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Harry Potter and Queering the College Classroom

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HARRY POTTER AND QUEERING THE COLLEGE CLASSROOM

A Dissertation Presented
to
The Faculty of the School of Education
Organization and Leadership Studies Department

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

By
Hannah Yanow
San Francisco
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THE UNIVERSITY OF SAN FRANCISCO
Dissertation Abstract

Harry Potter and Queering the College Classroom

This dissertation reimagines the college classroom through a queer pedagogical practice that, I argue, results in a queer space. Through a mixed method study that utilized duoethnography and student survey, I find 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 suggests 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.

This dissertation, written under the direction of the candidate's dissertation committee and approved by the members of the committee, has been presented to and accepted by the Faculty of the School of Education in partial fulfillment of the requirements for the degree of Doctor of Education. The content and research methodologies presented in this work represent the work of the candidate alone.

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DEDICATION

An eternal thank you to the love of my life, Ricardo, for believing in me, loving me, and for listening to me talk about queerness and *Harry Potter* for the last two years.

I am filled with gratitude for my parents, Anne and Danny. Thank you for making my life possible, supporting my education, and for being the best example of loving parents that I could imagine.

And finally, this dissertation is dedicated to my child who is currently having a dance party in my belly. I love you.

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CHAPTER ONE: THE RESEARCH PROBLEM

Statement of the Research Problem

In the Fall of 2017, I taught a self-created course called *Psychology and Harry Potter* at Notre Dame de Namur University (NDNU) during which the classroom was seemingly transformed. The classroom blossomed into a space which appeared to be, and succeeded by being, student-driven, resistant to the traditional college classroom hierarchy, critical in thought, vulnerable in emotionality, and engagement from, and amongst, all of the individuals (faculty and students alike) in the space. Students reported that they felt a sense of connection and community to their peers and the faculty that they had never felt in any other college classroom before. I set out to explore why.

College can be a restrictive place for some; it can be exclusive and elitist. In other ways, it can allow us to soar above and beyond anything we thought possible. It can make space for thoughts to bounce off walls and minds to be expanded. As it stands now, however - I see more often than not - college space is one in which the student is silent, and the faculty is standing in front of the classroom imposing knowledge onto the minds in the room. This is not teaching, this is dumping, memorization, and regurgitation. Paolo Freire (1970) describes a similar idea of a 'banking' system in which the student is merely a receptacle of knowledge.

In agreement with Freire, from the perspective of queer theory and pedagogy I propose a new type of college classroom: a *queer space* which aims to be student-centered, deconstructs and reconstructs societal norms, and models a space for students to think queerly about things which may be traditionally held as fact in normative society. I

explore and put forth a queer pedagogy, rooted in critical theory and pedagogy, and stemming from queer theory, in order to queer the college classroom space. This queer college classroom space is inclusive, exploratory in thought, against binary, noncategorical, and grounded in exploring the unknown (Kumashiro, 2012).

To embark on this journey of discovery as to why the course *Psychology and Harry Potter* was successful in creating community and ownership for the students, as well as how the classroom was queered, I engaged in duoethnography (Norris & Sawyer, 2012) and survey methodologies. Duoethnography, being the dialogic process between two co-researchers to explore a shared phenomenon, places the researchers' experiences at the forefront of the data. Personal connection was of the utmost importance for this dissertation, in alignment with queer theory, to question the traditional hierarchy employed in the college classroom. Thus, the faculty perspective communicated through duoethnography, in conjunction with the candid responses yielded by student survey, encapsulated the differing perspectives on curriculum development and pedagogy implemented in the classroom including the *Harry Potter* texts.

Background and Need

My *Psychology and Harry Potter* at NDNU course strove to dissect and explore psychological concepts through the lens of the *Harry Potter* seven-book series by J.K. Rowling (1997-2007). The class included concepts around psychological personality inventories, psychological development over the lifespan, mental health diagnoses, and social psychology. As the semester progressed, however, it developed into much more than that: it became a space for students to engage with the community cultivated in this particular classroom space, share their personal truths, and have in-depth discussions

which the students later shared to be unique to the *Psychology and Harry Potter* classroom space. The student evaluations at the end of the semester spoke to this directly: the class had become a place where students were able to explore themselves and learn about others in a supportive and safe environment, one which most had never experienced before.

Growing up with *Harry Potter* meant that a lot of my personal landmarks were highlighted by what was happening in the seven-book series, and when they were being released. More than a few of my students have also noted finding solace in the *Harry Potter* series and credited the books for saving them in times of personal darkness. Similar to these students, and having grown up with the series as an integral part of my life, I approached the curriculum development and implementation of the *Psychology and Harry Potter* class with passion and excitement. However, I never could have anticipated the reaction that came from the students in the course.

After teaching the *Psychology and Harry Potter* class, it became apparent to me that the students had impactful experiences related to personal development and external understanding that would stay with them for a long time. I will use some of the students' own words to demonstrate the course's impact:

Student One:

I have shared parts of myself within this class that I never thought I would share out loud. And for that I am forever grateful. When I first signed up for this class, I was excited already because I LOVE Harry Potter. But this class was more than I ever expected when I signed up.

Student Two:

Love wasn't just seen in the book. I saw it in class. This is the only class where everyone genuinely loved the class enough to be open with each other about things that we may not usually talk about. It was like therapy for me sometimes.

The love that developed in the classroom was surprising to me because I don't think I've ever had a class where you could speak so freely. This book guided us to open up and it made us trust each other. I was truly privileged enough to have taken this class. Sad it all has to come to an end.

Not only had the classroom become a community, but the students' pre-existing knowledge and connection to the *Harry Potter* series helped create a sense of belonging for some students which they had not felt before. Through weeks of working through the paradigm of how faculty and students typically engage, we not only broke through the formality barrier and began to learn together as teacher and student simultaneously (students taking on teaching roles and taking ownership of the material, for example), we also learned and had realizations together as a group. Schemas shifted regarding specific characters, outlooks on particular events in the *Harry Potter* books, and new interpretations emerged upon re-reading the text. The queer pedagogical perspective invites the students to not only look at the text from a new vantage point, but it also encourages taking on a view which might be uncomfortable. This discomfort and sense of not-knowing (Kumashiro, 2012; Douglas, 2018) is a process that may not have an end goal, but instead, is aimed toward the purpose of exploration; these concepts are at the crux of my proposal of queering space through queer pedagogy.

Queer pedagogy deconstructs the traditional hierarchy of the college classroom and reconstructs it as a learning space that is established by the students and for the students. The process of acknowledging the knowledge that students come into the college environment awakens the idea that the student has a contribution to make, and therefore can formulate how they want to learn about an academic concept. This shifting of roles questions normativity and challenges the typical binaries which exist in the college classroom, taking the teacher away from the spotlight and placing the students in

their stead. Derived from critical pedagogy and queer theory, queer pedagogy lives in non-normative thinking and the creation of space that encourages sitting in discomfort, questioning traditional hierarchies, and resistance to heteronormativity.

A relatively new theory (established in the 1990s), Queer Theory follows in the wake of Critical Theory, as a way of conceptualizing the world through a queer lens, i.e. outside of heteronormativity, what may be considered to be ‘deviant’ culture, and inclusive of other social constructs such as race and gender. It is a deconstruction of heteronormativity, aiming to question all societal givens (Douglas, 2018; Sullivan, 2003; Schippert, 2006). Queer Theory strives to question and criticize what is assumed in society. On a general level, it puts into question what society has constructed for identities and categories (Sullivan, 2003). On a deeper level, queer theory confronts social constructs such as racial, sexual, and gender identity, and what is taken for granted as universal truths in society/societies (Sullivan, 2003). Queer theory and *Harry Potter* strive to reach a similar goal: all which is presented in the wizarding world contradicts what the muggle world strives to uphold as normalcy and accepted behavior, even to be as specific as to identify the different clothing wizardfolk and muggles wear (Wallace & Pugh, 2007). Birds of a feather.

From the queer theoretical perspective, and in making the effort of creating a queer space, the intention could be to break down the paradigm of the traditional college classroom, reconstruct a queer space, enhance the learning of the student, and consequently, the facilitator of the course. The main tool to be used in any college course might be inspired and informed by the text that accompanies the course; in this case, the *Harry Potter* text(s). Due to personal connection with the *Harry Potter* seven-book

series, I had initially felt that this was a way to connect with the psychological concepts, but it blossomed into a practice that engaged in learning through queer pedagogy and creation of queer space, in which we are exploring the concepts together in and throughout the roles of facilitator and learner, learner *as* facilitator, and facilitator *as* learner (Freire, 1970).

The lack of literature written on queer pedagogy invites my dissertation's exploration into the queering of the college classroom; though other authors have explored the creation of space into the college classroom, there has been little recent research done. The most recent was Kevin Kumashiro in 2012 exploring the breaking down of what a queer space could look like as applied in the college classroom environment and moving beyond an identity-based concept. However, the need for deeper exploration is highlighted in this dissertation in my attempt to further the research and practice of queer pedagogy in order to queer the college classroom.

Purpose of the Study

The purpose of this study is to explore more systematically the curricula and pedagogy of two classrooms organized around the study of Harry Potter as text to propose a queer pedagogical approach in the undergraduate college classroom and create a queer space that resists heteronormativity, oppressive systems, traditional classroom hierarchies, and binaries. In the case of the two classrooms included in this study, the beloved text was an essential indicator that brought the individuals into the space initially, was a vessel with which to navigate societal implications and real-life application, and ultimately expanded what the college classroom could be for both

faculty and students. In order to investigate the creation of queer space, I explored the use of the *Harry Potter* texts in the creation of curriculum, and pedagogical approach within the college classroom whilst creating a queer space. Through duoethnography with a fellow teacher of a college course which was also carried out at the undergraduate college level, I have striven to discover what makes the *Harry Potter* text especially useful for the purpose of implementing queer pedagogy to queer the college classroom space. The student survey's aim is to reveal the student's experience in both of these classrooms (my classroom, and the classroom of Dr. Julye Bidmead). Through the investigation of these multi-dimensional parts, I was able to extract the importance of utilizing a queer pedagogical approach to queer a space to demonstrate to students what it could mean to engage in the college classroom; how a queer space could influence a student's identity development, self-authorship, and learning to take ownership of their education. I am proposing a queer pedagogy to establish a queer college classroom space which, based on this dissertation's findings, could mean the resistance of heteronormativity, oppression, hierarchies, and binaries, carried out in the classroom and applied to academic and societal concepts through the lens of a beloved fantasy text.

Research Questions

- I. How are concepts of queerness - marginalization in society, non-categorical identities, deviance - and love presented in the college classroom through curriculum including *Harry Potter* text(s)?
- II. How are faculty implementing queer pedagogy including the *Harry Potter* text to create queer spaces in the college classroom?

- III. In what ways does *Harry Potter* as text influence students' identity and learning in the college classrooms included in this study?

Educational Significance

My findings in this dissertation point to the significance of implementation of queer pedagogy in the college classroom space based on the success of the integrated beloved text (*Harry Potter*) to bring forth and clarify concepts around marginalization, oppression, societal tensions, and questioning of binaries. Based on the results of the duoethnography and student survey, the beloved text was the connective tissue which brought together the people in the physical space and intellectual comprehension of academic concepts. The students came into the classroom space with an established understanding of *Harry Potter* concepts. With the sense of ownership and expertise, the students were able to relate deeply to the academic concepts presented in the class and felt more confident engaging in discussion because of their pre-established point of reference and personal association with the societal parallels represented in the fantasy text.

The aim of this research is threefold. First, to understand the pedagogical approach and the creation of queer spaces in the college classroom which includes the *Harry Potter* text(s). Secondly, to reveal the experience of students in the college classroom which integrates the *Harry Potter* text(s). And third, to ultimately make recommendations for undergraduate college students and professors as to how to disrupt the normative college classroom spaces by utilizing queer pedagogy and creation of queer spaces, whether it is paired with a fantasy/fiction text or otherwise. Ultimately, I am proposing an alternative vision of what the college classroom can look like and

accomplish in regard to student learning. I aim to resist the traditional hierarchy of the mainstream college classroom and propose a new method of learning and teaching that queers the college classroom space and disrupts the confines of higher education.

Summary of the *Harry Potter* Narrative

The seven-book series begins with the arrival of a baby wizard, Harry Potter, on the doorsteps of his aunt and uncle's home in a small English town. Harry, the protagonist of the story grows up cooped up under the stairs of their house, unaware of his magical powers, marginalized and oppressed because his aunt and uncle are afraid of the magic he is capable of. Come Harry's 11th birthday, he learns that he is to start at Hogwarts School of Witchcraft and Wizardry. After much struggle, Harry departs on his adventure that reveals why everyone knows his name as the one who killed the 'Dark Lord' (Voldemort), often blurs the line between good and evil, fighting for what is right and for the greater good, and ultimately pushing for equity and inclusion, that will span seven books and beyond.

Harry's best friends quickly become Hermione Granger (a witch born to non-magical parents, otherwise known as muggle-born) and Ron Weasley (the second youngest member of one of the oldest wizard families). This triad challenges the normative understanding in the books that pure-blood witches and wizards are intrinsically better than those born to muggle parents or are part muggle part witch/wizard. Though the Weasley family are one of the oldest pure-blood magical families in the series, they are of a low socioeconomic status, which is often pointed out by others of a higher societal standing. The combination of socioeconomic status, blood status, and Harry's celebrity, the trio is constantly fighting the odds in the wizarding

community of Hogwarts. Through many adventures and rule-breaking, each book reveals a new opportunity for Harry, Ron, and Hermione to save the day with a complete lack of supervision by anyone in a position of power. Often, it seems like the established hierarchy is put directly into question because teachers and Hogwarts headmaster (Dumbledore) think they are protecting Hogwarts students, but often they show up well after the friend trio solved the problem.

The main theme that is repeated over and over again throughout the *Harry Potter* seven-book series is the theme that love is stronger than hate. Lily's love for Harry saved him from Voldemort's killing curse (Avada Kedavra) and lives on in his skin. Dumbledore (Hogwarts headmaster) reminds Harry of this often and enacts it in his own storyline (which reveals itself later on in the series). Love is what makes the characters do what they feel is right, where their loyalties lie, acting for the greater good, and how they navigate the world.

Definitions of Terminology

Cisgender- The way an individual identifies their gender identity in alignment/conjunction with their assigned sex at birth.

Come out- For those within the Lesbian, Gay, Bisexual, Transgender, Queer/Questioning, plus (LGBTQIA2+) community, *coming out* is when you reveal your true gender identity, gender expression, sexual identity, and/or sexual orientation. This term can mean different things for different people, and people *come out* at different points in their lives based on their feeling of safety and security within their family dynamic, support system, employment, location, and ethnicity/culture.

Death Eater- Followers of Voldemort, they carry out his bidding to purify the wizarding gene pool by killing off all muggle-borns.

Dementors- Dementors are pure evil beings which guard Azkaban, the wizard prison. They are known for their 'kiss' which sucks the soul out of people. Everything gets cold in the presence of a dementor; Rowling's intent was to reflect the feeling of depression. Dementors are floating embodiments of depression.

Gender Identity- The way an individual identifies based on their sex assigned at birth.

Gender Expression- The way an individual presents and expresses their gender identity externally.

Heteronormative- The mainstream and normative functionality of the greater masses, which typically aligns with white, heterosexual, cisgender, and male.

Muggle- In the *Harry Potter* series, these are individuals who do not possess magical powers.

Muggle-born- Witches or Wizards who are born to muggle (see 'Muggle') parents.

Patronus- In order to defend oneself against Dementors, a witch or wizard must learn to produce the Patronus Charm, which creates a cloud-like animal figure to chase away the evil presence. Each individual's patronus takes a different shape based on their personality and/or the people they have lost. For example, Snape's patronus is the doe, which was Lily Potter's patronus. Harry's is the stag, which was James Potter's patronus.

Queer- The concept of operating outside of heteronormativity. Previously a derogatory term, *queer* has come to represent the LGBTQIA2+ community, and also alternative ways of viewing and processing the world (see Literature Review).

Squib- In the *Harry Potter* series, these are individuals born into the wizarding community, but do not possess magical powers. They are treated as less-than and inadequate.

Veela- In the *Harry Potter* series, these are white-haired, graceful, beautiful women much akin to mythological sirens. They are irresistible by wizards and men alike.

Witch- In the *Harry Potter* series, these are female-identified individuals who possess magical powers.

Wizard- In the *Harry Potter* series, these are male-identified individuals who possess magical powers.

CHAPTER TWO: REVIEW OF THE LITERATURE

Overview

While Kevin Kumashiro (2012) has proposed that queer spaces can include any marginalized populations and anything that challenges marginalization and perpetuation of oppressive systems, very little literature currently exist about what queer pedagogy might look like in the college classroom. It seems that there is not much written about queer pedagogy in the college classroom after 1998 (Luhmann, 1998), with the exception of one article about queer pedagogy in an English literature college classroom (Douglas, 2018). There is a dire need for a refreshed perspective on what the college classroom could look like, what it could mean to a student and facilitator, and what the outcome could be.

The literature utilized in this review will establish critical pedagogy as the foundation of queer pedagogy, before exploring the proposed queer pedagogy used in order to queer space. Next, I will describe existing research on *Harry Potter* as a metaphor for higher education, and its potential to be used in the implementation of queer pedagogy in the college classroom. Finally, I will review literature that examines the application of queer theory to higher education, and student development theories such as self-authorship to understand the potential impact of a queer pedagogy on college student experience.

Critical Pedagogy

Critical pedagogy is supported and defined by the work of Paulo Freire (1970), and his revolutionary conceptualization of *critical consciousness*. To practice - and it

truly is a *practice* - critical consciousness, one must understand first, systemic oppression, the role that one plays within their particular society or environment (for the purpose of this dissertation, the college campus), and how their role is being carried out, repeated, or challenged by historical evidence and generational trauma (Freire, 1970). Each individual, depending on their surroundings, holds differing levels of oppression and privilege, and each must be recognized based on their gender, sexual orientation, level of education, access to resources, familial and cultural background, and religion or spirituality. *Praxis* is the continuous practice of theory applied to action, reflection and practice; a lifelong process (Freire, 1970). When reflecting on one's sense of being and then awareness of doing, then the true question of humanity and conscientiousness of the world, and the place they hold in it, will become clear (Freire, 1970).

Freire (1970) holds a strong perspective on the role of education, what it has meant historically, and what it should be. Freire (1970) defines 'banking' education as the traditional mode of education in which the student is a repository of data for the professor to deposit information (p. 21). Freire's concept of 'banking' education assumes that the student is an empty vessel which is waiting to be "filled" (1970, p. 21), and he further posits that true learning comes from invention and reinvention on the part of the student, and that the student's pre-existing knowledge must be taken into consideration rather than assuming that they know nothing upon entering the classroom space (1970, p. 21). Freire goes as far as to encourage both the teacher and student to take on the role of the other, in order to further education and learning; "both are simultaneously teacher *and* student" (Freire, 1970, p. 22).

Meaning making for both teacher and student (depending on what role the individual is taking in the role at any given time) is essential for the learning process (Landreman, King, Rasmussen, & Jiang, 2007; King & Baxter Magolda, 2011). Before being able to take on new information, the self must be identified in relationship to the world, and what information the individual already possesses. There is a found relationship and mutual beneficiality between the teacher and student, i.e. “learning partnership” (King & Baxter Magolda, 2011, p. 216). Landreman Rasmussen, King & Jiang (2007) confirm that the critical process is not a linear one, and therefore, is a perpetual ebb and flow of reflection, discovery, and meaning making (p. 293).

Queer Pedagogy & Queer Space

Critical pedagogy birthed queer pedagogy, and queer pedagogy pushed/s the limits of critical consciousness in the sense that it rids the classroom of binaries, and allows for grey spaces, or for things to go unanswered and fall within the realm of the unknown (Kumashiro, 2012, p. 49). Queer pedagogy pushes the bounds of the critical pedagogical dichotomy and, instead, looks at the process of learning, self-reflection, discomfort, and confusion without much attention given to the conclusion or moments of clarity; the answer is not the point of queer pedagogy, but rather the path that led to new thought (Kumashiro, 2012, p. 49).

Rooted in queer theory, the exposure to queer concepts and deeper understanding of marginalized and oppressed LGBTQIA2+ communities welcomes the experience of greater understanding and helps to learn about the ‘other’ in society (Kumashiro, 2012, p. 9). Because the word *queer* is derived from the pejorative term defining a homosexual individual, it must also be acknowledged that queer pedagogy is rooted in the learning

from the perspectives of marginalized communities and a critical perspective of hegemonic society (Kumashiro, 2012, p. 10). Kevin Kumashiro (2012) agrees with Lauretis (1991), and does not limit the word *queer* to only identifying gay and lesbian issues; instead, as “nonnormative” (Kumashiro, 2012, p. 10), and expands its meaning to marginalized populations inclusive of queer races, queer bodies, and anyone or anything who challenges oppression (Kumashiro, 2012, p. 10). This dissertation asserts that queer can also be the deconstruction and reconstruction of societal concepts, resistance of heteronormativity, and challenges binaries. This dissertation looks at the college classroom through the lens of queer theory and working with queer pedagogy as the proposed method of facilitating the college classroom environment, as derived from critical pedagogy.

There are some major distinctions between critical and queer pedagogy, and there are similarities as well, as they are cut from the same cloth, or rather, queer pedagogy is cut from the cloth of critical pedagogy but sewn into a different design. Queer space and queer pedagogy are not limited to a location dedicated to the inclusion of LGBTQIA2+ people, and it does not rely on the ‘leader/facilitator’ of the space to identify as part of the queer community either; it goes above and beyond the confines of sexual and gender identity (Britzman, 1995). Queer pedagogy is defined by resisting heteronormativity, challenging of binaries, sitting in the unknown, embracing discomfort in order to further one’s learning process, self-reflection and introspection, and opening of the mind.

Queer pedagogy acknowledges the similarities and differences with critical pedagogy in the challenging of the traditional binary of teacher and student, into the switching of roles as previously defined by Freire (1970), and as a collaborative learning

relationship that could expand and contract based on the way that the classroom culture is created (Britzman, 1995; Luhmann, 1998; Shlasko, 2005). The undergraduate student comes to the college classroom with a set of rich lived experiences and pre-existing knowledge about the content being presented in the course. This should be honed and utilized to expand the students' learning while simultaneously arming them with a feeling of ownership and expertise that will build confidence in exploring concepts at a deeper level.

With the implementation and praxis (a constant cycle of learning and practice) of queer pedagogy comes the creation of queer space, and therefore the creation of queer space is dependent on the understanding of queer pedagogy. The queer space is undefined because it can be a space in which the individuals within it embrace the unknown and embark on the journey of self-discovery.

To be in a queer space is to engage in thought processes that push the bounds of traditional pedagogy and consider the unknown. Queer pedagogy takes the stance of wondering and engaging in how text is being read, interpreted, accepted, conformed to, rejected, or questioned (Luhmann, 1998). Queer pedagogy encourages us to be confused and sit in a place of discomfort (Douglas, 2018, p. 82). This is a major distinction from critical pedagogy, in that queer pedagogy does not want the learners to find comfort with praxis, instead, queer pedagogy encourages the learner to constantly question and disrupt content, thought, and space; education is an "interminable question" (Luhmann, 1998, p. 9). One never truly gets to the point of complete resolution when in a queer space or engaging in queer pedagogy, because the process of getting 'there' (Shlasko, 2005) is a

continual practice of learning and analyzing and practicing; it is praxis on a deep, personal level to the point of radical self-analysis and development.

Queer pedagogy asks the people in the college classroom space (including the facilitator) to wonder about alternative possibilities and ask questions that might not have answers: a variation of Freire's (1970) 'banking' type of education, queer pedagogy is asking us to intentionally acknowledge that we could be empty vessels as teacher and student which can be filled with self-education and queer perspectives. The established culture and community in the queer space defines how concepts are discussed, personal truths explored, ownership felt, confidence built, and respect held throughout the process (Davis, 2014). Each person in the room is a part of that process, including the facilitator. The facilitator of the queer space must also adopt new modes of working by letting go of the control, not knowing, and being vulnerable (Davis, 2014). It can be a scary and exposed place, and inherent in the word *queer*, it is different than what is widely accepted. Queer pedagogy asks us to start at the very beginning of learning, as if we know nothing, in order to expand the possibilities of understanding the whys and hows of our core understanding of the world within and around our very selves (Britzman, 1995; Douglas, 2018). To be in a queer space means to also be in a metaphorically naked state of being as an individual, willing and open to say, "I don't know" (Douglas, 2018; Shlasko, 2005).

In queer spaces, like critical pedagogy, the student is the main focus, and their learning is led by they themselves; they take on both student and teacher (King & Baxter Magolda, 2011). For the purpose of this dissertation, the space I am attempting to open

and disrupt is the college classroom, and thus strive to gain a new schema of what learning in the college classroom looks like.

Approaching learning from a place of unknowing is a major distinction that queer pedagogy encourages in comparison to critical pedagogy: the facilitator in this queer space of learning must be willing to say they don't know the answer, and embrace answers from the students themselves (Britzman, 1995; Luhmann, 1998; Shlasko, 2005). In order for the facilitator to guide discussion and facilitate learning, they must also model learning behavior and genuinely learn alongside the students in the space. With this sense of vulnerability from the facilitator themselves comes a sense that the course content is constantly in 'working' condition, or in flux, because it is always being challenged, continuously being built upon, and the facilitator is open to their curriculum being torn apart and/or challenged by the students.

There is a constant questioning of what is being presented in the queer space, who is presenting this information, and why it is being believed or dismantled. As Kate Douglas (2018) explores in the classroom, the goal of queer classroom learning is to develop questions, and ask all of the questions, but from the sidelines (as a guide) to empower the student to answer them however it occurs to them; thus breaking down the binary of teacher and student, and all become co-learners and co-teachers in the queer space (p. 80). The ultimate goal would be to get to a point in the queer learning space where the students themselves are developing and asking the questions so that the learning is coming from a self-initiated, intrinsic place, rather than being imposed by the purported "leader" of the class: therefore, this places the students as catalysts at the center of the curriculum and pedagogical approach.

Harry Potter as Text

The *Harry Potter* series may have been written for a specific purpose, during a particular time, the series could be identified as a text of resistance, call to action for the greater good, questioning of heteronormativity, fighting against hierarchy and oppression, and a deconstruction of societal norms. The books bring fantastical concepts to the reader's life to be translated into view-shifting and actions as inspired by the narratives represented in the seven-book series (Vezzali, Stathi, Giovannini, Capozza & Trifilietti, 2014). *Harry Potter* could potentially be seen as a metaphor for Higher Education, in that it is an established institution that has its own set of rules and expectations, but the character Harry Potter, and his friends, push the boundaries and fight against the existing restraints that Hogwarts presents. It is a place of learning, reflection, and community, and it is also somehow a place that inspires questioning, pushing of boundaries, thinking outside of the status quo. All of this could result in why the text is so highly relatable by undergraduate college students because it encapsulates their present experience and personal exploration in the college environment.

Queer pedagogy invites the reader to not only look at the text from a critical lens, but it also encourages introspection, acknowledgement of personal truths, and outward action that can change the world in, what begin as, small ways (Vezzali et al., 2014). Reading literature of all kinds instills a sense of curiosity and sense of the world and political goings-on, and *Harry Potter* does that spectacularly. Written during a specific place and time in Rowling's life, there was societal context she was reacting to, and this came through in the *Harry Potter* narrative. Reading and re-reading during one's life can be paramount to fully understanding and comprehending a specific work because of its

relevance to the reader's personal context in that time and place, within a political climate at any given time. Nothing exists in a vacuum, and the same goes for literature within the college classroom, bringing light other concepts such as mythology, bullying, friendship, sacrifice, and propaganda (Lee, 2013).

Literature's main purpose is to communicate an idea, but its impact on the individual can be more than we even realize initially; there is an inward developmental process that takes place which cannot be measured (Mace & Jones, 2013). In each reading and every new piece of information we take in, we become more cognizant of who we are as human beings within our given context(s). Literature has the power to *liberate the reader*. Through reading, we learn a greater part of our self in each exploration of literature, as a way of becoming more and more ourselves, in a fluid way whilst acknowledging the impossibility of a static self; it introduces "queer possibilities" (Owen, 2015, p. 130) that the reader might not be able to name, or even refuse to take an actual form or understandable meaning.

Through queer pedagogy, the approach to literature takes another form, and reveals that everything has a historical and cultural context, which is important to take into consideration when taking a deep look at what is being presented to us as truth(s). Butler (1991) insists that these constructs should be thought of as "naturalized foundations" rather than "general political structures" (p. 201). This is, at its core, what queer theory, and therefore what queer pedagogy could potentially rely on: reevaluating constructs taken for granted in normative society, and wondering what other possibilities exist in an effort to, not only redefine, but to show others that everything is up for debate

and interpretation. The world means different things to different people; in agreement with Owen's (2015) statement that nothing is static.

This idea of rebellion and pushback is in alignment with Owen (2015), as they discuss the importance of adolescence in conjunction with adulthood given a younger person's fresh eyes, rather than the eyes of someone with lived experience which might not align with newer opportunities. With this in mind, literature including storylines about adolescent youth inherently brings the presence new perspectives and wonderings of 'what if?' A queer pedagogical use of the *Harry Potter* text presents a new viewpoint and challenges what characters in the story itself hold be true (Owen, 2015). Throughout the series, Harry and his friends are essentially left to their own devices and conversely, in fact, discouraged from doing anything to be considered 'against the rules' which are laid out at the beginning of each year by the headmaster, Dumbledore (which, conveniently, Harry misses every year after year one). Every time Harry, Ron, and Hermione do something under the radar at Hogwarts, they end up saving the school and some part of the wizarding world.

With a sense of rebellion at the forefront of pre-young adult literature, the main message to the readers is to go against the grain and do what you think is right versus what is allowed. Reading literature such as *Harry Potter*, especially at the undergraduate college level, is an invitation to return to your child self and explore what it might be to encounter the world at this age, as a child. Mace & Jones (2013) describe this process of re-situation of the self as the opening of all that is possible: this invites re-evaluation of one's own personal lived experience and their perspective of it in hindsight and foresight, simultaneously in the presence of new information waiting to be explored.

With this awareness of being, and also of others, our eyes are opened to new possibilities of ourselves and our full potential. The potential does not lie only within our own situation and context, but also of how others impact our very being. Mace & Jones (2013) agree with Owen when they state that our existence within ourselves does not suffice; it is when we come in contact with others to see how our forms collide that we are able to distinguish who we are, and why we are. This opening of the mind through pre-young adult fantasy allows us to push against what we have been trained to hold as truth and expand the very context in which we operate.

Using literature as a vessel with which to travel into unknown interpretative territories is one that is explored by Eve Sedgwick (2003) and Oindri Roy (2017). This queer perspective invites the reader to not only critically look at literature, but to also find space for growth and exploration within literature which we may/may not have taken for granted previously, or not seeing with clarity. Sedgwick (2003) poignantly shares that within each space we inhabit, we are not only handling what is our immediate surrounding, but also the history that got us there. If we can understand what is going on currently and the inherent dynamic of privilege and oppression ingrained in society, we will also see the greater picture (p. 126).

Sedgwick (2003) brings the practice of love and repair into critical interpretations of literature which opens up possibilities that should be taught when we first start learning to read, which is that we need in order to look at the truth within the text, rather than what is assumed to be its meaning. Literature can feed us as much as the time we put into it; it gives us back what we put into it. Sedgwick (2003) consistently compares

reparative reading to the concept and feeling of love: mutual love and respect, giving, receiving, caring, and holding.

Both *Harry Potter* and queer pedagogy strive to do the same thing: challenge heteronormative society. The ways in which Rowling (1997-2007) questions gender and the way that people relate to one another, hold grudges, show their love, take action, or avoid the spotlight, is very similar to the way in which we morph and change as human beings depending on the context. For example, each character takes on different roles throughout the series, sometimes seeming stronger and more active, while at other times, more passive and submissive, thus allowing the reader to be challenged which approaching identities which may differ from their own, which are socially constructed, segregated, and expected appropriate behavior (Fry, 2001).

Harry Potter could also reflect that identities are not fixed within the series, as people often change their appearance or presence in the wizarding community. Nylund (2007) argues that Rowling's text disrupts the norm by allowing fluidity of identity for characters within the series, and even sometimes literally changing the individual's presentation through polyjuice potion or being a metamorphmagus (having the ability to change appearance at will).

Mikulan (2009) approaches the *Harry Potter* series by looking at, and questioning, the gendered relationships, the ways in which males and females are represented, and critically analyzing how the context and approach of the reading can inform what is getting absorbed by the reader themselves. Mikulan (2009) points out that different characters require compassion or dislike during different stages of the series by arguing that even though Fleur, the half-veela is introduced as annoying and narcissistic,

later proves herself very loyal to Bill Weasley (Ron's brother) and the entire Order of the Phoenix. The same goes for Draco Malfoy (Harry's nemesis), whom the reader may end up feeling pity for if looked at from a muggle context as an abused, bullied boy who is enacting at Hogwarts what he has undergone under his father's wrath. Mikulan makes the same example of Gilderoy Lockhart, the Defense Against the Dark Arts professor who is introduced in the second book, *Harry Potter and the Chamber of Secrets* (Rowling, 1998) as a revered, brilliant wizard but turns out to be a complete fraud (Mikulan, 2009, p. 293). No one (whether in a fantasy world or in real-life) can be taken at face-value.

Queer Theory Within Higher Education

Queer Theory challenges the confines of traditional higher education, as it is a discipline "that refused to be disciplined" (Sullivan, 2003, p. v) in order to maintain its critical perspective. Queer theory challenges normative practices in higher education by putting into question the very nature of learning from the student perspective based on the lived experience and personal background, identity, and life of the individuals in the classroom, thus queer pedagogy (Schippert, 2006; Douglas, 2018). Queer pedagogy relies on the incorporation of nontraditional literature, concepts, and overall approach to the classroom structure.

Claudia Schippert (2006) comments on the rigidity that is traditional higher education and the archetype of the college professor. The college professor appears to students as stagnant, and unwilling to self-disclose (Schippert, 2006). Schippert argues that the effective teacher is willing to make an example of themselves and queerly teach the course utilizing the teacher as an example of the content being presented in the

course: learning will not happen when both the teachers and students refuse to become the “...identified ‘body of evidence’” (Schippert, 2006, p. 283). From Schippert’s perspective, in order to teach the content, one must truly know and take ownership of the content, otherwise, it is stale (2006).

Without a personal connection to the content, the purpose of the course might be lost on the student, and the teacher is a huge player in that equation. The teacher’s personal connection and passion for the topic at hand, and the main focus of the class is exemplified by the teacher/facilitator’s investment in it, thus inspiring the students in the class to also engage and invest (Schippert, 2006). It is the way in which teachers present this information, however, that makes the most difference in student development; the teacher’s connection and implemented pedagogy are inseparable and paramount to the learning process (Me-Hui, 2014).

Jesus Cisneros (2018) adds one more layer of meaning to the college student’s experience in that the college context provides, for perhaps the first time, a space in which the student is purposefully placed away from their family unit (whatever form that takes) and forces them to explore their personal identities outside of the safety of their own home (p. 6). With the levels involved of first-found freedom, pedagogy, and teacher as model, the college experience is a unique one which may never be replicated again in an individual’s life.

Reinvention and breathing life back into higher education is at the heart of what college can be, as bell hooks (1994) reminds us: it could and should be whatever the student wants it to be. College can be limitless: “The academy is not paradise. But learning is a place where paradise can be created. The classroom, with all its limitations,

remains a location of possibility” (hooks, 1994, p. 207). It is not about the university, it is about what the university can provide for the student as a blank canvas to inspire dreams and to imagine the masterpiece that could be their ideal life. College could be the only opportunity for an individual to be completely unencumbered by other responsibilities and focus solely on ourselves and the expansion of our mind.

You Mei-Hui (2014) points out the necessity to acknowledge that we live within a world that embodies boundaries and labels. Assumptions are constantly made about us and we make assumptions about others while existing on this earth, a practice deeply ingrained in our very selves. Without our even realizing it, we have conformed to patriarchal hierarchy and taken the status quo as a given in society (Me-Hui, 2014).

Students may not feel comfortable exploring the bounds of their personal potential for accomplishment for valid reasons, in response to the systemic oppression which is directly reflected within higher academia, thus invoking strain, stress, and spaces of fear and unsafety. Cisneros (2018) explains that the systems throughout higher education often fail in assuring students they can take the leap to grow and develop by absorbing new information and embodying it, by not providing the supports that meet the student, and only providing the structures already in place which may not fit the modern student culturally, linguistically, or intellectually. The traditional college environment may place the student in a mindspace of defensiveness which does not encourage growth in any way (Cisneros, 2018). The student does not come to the college context with a clean slate; they have already lived for 18 years on this earth in their unique environment, family, and culture. It is imperative that administrators, faculty, and staff in higher

education recognize that systems of oppression are mimicked within academic institutions themselves (Cisneros, 2018).

Schippert (2006) agrees with Cisneros (2018) and includes the added layer of how individuals are allowed to speak in the classroom environment, which could reinforce systemic oppression and conformity to norms. Schippert (2006) argues that oppression, racism, prejudice, and heteronormativity will be perpetuated on the college campus and in the college classroom until there is a drastic change in perspective of higher education to shift to focus on what the student needs, not what the administration deems appropriate or how faculty choose to limit the college classroom space of learning. Cisneros (2018) and Schippert (2006) agree that there will be no forward movement without acknowledging societal heteronormativity and assumed racism is exhibited in the very institutions we trust to carry students through their most vulnerable moments.

College Student Development

William Perry (1968) developed a model of intellectual and ethical development which has been applied to student development regarding the developmental stages of an individual's life in alignment with Perry's nine-stage model. The idea is that each person goes through a series of stages of development of realization and relationality to the stimuli around them, i.e. what they think is right or wrong (*dualism*), realizing that things aren't black and white but instead there is much more ambiguity and contingency in the world (*multiplicity*), being faced with the fact that each individual has their own personal truth/taking responsibility for personal opinion (*contextual relativism*), and development

of personal identity in reaction to contextual relativism (*commitment in relativism*) (Killam, 2017).

The traditional college years between the 18-22 apply to the stage of *Commitment in Relativism*, in that the college student is encouraged and supported in their exploration of their personal identity and forced to take responsibility for their opinions, formation of opinions, personal processes, and individuality (Killam, 2017). Perry's model places the college student in the unique position of having to not only face themselves but themselves as a part of the world around them, and how they contribute to (or take from) it. Perry's model does something else: it highlights the part of a person's life in which there is a shift from binary thinking to more abstract: ambiguity and creating space for new pathways of thinking is promoted during this developmental period.

Since the creation of Perry's theory, there has been much growth in the study of college student development and their particular experience and perspective during this transitional time. A theory and framework for looking at this in an especially holistic way is Baxter Magolda and Magolda's (2011) take on transformational learning and *self-authorship*. *Self-Authorship* being that students begin to trust their internal narrative as truth and understanding that they can create their own story(ies) as ways of knowing and seeing the world. In agreement with Freire's (1973) co-learning model, King & Baxter Magolda talk about the learning partnership (2004) in which the teacher's role is to be a guide, a backseat driver of sorts that takes the lead from the student themselves in order to promote self-authorship. Meaning, the student is guiding the learning and is forming their own construction of knowledge based on what is presented to them in relation to their personal knowledge base and lived experience(s).

The concept of self-authorship and learning partnership heavily promotes the student to transform because of their own personal learning and development during the course of their college years. This is accomplished through "... revisiting beliefs, values, identities, and relationships to align them with their internal authority" (King & Baxter Magolda, 2010, pp. 211-212). The transformational learning process is also informed by the creation of a sense of belonging within the college classroom space, as defined by King and Baxter Magolda (2011, p. 215); this space becomes one in which the student feels supported and heard by each individual in the room (faculty and student peers alike), to reflect and challenge previously or currently held beliefs and values through discussion, journal entries, or reflection papers (King & Baxter Magolda, 2010, p. 215). *Self-Authorship* fits within Perry's learning model in the sense that within *contextual relativism*, there is truth to be found which is entirely dependent on the individual student themselves, and their sense of self-knowing, reflexivity, and knowledge formation. Pedagogy is paramount in learning spaces: the learning partnership model and reflexive prompts are offered to students as an opportunity for meaning making and transformation.

Summary

This literature review has explored the text that already exists which also challenges the traditional college classroom culture, systemic oppression currently in existence in higher education and moves into the promotion of student self-authorship and voice, encouragement of the teacher to take the role of the student, and expansion of the breadth of the college classroom into the implementation and practice of queer pedagogy. This expansion proposes the possibility of queer space as a place that is not

defined by personal identity, but instead one that deconstructs societal norms to co-create (by both teacher and student) a space of ownership, vulnerability, and resistance to binaries and heteronormativity. The integration of *Harry Potter* as text into the college classroom as fodder for discussion, and as a metaphor for higher education in and of itself, is also supported through this literature review, bringing into focus the queer concepts of resistance to hierarchy, authority, oppressive systems, and normativity.

CHAPTER THREE: METHODOLOGY

Introduction

Queer theory informs the methodologies I used to carry out this dissertation as it promotes the importance of non-hierarchical structures, co-authorship, the importance of student voice, and vulnerability. Duoethnography places the two faculty/researchers (Julye Bidmead and myself) at the forefront of the data; the teachers who were once placed at the front of the classroom, as if they are omnipotent, are now placed in a vulnerable position of sharing personal truths, experiences, and revelation through co-authorship and reflexive practice. The student survey mixes qualitative and quantitative methodology in an attempt to capture the most relevant and meaningful data from the students to paint a picture of what the student experience was in these two classrooms. Though duoethnography and survey are not often combined, this research design allowed me to collect a great deal of student responses from students and graduates that were geographically scattered.

The third source of data that was used to frame this dissertation were artifacts, including: syllabi, student projects, and student papers. These items allowed both Julye and me to see what the other had created in the other's course, to create a picture of what was implemented through the curriculum and course design, but also what came from the co-creation process with our respective students. The syllabi were heavily influenced by student input in both courses, which meant that the class was meeting their expectations and goals, rather than those of the faculty members (though it seems to have met our goals as well).

This chapter will introduce the importance of the codependence of duoethnography and the student survey in order to get a clear picture of how to queer the college classroom through the voices of the students, Julye, and me. The open-ended nature of the duoethnography and the student survey measures and demonstrates how the breaking down of traditional college hierarchies, systemic oppression, and binaries commonly enacted in the college classroom is essential in the queering of the college classroom using queer pedagogy.

Duoethnography

To fully explore the utilization of queer pedagogy and the creation of queer space, an intimate look was taken into two particular classroom spaces in which queer concepts are framed by *Harry Potter*. *Duoethnography* allows and encourages a first-person account from two people of how it might be for the faculty to develop curriculum, establish the classroom, implement the course, and see the outcomes; a dialogic methodology in order to engage in the reflection and exploration of a shared phenomenon. In the case of this dissertation, Dr. Julye Bidmead (the faculty member and co-researcher who collaborated with me on this project) and I discussed the process of developing curriculum for, implement pedagogy in, and engaging in the college classroom with college students while including *Harry Potter* text.

Founded by Joe Norris and Rick Sawyer (2012), duoethnography is an experience of co-authorship with two or more people to explore a particular shared phenomenon. Pinar's definition of *currere* is at the heart of duoethnography, the infinitive of *curriculum* (Pinar, 1975). *Currere* (Pinar, 1975) insists that the researchers' experience is to be placed as a source of data, a research finding, in that the researcher's positionality

and lived experiences are placed at the forefront of the research, thus relying on self-disclosure and ability to share from the point of view of the researcher, as a human being, rather than a third party observer (Nusbaum & Sitter, 2016; Pinar, 1975).

The shared experience of one phenomenon is explored through duoethnography, and makes relevant the idea that each person can experience the same phenomenon, but can walk away with a different take away; duoethnography invites the duality and the commonality yet to be found between human beings encountering a similar situation (for the purpose of this dissertation, it would be *Harry Potter* in the college curriculum). Duoethnography is not limited to a pen-pal conversational letter-writing relationship, it is rooted in the methodological practices of self-disclosure, critical perspectives of phenomenon, reflection, and collaborative format (Nusbaum & Sitter, 2016, p. 306). An additional aspect of duoethnography is that there is a breakdown of the fourth wall, in that the reader is invited to critique and unpack alongside the researchers writing, of the researchers' personally held beliefs as the researchers uncover new discoveries themselves (Nusbaum & Sitter, 2016; Norris & Sawyer, 2012).

Doing the Duoethnography

Once we had approval from the Institutional Review Board (IRB), Julye and I were able to dive right into the content. Originally, I had the following plan for how the duoethnography would develop:

1. Meet in-person or via Zoom connect for discussion and establishment of themes.

Themes I had in mind:

- Curriculum Development (pertaining to Research Question One)
 - Background story on this course - how did it come about

- Importance of this course in context of greater good (in the world)
- Conceptualization of what the course could be, and changes made over time
- Pedagogy (pertaining to Research Question Two)
 - In-class discussion process
 - In-class activities
 - Establishment of space
 - Final project (why this project)
- Student Development (pertaining to Research Question Three)
 - Student reactions and behavior in-class
 - Student transformation over the course of the term
 - Student establishment/creation of community
- Why Harry Potter?
 - What do you think it is, about the *Harry Potter* series that invites discussion, contention, feeling of belonging, feeling of other-ness, etc.? What makes this text so unique? In other words, why Harry Potter as the text for this course, and not another text?
 - Themes that I picked up from HP:
 - Marginalized Communities
 - Queer Themes & Identities
 - Non-binary thinking
 - Resistance
 - Love

2. Shared questions here with Julye on a shared google doc. This should be separated into the three main themes of the dissertation: curriculum, pedagogy, and student development (monthly). Not all questions shared at one time, only a few at a time (see separation above).
3. Each month, Hannah and Julye respond to each question individually
4. Respond and expand upon one another's responses. Do this a few times as if in conversation via google docs throughout the month.
5. The next month, new question(s).
6. After all questions are answered, I will ask her to write a synthesis, overall experience of this duoethnographic process in alignment with the tenets of duoethnography as a qualitative methodology, and I will do the same. We will have closure conversation over google docs in response to one another's summaries. Perhaps meet in-person one last time if she is coming up to the Bay Area, or we can have a closure discussion over Zoom Video Conferencing. I will record the conversation.

Beginning in July 2019, we were able to write to each other regularly via google docs and text, and we set up phone call check-ins every two or three weeks to make sure that we were a) staying connected and b) on-track for my timeline of finishing the duoethnography by the end of Summer 2019.

When Julye and I first connected via Zoom Video Conferencing after receiving IRB approval, I went through the above themes, and the questions I had come up with (See Appendix B) so that Julye had the information ahead of time, allowing her to comment on them and provide feedback. We were able to complete the duoethnography

in time before the beginning of Fall 2019, and we were still fine-tuning the entire piece while I worked through the completion of the rest of the dissertation and analyzing the student survey portion.

The duoethnography process allowed us to connect on a level we would not have been able to in an ordinary pen pal relationship; we shared things with one another that I would not have thought of without our continuous conversation over the course of several months. Duoethnography allowed me to qualitatively analyze why *Harry Potter* was so meaningful in the class that I taught back in Fall 2017, alongside Julye who fully understands - and currently experiences - a similar experience with her own course.

Student Survey

The second, and equally important part of my research methodology is the student survey (see Appendix C). This survey allowed me to gather information from the students who took either my course, *Psychology and Harry Potter*, or *Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context*, which is taught by Julye, without having to interview them all individually. It scaled my project to a larger population in order to gather the largest amount of student feedback possible while also ensuring anonymity in hopes of garnering more candid responses. The survey was disseminated to students who were enrolled in the both Julye's and my courses previously (the *Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context* course had recently wrapped up in the January intersession of 2019, and would not be taught again until January of 2020). These surveys are paramount to my research process because the student perspective of having engaged in the classroom environment with myself or Julye, is important to demonstrate to undergraduate college students that college

classrooms can be different than the traditional stereotype of higher education; the undergraduate college student can drive the direction of the college classroom, think critically, build community, question heteronormativity, and beyond. Simultaneously, the methodologies utilized for this dissertation can gauge the effectiveness of developing courses which include *Harry Potter* text to queer the college classroom.

Participants & Data Collection

The professor, Dr. Julye Bidmead, with whom I worked on the duoethnography, is an individual I reached out to during a pilot study during the Fall of 2018, for a survey I disseminated to students who had enrolled in and were, at that time, taking or had already completed a college-level course which included *Harry Potter*. Julye is a professor at Chapman University, who has been teaching this class since 2013. She developed the course mostly in response to student interest, and since, the course has taken on a life of its own. Julye responded quickly and excitedly to the prospect of my student survey (my outreach in Fall of 2018 for a class project which was a sort of pilot study for this dissertation) and offered to participate in my dissertation in 2019.

I initially found Julye via a google search of “Harry Potter College Syllabus United States” (See her syllabus in Appendix G) and contacted via email to gauge her interest in 1) participating in my pilot study to be carried out in Fall of 2018, 2) disseminating the survey to her past and present students who enrolled in and completed/are completing their course which incorporates *Harry Potter*, and 3) if she would possibly be interested in engaging as a co-researcher for my dissertation. Once Julye agreed to engage in duoethnography with me, we communicated via phone, text, Zoom Video Conferencing, shared google docs, and email in order to explore curriculum

development, pedagogy, student development, emergent themes, and personal realization in relationship to *Harry Potter* and queering the college classroom space.

We began the entire process with a Zoom Video Conference call on June 25, 2019. This is also the same point at which I disseminated the student survey for the first time, and kept it open until September 2019. By the end of our last phone call on September 4, 2019, we had created a 32-page shared google document, and I had collected 24 responses to the student survey. The duoethnographic format was intentionally kept open and flexible, as our thoughts and reflections flexed and morphed throughout the process based on where our dialogue led (Rose & Montakantiwong, 2018, p. 91). Though she might not have used the word *queer* to describe it, I was looking for common themes and patterns in relation to queer pedagogy and my idea toward the creation of a queer space throughout our dialogic process and my analysis of our duoethnography.

I was also able to collect a plethora of documents from Julye: her course syllabus (Appendix G), prefect tasks and welcome letters (Appendix E), assignment examples (Appendix H), pictures of her students engaging in the material and the travel experience, and more. I dove into my archives as well, to collect all pre-existing data as possible: my syllabus (Appendix K), student assignment examples (Appendices M, N, and O), the final project guidelines (Appendix L), and an example of a final project (Appendix J). Documenting everything was paramount to this analysis process in order to find similarities and differences in our initial motivations, approaches, mindsets, backgrounds, and motivations.

These artifacts framed the duoethnography and student survey by not only providing examples of what has been produced by the students and faculty from these courses thus far, but it also demonstrated how in-depth the investment was in formulating the course itself through the co-development of the syllabus by the faculty and students, as well as what the overall student takeaways were. Take the examples of the papers submitted for my *Psychology and Harry Potter* course: these were clearly emotional assignments for the students and required that they dig deeper to see the connection they might hold with the *Harry Potter* text. The same went for the student deliverable examples for the *Deconstructing Hogwarts* course: the prefect letters and final project example reflected a sense of investment and excitement for the content and creating something that could be used in everyday life (just like the final project for the *Psychology and Harry Potter* course) while also reflecting the main purpose of the series' message and how it could be seen as a reflection of society and a way of navigating the world

There were minimal requirements for the students who were asked to participate in the student survey (see Appendix C), given that we were only asking students who had taken Julie's or my courses which included *Harry Potter*. Only course history was the deciding factor. I asked the students to self-identify their gender identity, sexual orientation, and age. All students remained anonymous. Student participation in this study only required that *all* participants:

- 1) Have taken, or are currently enrolled in, a college course which incorporated *Harry Potter* in the readings, class discussion, or the overall curriculum.
- 2) Are comfortable with having their responses stored in an online google drive.

The Student Survey (see Appendix C) was completed via a google form, attempting to get at the core of what made the course they have taken/are currently taking particularly unique in comparison to other college courses. The survey questioned the students' experience and internalization of the curriculum, experience in the classroom, and reaction to the pedagogy implemented in this particular classroom. I disseminated these surveys in hopes of getting to 'what' is the impact of the curriculum and pedagogy implemented in these two classrooms, and 'why' it is or is not impactful. The impact of the course content and curriculum in conjunction with the pedagogy was the intent measured through this survey.

Participant Response Demographics

The student survey yielded 24 responses total. 62.5% (15 respondents) had taken Julye's course (anytime from 2013 to present day), *Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context*, while 37.5% (nine respondents) had taken my course, *Psychology and Harry Potter* in Fall of 2017. Given that Julye has been teaching this course for about six years, it seemed appropriate that there were more respondents who had taken her class, while nine students from my class made up 36% of the respondents who had taken my class in the Fall of 2017.

I chose to identify five different demographic identifications to hone in on who was responding to my student survey, including age, gender identity, sexual orientation, ethnic identity, and hometown. These were important for a couple reasons: 1) they give a clearer picture of who was in the classroom space which I was measuring and dissecting, and 2) gave the distinct impression to the students taking this survey that they could self-identify however they would like without falling into the binary categories so often

offered to survey respondents, i.e. male/female, white or not-white, gay/straight, etc. My goal here was to allow the students' responses speak for themselves, rather than conforming to a rubric that I had created for the purpose of this dissertation. The respondent-identified demographics came out to the following:

Table 1 - Age range (selected from a list ranging from 18-30)

Age	20	21	22	23	24	25	26	28
# of respondents	1	5	4	4	4	1	4	1

Table 2 - Gender Identity (self-identified)

Gender Identity	Female	Male	Non-binary
# of respondents	21	1	2

Table 3 - Sexual Orientation (self-identified)

Sexual Orientation	Bisexual	Demisexual	Heterosexual	Lesbian	Queer
# of respondents	4	1	15	2	2

Table 4 - Ethnic Identification (self-identified)

Ethnic Identification	African-American, Irish, Native American	Caucasian/White	East Asian	Hispanic	Jewish	Latino/a	Mexican	Mexican & Caucasian
# of respondents	1	13	1	1	1	2	3	1

Table 5 - Home state/Home Country (self-identified)

Home state/Country	California	Florida	Nevada	France	Arizona	Maryland
# of respondents	19	1	1	1	1	1

However, during the coding process, I realized that these categories were less important than what I had originally intended, and I did not give them any weight in the

coding process. While chunking the participant responses and analyzing the response rates to the Likert-scale questions, it became clear that the student voice had to be stronger than the categories institutions tend to place students in. Having the opportunity to self-identify is one thing but connecting their identities with their written responses was not important in the grand scheme of the work. In order to move beyond identity and into the queer space, the student voice was held high and above the demographic data.

An aspect of the survey came to light as I reviewed the results: the course that Julie teaches is an honors course. This yielded one respondent who had apparently not been in the honor's program at Chapman which led to the respondent feeling out of place and othered based on their academic status. They felt excluded from the house discussions (more on this later: essentially the *Deconstructing Hogwarts* course breaks them up into the four Hogwarts houses right at the outset, with a prefect at the helm, leading discussion and guiding the students through the course itself) and from the general population of the class because it seemed as if everyone else knew each other before the course began.

The other aspect of the demographics that revealed itself plainly was the heavy number of female-identified students who have taken both *Deconstructing Hogwarts* and *Psychology and Harry Potter* and also responded to my survey. From my class, there were two male-identified students, and one student who identified as non-binary. Out of 24 students total that leaves 21 students who identified as female. The one male-identified respondent of this survey took my *Psychology and Harry Potter* course (see Appendix P for a list of the respondents and which course they took). This lack of male-identified voice is a limitation in that it is not representative of the males who had taken

the courses but not addressing the reason behind why the students who enroll in these classes are predominantly female-identified. This could be a possible point of future research recommendations, which are also addressed in the duoethnography and Chapter 6 of this dissertation.

Ethical Considerations

Talking about one's relationship to the *Harry Potter* series has proven, throughout my experience, to be a very personal topic with other *Harry Potter* fans, and undergraduate college students with whom I have come in contact. Some have claimed that *Harry Potter* has saved their life, that the series has gotten them through the darkest of times (see Appendices M, N, & O), that they will regularly read and re-read the books, or have become dependent on listening to the audio-recording. Sharing this personal experience brought up emotions for both Julye and I during the duoethnography process, and the students who participated in the survey. This process was intended to be sensitive to that expression. Creating a feeling of belonging and containment, while building rapport, was of the utmost importance before beginning the duoethnographic process with Julye. Regarding the student survey, my hope of disseminating these anonymously and also with the protection of answering these online and from behind a screen, the goal was that students will feel empowered to share their lived experience(s) of the impact of the course curriculum incorporating the *Harry Potter* text and particular pedagogy.

Positionality

In order to yield the most authentic discussion for the purpose of duoethnography, I attempted to approach all communication regarding the duoethnography (and the

dissertation overall) with a sense of self and personal vulnerability that might not be required in other forms of research; my personal lived experience is a major part of the research data, in alignment with the tenet of researcher at the forefront of data for the purpose of the duoethnography. I have also collected and stored any pre-existing data and documents I might have from my own preparation and implementation of the *Psychology and Harry Potter* course.

I am personally required to have an emotional and cognitive connection to the topic at hand: *Harry Potter*, queer theory, queer space, and queer pedagogy. As the creator of the *Psychology and Harry Potter* course and an avid *Harry Potter* fan, I am highly aware of the importance, and the societal impact, of this series. This series has held an important place in my heart and in my life for a long time; I grew up with Harry, literally. I began reading the series about 20 years ago at the age of 11, and Harry was 11 (in the story at least). It went from there; he would get older and face new obstacles, as would I. I was one of the few people in my school who was reading the series, at that time. The series was not popular with people my age (or at least, that I knew of at the time), so I did not speak of it much with my peers. It was not as well-known as it is now; the films had not come out yet and therefore the story was not mainstream at that point. The series has played an important role in my own life and I refer to the books regularly as a means of finding hope, decision-making, critically analyzing, and beyond. These books have become a place of solace for me, personally.

It became apparent (and imperative) to me, as an undergraduate Psychology professor that *Harry Potter* had become well-known amongst younger generations to the point of helping students get through the toughest of times (or so they said in their

reflection papers). When I first began teaching in January of 2016, I was teaching *Introduction to Psychology*, and it was a regular occurrence for a submitted reflection paper to disclose the psychological benefits a given student had experienced by keeping *Harry Potter* as a standard book, or movie, on their shelves and in their thoughts. The books and movies had become a sacred text; a guide to help people make decisions based on the values and morals represented in the texts.

My own portion of the duoethnography reflects that I am also interested in this experience of including *Harry Potter* in the college classroom as a means to queer the space through queer pedagogy, and that my choosing of this topic is reflective of the fact that I have experienced this phenomenon, which is what makes my perspective particularly important to carry out this duoethnography.

Data Analysis Procedure

Results from both the duoethnography and the student survey have been documented and stored on my confidential google drive or personal laptop, kept anonymous if desired, and I have reviewed each item before processing and including in this dissertation. I processed the survey data by reviewing each participant's feedback in alignment with the questions posed while keeping an eye out for emergent themes in addition to the three themes that are driving this dissertation: curriculum, pedagogy, and student development. Specifically, I color-coded the quotes which I had already placed under the three major headings and the essential through-lines of this entire dissertation: curriculum, pedagogy, and student development. Six themes emerged from the student survey underneath these overarching categories, including: critical thinking, establishment of space, feeling of belonging, open-mindedness, feeling of ownership and

student-led moments, and concepts from HP informed student retention and relatedness to learnings. These emergent themes will be further explored in Chapter Five.

The duoethnography revealed itself to be a fruitful, in-depth, give-and-take between Julye and myself; she was deeply invested in this process and made sure that her perspective, experience, and research was backed up by data, articles, and her own personal approach and perspective. We also stayed within the foundation of the three overarching themes of curriculum, pedagogy, and student development, but the conversations we had over the summer led us down multiple tangential paths and brought up feelings and memories that I had not tapped into for years. Julye provided student projects, pictures from teaching this course over the years, her syllabus, and articles that mention her work along with other college courses which include the *Harry Potter* text, thus contextualizing the work that I did, which we are doing collectively, and of which she continues to do.

CHAPTER FOUR: DUOETHNOGRAPHY RESULTS

Overview

This chapter presents the results of the duoethnographic process: the collaborative methodology utilized in this study between Dr. Julye Bidmead and me, as co-researchers. Duoethnography places the researchers at the forefront of the research, utilizing their viewpoints as data in answer to the research questions posed. This chapter begins with an introduction to the duoethnography itself and how Julye and I approached this methodology. The research questions posed to guide this study were answered through the duoethnographic process and will be presented in this chapter's findings. The research questions were as follows:

- I. How are concepts of queerness - marginalization in society, non-categorical identities, deviance - and love presented in the college classroom through curriculum including *Harry Potter* text(s)?
- II. How are faculty implementing queer pedagogy including the *Harry Potter* text to create queer spaces in the college classroom?
- III. In what ways does *Harry Potter* as text influence students' identity and learning in the college classrooms included in this study?

The nature of duoethnography allows for overlap of the research questions, self-reflection, and any realization that emerges from this collaborative research methodology which invites intermingling and overlapping of themes throughout the duoethnography.

Introduction

We (Julye Bidmead and Hannah Yanow) first met via Zoom Video Conferencing on April 25th, 2019, though we had been emailing since the Fall of 2018 about the possibility of this collaborative project. We were immediately comfortable with one another: seeing each other sitting on our respective couches in reclined positions, hair askew, as if we had known each other for ages, chatting away about *Harry Potter* and this dissertation project seemed to come as second nature to us immediately even though we had never seen one another before. We talked about our personal lives, our current work, our summer plans, and beyond. Kindred spirits brought together by *Harry Potter*.

After this first meeting, we began a shared google doc in which we could grow a working library of resources and also take notes in between phone check-ins that we had scheduled for every couple of weeks throughout the summer. We planned to address specific themes as they emerged, and explore the classes that we had each taught, respectively. In alignment with the tenets of duoethnography (Norris & Sawyer, 2013), the process was not prescriptive and the goal was not to come to conclusions, or realize specific things but rather allow transformation, reflection, and realization to emerge from discussion, and dialogue over time regarding our shared experience(s), all made possible by trust established.

We found similarities and differences between our pedagogy, curriculum, and observed student development. The similarities between our courses were unique; for example, the majority of our students who had taken our classes were female-identified. This was something that we explored and wondered about together, especially as to the ‘why.’ Why was there a trend of female-identified students enrolling in these courses

(and continue to, fairly exclusively for Julye, to this day) when the protagonist of the story was a male-identified wizard (Harry)? The concepts around otherness, emotional conflict, coming-of-age, relatability, and personal reflection were some things that we thought might be attractive to female-identified students at the traditional college age, thus inspiring higher enrollment of female-identified students versus male-identified. We posited that, perhaps, psychology and religion are two things that are typically female-identified fields, which could also contribute to the female-identified students' awareness of these courses being offered. Therefore, it came down to access to information.

Another aspect of both of our courses which stood out to us was that there was some component of the course which required our undergraduates to interact with middle school-aged students. For *Psychology and Harry Potter*, middle-school students from a local Harry Potter club came to campus and spent the entire morning with the college-age students, exploring why the *Harry Potter* series meant so much to them. They got a tour of the Notre Dame de Namur (NDNU) campus, they were paired off with college students enrolled in the *Psychology and Harry Potter* course, and then we all came back together at the end of the time together to debrief and share out; it was a community-builder of sorts. This inspired the college-age students to think more deeply about why this text is so impactful at the middle-school age: was it because the characters in the stories were depicted as a similar age as these young readers are? Was it because they are experiencing the same (or similar) internal conflict and prepubescent/pubescent mental and physical developmental stages? Julye's course requires that students create a presentation for middle-school students to communicate some sort of message that is related to their everyday lives, looping it back with a concept or storyline from the *Harry*

Potter series. The end goal is to accomplish a similar impact which is to reach middle-school aged students in a way that will speak to them, using concepts that they can easily relate to, such as the *Harry Potter* series. In a way, this aspect of both courses asks the college-age students to put themselves in the position of a middle-schooler, to think about what approach might be the most effective.

One of the more personally gratifying aspects that emerged from both courses is the long-lasting connection between the faculty and the students who had completed the course. For Julye, this comes in the form of staying in touch above and beyond the completion of the course, the Facebook groups which were formed by each cohort of the course so that they can stay in touch with one another and Julye. Also, for Julye, the mere fact that this was a completely student-inspired course, in that they heard about courses being offered which focused on concepts from the *Harry Potter* series to present concepts to students to help them better understand and relate to it, is an immediate personal connection felt and serves as an authentic motivator for Julye to offer this course every year. For me, it is that students who had completed the *Psychology and Harry Potter* course went on to take another course I taught entitled *Queer Identities*. These students continue to stay in touch with me via email and even in their recommendations for their peers to take the *Queer Identities* course.

Finally, each course went through a sorting process of some kind: Julye's process was much more in-depth, in that the class is separated into their Hogwarts Houses, led by prefects, all orchestrated by a sorting ceremony before the beginning of the course. The prefects serve as guides through this course, facilitators of conversation, and also as an opportunity for the prefect students to take on a leadership role. Julye's course not only

inspires critical thinking, inquiry, and an opportunity to travel to London, but also a space where the students can take on leadership roles and practice mentoring their peers. For my course, the sorting process looked a bit different and was more related to the Myers Briggs Type Indicator (MBTI). First, the students took a sorting quiz in-class, with their peers so that we could discuss immediately after completing the short online test. Then, we looked at the MBTI, talked about its accuracy (or lack of), why personality inventories in the psychological field are important and also to be taken with a grain of salt, why putting people into categories could be comforting but also limiting, and then compared the different personality types from the MBTI to the Hogwarts Houses. It inspired a deep conversation and brought out this concept in some of the student projects (See Appendix I for an example of this student project integration).

Some differences found were: length of time in the course itself (Julye's was an intersession course which only spans three weeks but has a lot of preparation time before the course begins in January and they travel abroad together, thus intensifying the experience in a short period of time). This changes the structure of the course, but the overall outcome and takeaways from both courses seemed to be quite similar, even while my course spanned the length of an entire 15-week semester). The other major difference between the two courses was the academic department under which each course fell/falls under: the Department of Psychology and Sociology (Hannah) vs. Religious Studies Department (Julye). Though they have different headings, the content and the student takeaways (See Student Survey Results) are very similar. When reviewing the student survey responses, I could not tell which student was from which course because all of the responses were along similar lines of thought.

Starting the Duoethnography

Hannah

Yesterday, when I read the news about the San Diego shooting in the synagogue for the last day of Passover, I was overwhelmed with fear and sadness. I didn't get angry - I felt helpless in a way. What can I do? I almost felt anxious because it feels like these hate crimes are coming closer and closer to where I live, and that scares me. I feel almost as if it could happen on our doorstep any day now. I know that is an extreme thought. My anxiety took hold and so I made some tea, tried not to think about it without getting angry, and lit a candle, and sat. I immediately stood back up again and found myself drawn to my bookshelf and I picked out *Harry Potter and the Order of the Phoenix* and sat back down. When I sat down again to open the book, the anxiety immediately went away. I hadn't picked these books up in years (other than to move them from one apartment to the other in my many moves in the past 5 years), I think the last time I read them all the way through (all 7 in a row) was in 2007 before the final one came out. I can't remember. Why hadn't I thought of this earlier? All my students shared how they had sought refuge within the pages of these books, but I hadn't actually picked them up to do the same for myself. Yes, I had watched the movies when Trump was elected, but I hadn't actually opened the books themselves to seek solace. It really helped me.

It got me thinking about the themes for this duoethnography and how we might go about doing this. I have potential topics already written out (which were submitted to the IRB) which originated from the literature review I wrote for this dissertation, and I want to also put them into thematic categories so that the duoethnography can stem from them. I have specific questions to answer, based on the origins of this dissertation and the literature review I have already put forth as part of my proposal, which will be a through-line for this entire duoethnographic process (which can also be flexible based on what emerges from our conversations). Here are the themes I have in mind in alignment with my research questions for this dissertation (and let me know your thoughts, Julie):

- Curriculum Development
 - Background story on this course - how did it come about
 - Importance of this course in context of greater good (in the world)
 - Conceptualization of what the course could be, and changes made over time
- Pedagogy
 - In-class discussion process
 - In-class activities
 - Establishment of space
 - Final project (why this project)
- Student Development
 - Student reactions and behavior in-class
 - Student transformation over the course of the term
 - Student establishment/creation of community
- Why Harry Potter?
 - What do you think it is, about the *Harry Potter* series that invites discussion, contention, feeling of belonging, feeling of other-ness, etc.?

What makes this text so unique? In other words, why Harry Potter as the text for this course, and not another text?

- Themes that I picked up from HP:
 - Marginalized Communities
 - Queer Themes & Identities
 - Non-binary thinking
 - Resistance
 - Love

Julye

Here are my themes:

- Embracing differences
- Good vs. evil
- Morality & self-sacrifice
- Gender biases
- Real world parallels
 - Social justice themes and activism seen in SPEW (slavery)
 - Class systems/racism/inequality (Muggles vs. Pure Bloods)
 - house elves & goblins
 - Socio-economic systems (Wealthy Pure Blood Malfoys vs. Poorer Pure Blood Weasleys)
 - Bullying (James and friends towards Snape; Draco, Crabbe & Goyle)
 - Family Dynamics (Harry & the Dursley's)

When I first read the HP books for pleasure, I was initially struck by the good vs. evil theme. But when I knew I was going to use the texts for the basis of a class, I put on a different set of lenses and asked myself, “what can the student’s learn about real life from Harry Potter?” I knew I wanted to do something with gender and social justice. With these questions in mind, I skimmed through the books making notes of where I saw issues. Then I turned to some of the academic articles to find corresponding thoughts. I feel that many of these themes are intersectional.

Research Question One: Course Origin Stories and the Development of Curriculum

RQ 1: How are concepts of queerness - marginalization in society, non-categorical identities, deviance - and love presented in the college classroom through curriculum including *Harry Potter* text(s)?

The curriculum developed for both of these courses was intentional and served a purpose that was not only co-constructed with the students in the course over time, but it was also developed over the course of the first offerings. For Julye, she wanted the course

to be real-life applicable, and so she focused on gender biases, love as a universal language, and is there really such a thing as a good person or a bad person (i.e. good vs. evil). Her course falls under the department of Religious Studies at Chapman University, and also includes aspects of religion on it as a tool for comparison and relatedness to religion and *Harry Potter* as a sacred text. I was approaching psychological concepts through the lens of *Harry Potter* characters and narratives, and so the themes that came from my courses included fluid identities, marginalized characters, and the resistance and questioning of authority.

My course also dove into the concept of whether there is good and evil, and that people are products of their upbringing: from this duoethnography it has become clear that through queer pedagogy there is also a focus on accountability and self-acknowledgement. With this concept that people are multifaceted and not implicitly ‘bad’ or ‘good’ based on their actions, must also come the assumption and expectation that people must take responsibility for their actions and practice introspection. This filters into the concepts around queer pedagogy, such as praxis, introspection, sitting in discomfort, and addressing tensions. Our duoethnographic conversation in response to this first section of topics (See Appendix B for an outline of proposed topics) went as follows:

Hannah

I initially approached the Chair of the Psychology and Sociology Department to see what he thought about me developing and teaching a course that brought to light psychological concepts through the lens of the *Harry Potter* series. Seeing as this particular chair was interested in widening the scope of the department and also being open to offering an elective that excited students, he approved, and I got to teach the course in Fall of 2017. The course was capped at 25 maximum and was waitlisted by the end of the summer before it was offered. With the momentum I had gained from this course, and the outcome of multiple in-class discussions and student-generated questions

and inquiry, I went on and taught another course which now meets the General Education requirements of the university, entitled *Queer Identities*. This course was an easy next step because a) the students who took *Queer Identities* were, for the majority, made up of students who had just completed the *Psychology and Harry Potter* course, and b) the themes and structure of the course (student-led discussion, along with self-contemplative, and personally applicable assignments) were already familiar to the students and it felt like the *Queer Identities* course was an extension of our conversations from the *Psychology and Harry Potter* course.

Julye

Conversely, this course came into being almost by accident. I had been teaching a similar class, in the Honors program called Disney: Gender, Race, and Religion for a few years. Two of my students from that class went to National Honors Conference where they heard a presentation about a semester long Harry Potter Travel Course to London and Edinburgh. They immediately texted me to ask if we could do something like that at Chapman. I told them to get the syllabus and give me the professor's contact info. Upon return I looked at the syllabus and realized that it was not in my area of expertise (I think he was an English Lit prof) and could not teach the class the same way. I did maintain two important things: One, it could be a travel course but only for a week or two in January and two, I could follow his idea of sorting the class into the HP houses. But in order to get the syllabus approved it would have to be completely re-done. The entire planning and approval process took about a year and a half with many blocks and other obstacles along the way. Here is what we did:

I met with the director of the Honors Program. At first, he rejected the class because he did not think it was academic enough. At this point, I started looking in journal databases and was able to find enough academic readings to convince him to let me try. The second obstacle is that he wanted me to have the class satisfy the "elusive" GEs of which the GE committee rarely approves.

Community Learning Outcomes:

- "Student demonstrates through analysis and/or personal engagement an understanding of the emergence, development, changes and challenges to and, in some cases, destruction of diverse social groups who are marginalized within the context of larger societal environments.
- Student demonstrates through written, oral, media or other communication process a critical perspective on issues of civil rights, self-representation, participatory politics, and/or similar issues of inclusiveness."

Service Learning Outcomes:

- "Student examines the theoretical and/or applied aspects of community service through coursework and/or through active engagement in a service - earning experience and demonstrates:
 - the ability to apply discipline-specific and/or interdisciplinary knowledge and critical thinking skills to community issues.
 - critical self-reflection of the student's own assumptions and values as applied to community issues. knowledge and sensitivity to issues of

culture, diversity, and social justice as applied to community engagement.”

I developed the course with these GE factors in mind focusing on issues of culture, diversity, and social justice as applied to community engagement. I felt like the issues in HP were more than academic and as they had affected an entire generation of young people that we needed to continue this way.

So, in addition to readings on gender, race, and religion students learned about social justice and did community service by presenting this to middle schools around our campus as a final project.

Next we decided to make each house correspond to a different discipline to have other sub disciplines running through the class. Ravenclaw- Gender/Religion; Slytherin: Business and Marketing; Hufflepuff: Page to Screen/Theatre/Production and Gryffindor: Race, Social Justice. I took the two students who brought me the class and selected two others and made the house prefects.

For almost 3 months each of the students did research and found a plethora of articles and books for their specific houses. This was one of the most exciting semesters of my life. The four of us met almost weekly to talk about the Harry Potter articles we read. As a note, this was in 2012-2013 and though all of these 4 students have moved out of So Cal, I am still in touch with them--attending their Master's graduations, weddings, visiting them in other states, and being there for significant events. The students grew from students into young researchers and leaders through our work together. I think I grew as a professor and a friend too.

Back to the course planning, once we had all those readings, I worked on a formal syllabus to send in for approval. At the same time as it is a travel course, we had to get approval from the Global Ed office. The four students and I planned out 10 days in England visiting all the important Harry Potter locations and other historical and religious sites.

Finally (about 3 months later) the course was approved to be taught the following January (still 9 months away). Now we needed at least 10 students to make the class a go and 20 to make it affordable. We know that it would be popular, but we had no idea the firestorm it would create. In order to get the additional students, we made posters and flyers and put them around campus. Within two days, my email box was flooded with inquiries. Now we knew we would have to have a screening process -- hence the “sorting” quiz. The prefects and I created the first quiz (it has evolved since then) and sent it out to all the interested students. We had about 50 applications to go through for about 20 slots.

Included in the “sorting quiz” were questions such as:

1. Describe a time when you were faced with something particularly challenging. How did you approach that situation and what steps did you take to overcome it?
2. Of the following, what do you value most about your educational experience at Chapman University? *Multiple choice:*
 - a. Learning and developing an informed perspective on the world
 - b. Trying my hand at new material and taking risks
 - c. Building close relationships with fellow students and faculty

- d. The connections and opportunities the school provides for jobs and internships
3. Which article would you most like to read and discuss in class? *Multiple Choice:*
 - a. Heteronormative Heroism and Queering the School Story in J. K. Rowling's Harry Potter Series.
 - b. Images of the Privileged Insider and the Outcast Outsider in Harry Potter
 - c. "You're A Wizard, Harry!" Consumer Response to the Harry Potter Phenomenon
 - d. Lost in Translation? Harry Potter, from Page to Screen
 - e. None - I don't like to read!

Other questions give me insight into how well they know the books. Questions such as:

1. What Harry Potter character do you identify most strongly with? Why?
2. If you taught one at Hogwarts School of Witchcraft and Wizardry which class would you most like to teach?
3. Which social or civil rights issue in the wizarding world troubles you the most? What would you do about it? Explain using specific examples from the books.

This was really tough, but we narrowed it down.

The first class went well with 24 students total. We had an amazing time in the UK--each student found something magical about the trip. For some it was seeing the costumes, sets, and special effects at the Warner Brothers Studio in London, for others it was walking around the medieval architecture at Oxford University where some of the movies were filmed. For another group the thrill of their class was when we met Rupert Grint in London. Others were just happy to be around 24 other like-minded students where they knew they all loved HP.

As a professor, I couldn't have asked for a better experience. My course evaluations were perfect. The students continue to rave about the class when they got back. Chapman tour guides told students that if they come to Chapman they could go to Hogwarts. The local newspaper even did a story on the class (Cruz, 2014).

I looked forward to teaching it again the next January. But with success comes academic jealousy. The Honors Director said I could not teach the class again in his department, because he didn't like classes in Popular Culture and thought it wasn't "academic" enough for an Honors seminar. The following year my Disney: Gender, Race, & Religion class was also cancelled by the same director. I was resigned to not teaching it anymore, but the students kept asking me about it. With some tweaking, a few years later I was able to get it approved in the Religious Studies Department as an elective in the major and have taught it now every January.

The class has gotten a reputation throughout the years. Students are told about the class when they come to the campus tour and many select the school based on that. In fact, one of the students enrolled for this upcoming January said, "I just

think the whole concept of a class focused on a literary world is so so cool. I came to chapman partly because I found this class so intriguing.”

Hannah

The students who I taught have also shown themselves to be singularly unique. Many have stayed in touch, and the majority have gone on to take the second course I developed entitled *Queer Identities*, a community engagement course. The two courses seemed to go together effortlessly, if only I could have been able to continue teaching *Psychology and Harry Potter* in the Fall (it was an elective, and so the school wouldn't allow me to teach it as often, or at all, moving forward). It wasn't a question of the university not wanting to offer it, instead, it was a financial and needs-based issues; if the students weren't required to take it, then it wasn't imperative that the university offer it, even though it was hugely popular. The students I had in my classes were able to explore themselves and the world around them in a space that was supportive of their critical development, and they actively reflected that in their work and personal development. Many have gone on to great graduate schools and asked for me to write them a letter of recommendation. I am happy to have had this experience with them, in hopes of making an impact in the small ways that I can, for the greater good.

Julye

There's a lot here that agrees with what you have said, Hannah. Many students stay in touch. For each "class" I set up a Facebook group and years later they are still posting articles and stories in it. Also, I am able to stay in touch. Since it is a travel intensive class students' bond and want to stay in touch with each other. Most of the students went on to take other classes with me that explore religion, gender, marginalized groups, etc. Many have done Senior thesis, Capstone papers, and other assignments based on this class. We also presented together at conferences and around campus. Two students have even repeated the class -- going for the first time as a student and then taking it again as a prefect.

Hannah

The connection between these courses on *Harry Potter* and courses that explore gender, sexuality, marginalization, and otherness is something I am seeing come up a lot in our discussions. The seamlessness between this course and the *Queer Identities* course, your *Deconstructing Hogwarts* class and the other courses you teach around religion, gender, and marginalized groups... perhaps the importance here is that the book encompasses these concepts within the confines of the wizarding world that Rowling has created, thus creating a place where the reader can expand their thoughts on the subject in life outside of their own. This is something I would love to bring into the course if I were to be able to teach it again.

Since I have only been able to teach the course once, I haven't had the opportunity to make changes over time. However, if I were to teach the course again, I think I would structure the course a bit differently so that I could get the most

engagement and ownership from the students as possible, rather than them relying on me to lead conversation the majority of the time. I think the students had a lot of say of the direction the discussions went, but I would love to push that even further. In my *Queer Identities* course, I have been able to hone in on how to queer the space effectively so that the students feel a sense of community and belonging, before being able to venture into the unknown. My students have begun to lead the course, quite literally, with me only having provided the framework and the foundation at the beginning, and they take off flying with it. I would love to implement this practice into the *Psychology and Harry Potter* course.

Julye

I have made a lot of changes since beginning the class; I make changes to my class (and every class) each time I teach. I think that is what prevents the subject from becoming stagnant. The most important change is what I have seen in the students. The first group of students were ones who “grew up” with Harry. They were all right around the same age and each book reflected their own childhood experiences. They were also the generation who read the books before seeing the movies. With the student demographic changing I realized about 4 years ago that some of the students who signed up for the class had ONLY seen the movies and therefore were rather lost with the readings as they are based on the books. The requirements to join the class got stricter-- they had to have read all the books before enrolling (now they have to also have read *The Cursed Child*).

Research Question Two: Practicing Implementation and Exploring Pedagogy

RQ 2: How are faculty implementing queer pedagogy including the *Harry Potter* text to create queer spaces in the college classroom?

Through the duoethnographic process, I have identified features of a pedagogical practice that can create a space that resists heteronormativity, binaries, societal norms, and traditional hierarchies. In order to outline how and why it is done in the undergraduate college classroom, Julye and I discussed and described exact practices implemented in our classrooms. For Julye, she talks about the co-creation of the course with students who had taken other courses from her: they developed the syllabus together, including the building of the reading list, deciding on assignments, the format of the student-led groups (or ‘houses’ based on the school’s four student houses at

Hogwarts, the wizarding school in the *Harry Potter* text). Julye begins the course before intersession starts by holding a ‘sorting ceremony’ (See Appendix F for ceremony script), which establishes a community immediately, so that when the class travels through London, they already have a support system in place. Students (called ‘prefects’ based on the *Harry Potter* series and also traditional British school hierarchies) lead these groups and the discussions that take place in them, which means that the student, for the majority, is completely student-led.

In my course, I began the class by setting up the room so that everyone had to sit in a circle (literally sit in discomfort) and share what they expected from the class, their peers, and the facilitator (me). This established a space from the very beginning of the quarter that invited student perspective, demonstrated that we were all at the same level (I sat in the circle with them), and challenged the students to view the college classroom as a place of co-learning, resistance, and critical thinking.

Through this duoethnography, we also explore the different assignments and in-class exercises that were utilized in our courses. We are able to respond to one another’s methods and see how each activity and assignment had a greater purpose and commonality with the concepts of queerness (marginalization, non-categorical identities, deviance, and love) falling in alignment with my proposed pedagogical methodology and queer space. Our duoethnographic conversation in response to the second research question went as follows:

Hannah

On the first day of class, I had everyone sit in a (large) circle. There were 25 students enrolled in this course, and it was waitlisted, so it was clear that everyone was very excited to be there. I was also incredibly excited and wanted to get the class going! I

remember feeling excited and trepidatious. I had everyone introduce themselves and establish the rules of the space. This included listing out what they expected from their peers, what they hoped to get from the class, and what they expected from me (the faculty). This meant that, from the very beginning, the culture of the space (agreed upon norms, roles, expectations) was established by the students in order to ensure that they could learn and grow in this class. The students shared later that they appreciated this because it meant that there was something that they could reference and remember to better function in the classroom as a learner and contributor. We regularly talked about vulnerability and critical thought. I would provide a structure by which we could engage in the content, but the discussion and thoughts were driven by the students themselves. I would regularly ask for feedback and suggestions as to what they would like to cover; since this was the first offering of the course, I wanted to make sure that I was meeting the expectations of the students first and foremost, in alignment with the learning outcomes set out at the beginning, while also keeping in mind the established culture and norms of the classroom space itself.

Another aspect of this class was the online discussion forum. Each week, the students were expected to respond to specific topics and discussions or share articles with the rest of the class that was pertinent to the content of that week, or the class overall. Students reported that having the supplemental aspect of the online discussion was really helpful a) to keep the conversation going throughout the week, and b) encourage those who might be quieter in-class to speak up online through a written format. So, whether they were quiet in class or not, everyone had a chance to contribute in one way or another.

Julye

Here you've done a service to the students that tend to be quieter in class by giving them a way to contribute.

As my course is a shortened travel class, establishing space is crucial. The class actually begins sometime in October or November with a "Sorting Party." This sorting party acts both as a way of students meeting and bonding with one another and satisfies the Chapman University Requirement for Travel Classes of having a pre-departure meeting to give them info regarding travel, class requirements, etc.

Students receive an "owl" email (See Appendix D).

The four house prefects are responsible for setting up their tables with house colors, food, and small gift bags. They also must decorate the room and bring Harry Potter themed food. (I give them a limit of \$25 each and then I reimburse them). See Prefect Tasks, which are sent out to the prefects by email before the party (See Appendix E). They also must write "Welcome" Letters to each of their students (Also see Appendix E), and a sorting ceremony gets the whole class started (See appendix F). I established this model of 4 prefects as TA's for each house to really build class bonding. But I make them work to ensure that it is their class.

Hannah

For me, it was challenging to get students to speak up on that first day. I think that it was mainly because they had never been asked to share their opinion openly before this class (or, so they said). As I continued to ask them for their opinions and for their input, I saw them begin to emerge from their shells and think and share more openly and honestly. The topic of Harry Potter was an easy one for them to reflect on, but when it came to reflecting on themselves it became a bit scarier for them. By the middle of the semester though, they were actively sharing out and discussing with each other personally and non-judgmentally. There were many times when I could just sit back and listen, which was incredibly refreshing. This was often encouraged by breaking them up into smaller groups before having them share out to the larger class. However, as time went by, they didn't need to be broken up into smaller groups, but instead, were able to share out right away without much prompting.

Julye

I think often students aren't given that opportunity to reflect and talk about themselves. Too often, they think that their opinions should parrot what the professor (or even their more vocal classmates) say.

For this question, I will answer for both the sorting party and the actual first day of the class. It is always easier for students who have met one another to talk in class. Our "first" class is actually our sorting party so by the time class starts in January they have several months to get to know each other, either in person or through social media. At the sorting party, they are broken into small groups according to their assigned house and must first reflect on questions they answered in their applications (favorite book, character, which social justice issue they are most concerned with). They open up quickly as they have already reflected on the question and are in smaller groups in which they have the commonality of house assignments. When the whole class comes together the first questions we ask are (easy) Harry Potter trivia questions so they feel at ease because they already know the answers.

Our first class meeting will be in London right after our Harry Potter walking tour. They are assigned discussion questions for each of the readings and need to come prepared having done the readings and thought about the questions. As they are also being held accountable for house points for participation, they will participate in discussions without any prompting. After the first day I cannot get them to stop talking about the articles, class, and other issues even when we are not formally in class. This is the most satisfying part of my job as a professor. Listening to students critically discussing the topics and seeing them make connections I hadn't even thought about. Once a few students start talking others feel the excitement and they want to join in! Of course, the formal discussions get very emotional as they are connecting to HP on a personal level and an academic level. Sometimes, I cannot get them to stop talking so we can move on or even end the class after it is over. Since our class is designed around house bonding and competing for house points, often I will have to say something like, "Ok. If I hear another Slytherin speak without letting someone else join in, 50 points deducted from their house." This is in class time but outside of formal class time there are

lots of instances where we are riding on the bus or Underground in London when I just overhear conversations around me about the articles they read. Sometimes I will join in with them or other times I will just listen and smile to myself. And as I keep in touch by Facebook years later, something might happen (like Hermione being cast by a Black actor or some political tweet by JK Rowling) and the discussion will begin online.

Our first class discusses these questions “What are some of the ways that Harry Potter is considered controversial and harmful to children? Does HP promote or demonize religion? Examples? What is Baudrillard (1995) concept of “hyperreality” (2003)? Like Disney, scholars have argued that hyperreality is applicable to HP (think of when you were growing up with HP). Do you agree or disagree? Could this be harmful to society? Why or why not?” The first topic is basically whether HP is good or bad for society. We review the religious arguments about witchcraft and banning the book. Every now and then I get a student who was brought up restricted and prevented from reading the books. It was only in college when they get to read the books. They add a nice perspective to the students who grew up on the books. We discuss the value of HP (and other pop culture) on society. Is there a greater good? Does it harm one to be in a fantasy world?

Hannah

This is something that I think about a lot; does living in a fantasy world keep us from living the life we have, or does it help us to be more creative in our endeavors? Recently, at my current place of employment, I found out that my manager doesn't like fantasy books or movies. Something about that really struck me. I appreciate that she is realistic and that she wants the facts (she prefers non-fiction), but there was a sadness I felt that she never let herself imagine what could be or fantasize about things that don't exist. There is a beauty that is explored in your class that allows the student to place themselves in an imaginary world, when we - as adults - may not have the opportunity to just allow ourselves to fantasize. We don't often get the chance to just let our mind wander. This is what Rowling encourages us to do through her writing: anything is possible in dreams, and that could be translated into your life path.

Julye

One of the reactions my students always have is that they didn't know how much there was to study in the HP narratives. The wide range of academic disciplines that can be applied to Harry Potter. We pretty much talk about history, sociology, political science, gender studies, education, religion, film studies, and marketing in my class. But students are fascinated when they realize that there are science, math, and legal studies that use HP as the media. Secondly, within a discipline, say Religious Studies, they are intrigued that there is so much in the books to analyze. For example, there is the issue of the books being banned and labeled as witchcraft. We discuss free speech, issues of book banning, and whether reading about witchcraft and magic is harmful to children's religious beliefs. Another religious theme is the idea of the books in the opposite light -- as an allegory of the Christian story -- a child (savior) is born and the child faces danger either at birth or early in life. This classic motif is found in the Bible, Greek myths, fairy

tales (Snow White for example) and of course in HP. And following that is the theme of death and resurrection which saves the world. Another idea is the trinity in Christianity and the preponderance of threes in HP --Harry, Ron, and Hermione; Deathly Hallows, etc. So even within one subject there is a lot to study.

Having a Facebook group for years after the class, students still continue the discussion when new and relevant things happen.

Hannah

This is so exciting, to know that students are continuing the conversation long after the course itself has ended.

One in-class activity that the students said they were impacted deeply by, and especially stands out to me, was an activity we engaged in around depression. On the whiteboard, I wrote on one side “Dementors,” and on the other side “Depression.” I asked the students to first identify and define (or just list off what comes to mind) their understanding of what Dementors are. Once we had completed that list, we turned to “Depression” and did the same. We were all astonished by the fact that the two lists were incredibly similar and almost identical. I hadn’t anticipated this being so effective, and I think it really drove home the idea to the students of what JK Rowling was trying to depict with the Dementors’ presence in the books. This led to a deeper discussion around what a Patronus is in relation to Dementors, and what a real-life patronus might be. Coping mechanism? Therapy? Optimism?

Julye

I really love this activity! Excellent here. I think JK Rowling was thinking of her own depression when she created the Dementors. Even if not true I think students can relate to depressive experiences through it.

Patronus as optimism. And it is different and unique for each person, just like coping mechanisms are!

Hannah

Another in-class activity that was especially impactful was when we thought about the concept of the Pensieve: what was it for? How does it manifest in real life? Looking at the stories we tell ourselves or the narrative that we construct in order to make sense of certain events in our lives. I had each student bring in a story that is meaningful to them. It needed to be a story that either involved them or was a story that they had constructed themselves. It seemed like this activity was challenging for students who a) weren’t used to sharing personal parts of themselves, b) weren’t used to talking about themselves to begin with, and c) had never had to tell a story in this context. Even though with their friends, they might tell one another stories all the time, this was a bit more vulnerable because of the space they were in. I encouraged them to go outside and share the story or walk and talk to feel more comfortable if that felt better to them.

At the beginning of some of the classes, depending on the time of semester and how the students appeared to look upon entering the space, I would lead them in a guided

meditation which usually consisted of breathing exercises and thinking of how to get into a mental space of peace and calm, disconnecting from the outside drama, the news, other classes, etc. This seemed to help center the students and bring them to the present.

One week focused solely on sexuality and gender representation in the books. This was something that the students may not have questioned before (and they shared that they hadn't given it much thought), and so, to introduce this concept, we talked about and defined gender vs. gender identity vs. sexuality. This got the ball rolling, which led to how sexuality and gender was assumed in the books (in following classes, this would lead to how race was assumed unless identified otherwise). This allowed the students to share out on how their gender and sexuality had been assumed (some more prominently than others, depending on their identity), or how they perceived their own personal gender identity and representation; how are they perceived when they walk into a room? What are they assuming about others?

Julye

A majority of my class deals with gender and sexuality. Like your students, many of them have not questioned it before. We start also with the basic concepts of gender, sex, sexuality, binary vs. non-binary, gender equality and representation, feminism, etc. One of the assumptions that students always start with the idea that HP is a feminist story -- hey, Hermione is a female hero who is smart. True, but a deeper look shows her role as a feminist role model is sometimes flawed. She cries more often than the boys, she is made fun of, she becomes objectified at the Yule Ball. Then there is the heteronormative vibe to the whole book.... more on this on some of my discussion questions.

When I first taught the class, I did not pre-assign specific reading questions and while the discussions were great (see appendix G for discussion questions within the syllabus), they were all over the place. Now with assigned questions we can focus more though the questions were broad enough to allow many directions.

As this is a travel class many of the in-class assignments take place on location. For example, at the Warner Bros Studio rather than having them go wherever they wanted they had to meet up with their house and find at least 3 examples of how the house is represented somewhere in the studio tour. They had to take pictures of their house members with the sets, props, costumes, etc. and pictures on our Facebook group. I would award 50 House Cup points to the most creative pictures.

For places we visited that are not Harry Potter related like the British Museum or Greenwich Observatory, they had to do assignments like the following:

With your house find at least ONE item in the British Museum that reflects "the world and context of Harry Potter." Take pictures of it, post on Facebook, and discuss how it reflected the culture of the world of Harry Potter.

Or:

Having visited the Greenwich Observatory and read the article, why and how are the concepts of time, celestial bodies, astronomy (and astrology) reflected in the HP series?

Hannah

Making real-life examples from your travels apply to concepts from *Harry Potter* is such a phenomenal way of relating new concepts to ones that students are already familiar with, thus reinforcing how applicable new learnings are to them, as individuals, and how they could learn in a new way by finding relativity with *Harry Potter*. That was my main goal for the *Psychology and Harry Potter* final project.

For our final project for this course (called 'Phoenix Projects'), I tasked them with creating some sort of deliverable (a plan for an after-school program, a website, a handbook, a club, a plan for an event, etc.) that incorporated Harry Potter and Psychology in some way. The amount of freedom the students had with this project seemed to give them anxiety, but I think it ultimately pushed them to discover their true interests and motivation in why they are studying Psychology, and perhaps, how they could see magic manifesting in different parts of their lives without them even realizing it.

Julye

I find this in other classes too. Students want freedom but panic if they do not have guidelines. I think you made the right move by letting them come up with their own projects. True creativity and learning happen that way!

Hannah

Something that a lot of students seemed to focus on, and draw on, was their own experiences of death and loss, just like Harry did in the books. One student created a website, geared toward young children, to better understand feelings and processes around their own feelings of loss and bereavement, as this was something that she had struggled with, but found that the adults around her didn't want to talk to her about. Another student created an after-school program with art, dance, writing, academic tutoring, and beyond to help support at-risk youth in their studies and ability to succeed in school. Another student created a support group called *Fearless* which incorporated self-defense classes and art therapy for youth suffering from PTSD. Another student created an activity book that included coloring, the Hogwarts song, games, recipes from the Hogwarts kitchens, etc.; she actually had it with her physically and had gone the extra mile of creating it so that I could have it to review. Another student created a proposal to bring animals on campus, for therapeutic purposes, as inspired by the relationship between Harry and his owl, Hedwig, and Hagrid and his dog, Fang. Finally, one other student created a photo project and accompanying video that was inspired by living with mental health issues, comparing it to living in the wizarding world as a squib or muggle. The student had already secured a showing of the work in the school's library the following semester.

I thought the Phoenix Projects were important for a few reasons:

- It was a way to bring everything together at the end; a culmination of the learnings that we had explored through Psychology and also pulled from/inspired by the Harry Potter text

- It was a way to inspire the students to take ownership of their own idea and to run with it! Something to take them out of the mundane final assignments and into something that they could actually implement down the line
- It was a requirement that the students presented their Phoenix Projects to the rest of the class, and also provide feedback to their peers. I thought that this was an important part of the process because they were responsible for sharing out loud, communicating clearly to their peers what they wanted to do, and why they did it, and also comprehensively support their peers during their presentations.

Julye

All of these are amazing projects and show the relevance of HP to so many groups.

For a final project, students researched and prepare multimedia presentations and educational booklets to accompany group presentations to local middle schools. Each house prepares a presentation designed around a specific social action or community project that encourages the middle school children to follow the Harry Potter character's examples for civic and social change (See Appendix H).

Here is the prompt for the assignment:

Prepare three educational PowerPoint slides that could be used to present Harry Potter to local middle schools. With each slide, prepare a 2-page double spaced paper that explains your slide and what you would actually say. Reminder you are speaking to 11-13 year-old children. Assume they have knowledge of the books and movies.

- Slide #1 Social Justice
 - Prepare a slide that address social justice and/or civic change. Suggested presentation topics are the promotion of literacy, gender and racial equality, socio-economic, environmental issues, leadership, etc. Basically, almost anything we talked about in class is relevant. Think about how the world and books of Harry Potter promote literacy to young people? Can HP be an example of civic and social equality?
 - What happens when someone is a bully? Does HP teach gender equality? Does reading HP make you more open-minded? What is the role of good vs. evil in the series.
- Slide #2 House Specific
 - Prepare a slide with something specific to your house's topic and discussions. This can be very broadly related.
- Slide #3 UK trip
 - Prepare a fun "sightseeing" slide that shows something we visited related to Harry Potter! Can be anything from exact things in the studio tour, or something related to British history and society that may have influenced the series.

Reaction: College students enjoyed seeing a young generation of Harry Potter fans. They were pleased that young people were not only reading the series but familiar with and engaged with some civic or social justice issue. Bullying was a frequent theme among the middle schoolers as well as gender equality.

This is the crux of my classes. Harry Potter creates social change and reduces prejudice! In fact, the last reading we do in class is titled “The Greatest Magic of Harry Potter: Reducing Prejudice” (Vezzali, et al. 2014).

Hannah

I assigned this reading as well and reference it multiple times in my dissertation! Also, bullying was something that came up in my own class as well, because we also had a portion of the course focused on interactions with middle schoolers.

Research Question Three: Change Over Time and Seeing Student Development in Response to the Incorporation of the *Harry Potter* text

RQ 3: In what ways does *Harry Potter* as text influence students’ identity and learning in the college classrooms included in this study?

This portion of the duoethnography contributed significant findings. We confirmed with one another that the *Harry Potter* text was critical to queering the space through the creation of community, challenging of heteronormativity, questioning binaries, and resisting societal hierarchies, because of. The *Harry Potter* text initially brought the students into the class, but ultimately served as a springboard into more complex academic concepts and existential understandings of society, oppressive systems, and interpersonal tensions. The students coming into both of these courses already had the connection and lived experience with the *Harry Potter* series, and so, as a beloved text, it was their area of expertise. The students were able to be more confident participating in and taking ownership of discussions, sharing thoughts and ideas, and being vulnerable in a college classroom space which may have previously been perceived as a rigid structure.

This portion of the duoethnography explores our perception of student development over the time at which these courses were offered, and why *Harry Potter* is especially useful in queering the college classroom. Our duoethnographic conversation went as follows:

Hannah

As the Fall 2017 semester progressed, I started to check in with students about how they were progressing through the course, if it was meeting their expectations, and what they would like to cover that they might not see on the syllabus. The reactions were fantastic and positive: so many students said that this was the first class that they actually looked forward to attending. They looked forward to Monday, Wednesday, and Friday mornings. That was huge! Another thing that came up was that they felt like there was a building sense of community, a growing sense of belonging that was bringing them together three times a week, rather than seeing it as a required course (which it wasn't, it was an elective). In-class, students were quiet at first, in the beginning of the semester, but as we all grew more comfortable with one another, the participation, engagement, and initiative began to reveal itself more and more. This presented itself in the form of people asking more questions, of bringing up topics that were important to them to the entire group, and also taking the lead in small group discussions.

Many times, I would turn the class discussion over to the students themselves, and remind them that it was agreed-upon, mutually established safe space in which we all want to learn and feel comfortable expressing ourselves. With this in mind, the students were in the mindset to better respond to their peers, have conversations, address conflict and differences of opinion.

Julye

This is so similar to the reaction of my students. So many common thoughts. When we talked about good or bad characters, we talked about James Potter. He is "good" but "bad" when he bullies Snape. One of the points was summarized by this quote by Sirius Black from *The Order of the Phoenix*, "We've all got both light and dark inside us. What matters is the part we choose to act on. That's who we really are" (Heyman, Barron, & Yates, 2007).

Hannah

I love this conversation about "good" versus "bad" and if there really is such a distinction to be made. Is it possible that someone can be both, and it isn't so black and white? By the end of the course, my students were seeing Draco Malfoy in a whole new light: he had gone from being a spoiled brat who was an evil and malicious character, to

someone who was simply re-enacting what he had been brought up with: a bully as a father.

About halfway through the semester, we had a middle school Harry Potter club (from Westborough Middle School) visit the NDNU campus and engage with our *Psychology and Harry Potter* class. For many of my undergraduates, I saw an immediate change in demeanor; as if this was theirs to share, and they were the ones sharing it with these middle schoolers.

We broke up into groups, a couple middle schoolers were grouped with one of my students, and they got to talk for about 15-20 minutes. As I walked around, I heard conversations ranging from awkward silence to deep discussion around whether Voldemort was 'bad' or just traumatized child who grew up without love. Was he really the main character in the whole series? I also heard a lot of questions from the middle schoolers about what our class (*Psychology and Harry Potter*) was about, and what we did in class every day. I heard my undergrad students proudly sharing what our classes consisted of, what some of the topics were that we had already covered and what was still to come, and what the final project was (the Phoenix Projects). It was exciting to see the students take ownership of the course content and overall message like that.

As the Phoenix Projects became an impending reality for these students, they started to implement their respective projects in different ways across campus. Two students were Resident Assistants (RAs) and were tasked with having some sort of event on campus to bring the student body together in one activity.

Julye

Interesting. When I first taught my class, students were excited. We were approached by the RAs and the students and I gave several presentations in the dorms. We discussed many of the questions and topics we covered in class.

Hannah

As I read your responses, it becomes more and more clear to me that these classes had/have such similar impacts on the students, and the greater university. After I taught my class, one my students shared with me the following year that the dorms had been assigned a Hogwarts house, and the RAs were a mix of people who had taken the *Psychology and Harry Potter* class, or my *Queer Identities* class.

The Phoenix Projects by the RAs seemed to have an impact on the students as well, and the students who had developed the project, went all out with a Harry Potter fair (see Appendix I).

As the course went on, the students shared more and more about how other students at NDNU were asking them about this course with curiosity. They wanted to know if it was going to be offered again, how could they get into it, and how the class was going overall. There was a sense of pride that these students had had the opportunity to take the course, and they shared that with me. I saw the students who were enrolled in the course creating connections amongst the other students in the course (again, the class was about 25 students, at max capacity), walking around campus, spending time together as friends, not just in the classroom. It seemed like there were deeper connections being

formed in this course, because of how personal the content had become, compared to what I had seen in my other courses.

One thing that became readily apparent as the course went on was that the students were beginning to apply what they were learning in this class to the world around them in ways that they might not have imagined. Some students took it to another level of application and personalization. For one student, their phoenix project took on a whole new form of art: a photography gallery and project to show what it felt like to be an outsider, and to have an invisible mental health struggle. In the student's words: "through these shots I really wanted to illustrate how living with mental illness is living like a ghost, without the ability to do magic. the pictures depict a ghost doing everyday things (or maybe at walmart (haha))' (See Appendix J).

Julye

This is an interterm course, so I don't see a lot of development during the course time. However, afterwards, they will send me an email or stop in my office and say, "Remember when we talked about _____? Well, in my other course, this came up..." The connections and the things that we discussed in a fictional world come up in other classes. This happens ALL THE TIME with almost every topic we deal with.

I have seen some students go on to do their senior thesis or other presentations on Harry Potter. Since I sort them into houses, I see them go on to be friends for life; I screen them so well that they are all on the same wavelength, and they all get along with each other, which creates an instant connection.

Some things I have heard students say at the end of the course is:

"I never thought of it in that way."

"You can critically analyze anything you enjoy. It doesn't mean you enjoy it less; it just means you can look at it from a different perspective."

Why Harry Potter?

Hannah

While growing up with Harry Potter, I felt the need to immerse myself in this world. At the end of every book, or re-reading of the entire series, I would feel immense sadness that it was over. That I would never live there.

Julye

Even as a middle-aged adult I felt this when I finished the last book, or when I saw the last movie.

Hannah

I remember feeling such satisfaction when I would not only figure out things that were introduced earlier in the books but expanded upon until much later (JK Rowling's crumb trail of clues and hints laid out) but also deep love and caring for the characters, as if they were my friends. I remember feeling is if I knew them and somehow, they knew

me. The books always served an important part in my life: they were a sort of guide to me, when times got tough, when I didn't know how to approach something, and I would think of what Harry or Luna or Hermione, or Remus might do. I also remember feeling - and perhaps still feel this to some extent - that no one else understood the books quite like I did. As if they were completely mine, and I could get lost in them completely, and no one could ever relate. Perhaps this was because when I was reading them, no one else in my class was (or maybe they just weren't fessing up to it), but it wasn't cool to read HP, but I was obsessed. I remember sticking up for it in middle school and saying that they were great ways for getting kids who didn't like to read before, to read (much like myself). I believe that my own feeling of Hogwarts being a home of sorts (to me) is the reason I felt that I belonged in that world. Actually, that I should have grown up in that world rather than the one that I was currently inhabiting. It made more sense to me to want to live in that world, and live in my own imagination, rather than dealing with some of the things that were a reality for me. Rowling invites you into the story and keeps you there as long as you want to be there. But she leaves you just the right amount to wonder so that you keep coming back for more answers. At least, that is what I do: I keep revisiting the books to try and find more answers, to make more sense, to find more answers. I feel that I belong there, and I still mourn not being able to go to Hogwarts or do magic.

Julye

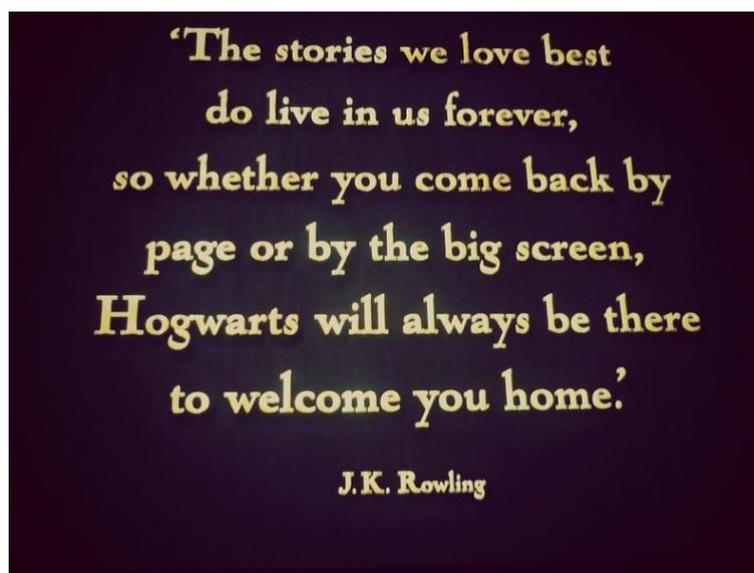


Photo credit: Julye Bidmead

I had to put this photo here. This is the quote that you see larger than life as you walk out of the Warner Bros Studio tour in London. It is a very emotional experience walking through the studio. And like the books you don't want it to end so this quote keeps the magic alive! I think she knows how we all feel about Hogwarts.

Hannah

I love this quote so much. I think this also goes back to what Sirius says in *Prisoner of Azkaban*: “The ones who love us never truly leave us. You can always find them in here” (Rowling, 1999). It is a very comforting thought: that we can always carry Hogwarts with us in our minds and hearts, as a place that we can go and imagine and dream. It is a safe place that we can always return to. This is one of the reasons why I think the *Harry Potter* series is so incredibly successful and popular amongst all age groups, and I have outlined it in further detail below:

Marginalized Communities - this book is full of description and experiences of people living in and amongst marginalized communities. The wizarding community is in hiding and always living in fear that they will be discovered, or that they will be targeted for being different from the muggles. This is something that defines marginalized communities because of their feeling of oppression and awareness of the privilege of those around them who don't have to think about these aspects of hiding in their lives. However, the feeling of belonging that they experience when they meet others of the same identity, or when they walk into a space that is dedicated solely to individuals like themselves (in this case, Hogwarts), they can finally feel at home and comfortable to be who they truly are. Fear might not rule their lives anymore.

Julye

This is so accurate and what strikes me is that the Wizarding world is absolutely invisible to the real world when the clues are right there -- which is how many marginalized people feel.

Hannah

Right. And there are so many times in the books and movies when the Wizarding world is doing something so blatantly, but Rowling always makes some sort of comment around how Muggles don't see things that are right in front of their faces. As if, it is all right in front of them, but they can't expand their minds to actually see it.

Another theme that I feel particularly strong about are: ***Queer Themes & Identities*** - while reading Harry Potter, I always felt that I could relate to one or more of the characters in one way or another, and usually it was because of a trait they possessed that labeled them an 'outcast' even within the wizarding world. In Harry's circle, people like Neville and Luna may get eyes rolled at them, but they were never excluded from the group.

Julye

Interesting comment about Neville. I see how he started off as an outcast but becomes such a hero in the end. Luna is my favorite character. She is beautiful because she is unique. But you are correct they are never excluded.

Hannah

I love your comment that Luna is ‘beautiful because she is unique.’ This is such a wonderful commentary on the whole series and how the students at Hogwarts find themselves going to Hogwarts in the first place. With Neville and Luna in particular, Dumbledore’s Army brought them together and brought their strengths out. Their ‘weirdness’ was what actually made them stronger because their time spent devoted to studying or practicing their particular set of skills or habits made them stand out and be the best allies to have in the war against Voldemort. It is funny, though, that Neville and Luna were never really ‘star-struck’ with Harry, they just kind of treated him like any other kid. Though they knew that he was touted as the Boy Who Lived, they also understood what it was like to be pointed out as different from the rest and didn’t seem to want to perpetuate that feeling in Harry. Many times throughout the series, Harry goes to Neville or Luna for solace and comfort because they seem to be the only ones who understand how isolating it can be to have all of the attention on them, but also how lonely it can be.

Remus Lupin is a wonderful example of what could be construed as a depiction of HIV/AIDS. He has physical signs of his ‘illness’ and he gets very very sick, monthly.

Julye

This is so interesting. I have heard that his character is reflecting being queer in a straight world, but I think the HIV/AIDS is a more accurate analysis. Hermione notices his "difference" and figures out that he is a werewolf. But she is supportive and inclusive of it, just like she is with the house elves.

Hannah

As a marginalized character in the book (a muggle-born), Hermione readily recognizes the otherness in other characters in the book, which is why I think she is such a special character. Her strength of recognition and inclusion is overpowered by the other happenings in the book and that she is always described as being so smart, she is also incredibly intuitive. Like she is with Lupin.

Lupin also ages quicker than the others because of the wear and tear on his body of transforming into a werewolf every month. He says something after the whole Peter Pettigrew/Sirius Black/time turning incident in *The Prisoner of Azkaban*, which was, “I have looked worse.” This is something that I would think people who have been kept alive by the HIV cocktail to hold the disease at bay, might say because they have felt, and seen themselves look worse than they might today. Additionally, and perhaps more importantly, is the stigma that is attached to HIV/AIDS and how people are shunned once they have it, and how it follows them throughout their lives. When the outbreak happened in the 80s, many people wouldn’t touch people with AIDS because they didn’t know how it was spread. Doctors refused to treat people with AIDS because they didn’t know what it was or what caused it. It was called the “Gay Related Infectious Disease” (or GRID) which added further stigma to attach itself to the gay community. They were now seen as sick and contagious. Gay teachers were already being fired because parents didn’t want

their kids to be taught to be gay, and now they had a sickness to attach to it, as if every single gay person was infectious. Lupin states (in *Prisoner of Azkaban*): “This time tomorrow, the owls will start arriving and parents will not want, a, um, well, someone like me teaching their children. [...] Besides, people like me are... Well, let's just say that I'm used to it by now” (Heyman, Columbus, Radcliff, & Cuarón, 2004).

The concept of shapeshifting is not a new one to the fantasy genre, however, in HP, there are many examples of how wizards can change their appearance to become what they have to in order to fit in, or just what they want to look like. Metamorphmagus (such as Tonks), Animagi (such as McGonagall, Sirius, James, and Peter Pettigrew), and Polyjuice potion are all depicted in the series as being ways and means that allow a wizard to change how they look. The idea that it might be possible to change the way we look and feel is a theme that constantly presents itself in the series and invites the reader to imagine what the possibilities might be. The feeling of being something inside that is not reflected on the outside (such as a transgender person) is reflected in these texts, and invites the reader that may identify as such to feel a sense of being represented for the first time, or wondering who it might be like to do that in their own lives. Rowling doesn't make it a shameful thing either, though Moony, Wormtail, Padfoot, and Prongs are un-registered Animagi - wonderful symbolism for people who are ‘passing’ or living under the radar, or seeking surgery illegally - she makes it a super power, something that makes the individual stronger and even more special.

Non-binary thinking is shown to be true with the actual shifting of one's appearance, and also the idea that anyone (male, female, or otherwise) could become something that they want, and/or represent themselves in a way that they want.

Non-binary thinking in these texts could also be seen as the fact that nothing is black and white, especially not in this series, and especially not in real life. Placing categories on people, or trying to fit into any one box isn't realistic. The answer, also, isn't always straight-forward. There are many characters and scenarios in the series that does just that: it throws you off because the first impression of it is that it is one way, but by the end, it is completely different and shows itself to be motivated by a completely different reason (i.e. Snape's love for Lily, and all of his actions following her death). Things aren't always as they seem, and Rowling does a great job depicting what is, in real life, often the case.

Resistance - Throughout the series, the presence of resistance, and fighting for what is right, is ever-present. The Order of the Phoenix, Dumbledore's Army, and even the Death Eaters are secret organizations (or perhaps not so secret) that are fighting for what they believe to be right. Voldemort, in his way, is resisting what others are telling him to be correct, and he is fighting for what he believes to be the ‘right’ way of doing things in his world. On the opposing side, The Order of the Phoenix has banded together in response to Voldemort's Death Eaters and fight for what they believe is right.

Julye

In one of my students' final projects presented at a middle school, the students listed this as what they learned for the series (See Appendix H):

- Stand up for what you believe in
- Value of friendship

- Good overcomes evil
- With determination and courage, you can accomplish anything

Hannah

This sense of a ‘call to action’ of sorts is ever present in the HP series, which could also be something that attracts readers to this series. The idea that they can live vicariously through the characters who are learning magic, going on adventures, following their hearts, and trying to do what is ‘right’ in the world (especially at such a young age), is very appealing and keeps me coming back again and again.

Another main theme in the books which Rowling talks about a lot in the series, is the concept of what love means. This was something that I didn’t pick up on as a high schooler, but when my mom asked me what the books were about (she always wanted me to be able to summarize what I was reading, which drove me nuts), I told her it was about a boy wizard who goes on adventures (or something like that). I asked her what she thought it was about, and she said, “Love.”

Love - in this series, Love is depicted as if it lives inside your skin, you literally carry it with you, which is what protects Harry from Voldemort. As I look around at the pictures I have on my desk of the people I hold nearest and dearest to my heart, I think about how I really do carry their love with me. The lessons I have learned from them, and how their presence in my life has formed me to be the person I am today, informing the decisions that I make on a daily basis. What would have made my grandfather proud? What would have made my grandmother laugh? Remembering the tender moments spent with my grandparents are guiding lights for me, and this sense of love and connection is present in the book as well. It is beyond conscious choice and loyalty, it is a reflex almost, and it is something that - even though Harry was void of parents for the first 11 years of his life - Harry carries out at every turn. He always ends up having a feeling about someone or trusting in friends who share similar values and have common goals even though they may not verbalize it. He didn’t need to know Draco Malfoy much longer than his first interaction with him in Madam Malkin’s (the robe shop in Diagon Alley, where all wizarding students go to get their Hogwarts supplies) to know that he didn’t want to be friends with Draco. Love shows itself in different ways in this series, and it may be recognizable for all people of all backgrounds, but for me, the theme of love and ‘the greater good’ amount to one thing: love, in its most authentic and true sense, should be for the right reasons, should be pure, and should be everlasting no matter what the circumstances. Time may pass, and things might go wrong, mistakes made, but love will always win. It’s greater meaning and motivation may be revealed later, but you know you are doing something for the right reason when you are doing it; and you know when you are doing something for the wrong reasons, because you can actually feel it intrinsically.

Julye

Yes, and one of the threads throughout the series is the passage of time and with that comes change and growth but love is always there.

Hannah

Love is also something that is across cultures and what we all have in common. Each person needs love in their lives, whatever form that takes, and it unites people. Love is something that you can show in different ways, and could hold different meanings, but the overall message is a positive one, and one that doesn't discriminate.

Julye*

I didn't actually conceptualize it as love but more as friendship and open-mindedness, but you are on to something here. Love is common across cultures. This is why it appeals to everyone, no matter what country or culture they are from. I had read that the books have been translated into 73 different languages, making it one of the most translated books ever.

**note: I wrote what is included below before reading yours. I did not want to be influenced by what you said though I can see there are some common themes.*

When I started planning and teaching the class in 2013, most college age students were in the same group as Harry, Hermione, and Ron. They had almost all grown up with the trio, participated in book and movie opening events had HP themed birthday parties. There was a common identity – they could identify with others who shared their house and/or favorite characters. Not only was this generation familiar with the series but they had experienced childhood and teenage emotional and familial events that often paralleled what the trio was experiencing. The idea of relatability. Even if no one IRL (in real life) could understand what they were going through, they knew they could count on Harry, Ron, or Hermione to know how they felt. This could be anything from parental or sibling relationships (the Weasleys), adopted children (Harry's difficult relationship with the Dursleys, not knowing the truth about his real parents, etc.), or only child syndrome. Also, lots of socialization and school issues. Being a smart girl in a world of boys who don't care as much about school, bullies like Draco and his buds, mean authoritative figures (Snape, Umbridge), father figures (Sirius, Dumbledore) and their subsequent deaths. And of course, budding teenage romance problems. Almost everything that a child/teen experiences growing up, JK Rowling addressed in the novels. Even things not directly dealt with such as sexual abuse or homosexuality could still be understood in the series as metaphors. Lupin hiding his true nature and "coming out"---Harry's abuse by the Dursley's or by Umbridge, produce similar feelings.

The fact that the students knew the HP texts as well as they knew themselves, using it as the basic textbook and background for a class meant that all students were already familiar with the HP world, characters, belief systems, culture, language, etc. In my field, I teach ancient religions and this world is completely foreign to my students. While they may know a few limited names of gods or countries, they know nothing of the culture. So, most of the semester is spent learning all those basics before we can dive into advanced stuff like textual exegesis, political and gender analysis, critical race theory, etc. I found this with my Disney: Gender, Race, and Religion class a few years early, so applying the same formula to the Harry Potter class worked well.

As the class progressed and the students got further away from Harry's age, I found that many had seen the movies before reading the books. But they were still familiar with them and could relate to them, maybe not as naturally as the earlier classes.

Another reason why HP works is because the books are really well-written. She has skillfully created a magical world while parallels our real-world structures. Here she can appeal to adults also. Themes and civic issues like the political tension, ineffective government, community organization, societal crises, equal rights, social activism, governmental control, war, political conflict, threats of terrorism, power, and authority. are socially and politically relevant for today.

In my course learning outcomes, I state "Students will gain the ability to apply theoretical issues from scholarly articles concerning the global and social problems in the Harry Potter world and apply them to contemporary American society. For example, in analyzing the main character, Harry Potter, as a civic hero, students will understand how individuals are guided by a sense of citizenship and when necessary go against established norms to question authority and create civic change. The issues of slavery and political activism are also explored as the main female character, Hermione, forms a grassroots organization dedicated to equal rights and fair pay for the elves who by the very nature of being racially "other" have been constricted to house slavery."

In class discussions, here are some examples of real-life issues students are asked to reflect upon:

1. Is Harry Potter feminist or sexist? Heilman argues that the popularity of the HP series is because of its "highly familiar depictions of gender and power." Do you agree that it portrays stereotypical, gender-confining, binary, and sexist patterns? How and why? Use examples from the article.
2. Cherland (2008) claims that Rowling uses a discourse of rationality to mark male characters as reasonable and a discourse of irrationality to mark female characters as foolish and that the male/female binary is a cultural fiction that Harry Potter helps to create and support. Do you agree or disagree?
3. Dresang (2002) discusses the difference between a caricature and a stereotype? Examples? What are some examples of gender-related stereotypical language/actions that Rowling uses for Hermione? Is body image related to description of Hermione a problem? How is and isn't Hermione a feminist ideal? What about other females in the series? Book Hermione vs. movie Hermione?
4. Discuss the relationships between identity, perception, power, and marginality in the HP world. How does the ability to "transform" and "cross boundaries" affect one's identity?
5. How does the HP series present privileged insiders and outcast outsiders? Think about who is privileged and who has formal and informal power. How does the HP world reflect social class, racial and gender inequalities?
6. Can you read HP as queer story/queer coming out story? how? What is heteronormative heroism and how is it used in HP? What are the implications and responsibilities JK has in creating a "post-feminist" wizarding world?
7. "The Harry Potter books are a threat to normally accepted ideas about the social welfare and good mental health of American children. Not because they romanticize witchcraft and wizardry, but because they are subversive in their unremitting attacks on the received wisdom that being "normal" is good,

reasonable, and even healthy” (Wallace & Pugh, 2006). How would you respond to this?

Conclusion

The duoethnography helped to identify why the *Harry Potter* text is especially helpful in (what I am proposing as) queering the undergraduate college classroom. It also asserted that there were specific exercises and activities that Julye and I built into the college classroom that helped to connect the students, build community, encourage student-led discussions that we developed through curriculum and pedagogy.

First and foremost, the concepts explored in the curriculum of these two courses which also include the *Harry Potter* text are a call to action, as is the *Harry Potter* text. The idea that the characters’ actions are working toward the ‘greater good’ (a concept repeated over and over in the seven-book series) align with some of the concepts that were presented through the curriculum of these two courses: resistance to heteronormativity, building community, exploring racial and gender biases, good versus evil, taking responsibility, marginalization, fluid identities, and love. The *Harry Potter* text is culturally relevant and relatable, and therefore holds more meaning and effectiveness in the implementation of the curriculum in these two classes.

Secondly, pedagogically, we dissected the deconstruction and reconstruction of the traditional college classroom. We found that, in these two classes, our pedagogy was implemented through a sorting ceremony, establishing students as the leaders of the groups, sitting in discomfort, asking the students to put forth their expectations of the class, their peers, and the facilitator, and overall co-creation of the course.

And finally, the students enrolling in courses which incorporate the *Harry Potter* text enter the space with a sense of ownership and expertise around the *Harry Potter*

storyline, narrative, and overall message(s). Each student seems to have pre-held associations with the text, and therefore feel confident and implicitly connected with the course and the students in it. The *Harry Potter* text highlights marginalization, oppression, non-binary identities, non-categorical thinking, and resistance, and therefore is already engrained in the minds of the *Harry Potter* fans and students entering these classroom spaces. This understanding of queer themes helps the students to dive into more complex academic concepts through the lens of their pre-existing knowledge and lived experience of the *Harry Potter* text.

CHAPTER FIVE: STUDENT SURVEY RESULTS

Overview

This chapter presents the results from the student survey created in alignment with the original three research questions posed for the purpose of this study. The survey questions are broken up into three thematic areas: curriculum, pedagogy, and student Development reflective of the three research questions. The survey questions yielded results that brought forth six emergent themes from the student responses. Consistent with the methodology employed via this survey, the themes emerging organically are considered to be of equal importance as the initial three foci of curriculum, pedagogy, and student development. These six emergent themes are illustrated and represented through the words of the students' responses throughout this chapter, while I simultaneously discuss and analyze the responses themselves. The chapter closes with a summary of findings represented by the students' words themselves to stay true to the nature of the student survey and of answering the research questions as authentically as possible through the lens of the people for whom this curriculum is intended: the students themselves.

Introduction

In alignment with queer theory, prioritizing student voice is instrumental in this dissertation's findings, as well as in the implementation of queer pedagogy in order to carry out my proposal of queering the college space. In a queer space, the student voice inspires and drives the direction of the course itself, making it applicable, relatable, and empowering for the students themselves to take ownership of their education and

experience of college. Through the student survey, I was able to collect student quotes that yielded a candid perspective from the students who had been in either my course or Julye's. These results speak to their experience of the course curriculum, pedagogy, and their overall development during, and in response to, these two college courses which also included the *Harry Potter* text.

The student survey followed the same pattern of organizing information within the three main points of inspection and exploration: curriculum, pedagogy, and student development while in response to this dissertation's three research questions. The research questions are as follows:

- I. How are concepts of queerness - marginalization in society, non-categorical identities, deviance - and love presented in the college classroom through curriculum including *Harry Potter* text(s)?
- II. How are faculty implementing queer pedagogy including the *Harry Potter* text to create queer spaces in the college classroom?
- III. In what ways does *Harry Potter* as text influence students' identity and learning in the college classrooms included in this study?

My aim was to get as much information from the perspective of the student respondents as possible, without having to hold individual interviews. The purpose of the student survey also offered an opportunity for students to share their experience anonymously and without any sort of repercussions; this was in hopes of collecting the most authentic data possible. The student perspective was of equal importance to the duoethnography because the goal of engaging with the students and creating a queer

space in which conversations around marginalization, non-binary identities, resistance, and love can happen openly and securely is the focus of this study.

First Impressions

Over the span of the Summer of 2019, I collected 24 student survey responses. I sent out the survey to the students who had taken my course in the Fall of 2017, and Julye sent the survey link to her email lists and all of the Facebook groups which had formed after each course offering of *Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context* since January 2013. This accounts for the wide range of ages represented in the survey results, meaning that I was able to collect perspectives from students ranging from those who had taken it as recently as January 2019 to those who might have taken it in the first offering in January 2013. The student survey yielded 24 responses total. 62.5% (15 respondents) had taken Julye's course (anytime from 2013 to present day), *Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context*, while 37.5% (nine respondents) had taken my course, *Psychology and Harry Potter* in Fall of 2017 (See Appendix P for respondent numbers and their corresponding course). I appreciated the variance in perspective because it brought in recency bias, but also those who had been able to have time and space from the course without being directly engaged with it, all coming to very similar conclusions. This lapse in time (for some) brought out some frank and honest responses, such as, "It's been five years I can't really remember" (Respondent #8) and:

It's been a while since I took the course, so I don't remember the exact details, however I do know that there was an openness to everything we learned. Bidmead taught us that there are multiple discussions that can be had about society and everyone is allowed to have their opinion as long as it comes with respect for everyone else. (Respondent #19)

For others, who had more recently taken the course, it was still fresh in their minds and, perhaps, in their hearts, bringing out a more emotional reaction:

I learned SO much about what's missing from our society. I learned so much about marginalized groups being underrepresented. I learned how depression was articulated. I think the most important things I got out of this class weren't necessarily educational. Don't get me wrong, I learned so much, but more importantly I gained something more: a new understanding of myself. I have since used that to work through SO much. I never could have asked for more in a course. As I am pursuing graduate school, I realize that that course is the best thing I ever experienced in my undergrad. (Respondent #2)

Getting into Specifics

Blurring the Lines

While I was reviewing the results and beginning the coding process of the qualitative responses, I started to get lost in the free-responses and assuming which student had taken which course, but I was typically wrong. The responses from both courses were so similar that I often thought that they must have taken my course, but when I looked back at the course they selected having taken, it was usually Julye's, and vice versa. This happened multiple times until I gave up and stopped trying to guess who had taken which class.

The Gender Divide

I noticed that the one male-identified survey respondent had taken my *Psychology and Harry Potter* course, and the two non-binary respondents had taken Julye's *Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context* course. In our last phone conversation, I remember Julye sharing that she had only had a handful of male-identified students in her class over the years, and the vast majority of students were

female-identified students. She said that there must be something about *Harry Potter* and the course itself that lends itself to being far more relatable to female-identified students. I wondered at this, given that the main character of the series is male. Was there something about the storyline, the struggle, the interpersonal dynamics that made the story that much more palatable to female-identified students? Along the lines of critical pedagogy, why was it that the female-identified students were more willing and interested in engaging in this kind of course, and did it have anything do with why these courses had become havens for the students within it - and queer spaces by definition (even if not specifically named).

Queer Recognition

This is where it gets interesting: 21 of the 24 respondents said that marginalized communities was a theme brought from the books into the course, while only 13 of the 24 respondents said that there were queer themes from the *Harry Potter* text incorporated into the course which, to me, points to the fact that students do not identify queerness with marginalization. In the context of this course, I find that particularly interesting, because it points to the idea that all queer concepts and populations are marginalized, but not all that is marginalized is considered queer. Because of the historical context of the word *queer*, it still holds so much insinuation of LGBTQ+ communities, that is essentially stuck there and still has far to go in becoming more commonly used in terms of spaces, pedagogy, and thinking.

Student Survey Findings

Emergent Themes

There were six emergent themes that struck me during the coding process: establishment of space, feeling of belonging, critical thinking/reading, feeling of ownership/student-led moments, concepts from HP informed student retention and relatedness to the course learnings, and open-mindedness. The students felt that particular activities had led to an establishment of the classroom as a space in which the student could be as fully themselves as possible, which helped the students feel a sense of belonging which for some was experienced for the first time in this course. The curriculum and the establishment of space encouraged deeper, critical, and analytical viewpoints to be sussed out so that students were encouraged (by the curriculum, implemented pedagogy, their peers, and the facilitator) to think outside of what they had previously perceived in the *Harry Potter* texts. The feeling of ownership in these two specific classrooms seemed to yield moments of student-led discussions that made the students feel as if they had a say in the direction the class itself was taking. Using the *Harry Potter* text to learn academic concepts proved to be effective in student learning and retention, as hypothesized. And finally, open-mindedness was a phrase that presented itself multiple times in the student responses, which seems to fall in alignment of queerness and resisting heteronormative thought and bias.

Research Question One: Student Experience of Curriculum

RQ 1: How are concepts of queerness - marginalization in society, non-categorical identities, deviance - and love presented in the college classroom through curriculum including Harry Potter text(s)?

Through the student survey, I was able to decipher and confirm whether or not the intentions of the curriculum developed for the *Deconstructing Hogwarts* and the *Psychology and Harry Potter* courses were valuable for the student respondents: they were. Through the assigned readings, in-class exercises and discussions, and the projects were impactful for the students. The curriculum had done what the faculty had set out to do: relate academic concepts through the lens of the *Harry Potter* text. This research question also pinpoints specific concepts of queerness, such as marginalization, non-binary identities, and resistance to heteronormativity which was also addressed through multiple questions in the student survey (See Appendix C). Critical thinking was the main emergent theme from the student survey.

Critical Thinking and Reading

In response to prompt #10 of the student survey, which was intended to pinpoint Research Question One, describing the implementation of curriculum by the facilitator, “This course encourages/d critical thinking and questioning of societal norms and values,” 16 (66.7%) strongly agreed, seven (29.2%) agreed, and one (4.2%) strongly disagreed. This further affirmed how much the *Harry Potter* series, when presented in these two specific classroom contexts, are associated with a critical and analytical view of heteronormativity. The one person who responded that they did not agree was, once again, Respondent #8 who was not an honors student in Julye’s course. Their elaboration

on their initial rating was: “I think it did for others but my group didn’t really touch on it” (Respondent #8). This was not consistent with the majority of the course who strongly agreed or agreed with the above statement; Respondent #8 was an exception given their strong reaction and feeling of otherness within the context of the honors course, and not feeling part of the larger group.

The other respondents shared that the class helped them to view the series more critically: “It encouraged me to think about the series critically and within different educational lenses” (Respondent #14), and that the content presented through concepts from the *Harry Potter* series served as a gateway to understanding societal norms and how they may be questioned and challenged in our everyday lives (and not limited to being explored within the wizarding world hypothetically or fantastically). This prompt also yielded some of the most impactful responses from the survey: “By analyzing Harry Potter, which is so much a part of today’s culture, we were encouraged to deconstruct not only the text itself but also the ways in which the text both reflects and challenges/reinforces societal understandings of inequality” (Respondent #22), and, “I was able to become more socially aware and because Harry Potter was a character that defied many societal norms, I began questioning the real world's societal norms as well” (Respondent #16).

Other respondents related the aspect of critical thinking and analysis to the presence of queer theory and non-normative identities in their course, stating that they had had the opportunity to explore these concepts more in the class they were enrolled in than in any other course: “I learned a lot about queer theory, more than in my women’s studies classes, just more specific queer theory” (Respondent #13), and, “I was able to

apply something that I know so well (Harry Potter) to bigger concepts that were harder to understand like queer theory and racial reconciliation” (Respondent #16).

These responses speak directly to the exact purpose of why I am interested in the hypothesis of why *Harry Potter* makes discussions around resistance, love, and marginalization possible. In both of the classes, even though the purpose of the course was different (hers being a religious studies course, and mine being a psychology course), the same concepts came up in relation to the themes and narrative from the *Harry Potter* texts. Though it takes some teasing out and re-readings of the text at, perhaps, an older age (in this case, traditional college age of 18-22 years old) similar themes emerged in two completely different courses and locations.

Research Question Two: Student Experience of Implemented Pedagogy

RQ 2: How are faculty implementing queer pedagogy including the Harry Potter text to create queer spaces in the college classroom?

The student perspective on the implemented pedagogy in the two classroom spaces surveyed for this dissertation was incredibly important because of what I am proposing in terms of queer pedagogy and the queering of the college classroom. Though the implemented pedagogy varied between the two classrooms, the student responses from were alarmingly similar. The students also addressed specific themes that were not explicitly stated in the survey itself, but came up nonetheless: establishment of space, feeling of belonging, and open-mindedness were the three emergent themes that revealed themselves in response to the second research question.

Establishment of Space

The overall consensus of the establishment of space for both courses was positive, reflecting that there was effort put into establishing the classroom's physical, mental, and emotional space that provided support and context for discussions that might not have been able to take place elsewhere by, "Encouraging feedback between ourselves and classmates due to the teacher being empathetic towards us and making the classroom feel like a safe space. Created a positive environment where people could share very personal statements relating to HP or in general" (Respondent #23). This directly addresses Research Question Two which discusses the queer pedagogy implemented by the faculty in the classroom, and how it was effective in each classroom that also included the *Harry Potter* text.

The physical space was also changed to support this type of exploration amongst the students themselves. For the *Psychology and Harry Potter* course, the first day was spent in a circle (to sit in literal discomfort for some), which was intended to invite the students to be equal with the professor from day one, and also encourage the uncomfortable process of actually looking at one another and making eye contact, which disrupts the typical college classroom lecture-style set-up.

The first day of class we sat in a circle with made every one equal to one another. We were also asked what our preferred pronoun was which many were not expecting and many of us appreciated it. I believe that the first day of class and how it was conducted allowed us to be open with one another and be able to share stories from our personal collection to better help the understanding of concepts in the course. (Respondent #10)

This establishment of space from the outset seemed to have a lasting impact, not only on the absorption of course content and comfort in the space, but interpersonally between students and new relationships established:

This course was great because on the first day of class, we really talked about creating a safe place for everyone. It was great to meet new people as well. I met someone who was able to share a deep secret of hers with me because she did not really know me and she knew that I would keep her secret. It really was a safe space for everyone to talk. And I think we learned a great amount of stuff about each other. (Respondent #24)

Whether it was through the establishment of the space or the community built within the Hogwarts houses in Julye's course, the initial connection was obviously crucial to establishing a space that students could feel comfortable talking about personal thoughts and feelings alongside academic concepts presented in the context of *Harry Potter*.

The encouragement of authenticity and honesty came up a lot amongst the student respondents, "The vibe was really comforting & everyone had compassion & honest trust in one another" (Respondent #6) and increased the level of attendance for others: "It was a safe space for everyone. I dread going to school, but I loved coming to her class every time it was held" (Respondent #4). And finally, "The class and course was just a fun place to be and learn. I didn't want to ever leave the classroom" (Respondent #4). This speaks volumes about how the space of the classroom was established for both classrooms, and how the students were able to flourish within these contexts whereas in other courses they reported feeling more stifled and restricted. This was a space that students, for the majority, felt like they belonged.

Feeling of Belonging

In response to the prompt, "In comparison with other academic courses, I feel as if I was/am welcome in the classroom space," 18 (75%) of respondents said they strongly agreed, two (8.3%) agreed, three (12.5%) disagreed, and one (4.2%) strongly disagreed. Though the majority agreed with this prompt, there seemed to be some confusion in the

responses because while three said they disagreed and one strongly disagreed, only two wrote out an elaboration: “I wasn’t an honor student and I felt a divide because I was an ‘other’” (Respondent #8). Also:

I did not feel comfortable discussing my sexuality or gender identity. This was no fault of the professor, as there were a lot of sorority girls who were very cis and straight and took the class just because they wanted a trip to London. Thus, even discussing things not to my sexuality was frustrating, as the sorority girls made it very obvious that all they wanted to do was shop and meet Rupert Grint. The best discussions about the material I had were with my queer friends outside of the class context. It also bothered me that my TA hadn’t read any of the HP books and had only watched one movie. Thus, our house discussions felt like a waste of time. (Respondent #22)

Here we see Respondent #22 seeking a queer community outside of the course they took because they were not able to feel comfortable enough to have the necessary conversations in-class. Critical thinking is an essential part of this student’s process and it sounds like even though a feeling of belonging was not found in this class for this particular student, they were able to find it elsewhere, resisting the status quo.

On the flip side, the other responses were overwhelmingly positive: “Yes, I always felt comfortable. There were things I shared in the class that I would never have even shared with my closest friends” (Respondent #2). Similarly, Respondent #5 wrote: “I always felt welcomed and appreciated” as did Respondent #21 with, “Yes, I was very comfortable engaging in these discussions and sharing my opinions because we all had a base understanding of Harry Potter that grounded us and allowed us to understand one another, even though we may have had differing opinions.”

Many respondents spoke about how they were typically shy, but the class they took invited them to participate in ways they had not felt they were able to otherwise:

I’m sometimes kind of shy in my other classes. Sometimes, even if I know the right answer I won’t say it. In this class there was no right answer and everyone

was so accepting and kind. I was friends with everyone in the class. (Respondent #11)

And: “This was the ONLY class I felt comfortable in (other than Queer Identities). I truly never experienced something so open, in any group” (Respondent #2), and, “Again, this class allowed me to express myself in ways I had never even done with my closest friends. I felt safe, always. I felt like all my damage, all my issues, absolved for 50 minutes while I was in this course” (Respondent #2).

The feeling of belonging and immediate connection with their peers was something the student respondents noted directly; that the class they had taken made them feel more a part of a community than they had in other college courses before: “I felt I was more welcome here than in other classroom spaces!” (Respondent #19), and “The class itself was very welcoming and the joint interest in the material made it easy to forge bonds quickly” (Respondent #20), and finally: “Allowing me to feel accepted amongst others for which don’t know me on a personal level. I gained that confidence through this class that other classes couldn’t provide” (Respondent #6).

Most importantly, respondents felt like their perspectives were taken into account seriously, and not made to feel lesser-than or as if they did not know as much as others in the course:

In this course, I did not have to feel embarrassed at my lack of knowledge about certain subjects because we all came from different academic backgrounds. I also did not have to worry that my opinion would be written off. Additionally, I thoroughly enjoyed the subject matter, which made me eager to participate. (Respondent #21)

And “Yes! I felt as though even if my ideas were unusual they were heard” (Respondent #20). From the student perspective, it sounds like these courses were incredibly

validating, not only for their own personal exploration, but also in their sense of belonging in the classroom and, perhaps, in the greater context of society.

Open-Mindedness

Even though the word *open-minded* was not included in this survey, it came up and was referred to multiple times in the student responses and fell in alignment with the concept of queer pedagogy (Research Question Two) thus inspiring thought that criticizes previously held beliefs, biases, and resists heteronormativity. These courses seemed to have not only encouraged deep self-reflection but also some change of perspective: “It has given me more of an open mind” (Respondent #1) alongside Respondent #6 who simply stated: “Acceptance, love, fun, & open opinions!”

The exploration of whether or not someone can be inherently “bad” or “good” is something that came up both in the student survey as well in the in-class discussions in both Julye’s and my courses. Open-mindedness allows for individuals to look at concepts they may already hold as truths anew and reconsider what it might mean to them personally and in broader society. The *Harry Potter* books speak to the light and the dark in people, and even the characters who are portrayed as being the ‘good guys’ (i.e. Harry, Dumbledore, James) all have sides to themselves which are revealed to not be so palatable to the general audiences. The fact that James bullied Severus, or Dumbledore let his own ambition and pride get in the way of his relationship with his brother and sister, or that Harry sometimes related to Voldemort more than he did his closest friends were all things that were heavily focused on in the books, but are not typically what readers remember of these characters: they were, in fact, flawed. However, this points directly to the human condition of being imperfect, which humanizes the books, the

characters within them, and forces self-reflection of how we each have our own set of light, dark, and in-between attributes and personality traits. This also points to queer theory and the fact that we fall outside of the societally prescribed binary, and to accepting and open-minded (as the students say) about other peoples' lives and identities is confirmed in the *Harry Potter* text. Thus, the open-minded statement from these respondents; this text helped them to be more *open-minded* about others' experiences alongside their own preconceived notions.

Research Question Three: Student Perspective of the Influence of *Harry Potter* in the College Classroom

RQ 3: In what ways does *Harry Potter* as text influence students' identity and learning in the college classrooms included in this study?

The goal of the third research question was to identify why the *Harry Potter* text in particular is so impactful for student development and relatability to academic concepts as presented through the lens of *Harry Potter*. This dissertation hinges on these student responses collected in relation to this research question because it is a culmination of what the student experiences in the queer classroom space that I am proposing alongside the integration of the *Harry Potter* text. The students answered this question and went beyond by identifying their feeling of ownership and student-led moments, and that the concepts from *Harry Potter* informed their learning retention and relatedness.

Feeling of Ownership and Student-led moments

Prompt #15's aim was to get a feeling for how strongly the student felt that this class was student-led, and that their voice mattered in the broader scheme of things. This prompt was in line with Research Question Three which was to look at student development over time. Pulling from the Freirean concepts discussed in the literature review around students coming to the classroom space with their own set of lived experience(s) and that comprehensive learning happens when the student feels ownership over the subject; the student directs the course itself.

The responses to prompt #15, "In comparison with other academic college courses, I have felt ownership and power in this course," yielded mixed results. Perhaps it was the wording or the understanding from the student respondents around the term *ownership*, but the results were that 16 (66.7%) strongly agreed, six (25%) agreed, one (4.2%) disagreed, and one (4.2%) strongly disagreed. I will note here that in my own course, on that first day of class when I had them sit in a circle, one of my questions to them was, "What do you expect from this course, your peers, and your teacher (me)?" They looked stumped. My next question was, "Is this the first time that a teacher has asked you that?" I received many nods, and a student shared that they had never been asked what they wanted in a classroom before. The responses to this question were not all that surprising, but my attention was drawn to the idea of educational responsibility brought up by multiple students, the teacher as a *guide* rather than omnipotent, and the level of power the student had in the decision-making process.

Respondent #15 pointed to the makeup of the course itself for informing their feeling of investment in the course and said, "The way the course was set up (readings,

student leadership, ‘house’ discussions) made me feel much more responsible for what I got out of the course.” Respondent #10 shared that since the professor took on the role of facilitator, it allowed space for the students to gain a sense of ownership of the course with the student-led direction of the content and the in-class discussions: “The professor was there to guide us but as a student I felt complete ownership of the course.”

However, there was one respondent, who was not in alignment with the others, and made up the 4.2% of strongly disagreeing with prompt #15, because of their feeling of otherness within the course because they were not an honors student, as previously expressed: “I felt I was told what to read and almost what to think because the student leaders had their thoughts and didn’t really deviate” (Respondent #8).

I would understand this happening, because as anyone who enters into a space of like-minded individuals who also happen to know each other from multiple other courses in a specialized (honors) track, would feel as if their perspective may not be taken into consideration (even if they do agree with what is being expressed by the majority), because they do not have the shared history that others do in the course itself. Respondent #8 stays strong during this entire survey, and the perspective is an important one: that even though the *Harry Potter* texts are inclusive of some, they may not be inclusive to all, depending on the context (and by whom) they are being presented and analyzed.

This reminded me of when I first began the course, and someone brought up the idea that Draco Malfoy was a victim of abuse, not just the spoiled brat that a lot of us thought him to be. I remember giving the student a look as if to say, “Come on now. Is he really?” and then as we talked about it more and looked at his patronus along with his actions more throughout the semester I started to realize that I had been wrong. However,

my knee-jerk reaction was to shoot down the thought immediately because it was not in alignment with my previously held belief. This is something that is so altering about inviting student perspective and student-led discussion: the facilitator, as the guide of the course, must be open-minded to all ideas that are presented because each student is bringing their own set of ideas and values to the table, which have the potential to shift the entire conversation and bring in new perspective to everyone in the classroom space.

Concepts from HP Informed Student Retention and Relatedness to Learnings

The two courses surveyed for the purpose of this project fall under very different subject fields: Psychology and Religion. However, even though they fall under these umbrella departments, their content trickled into similar realms such as critical theory, queer theory, marginalization and oppression (otherness), and resistance. This was the goal of prompt #9, which was rooted in Research Question Three looking at how the use of the *Harry Potter* text impacted student learning of academic content and retention over time: “Concepts from Harry Potter helped me to relate to the course subject.” To this, the response was that 20 (83.3%) strongly agreed, two (8.3%) agreed, one (4.2%) disagreed, and one (4.2%) strongly disagreed. One quote illustrates this concept directly: “I identify deeply with the books that putting it in other context allowed me to understand further and have a greater interest” (Respondent #8). This represents the idea that having a close relationship to the framework in which academic concepts are being presented increases student learning and retention.

The majority of participants strongly agreed with this prompt, and their elaboration identified that not only did the text allow them to better understand academic concepts, but also helped them on their self-reflective journey in relation to other

identities and communities: “Concepts of Harry Potter helped me relate to the course subject by discussing real life concepts such as depression, PTSD, moving on, letting go, love, deviance, etc.” (Respondent #1), and “Taking narratives we know and love helps to break down dense concepts such as race, religion and political alignments” (Respondent #14). The respondents shared the viewpoint that because the content was being presented from the world of *Harry Potter*, the content was inevitably more accessible and easier to apply to more difficult concepts around societal norms, in-groups and out-groups, and biases: “It provided a coherent, universal (within the course) reference point for larger discussions of societal views and injustices” (Respondent #21).

This quote from Respondent #9 especially stood out to me:

I learned that using something as relatable as Harry Potter is the best way to teach a subject. I feel that just about anything could be related back to Harry Potter (except perhaps some math or science topics) and would promote long-term retention.

Some participants did not seem to agree as strongly, stating that, “It was less about a subject that we related to Harry Potter but Harry Potter relating to the subject” (Respondent #13). I have read and re-read this quote multiple times now, and I still am not sure whether this is a positive or negative review of the *Harry Potter* texts ability to support learning of an academic concept. However, it does speak to the intersectionality between the *Harry Potter* text and the content that was being presented.

Conclusion

Throughout the coding process, it became clear that these courses were not only transformative, but had very common themes in terms of student takeaways and feeling of belonging and welcomeness in the classroom space itself. Sometimes, I would be sure

that a response was from a student in my class, but I would scroll left to see which course they had selected, and it was Julye's course. This happened more than a handful of times, and it was gratifying to see that the same ideas and emotions came from such different courses, all while centered around the *Harry Potter* series.

Feeling of belonging in the space transcended the course itself and seemed to carry into the students' lives and leave a long-lasting impression. Students in these courses felt less alone, as if they did not have to live up to society's expectations and instead only meet their own passions and desires and could share their truth(s) in class without fear of judgment. Many stated that since *Harry Potter* had brought them together, they felt an instant connection with the other people enrolled in the course they were in, and therefore felt a sense of community and belonging.

The student survey results clearly affirmed and supported my proposal for queer pedagogy in the creation of queer space in the college classroom by addressing concepts such as the building of community, holding pre-existing knowledge about the *Harry Potter* series having helped them to gain the confidence to drive the course itself through participation in discussion and understanding of advanced academic concepts, sitting in discomfort and challenging previously-held beliefs, and finally, holding *Harry Potter* as metaphor for the real-world. The students saw that themes and narratives of the *Harry Potter* series reflected resistance of societal norms, hierarchies, marginalization, and heteronormativity which fall directly in line with what I am proposing could be queer pedagogy in the effort to deconstruct traditional higher education by queering the college classroom.

With students at the forefront of the data, I will close this portion with quotes directly from the students which sum up this experience and this analysis, in hopes of inspiring deeper thought and reflection for you, the reader of this dissertation:

“I could be the Harry Potter and science loving nerd and I didn’t have to be cool at all”

(Respondent #11).

“Harry Potter provides a framework for analyzing cultural oppression but also became real in the sense that it inspired action...” (Respondent #7).

“My voice was heard” (Respondent #1).

“It showed me that I am not alone” (Respondent #18).

CHAPTER SIX: CONCLUSIONS, IMPLICATIONS, & RECOMMENDATIONS

Overview

This chapter presents a summary of the study and a discussion on each of the research questions. Conclusions reached through the work and implications for similar work are reviewed. Finally, recommendations for future research and practice are given before I share my closing remarks.

Summary of the Study

This study's main purpose was to get to the 'why' of why *Harry Potter* is well-suited to be used as a vessel with which to queer college classroom spaces, inspiring critical thinking, sitting in discomfort, pushing the bounds of previously held beliefs, and feelings of belonging amongst the students. What about this text inspires deeper thought and exploration around concepts of queerness (marginalization in society, non-categorical identities, deviance) and love? I strove to explore these quandaries utilizing duoethnography through the perspective of faculty members (Julye and myself) developing and implementing our respective courses. We discussed our curriculum and pedagogy as well as our observation of student development over time. In order to address the research questions posed for this dissertation, I created a student survey to garner the student perspective to get to the reason that the *Harry Potter* text is so impactful in queering the college classroom. The duoethnography and the student survey roots the research questions in critical praxis which points directly to answering the dissertation's three research questions. The survey, to which 24 students responded, highlighted the student's experiences of the curriculum, pedagogy, and reflection on their

development over the span of these two courses.

My proposal of the use of queer pedagogy in order to queer spaces supports the importance of moving beyond the idea that queerness is limited to sexual orientation or gender identity that falls outside of heteronormativity (as per the traditional historical definition of the word *queer*). I have defined queerness as marginalization in society, non-categorical identities, resistance, and deviance which is highlighted by themes in the *Harry Potter* texts utilizing the narrative of the wizard community as a marginalized society, the in-groups and out-groups within the wizarding community itself, privilege and oppression, individual identities that can be changed consciously or unconsciously, equity, and inclusion. I have also discussed queerness, in the context of the queer college classroom, as a deconstruction and reconstruction of what learning can look like in the college classroom.

Concepts of Queerness, Curriculum, and *Harry Potter* Text

Through the words of Julye, myself, and the students, my first research question was addressed: How are concepts of queerness - marginalization in society, non-categorical identities, deviance - and love presented in the college classroom through curriculum including *Harry Potter* text(s)? This was brought clearly to light: marginalization, non-categorical values, and deviance were common themes in both the *Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context* course taught by Julye, and the *Psychology and Harry Potter* course that I taught. Julye identified overarching themes that are a through-line for her course and of which she reflected upon during the duoethnography process, including the embracing of differences, good vs. evil, morality, self-sacrifice, gender-biases, and real-world parallels.

Julye's initial impetus to develop the course was a genuine one coming from both student momentum and personal connection with the *Harry Potter* series, thus why the course is so impactful. Because she did not set out to simply have fun and talk about *Harry Potter*, she began with the question, "what can the students learn about real life from Harry Potter?" it brought her to subjects around gender and social justice.

Comparing Julye's themes to my themes (marginalized communities, queer themes & identities, non-binary thinking, resistance, and love) which I was able to synthesize at the end of the duoethnography process revealed much overlap. The *Harry Potter* text was the catalyst for these themes, and it became clear as to why this text's narrative and themes are especially effective at communicating these themes and ideas through the overarching narrative, representation, and takeaways of the story itself.

Resistance and a call to action for both of our courses was a prevailing theme amongst our students. This, reinforced by our final projects which applied learnings to real-world situations, and exemplified by one of Julye's student's projects which listed what they had learned from the series in four succinct bullet points. These points included that they felt they should stand up for what they believe in, the importance and value of friendship, good outweighs evil, and that "with determination and courage, you can accomplish anything" (Appendix H). We weighed the conversation that was held in both courses around good versus evil, and both came to the same conclusion. Julye shared that from the in-class discussions in her course came the quote directly from one of the *Harry Potter* films which summarized their perspectives accurately: "We've all got both light and dark inside us. What matters is the part we choose to act on. That's who we really are" (Heyman, Barron, & Yates, 2007).

The student survey revealed a response that reflected the students' ability to not only attempt to see the world from a place of compassion, but also that human beings (even wizards) have a past, and that past defines the path taken in life. Respondent #5 shared that the books along with the course they had taken ultimately ended up "... showing me that there really are no bad guys but people whose experiences have shaped them." This reveals a queer analysis of the wizarding world which leads me to believe that that student was able to view specific characters from a queer lens, thus opening them up to exploring this consideration of real-life humanity all around us. This quote shows that the students' minds are opened up to not only believe in the characters represented in the story, but also the people around them on a daily basis, and/or those represented in society.

The exploration of light and dark, good versus evil, and the realization that it is all a gray area is an essential learning outcome of both courses because it ultimately led to the students' ability to first look inward, then outward, and view other human beings (as well as the characters in the *Harry Potter* series) as individuals with multiple layers to them. It is not as cut and dry as some may think in terms of characters in the series being "good" or "bad." Rather, Rowling tends to depict a character in a certain light, allow the reader to come to their own conclusion of them, before Rowling reveals their true personality and motivations. The non-binary aspect of queer theory is fully supported here in that the individual is not to be taken at face value, because the inherent nature of a person cannot be as binary. There is more to a person than what meets the eye, especially given that we view people from our own biased perspective.

Snape (a faculty member at Hogwarts who also knew Harry's parents in his adolescence) is the best example of this throughout the series; he is depicted as a vengeful, resentful, and spiteful person who had it out for Harry, but his undying love for Lily Potter (his main motivation throughout the series) revealed at the end of the series is one of the most beautiful (in my eyes) symbols of everlasting love. I have had arguments about whether or not Snape is really tragic or abusive, but every time I watch the movies or re-read the books, I still come to the same conclusion that although his actions are not ideal or mature by any means, his sacrifice and double-agent status is his way of showing how much he had loved Lily for all of his life.

This prevailing theme of love in the books is something that was brought up multiple times in the student survey, as were the ideas of deviance and resistance:

Respondent #21 further explained:

This course provided a window into English history, something I find fascinating. But more importantly, it illuminated how culture both reflects and shapes societal views on certain issues. By interrogating cultural products like Harry Potter, we can gain a clearer understanding of the prejudices and inequalities that exist in society, as well as ways in which we can challenge them.

These quotes not only bring to light the idea that concepts from the *Harry Potter* series can explore ideas around love and resistance, but also critical thought of what is going on around us in our own cultures and society. Julye highlights this specifically in her curriculum:

Students will gain the ability to apply theoretical issues from scholarly articles concerning the global and social problems in the Harry Potter world and apply them to contemporary American society. For example, in analyzing the main character, Harry Potter, as a civic hero, students will understand how individuals are guided by a sense of citizenship and when necessary go against established norms to question authority and create civic change. The issues of slavery and political activism are also explored as the main female character, Hermione, forms a grassroots organization dedicated to equal rights and fair pay for the elves

who by the very nature of being racially “other” have been constricted to house slavery.

Julye further dove into the subject of love in the duoethnography process, and upon further reflection shared that, “Love is common across cultures. This is why it [Harry Potter] appeals to everyone, no matter what country or culture they are from.” *Harry Potter*, just like the concept of love, is a universal language.

Queer Pedagogy, Queer Space, and *Harry Potter* Text

The creation of the queer space is an integral part of the purpose of this study, and was a pivotal aspect of what made these classes a unique place to learn and grow for these undergraduate students. My second research question was confirmed by both the faculty and the students and embodied by the connections made and sustained over time since the respective courses ended: How are faculty implementing queer pedagogy including the Harry Potter text to create queer spaces in the college classroom? The students shared that they were still in touch with the people with whom they had taken the course, and it allowed them to create a deep friendship which may not have developed otherwise. It was also a way for students to connect with the queer community outside of the course because even if they were not fully comfortable sharing their personal details in class, they were inspired to look elsewhere for a community that would be able to share in their experiences and reflections.

The way in which Julye and I implemented queer pedagogy (sitting in discomfort, challenging heteronormative values, resistance, critical reading and questioning, exploring beyond the binary), whether it was purposeful or not, was something that seemed to intrinsically happen. Upon reflection, Julye shared:

Establishing space is crucial. The class actually begins sometime in October or November with a 'Sorting Party.' This sorting party acts both as a way of students gathering and bonding with one another and satisfies the Chapman University Requirement for Travel Classes of having a pre-departure meeting to give them info regarding travel, class requirements, etc.

This is only the beginning of the bonding process for Julye's course. It goes onto bonding in the four different houses, student-led discussions within the houses, and continues throughout the January trip to London and in the classroom at Chapman University. Julye shares, "I established this model of 4 prefects as TA's for each house to really build class bonding. But I make them work to ensure that it is their class."

Conversely, a sense of ownership and movement toward a culture of belonging was immediately established in the *Psychology and Harry Potter* course, thus exemplified by the students who remembered the first day of class two years later and described their memories of sitting in a circle to introduce themselves to each other, the space, and the class itself as making them feel "equal to one another" (Respondent #10), and allowed them to open up from the very start. Respondent #24 shared that this first day established a culture which cultivated a relationship with a peer that reached beyond the classroom and into the long term. This creation of a queer space of sitting in discomfort, criticizing the typical college classroom dynamic, invitation of student expertise, and student-led discussion, allowed the students to effectively learn about and from one another.

The classroom space in the *Psychology and Harry Potter* course was created by asking the students what they hoped to get from the class, the respect they expected from their peers, how they could model that behavior, and what they expected from me, the teacher/facilitator of the course. A similar process was established in the *Deconstructing*

Hogwarts: A Critical Examination of Harry Potter in Context course through the sorting ceremony that takes place before the course begins. Both practices clearly had an impact on the students' overall experience of the course, retention of content, and feeling of belonging and connectivity amongst their classmates which seemed to be unparalleled in other college courses. Respondent #2 divulged, "There were things I shared in the class that I would never have even shared with my closest friends", and Respondent #11 agreed fully by sharing their typical shy demeanor, which was not a factor in this course because "there was no right answer."

As mentioned at the very beginning of this dissertation, queer pedagogy pushes the bounds of the critical pedagogical dichotomy and, instead, looks at the process of learning, self-reflection, discomfort, and confusion without much attention given to the conclusion or moments of clarity; the answer is not the point of queer pedagogy, but rather the path that led to new thought (Kumashiro, 2012, p. 49). After processing the survey responses and investigating the pedagogy implemented by both Julye and myself, it is clear that both courses highlighted the importance of the process of learning, encouraged self-reflection, sat in discomfort and welcomed tension (in order to explore it with the hopes of diffusing it), and embrace confusion and critical questioning. The courses supported the students in expanding their minds, engaging in new ideas, and encouraged deeper thought that did not end with the conclusion of the course. This is perfectly captured by Respondent #20:

This class was one I felt like you got what you wanted to get out of it. You could either dive in and develop not only your understanding of psychology, develop your thinking of Harry Potter, but also truly consider things about yourself. I came into and left this class feeling more powerful and in control of my learning experience than any other course I've ever taken.

Here, again, we see self-reflection, real-life applicability, feeling of power and belonging all encouraged by these two courses which include the *Harry Potter* texts. Many of the respondents shared that because it was something that they were personally interested in, they felt they knew more about it and could confidently answer questions and engage in discussion and critical thought.

Critical thinking was heavily practiced in both of these courses, and it was carried out by the students themselves, while the professor was/is there to facilitate the learning. However, the student-led aspect of the queer space is imperative, and it came to light that because the courses were so heavily student-led, it left the students feeling more invested in their education than before: “The professor was there to guide us but as a student I felt complete ownership of the course” (Respondent #10). The courses even encouraged the students to learn their own capabilities in terms of leadership skills, since the courses were both student-led in nature. Respondent #20 shares, “This course gave me the opportunity to learn firsthand how to facilitate discussions and create a safe space for others [...] it gave me a familiar foundation to build upon and challenge with my own academic background” (Respondent #20).

Because the content was familiar to the student due to their pre-existing knowledge and relationship to the *Harry Potter*, what they brought to the learning table of the classroom was a deeper level of engagement and comprehension allowing the students to think and speak above and beyond superficial conversation: they could dive into topics that might not have been explored in other classroom contexts or in their lives. In a sense, they were the *Harry Potter* experts, and therefore could engage with the academic content above and beyond a superficial understanding.

The Influence of the *Harry Potter* Text on Student Identity and Learning

The overall conclusion gleaned from the student survey was that the presence of *Harry Potter* and the integration of the text into the academic content and context was integral to the self-authorship, reflexivity, retention, and engagement in the two courses that were surveyed for the purpose of this study. This directly answered my third research question, which was: In what ways does Harry Potter as text influence students' identity and learning in the college classrooms included in this study? *Harry Potter* is unique in that it is so widely known, and it represents themes that might not be as easily understandable in different modalities. The text brings up non-binary identities, resistance, morality, questioning authority figures, and criticizing universal truths. The storyline is enjoyable to read and view in the movies, and because it is a subject that these students had a particular interest in to begin with (it is what brought them to the class initially), and the course invited them to talk about something that they each held/hold near and dear to their hearts and minds, there was a high level of interest and self-motivation to learn and grow during this course. The learners, in the case of both of these courses, were the *Harry Potter* content experts, thus allowing them to look beyond the narratives and themes at face-value, and into the depths of what it could represent at a societal level.

Respondent #8 said, "I identify deeply with the books that putting it in other context allowed me to understand further and have a greater interest." Respondent #9 agreed with this and took it one step further of confirming that integrating a text that they are familiar with already makes academic content easier to understand and retain:

I learned that using something as relatable as Harry Potter is the best way to teach a subject. I feel that just about anything could be related back to Harry Potter

(except perhaps some math or science topics) and would promote long-term retention.

These responses point directly to the hypothesis of this dissertation which is to say that the use of *Harry Potter* as text brings forth discussion around queerness - marginalization in society, non-categorical identities, deviance - and love, in an impactful way that stays with the students because of the relatability of, emotional connection with, and authentic interest in the *Harry Potter* text. Bringing a beloved text into the academic context of the college classroom deeply influences students' learning in the college classroom.

Julye clearly shared why she thought *Harry Potter* was especially impactful in the duoethnography:

The fact that the students knew the HP texts as well as they knew themselves, using it as the basic textbook and background for a class meant that all students were already familiar with the HP world, characters, belief systems, culture, language, etc. In my field, I teach ancient religions and this world is completely foreign to my students. While they may know a few limited names of gods or countries, they know nothing of the culture. So, most of the semester is spent learning all those basics before we can dive into advanced stuff like textual exegesis, political and gender analysis, critical race theory, etc.

Another reason why HP works is because the books are really well-written. She has skillfully created a magical world while parallels our real-world structures. Here she can appeal to adults also. Themes and civic issues like the political tension, ineffective government, community organization, societal crises, equal rights, social activism, governmental control, war, political conflict, threats of terrorism, power, and authority. are socially and politically relevant for today.

As Julye says, the fact that the students come in with pre-existing knowledge and a sense of knowing (both themselves and the characters in *Harry Potter*) gives them a huge advantage, allowing deeper thought and discussion into higher-level subjects and a stronger connection with their peers who also feel this strong connection with *Harry Potter*. Therefore, the students' identities are developing over the course of the term as *Harry Potter* experts and scholars, empowering them to think introspectively, then above

and beyond what is presented to them superficially. In alignment with critical theory, the facilitator celebrates that each student is bringing their lived experiences into the college classroom and leveraging that to build an environment of student-led learning and discussion thus creating a space of greater learning and self-realization. Baxter Magolda and Magolda's (2011) perspective on transformational learning and self-authorship supports this approach to learning in that students begin to trust their internal narrative as truth, which is demonstrated as particularly effective in these two classrooms which also include *Harry Potter*.

Appreciation of each students' unique perspective is reflected in the students' responses regarding their takeaways, such as Respondent #16 who said, "I was able to become more socially aware and because Harry Potter was a character that defied many societal norms, I began questioning the real world's societal norms as well." This is crucial to the relation to queer theory and queer pedagogy because it signifies that the students were able to apply their learnings, through the lens of the *Harry Potter* series, to the world around them. This application inspired deeper thought, perhaps discomfort, and expansion of the mind to think beyond what Rowling presents as a fantastical narrative, but instead, as a critical commentary on society and how we as human beings can (or should) conduct ourselves within it.

Limitations

Within the context of this study, there have been two main limitations: the data collection process and the high female-identified students who have taken both of the courses surveyed for the purpose of this dissertation. For the data collection process: I have only sampled responses from one other faculty member, Julye Bidmead, and her

students, alongside my own previous students from Fall 2017. These students will include those who previously took our course(s). Age was not a factor in the data collection process, and instead, I collected respondents' gender identification, sexual orientation, and hometown alongside Likert-scale and open-answered questions of the student survey disseminated via Google forms. Within the duoethnography, it consisted of the communication between Julye Bidmead and myself, which means that I narrowed the scope significantly to only include the experiences of two people. This, however, is the main purpose of duoethnography: placing the researchers at the forefront of the data, to be used as data. Duoethnography inherently invites flexibility and a non-formulaic process of data collection which presents itself in an exploratory fashion of a dialogic methodology. Realization and new thought are unavoidable in duoethnography, hence, the interdependence of the limitations and the methodology.

In terms of the inordinately high number of female-identified students who have taken both of my course and Julye's, this is a major limitation and perhaps fodder for future research. In the duoethnography, Julye and I acknowledged that this was true for both courses, but were not able to pinpoint the exact cause. Julye also brought up that the few male-identified students who had taken her course had also identified as gay. We did not explore this further, other than to so that there must be something about the *Harry Potter* series that attracts female-identified students more so than male-identified students. This also meant that the survey results were heavily weighted by female-identified voice, which restricts the findings substantially.

Conclusions

Notwithstanding two student respondents who shared that they did not feel welcome in the classroom space because there was an innate hierarchy pre-established, the majority of students (the remaining 22) felt that they had an unparalleled learning experience in either the *Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context* or *Psychology and Harry Potter* course directly impacting their sense of self, ways of knowing and being in the world, self-motivated learning, engagement in discussion, and long-term impact. Due to the curriculum and pedagogical approach exhibited by Julye and me in these two courses, students took away meaningful learnings about themselves, the *Harry Potter* texts, the academic concepts presented in each course, and ultimately, the world around them. The practical nature of discussion topics and the final projects assigned for both courses allowed the students to see how their studies can be directly applied to their every day in the hope of making change (i.e. the call to action aspect of the final project).

The duoethnography began with themes that were established by Julye and myself (mine in alignment with the research questions put forth for this dissertation and summarized above) from the integration of *Harry Potter* in to the college classroom as the co-researchers for the purpose of the duoethnography, which were reflected in the emergent themes that came to light upon the coding of the student survey responses. The themes originally set forth by both Julye and myself easily interweave together and bring together the overall themes of the *Harry Potter* texts and prove to be in alignment with queer theory and queer pedagogy: marginalization, acceptance of difference, non-binary thinking (beyond good vs. evil), morality, resistance, and criticizing bias.

From the implemented curriculum and queer pedagogy practiced (even though Julye did not identify her pedagogy as specifically *queer*) by the faculty through integrating the *Harry Potter* text into the college classroom, the student survey responses pointed directly to these as the emergent themes (establishment of space, feeling of belonging, critical thinking and reading, feeling of ownership/student-led moments, and *Harry Potter* increased learning and retention, and open-mindedness) reflected by the students' experiences and long-lasting impact.

Implications

Methodology as Praxis

The use of a mixed methodological approach afforded me a unique view of the college classroom experience, by framing the space through the eyes of the students and the facilitator. Though duoethnography and survey are not typically paired, the two practices allowed me to adventure into the historical context of how the courses came about, the practices implemented into the classroom in order to establish the space, the student responses and perspectives, and the overall importance of these courses on student identity development. The perspective of both student and teacher was essential to carrying out this study, and that was collected through two different methodological practices.

It was evident through the duoethnography and the survey that the methods implemented also inspired deep self-reflection for the students (via the survey) and the faculty (via the duoethnography). Through this dissertation I offer the idea that research methodologies can be ever-growing, changing, and self-reflexive as it has been for me.

My experience through this study's process has resulted in my own self-reflection, self-authorship, and challenging of previously held beliefs right alongside the other participants. Perhaps it was through the nature of the duoethnography, or the connection with the student responses, but it was clear to me that my connection and lived experience with the content of this dissertation was the driving force behind its analysis of the results and its overall completion. Academic research can be personally important, passionate, and vulnerable for the researcher alongside the participants.

Queer Pedagogy and the Harry Potter Text

In the spirit of duoethnography and keeping myself, as researcher, at the forefront of the study my own reflections and revelations have developed (and will continue to) over the course of this dissertation process. It has become clear to me that queer pedagogy could be used with a fantasy or fiction text that a) reflects the challenging of traditional hierarchies, resistance to societal norms, tensions, and a parallel to the readers' real-life experience, and b) of which the students already have pre-existing knowledge (students as experts). Given the queer and critical perspective that the students had taken on during the course of their class (whether it was *Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context* or *Psychology and Harry Potter*), Respondent #22's response reflected the idea that curriculum and queer pedagogy could be applicable to a popular text that is also a metaphor for society:

Concepts from Harry Potter and the familiarity with the material helped as a case study for examining gender roles, religion, etc in pop culture. However, this course could have been conducted with any popular text, as the themes present are not only limited to Harry Potter.

The main goal of this dissertation was not to prove that *Harry Potter* is the best text to use in order to identify queerness (marginalization, resistance, deviance, non-binary thinking) and love, but instead, that there are ways of integrating queer themes (as I have proposed for the purpose of this study) into an academic course which will increase student retention, feeling of belonging in a space that may typically not be as welcoming to diverse students, encourage critical thinking, and flip the stereotypical schema of a college classroom on its head. The queer classroom can be a student-led experience that assumes students are coming into the space with their own experiences, understandings of the world around them, and using that to bolster the experience of the entire course to be more meaningful, transformational, and with long-lasting impact on student development, self-authorship, and identity. The *Harry Potter* text does this beautifully through the representation of marginalized communities, non-binary identities, resistance to authority, a call to action for the greater good, and that love is the greatest weapon we have, but the queering of a college classroom is not dependent on the use of the *Harry Potter* text as text.

One must be conscious, however, in using popular texts (such as science fiction or fantasy) because of the fact that the first impression might be that it will be an easy class or a course that does not need to be taken too seriously. Again, Respondent #22 addressed this issue directly:

My key takeaway from the course was that using an accessible text to teach key concepts in the humanities field is a double-edged sword. It can definitely facilitate learning and make concepts such as gender vs sex and capitalism easier to understand, but there is also the danger of students not taking the course seriously.

The applicability of the *Harry Potter* text is crucial to courses like Julye's and mine *because* of the fantasy nature of the text. Through this dissertation, I propose that the queer pedagogical approach to the text is essential to the translation of the narrative and themes that emerge from the book upon re-reading at the traditional college age. This approach is proposed based on the transitional time of life the students find themselves in, the resistance to heteronormative society portrayed in the text but not explicitly stated by Rowling (therefore, needs some sussing out by discussion, reflection, and pushing for deeper thought), interpretation of oppressive systems in the text in comparison to what we see in our own society, and thinking beyond what meets the eye both in character and in physical shape (taking on other forms of physical representation, perhaps representing that we, as humans, do not fit within the gender binary, and also that there truly is no such thing as a good or bad person, but self-reflection and taking accountability for our actions is tantamount to the queer perspective). The aspect of fantasy supports this train of thought and allows the student to think beyond the bounds of everyday life. But as Respondent #22 stated, this could be done with any popular text, if approached from my proposed queer perspective.

Recommendations

Future research

For future research, I would be interested in seeing how this approach to queer pedagogy and queer space is approached and received in other college classrooms which integrate other works of fantasy or fiction. Not only for the purposes of comparison, but to see if it is effective or as long-lasting as the *Harry Potter* texts have shown to be in the

context of this particular dissertation. The pedagogical practices and perspective of other faculty members alongside the students' takeaways would be a great way to see if what has been hypothesized here as being effective in the traditional college classroom is accurate in other classroom contexts. An additional component that could be explored in future research would be to capture the voices of male-identified and non-binary identified students to explore their perspectives given their lack of presence in this dissertation's student survey.

The combination of queer pedagogy utilized in order to carry out the queering of the college classroom space while simultaneously including the *Harry Potter* text yielded the results presented in this dissertation; I wonder how it would be in another classroom, in a different university and faculty member, and a popular text other than *Harry Potter*.

Future practice

For Students

This dissertation is written for you. If you get anything out of this study, I hope that it is the notion that the college classroom can be whatever learning environment you want it to be. College does not have to fit the stereotypical notion of faculty as omnipotent leader standing at the front of the classroom, dumping information into your brains, and expecting you to regurgitate it on an exam. College can be a place where you explore your own motivation for pursuing education. The college classroom space can be where you challenge and question and self-reflect. This can be your own personal journey, whatever that means for you as an individual. I challenge and welcome you to engage in discussion, exploration of vulnerability, and self-authorship. Whether it is with

Harry Potter or not, I am proposing the queering of the college classroom in order to increase learning, invite rich discussion, and see educational spaces as a metaphor for society and how we navigate the world. Find your Hogwarts and challenge heteronormativity, resist authority, sit in discomfort, question binaries, and live with love as inspiration to work toward the greater good.

For Faculty

My main recommendation for college educators would be to queer the college classroom (as I have proposed) and re-examine your use of relevant and meaningful text. The feeling of belonging, encouragement of student-led discussion and self-motivated learning, the feeling of ownership and empowerment, celebration of discomfort to lead to broader revelation, and long-lasting identify development and impact from the course learnings is overwhelmingly positive from the student survey results of this dissertation. The word *queer* is essential in the establishment of the classroom space because it criticizes the typical structure of the college classroom which places the teacher at the front of the classroom, as the omnipotent one, simultaneously (and commonly) pushing the student-brought lived experience to the sidelines without consideration of what students might already know. The student reflective experience and critical analysis of the topics brought forth by the faculty is crucial to the learning process, and the faculty who developed the curriculum for the course must be willing to be a co-learner and co-traveler along this journey *alongside* the student. The demonstration of a non-hierarchical pedagogy in the queer college classroom invites the students to take these concepts of oppression, injustice, and marginalization into real-world application, beyond the classroom walls.

By asking the students what they expect from themselves, one another, and the teacher/facilitator, the teacher is modeling vulnerability from the outset, not shying away from receiving feedback, the ability to make adjustments as needed, acting as a guide and allowing the students to become the leaders of the classroom, and demonstrating that they (the faculty) are learning right along with the students. There is always something new to learn, and each student brings a new perspective that could introduce a whole new line of thinking that the facilitator had not thought of. Allowing for this space of confusion, not-knowing, and discomfort is one of the core principles of queer spaces and queer pedagogy. Using this practice alongside a relatable and personally meaningful text such as *Harry Potter* can increase the investment and willingness to be vulnerable and explore difficult topics in the college classroom because of the students' pre-existing feeling of ownership, knowledge, and connection to the concepts, characters, narratives, and themes from the book.

Closing Remarks

Investigating the creation of queer space whilst enlisting queer pedagogy in a college classroom employing the *Harry Potter* series as a mode with which to communicate, relate, and question societal norms, address tensions, heteronormative standards, and ways of knowing and being in the world, was the intent of this dissertation. Through the duoethnography process with Julye Bidmead and through the analysis of the student survey responses, the answer became clear that the *Harry Potter* series is a unique (but not the only possible) text in that it puts marginalization, oppression, non-binary identities, non-categorical thinking, and resistance in the spotlight for deeper consideration, critical thinking, and a call to action to implement in our own

lives. This dissertation process also brought to light the importance of teacher as learner, and learner as teacher (Freire, 1970), calling upon the lived experience of the student in the college classroom to bring new thought and perspective to concepts that the teacher/facilitator may have intended in one way, thus forcing the facilitator to take to the sidelines and allow their own horizons to be broadened along with the rest of the students in the space.

By establishing a queer space in which the traditional college classroom is deconstructed and reconstructed, thoughts and feelings are encouraged to be shared, in the context of the *Harry Potter* series, reveals itself to be an incredible learning and retention process for both student and teacher/facilitator. The students felt heard and appreciated, whereas in other courses they may not have felt that they knew enough about the topic to speak up or that their opinions would have been considered valid. In this queer space where *Harry Potter* is the unifying force, all voices are heard, all perspectives are seen, and open-mindedness and respect naturally develops. This queer space of acceptance and critical exploration is a Hogwarts of sorts, a place for people to think outside of the norm, push boundaries, ask questions, self-reflect, create community, and explore their individual identities and capabilities. This queer space remains in the hearts and minds of the students and faculty of these two courses, just as Hogwarts does. As Rowling said, "... Hogwarts will always be there to welcome you home" (Cetin, 2011).

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APPENDICES

Appendix A - Character Index

By Hannah Yanow based on the Harry Potter series by Rowling (1997-2007)

Fleur Delacour- Fleur is a top student from the French wizarding school called Bauxbatons; this character is introduced in the fourth book *Harry Potter and the Goblet of Fire*, wherein she competes in the Triwizard tournament (the only female). She later married Bill Weasley, the second eldest of the Weasley family.

Albus Dumbledore- The Headmaster of Hogwarts and Harry Potter's mentor throughout the seven-book series. Previously a student at Hogwarts, then a teacher, he is best known for being the most powerful wizard in the world, having defeated Grindelwald in a duel (previously, they were childhood friends).

Hermione Granger- Best friend to Harry Potter and Ron Weasley, she plays a major role in each of the seven books. She is a muggle-born and is the smartest in her class, possibly all of Hogwarts. She is perceived as a know-it-all, but is the main driving force in succeeding in some of the adventures the three (Harry, Ron, and Hermione) of them embark upon.

Gilderoy Lockhart- Gilderoy Lockhart is introduced to the series as the Defense Against the Dark Arts teacher in the second book, *Harry Potter and the Chamber of Secrets*. He is touted as an adventurer and a brilliant wizard. Later is revealed that he is a fake and all of the books he has written have been stolen from others; he is very good at the memory charm.

Draco Malfoy- Draco is Harry Potter's peer at Hogwarts, and his sworn enemy. He bullies others at Hogwarts, and constantly makes snide comments about people, directly identifying their social status and perceived weaknesses. He comes from a family of Death Eaters; his parents are Death Eaters and have taught him to identify as such.

Minerva McGonagall- McGonagall is the strict head of Gryffindor house, and the Transfiguration teacher at Hogwarts. However, she has a soft side that she only lets show once in a while, and is true to the very core. She later becomes Headmistress of Hogwarts.

Harry Potter- The main character of the series, he is known as *the boy who lived* because he supposedly defeated Voldemort when he was just a baby. His parents are Lily and James Potter, both members of the Order of the Phoenix, who were both killed by Voldemort when Harry was a baby. Harry was then put into the care of his Aunt Petunia (Lily's sister) and Vernon Dursley. Harry grew up sleeping in the cupboard under the stairs, and badly neglected in the shadow of his cousin, Dudley Dursley. Harry gets his letter from Hogwarts at age 11, which is the beginning of the series, and it goes from there; he is the protagonist of the seven-book series.

Order of the Phoenix- This is a group of people fighting against Voldemort and his Death Eaters. This group included Sirius Black, Remus Lupin, Albus Dumbledore, Alice and Frank Longbottom, and more. We later learn that Severus Snape is also in the Order of the Phoenix.

Severus Snape- The sworn enemy of Lily and James Potter, Severus Snape makes life at Hogwarts difficult for Harry. However, whenever the reader is led to think that Snape is

behind something evil, it actually turns out he is protecting Harry from it. He is a double agent; he is working for Dumbledore as a mole in the Death Eaters but is actually a member of the Order of the Phoenix. He is an accomplished Legilimens, meaning he can control his mind and can control what Voldemort can see in his mind; he trains Harry in Occlumency (protecting one's mind from the intrusion from another). He is revealed to harbor a lifelong love for Lily Potter, and has been protecting Harry throughout the seven-book series.

Ron Weasley- The second youngest of the Weasley siblings, Ron is introduced in the first book, becoming fast friends with Harry Potter on the train to Hogwarts. Ron is described as a good-hearted, well-meaning boy, who is always hungry. He comes from a pure-blood family, and has six siblings. He shows great bravery throughout the series, and ends up being an unsung hero.

Voldemort- Previously Tom Marvolo Riddle, he was born to a witch who had put a spell on a muggle (of whom he was named after) so that he would love her. Tom hated his parents, and hated that he was born to a muggle father. His mother committed suicide after dropping Tom off at an orphanage. Tom was cruel to the other children there, experimenting with his magical powers, not knowing their true extent. Once he was found by Dumbledore, he became a very powerful student who soon had a strong following. He was deceptive and manipulative, and at a young age, figured out a way to live forever: he slit his soul seven times into seven different horcruxes (cherished items that hold pieces of a wizard or witch's soul). He changed his name to Lord Voldemort (a recreated version using the letters from his original name: "I am Lord Voldemort" from Tom Marvolo Riddle) and his following became the Death Eaters. His main goal is to

purify the wizarding world of all muggle blood, and wants to keep the magical blood pure (pure blood), though he himself is half-blood (his father was a muggle). He was defeated by Lily Potter's love, which is held in the skin of Harry Potter, but comes back years later care of his horcruxes. He is deemed the 'bad guy' of the series as he exemplifies pure evil.

Appendix B - Possible Topics for Duoethnography

Duoethnography questions and topics to be explored:

- 1) How did you begin the process of creating this course (or did you inherit it from another professor)?
 - a) What inspired you? (explore intrinsic and extrinsic motivations).
 - b) What was the purpose/intention of creating this course?
 - c) How did the development of this course begin?
 - d) How many times have you taught this course?
 - e) How has this course changed over time?
 - f) Why *Harry Potter*?

 - 2) Please describe what a typical class session looks like in this class? What does a typical class session look like in your course?
 - a) Can you describe a class session that sticks out in your mind as particularly powerful for students? Why was it so powerful? What curricular choices did you make? What pedagogical choices did you make?
 - b) Can you describe a class session that did not go as well as you would have hoped? What happened? What curricular choices did you make? What pedagogical choices did you make?
 - 3) Please describe your thinking and learning objective for assigning the final project (if applicable).
-

- 4) How did students react to your curriculum and pedagogy?
 - a) Let's examine in depth an instance or several instances of joining? Tell me more. What happened? What choices did you make? What was the result?
 - b) Let's examine in depth an instance of resistance? What happened? What choices did you make? What was the result?
- 5) What have you observed is the impact of teaching this course?
 - a) In the college classroom, in terms of student relations, feeling of closeness or belonging? Could you share an example?
 - b) Feelings of community? Development over time (during the course of the semester teaching the course)? Could you share an example?
 - c) How was the *Harry Potter* text pivotal in this course?

- 6) What do you think it is, about the *Harry Potter* series that invites discussion, contention, feeling of belonging, feeling of other-ness, etc.? What makes this text so unique? In other words, why *Harry Potter* as the text for this course, and not another text?
- 7) What do you, personally, think is the importance of incorporating *Harry Potter* into the college classroom?

- 8) How are marginalized identities highlighted in this course? Is it similar or different from other courses you have taught? Can you explain?
- 9) What have you, the professor, learned from teaching this course?
- 10) What kind of feedback have you received after the completion of your course?

Appendix C - Student Survey

Informed Consent:

You have been asked to participate in a research study called “Harry Potter and Queering the College Classroom” conducted by Hannah Yanow, a doctoral student in the School of Education at University of San Francisco. The purpose of this study is to collect data on the college student's experience of Harry Potter in the college classroom. You will be asked to take a short survey that takes about 15 minutes, and will be completed in May of 2019. There are no anticipated risks or discomforts to you from participating in this research. If you wish, you may choose to withdraw your consent and discontinue your participation at any time during the study without penalty. You will receive no direct benefit from your participation in this study. Any data you provide in this study will be kept confidential unless disclosure is required by law. In the dissertation published, we will not include information that will make it possible to identify you or any individual participant. If you have questions or concerns about your rights as a participant in this study, you may contact the University of San Francisco Institutional Review Board at IRBPHS@usfca.edu. I HAVE READ THE ABOVE INFORMATION. I AGREE TO PARTICIPATE IN THIS RESEARCH PROJECT (If you disagree, please exit this survey).

Construct	Questions	Responses
Basic identifiers (anonymous)	1. How old are you?	<i>Checkboxes:</i> 18 19 20 21 22 23 24 25 26 27 28 29 30 <i>Other:</i>
	2. What is your gender identity? For example: <ul style="list-style-type: none"> ● Male ● Female ● Bigender ● Nonbinary ● Transgender ● Genderqueer ● Gender variant 	<i>Short answer</i>

	<ul style="list-style-type: none"> ● Agender ● Choose not to say 	
	<p>3. What is your sexual orientation? For example:</p> <ul style="list-style-type: none"> ● Gay ● Lesbian ● Queer ● Heterosexual ● Bisexual ● Asexual ● Pansexual ● Choose not to say 	<i>Short answer</i>
	<p>4. What is your ethnic identification? For example:</p> <ul style="list-style-type: none"> ● Filipino ● Korean ● Mexican ● Native American ● African-American ● East African ● Afro Cuban ● Jewish ● Mixed Korean and Japanese ● Caucasian ● Choose not to say 	<i>Short answer</i>
	5. Where did you grow up?	<ul style="list-style-type: none"> - <i>Fill in:</i> - City, State, Country
	6. Which course did you take?	<p>(multiple choice)</p> <ul style="list-style-type: none"> - Psychology & Harry Potter - Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
How are concepts of queerness - marginalization in society, non-categorical identities,	7. Please describe the most memorable ways in which Harry Potter was incorporated into this course. (this could include within the reading assignments, the written reflections, within discussions, etc.)	<i>Paragraph answer</i>

<p>deviance - and love presented in the college classroom through curriculum including <i>Harry Potter</i> text(s)?</p>	<p>8. Which of these concepts from Harry Potter were incorporated/discussed in this course? Checklist:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Marginalized communities <input type="checkbox"/> Resistance <input type="checkbox"/> Love <input type="checkbox"/> Non-binary identities <input type="checkbox"/> Queer themes <input type="checkbox"/> Questioning authority <input type="checkbox"/> Action-taking <input type="checkbox"/> Discomfort <input type="checkbox"/> Ownership <input type="checkbox"/> Deviance <p>9. Choose your response to the following statement: Concepts from Harry Potter helped me to relate to the course subject.</p> <p>Please explain your answer above:</p>	<p><i>Strongly disagree, Disagree, Agree, Strongly agree</i></p> <p><i>Paragraph</i></p>
	<p>10. This course encourages/d critical thinking and questioning of societal norms and values.</p> <p>Please explain your answer above:</p>	<p><i>Strongly disagree, Disagree, Agree, Strongly agree</i></p> <p><i>Paragraph</i></p>
<p>How are faculty implementing queer pedagogy including the <i>Harry Potter</i> text to create queer spaces in the college classroom?</p>	<p>11. How was the classroom culture established? For example, you could write a response to the question that describes: Personal approach by professor, invitation by professor for open discussion, professor lectured and did not invite participation, confidentiality was established at the beginning of course, self-disclosure was encouraged during discussion.</p>	<p><i>Paragraph answer</i></p>
	<p>12. How were student/teacher roles established within the classroom? For example: the professor was the leader of the course discussion/in-class participation, the students were the</p>	<p><i>Paragraph answer</i></p>

	leaders of the course discussion/in-class participation, the professor was a guide, and facilitated the students self-guided the course discussion/in-class participation, the professor was in charge of all discussions and in-class activities	
How are college students shaped by <i>Harry Potter</i> as text in the college classrooms included in this study?	(new section) Choose your response to the following statements:	
	13. In comparison with other academic college courses, I feel as if I was/am welcome in the classroom space. Please explain:	<i>Strongly disagree, Disagree, Agree, Strongly agree</i> <i>Paragraph</i>
	14. In comparison with other academic college courses, I have felt ownership and power in this course. Please explain:	<i>Strongly disagree, Disagree, Agree, Strongly agree</i> <i>Paragraph</i>
	15. In comparison with other academic college courses, I have felt comfortable to be my true self. Please explain:	<i>Strongly disagree, Disagree, Agree, Strongly agree</i> <i>Paragraph</i>
(final section) 16. Finish this sentence: The <i>Harry Potter</i> text shaped my learning and engagement in this course by/because...	<i>Paragraph response</i>	
17. Please describe your key learnings from this course. Please elaborate and provide examples if applicable.	<i>Paragraph response</i>	

Appendix D - Hogwarts Acceptance Letter



Hogwarts School of Witchcraft and Wizardry

We are pleased to inform you that you have been accepted into Hogwarts School of Witchcraft and Wizardry (aka REL 333 Religion, Race, and Gender in Harry Potter). Term begins on Jan. 4, 2018 in London. Join us on Sunday Oct. 29 at 11am in AF206C for a Sorting Party where you will be sorted into your house and meet your fellow Hogwarts classmates. We await your owl no later than Oct. 15.

Your four house prefects:

Hufflepuff Prefect: Kasady Lui
 Gryffindor Prefect: Yalissa Cortes
 Ravenclaw Prefect: Hannah Teves
 Slytherin Prefect: Rachel Griswold

Your Headmistress: Dr. Julie Bidmead
 Your Headmaster: Michael Nehring
 Your Teaching Assistant: Traci Mueller



Appendix E - Prefect Tasks & Welcome Letter

Prefect Tasks:

October /November: Help plan the Sorting Party (Nov)

- Organize with the other prefects what Harry Potter themed food or drink for the party you will bring. Every prefect must bring something.
- Wear your house colors or HP clothes. Dress like you are at Hogwarts
- Be at school one hour before party to set up (10am)
- Decorating the room, your table, if you want to: gift bags for members
- I will give you each \$25 to spend on house stuff
- I have some Harry Potter decorations and balloon
- Help prepare the balloon owls (White balloons; I have helium machine -we need to buy helium)
- Write a welcome letter for your house. I can print them on nice paper in the office to give them at the party. See attached
- Get to know everyone in your house
- Begin house bonding (social media, get together with your house members before we leave)

December:

- Select two readings that you will lead a discussion with during class. I will talk to you more about this.

In London:

- Always make sure your house members are where they need to be and on-time

- Meet with your house for discussions while in London to discuss the articles. I will attend one of your discussions. Each student will have to write a short paper while they are in London based on the articles. You will not have to write that essay.
- Help them on their essay
- Let me know of any problems with members
- Compete for the House Cup

When we return:

- Organize the house members when we return to Chapman for presentation
- Write a short essay telling me about your house and being a prefect

Prefect Welcome Letters:

Gryffindor:

Welcome to Gryffindor House! As you probably already know, Gryffindor is the best house at Hogwarts. Gryffindors are known for their courage, nerve, chivalry, determination, and daring. Notable Gryffindors include Nicholas de Mimsy-Porpington (now known as Nearly-Headless Nick, our House ghost), Professor Minerva McGonagall, the transfiguration professor and head of Gryffindor House, and Albus Dumbledore the headmaster of Hogwarts. This year, Gryffindor house will be focusing its academic prowess on the socio-historical issues of the Wizarding World. Be prepared to delve in depth into topics such as muggle studies, the rights of non-wizarding magical creatures, and the issue of Blood Status and racial purity, among others. During the course of the semester, we will be competing for the famed house cup. I'm sure you know what to do, after all, Gryffindors do usually end up winning. In any case, just remember our house motto: "Where dwell the brave at heart, their daring, nerve and chivalry set Gryffindors apart." I look forward to getting to know all of you, and know that you are capable of great and extraordinary things.

~Your house prefects,

Congratulations! We are your prefects ? and ?, and we are delighted to welcome you to Gryffindor House! Our emblem is the lion, the bravest and most courageous of all creatures; our house colors are scarlet and gold, and we're the reigning quidditch champions.

This is, quite simply, the best house at Hogwarts. We have commanded the respect of the wizarding world for ten centuries, and will continue to do so. It is where the boldest and bravest end up - including some of the greatest witches and wizards of our time such as Albus Dumbledore, Harry Potter, the Weasleys, Hermione Granger, and Minerva McGonagall. Yes, all of these incredible witches and wizards once dined at the very table you're at, and if that's not enough to convince you of the grandeur of Gryffindor, we don't know what will! We're cunning and know how to solve a problem, but don't boast our intelligence like Ravenclaw. We know how to get ahead through our own merit and know that success comes through challenging yourself, not through cheating; something someone has yet to tell Slytherin House. Although Hufflepuff claims to be the hardest workers at Hogwarts, we trump them in our competitive nature and work in challenging topics of study.

You are here because you have a strong sense of morality, and are not afraid of taking chances when you see an opportunity. Much like Neville Longbottom, you are not afraid to stand up to others when following what you believe is morally right. Godric Gryffindor himself would be pleased to see the incredible work you will all do in social justice, ethics, and racial diversity throughout your time here at Hogwarts.

Enjoy your time at Hogwarts - but how could you fail to? You've become part of the best house in school.

In Godric we trust,

Ravenclaw:

Welcome to Ravenclaw House! Congratulations on joining the ranks of the best and the brightest, those who truly have a thirst for knowledge! As I'm sure you know, Ravenclaws are known for their superior intellect and skill, and at times their eccentricities. The illustrious history of our house includes members such as Head of House Filius Flitwick (Charms master and dueling champion), Ignatia Wildsmith (the inventor of Floo Powder), and Uric the Oddball (his name says it all). Be prepared to join these intellectual pioneers as our house specializes in

religion, feminist, and gender theory in the wizarding world this term! Only Ravenclaws will be up to the challenge of deconstructing systems of power and oppression and examining the deeper religious and cultural influence and implications!

I'm sure you'll all be up to challenge these intellectual topics, as well as helping Ravenclaw to secure a win in the inter-house cup competition. Until then, remember: "Wit beyond measure is man's greatest treasure!"

Welcome to Ravenclaw House!

Congratulations on joining the ranks of the best and the brightest, those who truly have a thirst for knowledge! As I'm sure you know, Ravenclaws are known for their superior intellect and skill, and at times their eccentricities. The illustrious history of our house includes members such as Head of House Filius Flitwick (Charms master and dueling champion), Ignatia Wildsmith (the inventor of Floop Powder), and Uric the Oddball (his name says it all).

Be prepared to join these intellectual pioneers as our house specializes in gender theory in the wizarding world this term! **Only Ravenclaws** will be up to the challenge of deconstructing systems of power and oppression and examining the deeper religious and cultural influence and implications!

I'm sure you will all be up to challenge these intellectual topics, as well as helping Ravenclaw to secure a win in the inter-house cup competition. Until then, remember: "Wit beyond measure is man's greatest treasure!"

Sincerely,

Congratulations and welcome to Slytherin House, the most noble of all Hogwarts houses. Your prefects for the year are ? and ?. Your emblem is the serpent, wisest of creatures and our house colours are emerald green and silver.

Now, there are a few things you should know about Slytherin. Firstly, lets dispel a few myths. You might have heard that we are all into the Dark Arts and that is simply not true. I'm not denying that we've produced our fair share of Dark wizards, but so have the other three houses – they just don't like admitting it. We play to win, because we care about the honour and traditions of Slytherin.

We have earned the respect of our fellow students. Yes, some of that respect might be tinged with fear, because of our dark reputation, but you know what? It can be fun, having a reputation for walking on the wild side. But we're not bad people. We're like our emblem the snake: sleek, powerful, and frequently misunderstood.

For instance, Slytherins look after their own – which is more than you can say for Ravenclaw. Apart from being the biggest bunch of dwots you ever met, Ravenclaws are famous for clambering over each other to get good marks, whereas we Slytherins are brothers and sisters. As far as we are concerned, once you've become a snake, you're one of our – one of the elite.

Because you know what Salazar Slytherin looked for in his chosen students? The seeds of greatness. You've been chosen by this house because you've got the potential to be great. And talking of people who aren't destined for greatness, we haven't mentioned the Gryffindors. Now, a lot of people say that Slytherin and Gryffindors represent two sides of the same coin. Personally, we think Gryffindors are nothing more than wannabe Slytherins. But that doesn't change the fact that they are probably our biggest competition this year. They like beating us only slightly less than we like beating them.

Needless to say, after being placed in the best house, you're going to have a great year! If you need anything feel free to ask.

Sincerely,

Your Prefect

Welcome to Slytherin House! Our emblem is the serpent, the wisest of creatures; our house colors are emerald green and silver. Our house is the most cunning and ambitious of them all; Salazar Slytherin looked for the seeds of greatness in his chosen students. You've been chosen by this house because you have the potential for greatness, in the true sense of the word. Here's a little-known fact: Merlin, the most famous wizard in history, was a Slytherin.

You might have heard rumors about Slytherin house, perhaps that we're all into the Dark Arts. That simply is not true—for the course of this term, we'll be analyzing the impact of our Wizarding World on Muggle Society from a business perspective. Be ready to travel down Diagon Alley as we look at the concepts of globalization, marketing, merchandising, consumerism, branding strategies, copyright infringement, and the ethical implications of children's advertising.

During the course of the semester we will be competing for the house cup against the other three houses. I have no doubt that our collective cunning and ambition will lead us to success in this endeavor.

Remember, *Slytherin will help you on the way to greatness*. Cheers to a fruitful term!

Your prefects,

Hufflepuff:

Dear

I am thrilled to welcome you all to what is secretly known as the greatest house at Hogwarts, Hufflepuff. We may not have the same reputation as our fellow houses, but that's just because we're the most humble house- we are full of positive qualities! Hufflepuffs are incredibly loyal, like Slytherins, but we are much friendlier; you will have no problem making friends in this house. We also have the record of producing the fewest dark wizards and witches of any other house at Hogwarts. However, like our mascot, the badger, we will always protect those we care about and ourselves. Notable Hufflepuffs include Nymphadora Tonks- one of the greatest members of the Order of the Phoenix, Newt Scamander -author of *Fantastic Beasts and Where to Find Them*, and multiple Ministers of Magic.

Our house focuses on the interactions of entertainment and literature, as well as their value in the world. Topics like folktales and interpretation of text to film will be part of our discussions. These are concepts, that like Hufflepuffs' traits, are inclusive and appealing to everyone.

I know quite a bit about our house and its history, so if you have any questions, let me know! Welcome again to the most quietly excellent house at Hogwarts.

Your Prefects,

Appendix F - Sorting Ceremony Script

PREFECTS:

Please be at AF206C by 10 am to help set up the room. We need 4 tables set up as the great hall with your house colors and gifts, a chair in front for sorting, the table with food and drinks, and a professor's table up front for Julye.

Julye:

Welcome to Hogwarts! The start-of-class banquet will begin shortly, but before you take your seats in the Great Hall, you will be sorted into your Houses. The Sorting is a very important ceremony because, while you are at Hogwarts in London, your House will be something like your family within Hogwarts. The four Houses are called Gryffindor, Hufflepuff, Ravenclaw, and Slytherin. Each House has its own noble history and each has produced outstanding witches and wizards, house founders (name who is there) including your four prefects:

Julye: Names houses and introduces prefects

While you are at Hogwarts, your triumphs will earn your House points, while any rule-breaking will lose House points. At the end of the class, the House with the most points is awarded the House Cup, a great honor. I hope each of you will be a credit to whichever House becomes yours.

Julye as Sorting Hat voice:

"Oh, you may not think I'm pretty, But don't judge on what you see, I'll eat myself if you can find a smarter hat than me. You can keep your bowlers black, Your top hats sleek and tall, For I'm the Hogwarts Sorting Hat And I can cap them all. There's nothing hidden in your head The Sorting Hat can't see, So try me on and I will tell you Where you ought to be. You might belong in Gryffindor. Where dwell the brave at heart, Their daring, nerve, and chivalry set Gryffindors apart; You might belong in Hufflepuff, Where they are just and loyal, Those patient Hufflepuffs are true And unafraid of toil; Or yet in wise old Ravenclaw, If you've a ready mind, Where those of wit and learning, Will always find their kind; Or perhaps in Slytherin You'll make your real friends, Those cunning folk use any means To achieve their ends. So put me on! Don't be afraid! And don't get in a flap! You're in safe hands (though I have none) For I'm a Thinking Cap!"

Julye: "When I call your name, you will put on the hat and sit on the stool to be sorted."

Prefects –cheer when your house and new student is announced!

I will read names in alphabetical order by first name. *Julye* reads students names and house.

Each student receives their scroll introduction letter, an owl balloon, a house badge, and then will then sit with their house. 10 minutes intro to each other and get food.

Prefects: Social time to begin House bonding

Julye: Announcements about class –syllabus, etc. present Powerpoint, (in Google Drive)

Begin house cup: Read Harry Potter Trivia questions and keep track of points.

Appendix G - REL 333 Syllabus

REL 333 Interterm 2016 Religion and Gender in Harry Potter

Travel Itinerary and Readings Schedule

- Please re-read all the Harry Potter Books and watch all the movies before the trip
- All readings will be posted by on Blackboard and in our class Dropbox. (You should have received an invite to the Dropbox. This will enable you to download them all at once.)
 - You will be required to do readings while in England. Our hotel has wifi but it is slow and sometimes down. There is a Starbucks down the street with faster wifi. **But I strongly suggest you download and print the readings out in advance.**
- Bring a laptop or tablet or plan to share with your roommate. You will be required to write 1 paper while you are in London and **MUST** check the Facebook group daily for important announcements.
- Points will be deducted from your houses if you miss or are late at any of our meeting times and location. Points will also be deducted if you miss your house discussion meetings.

Hogwarts Class Discussion Group are highlighted in yellow. Readings under the Hogwarts Folder on Blackboard – this is with everyone. Form random discussion groups with whomever you are sitting with for meals. I will walk around and visit each group for each discussion. You will be evaluated on your contributions. If you haven't read the articles for each discussion, you will not receive an A in the class!

House Discussion Group are highlighted in blue. Check with your prefects for more info. I will visit each House discussion group for an entire discussion. You will be evaluated on your contributions. If you haven't read the articles for each discussion, you will not receive an A in the class!

Assignments are highlighted in purple.

Schedule of Readings and Syllabus

Tuesday Jan 5: Travel/Arrive London

Lecture Topics: *The Harry Potter Controversy*

- Readings (Read before we leave)
 - Armstrong, "Religion in Harry Potter."
 - Taub, "Is Harry Potter Harmful to Children?"
 - Turner-Vorbeck, "Pottermania: Good Clean Fun or Cultural Hegemony."
- *Hogwarts Class Discussion Group #1 at Dinner*
- Discuss the following questions from the articles with a few classmates at your table:
 - What are some of the ways that Harry Potter is considered controversial and harmful to children?
 - Does HP promote or demonize religion? Examples?
 - What is Baudrillard's concept of "hyperreality"? Like Disney, scholars have argued that hyperreality is applicable to HP (think of when you were growing up with HP). Do you agree or disagree? Could this be harmful to society? Why or why not?

Weds Jan 6: London - St. Paul's Cathedral

- No Readings – catch up on your jet lag

Thurs Jan 7: London Harry Potter Walking Tour and Theater Performance

- Readings:
 - Chp. 1 "Sacrificial Half Breed Warlocks: Harry Potter as Christ Figure" in Murphy
 - Bell, Three is a Magical Number: The Trinity Archtype in Harry Potter.

House Discussion Group #1 at Breakfast Meet with your house for discussion over breakfast. I will meet with Gryffindor this morning.

- Discuss the following questions from the articles with your house.
 - Is Harry Potter a Christ figure. Why or why not?
 - Discuss the concept of the Trinity in Harry Potter. Use evidence from the readings.

Friday Jan 8: Warner Brothers Studio Tour

- Readings:
 - Wang, "Authenticity in Harry Potter: The Movies and the Books"

House Discussion Group #2 and assignment at Warner Brother's Studio. I will meet with Hufflepuff at Warner Brother's Studio; other houses find a time and place to meet either at the Studio or afterwards

- Discuss the following questions from the article:
 - The author lists some changes from the first book to the movie. Do you agree with him that these changes make the book less authentic? As you tour the studio think of some changes that were made with the other books and movies. Why do you think these changes were made?

House Assignment: Meet with your house and find at least 3 examples of how your house is represented somewhere in the studio tour. Take pictures of your house with the set, prop, costume, etc. Have someone post the pictures on our Facebook group.

- 50 House Cup points will be awarded to the most creative pictures

Saturday, January 9: London/Oxford

- Readings:
 - Heilman, "From Sexist to (sort of) Feminist"
 - Cherland, "Harry's Girls"

Hogwarts Discussion Group #2 at Dinner -in Oxford

- Discuss the following questions from the articles with a few classmates at your table:
 - Is Harry Potter feminist or sexist? Heilman argues that the popularity of the HP series is because of its "highly familiar depictions of gender and power." Do you agree that it portrays stereotypical, gender-confining, binary, and sexist patterns? How and why? Use examples from the article.
 - Cheland claims that Rowling uses a discourse of rationality to mark male characters as reasonable and a discourse of irrationality to mark female characters as foolish and that the male/female binary is a cultural fiction that Harry Potter helps to create and support. Do you agree or disagree?
 - How can post-structural theory and other teaching strategies help overcome these gendered subjectivities and re-create them to change the social world for the better.

Sunday Jan 10: London: Tower of London and British Museum

- Readings:
 - Your prefect will assign your reading for your house to discuss.

House Discussion Group #3 at Breakfast. Meet with your house for discussion of your specific article over breakfast. I will meet with Ravenclaw this morning

House Assignment: With your house find at least ONE item in the the British Museum that reflects “the world and context of Harry Potter.” Take pictures of it and discuss how it reflected the culture of the world of Harry Potter.

- 50 House Cup points will be awarded to the most creative and applicable find
- **Off Limits: The Lewis Chessman (last year’s Hufflepuff winning entry!)**

Monday Jan 11: Bath

- Readings:
 - Chp. 4 “Going Pagan: The Forgotten Prefigures of Christ” in Murphy

Hogwarts Class Discussion Group #3 at High Tea Lunch.

- Discuss the following questions from the article with a few classmates at your table:
 - Rowling borrowed Christian symbols and motifs for the HP series, but many of these Christian themes a result of syncretism from earlier “pagan” mythology (Babylonian, Egyptian, Persian, Roman, Greek, etc.) cultures. Discuss a few them, noting what examples of you have seen so far at the various museums we have visited.

Tues Jan. 12: London: Westminster Abbey and British Library

Critical Analysis paper #1 due. 2-4 double spaced pages. Turn in by email to me by midnight.

Weds Jan 13: London /Greenwich

- Readings:
 - Chp. 5 “Jesus, the Lion King: Astrological Foundations” in Murphy

Hogwarts Class Discussion Group #4 on the return ferry

- Discuss the following questions from the article with a few classmates on the return ferry.
 - Having visited the Greenwich Observatory and read the article, why and how are the concepts of time, celestial bodies, astronomy (and astrology) reflected in the HP series?
 - Discuss “The Lion King” (play and Disney movie) in relation to the article’s analysis of the sun myth and its connections with HP.

Thurs Jan 14: London Free time

- Readings:
 - “Heilman, “Images of the Privileged Insider and the Outcast Outsider.”

House Discussion Group # 4 at Dinner. Meet with your house for the last discussion group at dinner. I will meet with Slytherin at dinner

- Discuss the following questions from the article with your house at dinner:
 - How does the HP series present privileged insiders and outcast outsiders? Think about who is privileged and who has formal and informal power. Also discuss how the HP world reflects social class, racial and gender inequalities.

Friday Jan 15: Depart London

Monday Jan 18:

Critical Analysis paper #2 due by midnight via email. 2-3 double spaced pages. Topic will be assigned later.

Tuesday Jan 19: at Chapman Beckman 213, 10:00am-3:00pm

- Rowling borrowed Christian symbols and motifs for the HP series, but many of these Christian themes a result of syncretism from earlier “pagan” mythology (Babylonian, Egyptian, Persian, Roman, Greek, etc.) cultures. Discuss a few them, noting what examples of you have seen so far at the various museums we have visited.
 - Having visited the Greenwich Observatory and read the article, why and how are the concepts of time, celestial bodies, astronomy (and astrology) reflected in the HP series?
- Readings:

- Whited, "1492, 1942, 1992. "The Theme of Race in the Harry Potter Series."
- Pugh, "Heteronormative Heroism and Queering the School Story."
- Cordova, "Because I am a Girl."

Hogwarts Class #5 at Chapman

Weds Jan 20 Chapman Beckman 213, 10:00am-3:00pm

- Readings:
 - Ciacco, "Harry Potter and Christian Theology."
 - Neumann, "Pop Goes Religion,"
 - Hennequin, "Harry Potter and the Legend of the Saints."

Hogwarts Class #6 at Chapman

Thursday Jan 21 Chapman Beckman 213, 10:00am-3:00pm

- Readings:
 - Beaton, "Taking Time. Harry Potter as a Context for Interdisciplinary Studies."
 - Belcher, "Harry in the Classroom."
 - Vezzali, "The Greatest Magic of Harry Potter: Reducing Prejudice."

Hogwarts Class #7 at Chapman

Tuesday Jan 26 Chapman Beckman 213, 10:00am-3:00pm

- Work on Presentations in class

Weds Jan 27 Chapman Beckman 213 TIME TO BE ANNOUNCED

- Give Presentation to Yorba Middle School on Weds.

Thursday Jan 28 10-2pm

- Give presentations to Corona Middle School

Friday Jan 29 by midnight - Final Essay Due. Topic TBD

Appendix H - Chapman Student Presentation

Harry Potter: Religion & Gender

Chapman University



“There was a lot more to magic, as Harry quickly found out, than waving your wand and saying a few funny words.”

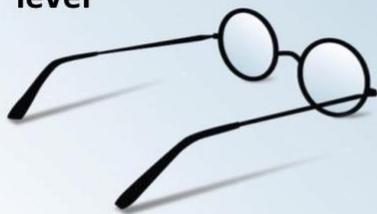
— *Harry Potter and the Philosopher's Stone*, J. K. Rowling

The Magic of Reading

- **READING IS IMPORTANT**
- **Lots of adventures and important backstories are left out of the movies**
- **Reading allows you to interact with the stories on a deeper level**



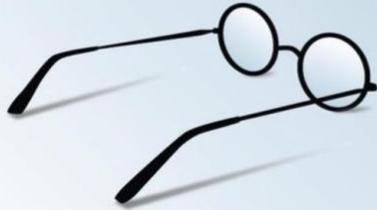
Honestly don't you two read?



The Famous triad

Value of friendship: Harry, Hermione, & Ron

“Hero, Antihero, and Heroine. Removing any one of the three elements and the whole falls apart” (Bell, 215)



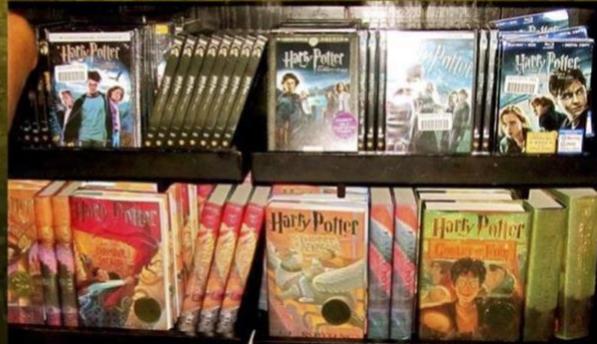
From Book to Screen

HUFFLEPUFF



Similarities between Books and movies

- JK Rowling - film consultant and producer (helped with casting, visual interpretations, acting, and script writing)
- Fan following strong throughout - Film franchise always served the story, much more than any other series
- They streamline important messages like love and friendship



Cinematic Design



Movie Magic



Slytherin
Marketing &
Consumerism

SLYTHERIN



J.K. Rowling

JK Rowling was a single mother living in Scotland when she started writing the series

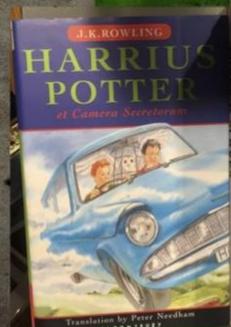
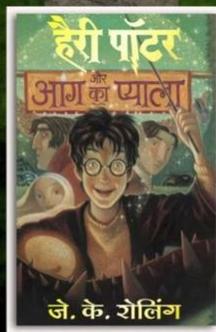
With her ideas alone, she created a world worth over \$ 26,000,000,000



The Books

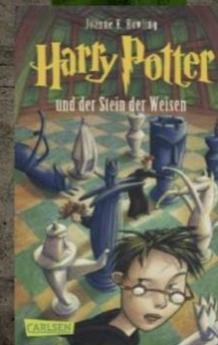
- How many languages have the series been written in?
- How many copies have been sold in the world?

Hindi



Latin

German



Merchandise



Places You Can Visit

The Harry Potter Universe has become so successful that there are 4 places in the world dedicated to recreating the magic



Warners Studios in LA



Orlando



Studio Tour in London



Universal Studios in LA

No Idea is ever too small



JK Rowling started a universe while sitting in a coffee shop

Ravenclaw

Gender & Overcoming Sexism
in Harry Potter



What is Sexism?

- Unfair treatment of people because of their sex
 - Women get paid \$0.79 for every \$1 a man earns
 - Boys are taught to avoid things that are associated with girls



Being a Boy & Girl in Harry Potter

Harry Potter

- Hermione Granger

Neville Longbottom

- Luna Lovegood



Feminism

Feminism → fair Treatment for boys and girls

equally represent boys and girls in Harry Potter

Strong Woman in Harry Potter

Hermione

Smartest in her year



WITCH OR WIZARD OCCUPATION?

QUIDDITCH PLAYER

Professional wizarding world sport player. Could be given the task of chaser, beater, keeper or seeker

BOTH

Ginny Weasley, Viktor Krum



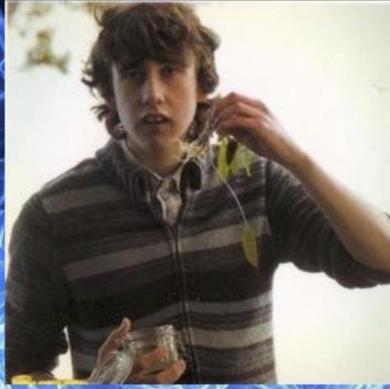
WITCH OR WIZARD OCCUPATION?

HERBOLOGIST

Plants, herbs, and supplements to be used in spells, for wizards safety, and teach what to stay away from

BOTH

NEVILLE LONGBOTTOM, PROFESSOR DAME PHYLLIDA SPORE (AUTHOR OF HOGWARTS TEXTBOOK ONE THOUSAND MAGICAL HERBS AND FUNGI)



Witch or wizard occupation?

AUROR

Investigates crimes related to the dark arts

BOTH

Nymphadora tonks & Professor Moody



Boys and girls can do anything they set their minds to!



www.darvillafun.com

GRYFFINDOR



GRYFFINDOR

Social Justice
& Race



Race in the Wizarding World

"You place too much importance, and you always have done, on the so-called purity of blood! You fail to recognise that it matters not what someone is born, but what they grow to be!" -Albus Dumbledore

Pure blood

Half-blood

Muggle-borns

Muggles



Discrimination and Bullying

"Oh, this is Crabbe and this is Goyle, and my name's Malfoy, Draco Malfoy. [...] You'll soon find out some wizarding families are much better than others, Potter. You don't want to go making friends with the wrong sort. I can help you there." -Draco Malfoy



Everybody vs Neville

Draco Malfoy vs Hermione

James Potter vs Snape

Malfoys vs Weasleys



Magical Creatures

"You have only ever seen me amongst the Order, or under Dumbledore's protection at Hogwarts! You don't know how most of the wizarding world sees creatures like me! When they know of my affliction, they can barely talk to me!" -Remus Lupin



Giants Werewolves

Goblins Centaurs

Trolls



S.P.E.W.

"Spew?" said Harry, picking up a badge and looking at it.

"What's this about?"

"Not *spew*," said Hermione impatiently, "It's S-P-E-W.

Stands for the Society for the Promotion of Elfish Welfare."

House-elves

Dobby is happier when free



Be the Hero of Your Story

"Differences in habit and language are nothing at all if our aims are identical and our hearts are open."

- Albus Dumbledore

Accept difference and diversity



<http://www.thehpalliance.org/>



You can prevent bullying by being opening and accepting, and speaking up for yourself and others



Life lessons learned from the series



- Stand up for what you believe in
- value of friendship
- Good overcomes evil
- With determination and courage, you can accomplish anything!

“Whether you come back by page or by the big screen, Hogwarts will always be there to welcome you home”- J.K. Rowling



Questions?

Appendix I - NDNU Harry Potter Fair

HARRY POTTER FAIR

Academic Resource Program/Collaborative

Wednesday, November 8, 2017

12:00 - 3:00 PM

Library Lawn

MINI MBTI & House Sorting

Sydney and Hannah will be conducting MBTI TEST and help students find their houses. They will be explaining the importance of peer support and how it relates to Harry Potter and the MBTI test.

Benefits of Support Groups

It seems like there are support groups for just about any topic, concern, or health condition. Common types of mental health issues addressed in groups include alcohol and drug addiction, depression, bipolar disorder, anxiety, grief, borderline personality and eating disorders. While some groups may have professionals as leaders, many will be led by peers, who are individuals also in recovery. Certain groups are designed to offer support and guidance for the friends and family of persons with mental health concerns.

I routinely recommend support groups to people who are dealing with mental illness or addiction, often in addition to traditional therapy sessions and medications. Here are nine potential benefits from participation in support groups:

1) Realizing you are not alone

It's interesting to hear people describe their first support group meeting. They will often say, "You know, until I went to the group I thought I was the only person in the world with my problem. I was so surprised to find that everyone in the group had the same issues as me." This realization usually brings about a feeling of relief, by gaining the understanding for perhaps the very first time in their life that others have similar concerns and are there to help and encourage you.

2) Expressing your feelings

After you realize you aren't alone and within a safe and supportive environment, you will begin to feel comfortable sharing your feelings and life circumstances with the group. This can be a very therapeutic and healing experience, particularly as you find that others in the group will listen nonjudgmentally and will praise you for your openness and courage.

3) Learning helpful information

Support groups offer lots of practical tips and resources for dealing with identified concerns, and members share their success stories and the strategies that helped them move forward in their recovery. Some groups focus on learning and practicing specific coping skills. Many groups will also provide recommendations for useful books and websites for additional study apart from the group meetings.

4) Improved social skills

By meeting and talking with other group members, you also have a chance to practice social skills and interact more effectively with others. Often, mental illness or addiction has contributed to withdrawal from social situations. Support groups provide a safe place to become comfortable around others once more.

5) Gaining hope

It's very powerful when you see others in the group who are further along their road to recovery and who have made great strides toward having happier and healthier lives. These positive role models show you that recovery is in fact attainable, which brings renewed hope for the future.

6) Reducing distress

As you work through various issues and concerns in the group, it's common that you will begin to notice a reduced level of overall distress and discomfort. This is a positive sign that progress is being made and that you are feeling better.

7) Increased self-understanding

As you learn more effective ways to cope and handle difficult situations, you gain better understanding about yourself, your needs and your own unique personality. You can also gain increased insight about the factors that have contributed to your current challenges and the strategies that seem to work best to help you move toward your goals.

8) Helping others

Just as you benefit from the group experience, you can also help other group members as you grow and make progress. Others will be affected positively by hearing about your successes and by your kind and caring demeanor. You will also notice you feel better when you are able to help someone else. Many groups will explicitly include the goal of helping others as a central component of the group's mission.

9) Affordability

One additional advantage of support groups is they are very affordable. In fact, many groups are free, and all will typically be cheaper than individual therapy sessions. If you haven't yet participated in a support group, consider giving one a try. If you're not sure which specific groups to check out, ask your health care providers or experienced support group members for their recommendations. Commit to attending at least a few meetings, as it will take a little while to relax and feel comfortable in a new group.

Once you've determined the group is a good fit for you, attend regularly. Soak up information and learn effective coping strategies from other members who are doing well. When you feel the time is right, share your story, your challenges, your fears, and your successes. Support other group members with encouragement, validation and a pat on the back for making progress toward their goals.

WHO ARE YOU?

HARRY POTTER MBTI CHART

 <p>THE EXAMINER ISTJ SEVERUS Snape</p> <p>INTROVERTED SENSING THINKING JUDGING</p> <p>DEFINED BY THEIR HONOR AND DUTY, TAKE ANY TASK SERIOUSLY AND GIVE IT MORE THAN THEIR BEST, SOMEWHAT RESERVE AND PREFER TO WORK ALONE, BUT CAN MAKE GREAT TEAM MEMBERS IF THE NEED ARISES. LOGICAL, STRAIGHTFORWARD THINKERS WHO OFTEN PUT DUTY BEFORE PLEASURE.</p>	 <p>THE DEFENDER ISFJ NEVILLE Longbottom</p> <p>INTROVERTED SENSING FEELING JUDGING</p> <p>TRADITIONAL, LOYAL, KIND AND OBSERVANT OF OTHERS. VALUE STABILITY AND CULTURAL NORMS AND ARE OFTEN CONSISTENT WITH WORK. KNOW FOR THEIR KNOWLEDGE AND WILLINGNESS TO GO TO ANY LENGTH TO HELP THOSE IN NEED, OFTEN FEAR CHANGE AND TRY HARD TO MAINTAIN PEACE.</p>	 <p>THE COUNSELOR INFJ REMUS Lupin</p> <p>INTROVERTED INTUITIVE FEELING JUDGING</p> <p>ACUTE OBSERVERS WHO TAKE INTEREST IN THE NEEDS AND DESIRES OF OTHERS. PRIVATE, GOOD-NATURED, WISDOMLY, AND QUICK TO MAKE CONNECTIONS BETWEEN COMPLEX CONCEPTS. VALUE SELF-CORRECTING AND THE PURSUIT OF THE GREATER GOOD, BUT OFTEN HAVE DIFFICULTY STANDING UP FOR THEMSELVES.</p>	 <p>THE STRATEGIST INTJ DRACO Malfoy</p> <p>INTROVERTED INTUITIVE THINKING JUDGING</p> <p>NATURAL LEADERS THAT STRIVE FOR PERFECTION. OBJECTIVE, INDEPENDENT, QUICK-THINKING, AND ADAPTABLE. EXCEL AT PREDICTING HOW EVENTS WILL PLAY OUT BEING THEIR AWARENESS OF CONCEPTUAL PATTERNS. OFTEN RATHER FIDELIGIOUS, BUT TEND TO HAVE AN AIR OF DEFINITE SELF-CONFIDENCE.</p>
 <p>THE CRAFTSMAN ISTP HARRY Potter</p> <p>INTROVERTED SENSING THINKING PERCEIVING</p> <p>FIERCELY INDEPENDENT, ADVENTUROUS, DON'T LIKE MUCH ATTENTION, MORE INTERESTED IN THEIR OWN PURSUITS RATHER THAN OTHERS. DO NOT BELIEVE IN RULES AS THEY PREFER THEIR ABILITY TO DO THEIR OWN THING, OFTEN LEARN BEST BY DOING, AND LIKE TO TAKE THINGS APART TO UNDERSTAND THEM.</p>	 <p>THE ARTIST ISFP RUBEUS Hagrid</p> <p>INTROVERTED SENSING FEELING PERCEIVING</p> <p>KEENLY ATTACHED TO THE WORLD OF SENSATION POSSIBILITIES. EXTREMELY LOYAL AND HEAVILY AFFECTIONATE, BUT ALSO QUOTE VERY ORIGINAL AND QUICK TO REBEL AGAINST IDEAS OR BELIEFS THAT GO AGAINST THEIR VALUE SYSTEMS. VALUE THEIR PRIVACY AND OFTEN TAKE MATTERS TOO PERSONALLY.</p>	 <p>THE DREAMER INFP LUNA Lovegood</p> <p>INTROVERTED INTUITIVE FEELING PERCEIVING</p> <p>SWEET-NATURED, COMPASSIONATE, AND IDEALISTIC INDIVIDUALS WHO ARE QUIET, BUT SPEAK DIRECTLY FROM THE HEART. OFTEN HAVE THEIR HEAD IN THE CLOUDS, BUT THIS ONLY SEEMS TO FUEL THEIR FLOURISHING CREATIVITY. SEEK PEACE FOR THEMSELVES AND OTHERS. OFTEN GULLIBLE AND EASILY DISTRACTED.</p>	 <p>THE ARCHITECT INTP MIA Manger</p> <p>INTROVERTED INTUITIVE THINKING PERCEIVING</p> <p>A NATURAL-BORN THINKER. HAVE A CALM, SERIOUS EXTERIOR, BUT THIS BELIES A DEEPLY PASSIONATE SOUL. OFTEN COME UP WITH SYSTEMS WITH WHICH TO SOLVE PROBLEMS AND ARE QUICK TO CORRECT OTHERS. TEND TO GET SO LOST IN THOUGHT AND THE FLOW OF INFORMATION THAT THEY NEGLECT TO LISTEN TO OTHERS.</p>
 <p>THE PROMOTER ESTP GINNY Weasley</p> <p>EXTROVERTED SENSING THINKING PERCEIVING</p> <p>FOCUS ON LIVING EXTENSIVELY AND TAKE IN INFORMATION IN A LITERAL, BLACK-AND-WHITE FASHION. BLUNT, STRAIGHTFORWARD RISK-TAKERS WHO AREN'T AFRAID TO PLEASURE HURRY IN AND GET THEIR HANDS DIRTY. NEVER LET RULES GET IN THE WAY OF THEIR AMBITIONS, AND ACTIVELY SEEK OUT THE CHALLENGES IN LIFE.</p>	 <p>THE PERFORMER ESFP FRED & GEORGE Weasley</p> <p>EXTROVERTED SENSING FEELING PERCEIVING</p> <p>LOUD AND PROUD PLEASURE-SEEKERS WITH A LOVE OF PLEASEING THE CROWD. IDEA TO BE THE CENTER OF ATTENTION AND HATE BEING ALONE UNDER ANY CIRCUMSTANCES. WANT THE VERY BEST OF WHAT LIFE HAS TO OFFER AND GET BORED QUOTE EASILY, BUT TEND TO HAVE IMPECCABLE TASTE IN LIFE'S NOVELTIES.</p>	 <p>THE CHAMPION ENFP RON Weasley</p> <p>EXTROVERTED INTUITIVE FEELING PERCEIVING</p> <p>OPEN HEARTED, EXCITABLE, CREATIVE, FUNNY AND FULL OF WILD AMBITION. ALWAYS LOOK ON THE BRIGHT SIDE AND KEEP THEIR CHINS UP, EVEN IN THE FACE OF MAJOR OBSTACLES. EXCEL IN MANY ASPECTS OF WHAT THEY DO AND HOOD KNOW OTHERS CLOSE TO THE HEART. FIRMLY BELIEVE THAT LIFE IS FOR THE LIVING.</p>	 <p>THE INVENTOR ENTP SIRIUS Black</p> <p>EXTROVERTED INTUITIVE THINKING PERCEIVING</p> <p>WITTY, CLEVER, AND INTERESTING SOCIALIZERS WHO ARE CONSTANTLY THINKING ON THEIR FEET. TEND TO BE VERY GOOD LIARS WHO NEVER GET AWAY FROM TELLING A GOOD STORY, PLAYFUL, AND IN NEED OF CONSTANT STIMULATION IN ORDER TO KEEP UP WITH THEIR FAST-PACED DEVELOPMENT OF NEW IDEAS.</p>
 <p>THE SUPERVISOR ESTJ MAFALDA McGonagall</p> <p>EXTROVERTED SENSING THINKING JUDGING</p> <p>STRICT BOUNDARY SETTERS WHO TAKE PERSONAL RESPONSIBILITY VERY SERIOUSLY. HAVE A STRONG PERSONAL MORAL CODE, TO WHICH THEY RIGIDLY HOLD THEMSELVES AND OTHERS. THEY ARE INTENSELY ORGANIZED AND FOCUSED, TO THE POINT THAT THEY WEND UP BEING PREDICTABLE, BUT THEY ARE NEVER BOWING OR RESIGNATIVE OF A GOOD FIGHT.</p>	 <p>THE PROVIDER ESEJ LILY Evans-Potter</p> <p>EXTROVERTED SENSING FEELING JUDGING</p> <p>GENEROUS, COMPASSIONATE, AND A BIT FOLLY. THEY CARE DEEPLY FOR THOSE AROUND THEM AND ARE HAPPY WHEN THEY ARE ABLE TO LEAD A HAND. BELIEVES IN "SERVING BROTHERHOOD" BUT CAN BE TENDING TO COME ACROSS AS OVERSARASING OR IMPOSINGING POSE TO THEIR ABOVE-AVERAGE CAPACITY FOR EMPATHY. BURNY, BUT POLITE AND SAGE TO MAINTAIN PEACE.</p>	 <p>THE TEACHER ENFJ ALBUS Dumbledore</p> <p>EXTROVERTED INTUITIVE FEELING JUDGING</p> <p>DISCREETED, EMPATHIC, INSPIRING, AND ALWAYS READY TO ENCOURAGE THE BRIGHTER OF OTHERS. TEND TO BE VERY EASYGOING, UNLESS SOMEONE CLOSE TO THEM IS THREATENED. IN WHICH CASE THEY BECOME FURIOUSLY DETERMINED. SERVE WITH PEOPLE NEED GUIDANCE AND TRY TO PROVIDE IT, AND TAKE THEIR OBLIGATIONS TO OTHERS VERY SERIOUSLY.</p>	 <p>THE HAYRICK ENTJ JAMES Potter</p> <p>EXTROVERTED INTUITIVE THINKING JUDGING</p> <p>BLUNT, FIRM, AND NATURALLY CREDIT LEADERS. THEY ARE QUICK-THINKING MASTERS OF NEGOTIATION WHO TRUST THEIR INSTINCTS WHEN MAKING DECISIONS, AND TAKE FULL RESPONSIBILITY WHEN THEIR DECISIONS PROVE TO BE FLAWED. LEAST TO BORN FOR EMOTIONAL INTERFERENCE IN THEIR PLANS. WORK TIRELESSLY TOWARD LOFTY GOALS AND ARE OFTEN VERY PRAGMATIC WITH THEIR MONEY.</p>

ARTWORK: MAKANI.DEVIANTART.COM | CHART: SIMBAGA.TUMBLR.COM

BUTTERBEER (Alcohol Safety Tips)

At this table Julio will be serving butterbeer and informing residents about alcohol safety tips.

It is federal law that anyone under the age of 21 does not consume alcoholic beverages:

1. Know your limit & plan ahead.
2. Eat food before and while you drink.
3. Sip your drink (slow down).
4. Skip a drink now and then and substitute with a non-alcoholic drink (another great tip is to have a glass of water with your drink, and sip on that between sips of your drink).
5. Beware of unfamiliar drinks.
6. Appoint a designated driver.
7. Respect the rights of individuals who do not wish to drink.
8. Keep track of how many drinks you are consuming.
9. Space your drinks.
10. Drink for quality vs. quantity.
11. Avoid drinking games.
12. Plan ahead for transportation — don't drink and drive!
13. Never accept a drink from someone you don't know.
14. When ordering a drink at the bar, watch the bartender make your drink so you can know how much alcohol you will be having.
15. Alcohol and sex do not mix — drunken sex is not consensual sex.
16. Careful what you combine, most drugs and alcohol do not mix well. Be sure to read all warning labels.
17. If you are pregnant, might be pregnant, or are attempting to become pregnant, do not consume any type of alcoholic beverage.

WAND MAKING AND POTION MAKING (Art Therapy)

Monika & Kelly will be helping residents do crafts and educating them on how impactful art therapy can be with stress, anxiety and more.

Art therapy is a specialized area of mental health that uses art materials and the creative process to explore emotions, reduce anxiety, increase self-esteem, and resolve other psychological conflicts. The American Art Therapy Association states that art therapy can be an effective mental health treatment for individuals who have experienced depression, trauma, medical illness, and social difficulties. Making art in therapy can be a way to achieve personal insight as well as healing.

There's more to art therapy than simply "drawing your feelings." Art therapists are trained to lead people through the creative process in a therapeutic way. Just as your doctor may prescribe a medication or behavioral change to aid your physical healing, your art therapist offers art-based therapy interventions that are tailored to your needs. As with every aspect of therapy, the choice to engage with specific types of materials will ultimately be up to you.

The Mirror of Erised (Writing as therapy)

Joscelyn will instruct residents to write on post it notes what they most desire in life and have them post it onto a "mirror". This will simulate HP and SS, when Harry uses mirror to look at his parents. This will allow residents to open up and put their desires in writing and they can think about how they can achieve what they want.

The Mirror of Erised is a mirror, which, according to Albus Dumbledore, shows the "*deepest, most desperate desire of our hearts.*" The name "Erised" is "desire" spelled backwards, as if reflected in a mirror. The happiest person in the world would look in the mirror and see a reflection of them, exactly as they were.

Writing to heal

By helping people manage and learn from negative experiences, writing strengthens their immune systems as well as their minds.

By BRIDGET MURRAY

Monitor Staff

June 2002, Vol 33, No. 6

Print version: page 54

Writing is no stranger to therapy. For years, practitioners have used logs, questionnaires, journals and other writing forms to help people heal from stresses and traumas.

Now, new research suggests expressive writing may also offer physical benefits to people battling terminal or life-threatening diseases. Studies by those in the forefront of this research--psychologists James Pennebaker, PhD, of the University of Texas at Austin, and Joshua Smyth, PhD, of Syracuse University--suggest that writing about emotions and stress can boost immune functioning in patients with such illnesses as HIV/AIDS, asthma and arthritis.

Skeptics argue that other factors, such as changes in social support, or simply time, could instead be the real health aids. But an intensive research review by Smyth, published in 1998 in the *Journal of Consulting and Clinical Psychology* (Vol. 66, No. 1), suggests that writing does make a difference, though the degree of difference depends on the population being studied and the form that writing takes.

Researchers are only beginning to get at how and why writing may benefit the immune system, and why some people appear to benefit more than others. There is emerging agreement, however, that the key to writing's effectiveness is in the way people use it to interpret their experiences, right down to the words they choose. Venting emotions alone--whether through writing or talking--is not enough to relieve stress, and thereby improve health, Smyth emphasizes. To tap writing's healing power, people must use it to better understand and learn from their emotions, he says.

In all likelihood, the enlightenment that can occur through such writing compares with the benefits of verbal guided exploration in psychodynamic psychotherapies, notes Pennebaker. He notes, for example, that talking into a tape recorder has also shown positive health effects. The curative mechanism appears to be relief of the stress that exacerbates disease, researchers believe.

Health benefits

A groundbreaking study of writing's physical effects appeared in the *Journal of the American Medical Association* (Vol. 281, No. 14) three years ago. In the study, led by Smyth, 107 asthma and rheumatoid arthritis patients wrote for 20 minutes on each of three consecutive days--71 of them about the most stressful event of their lives and the rest about the emotionally neutral subject of their daily plans.

Four months after the writing exercise, 70 patients in the stressful-writing group showed improvement on objective, clinical evaluations compared with 37 of the control patients. In addition, those who wrote about stress improved more, and deteriorated

less, than controls for both diseases. "So writing helped patients get better, and also kept them from getting worse," says Smyth.

In a more recent study, presented in a conference paper and submitted for publication, Pennebaker, Keith Petrie, PhD, and others at the University of Auckland in New Zealand found a similar pattern among HIV/AIDS patients. The researchers asked 37 patients in four 30-minute sessions to write about negative life experiences or about their daily schedules. Afterward, patients who wrote about life experiences measured higher on CD4 lymphocyte counts--a gauge of immune functioning--than did controls, though the boost to CD4 lymphocytes had disappeared three months later.

Regardless, the fact that they at first showed improved immune functioning suggests that it reduced their stress through a release of HIV-related anxiety, says Pennebaker. "By writing, you put some structure and organization to those anxious feelings," he explains. "It helps you to get past them."

Other research by Pennebaker indicates that suppressing negative, trauma-related thoughts compromises immune functioning, and that those who write visit the doctor less often. Also, Petrie's colleague Roger Booth, PhD, has linked writing with a stronger antibody response to the Hepatitis B vaccine.

Appendix J - NDNU Student Project







Appendix K - PSY 2886-01 Syllabus

PSY 2886-01 Psychology and Harry Potter

Fall Semester 2017

8/28/17 - 12/9/17

MWF 11:00-11:50 AM

Hannah Yanow, M.A.

hyanow@ndnu.edu

Work Phone: (650) 508-3557

Office: Ralston Annex, #6

Course Description:

PSY 2886-01 Psychology and Harry Potter (3) explores psychological concepts, analysis, and theories through the lens and themes of the Harry Potter series by J.K. Rowling. Interpretation, discussion, and reflection during this course includes (but is not limited to) psychological personality inventories, development over the lifespan, mental health issues, social psychology, and how it is represented through the Wizarding World of Harry Potter in the original seven book series.

Prerequisite: PSY 1001- Introduction to Psychology

Course Objectives:

“Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real?” –Dumbledore, *Deathly Hallows*, pg. 723

The objective of this course is to gain a deeper understanding of psychological concepts and theories through the literature of Harry Potter (HP). The main objective is to explore and personally relate to the books within the context of psychology, and also exploring the meaning of HP in a way that reflects the impact these books had on ourselves as individuals, our development as humans (mentally and emotionally), the role that HP has played in society with the uncovering of mental health issues in a way that was palatable for people who may not have been able to accept mental health as a daily experience.

Program Learning Outcomes:

- 1) Familiarity with the major concepts, theoretical perspectives, empirical findings, and historical trends in the field of psychology. (PLO #1)*
- 2) Students will understand and apply basic research methods in psychology, including research design, review of professional literature, data analysis (including use of statistical software), and interpretation.

3) Critical thinking skills and, when possible, the scientific approach to solve psychological problems while understanding the limitations of the scientific approach (PLO #3).

*PLOs refer to the “Psychology Program Learning Outcomes” which can be found in the NDNU catalog.

Required Course Text:

Harry Potter and the Sorcerer’s Stone by J.K. Rowling

ISBN: 978-0590353403

Harry Potter Power by Julie-Anne Sykley

ISBN: 978-1921479311

**Additional Readings posted to Moodle by Professor*

Recommended Course Text:

Dear Mr. Potter: Letters of Love, Loss, and Magic, by Lily Zalon

ISBN: 978-0615479316

Harry Potter and the Chamber of Secrets

Harry Potter and the Prisoner of Askaban

Harry Potter and the Goblet of Fire

Harry Potter and the Order of the Phoenix

Harry Potter and the Half-Blood Prince

Harry Potter and the Deathly Hallows

all by J.K. Rowling

Class Requirements:

1) Weekly Reading Assignments: See Weekly Schedule.

2) **Online Discussion Topics:** The online forum will require each student to contribute a discussion topic and a response to another student's discussion topic utilizing sensitivity and awareness of other's perspectives and personal experiences. Each contribution must include a reference to **one** of the assigned readings (make sure to cite your sources appropriately), a **personal perspective** and/or a connection with a **psychological concept** (again, cite your sources!). Each student must respond to *at least* one other student's entries. This will be due **weekly**.

3) **Reflection Paper:** There will be two reflection papers assigned during this course. Topic and formatting requirements will be posted to Moodle.

****This must be sent to me in a WORD DOCUMENT or a Google Doc. No ifs, ands, or buts about it!!!*

a) Reflection Paper #1 **DUE:** *Friday, September 18, before 10:00pm*

b) Reflection Paper #2 **DUE:** *Wednesday, November 22, before 10:00pm*

4) **Phoenix Projects:** There will be no midterm or final exam for this course. There will be a final project, called the *Phoenix Projects*, which will be discussed further in class (and mid-semester check-in) and due the final week of the semester. This will require an in-class presentation and a supplemental paper to be due to the professor separately (Supplemental paper due: Friday, December 8, at 6:00 PM). Rubric posted to Moodle; your peer reviews will be included in grade!

Grading: Your grade will be based on your attendance, in-class participation, reflection papers, online discussions, and final Phoenix Project. Delineated as follows:

-- **Hours spent in class: 45 hours total**

-- **Online Discussions: 300 pts total** (20 pts/week + week 9 @ 60 points=300 points)

-- **Reflection papers: 200 points (100 points ea.)**

-- **Phoenix Project: 200 points**

Total: 700 points + attendance

Student Workload Expectations:

Hours in class—45 hours

Weekly Readings/Online Discussion participation—45 hours

Reflections papers—15 hours

Phoenix Projects Presentations & Prep—30 hours

Total: 135 hours

Paper Format Requirements: *All papers must be **proofread** and organized. I will **not** edit your paper and will take points off for typos and formatting errors (new paragraphs, sources cited, etc.). APA formatting will *not* be required for the Reflection or Exam papers. I highly advise visiting the *Student Success Center* for assistance with papers, even if you feel you are on top of your writing game. More information on the student success center: <http://www.ndnu.edu/academics/academic-success-center/>*

Late Work: Late work will **not** be accepted for full credit.

Attendance: This is your education. In order to get the full benefits of the courses you are paying for, you must show up and be present in class to learn. Attendance will be taken at each class meeting. This class will be based on discussion among your peers; this course is facilitated by the professor, but its success depends on **you**, the student. Your engagement is **essential to this course!!!** If you know that you will be absent*, let me know at least one week in advance. *You are responsible for getting notes from your peers from the course missed.*

* Student Artists/Athletes: Please let me know well in advance your rehearsal and/or game schedule. You will not be excused from completing work/information covered during the class missed. You are required to have your coach/director send me the games/performances ahead of time to get a full excuse.

*If it is a medical emergency, you are required to provide me with a doctor's note in order to get an "excused" absence.

Disabilities: If you have a learning disability or other circumstance that requires accommodations in this class, you must bring it to the attention of Disability Services to arrange for possible accommodations. Disability Services has recently become part of Counseling, Health, and Disability Services, located in New Hall E18 and New Hall E19. The main number for Counseling, Health and Disability Services is 650-508-3714. The Disability Services Specialist may be contacted directly at 650-508-3670.

Plagiarism & Cheating: Academic honesty is a cornerstone of our values at NDNU. Unless you are directly quoting an author and referencing his or her work, you must use your own words to express your ideas. If any of the ideas used in an assignment do not represent your original ideas, you must cite all relevant sources and make clear the extent to which such sources were used. Words or ideas that require citation include, but are not limited to, all hard copy or electronic publications, whether copyrighted or not, and all verbal or visual communication when the consent of such communication clearly originates from an identifiable source. Consult the NDNU student Handbook regarding the consequences of misrepresenting your work.

Course Evaluations: Available on the NDNU portal via the link stating, "you have an active survey" on the left sidebar. Your feedback is very important to us! These are anonymous.

*I have created an additional survey, which I will ask you to complete in addition to NDNU's survey. This will be sent to you via email at the end of the semester.

Schedule

Date	Topic	Assignment
1 Monday 8/28/17 Wednesday 8/30/17 Friday 9/1/17	Introductions - Topic review: requests? - Textbook review - Safe space/vulnerable and confidential discussions - Spoiler alert!	1) Be present! 2) Syllabus Review 3) Talk about final presentation 4) HP Survey
2 Monday 9/4/17- OFF Wednesday 9/6/17 Friday 9/8/17	Monday- OFF - Muggles vs. Wizards - The ‘other’s in society (Lupin, Ariana, Dumbledore, Shackbolt)	1) Read SS Ch. 1-3 2) See Moodle for Supplemental Reading 3) Discussion due Friday at 6:00 PM
3 Monday 9/11/17 Wednesday 9/13/17 Friday 9/15/17	- Hogwarts Houses- their characteristics and importance - Personality inventories	1) Read SS Ch. 4-6 2) Read HPP pp. 7-14 3) Discussion due Friday at 6:00 PM
4 Monday 9/18/17 Wednesday 9/20/17 Friday 9/22/17	- Fear of a name, Boggarts/Anxiety - Trauma/PTSD - Groupthink and Bullying	1) Read SS Ch. 7-9 2) Read HPP pp. 30-32, 53-63, 65-78 3) Discussion due Friday at 6:00 PM
5 Monday 9/25/17 Wednesday 9/27/17 Friday 9/29/17	- Growing up with Harry Potter: Adolescence/Puberty/ Coming of Age	1) Read SS Ch. 10-12 2) Discussion due Friday at 6:00 PM 3) First Reflection DUE by Friday 9/29 at 10:00 PM- <i>“Dear Mr. Potter”</i>

<p style="text-align: center;">6</p> <p style="text-align: center;">Monday 10/2/17 Wednesday 10/4/17 Friday 10/6/17</p>	<p>- Lifespan Development, learning morals from HP, <i>Tales of Beedle the Bard</i>, folktales</p> <p>- Importance of self-reflection/Concept of the Pensieve</p> <p>Friday: HP Club visit!</p>	<p>1) Read SS Ch. 13-15</p> <p>2) Read HPP pp. 39-40, 195-211</p> <p>2) Discussion due Friday at 6:00 PM</p> <p>3) Dress up for HP Club visit!</p>
<p style="text-align: center;">7</p> <p style="text-align: center;">Monday 10/9/17 Wednesday 10/11/17 Friday 10/13/17</p>	<p>-De-brief of HP Club visit</p> <p>- Impact of reading Fantasy/Fiction on the Human Mind</p>	<p>1) Read SS Ch. 16-17</p> <p>2) See Moodle for Readings</p> <p>3) Discussion due Friday at 6:00 PM</p> <p>4) prepare for Phoenix Project check-ins next week</p>
<p style="text-align: center;">8</p> <p style="text-align: center;">Monday 10/16/17 Wednesday 10/18/17 Friday 10/20/17- OFF</p>	<p style="text-align: center;"><u>Monday & Wednesday:</u> Phoenix Project brainstorm, individual check-ins</p> <p style="text-align: center;">Friday- OFF for midterm holiday</p>	<p>1) Finishing Sorcerer's stone: final thoughts?</p> <p>2) Read HPP pp. 81-126</p> <p>3) Discussion due Wed the 18th before 10:00 PM</p>
<p style="text-align: center;">9</p> <p style="text-align: center;">Monday 10/23/17 Wednesday 10/25/17 Friday 10/27/17- ONLINE</p>	<p>- Sexuality as represented in HP</p> <p><u>Friday—online discussion ONLY *worth 16 points</u></p>	<p>1) Reading/Podcast posted on Moodle</p> <p>2) Discussion due (*worth 16 points) Friday at 12:00 PM – See Moodle</p>
<p style="text-align: center;">10</p> <p style="text-align: center;">Monday 10/30/17 Wednesday 11/1/17 Friday 11/3/17</p>	<p>- Jungian Archetypes</p> <p>- Importance of social roles as depicted in HP and fiction in general</p>	<p>1) See Moodle for supplemental reading</p> <p>2) Discussion due Friday at 6:00 PM</p>
<p style="text-align: center;">11</p> <p style="text-align: center;">Monday 11/6/17 Wednesday 11/8/17 Friday 11/10/17</p>	<p>- Dementors & Depression (etymology)</p> <p>Friday- Veteran's Day</p>	<p>1) Read HPP, pp. 41-52,</p> <p>2) Discussion due Friday at 6:00 PM</p>

<p style="text-align: center;">12</p> <p style="text-align: center;">Monday 11/13/17 Wednesday 11/15/17 Friday 11/17/17</p>	<p>- Death/Dying in HP: many concepts presented “worse than death”</p> <p>- Research for Reflection #2</p>	<p>1) Read HPP pp. 213-237 2) Discussion due Friday at 6:00 PM</p>
<p style="text-align: center;">13</p> <p style="text-align: center;">Monday 11/20/17 Wednesday 11/22/17- OFF Friday 11/24/17- OFF</p>	<p>- Taking HP every day: HP Alliance, Pottermore, HP and the Sacred Text, etc.</p> <p><u>Wednesday & Friday OFF- Thanksgiving Break</u></p>	<p>1) Read HPP pp. 167-192 2) Discussion due Friday at 6:00 PM 3) Reflection #2 DUE before 10:00pm on 11/22</p>
<p style="text-align: center;">14</p> <p style="text-align: center;">Monday 11/27/17 Wednesday 11/29/17 Friday 12/1/17</p>	<p>Revisit topics based on student requests</p> <p>- Summarize exploration from the semester, main message from HP (i.e. doing what is right instead of what is easy, love/loyalty is stronger than hate, etc.)</p>	<p>1) Read HPP pp. 239-245 2) FINAL Discussion due Friday at 6:00 PM 3) Sign-up for Phoenix projects</p>
<p style="text-align: center;">15</p> <p style="text-align: center;">Monday 12/4/17 Wednesday 12/6/17 Friday 12/8/17</p>	<p><u>Phoenix Projects</u></p> <p>*Ask at least 3 questions total</p>	<p>1) Turn in supplemental paper explaining final project before Friday 12/8 at 6:00pm</p>

Appendix L - Phoenix Projects Guidelines

Phoenix Project Guidelines

Required:

- 1) 12-13 minute presentation (leaving time for 2-3 mins of Q&A)
- 2) Supplemental Paper

Presentation Directions:

You will be presenting on what you have decided to create; some sort of deliverable that relates Psychology and the Harry Potter series. This could be anything that you want it to be as long as it pertains to a psychological concept, theory, or theme, and the Harry Potter series. This is your time to be creative and let your dreams expand!!

An example could be: a handout, a game, a workshop, an after-school program, curriculum, a video, a dance piece, painting tools, starting a club... ANYTHING YOU WANT. Be creative!!!!!!!!!!!!!!

Dig deep into those conversations we had at the beginning of the semester, and those stories that your family/friends told you: what are your strengths? What is something that you do well and you thrive within? ***Remember the story behind the phoenix, rising from the ashes...!***

The presentation must cover the following:

- 1) What your Phoenix Project is—explain thoroughly.
- 2) Why you did this project.
- 3) How you went about developing this project.
- 4) What research you did/found, and (if applicable) what already exists like it.
Cite your sources!
- 5) How it can be implemented/shared with the world or community for which you intend.

Presentations will begin 11/29, and I will have sent out a SignUp Genius invite beforehand, so that you know when you will be presenting.

Additional Presentation notes:

- 1) **You are expected to dress professionally for this presentation.**

2) You may invite people from outside of the class if they wish to watch you present. However, if they come, they must stay for the entire class period, and not solely your presentation only!

Supplemental Paper Directions:

This paper supplements the actual presentation and ALL will be due to me on November 28th before 11:59pm.

Submission Guidelines:

Please submit on Moodle or send to me via email in word doc or google doc. You can share a google doc with Hannah.yanow@gmail.com (please allow me to “edit” rather than just “view”), or email to hyanow@ndnu.edu as a Microsoft Word attachment.

Citation Guidelines:

Your citations can be MLA or APA. If referencing research in the body of the paper, you must have in-text citations. All papers should have a reference page (APA)/bibliography (MLA). See <https://owl.english.purdue.edu/owl/> for more information on citing sources.

The supplemental paper must cover the following:

- 1) No length limitations. As long as it takes to fully explain what your Phoenix Project is.
- 2) Must explain in-depth the five points (above) covered in the presentation, so that I know the work that you put into it.
- 3) **You must cite your sources!**
- 4) It must be proofread before submitting to me.

Appendix M - Dear J.K. Rowling, Reflection #1

Dear J.K. Rowling,

You have affected my life in so many ways I can't even comprehend, both consciously and unconsciously. Before I begin this letter, I want to thank you with all of my heart for writing these books; they have a very special place in my heart. I have fallen in love with the magical world you have created, and the characters you have developed. The books have helped me so much throughout my life: in happy moments, in dark moments; through autumn, winter, spring, and summer. I will never forget the lessons I've learned, and the new friendships I've made, I will always be waiting for my Hogwarts letter to arrive. You have created a safe space for my imagination to run wild, and I promise you, that is something that will continue to be a part of my life forever.

One of my earliest memories of Harry Potter is going to the library with my mother at age eight. We would sit down in the book aisles and begin reading the Harry Potter books, and sometimes we would be there from the minute I got out of school until closing time. We would jump into books as though it was our reality. We began as all should with *Harry Potter and the Sorcerer's Stone*, and continued through all the books "until the very end" (Rowling, 700)--just a little pun, but still one of my favorite quotes. Luckily, the books were never out of stock so we read them all in good time. Another memory I remember is going to see the movies in the theater with my mother and grandmother. If the movies weren't out yet, I would have a marathon with my sister and aunt who were also fanatics; we still have those marathons when we are all together. It's always fun to have a

“Potterhead weekend” as ABC Family likes to say when they stream the movies. Introducing my friends to the movies/books is always fun too. I am currently watching the movies with my college roommate, who has never been introduced to Harry Potter, and no she’s not from outer space; crazy right? It’s always a fun experience to show people this beautiful world, and I hope they enjoy it as much as I do. Every time I dive into the wizarding world I get the same feeling I did the first time I watched the series. It makes me laugh, cry, and think about life.

I recently watched the documentary on your life and I learned how you created Harry Potter, realizing we have even more in common. Like you, my mother was a single parent and had to figure out how to take care of me, even though she had two children before me, it was a very difficult time for her. I’m thankful to her for introducing me to your magical book series. I was so excited to read the books, my mom made me read a lot of books when I was young. I loved reading stories about adventure, magic, and overcoming obstacles. Ever since this moment, I have felt like I’ve grown up with Harry and his friends. Growing up being bullied most of my middle school years, I felt I related a lot to Harry in many aspects, my bullies were like Draco calling Hermione a mudblood, I knew just like her I would prove them wrong. I confided a lot with the books and they helped me overcome everything thrown at me literally and figuratively. Each time I re-read or re-watch the movies I catch something different, a new lesson, at a different age, I always find wisdom that can help me with whatever I am going through at the time. I experience their feelings; I can empathize with what they are going through because I am going through it too. On a side note it’s always

great to visit Hogwarts at Universal Studios too since I'm from Los Angeles I must say I am privileged, though I bet it's not as great as the one in Florida. Harry Potter is one of those things that sticks with you through all stages of life, and it is a great book to share with others.

Next, I'm going to explain how your characters have touched my heart permanently, I will also give some personal background. As I have gotten older I find I understand the books more, I relate more to the characters and even see myself in some of them. Starting with Luna Lovegood, my mom and I both think I am a lot like Luna and Hermione, I have more of Luna's characteristics in me though. Luna is a very true to herself, she can stand on her own, she sees the world a little differently from others and doesn't like to be fit into one category. She sees things outside of the box, doesn't conform to groups but chooses what she wants to be included in, and she is a terrific leader for many of the other characters. Lastly, she is very intellectual, self-defined, she has been through a lot of things others haven't experienced, she's a little weird and bazaar, but she's taught me that individuality is a great characteristic to have, and I should be proud of myself. One of my favorite quotes she says from the movies is " things we lose have a way of coming back to us in the end, if not always in the way we expect" and from the books "Wit beyond measure is a mans greatest treasure" (Rowling, 588) Both of these quotes I think embody Luna's personality, though in the second one she's actually reading an inscription, its still very much sounds like a clever thing she would say at some point. She has helped me accept who I am, remember not to care what others think, never give up and be strong.

Harry, Hermione, and Ron are the “main characters” and definitely favorites of mine, they are the protagonist and the trio of friends we all wish we were or had in real life. They are always getting into trouble, at the wrong place at the wrong time, and defeating strong enemies. Harry has so much to overcome, growing up being pretty much an orphan, with the ways the Dursleys treat him, he has a lot of hardships and adversities to surpass. He is the strength in the group the one who’s got connections (good and bad) and he is the one that makes my heart jump too many times in the movie from so many close to call moments. He has helped give me the courage to overcome many obstacles in my own life and makes me a better/humble person. I could go on about Harry forever, but next is Hermione, the brains of the group, she is the smartest character, maybe in the whole school, and there isn’t a spell she doesn’t know. She has taught me to try my best in school because knowing a lot helps get you through life, and I love to read just like her, and she showed me tough situations will always get better. She is definitely an inspiration to me, a strong female lead, who fights the norm, I would want to be one of her closest friends, and of course, I have a replica of her time-turner that makes me feel invincible, she is a true leader. Next, we go to Ronald Weasley, who is the encourager of the group, he reminds me a lot of my significant other, scared, nervous, but a loyal friend. He is such a complex character who is really stubborn but passionate, he is supportive and knows when to do the right thing. Something I wonder about Ron is if he would have been any better at magic if his wand had never broken. One thing I can relate to, in Ron, is the need to prove yourself and stand out from siblings, I feel like I’m

always in competition with my siblings specifically my older sister, and I need to find my own way to reach above and beyond. One example is through my social life, my sister has always had a huge group of friends and she was very popular. I prefer to keep to myself and have one or two friends; this is something that makes me feel in a competition with her, but I definitely beat her in the academic field, which makes me overcome that fear.

Albus, Severus, and Minerva are the adults/professors in the books that guide us to see the different answers to questions we are asked. They want us to figure things out, and find a way to get over obstacles we are faced with for ourselves; they want us to learn from our mistakes. Albus Percival Wulfric Brian

Dumbledore is one of the crazy but honorable characters, a great headmaster and a phenomenal wizard. One thing he says to Harry that has always stuck with me is "It's our choices, Harry, that show who we truly are, far more than our abilities" (Rowling, 333). This shows us just how wise Dumbledore is, and he is also very protective, and loving. He tries to do his best to help Harry so much through the books, and make him a good person, that makes right choices, and he very much succeeds. Another thing about Dumbledore that is a great message is his phoenix Fawkes; he is a great symbol of rebirth and faith.

McGonagall is an amazing teacher and head of the Gryffindor house; she's always helping fight to save Harry and his friends from being expelled on multiple occasions. She is a great teacher for all of them, and she is a long-standing character who is here from the first book to the last. She is strong enough to make the difficult decisions, and stand up to bullies like Umbridge; she is a

beautiful example of courage and a perfect female lead. Severus Snape is one of the characters I found myself very conflicted about in the series. At first, as most people who read/watch Harry Potter, I was so mad at him, I disliked him so much, all the way up until the final books, it hit a high when he killed Dumbledore and he confirmed himself as a death-eater. What we learn in the end, with his memories, is we now discover that he was there for Harry the whole time, trying to make Harry strong, and looking after him for Lily, at this point I have a deep change of heart. "After all this time? Always"(Rowling, 687) I'm very basic because this quote definitely hit my heart in a sentimental way. But his death is one of the multiple times in the series I find myself sobbing myself into a puddle. Snape turns out to be a good guy he has been helping Dumbledore and risking his life to get information from the dark lord, one of my new favorites. I find myself re-watching the series and trying to see him in a different light because he is so misunderstood and actually a really loyal and compassionate character. I have so many more characters that I would love to mention that have affected my life and perspective, like Sirius Black, Neville, Draco, Hagrid, Hedwig, Dobby, the list goes on and on, but there's not enough room or time, maybe in another letter, another day, but for now I will continue my letter.

Love, this is one of the biggest themes in Harry Potter and one of my favorite themes in the books. One quote Dumbledore says in *Deathly Hallows* is "Do not pity the dead, Harry. Pity the living, and, above all, those who live without love." (Rowling, 94). We find many traits of love and so many moments in which love prevails in the series. Some of my favorite moments are when we learn about

Ron and Hermione, or Ginny and Harry, when they are finally getting together, both of these couples remind me a lot of my own relationship. By that, I mean being best friends, and taking just a little longer to become more of a couple than friends. Of course, the Fleur and the Weasley wedding is a beautiful event, during such a tragic time that remains in my thoughts. Also, one of the very first events, when Harry's parents, James and Lily, sacrifice themselves to save him, and Lily's love is so strong it stands as a protection spell on Harry, this is a very important part throughout the whole series. I find myself asking the question if Voldemort had grown up being surrounded by love would he be different, would the whole series have changed? Maybe, we will never really know for sure, but I would like to imagine the answer is yes. Love will always be on the side that's fighting for good, and it's the most important thing people need, to grow, and share experiences with others.

Overall this series means the world to me because it has taught me the importance of patience, friendship, bravery, and love. I connect so deeply because I have grown up with Harry Potter and his friends and joined their adventures. Harry Potter is important because these books have so much they can teach us, and I think they have the potential to make the world a better place. They move me to be an example for others and strive to be the best I can in everything, I know now to stand up for myself and always choose to do the right thing. Thank you J.K Rowling, and all the characters of Harry Potter for being with me through some of the important stages in my life, I will never forget you, and you will always be by my side, you have made my life worth living.

Appendix N - Dear Luna, Reflection #1

Dear Luna,

What is sanity? According to the Cambridge English Dictionary, it is the state of having a healthy mind and not being mentally ill. How many people can honestly say they are absolutely sane? But yet there are stigmas and prejudice against those of us that have not had a picture-perfect upbringing. The fact is that some have a harder time going through life and as unfair as it is it is a reality. Luna you like Harry witnessed the death of a parent and as a result, you were perceived as more peculiar than others. And although I have never lost a parent I grew up without my parents also. I spent the first three years of my life living a fairytale in Texas, a happy family with a mom and a dad who loved me and loved each other, or so I thought. My father was arrested and deported from Texas to Mexico, and my mom trying to do what was best moved my brother and I to California. The next time I saw my dad, I was 11. My dad had convinced my mom to let my brother and me visit the small village in Mexico where he lived. I spent a very draining and emotional month with a complete stranger, and yet I still craved his affection. I just needed something. Any kind of validation that all the times I ever cried where for not, all the times I broke down from not being able to go to father-daughter dances, or not being able to sit on my daddy's shoulders at a parade when someone taller than me stood in front of me. It was hard. That summer I discovered what an alcoholic was. He drank all day, it was in his coffee, in his tea, everything he drank always had alcohol. Fast forward to our next and last visit my 13th birthday. I was still searching for that missing piece I felt inside my chest that I still believed he could fill. But that void I felt inside me was not something he could fix. Throughout my childhood, I convinced myself for many years

that if I was a good enough daughter he would have never left or he would try harder to be apart of my life but he didn't. And as I developed into a teenager that transferred to how I viewed myself physically. The saying goes that we are our own worst critics, and it's true. I loathed myself. I saw myself as disgusting and overweight at 14 years old. I would stand in front of the mirror and cry and punch my stomach punishing myself for being "fat". That self-loathing manifested into an intense depression and cycle of bingeing purging and self-harm. When I was sixteen I found out from a distant relative that my father had had a child and not told us about it. I crumbled. I was devastated that next day attempted suicide. I survived. I lived through the pain and hardships that life threw at me just like Luna. Sure my experiences have messed me up, I'm not sane, I've gone through my own version of hell and lived to tell about it but no matter how hard I try to deny that I have changed I have. I'm odd, people don't always understand the things I do or the quirky things I say. They don't understand that the reason I drink coffee and tea so much is because whenever I wanted to cut or throw up or binge I drank a warm cup of tea, and suddenly I felt safe again. And just the way I have random things I do that bring me comfort so do you. Like the way you believe yellow is a lucky color, or the way you think and all of the random facts you know about magical creatures. We are weird, we are different we see the world in a different way because of the hardships we've gone through. And you made me feel like who I am is ok.

Appendix O - Dear Mr. Potter, Reflection #1

Dear Mr. Potter,

Just before this last summer, the summer before my senior year of college, I was choosing classes to take in the fall semester of my senior year. Due to my psychology minor, I needed elective psychology classes, and low and behold there was an option of a Harry Potter course to take. Now I had never read the novels, nor seen the movies, but it fit into my schedule so I figured I should take it. This is where my journey and experiences with you, Mr. Potter, all began.

First off, I must say that I never genuinely expected to enjoy these books; they never seemed like something I would find interesting. I'm a very fact-based person with not a lot of interest in mysticism or fantasy. So, you can imagine my surprise when I not only enjoyed the first book, I was completely and utterly captivated. I could not put it down; every night after work I was reading until I fell asleep. Then, something happened this summer; something cruel, sad, inexplicable and completely devastating. My brother's best friend was killed in a drunk driving car accident at age 19. Now this was not some average 19-year-old. He was sweet, kind, the kind of boy you desire your daughter to marry. His name is, well, was Trevor Ramage. To make it all worse, the drunk driver, was my high school boyfriend, and long-time friend. His name is Wiley Robles. He lived, the drunk driver lived, and Trevor did not. I found myself angry, sad, and in a constant state of agitation. How could the world be so cruel as to let a drunk driver live and my brother's best friend die? I couldn't go to work, I couldn't do my summer school homework and I really didn't even want to get out of bed, because none of it made sense. So, what did I do, since I wouldn't leave my bed? I read the entire Harry Potter series.

Your novels, Harry, were an escape that I couldn't find anywhere else. I could read these books and feel as if I was somewhere else entirely. Suddenly I wasn't trapped living in my own nightmare, I was with you, running through Hogwarts and spending time with Ron and

Hermione. I cried with you when Sirius died and I continued to cry with you when Dumbledore was killed. Suddenly and out of nowhere, there was somebody who understood, and it was you. In *Order of the Phoenix*, when you lost Sirius, the only family you truly had left, J.K. Rowling wrote, “It was unbearable, he would not think about it, he could not stand it... There was a terrible hollow inside him he did not want to feel or examine, a dark hole where Sirius had been, where Sirius had vanished. He did not want to stand alone with that great, silent space, he could not stand it -” (Rowling *Harry Potter and the Order of the Phoenix*, 821). This was exactly how I felt for weeks at a time, like I couldn’t bear to think about it, I couldn’t handle imagining a world without Trevor Ramage. Then, finally somebody understood, there was somebody that I could relate to and it was you, Harry. The books at this point were no longer an escape, you were the only person I could relate to and that I knew understood me.

Aside from just being an escape, when you lost Sirius, you lost somebody that you were supposed to have so much more time with. I lost somebody who was young, just nineteen, and was not meant to die yet, but so did you. You, just as I, did not have enough time with somebody that you care about immensely. Then, watching how you reacted made me realize that it was perfectly acceptable to grieve as I was grieving. I grieved while you grieved, and that was so comforting. I then came across a statement that was made in *Harry Potter and the Prisoner of Azkaban* that has really stuck with me, which was: “You think the dead we love ever truly leave us? You think we don’t recall them more clearly than ever I times of great trouble?” (Rowling, *Harry Potter and the Prisoner of Azkaban*, 427).

Then, I continued to read and found more and more ways that I related to you, and I came to realize there were so many more than I could have ever imagined. The way that you were raised by the Dursleys, cold and cruel, brought back memories as to how I was treated at my father’s house growing up. As a child, I lived with my father and my step-mother half the time and with my mom the other half. The households could not be more opposite. My mom’s house is what Hogwarts is to you Harry, a safe space, a place away from the cruelty of the Dursley’s,

while my father's house was the Dursley's. It was cold, unhappy, and all around a miserable place to reside. I understood your anger returning to the Dursley's home for summers, especially after you experienced and felt the warmth and comfort a place like Hogwarts had to offer. It was like a tease you could say, a taste of heaven, just to be sent back to hell, and I knew through reading that you knew what it felt like and how I felt.

Honestly, this summer I did more self-reflection than I ever have in my life. I have never wanted to think back about my childhood; it was too hard. However, when reading the series written about you, Mr. Potter, I had so many memories come flooding back. For example, when I stayed at my father's house, whenever I got into trouble I was put into a closet, similarly to how you were placed in a cupboard. I had honestly put this out of mind for years, mostly because I did not have to live there anymore, so I hadn't experienced this for almost ten years. So, you had experienced it too, and you turned out to be incredible; a hero really. So, I took comfort in that because it all meant that I can turn out successful too. Sometimes when I think about my childhood and truly dwell on it, I feel as if there is no way I will turn out normal or successful, but reading about how you did gives me hope that I can too.

Then, there was the mirror of Erised, the mirror that expressed your innermost wants and desires. You arrived at the mirror and this is what you saw: "Harry was looking at his family, for the first time in his life" (Rowling, *Harry Potter and the Sorcerer's Stone*, 209). Now, my parents are still alive and healthy, but I obviously have a very broken home (if you couldn't already tell). So, my deepest and truest desire has always been for my dad to love me and be proud of me, for who I am. I have always wished my childhood had been different, and that is truly my life's deepest desire. So, when you saw a happy life with your parents in the mirror, I know what that feels like. I understand yearning for that relationship with your parents; I related to it on a level that I can't really even explain. That desire, that yearning, is not something that can be explained, but I feel the way you felt; I understand. But then, Dumbledore showed up to see you, and he said something that truly stuck with me. He told you, "It does not do well to dwell on dreams and

forget to live” (Rowling, *Harry Potter and the Sorcerer’s Stone*, 214). Obviously, our truest desires never really leave us, as I am sure you still have a strong desire to have your family back whole again, but this reminded me to focus on living my life in a positive light for myself as opposed to living in desire of a whole family. It split my focus and reminded me to focus on living, not focus on what could have been, or what I wish would have been.

I think this is a major factor as to why I started to love the books so much; your story was not only entertaining to read, it was something that I could relate to and it provided me an escape that I could not find anywhere else. It made me feel as if I was not so alone. For that, I could not be more grateful, so thank you Harry for being somebody who I relate to and for having a story that allowed me to escape from truly one of the worst things I have ever, and hopefully will ever, experience. Within the movie, *Harry Potter and the Order of the Phoenix*, Dumbledore told you, “We’ve all got both light and dark inside us. What matters is the part we choose to act on. That’s who we really are” (Film *Harry Potter and the Order of the Phoenix*). This has truly stuck with me, because just like you, I can either choose to dwell on my past and how I grew up, succumbing to the darkness, or I can choose to go the other way and become successful in spite of my past. You, Mr. Potter, have inspired me to choose the way of light, for that I will be eternally grateful.

Appendix P - Respondent Number and Course Taken

Respondent #	Course taken
1	Psychology and Harry Potter
2	Psychology and Harry Potter
3	Psychology and Harry Potter
4	Psychology and Harry Potter
5	Psychology and Harry Potter
6	Psychology and Harry Potter
7	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
8	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
9	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
10	Psychology and Harry Potter
11	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
12	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
13	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
14	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
15	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
16	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
17	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
18	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
19	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
20	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
21	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
22	Deconstructing Hogwarts: A Critical Examination of Harry Potter in Context
23	Psychology and Harry Potter
24	Psychology and Harry Potter