quidditch that does not play the four max rule that limits teams to a maximum of four players of one gender at all times. Additionally, there has typically been inequality in how women, non-binary, and transgender individuals have been involved regarding analysis and management within clubs, governing bodies, and the overall community. This presentation will discuss the development of the gender rule in real-life quidditch and the experiences of various women, non-binary, and transgender individuals in quidditch.

Hoffman, Hayley, Ph.D. Candidate, University of Kentucky
“Boggarts, Buckbeak, and ‘Bewitching the mind’: The Teacher-Student Relationship at Hogwarts”

One of the most iconic educational institutions in recent memory is Hogwarts School of Witchcraft and Wizardry. It is the place in which Harry and his friends receive their magical education. Hogwarts professors differ in instructional strategies, with some teaching impactful and empowering lessons on magical self-defense while others bully and belittle their students. Though others have qualitatively examined their pedagogical approaches (e.g., Dickinson, 2006), there has yet to be a quantitative examination of the interpersonal characteristics of Hogwarts professors. How do these professors differ in their development of classroom rapport? How do they differ in their use of immediacy and confirmation behaviors? How do they use compliance-gaining strategies to establish power? How credible do they appear within the classroom? How do these interpersonal communication behaviors change over the series? Do these behaviors violate Hogwarts students' expectations? Using expectancy violations theory, this study examined the interpersonal characteristics of the student-teacher relationships present in all eight Harry Potter films, including rapport, immediacy, compliance-gaining, confirmation behaviors, and power and instructor credibility characteristics. Results revealed that these teachers might be positively violating students' expectations and thus proving to be paragons of teaching excellence for teachers in training.

Jean, MJ, BA, Independent Scholar, Global Commission on Religion and Race (with Michelle Ledder)

“Wizards Disunited: How the Harry Potter Video Game Augments Reality to Reinforce White Supremacy”

In June 2019, video game developer Niantic (of *Pokemon Go* fame) released *Harry Potter: Wizards Unite*. The game uses “augmented reality” to superimpose characters and artifacts from the *Harry Potter* and *Fantastic Beasts* franchises into the player’s real-life surroundings. While the gameplay is highly sophisticated and advanced, the story and characterizations teach the player not only to privilege people with white skin but also “plays into” a white supremacist portrayal of people of color as lacking in value and agency. In this presentation, we illuminate how this technology dangerously reinforces white supremacist ideas and offer suggestions to make the game’s representations and gameplay more racially equitable.

Jennings, Tim, MA, Independent Scholar, “The Tragedy of Vernon Dursley”

Vernon Dursley is one of the most reviled characters in the Harry Potter books, but what do we actually know about the character? The opening sentence of the series tells us how proud Vernon is of his normality. Though his abusive treatment of Harry and Dudley is anything BUT normal (by both Muggle and Wizard standards), he aggressively pursues “normality” throughout the books.

This presentation explores what we know of Vernon’s family history of abuse, what psychological research says about how unacknowledged abuse shapes a person’s life, and how his history of abuse shapes the way he abuses Dudley and Harry. While Harry’s abuse at Vernon’s hands comes from Vernon’s drive to eradicate the abnormal, Dudley’s abuse is largely the result of Vernon’s desire to give his son the normal childhood he never experienced. A series of magical traumas affects the Dursley family and Vernon continues his literal witch-hunt, we can perhaps understand why Petunia never shared her own (and Lily’s) story with her husband. While none of this condones the abuse Harry and Dudley suffer at the hands of Vernon, it does explain why he is so terrible to them. This presentation explores these themes from a psychological perspective.

Kim, Lorrie, Independent Scholar

“The Changing Politics of Reading HP in the Post-Trump U.S.”

The words in the *Harry Potter* books do not change, but times do, and so do readers. Tracking the differences in how U.S. fandom relates to the *Harry Potter* stories in 2020, compared to other eras, can help reveal what has changed in the American experience.

The past four years have changed how American fans read *Harry Potter*. Government denial of danger, separation of families, group profiling of citizens: These story elements, which once seemed far-fetched for this country, have become current events. News articles make frequent references to *Harry Potter* and other dystopian fiction. From Umbridge-like attacks on education to Michael Cohen’s Snape-ish second act, the comparisons are understandable.

JK Rowling's public comments have been a frequent source of change in readers' responses. In the past year, Rowling released unsolicited statements supporting anti-trans bigotry, and the fandom has reeled. After all, this is the author who taught us that bigoted words can be Unforgivables. But we will also discuss strategies that her books taught us to respond to Unforgivables, including stories about Snape and Lily's friendship, Percy Weasley, and the ways that queer readings of the series can function as a Room of Requirement.

"A Korean Woman in Pottermore: Claudia Kim's Nagini"

Before Nagini was a snake, she was a woman. Korean actress Claudia Kim brought Nagini's human story to life with a remarkably nuanced performance in *Crimes of Grindelwald* that is worth a deeper look.

Some critics objected to the casting of a Korean woman as Nagini, calling it a "racist, misogynist disaster." Strangely, though, these objections themselves had racist elements. The filmmakers didn't originally write Nagini as Korean. But since the *Fantastic Beasts* characters originate directly on-screen rather than within novels, the actors have more agency than the *Harry Potter* film actors in establishing their characters. Kim's subtle acting, the resistance and love in Nagini's plotline, and some viewers' awareness of pre-WWII Korean history combine to transcend the filmmakers' intentions, resulting in a potent Korean character in the Pottermore.

The significance of this character becomes even clearer in two beautiful deleted scenes of Nagini with her lover, Credence Barebone. We will examine Nagini's scenes and the ways in which her story as a Maledictus, a woman cursed to become a beast, holds keys to the struggle of marginalized people in this series—"underbeings," circus freaks, beasts—to fight dehumanization.

Ledder, Michelle, Ph.D. Candidate, Emory University

"The Epistemology of Harry Potter: How We Know What We Know"

The world of Harry Potter had to be created from concepts known to describe concepts unknown. JK Rowling could have accomplished this through a series of definitions prompted into the mouths of characters or superficial plots that carried blunt definitions that stunted plot or timeline. An ingenious move, however, was to create plotlines that incorporated multiple learning styles into how "us muggles" would learn of the wizarding world from the author's mind to the written page to filmed experience.

One such word we learned was "mudblood." Within English (and perhaps all muggle languages), the word has absolutely no meaning. Yet, by the time it makes its appearance in *Harry Potter and the Chamber of Secrets*, muggles not only have a definition but also a deep existential understanding of its power and use as an oppressive slur. Using clips from the movie, the epistemology of "mudblood" will provide insight into not only how we come to know what mudblood means, but also how words of

anti-oppression can utilize the same methods to combat the power of oppression in the muggle world.

“Wizards Disunited: How the Harry Potter Video Game Augments Reality to Reinforce White Supremacy” (with MJ Jean)

In June 2019, video game developer Niantic (of *Pokemon Go* fame) released *Harry Potter: Wizards Unite*. The game uses “augmented reality” to superimpose characters and artifacts from the *Harry Potter* and *Fantastic Beasts* franchises into the player’s real-life surroundings. While the gameplay is highly sophisticated and advanced, the story and characterizations teach the player not only to privilege people with white skin but also “plays into” a white supremacist portrayal of people of color as lacking in value and agency. In this presentation, we illuminate how this technology dangerously reinforces white supremacist ideas and offer suggestions to make the game’s representations and gameplay more racially equitable.

Lee, Melanie, MA, Queensborough Community College/City University of New York (Bayside)

“Homeless with Harry: Marginalized and Traumatized”

In *Deathly Hallows*, Harry, Hermione, and Ron suffer homelessness as they hide from Voldemort’s Ministry. Others throughout the series—blood traitors, house elves, Muggle-borns—face housing insecurity. These characters all lose their homes because they fall short of the idealized “pureblood wizard” standard, as how, in the USA, homelessness disproportionately overtakes those who can’t meet the idealized “White American” standard. In her podcast, *Harry Potter and the Sacred Text*, Lauren Sandler details the housing insecurity traits that the Golden Trio endure: boredom, abandonment, elusive resources, lack of support, and targeting from the powerful. In Sandler’s new book, *This Is All I Got*, a Latina new mother, homeless in 2015 NYC, finds that the system frustrates her plans to finish college.

When I was homeless in 2014-15 NYC, my sheltermates were mainly dark-skinned Black women and Latinas who couldn’t speak English. In the novels, Sirius Black flees his family’s Pureblood mania; Dobby learns that nobody hires a free house elf; Winky, fired by her master, can’t overcome her shame; Tom Riddle, a Half-Blood born of coercion, lacks family ties; Ted Tonks, Dean Thomas, and other “Mudbloods” flee Ministry persecution. In shelter in 2015, I took comfort in *Harry Potter* paraphernalia, knowing that “Harry was homeless, too.”

McCauley, Patrick, Ph.D., Chestnut Hill College

“The Otter and the Stag: Narration and Objectification in Harry Potter”

An author’s use of narrative voice can have great aesthetic power. In the *Harry Potter* series, Rowling’s narrator remains very closely tied to Harry’s own point-of-view and subjective reflection. Any reader of magical stories knows that narration isn’t restricted to just this. So, why do it? This paper explores that question through the Harry/Hermione relationship.

Harry thinks of Hermione like a sister. The readers know he is telling the truth, for the narrator has granted us omniscient access to Harry's interior subjectivity throughout the series. Popular culture is awash with instances of male/female partnerships that, in the final act, resolve in a heteronormatively romantic conclusion. With the two central characters of the series, Rowling refuses this outcome. One of J. K. Rowling's most enduring and important contributions is her presentation of the heroic yet non-romantic relationship between Harry Potter and Hermione Granger.

McDaniel, Kathryn, Ph.D., Marietta College

“Arthur Weasley and the Misuse of Muggle Artefacts”

Harry Potter readers relate to Arthur Weasley as an idealized paternal figure: father of seven, plus stand-in father-figure for Harry himself. Affable, wise, responsible, and caring, Arthur is a model parent and exemplary member of wizarding society. His rejection of pure-blood ideology cues the reader that wizards should not embrace the separatist, racist ideas of Voldemort's followers. Arthur's fascination with Muggles reveals a delighted acceptance of the Other—Muggleborns, “half-bloods,” and Muggles. His office at the Ministry of Magic puts him in the position to defend Muggles against deadly magical mischief; readers often see him fatigued after a long day of protecting Muggles from bewitched objects.

However, Mr. Weasley's eagerness to understand Muggles can be intrusive. He misunderstands many aspects of Muggle technology (e.g., “eckeltricity”) that he might, with a little study, comprehend more fully. Problematically, Arthur's bewitching of a Ford Anglia has serious consequences for Harry as well as his own position at the Ministry. What does his approach toward Muggle artefacts tell us about him, the wizard-Muggle divide, and our own interactions with foreign cultures? A nuanced approach helps us think about cultural representation and appropriation through one of the most beloved characters in the *Harry Potter* series.

Puglin, Jamie, PhD, Duke University

“How *Harry Potter* Frames Activism”

Since 2005 the Harry Potter Alliance (HPA) has participated in activist projects. Other fan activist organizations have tried to do the same, but the HPA has proven itself to be particularly lasting. One reason is that they are able to capitalize on the collective identity of fans. Using 52 interviews, across three organizations, with fan activists, content analysis, and organizational histories, this presentation shows how activist identity develops from fan identity and how fan organizations use these identities to support ongoing recruitment and mobilization. It further explores how fan activist organizations use intentional frames and framing to recruit and develop the collective identity of their participants—in other words, how *Harry Potter* themes inform activism in the real world.

Purdom, Barbara, Independent Scholar

“Guy Fawkes and the Order of the Gunpowder Plot”

Dumbledore's phoenix, Fawkes, carries the name of the most infamous traitor in British history: Guy Fawkes, who is burned in effigy each fifth of November in Bonfire Night celebrations all over Britain. This ritual alone might seem like an adequate reason for the moniker, since a phoenix burns up and is reborn from its ashes, but there may be another reason for the phoenix to carry the famous traitor's name.

Readers around the world have rallied to cries of "Dumbledore's Army!" and embraced a spirit of rebellion, especially against authoritarians, since the publication of *Harry Potter and the Order of the Phoenix*. The original inspiration for both the group called the Order of the Phoenix as well as Dumbledore's Army may have been real-life rebels: the historical Gunpowder Plotters whose defeat is celebrated annually by Bonfire Night. Viewing the story through this historical lens sheds new light on Harry's detentions with Dolores Umbridge, the DA meeting at the Hog's Head, the Floo network, Sirius's confinement at Grimmauld Place, Umbridge banning Harry's interview in *The Quibbler*, and the battle in the Department of Mysteries, among other plot elements, linking Harry and Dumbledore to notorious rebels of the past.

"Red Riding Hood Goes to Hogwarts"

The seventh *Harry Potter* book introduces readers to "The Tale of the Three Brothers." But a fairy tale also shapes the narrative of the second *Harry Potter* book, a retelling of Wilhelm Grimm's Little Red Riding Hood. Jesuit scholar G. Ronald Murphy notes that Grimm reworked earlier folk versions to transform the story from a cautionary tale to a Christian fable by adding a Christ-figure (the woodsman) and invoking the holy day that is the traditional time in the Church calendar for young people to be confirmed and recognized as spiritually-mature: Pentecost. Grimm morphs the tempting serpent in Eden into a wolf; in *Chamber of Secrets*, the wolf reverts to a (sometimes literal) serpent, embodied variously by the basilisk, the Whomping Willow, Tom Riddle, and even Gilderoy Lockhart. Red Riding Hood is chiefly embodied by Ginny, but Harry, Ron and Hermione also take turns in this role.

In the end, Harry "speaks in tongues" to access the Chamber and makes a statement of faith in Dumbledore, bringing the phoenix, Fawkes, to him—symbolic Pentecostal flames. Having spiritually matured, Harry becomes the woodsman/savior, protecting Ginny and all of Hogwarts from a serpent/wolf intent on devouring them all.

Rhodes, Megan, BA, George Washington University

"Harry Potter and the Stigma of Disability: Squibs as Outsiders to the Magical Universe"

In the Potterverse, Squibs can by all accounts be considered a disabled group: They have a 'disease' (no magical abilities) that detracts from their overall quality of life and which prevents them from operating at a 'normal' level within society. This paper examines how Squibs are restricted within the fictional world by the institutions of school and government, with a focus on Argus Filch and Arabella Figg. Using the social model

of disability and Michel Foucault's theories about government restrictions on disability, this presentation posits how Filch and Figg could succeed within the Potterverse if the barriers put in place against the disabled Squibs were removed. In addition, the paper expresses the hope that the fans of *Harry Potter* will be able to rectify the discriminatory mistakes that the author has created against Squibs.

Rodriguez, Michael, Philadelphia Quidditch Conference (with Lindsey Simpson, Kim Couch, Courtney Buckley, Carlee Kleppin, Hannah Hammond, Dana Dixon, and Katrina Bynum)
Gender Diversity and Representation in Quidditch (Live Panel Discussion)

This panel features women who play quidditch, talking about their experiences within the sport and community. The presentation will start with a series of introductory questions, followed by a discussion on gender diversity, and ending with an open Q&A with the panelists.

Satterly, Brent, Ph.D., Widener University (Featured Speaker)

“I Take UMBRIDGE with JK Rowling: LGBTQ Betrayal”

JK Rowling has betrayed us, most poignantly Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) fans. As if drinking some Polyjuice Potion rendering JK unrecognizable to us, this betrayal took the form of a loathsome assault on transgender people cloaked in twisted feminism. Through a seemingly unforeseen series of posts intimating support for transgender prejudice that literally de-gendered transgender people, she followed up with publishing what I would call a transphobic manifesto. What makes this betrayal so piercing is that *Harry Potter*, as a lore, taught its readers about the power of advocacy for social change and the pursuit of social justice.

This workshop will examine how JK Rowling's recent attack on Transgender Women represents a betrayal of the very Wizarding World of her creation and, more severely, her LGBTQ fans. It will utilize the persona of Dolores Umbridge to call out, question, and outline next steps of advocacy.

Simonetta, Margaret-Ann, MA, Harvard University

“Harry Potter and the Master of Death”

This critical essay explores the theory of death in the *Harry Potter* series, specifically through the lens of Harry Potter and Lord Voldemort. While these two characters have in common, they are also opposite in nature due to their distinguishable perceptions of the afterlife. Every society handles and grieves the complexities associated with death differently, and the wizarding world is no exception. By means of comprehending this cultural phenomenon surrounding the afterlife through the lens of the characters within the series, *Harry Potter* readers are bestowed with many diverse life-lessons some may use throughout their course of life. The impression of death and how one is able to cope with loss, both personally and culturally, is heavily explored throughout the *Harry Potter* series, empowering readers through their personal wisdom to confront this timeworn societal fear and conquer the concept of death themselves. This paper investigates the

reasoning behind Harry Potter's and Lord Voldemort's differing outlooks on the topic of death and how such individual intuitions and choices ultimately shape the wizarding world.

Smith, Cindy, MA, Independent Scholar

“Horcruxes and the Death of the Object: A Cautionary Tale in a Time of Crisis”

In *Harry Potter and the Deathly Hallows*, Ravenclaw's door knocker poses the question: “Where do Vanished objects go?” Professor McGonagall replies, “Into nonbeing, which is to say, everything,” The door knocker replies “Nicely phrased” (DH 591). And the door opens. The author crafted a world where objects and characters work together in collective action. Theorist Bruno Latour makes a case for fiction as an ideal space for exploring object and human interactions (Latour 82). This presentation examines Voldemort's Horcruxes. By encasing Voldemort's soul into seven objects (organic and inorganic), which are then isolated and concealed, the story provides a cautionary tale conversant with contemporary issues in the fields of Affect theory and Object-Oriented Ontology. Positioning objects within the field of human activity, rather than outside it, is urgent as we face accelerating crises, including racial injustice, environmental degradation and a global pandemic.

Snyder, Timothy, Ph.D., Yale University (Plenary Speaker)

“The Deathly Hallows: How Literature Helps Us to See Evil in Politics”

Timothy Snyder is the Richard C. Levin Professor of History at Yale University and a permanent fellow at the Institute for Human Sciences in Vienna. He speaks five and reads ten European languages. His eight chief books are *Nationalism, Marxism, and Modern Central Europe: A Biography of Kazimierz Kelles-Krauz* (1998); *The Reconstruction of Nations: Poland, Ukraine, Lithuania, Belarus, 1569-1999* (2003); *Sketches from a Secret War: A Polish Artist's Mission to Liberate Soviet Ukraine* (2005); *The Red Prince: The Secret Lives of a Habsburg Archduke* (2008); *Bloodlands: Europe Between Hitler and Stalin* (2010), *Thinking the Twentieth Century* (with Tony Judt, 2012); *Black Earth: The Holocaust as History and Warning* (2015); *On Tyranny: Twenty Lessons from the Twentieth Century* (2017); *The Road to Unfreedom: Russia, Europe, America* (2018); and *Our Malady: Lessons in Liberty from a Hospital Diary* (2020). He has also co-edited three further books: *The Wall Around the West: State Borders and Immigration Controls in Europe and North America* (2001); *Stalin and Europe: Terror, War, Domination* (2013); and *The Balkans as Europe* (2018). His essays are collected in *Ukrainian History, Russian Politics, European Futures* (2014), and *The Politics of Life and Death* (2015). Snyder's work has appeared in forty languages and has received a number of prizes, including the Emerson Prize in the Humanities, the Literature Award of the American Academy of Arts and Letters, the Václav Havel Foundation prize, the Foundation for Polish Science prize in the social sciences, the Leipzig Award for European Understanding, the Dutch Auschwitz Committee award, and the Hannah Arendt Prize in Political Thought. Snyder was a Marshall Scholar at Oxford, has received the Carnegie and Guggenheim fellowships, and holds state orders from Estonia, Lithuania, and Poland. He has appeared in documentaries, on network television, and in

major films. His books have inspired poster campaigns and exhibitions, films, sculpture, a punk rock song, a rap song, a play, and an opera. His words are quoted in political demonstrations around the world, most recently in Hong Kong. He is researching a family history of nationalism and finishing a philosophical book about freedom.

Strand, Emily, MA, Mt. Carmel College of Nursing

“Eucharistic Themes in the Potter Saga”

Many elements of the Harry Potter narrative point to the Eucharist, a central tenet and practice of many Christian traditions, the consumption of the body and blood of Christ. This Eucharistic symbolism within the story is especially apparent in books one, four and seven and relates to Potter’s use of literary alchemy and its structure as a ring composition. This presentation examines these texts for their themes of eating, fasting, feasting, and fellowship. Particular attention will be given to the graveyard scene in *Goblet of Fire* as an anti-Eucharistic liturgy and to the burial of Dobby as an expression of radical, Eucharistic service which foreshadows Harry’s self-sacrifice. Examining how Eucharistic symbolism is explored and expressed in Potter reveals fascinating, detailed and unexpected aspects of Potter’s Christian imagery.

Sutton-Ramspeck, Beth, Ph.D., The Ohio State University at Lima (*Emerita*)

“‘Creative Maladjustment’: Resistance and Creativity in the Harry Potter Series”

Martin Luther King, in a 1967 address to the American Psychological Association, called for “creative maladjustment” in the face of the many “things in our society to which we should never be adjusted.” My paper will explore the phenomenon of “creative maladjustment” in the *Harry Potter* series—the resistance by Harry and his allies against systemic problems in magical culture to which they refuse to adjust. Harry, as we know, is accused of being “delusional” when he announces Voldemort’s return. Hagrid dismisses Dobby as a “weirdo” for wanting his freedom. I will make the case that the “maladjustment” of these and other rule breakers in the magical resistance movement is indeed “creative,” if not necessarily in the ways we generally mean when we think of creativity.

Wech, Barbara, Ph.D., University of Alabama at Birmingham (with Annetta Dolowitz)

“House Membership, Identification, and Personality”

While teaching our course, “Hogwarts School of Leadership,” across four semesters, we have made some interesting observations about students and their Houses, personalities, and identification. For example, we have observed that some students change during the semester to match the characteristics of the House they belong to all semester. But are our observations accurate? Students were asked to complete a voluntary survey on Qualtrics at both the start and end of the course, in which we asked questions including which House would you choose to be sorted into, which House were you sorted into on Pottermore, and which House were you sorted into in the course. Students were asked about various personality characteristics and which they would select as describing them the best. The data were compared longitudinally from the start of the course to the end. This presentation discusses the results from our surveys in

terms of Houses, personality characteristics, and whether being in the same House all semester influences identifying with the House they were sorted into by the professors.

Whited, Lana, Ph.D., Ferrum College

“Why YOU Should Read *Hogwarts: A History!*”

The most important book mentioned in the Harry Potter series is one that almost no one at Hogwarts has actually read: Bathilda Bagshot’s *Hogwarts: A History*. The book is mentioned in every *Harry Potter* novel except *Half-Blood Prince* and is also the subject of one of the series’ running jokes: Hasn’t anyone except Hermione actually READ it? But the role of Bagshot’s book is anything but a joke. In addition to being Hermione’s source for Hogwarts facts (such as no Apparating in and out of the castle), the book is cited in the first Sorting Hat song and is Tom Riddle’s source for knowledge of the Chamber of Secrets and of horcruxes. So valuable is Bagshot’s *History* that Hermione packs it before heading out in *Deathly Hallows* to hunt horcruxes because she wouldn’t “feel right” if she didn’t have it in her possession. Its author is important for her mentoring role on a young Albus Dumbledore and is one of few wizards to have known Harry Potter when he lived with his parents. It might be argued that there is no single book more important to the plot of the overall series than *Hogwarts: A History*.

Yilmaz, Ayse, Ph.D. Candidate, Bahcesehir University

“Children’s Reading Experiences: Reconstruction of Reality in the Magical Harry Potter World”

This work aims at questioning various receptions of reality and magic in the Harry Potter World that are created through the reading of the series by young readers. According to this research, It is obvious that the readers have a realistic reading experience that allows them to enter this magical world by reading the series. Focusing on the reasons that make the readers’ experience so realistic, I will discuss how these experiences are linked to a reconstruction of the reality in the magical Harry Potter world. The study population of this research consists of young people who have grown up reading the series throughout its publication in the context of Turkey. As for methodology, the qualitative method is applied in this sociological study where the data is collected through in-depth interviews. One of the results shows that the realistic experience of reading activity is based on the fact that the reader follows the history from the eyes of an ordinary child, just like the readers themselves.