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Harry Potter and the Order of the Metatext: A Study of Nonfiction Fan Compositions and Disciplinary Writing

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HARRY POTTER AND THE ORDER OF THE METATEXT:

A STUDY OF NONFICTION FAN COMPOSITIONS AND DISCIPLINARY WRITING

A Dissertation

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Doctor of Philosophy

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This systematic review and meta-analysis study, using dynamic discipline analysis and metaphor analysis, reviews nonfiction fan compositions produced within the Harry Potter fandom to survey the disciplinary affiliations claimed by writers, the discursive strategies employed by writers, and the intertextual citations and references made by writers.

A total of 2,063 nonfiction fan compositions, or HP Fancomps, were identified, of which 660 engaged in diegetic disciplinary analysis. These 660 texts represented ten disciplines, and a sample set of 50 HP Fancomps were collected and analyzed. Data show that nearly all selected texts do engage in rigorous academic writing, nearly all selected texts do participate in recognizable disciplinary genre conventions, and most selected texts use Harry Potter as the vehicle of the metaphor. Furthermore, the writers of these texts are for the most part professional academics: many hold doctorates or other terminal degrees and most are affiliated with respected academic institutions.

Writers of HP Fancomps emerge from various disciplines, engage in legitimate scholarship that makes real and important contributions to the larger scholarly community, and interrogate diegetic and hyperdiegetic questions with scholarly authority. Encouraging students in their composition of fancomps can enrich our teaching of disciplinarity, strengthen students' legitimacy as novice scholars, and position students in a place of authority in relation to their data set.

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INTRODUCTION

The title, *scholar*, is one that has been held in high esteem for centuries. Over time, the term has gained a kind of operational definition within the academy: A scholar is one who conducts studies, publishes papers in peer-reviewed journals, attends and presents at academic conferences, and generally contributes to the grand and enormous project of constructing human knowledge. Being a scholar is serious work. But what happens when a scholar chooses to do that serious work about a topic like comic books or reality television shows or Harry Potter novels? Is that work still scholarly?

In an article *The Daily Mail*, Harvard University Fellow Lindsay Johns (2012) discusses the evolution of contemporary scholarship. On his professional website (lindsayjohns.com), Johns establishes his scholarly credentials to write about this subject, pointing out that he is a recurrent contributor to BBC's *The Culture Show*, a Fellow at the Hutchins center for African and African-American Studies, and an expert from "Shakespeare to Smokey Robinson" who "relishes his ability to oscillate effortlessly between the classical canon and the contemporary cutting edge." From this vantage point, he offers the following critique of the 2012 conference *A Brand of Fictional Magic: Reading Harry Potter as Literature* held at St. Andrews University in Scotland:

> The . . . first academic conference . . . devoted to the study of the Harry Potter novels . . . [is] a very sad testament to much that is currently wrong with our attitudes to modern popular culture and education. . . . Please don't get me wrong: this is not about being an intellectual snob. It is about caring about the nature of academia and tertiary education, high culture and what is deemed to be worthy of intellectual engagement for young people and adults alike. (p. 1)

Despite Johns's apologia asking his readers not to view him as an "intellectual snob," he does claim for himself the power to determine what is "deemed to be worthy of intellectual engagement."

It would be easy to chuckle conspiratorially in Johns's company, rolling our eyes at whether "the racial politics of goblins" (Johns, 2012, p. 1) really matters to the legitimate academy. Or, just as easily, we might laugh at what Professor Johns considers "cutting edge." But deciding what counts as legitimate knowledge making is, in fact, not at all a laughing matter. It is, instead, the heart of academic work, the heart of scholarship. For composition scholars, this problem might be put even more simply: Who gets to decide what topics are okay to write about? Johns is really saying that only certain writing counts, that not all voices have equal merit. And, indeed, some academics might want to dismiss fan blogs extolling the moral shortcomings of Griphook or Gornuk. But would it be fair to dismiss the work of a professional political scientist who illustrates abstract conceptual models of race relations using Griphook and Gornuk as examples? What about dismissing the work of a college freshman, a novice scholar, who embraces the theoretical framework of a newly declared discipline to reflect more critically on these so-called villains? And the work of a scholar who has explicitly chosen to target a non-academic audience in an effort to make the boundaries of academic discipline more permeable: should that work be dismissed? This dissertation argues against academic elitism. Instead, it offers a view of scholarly writing which is broad and inclusive. Most important of all, this dissertation argues that we need to value the writing students do about topics they love, topics like Harry Potter, because to value such writing with the label "scholarship" is also to value the students who have done that writing.

In their study of academic writing and disciplinarity, Chris Thaiss and Terry Meyers Zawacki (2006) explore the notion of *discipline* carefully. Among other findings, they note this important point:

> [t]he concept of the discipline—and of 'discipline' without the 'the'—is central to the university. . . . What the academy hates is the dilettante, the person who flits whimsically from subject to subject, as momentary interests occupy him or her, and who assumes the qualifications—merely because of that interest—to pronounce on that subject of the moment. (p. 5)

What Thaiss and Zawacki do not explore is the contradiction this view of disciplinarity contains. After all, this is exactly what we expect from our students: they scurry across campus—an 8:30 Chemistry class to a 10:00 Religious Studies class, followed by lunch and a 1:15 German Literature class—flitting from class to class but still able to pronounce on the subject of the moment. The academy's contempt for the dilettante, to paraphrase Thaiss and Zawacki, likely others and silences our colleagues, such as the historian who loves to cook, the mathematician who experiments with Writing to Learn, and the political scientist who interrogates the analogies between human and goblin rights.

The basic problem is a perceived conflict between the academic world and the world of popular culture. Johns (2012) lists Virgil, Chaucer, Milton, and James Baldwin as among the authors "who merit serious literary study" but frames academic treatments of the Wizarding World as "blatant pandering to spurious zeitgeist gimmicks" and fears that "we are in danger of actively embracing infantilism and regression" (p. 3). Alex Romagnoli and Gian Pagnucci (2013) point out a problem with such a cut-and-dried division of texts:

Each piece of literature is a story unto itself with its own themes, characters, settings,

sociohistorical contexts, and established critics. This creates a situation where the canon

is dependent upon the reader being intimately familiar with a singular text in order to

contribute to the discourse. In this way, a culture of elitism is developed wherein the

value of input is dependent on one's knowledge of countless, specialized texts. This

effectively creates a rhetoric constructed strictly on knowledge of specific texts and their

ancillary subtexts. (p. 189)

In other words, the literature in the canon was once just another story. What made these stories

into an academically serious and legitimate canon was the rich ecology of surrounding

metatexts—the contexts, the critics, and the shared conversation. Basically, the "culture of

elitism" is a fandom whose members agree to be fans of certain texts. But I must ask the

question: Does being a fan of Virgil and Chaucer necessarily preclude simultaneous citizenship

in another fandom? And what if one is not a fan of Chaucer at all, but rather a fan of economic

theorists, anthropologists, or legal scholars? Why, in fact, should one fandom, even a fandom of

canonical texts, be considered more important than others?

Like Johns (2012), many who claim the authority to demarcate the boundaries of

legitimate knowledge do not value the work of scholars who are too generous with their interests,

flitting from Ivory Tower to Gryffindor Tower. "[S]uch attempts," asserts Johns, "massively

over-intellectualise popular culture in general and teenage fads in particular, and thus demean the

high seriousness of *bona fine*, rigorous academic disciplines" (p. 1). Problematically, however,

Johns and others like him do not define what they mean by "rigor" and therefore conflate their

personal evaluations of "high seriousness" and "[worthy] intellectual engagement" (Johns, 2012,

p. 1) with their sweeping labels of "rigor" or lack thereof. Thaiss and Zawacki (2006) offer a

solution: based on their interviews with faculty informants, Thaiss and Zawacki discern three criteria of academic rigor. A piece of writing is academically rigorous if it shows evidence of the writer's persistent discipline in study, the writer's dominance of reason over emotion, and the writer's rational imagined reader. It is this definition of rigor that I use in this present study.

In this study, I document the diffusion and reach of nonfiction fan compositions from the Harry Potter fandom (HP Fancomps), and I identify the disciplinary affiliations of their writers. I evaluate whether they are academically rigorous by using Thaiss and Zawacki's (2006) three criteria, and I analyze their Harry Potter metaphors to investigate the mechanism by which the disparate disciplines of academe and fandom are merged. Based on my data analysis, most HP Fancomps *are* academically rigorous.

The Harry Potter Phenomenon

Harry Potter's world has re-written ours. Many credit the Harry Potter book series for inviting an entire generation of children to reading and to other literate practices (e.g. Heilman, 2003; Bond & Michelson, 2003; Skulnick & Goodman, 2003; Jenkins, 2006c). With over 450 million copies sold worldwide in 70 languages ("Harry Potter News," 2011), there is approximately one Harry Potter book for every 15 people on the planet. Beyond the seven books of the main series, J. K. Rowling has written three hypodiegetic paratexts—books which supposedly come from Harry's Wizarding World. Proceeds from sales of *Fantastic Beasts and Where to Find Them* (2001)—Harry's textbook for Care of Magical Creatures class—and *Quidditch Through the Ages* (2001)—a fan book about the history and rules of the game that Harry loves—go to The Harry's Books fund to support the fight against child slavery and other humanitarian missions. All net proceeds from the sales of *The Tales of Beedle the Bard* (2008)— a book of fairy tales that witch and wizard parents read to their children—go to The Children's

High Level Group, an organization which supports and gives voice to children living in residential institutions in Europe.

There are eight Harry Potter films that were hits in the theatres and that are now available on DVD, with casts a roll call of award winning actors and actresses. Each of the eight films is among the top 40 highest grossing movies of all time, according to *Box Office Mojo*, with *Harry Potter and the Deathly Hallows, Part 2* coming in as the fourth highest grossing movie of all times ("All-time," 2012). In 2010, Universal Studios in Orlando, Florida opened The Wizarding World of Harry Potter theme park in which guests can shop in Diagon Alley, tour Hogwarts School of Witchcraft and Wizardry, enjoy a butterbeer at The Three Broomsticks, or send a letter by Owl Post (http://www.universalorlando.com/harrypotter/). Harry Potter-focused academic, fan, and fan-academic conferences meet periodically, such as Lumos, Accio, Nimbus, LeakyCon, Terminus, and Phoenix Rising, with more Calls for Proposals appearing at every search. The Harry Potter Store on Amazon boasts 1,183 products as of 2012, including books, films, toys, jewelry, collectibles, music, and more (www.amazon.com/Harry-Potter-Store).

We can agree that the Harry Potter phenomenon is successful. But is Harry Potter a subject suitable for study in the field of composition? I argue yes. Harry Potter is as much a writing juggernaut as a financial one. Hundreds of Harry Potter metatexts have been written addressing various disciplinary concerns, including discussions of the Christian family's response to Harry Potter (e.g. Brown, 2007), examinations of Harry Potter and politics (e.g. Nexon & Neuman, 2006), and online fan fiction and critique, some of which has been published in book form (e.g. Spartz, Schoen & Kimsey, 2009). Some disciplinary Harry Potter metatexts explain scientific and philosophical theories using illustrations and examples from the Harry Potter texts (e.g. Highfield, 2002; Baggett & Klein, 2004). Others are teaching resources for

elementary and secondary school teachers to assist in planning lessons ranging from language arts to chemistry, vocabulary to archeology (e.g. Schafer, 2000; Delta Kids, 2005). Still more texts provide concrete ways to realize the Wizarding World through cooking (e.g. Meyers, 2010), knitting (e.g. Hansel, 2007), crafts and parties (e.g. Fox, 2011), and activist humanitarian projects (e.g. The Harry Potter Alliance; Prophet Incorporated). Online fan communities such as MuggleNet, The Leaky Cauldron, The Snitch, The Unknowable Room, and Pottermore provide forums for the Harry Potter community to continue living and writing in the Wizarding World. Members discuss and debate details of the Harry Potter Primary Texts and Paratexts, write fan fiction and create fan art, and coordinate activities such as Modified Muggle Quidditch teams. Genres vary from fiction to essay, lexicography to history, genealogy to journaling, chatting to political change-making.

One of the most exciting ways people respond to Harry Potter is by writing about him. As compositionists, all this writing should delight us. But there's a problem. Harry's world doesn't quite fit within our world of academia.

The Potter Problem

To understand the problem, we need to look at how Chris Thaiss and Terry Myers Zawacki (2006) frame the way we understand the concept of *discipline*. Thaiss and Zawacki conducted a study of disciplinary writing in which they interviewed faculty about their definitions of academic writing and about their own writing in traditional and alternative genres. Thaiss and Zawacki also conducted interviews, surveys, and focus groups with students as part of this large-scale study, but their findings from their faculty interviews are of particular interest here. What Thaiss and Zawacki argued in their study was that although superficial definitions of academic rigor were predictably focused on form and formality, examinations of actually

published academic writing and deep, reflective interviews with academic writers revealed a more flexible, innovative, and fluid operational definition of academic rigor.

Thaiss and Zawacki (2006) distinguished between "workplace writing" and "academic" writing (p. 4), claiming that much workplace writing—such as memos and brochures—was outside academic boundaries. They define "'academic writing' broadly as any writing that fulfills a purpose of education in a college or university in the United States" and explain that it carries implications of students responding to assignments or professors writing for journals and conferences (p. 4), thereby including in their definition professional academic genres such as the refereed journal article, disciplinary genres such as the experimental laboratory report (Reynolds, 2010), and pedagogical genres such as the student research paper or essay (Reynolds, 2010). They further include all the kinds of texts professionals publish (Thaiss & Porter, 2010). This might include popularizations and alternative genre texts (Thaiss & Zawacki, 2006). Ultimately, disciplinary writing seems to come down to epistemological commitments: disciplines are more than just departmental job titles; they structure how academics interact with and ask questions about the world (McLeod & Maimon, 2000; Carter, 2007; Reynolds, 2010).

In the interviews Thaiss and Zawacki (2006) conducted, faculty informants initially reiterated commonly believed truisms about academic writing: prohibitions against using the first-person, mandates to present perfectly formal diction, and attention to properly serious disciplinary questions. However, when Thaiss and Zawacki pressed their informants or presented them with the informants' own published works that did use the first-person, played with informal diction, or attended to alternative disciplinary questions, among other variants, informants ultimately reflected more deeply on the qualities of writing they considered academically rigorous. From these more deeply reflective conversations, Thaiss and Zawacki

identified three principles of academic rigor that, despite vast differences in disciplinary epistemologies, writing conventions, and personal idiosyncrasies, consistently recurred in their interviews with faculty about quality writing:

1. "Clear evidence in writing that the writer(s) have been persistent, open-minded, and disciplined in study" (p. 5)

2. "The dominance of reason over emotion or sensual perception" (p. 5)

3. "An imagined reader who is coolly rational, reading for information, and intending to formulate a reasoned response" (p. 7)

Thaiss and Zawacki conclude that even when academics write alternatively, perhaps by experimenting with previously excluded voices, new genres, or unconventional styles, they still demonstrate—or attempt to demonstrate—the three principles above. Alternative texts that demonstrate persistent discipline, the dominance of reason, and a rational imagined reader and which also justify their own alternative choices are frequently well-received as fresh and innovative. "We cannot assume, then," Thaiss and Zawacki note, "that teachers will reject nontraditional forms as long as they can relatively easily be made to fit within the three principles we have identified" (p. 10).

This present study investigates the rhetorical features of professionally published nonfiction fan compositions in the Harry Potter fandom to determine whether such compositions do, indeed, "fit within the three principles [Thaiss and Zawacki] have identified" (Thaiss & Zawacki, 2006, p. 10), in addition to investigating whether such texts engage in recognizable disciplinary genre conventions and the method by which writers integrate disparate knowledge systems of both disciplinary knowledge and fandom knowledge. While "academic rigor" can have a slippery, subjective definition, for the duration of this present study, the phrases *academic*

rigor and *academically rigorous* are intended to convey that the text in question contains evidence demonstrating the three principles discerned by Thaiss and Zawacki: they demonstrate persistent discipline, the dominance of reason, and a rational imagined reader.

This study contributes to the field of composition because while there is already a rich literature in the field studying *fiction* writing composed by fans, there has been no study to date of *nonfiction* or disciplinary writing composed by fans. By learning more about the features of such writing, we as compositionists are able to more effectively understand the nature of disciplinary writing in addition to applying that understanding to teaching disciplinary writing in our classrooms.

Many of our students are first year college students, and two of composition's many responsibilities within the university curriculum are to welcome novice scholars into the academy and to initiate them into academic discourse in general and the disciplinary discourses of their majors in particular. Thaiss and Zawacki (2006) suggest that college and university instructors "[h]elp students find their own 'passions' in learning and to realize their passions in your discipline. Seek ways to validate the student as 'expert'—as potential contributor to the field" (p. 150). Of course, first year students do not *yet* have mastery of the content of their declared fields. Using their incoming expertise in another affinity space—in this case, the affinity space of Harry Potter fandom—allows us as composition teachers to introduce students to the discursive features of disciplinary writing while capitalizing on a content area where they already are confident of some mastery.

In addition, the field of composition is not *only* concerned with matters of first-year writing. As a discipline, we assert that we study *all* writing and writers. This present study examines a previously ignored genre in order to understand more fully the disciplinary thinking

that undergirds disciplinary writing. This first study of professionally published nonfiction fan compositions provides a foundation upon which future studies of classroom writing, writing-in-process, and writing produced outside the academy can be based. Thaiss and Zawacki (2006) acknowledge that

> many people in our field realize that 'academic writing' is not as stable, unified, and resistant to alternatives as we often theorize it to be . . . [y]et we also know that many others in composition and rhetoric do perceive academic writing as unnecessarily narrow and are interested in alternatives as ways to acknowledge and honor diverse voices. (p. 2)

This present study aims to "acknowledge and honor" some of the voices that have previously been ignored by our field: the voices that take risks in combining disciplinary theory with popular cultural artifacts.

Finally, it would be a mistake to read this present study as only a study of Harry Potter. Rather, this study is an examination of Writing in the Disciplines and Thinking in the Disciplines within a data set narrowed for focus and scope. The Harry Potter fandom is an enormous social and cultural phenomenon. The Wizarding World holds a central role in the popular imagination, and individuals from various disciplinary backgrounds readily self-identify as Potter fans. The findings presented here have been anecdotally observed in writing produced in other fandoms, such as *The Hunger Games* (Collins, 2008), for example, and future studies could establish those observations more thoroughly.

Harry Potter provides a set of characters and situations to dramatize the popular imagination for a discourse community that is a multifaceted site of language, art, and critique. In Harry Potter this community shares an intellectual common denominator, to use C. Wright Mills's (1959/2000) phrase. In this community, a Horcrux is not only a piece of Voldemort's

soul which Harry must destroy in order to destroy Voldemort, it is also a symbol of evils in the Muggle world, like genocide, child abuse, or environmental decimation. Delores Umbridge is not only Senior Undersecretary to the Minister of Magic and Head of the Muggle Registration Commission, she is also a personification of how real world bureaucracy can facilitate oppression and allow the illusion of due process in the face of systematic discrimination. The Burrow is an ideal of hospitality; the Restricted Section of the library is worth sneaking into; House Elves deserve not only our care and respect, but also our compassion and protection; and all of these magical elements have mirror elements in the everyday world in which composition scholars and everyone else lives.

In other words, these ideas from the magical world of Harry Potter have real world meaning. Lev Grossman (2011b) describes how Harry Potter became an intellectual common denominator for an entire generation. Grossman credits Harry Potter with making his own novels *The Magicians* (2010) and *The Magician King* (2011a) possible and for making a certain kind of being-in-the-world possible, too:

> I grew up in the 1970s and 1980s, back when fantasy was—how can I put it?—not very popular. It's hard to explain this to people who grew up with Harry, but back then fantasy was a beleaguered underground full of unclubbable children like myself who sucked at sports and had little child-sized social anxiety disorders. The idea that a fantasy novel could be a mass phenomenon, a normal thing that normal people were publicly, unashamedly into, was just not thinkable. (p. 1)

Grossman does not use Mills's (1959/2000) phrase *intellectual common denominator*, but it's what he's getting at here: before Harry Potter, fantasy was a fringe fiction genre that operated "underground." But the mass phenomenon of the Harry Potter series made fantasy into "a normal

thing" that people were able to engage in "publicly." The public nature of this engagement—the *common* of Mills's intellectual common denominator—is, according to Grossman, what makes Harry Potter unique.

Much work has been done in composition studies and related fields examining fan fiction—a genre of writing usually described as amateur writers taking characters or situations from a source text and then writing new stories that fill in the gaps of the befores, afters, and what-ifs. Fan fiction, or fanfic, has been studied substantially in the fandoms of Japanese anime (e.g., Black, 2005), *Star Trek* (e.g., Kustritz, 2003), *The Lord of the Rings* (e.g., Allington, 2007), *X-Files* (e.g., Scodari & Felder, 2000), and the works of Jane Austen (e.g., Salber, 2003), and there is some recent work on Harry Potter fanfic (e.g., Tosenberger, 2008a). There are isolated analyses of particular instances of other fantexts, such as fanvids, songfictions, and icons, but no systematic examinations of those others genres of fan production. While there has been some passing mention of critical, analytic, or meta forms of fantexts, there has been no study at all, let alone a comprehensive study, of nonfiction fan compositions, what I will call *fancomps* in contrast to *fanfics*, and certainly no study of fancomps within the Harry Potter fandom. This gap is where I direct this present research.

Beyond filling a gap in the present scholarship, this project fulfills the calls for research presented by leaders in the fields of composition studies and media studies. Matt Hills (2002) presents a distinction between the scholar-fan and the fan-scholar[1] and muses, "curiously enough, while the . . . 'scholar-fan' has become a highly contested and often highly visible topic for theorists, the . . . 'fan-scholar' has been passed over in silence" (p. 2). In essence, Hills is

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[1] I elaborate on this distinction in the next chapter—suffice for now that a *scholar-fan* is primarily a scholar (usually in media studies or related disciplines) who identifies with a fandom, whereas a *fan-scholar* is primarily a fan who uses scholarly logic and argument. Fan-scholars also include scholars from academic disciplines other than media studies, cultural studies, or literature studies.

saying that many scholars of fandom have theorized their own dual identities as media fans and professional media studies or cultural studies scholars. Thaiss and Zawacki (2006) discuss this issue in even more troubling terms: writers who dare to explore curiosities beyond the rigid boundaries of their own disciplines are thought to "flit whimsically" as "dilettante[s]" (p. 5). This frame allows no room for exploration, curiosity, or interdisciplinarity. Hills observes that while many of these scholar-fans have noted the scholarly discourse employed by fan-scholars, there has been no systematic study of their work (or at least had not been by 2002) and there had been no study at all of works by scholars in fields other than media or cultural studies. Hills calls for the study of just such writers. The authors of the texts I study here—what I'm calling Harry Potter fancomp—come from various disciplines, some being professional academics and others being intellectuals of various persuasions who work elsewhere. But what they all share is presenting an identity primarily situated within a field of expertise, a *discipline* if you will, and then using that discipline to negotiate with the Harry Potter Primary Texts and Paratexts toward some writerly objective.

Thaiss and Zawacki (2006) found that some of their faculty informants valued the ability to negotiate various affinity spaces for various audiences, even if such flexibility was not always perceived as appropriately academically serious. For example, Thaiss and Zawacki quote Trefil, who explains that "I have a person in mind (a banker, a stockbroker), somebody who is very smart in a demanding profession but who doesn't know much about science; I talk to this person," and they quote Williams who believes "the true test of one's knowledge of a subject is the ability to explain it to an ordinary person" (p. 49). Thaiss and Zawacki synthesize Trefil's and Williams's interviews, asserting that "both said that one of their goals for writing outside the academy is to translate their discipline to nonacademic audiences" (p. 49). Thaiss and Zawacki

do *not* imply that Trefil's or Williams's work is somehow dumbed-down for these nonacademic audiences; rather, Trefil and Williams seem to find communicating with an intelligent yet nonacademic audience to be a challenge worth facing on behalf of the wider academy.

This present study of fancomps seeks to legitimize challenges in negotiating among affinity spaces and to position such challenges squarely within the composition field and its classrooms. As Don Bialostosky (2006) reflects,

> Our problem in college English, as I see it, is not that students read literature with the unexamined resources they use to engage in everyday discursive exchange but that they check those resources at the classroom door, trained to believe them irrelevant to the special hermeneutic task that literature teachers require of them. Our problem is that students have learned to distrust their repertoires of discursive knowledge and expectations and have never been encouraged to reflect upon them and to deploy them in the distinctive and interesting tasks of reading that literary works invite. (p. 113)

If students see that knowledge from across the disciplines is valued, including knowledge from disciplines that they might not recognize as *academic* disciplines—the expertise required within a fandom, for example—perhaps students can open the door to valuing their own knowledge as well. In addition, many writers of Harry Potter fancomp are not necessarily Harry Potter experts, but they *are* doing what compositionists ask all writing students to do: to begin from a *topoi* and to enter into a new discussion. In fact, Kevin Roozen (2009) argues,

> Rather than deciding beforehand where the pathways of disciplinary texts and tools begin and end, and in which direction they run, we need to follow their trajectories wherever they lead, even if that carries us to and from vernacular literacies. If the study of disciplinarity must be informed by rich, full description and critical analysis of what it

entails and with what it connects, then we would surely be remiss if, in working to trace the pathways of disciplinary actors and artifacts, we neglected entire realms of literate activity. (pp. 163-164)

This study argues that there is much to be gained from a study of vernacular and non-classroom-based literacies that can inform and enrich both the discipline of composition—our classroom practice and our understanding of writing, literacy, and discourse—and writing in the disciplines—using composition as a tool to think, learn, and engage in disciplinary epistemologies.

> In her 2004 CCCC Chair's Address, Kathleen Blake Yancy (2004) observed, our model of teaching composition, as generous, varied, and flexible as it is in terms of aims and as innovative as it is in terms of pedagogy—and it is all of these—(still) embodies the narrow and the singular in its emphasis on a primary and single human relationship: the writer in relation to the teacher. (p. 309)

Six years after Yancy offered this gentle critique of the field, Bronwyn Williams (2010) proposed that we expand our disciplinary responsibilities as scholars in the academy. He pushes us:

> As new ways of creating and interpreting texts complicate ideas of how and why writing happens, the field of rhetoric and composition needs to be more conscious of how our institutional responsibilities and scholarly attention to college writing has limited its vision of writing and literacy. It is time to move beyond consolidating our identity as a field focused on college writing, reach out to other literacy-related fields, and form a broader, more comprehensive, and more flexible identity as part of a larger field of literacy and rhetorical studies. (p. 127)

Thaiss and Zawacki (2006) contend that "research on academic writing practices and products should not be bound up in rigid conceptions of disciplines nor should disciplines be viewed as synonymous with traditional departmental structures or majors" (pp.14-15). In other words, research on academic writing need not only happen at the academy, at least not if we define *academy* so narrowly as to only mean presently employed college and university faculty and presently enrolled students. While Williams concedes that "there have always been scholars in our field who have also studied writing and literacy in noncollege settings, from elementary and secondary schools to neighborhoods and community centers" (p. 128), ultimately the expansion of rhetoric and composition studies' research agenda "often seems the result of individual and idiosyncratic interests rather than systemic transformations of the professional focus of the field" (p. 129).

Some academics may want to characterize this present study of Harry Potter fancomps as "idiosyncratic," but that label would fall into the academic elitism trap which this study actively seeks to resist. This study of Harry Potter fancomps is not idiosyncratic. Rather this study is culturally situated to address a near-ubiquitous phenomenon that has formed a substantial portion of the literacy-childhoods of the individuals who are now today's college students. This study lays out a rigorous methodological process that can be replicated with other important texts. A series of such studies could produce a body of data that could support a theoretically sound understanding of fancomp as well as give us insights into disciplinary and pedagogical questions such as transfer, agency, positioning, and citation networking. This study is great fun, fair enough, but it's also an opportunity to engage in the kind of interdisciplinary conversations that come part and parcel with composition's lead role in campus initiatives such as Writing Across the Curriculum, Writing in the Disciplines, Writing to Learn, Learning Communities, and First

Year Seminars. This study answers Williams's (2010) invitation: "It is particularly interesting to see the issues in dissertation research spread beyond the first-year writing classroom and the university campus to an increasingly wider range of projects" (p. 132). Informed by theory from cultural studies, sociology, and textual studies, supported by literature being reviewed from fields as disparate as religious studies and cinema studies, and based firmly on data coming from writers who variously self-identify as home-schooling moms, Ivy League professors, master knitters, and self-admitted geeks, this dissertation makes an effort to examine texts from that "wider range" of people composing in the world.

In examining these Harry Potter Fancomps, my research questions are these:

1. What is the diffusion and reach of the HP Primary Texts among nonfiction fan compositions (HP Fancomps)? What disciplines are represented by these HP Fancomps?

2. Do these HP Fancomps demonstrate academically rigorous—as described by Thaiss and Zawacki (2006)—even if alternative, writing? Do these HP Fancomps demonstrate conventional disciplinary writing advice?

3. Within the HP Fancomps, are the HP Primary Texts used simply as attention-grabbing hooks, or do they form meaningful elements of the writers' arguments? Are the HP Primary Texts used as the tenor or the vehicle of disciplinary metaphors[2]?

4. What can the field of Composition learn from the Harry Potter community in terms of discourse communities and disciplinary discourse?

In Chapter 1, I present my guiding assumptions, theoretical framework, and working vocabulary. In framing the role of fancomp within the larger context of fantexts, I consult the

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[2] 'Tenor' and 'vehicle' are terms that will be more fully explained in Chapter 3. Briefly, the tenor of a metaphor is the thing being described, and the vehicle of a metaphor is the descriptive image. In the metaphor "Peter Pettigrew is a rat," *Pettigrew* is the tenor and *rat* is the vehicle. Unless, of course, you are simply describing Pettigrew's status as an animagus.

work of Henry Jenkins (1992, 2006a, 2006b), Matt Hills (2002), and Cornel Sandvoss (2005). In many ways, these discussions of textual poaching, fan culture, and self-reflection will blur into discourse community territory addressed by the works of James Gee (1991, 2000, 2004) and Jean Lave and Etienne Wenger (1991). In Chapter 2, I survey the literature in Composition Studies as it pertains to Harry Potter, discourse communities, metaphor, myth, popular culture, vernacular literacies, fandom, fanfic, derivative literature, children's literature, and young adult literature. This literature is superimposed on the concurrent literature in media studies, literacy studies, and fan studies regarding fanfic and other fantexts. In Chapter 3, I present a four-stage methodology. The first stage is based on Julia Littell, Jacqueline Corcoran, and Vijayan Pillai's (2008) systematic review and meta-analysis, and the second stage is an adaptation of Danette Paul's (2004) citation mapping. The third stage is to select a subset of 50 HP Fancomps, and the fourth stage is an adaptation of Sonja Foss's (2009) rhetorical criticism, with particular emphasis on her genre application analysis and metaphor analysis methods. In Chapter 4, I present and categorize 2,063 HP Fancomps, identify a subset of 660 HP Fancomps that engage in diegetic disciplinary analysis, and further identify a subset of 50 HP Fancomps. These 50 HP Fancomps are then analyzed using dynamic discipline analysis, genre application analysis, and metaphor analysis. Finally, in Chapter 5, I attempt to suggest and illustrate ways that Composition can learn from the Harry Potter community in terms of teaching about discourse communities and disciplinary discourse.

A note on terminology: to distinguish among the many types of texts I am working with in this study, allow me initially to present and define five key terms.

- HP Primary Texts: These are the seven novels of the Harry Potter series by J.K. Rowling, including *Harry Potter and the Sorcerer's Stone* [*Harry Potter and the Philosopher's*

Stone in the UK], *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince*, and *Harry Potter and the Deathly Hallows*.

- HP Paratexts: These are the three texts written by J.K. Rowling that hypodiegetically come from the Wizarding World, including *Fantastic Beasts and Where to Find Them* by Newt Scamander, *Quidditch Through the Ages* by Kennilworthy Whisp, and *The Tales of Beedle the Bard,* translated by Hermione Granger with commentary by Albus Dumbledore.

- HP Metatexts: These are texts written by various authors that address the Harry Potter series in various ways.

  - HP Fanfics: These are fiction texts, usually in the form of narrative stories, written about the Harry Potter characters or Harry Potter universe. Many of these texts are published in fanfic forums online.

  - HP Fancomps: Similar to fanfic, these texts are written about or around the Harry Potter characters or universe. Their distinguishing feature is that they are not fiction stories: they are decidedly nonfiction compositions. Some would fall under the familiar umbrella of literary analysis when their authors attend to Harry Potter as the object of study by analyzing and explaining the plot, characters, and themes of the HP Primary Texts. Others, however, fall under an umbrella that has no name yet, so I will call them collectively HP Fancomps. Their authors use HP Primary Texts as a vehicle, accessing shared pools of easily recognized examples

to then explain other topics such as philosophy, psychology, politics, or spirituality.

Also, to facilitate discussion of all ten HP Primary Texts and Paratexts, and in keeping with practices developed and accepted by the Harry Potter fan community, allow me to present abbreviations used almost universally within the Harry Potter fandom to refer to the HP Primary Texts and Paratexts.

- SS: *Harry Potter and the Sorcerer's Stone*

- CS: *Harry Potter and the Chamber of Secrets*

- PA: *Harry Potter and the Prisoner of Azkaban*

- GF: *Harry Potter and the Goblet of Fire*

- OP: *Harry Potter and the Order of the Phoenix*

- HBP: *Harry Potter and the Half-Blood Prince*

- DH: *Harry Potter and the Deathly Hallows*

- QA: *Quidditch Through the Ages*

- FB: *Fantastic Beasts and Where to Find Them*

- TBB: *The Tales of Beedle the Bard*

And finally, I have conformed to the capitalization conventions found in the HP Primary Texts: for example, the Sorting Hat is always capitalized, whereas Dumbledore's hat is not. This applies to various magical objects (like the Pensieve), places (like the Burrow), and spells (like Expelliarmus).

CHAPTER 1

THEORETICAL FRAMEWORK

To quote Matt Hills (2002), "This book could begin at any number of times and places, either personally or theoretically" (p. 1).

Guiding Assumptions

This dissertation could begin in 1997 when J.K. Rowling published *Harry Potter and the Sorcerer's Stone*. It could begin in 2008 when I applied for admission to the PhD program in Composition and TESOL at Indiana University of Pennsylvania. It could begin in the 1960s when most scholars agree the first fandom arose around *Star Trek*, or in 2010 when students in my First Year Seminar course Harry Potter and the Scholarly Community began designing final projects based on their majors.

Or this dissertation could begin in 2003 when I read Harry Potter for the first time. With a bachelor's in English Literature, I was a receptionist making minimum wage answering phones and arranging trays of bagels. My college friend Justin Arcese worked about a mile away, and we'd meet on Thursdays for lunch. Mostly we gossiped about our bosses and dished about books and movies. He loved Harry Potter and often begged me to read it too. For a long while I resisted—I was busy, it was kids' stuff. Finally, I relented. Justin was my friend, and he was excited to talk about a book he really loved. He loaned me *Harry Potter and the Order of the Phoenix* (2003), the fifth book in the series, and I was hooked. I tracked down the first four books and read them, and then reread the fifth in anticipation of the sixth which would come out two years later and the seventh which would come out another two years after that.

I applied to the Master's program in English Literature at the State University of New York at Buffalo with the ambition of eventually completing a PhD and becoming a professor.

After long days of high theory and close reading, I'd come home and read Harry Potter to my toddler daughter Eden. But if I'm honest, I was reading it for me, too. It was fun. It was scary and suspenseful and funny and clever. It made me happy and hopeful. On the weekends, Eden and I would drive out to Ellicott Creek Park in Tonawanda, New York and trespass onto a wee island closed for being in ill-repair. We'd hike through the abandoned buildings, tracking evidence of goblin wars through broken beer bottle glass and crumbling bricks, reconstructing the battlefields where the goblins rebelled against the Ministry of Magic. In old gang graffiti, we read the goblin declaration of surrender to the Ministry, and in a pile of illegal bonfire ash we found the charred remains of the last goblin wands. We climbed to the top of an observation tower, obviously a once-imposing goblin castle gone to seed, and talked about bravery, honor, and love.

Time passed, and I began teaching writing as an adjunct professor at several local colleges. In 2009 I began studying under the PhD program in Composition and TESOL at Indiana University of Pennsylvania, and I was hungrily reading up on all the composition theory I had missed in my literature education. A year later, I met Matt Smith, an adjunct religious studies professor and a fellow writing tutor. When the writing center was quiet, Matt and I would pass time chatting about religion, politics, Harry Potter, comic books, and cooking. He had just read John Granger's (2007) *Looking for God in Harry Potter* and was working some selections into his Introduction to Religion class; I had just read Roger Highfield's (2002) *The Science of Harry Potter* and David Baggett and Shawn Klein's (2004) *If Aristotle Ran Hogwarts* and was using them in my First Year Seminar to introduce genre theory and disciplinary writing. We started getting our families together: with our spouses and children, we spent many evenings around our dining room tables discussing Harry Potter, religion, and pedagogy. Our dinner time

chats were multi-generational (our sum guest list ranged in age from 8 to 58) and interdisciplinary (the adults cumulatively hold graduate degrees in English, Business, Religious Studies and Theology, and Economics, and the kids' expertises range from apocalyptic literature to international relations, from organic gardening to invertebrate biology).

In 2011, my husband Michael went to the library and borrowed the unabridged audio sets of the Harry Potter books being read by Jim Dale (Rowling & Dale, 1999a, 1999b, 2000a, 2000b, 2003, 2005, 2007), and I listened to Dale reading Harry on the long drives to and from my final summer at IUP. I listened to Harry while I scraped and repainted my front porch. I listened to Harry while I taught myself to knit and while Eden played with her Barbie dolls. Harry began to live in the car, on the porch, in the clicking of the knitting needles and the plastic smell of doll hair. I thought of Nancie Atwell (1998): "I want us to go deep inside language together and use it to know, shape, and play with our worlds" (p. 3).

I already knew that Harry Potter was an important part of my relationships with my family and friends, but increasingly I realized that Harry Potter metaphors and analogies were working their way into my thinking and teaching about writing. Leading a training session for writing tutors, I played clips of Harry coaching Dumbledore's Army (Yates, 2007). Reflecting on the role of standardized testing at both the high school and graduate levels, I drew analogies to the Ordinary Wizarding Levels (OWLs) and Nastily Exhausting Wizarding Tests (NEWTs) (OP, 2003). From Hermione's academic rigor in conflict with her overwhelming stress and anxiety (PA, 1999) to the role of marginalia in Harry finally passing Potions (HBP, 2005) or to the tension among truth, authority, and legitimated media for *The Prophet* and *The Quibbler* (DH, 2007), everything I knew about composition and teaching kept coming back to Harry Potter. Or perhaps everything I knew about Harry Potter kept coming back to composition.

I come from a highly intellectualized faith tradition, so my first articulations of these Harry Potter metaphors leaned on religious imagery: not *as* sacrament, but *like* sacrament, Harry Potter made visible and material things that were invisible but real. I struggled to translate this articulation into the tools and vocabulary of composition theory. I arrived at Paulo Freire's *praxis*.

Paulo Freire and Donaldo Macedo (1987) assert that language is inside reality, and reality is inside language. The dynamic relationship between language and reality is something like a intellectual sacrament. Freire describes discovering the word and the world, and through them, himself, "and the more I experienced myself, the more my perceptual capacity increased" (p. 30). For Freire and Macedo, literacy exists as *praxis*: theory in action, thought embodied. My imaginative and intellectual relationship with Harry Potter was something like praxis; through Harry Potter metaphors and analogies, I was able to both understand and explain abstract principles that were otherwise just out of reach.

In his 1959 *The Sociological Imagination*, C. Wright Mills (1959/2000) attempts to define the ethical and intellectual role of imagination in sociology. He introduces a useful concept: "an intellectual common denominator: men can state their strongest convictions in its terms; other terms and other styles of reflection seem mere vehicles of escape and obscurity" (p. 14). That is to say, an intellectual common denominator is something of a language—whether literal or metaphorical—in which people can communicate their strongest beliefs and concerns. While other languages can be used to express these beliefs and concerns, those other languages seem lifeless, inadequate, somehow not commensurate with the message. Intellectual common denominators are not the same for all people, nor do they remain static over time. But people, according to Mills,

yearn for facts, they search for their meanings, they want a 'big picture' in which they

can believe and within which they can come to understand themselves. They want

orienting values, too, and suitable ways of feeling and styles of emotion and vocabularies

of motive. (p. 17)

Mills observes that "[i]n the absence of an adequate social science, critics and novelists,

dramatists and poets have been the major, and often the only, formulators of private troubles and

even of public issues" (p. 18). When writers of fiction are able to create the terms of conviction

and concern in ways that allow a social discourse that is otherwise impossible—or perceived to

be so—in institutionalized languages, then works of fiction can become the intellectual common

denominator and perhaps even the sociological imagination itself.

With this new language of the intellectual common denominator, a conversation is

possible in which to do the intellectual work of being human. "I do not know the full social

conditions of the best intellectual workmanship," Mills (1959/2000) reflects, "but certainly

surrounding oneself by a circle of people who will listen and talk—and at times they have to be

imaginary characters—is one of them" (p. 201). Freire (1993) recognized that in perceiving the

world, he perceived himself and thereby grew his capacity to perceive the world all the more

deeply. I would argue that this recursive, reflective process is precisely what Mills would call

"the best intellectual workmanship." For Freire, this recursive and reflective process happened as

he was surrounded by siblings and elder family members. For Mills, imaginary characters can

also surround and support us as we engage in this intellectual workmanship. Judging from the

hundreds of metatexts inspired by the Harry Potter universe, I would argue that these "imaginary

characters" include Harry Potter and the others who populate Rowling's Wizarding World.

This dissertation is not a study of my students' work, though that is a project I would like to undertake in the future. But the work of students in my Harry Potter and the Scholarly Community class fascinated, surprised, and inspired me. For example, Austin Romantic (2011), a biology and physics major, conducted a series of experiments involving ramps, bowling balls, and poplar wood to recreate and measure the impact of a Bludger blow during a Quidditch game and delivered his results in a lab report. Brooke Ballard (2011), an architecture and digital media arts major aspiring to become a Disney Imagineer, designed a new wing of the Wizarding World of Harry Potter in Orlando, Florida, complete with concept art, marketing plans, and an environmental impact study. As newcomers to the academy, my first year students had found a way into the academic discourse through an intellectual common denominator. With Harry Potter, they began talking about and thinking through the disciplines to which they had committed their educations, if not their entire lives. For myself and my students, Harry Potter *was* part of the "social conditions of the best intellectual workmanship" (Mills, 1959/2000). But would Harry's function as an intellectual common denominator be replicated in Harry Potter Metatexts published outside the classroom setting, written by professional writers and scholars?

According to Jean Lave and Etienne Wenger (1991), newcomers to a community of practice are not blank slates of naiveté; rather, a newcomer to one community of practice may simultaneously be an expert in a different community of practice. Thus,

> legitimate peripherality can be a position at the articulation of related communities. In this sense, it can itself be a source of power or powerlessness, in affording or preventing articulation and interchange among communities of practice. The ambiguous potentialities of legitimate peripherality reflect the concept's pivotal role in providing access to a nexus of relations otherwise not perceived as connected. (p. 36)

In other words, while the newcomer may hold a decentered naïve role in learning the central practice of the community, the newcomer simultaneously holds a central and privileged role as expert in other communities. This dual identity not only describes my students who were fusing their expertise in the pop culture artifact of Harry Potter with their newly developing disciplinary fields. It also, as I will argue, describes the writers of a whole body of work that for lack of an existing genre label I am calling Harry Potter fan compositions, or HP Fancomps. These HP Fancomps include books like *The Science of Harry Potter* (Highfield, 2002), *If Aristotle Ran Hogwarts* (Baggett & Klein, 2004), and *Harry Potter and International Relations* (Nexon & Neuman, 2006).

In 1991, James Gee viewed a *discourse* as an identity kit. Like Mills's (1959/2000) "orienting values," "styles of emotion," and "vocabularies of motive" (p. 17), Gee saw discourse as a nexus of intellect and affect not unlike Freire's (1993) praxis or Lave and Wenger's (1991) community of practice. Gee suggested that *discourse communities* shared a *discourse*. Since 1991, however, Gee (2004) has in most part modified his concept of the *discourse community* or *community of practice* in favor of what he now calls *affinity spaces*.

Gee (2004) finds the idea of a "community" somewhat problematic when trying to discuss discourse because any definition of a community begs questions of belongingness, how one joins the community, the power structures of community borders, and whether community members *feel* like a community. Instead, Gee introduces the idea of affinity spaces as real or virtual spaces where various people gather around topics, projects, or interests. By shifting the definition of a discourse from residing among a particular group of people to various individual people using discourse in particular ways in particular places, Gee opens up possibilities to "ask to what extent the people interacting within a space, or some subgroup of them, do or do not

actually form a community" (p. 78). By conceiving of Harry Potter as a location, I can explore questions about who does or does not visit, what they do when they're there, and what they bring with them when they come.

While there have been no studies of fancomps to date, there is a robust literature of fan studies that conceives of texts as locations not unlike Gee's (2004) affinity spaces. *Fandoms* (a portmanteau of *fan* and *kingdom*) are affinity spaces built around popular texts, and so theoretical treatments of fandom are relevant here.

A Theoretical Framework of Fandom Studies

Just about every contemporary study of fandom begins with a nod and often a sincere genuflection to Henry Jenkins's (1992) *Textual Poachers*. In a 2006 interview with the other prince of fandom, Matt Hills, Jenkins (2006a) explains that he was professionally "puny" when he wrote *Textual Poachers* and that he was surprised by the authority later attributed to the book. Jenkins continues,

> there's a scriptural economy that we [academics] get pulled into, and now I get people quoting my words as if they were biblical and as if they had this enormous authority and certainty behind them, as if things that I tentatively put forward were well-established and proved once and for all: all you have to do is turn to Jenkins and quote it, and that's the end of the story. I'm horrified by that . . . ! (p. 35, 36)

While Jenkins may be horrified at the authoritative status that *Textual Poachers* enjoys, the fact of the matter is that his fresh-out-of-grad-school book provides an intellectual common denominator to those wishing to talk about the phenomenon of fandom.

In *Textual Poachers* (1992), Jenkins outs himself as a fan. He embraces the lived reality of his fandom and his professional life. It's nearly sacrilege admitting that he went to grad school

motivated in part by *Star Trek* and *Doctor Who*. And yet it is the truth: his intellectual career was very much informed by movies, television, music, and his girlfriend (whom he eventually married). Jenkins studies cultural texts, and he also lives daily in a world saturated with images and discourses. No longer claiming the cool and rational objectivity of a privileged observer, Jenkins refuses to look at fandom as a group of kooks and crazies who need to "get a life," to quote William Shatner[3] (Shatner & Kreski, 1999). Jenkins (1992) set himself a goal that, at the time, was professionally risky and intellectually rebellious: to document and value the work of "a group insistent on making meaning from materials others have characterized as trivial and worthless" (p. 3).

Jenkins (1992) turns to Bourdieu in exploring other scholars' predominantly negative interpretations of fandom. Jenkins explains Bourdieu's argument that "one's taste is . . . interwoven with all other aspects of social and cultural experience" and concludes that for this reason, "aesthetic distaste brings with it the full force of moral excommunication and social rejection" (p. 16). Jenkins examines the kind of social censorship that takes place when fans reveal their lack of the correct kind of taste by their choice of texts or by their overly enthusiastic reading practices.

While Jenkins engages his analysis within the boundaries of fandom, I can't help but wonder how many cogent articulations of expertise and knowledge are cast aside as worthless and trivial because they are couched in terms deemed inappropriate. Thaiss and Zawacki (2006) noted this tension in their interviews with faculty. They report,

> Some of our informants . . . drew a contrast between academic prose and writing that 'might be perceived as too popular.' 'The idea of engaging the reader is often viewed

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[3] To be fair, Shatner has backed off of this position in recent years. When Jenkins was writing in 1992, however, this image of fans as kooks was still dominant.

with suspicion,' Lancaster said. 'One of the most insulting things you can say in academics is that it reads like journalism. If it's too readable, it's not taken seriously'. (p. 37)

Such suspicion had real consequences for Thaiss and Zawacki's faculty informants. Physics professor James Trefil reflects, "the best I could hope was that nobody would hold my *Smithsonian* writing against me, that they'd say 'Oh, he's still doing regular physics, so this popular writing is no worse a hobby than building furniture in his basement'" (James Trefil as cited in Thaiss & Zawacki, 2006, p. 32). At worst, popular writing was framed as "'circus acts'" (Clark cited in Thaiss & Zawacki, 2006, p. 38).

Jenkins (1992) turns to fan activities that take various forms, including writing fanfic; writing, publishing, and reading zines; attending fan conferences to share fellowship, costumes, and filksongs[4]; and fan activism to direct the programming decisions of television networks. While Jenkins paraphrases Michel de Certeau's concept of "poaching" as "an impertinent raid on the literary preserve" (p. 24), Jenkins himself frames fan activity more positively, claiming that fans "assert their mastery over the mass-produced texts" in order to construct their own meanings (pp. 23-24). Jenkins dislikes de Certeau's word "poaching" because it carries implications of sneakthievery, but he concedes that within the intellectual property landscape of industry media, "fans are peasants, not proprietors, a recognition which must contextualize our celebration of strategies of popular resistance" (p. 27).

In contradistinction to previous fandom studies that celebrated fandom as a site of populist and democratic seizure of the culture of the people, Jenkins (1992) reminds us, "Readers are not *always* resistant; *all* resistant readings are not necessarily progressive readings; the 'people' do not *always* recognize their conditions of alienation and subordination" (p. 34).

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[4] *Filksongs* are lyric sheets used for fan sing-alongs, in the style of campfire folk songs.

Rather, while some readers certainly are engaging in a political activism through their media consumption, Jenkins acknowledges that individuals' media consumption may itself be ideologically inspired:

> Fans have chosen these media products from the total range of available texts precisely because they seem to hold special potential as vehicles for expressing the fans' pre-existing social commitments and cultural interests; there is already some degree of compatibility between the ideological construction of the text and the ideological commitments of the fans and therefore, some degree of affinity will exist between the meanings fans produce and those which might be located through a critical analysis of the original story. (p. 34)

Here, Jenkins is gesturing toward what Mills (1959/2000) would call the intellectual common denominator. Jenkins explains that fans choose texts because those texts have "special potential as vehicles for expressing . . . social commitments and cultural interests." In these media texts, these fans have found what Mills calls the "'big picture' in which they can believe and within which they can come to understand themselves" (p. 17). This is not to say that Jenkins's fans are simply regurgitating already-held ideologies (though admittedly they may do that at times). Rather, it is in the moment of engagement that new things can emerge: although readers are not always resistant and oppositional, "each reader is continuously re-evaluating his or her relationship to the fiction and reconstructing its meanings according to more immediate interests" (Jenkins, 1992, pp. 34-35).

While it is true that some HP Fancomps critique and even harangue Harry Potter, thus offering resistant readings, the vast majority of HP Fancomps are ideologically congruent with the Wizarding World. This is not to imply that writers of HP Fancomps are mindlessly parroting

J.K. Rowling's politics, but rather that these writers have made writerly choices to employ Harry Potter-inspired metaphors and analogies precisely *because* they help the writers explain whatever they're trying to explain. These writers of HP Fancomps are not reproducing Harry Potter; they are doing what Jenkins (1992) says fans do: "reconstructing its meanings according to more immediate interests" (p. 35).

While other scholars have variously defined a *fan* as a fanatic, an extremist, or simply as nothing more than a repeat consumer, Jenkins (1992) explains his own view: "the difference between watching a series and becoming a fan lies in the intensity of their emotional and intellectual involvement" (p. 56). And here is where Jenkins diverges from previous fandom theorists: while others would nod in recognition that a fan has intense emotional involvement, Jenkins argues that it is the *combination* of this affective response with the cognitive intellectual response that truly marks the fan. Thaiss and Zawacki (2006) noted a similar combination in their faculty informants' work. They "stress the distinction between the passion with which a scientist such as Smith conducts his work and the dispassionate methods and rhetorical forms he uses" and explain that while this scientist "must cultivate a highly nuanced sensory awareness, . . . he must use a rhetoric that emphasizes his reasoned control" (p. 39). By Jenkins's definition, even writers of resistant HP Fancomps are fans because they are affectively engaged enough to want to resist and they are intellectually engaged enough to compose books and articles arguing their points. Writers of congruent HP Fancomps are similarly emotionally and intellectually engaged, though I suspect they welcome the label of *fan* more readily.

Echoing Freire's (1993) praxis, Jenkins's (1992) fans do not simply accumulate media texts; rather, they "possess" and "integrate" the texts into their "everyday lives" (p. 62). Like men and women of faith who are exhorted to preach the scripture and also to live it, like scholars

who are urged to engage in reflective practice and pedagogical praxis, Jenkins's fans are feeling *and* thinking through their media fandoms. Jenkins repeats this emphasis on intellect frequently throughout *Textual Poachers* because "the programs provide tools to think with, resources that facilitate discussions" (p. 85).

In addition, Jenkins (1992) claims that fans enjoy particular pleasure in bridging between and among fandoms and texts. He says, "[f]ans . . . read intertextually as well as textually and their pleasure comes through the particular juxtapositions that they create between specific program content and other cultural materials" (p. 37). Thaiss and Zawacki (2006) made similar observations in their interviews and focus groups with students. They found that students who have a double major often have "a quicker grasp of the flexible dimensions of any field, as if by ongoing and focused comparison of fields they come to understand both a field's central principles and where it is open to alliances and mutual influence" (p. 140). I suggest a broad range of texts could fall under Jenkins's "other cultural materials" or could operate similarly to the double majors described by Thaiss and Zawacki. I have great pleasure in identifying principles of writing center pedagogy in Harry Potter's leadership of Dumbledore's Army (here, my "other cultural materials" being composition theory and pedagogy), and I would imagine that the authors of HP Fancomps enjoy similar satisfaction in juxtaposing John the Baptist with Neville Longbottom, the International Monetary Fund with Gringotts Wizarding Bank, or post-materialist plentitude with the domestic frugality of the Weasley family.

Ten years after Jenkins published *Textual Poachers* (1992), Matt Hills (2002) published *Fan Cultures*. By this time, *Textual Poachers* had become the center of gravity for all things fandom, and Hills used Jenkins's omnipresence as something to push against even though they ultimately shared their respect for fandom and, as their 2006 interview shows, they actually

agreed on most points. Primarily, Hills took issue with Jenkins's laudatory descriptions of fans'

intellectual engagement with their fandom texts. Hills asserted that in *Textual Poachers* Jenkins

privileged only those practices within fandom that were already privileged within academia. This

is not to say that Hills believed fans to be anti-intellectual; on the contrary, he asserts

immediately "[f]ans are often highly articulate. Fans interpret media texts in a variety of

interesting and perhaps unexpected ways" (p. ix). Hills did not claim that Jenkins was *wrong* to

acknowledge the intelligence of fans. Rather, Hills sought to re-value the affective experience of

fandom, to valorize the gut feeling of loving a text, and to challenge what he saw as the

colonization of fandom by an academic value system.

Whereas Jenkins (1992) distinguishes a watcher, viewer, or reader of a text from a fan of

a text by virtue of the intensity of the fan's "emotional and intellectual involvement" (p. 56),

Hills (2002) defines a fan in terms of the fan's temporal commitment, similar to Thaiss and

Zawacki's (2006) persistent and disciplined study. Firstly, Jenkins's watcher, viewer, or reader is

commensurate with Hills's "fan," making Jenkins's "fan" commensurate with Hills's "cult fan."

From there, then, Hills explains,

'cult fandom' *does* seem to imply a cultural identity which is partially distinct from that

of the 'fan' in general, but I would suggest that *this relates not to the intensity, social*

organization or semiotic / material productivity of the fandom concerned, but rather to its

duration, especially in the absence of 'new' or official material in the originating

medium. (p. x, emphasis in original)

In other words, someone who watches a show while it is in active broadcast is a "fan," according

to Hills, but someone who watches reruns or recordings of a show after the series has been

cancelled is a "cult fan." Hills's attention to temporality is not so different from Jenkins's

acknowledgement that through fan activities a fan's experience of the source text can be "prolonged" (p. 88). Where they differ, however, is whether a routine viewer of a show that is in active broadcast (or one could extrapolate, a reader of book series that is still being published, or a watcher of a film series that is not yet complete) can be labeled a "cult fan." Jenkins would say yes, while Hills would say no. As Hills moves through his Introduction and into the main text of *Fan Cultures*, however, he ceases to distinguish between "fan" and "cult fan," using the terms interchangeably for the rest of his discussion. For the sake of this present study, I will continue to use "fan" to mean someone who engages emotionally, intellectually, performatively, or creatively with a text.

Hills (2002) begins by laying out terms that subsequent researchers of fandom frequently lean on: the fan-scholar and the scholar-fan. Hills defines the fan-scholar as someone who primarily self-identifies as a fan but who uses academic theory and discourse in his or her participation in the fan community. Conversely, the scholar-fan is someone who primarily self-identifies as a scholar (usually a media studies scholar) but who uses his or her status as a fan as a "badge of distinction within the academy" (p. 2). Hills recognizes the professional danger for a scholar to claim the identity of a fan: although a fannish affiliation may "provide a cultural space for types of knowledge, . . . 'fan' status may be devalued and taken as a sign of 'inappropriate' learning and uncritical engagement with the media" (pp. xi-xii), a tension Thaiss and Zawacki (2006) noted among several of their faculty informants. Jenkins (1992) would sympathize with Hills and Thaiss and Zawacki; his own defense of fandom attends again and again to the fact that fans did, in fact, engage critically with their media texts.

Furthermore, Jenkins (1992) argues that the very same reading practices that are labeled overly enthusiastic and inappropriate in fans are valued when practiced in the context of culturally sanctioned texts. Jenkins argues,

> Fan culture muddies those boundaries [between legitimate and illegitimate culture], treating popular texts as if they merited the same degree of attention and appreciation as canonical texts. Reading practices (close scrutiny, elaborate exegesis, repeated and prolonged rereading, etc.) acceptable in confronting a work of 'serious merit' seem perversely misapplied to the more 'disposable' texts of mass culture. (p. 17)

Still, while Hills (2002) fundamentally agrees with Jenkins's analysis, Hills critiques Jenkins for valuing in fans what is already present in scholars. Hills's problem with Jenkins is that, according to Hills, Jenkins does not seem to value the fannishness of fans. Hills laments that "[t]he scholar-fan must still conform to the regulative ideal of the rational academic subject" (pp. 11-12), or what Thaiss and Zawacki (2006) would call "[t]he dominance of reason over emotion or sensual perception" (p. 5). In that spirit, Hills turns the tables on what he says Jenkins does— valuing the scholarly in fans—and instead values the fannishness in scholars. Hills frames academia itself as a fandom built around cult characters. He quotes Collins to elaborate:

> When a group has a high degree of agreement on the ideas put forward by some intellectual leader, that person becomes a sacred object for the group. Thus arise the cult figures of intellectual life: . . . Hegel, Marx, Wittgenstein. . . . [I]ntellectuals are highly aware of the cult heroes of the past. (Collins as cited in Hills, 2002, p. 4)

Hills pushes against Jenkins in an effort to avoid colonizing fandom with the value system of the academy.

Even so, Hills (2002) does eventually return to academic paradigms. Hills claims that in addition to writing fanfic, fans "produce their own critical accounts of the programme's texts. And they do so using the theoretical approaches of academic media studies and literary criticism," and Hills identifies "[t]hese 'insider critics' [as] usually ex-media studies or ex-Eng Lit students" (p. 18). While Hills's insider critics may not be employed by the academy at the time of their writing, their status as former undergraduate and graduate students begs the question of whether their fannish practices are somehow authentically fannish (as if there could be such a thing) or are transfers of disciplinary reading practices. He muses,

> the circulation of 'litcrit' and media studies terms outside the academy threatens the very opposition of intensive / extensive or fan / academic knowledges. And even if the collapse of this opposition is only relevant for certain, well-educated sections of a fan culture, it remains a significant and under-researched fact that fan-scholars have directly drawn on academic knowledge in order to express their love for a text. So, not all fans have viewed academic analysis as an alternative to 'cherishing' the text. (p. 19)

Here, Hills demarcates the boundaries of the academy very literally: in essence, he claims that academically trained former graduate students are "outside the academy," which leaves only presently employed university and college professors inside the academy. In addition, he does not address scholars in fields other than media studies or English Literature. In Hills and Jenkins's 2006 interview, Jenkins reflects on his 1992 *Textual Poachers* and on Hills's subsequent 2002 critique in *Fan Cultures*. Jenkins explains that academic theory

> has its own language, its own goals, its own systems of circulation, and fans are inevitably locked out of that. But many of them are trained academics, librarians, or teachers, many of them decided consciously not to become academics, having had some

exposure to academic knowledge, and many of them are professionals in other sectors.

To say that they don't have intellectual capital is a bizarre statement. (Jenkins, 2006a, p.

13)

Ultimately, though, Hills backs off of locating power or value in either academia or fandom. He instead situates both subcultures within the wider culture: "the systems of cultural value occupied by fans and academics are not part of a single 'system': fans seek to value their own activities, as do academics, and aspects of the self-valuations of each community will tend to be related to the wider cultural circulation of meaning" (p. 43). This conclusion seems to be echoed in Thaiss and Zawacki's (2006) identification of three principles of academically rigorous writing despite disciplinary and sub-disciplinary epistemological differences. I would argue persistent discipline, rationality, and the expectation of informed response are indeed elements of a Western, post-Enlightenment intelligentsia.

There has been no comprehensive study of fancomp, but if evaluations of fanfic are any indication, it would seem reasonable that fancomp might be prejudged as being amateurish or anti-intellectual. In fact, I frequently endure chuckles and indulgent grins from colleagues who learn that my First Year Seminar course is titled Harry Potter and the Scholarly Community. Similarly, some writers of HP Fancomp may be amateurish anti-intellectuals, but I would like to demonstrate that the vast majority are not. Hills (2002) notes that there needn't be opposition between rigorous academic analysis and "'cherishing' the text" and calls for research into "fan-scholars [who] have directly drawn on academic knowledge in order to express their love for a text" (p. 19). This present study is answering just such a call, as many writers of HP Fancomp are, to quote Jenkins (2006a), "trained academics, librarians, . . . teachers, . . . [or] professionals in other sectors" (p. 13).

Jenkins (2006a) remembers that by 2005, fandom studies had evolved such that they no longer needed to be defended. After the publication of *Textual Poachers* (1992), he was accused of "slumming it and wanting to be 'one of the people.' Well, I wasn't slumming it; I'd lived my entire life as a fan. I could be accused of putting on airs by becoming an academic, but I scarcely could be accused of slumming it" (pp. 12-13). The blows that Jenkins suffered

> paved the way for a whole generation of . . . people who are both academics and fans, for whom those identities are not problematic to mix and combine, and who are able then to write in a more open way about their experience of fandom without the 'obligation of defensiveness,' without the need to defend the community. (p. 12)

Benefitting from the battles fought by Jenkins after 1992 and buoyed by Hills's work after 2002, by 2005, scholars of fandom no longer had to justify fandom's existence. Scholars of fandom were instead busy asking questions about what was happening within the fandom and among the fans.

Cornel Sandvoss's 2005 *Fans: The Mirror of Consumption* contributes a psychoanalytical perspective to fandom studies. Sandvoss gives cursory attention to defining fandom, situating fandom within a larger network of market relations. Sandvoss's primary focus, however, is in examining fan practices as self-reflective.

Whereas Jenkins (1992) defined a fan as having an emotional and intellectual involvement, and Hills (2002) defined a fan as engaging with a text beyond its original duration, Sandvoss (2005) defines

> *fandom as the regular, emotionally involved consumption of a given popular narrative or text* in the form of books, television shows, films or music, as well as popular texts in a

broader sense such as sports teams and popular icons and stars ranging from athletes and

musicians to actors. (p. 8, emphasis in original)

Sandvoss's definition thus broadens the scope of fandom studies beyond Jenkins's and Hills's

territory of television and film to include books, music, athletes, and celebrities. Furthermore,

while Jenkins admits that fans can present oppositional or resistive reading to texts, he ultimately

asserts that fans choose to engage with a particular text because of an ideological affinity with

the text that makes desirable discussions or activities more possible. Sandvoss, on the other hand,

concedes that there *may* be affinity between fan and text but ultimately defines the fan-text

relationship in terms of its repetition: "The clearest indicator of a particular emotional investment

in a given popular text lies in its regular, repeated consumption, regardless of who its reader is

and regardless of the possible implications of this affection" (p. 7).

Sandvoss's (2005) overall goal is to propose a psychoanalytic analysis of self-reflection

within fandom. He explains,

The theoretical challenge here is to account for the dual function of the object of fandom

as experienced not in relation to the self, but *as part of the self*, despite constituting an

external object. The basic premise of my argument, then, is that the object of fandom,

whether it is a sports team, a television programme, a film or pop star, is intrinsically

interwoven with our sense of self, with who we are, would like to be, and think we are.

(p. 96, emphasis in original)

Sandvoss turns to McLuhan's representation of the Narcissus myth to tease out what he's trying

to say.

McLuhan retells the story of Narcissus—how he wandered in the woods and found the

reflective pool, how he fell in love with the reflection believing it to be the world's most

beautiful creature, and how he eventually died because he could not bear leaving the lovely image. McLuhan goes on to make two crucial observations: first,

> the wisdom of the Narcissus myth does not convey any idea that Narcissus fell in love with anything he regarded as himself. Obviously he would have had very different feelings about the image had he known it was an extension or repetition of himself.
>
> (McLuhan as cited in Sandvoss, 2005, p. 104)

Here, McLuhan is trying to say that Narcissus did *not* wander into the woods, see his reflection, and think 'Look! There is my reflection, and I shall gaze at myself!' Rather, McLuhan is trying to say that when Narcissus looked upon the reflection, we the readers know Narcissus is looking upon himself, but Narcissus *thinks* he is gazing upon an Other. Because Narcissus *thinks* the reflection is an Other, he is able to think about what he sees as separate from himself. Truly, he stupidly falls in love with the image and turns into a flower, but the point that McLuhan is trying to make is that Narcissus saw his Self as Other and saw in the Other something worthy of contemplation. Thus, McLuhan complicates the common-sense moral of the Narcissus myth as being a warning against self-love and instead presents Narcissus as succeeding in recognizing himself but failing to identify himself *as* himself. As Narcissus recognizes—or re-cognizes, re-thinks—himself, he is able to engage in reflection.

Sandvoss (2005) then uses McLuhan's retelling of the Narcissus myth as an analogy to the reality of fandom: Sandvoss suggests that fans see in their fandoms reflections of themselves. However, they do not identify the images as Self. Recognizing what they see as Other, fans are able to engage in reflective critique and analysis that might not be possible if the Self were identified *as* Self. Fandoms, then, according to Sandvoss, have the capacity to manifest self-reflection even when they are labeled as Object or Other.

Sandvoss (2005) admits that as readers, we may "be aware of parallels between ourselves and our objects of fandom" (p. 104), but this awareness does not change the object's "ability to profoundly shape the fan" (pp. 112-113). Sandvoss goes almost so far as to attribute agency to the text itself:

> it is not just the fan who appropriates the fan texts, but the text assumes the power to appropriate the fan. While the object of fandom is subject to a radical reworking and appropriation into a reflection of the fan him- or herself, the fan text gains structuring influence over the fan. . . . Through fans' self-reflective reading, the object of fandom, the fan text, becomes a narrative focal point in the construction of life narratives and identities. (pp. 110-111)

Perhaps it is obvious to note that writers of HP Fancomp who are also religious studies scholars engage with the religious imagery and epic allegory of Harry Potter. Perhaps it is no surprise that writers of HP Fancomp who are also geneticists puzzle over whether magic is a dominant or recessive gene. But this is just the point that Sandvoss is trying to make by using McLuhan's retelling of Narcissus: it is remarkable, actually, that religious studies scholars and geneticists— and knitters and Christians and cooks and Latin etymologists—should look to Harry Potter and find there the very thing to which they are most passionately, intellectually committed, and that they should look to the Other and find the Self.

And it is here that questions of authorial intention are moot: does it matter whether Rowling intended magic to be an inheritable genetic mutation? The more interesting question for me as a composition scholar is to ask, What do geneticists do when they arrive on Platform 9 ¾? And what do philosophers do? And moms, and students, and physicists, what do they all do? How do all these different people find something to write about, all here, all in the same texts?

This is an interesting question to ask because perhaps they aren't reading the same texts at all, but recognizing in the texts reflections of themselves and finding there something worthy of contemplation and composition.

Lev Vygotsky (1978) and Andy Clark (2008) might offer another reading of Sandvoss's self-reflective appropriation. Although Vygostky was studying the role of play in early childhood learning and not the self-reflecting nature of fandom, his model of the zone of proximal development is useful here. The zone of proximal development is

> *the distance between . . . independent problem solving and . . . problem solving under adult guidance or in collaboration with more capable peers.* . . . [L]earning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers. (p. 86, 90, emphasis in original)

Vygotsky emphasizes the zone of proximal development is proximate and adjacent to the child's current state; the zone is not wholly Other. If we could set aside Vygotsky's particular focus on children here and agree that adolescents and adults are also learners, we might conclude that adolescents and adults also have zones of proximal development. It seems reasonable that a reader's engagement with a fandom may create a zone of proximal development. In being proximal, the fandom would be self-reflective to the extent that it is not wholly Other, yet neither is it wholly Self. Because the fandom is not wholly Self, it can operate like Vygotsky's "more capable peers" offering guidance and collaboration and thus moving the Self through the zone of proximal development to a new state of mind. Just as Mills's (1959/2000) intellectual common denominator provides a shared language for intellectual work, the fandom can provide both an affinity space (the texts and cultural materials) and the "circle of people who will listen and talk"

(the other fans and the imaginary characters from the texts) in which to do the intellectual work of being human (Mills, 1959/2000, p. 201).

Andy Clark, in his 2008 *Supersizing the Mind: Embodiment, Action, and Cognitive Extension*, states plainly, "the mind relies on the world to get its work done" (p. ix). Clark relates the anecdote of historian Charles Weiner's discovery of some of physicist Richard Feynman's original notes and sketches. Weiner was delighted to find "a record" of Feynman's work. Feynman had a subtle disagreement:

'I actually did the work on the paper,' [Feynman] said.

'Well,' Weiner said, 'the work was done in your head, but the record of it is still here.'

'No, it's not a *record*, not really. It's *working*. You have to work on the paper and this is the paper. Okay?' (from Gleick 1993, 409) (as cited in Clark, 2008, p. xxv)

Clark reflects on this telling exchange: "Feynman's suggestion is, at the very least, that the loop into external medium was integral to his intellectual activity (the 'working') itself. But I would like to go further and suggest that Feynman was actually *thinking* on the paper" (p. xxv). Clark's thesis is that the mind extends to include all that which the mind uses. For Clark, the thoughts that we hold in the environment are as much a part of our minds as the thoughts in our heads.

I would like to suggest that while not all fans do, some fans can use fandom as a tool for extended cognition. In other words, a reader of a text can choose to loop out into text and fandom to do intellectual work. This is not very different from using a pen and paper to solve a physics problem. Fans can use fandom as both tool and space to work out other questions, perhaps social, interpersonal, philosophical, theological, or something else entirely. Jenkins (2006a) reflects, "Fans would reject such a clear separation between feelings and thoughts: their favored texts are

both tools for thought and spaces for emotional exploration" (p. 5). The particular value in fandom is that it is, at least among other members of the fandom, an intellectual common denominator thereby facilitating a common language within a zone of proximal development populated with capable peers who may be imaginary characters or who may be other fans.

This suggestion goes significantly further than Sandvoss's (2005) claim, but Sandvoss makes room for the reader's agency alongside the text's agency. He locates the reader's agency in both the selection and interpretation of texts: "Popular texts thus function as spaces of self-reflection, not only through the individual interpretation of particular signs, but also through a selective process of which signs are part of the fan text in the first place" (p. 132). Jenkins (2006a) agrees: dialogue around and about popular texts "can encourage a process of introspection and speculation, which often opens up fresh ways of thinking and talking together" (p. 228). I argue that in the case of the HP Fancomps studied here, "fresh ways of thinking and talking together" are made possible by the articulation of different fields of expertise within the affinity space of Harry Potter.

Synthesizing a Working Vocabulary

The purpose of this dissertation is not to label some texts such-and-such and other texts so-and-so. And yet, some system of classification must be employed lest every text be so unique that it becomes a category unto itself and any cumulative study of texts in the plural is thereby debunked. Sandvoss (2005) addresses just such a dilemma when he recounts a tale that Baudrillard adapted from Borges:

> In a powerful ancient empire cartographers set out to compile a map that fully
> represented the empire's wealth and glory. After years of work they finally completed a

map so detailed that it covered all the empire's territory, yet so large that, once unfolded,

the empire was covered in its entirety. (p. 4)

A truly accurate description of the body of texts I here study would *be* all the texts in their

entirety. Yet with a pinch of Floo Powder, I think we can arrive at a working vocabulary. I start

with a broad classification of types of texts, move to naming parts and types of text, and then

consider the semiotic challenges of categorizing the contents of those texts. Meanwhile, I will

introduce Harry Potter and the texts surrounding him into these frameworks.

Ordinal classification breaks texts down into primary, secondary, and tertiary texts.

Primary texts are the-thing-itself; in the case of Harry Potter, this would include the seven texts

of the series. Secondary texts are the works that explain or analyze the primary texts. For

example, *Character Education: The Legacy of the Harry Potter Novels* by Stefan Neilson, Joe

Hutton, and Nora Hutton (2001) would fall into this category. Finally, tertiary texts are those

texts that locate or categorize primary or secondary texts. This would include primary-text-

specific texts such as Steve Vander Ark's (2009) encyclopedia *The Lexicon* as well as broader

language-based texts such as dictionaries or library science texts like catalogues. The ordinal

classification system might look something like this:
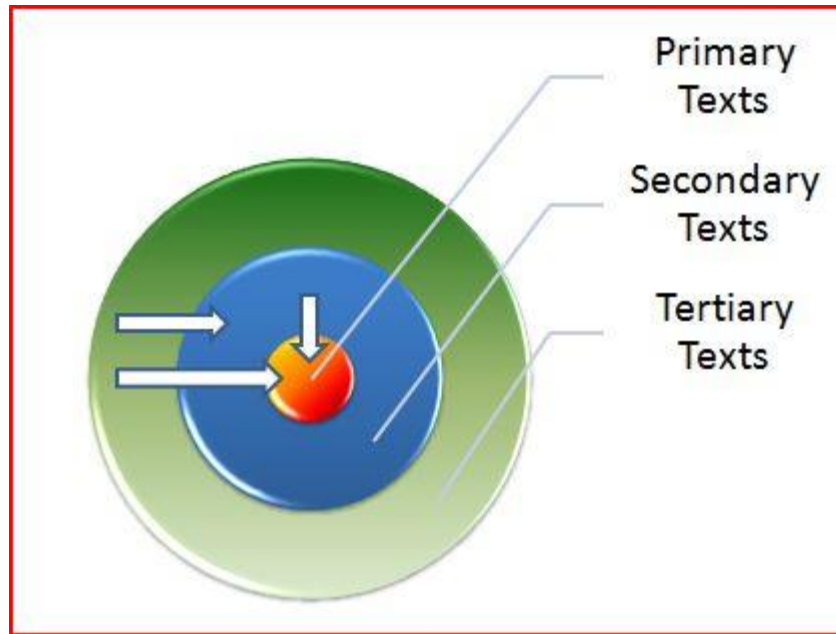
Figure 1. Ordinal classification.

The problem with the ordinal classification system is that it's not clear where sort-of primary texts belong. For example, is the film *Harry Potter and the Sorcerer's Stone* (Columbus, 2002b) a primary text because it is the-thing-itself, or is it a secondary text because it is an adaptation of the book? The ordinal classification system also belies the analytical content in some tertiary texts: Is the Harry Potter Wiki (www.harrypotter.wikia.com) a tertiary text because it catalogues characters and objects from the primary texts in a searchable format, or is it a secondary text because writers have created theorized intertextual links among various scenes, characters, and events? The ordinal classification system does not provide a working vocabulary for books within the primary texts. Several such texts exist for real: *Quidditch Through the Ages* (2001), *Fantastic Beasts and Where to Find Them* (2001), and *The Tales of Beedle the Bard* (2008) supposedly come from the Wizarding World, but J.K. Rowling has actually written them, and they are available for us muggles to read. And what of the texts that exist within the primary texts but not in our muggle world, like *Hogwarts, A History* (see SS, 1997, p. 117), *A History of*

Magic (see PA, 1999, p. 1)*, Charm Your Own Cheese* (see CS, 1998, p. 34) or *Magical Me* (see

CS, 1998, p. 58)? Finally, the ordinal classification system does not accommodate fan writings

that purport to exist within the same universe as the primary texts, such as fanfic stories about

Harry's parents when they were younger or about Harry's children when they grow older.

Perhaps naming types and parts of texts would be more useful. Coined by Gerard Genette

(1997) and subsequently taken up by many textual scholars, the terms *text*, *paratext*, *peritext*, and

epitext can help us understand the relationships among parts of texts. In this framework, the text

is the-thing-itself. In consideration of *Harry Potter and the Deathly Hallows* (DH, 2007), pages 1

to 759 are text. Paratext includes all the things that are not the text and is thus broken down into

peritext and epitext. The peritext includes all the parts of the physical book that are not the text,

such as the dust jacket of the hard-back or the cover of the paper-back, the copyright pages, the

inscriptions and dedication, the table of contents, and the author and illustrator biographies.

There could be some debate whether the illustrations that head each chapter, the inscription

quotes from Aeschylus's *The Libation Bearers* and William Penn's *More Fruits of Solitude*, and

the epilogue are text or peritext, but most would agree that the table of contents, covers, and

copyright pages are most definitely peritext. Epitext includes the paratext that is outside the

book—this would include the films *Harry Potter and the Deathly Hallows, Part 1* (Yates, 2010)

and *Harry Potter and the Deathly Hallows, Part 2* (Yates, 2011), posters for the movies,

bookmarks from publication parties, reproductions of the Elder Wand, and other official

paraphernalia from Scholastic, Warner Brothers, or J.K. Rowling. This textual classification

system might look something like this:
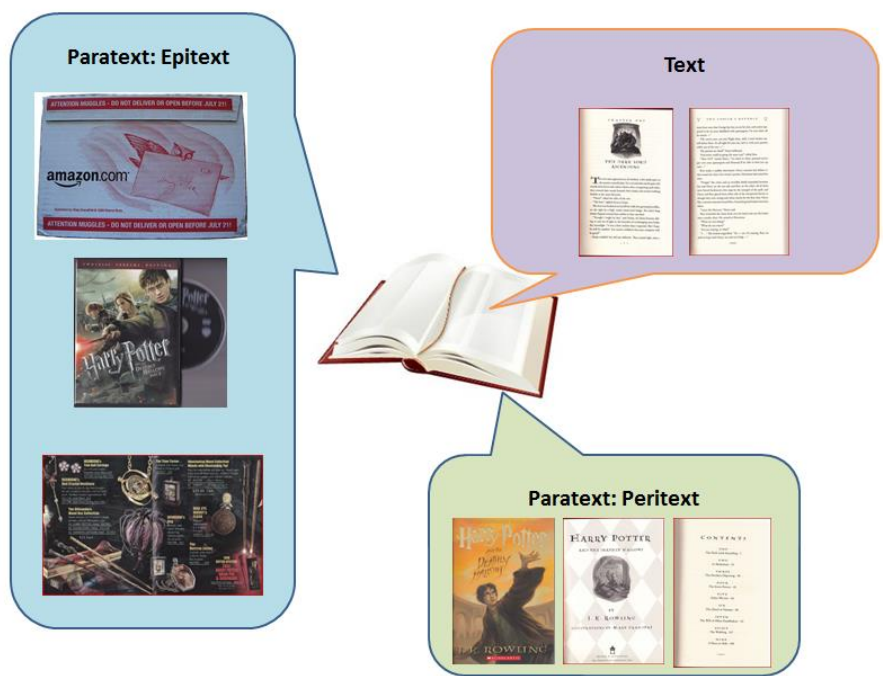
Figure 2. Text, paratext, peritext, and epitext.

This classification system has some gaps, though. How shall we classify scholarly criticism and analysis? Using the same linguistic framing, we could call such texts metatexts— texts about texts.
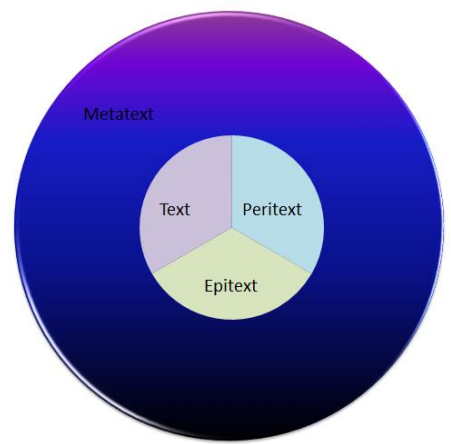
Figure 3. Text, peritext, epitext, and metatext

Still, semiotic complications can Confund us. Consider, for example, this sample from *The Tales of Beedle the Bard* (TBB, 2008):
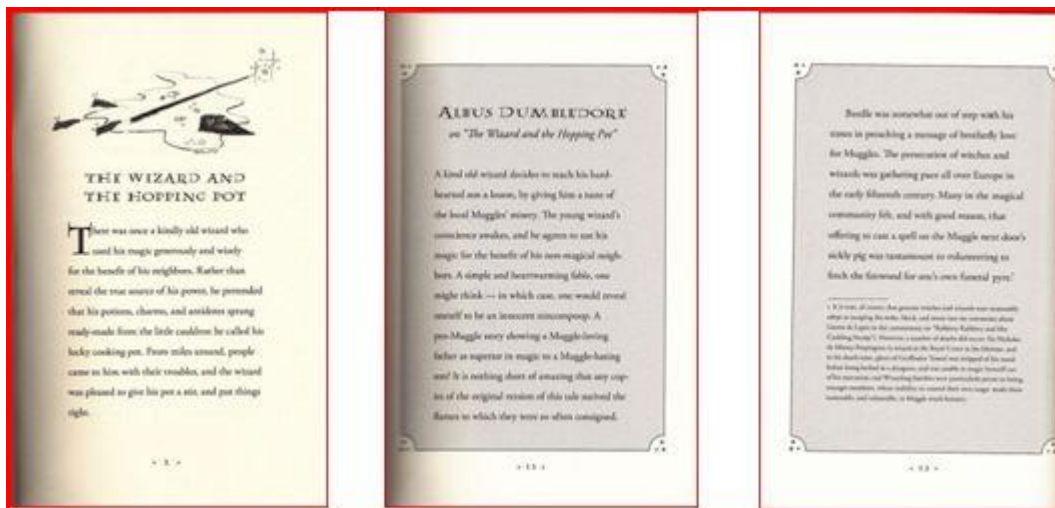
Figure 4. Sample of text from "The Wizard and the Hopping Pot."

It's easy enough to agree that the story "The Wizard and the Hopping Pot" ought to be classified as text. If we suspend our knowledge that this book is actually written by Rowling, then we might classify Albus Dumbledore's scholarly commentary on the story as peritext (printed as it is in an annotated edition of *The Tales*, not unlike our muggle Norton Editions) or perhaps as a reprinted epitext (given that Dumbledore's commentary was originally outside the book, in his journals). Alternatively, Dumbledore's commentary might be called a metatext if it were not authorized by whatever Ministry of Magic commission is in charge of guarding The Bard's cultural legacy. We might, then, classify the footnote, written by Dumbledore, as a peritext in relation to the text of the commentary, or a peritext in relation to the text of the story, or an epitext in relation to one or both. This hopping pot hops all the more if we choose *not* to suspend our knowledge that *The Tales of Beedle the Bard* is actually written by J.K. Rowling, in which case the tale, the commentary, and the footnote should all be classified as text.

Generally speaking, paratext includes officially sanctioned relationships to the text, which again puts into question the status of fanfic: It is outside the text, but most has Rowling's blessing, and therefore it is perhaps an epitext? But it is unofficial and legally unsanctioned, and so it is perhaps a metatext? Marginalia also falls into this unclaimed territory, including both the marginalia from real readers, like me, and marginalia from fictional characters, like this sample of Harry's own notes in his Care of Magical Creatures textbook, *Fantastic Beasts and Where to Find Them* (FB, 2001):
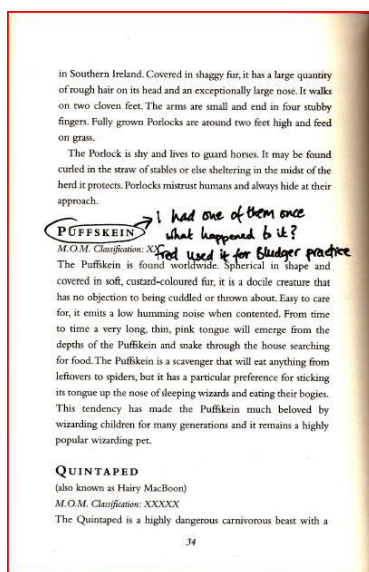
Figure 5. Sample of marginalia from *Fantastic Beasts and Where to Find Them*

Diegesis can help us sort out some of these questions. This classification system based on an acceptance of parallel, if fictional, universes can help us sort out what we mean when we say "text." Diegesis is the universe-level of the story; like primary texts and text, diegesis is the-thing-itself. In the case of Harry Potter, Harry sleeping in the broom cupboard, riding on the Hogwarts Express, and going back in time to save Sirius Black are all diegesis. Hypodiegesis includes stories within the stories. Obvious hypodiegesis includes both "fictional" and

"nonfictional" texts we muggle readers have access to, like *The Tales of Beedle the Bard* (TBB, 2008) and *Fantastic Beasts and Where to Find Them* (FB, 2001). These are books from Harry's universe, with their own authors, publishing histories, and textual lives. Other hypodiegesis includes books we've heard about, like *One Thousand Magical Herbs and Fungi* (see HBP, 2005, p. 539), stories related by characters, such as the Gray Lady's remembrance of how she stole her mother's diadem (see DH, 2007, p. 617), or memories relived in the Pensieve, like Dumbledore's first meeting with the young Tom Riddle (see HBP, 2005, p. 263). Hypodiegesis can be truthful, such as when Hermione explains that Robby Fenwick once bit her father (see Yates, 2009), or it can be flawed, such as Horace Slughorn's corrupted memory of Tom Riddle asking about Horcruxes (see HBP, 2005, p. 371). Hypodiegesis would also include artworks within Harry's universe, such as Celestina Warbeck's Christmas Radio Special (see HBP, 2005, p. 330) or the medieval tapestry of Barnabas the Barmy teaching trolls to dance (see OP, 2003, p. 389).

Hyperdiegesis, being a relational term, has a slippery definition. Hyperdiegesis is always one level up from whatever we're calling diegesis at the time. If we call Harry's ride on the Hogwarts Express diegesis (SS, 1997, p. 98), then the hyperdiegesis would be J.K. Rowling writing *Harry Potter and the Sorcerer's Stone*, me reading the book, and the historical and political context of young adult literature in the late twentieth century. If, however, we decide to treat "The Wizard and the Hopping Pot" as our diegesis (see TBB, 2008, p. 1), then our hyperdiegesis would be Dumbledore reading the tale and writing a scholarly analysis of it (see TBB, 2008, p. 11) and Hermione Granger translating the tale from Ancient Runes to English (see TBB, 2008, p. ii).

Finally, extradiegesis introduces a new parallel universe. One form of fanfic, crossover, takes characters from one fictional universe and puts them in another. So, for example, if I were to pick up Harry Potter by the scruff of the neck, pull him out of Hogwarts, and drop him in the Shire to assist Frodo Baggins and Samwise Gamgee on their quest to destroy the Ring (Tolkien, 1966/2012), I'd be creating an extradiegetic universe. A diegetic classification system might look something like this:

Image Citations
Hypodiegesis:
http://www.polyvore.com/tales_beedle_bard_book_harry/thing?id=38107255
Diegesis:
http://www.guardian.co.uk/culture/culturevultureblog/2005/oct/28/foulplayatho
Hyperdiegesis: http://mcelebration.blogspot.com/2012/04/jk-rowling-writing-adult-novel.html
Extradiegesis:
http://morganfeldman.blogspot.com/2011/08/crossover-madness-fun.html
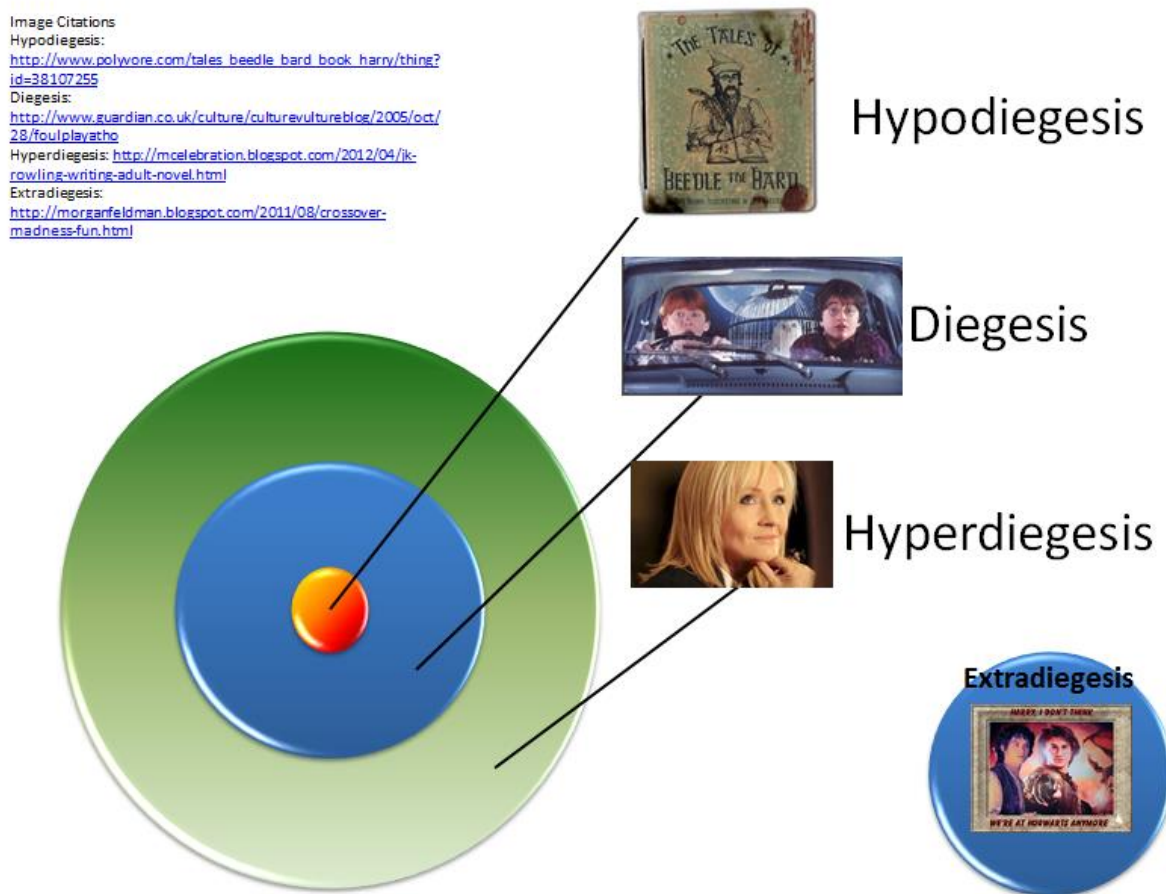
Figure 6. Diegetic classification.

But not even a diegetic classification system is complete. Where ought we to put scholarly works like literary criticism? Or fanfic that does not cross universes? Or crossovers

between fiction and nonfiction? Are the films diegetic? Or are they diegetic to a film studies scholar, but hyperdiegetic or extradiegetic to a textual critic?

It is not the purpose of any of these classification systems to be exhaustive. After all, like Borges's map (Sandvoss, 2005), the only system that could cover every possible text would be a collection of the texts themselves. Still, for the sake of discussion, it's useful to have some agreed-upon terminology. Combining these three classification systems provides us with a glossary of terms that gesture toward the relationships between texts, if not fully capturing the texts themselves.

As this present study gets underway, an initial survey of the territory would be useful, certain to be complicated and contradicted as we move forward. An obvious place to start would be the Harry Potter Primary Texts, the seven novels of the series including *Harry Potter and the Sorcerer's Stone* (1997), *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005), and *Harry Potter and the Deathly Hallows* (2007). Then we should add the other books by J.K. Rowling, the paratexts *Fantastic Beasts and Where to Find Them* (2001), *Quidditch Through the Ages* (2001), and *The Tales of Beedle the Bard* (2008). The films were not written by Rowling, but she did work closely with the directors and screen writers, so those could come next, including *Harry Potter and the Sorcerer's Stone* (Columbus, 2002b), *Harry Potter and the Chamber of Secrets* (Columbus, 2002a), *Harry Potter and the Prisoner of Azkaban* (Cuaron, 2004), *Harry Potter and the Goblet of Fire* (Newell, 2005), *Harry Potter and the Order of the Phoenix* (Yates, 2007), *Harry Potter and the Half-Blood Prince* (Yates, 2009), *Harry Potter and the Deathly Hallows, Part 1* (Yates, 2010), and *Harry Potter and the Deathly Hallows, Part 2* (Yates, 2011). The films

have their own body of metatexts, including interviews with the actors, detailed step-by-step reconstructions of CGI scenes, and catalogues of costuming and special effects techniques. Extending the world of the primary texts but stylistically consistent with the sensibilities of the films are the Harry Potter epitexts, including video games, trading cards, official merchandise, Pottermore, and interviews with Rowling. Harry Potter metatexts take two broadly defined forms: fiction and nonfiction. Within metatextual fiction are fanfic, fan art, wizard rock, vids, and other creative fan productions. Within metatextal nonfiction is what we could readily identify as literary criticism, in which the point of the metatext is to clarify or explain meaning within the primary texts. Also included in metatextual nonfictions is a body of texts I'm calling fan compositions, or fancomp, in which the point of the metatext is to use characters or situations from the Harry Potter universe to explain or explore some other discipline. While by no means exhaustive, such a conception might start out looking something like this:
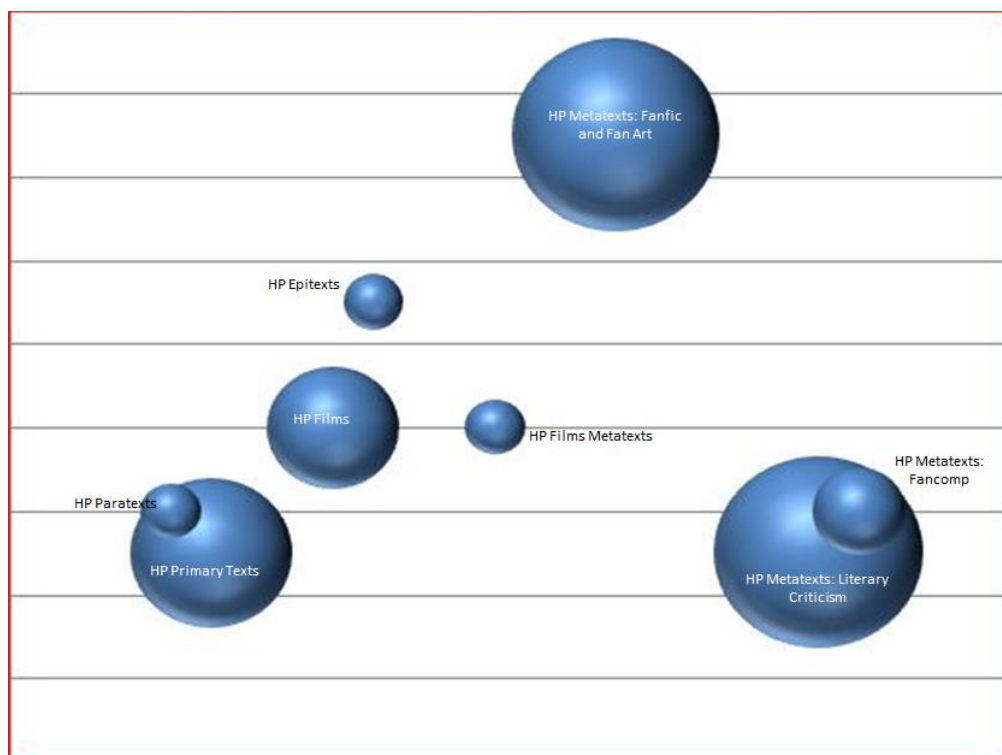
Figure 7. Survey of Harry Potter affinity space

All these texts form the context for this present study, and all have some role to play. But detail must be weighed against scope, and so I focus on the rather smaller sphere of texts labeled Fancomp. Literary critics would be better positioned to do further work with the primary texts, paratexts, and metatextual literary criticism. Our fellows in media and film studies have the tools to examine the films, epitexts, and film metatexts. Some colleagues in composition studies have addressed questions in the field of fanfic, and there is room for more research there in the future. The scope of this present study, however, is to explore the affinity space of HP Fancomp, to ask who is writing there, what they bring with them when they come, and what they're doing while they're there.

In this chapter, I have presented my guiding assumptions, theoretical framework, and working vocabulary. I narrated my own relationship with the Harry Potter texts including my realization that Harry Potter gave me and my students tools with which to explore our disciplinary concerns. I have presented C. Wright Mills's (1959/2000) concept of the intellectual common denominator as the language with which we can do the intellectual work of being human. I have used the work of Jean Lave and Etienne Wenger (1991) to demonstrate that individuals who are members of multiple communities of practice can serve as points of articulation among various disciplines and fields of knowledge and can act as ambassadors by introducing knowledge from one domain into another. I have used the work of James Gee (1991, 2000, 2004) to frame an understanding of affinity spaces as places in which individuals gather and can engage in discourse. I've provided a historical survey of major theorists in fandom studies, including Henry Jenkins's (1992, 2006a) valorization of fans and fan culture, Matt Hills's (2002) distinction between a scholar-fan and a fan-scholar, and Cornel Sandvoss's (2005) theory of fandom as self-reflection. I've suggested that Lev Vygotsky's (1978) zone of proximal

development and Andy Clark's (2008) extended cognition give us a way to conceptualize fandom as an affinity space where fans can engage with C. Wright Mills's intellectual common denominator and circle of people who will listen and talk to labor in intellectual workmanship.

The goals of this study are to explore a hitherto unexamined genre of texts, HP Fancomps, to learn what is happening in this large and vibrant site of textual production and to take those findings back to composition studies to inform our understanding of and teaching about discourse communities and disciplinary writing. As I demonstrate in Chapter 5, writers of HP Fancomps emerge from various disciplines, which shows that such patterns of composition are possible from various disciplinary and theoretical positions. Writers of HP Fancomps engage in academically rigorous scholarship, as defined by Thaiss and Zawacki (2006), that makes real-world, important contributions to the larger scholarly community, which shows that such patterns of composition may be useful in participating in disciplinary discourse and in making disciplinary contributions to the world outside the academy. Writers of HP Fancomps interrogate diegetic and hyperdiegetic questions with scholarly authority, which shows that facility, fluency and agility in a data set (here, the data set provided by the Wizarding World and the Harry Potter fandom) are elements in constructing writerly authority across disciplines.

It is therefore my contention that using these findings to encourage our students in the composition of fancomps can enrich our teaching of disciplinarity, strengthen students' legitimacy as novice scholars, and position students in a place of authority in relation to their data set. This study examines the work of professional published HP Fancomps. A future study should build upon these findings and investigate whether the patterns found in professionally published HP Fancomps are also present in student-written HP Fancomps.

CHAPTER 2

REVIEW OF THE LITERATURE

In the previous chapter, I began with a grasping toward myth, truth, and praxis. I turned to theories of fandom and then to a vocabulary useful for discussing texts consumed and produced by fans. In this present chapter, I describe the search process I went through in reviewing the literature, I give an overview of the literature of fandom and fanfic studies, and I more closely review studies and theoretical pieces that suggest fandoms and popular materials might be repurposed in intellectual self-reflection. I argue that my present study of Harry Potter Fancomp is distinct from and yet related to previous research concerning fanfic.

Because no one has yet studied fancomp as a genre, I have made an attempt to locate and summarize literature that addresses what I consider to be in the spirit of fancomp: the creative repurposing of fictional, imaginative, or popular materials into nonfiction, disciplinary, or practical realms. Rarely do these scholars self-identify their work as engaging in this rhetorical practice, but I would like to suggest that close readings of their findings reveal that this pattern does in fact exist. Identifying this pattern is an interpretive act, and I have inevitably left out some important piece of work or overlooked some critical study. I do not pretend in this chapter to represent the entirety of all scholarship in fanfic nor do I presume to catalogue every instance of creative repurposing. What I do hope to describe, however, is a context for introducing this present study into the continuing disciplinary conversation.

It is unfortunate but true that I am monolingual, so this review is limited by my own illiteracy in all but one of the world's languages. I have made an intentional effort, however, to attempt to collect works from as diverse a collection of English sources as possible, including journals from the United States, Canada, the United Kingdom, South Africa, and Australia. The

data and evidence within these studies and essays are, in turn, products of writers from all over the world.

Finally, I have decided to limit this review to the last ten years for the rather arbitrary reason of maintaining a manageable scope. Given that I am attempting an interdisciplinary review, the temptation to see everything as *sort of* related is strong: these fancomps are *sort of* a genre, *sort of* popularizations, *sort of* mythologies; the cognitive crossover these fancomps display are *sort of* transfer, *sort of* metaphor, *sort of* analogy, *sort of* intertextuality, *sort of* derivative or appropriative or poaching or roaming. I have certainly read well beyond this ten-year boundary, but this review of the literature will attempt to situate this present study within the bounds of relevantly recent work. Dumbledore warned that "the third-floor corridor on the right-hand side is out of bounds to everyone who does not wish to die a very painful death" (SS, 1997, p. 127), and I suspect that walking down *every* possible corridor in this review simply because it exists could prove equally painful. Coincidentally, this ten-year boundary roughly corresponds with the publication tenure of the Harry Potter series (1997-2007) and nicely lines up with the rise of Amazon.com and its algorithmic ability to suggest books to buyers based on their previous purchases. The ten-year fence encircles the domestic penetration of the Internet and the installation of cheap or free wifi Internet in cafes and libraries. These last ten years have also seen the rise of access to free or nearly-free electronic publishing in the form of web sites and blogs and later in the form of eBooks, conveniently made readable by eReaders like Amazon's Kindle or tablets like Apple's iPad.

Literature Review Search Process

In this review of the literature, I took three major pathways. The first path was to search the tables of contents of every issue of a collection of composition studies journals for the last

ten years. The second path was to search every database available through the Canisius College library. The third path was to read the sources found in the first two paths, to review their references lists, and to seek out additional sources if and when they seemed useful.

I reflected on the fandom I wanted to explore and came up with terms related to Harry Potter, including "Harry Potter," "Dumbledore," "Muggles," "Hogwarts," "Hermione Granger," "Ron Weasley," "Quidditch," and "Platform 9 ¾." While I studied only fancomps within the Harry Potter fandom, I realized there may be relevant studies in other similar fandoms, so I also considered the terms "children's literature" and "young adult literature." I reflected on the collection of texts I wanted to study and came up with terms gesturing toward the creative repurposing of cultural materials, including "popular culture," "vernacular literacies," "fandom," "fanfic," and "derivative literature." I reflected on the nonfiction and often disciplinary nature of fancomps, and I searched for "writing in the disciplines" and "disciplinary writing." Finally, I reflected on Mills's (1959/2000) concept of the intellectual common denominator and came up with terms that seemed to indicate what Mills called people's "search for . . . meanings" and desire for a "big picture" (p. 16), including "discourse communities," "metaphor," and "myth."

I began by reviewing the tables of contents of the last ten years of journals in composition studies. These journals included:

- *College Composition and Communication*

- *College English*

- *Journal of Basic Writing*

- *Research in the Teaching of English*

- *Teaching English in the Two Year College*

- *Writing Center Journal*

- *Writing Lab Newsletter*

- *Writing Program Administration*

- *Written Communication*

I read the tables of contents of the journals listed above using the terms explained above as a guide to decide what to pursue further. From there, I read abstracts of seemingly promising articles and then saved articles relevant to community construction and maintenance, relevant to the creative repurposing of materials, or relevant to writing in the disciplines onto my personal jumpdrive, which I then printed and organized by date. This search resulted in 69 journal articles.

For the second path of research, I decided to conduct my database searches through the Canisius College library because it is the library that is closest to my home and because as faculty there I have permission for unlimited printing in the library for academic projects. I searched every database in the Canisius College holdings, a complete list of which can be found at http://library.canisius.edu/databases. Using the search terms described above, I then limited results to the last ten years. I reviewed the titles of the articles in the database search results list, read abstracts, and saved relevant articles to my jumpdrive, which I then printed and organized by date. I chose to disregard articles related to the Harry Potter films, many of which were concerning matters of special effects, costuming, or camera techniques. Within articles related to fanfic, there was a large body of work devoted to slash and erotica. I chose to save a selection of these articles to represent the field, but I generally avoided erotica studies and essays. I also chose to disregard duplicates of articles that appeared in multiple databases, choosing to save the article the first time I found it and to disregard it subsequent times. This search resulted in 217 journal articles. These two searches yielded a combined total of 286 articles.

At this point, I began reading and annotating articles. As I finished reading each article, I created an annotation chart that included the article's citation; the author's home institution, position, and field of study; the article's overall finding or thesis, primary literature review context, primary theoretical framework context, and methodology; and quotes from the article with my own notes, observations, and intertextual connections. I also reviewed its references list, marking books and articles that seemed relevant to my study. Generally, I sought out only articles that fell within the last ten years, though sometimes I sought out older articles to read for the benefit of my own understanding of this topic. I found that many articles referenced the same core handful of resources (most especially Henry Jenkins [1992, 2006a, 2006b], Matt Hills [2002], Cornel Sandvoss [2005], Rebecca Black [2005, 2009a, 2009b, 2009c], and Kelly Chandler-Olcott and Donna Mahar [2003]). I discovered that I already had many of these articles saved and printed, and I read them as I worked through the stacks of paper filling my dining room table. When I did not already have a seemingly useful article, I sought it out, and these additional searches resulted in another 12 articles. Thus, these three pathways yielded 298 articles from peer-reviewed journals.

In reading and annotating these 298 articles, I discovered that some of the articles related to Harry Potter were better suited to be analyzed as HP Fancomp data than as studies and essays to be reviewed in this chapter, so I set those aside to study at the appropriate time. I further discovered that some of them were studies—that is, some contained explicit descriptions of methodology and used systematically collected data to attempt to answer research questions. Many of them, however, were theoretical pieces—essays that strategically presented evidence from particular instances of fanfic to illustrate particular theses. As a whole, these articles fell into several broad categories: myth, intellectual common denominators, and / or shared

discourses; composition as a mode of self-reflection and development of the self; and fandom.

Fandom articles subsequently fell into several major categories: various modes of participation;

histories of fandom and definitions of fanfic terms; defenses of fandom and fanfic, community

maintenance and cohesion; identity construction and appropriation; and technology, literacy, and

the classroom. Some studies and essays did not fall into any of these broad categories.

An Overview of Fandom and Fanfic Literature

The literature of fandom and fanfic studies is robust and fascinating, but it not my

intention to summarize its entirety here. However, I would like to offer a brief synopsis of major

findings in the scholarship in order to provide context for my own study. Also, I would like to

offer a collegial nod to several of the most frequently cited studies in the field, specifically the

works of Black (2005, 2009a, 2009b, 2009c) and Chandler-Olcott and Mahar (2003).

Fan communities are diverse and active. Beyond enjoying the movie, show, or book

itself, fans engage in social relationships that are organized around fan activities like writing fan

fiction, playing role playing games, and translating and interpreting texts (Davisson & Booth,

2007; Thorne, 2009; Westman, 2010). Fans are active, not passive, readers and consumers of text

who are often steeped in postmodern literacies (Mackey, 2003; Leavenworth, 2009; Todd, 2011).

Specialized language practices mark fans as insiders to the fan community and function to

enculturate newcomers (Hellekson & Busse, 2006a).

Francesa Coppa (2006a) outlines the broad historical movements of fandom from the

1960s to the early 2000s, noting that most academic fandom studies "take an ethnographic . . .

approach" (p. 41), though many scholars suggest that fandom's propensity for reworking

available cultural materials is as old as storytelling itself (Derecho, 2006). Bronwen Thomas

(2011) picked up where Coppa (2006a) left off and explored the history of the scholarly rhetoric surrounding fanfic and offered a critique of some of the utopian visions of fandom found there.

Even though fandom and serious fandom scholarship has been around since the 1960s (Coppa, 2006a), and even though fandom theory has evolved through several waves of sophistication (Thomas, 2011), many still feel the need to defend fandom as a legitimate area of study. At times, fanfic *is* attacked directly (such as in intellectual property disputes [see Jenkins {2006c}]), but more often fanfic is defended against unattributed strawmen accusations (e.g. Salber, 2003; Young, 2007; Schaffner, 2009; Guroff, 2009).

Fandom is often referred to as a community continually engaged (Hellekson & Busse, 2006b) in imagining more perfect relationships (Kustritz, 2003), articulating and justifying community values (Scodari, 2003; Allington, 2007), advocating for political influence within (Scodari & Felder, 2000) or outside of (Seibert-Davis, 2004) the community, or policing fandom rhetoric (Dunlap & Wolf, 2010). Fandom has been framed as an affinity space in which to attend to one's own concerns (Willis, 2006; Fann, 2011), to set one's own goals and priorities (Chandler-Olcott & Mahar, 2003; Black, 2005; Thompson, 2011), and to construct a desirable identity (Black, 2005; Roozen, 2009; Black, 2009c; Thompson, 2011).

Whether it's called bricolage, patchwork, poaching, or making-do, fandom has consistently provided opportunities for fans to transfer technologies from one context to another and to gerryrig available technologies to enable desired functionalities (Jenkins, 1992, 2006a, 2006b, 2006c; Chandler-Olcott & Mahar, 2003; Busse, 2009). Obeying the limitations of available technology while remaining true to canon can inspire riddle-solving creativity (Stein, 2006; Booth, 2008; Stein & Busse, 2009) and archival work worthy of a master librarian (Booth, 2009). Web-based classroom-oriented resources like Moodle provide platforms for

extracurricular book club chat (Scharber, 2009), and security obstacles like firewalls and parental controls inspire some to reinvent the Internet on local servers using shared access word-processing files (Kell, 2009). Ultimately, despite mismatches between in-school and out-of-school literacy practices, active and engaged media consumers are more literate, and more differently-literate, using more media platforms than they were before (Brown, 2009).

Significant work in fandom studies has also been done examining various facets of slash, such as its distinction from other types of fanfic (Woledge, 2005a), fanfic writers' interpretation practices and justifications of their slash readings (Woledge, 2005b; Willis, 2006), and the relationship between source text and slash (Willis, 2006; Tosenberger, 2008a; Tosenberger, 2008b). Fanfic scholarship generally lacks serious literary criticism of fanfic, although Kaplan (2006) and Sturgis (2006) make efforts in this direction. What literary criticism does exist is generally in the realm of "profic," fanfic written by professional writers (Salber, 2003). Fanfic's liminal status as derivative and / or transformative has inspired interesting work in copyright, intellectual property, and artistic and academic fair use (Jenkins, 2006c; Flynn, 2008; Hellekson, 2009). Still other work has examined texts that are officially sanctioned but are distinct from the canon itself, such as Jonathan Gray's (2010) analysis of the Special Features documentaries on *The Lord of the Rings: The Two Towers* Platinum Series Special Extended Edition DVDs.

In one of the most frequently cited studies in fanfic scholarship, Kelly Chandler-Olcott and Donna Mahar (2003) engage in a case study of two middle school students, Rhiannon and Eileen, to demonstrate the girls' engagement in writing and their creative repurposing of available technology. For example, Eileen was unable to save files on her home computer, so she wrote her anime-inspired fanfics as email messages and sent them to herself, saving her drafts in what we now call the cloud. Rhiannon and Eileen considered themselves writers, even though

they were not particularly engaged in the writing assignments assigned in school. They both "maintained that their personal writing was more important to them and higher in quality than the work they completed for class" (p. 561). Chandler-Olcott and Mahar suggest the usefulness of teachers reading students' fanfics as a diagnostic tool "in order to get a sense of what individuals can do as readers and writers, as well as what they value" (p. 564), but also caution that institutionalizing personal literacy may drain it of pleasure.

Rebecca Black's (2005, 2009a, 2009b, 2009c) studies are also among the works most frequently cited in fanfic scholarship. Black has a series of articles based on data from the same longitudinal study of English language learners' (ELLs) publicly posted stories, comments, and responses on fanfiction.net.

Black (2005) noted that the infrastructure of fanfiction.net facilitated social networking based on expertise, often demonstrating what Thaiss and Zawacki (2006) would call "persistent" discipline (p 5). Each story has a biography space where writers can share favorite anime series and characters and are able "to display knowledge of the genre and to establish legitimacy as longtime anime fans" (p. 121). Users can add links to their entries leading readers to other websites they have created, showcasing their expertise in website design, fanvids, artwork, graphic design, or other skills. This ability, according to Black, "is significant for ELLs in that it enables them to display talents and convey messages in multiple modes of representation that are not wholly dependent on English-language or writing proficiency" (p. 121). Many writers of the HP Fancomps display similar multidisciplinary qualities.

Whereas being multilingual is sometimes framed as a deficiency, fanfic in general, and anime fanfic in particular, values the interdisciplinary expertise that some members can bring to the fanon. As Lave and Wenger (1991) note, while a newcomer may hold a decentered naïve role

in learning the practice of a community, the newcomer simultaneously holds a central and privileged role as expert in other communities. Black describes ELLs with Japanese and Chinese backgrounds as having roles as "experts" and "cultural consultants" within the fanfic community (p. 123). I have observed that students in my Harry Potter and the Scholarly Community class are sometimes unsure about their disciplinary authority as they construct their final projects. They are eager to claim, debate, and defend their knowledge of the Wizarding World, however, and often use that expertise as a ground on which to build their developing disciplinary authority. Similar patterns emerge within the HP Fancomps in this present study: some writers are more or less successful than others but in all cases, the fusion of two fields of expertise offers a *topoi* for writing.

Black (2009c) returns to her study of ELL postings on fanfiction.net to address the global cosmopolitan identities constructed by these multilingual, internationally networked writers. One of Black's participants, Nanako, participated in online fan fiction to practice her English skills and to communicate with her friends. Another participant, Grace, composed in English in order to make her stories more accessible to a broader audience. Nanako's experience of writing in English as a way to connect with her friends is not unlike my initial reading of Harry Potter so that I could talk about the books with my friend Justin—in both cases, Nanako and I were socially motivated. Grace's use of English as a strategic choice to increase audience penetration is similar to my use of *If Aristotle Ran Hogwarts* (Baggett & Klein, 2004) to introduce disciplinary writing in my First Year Seminar classes or Matt Smith's use of *Looking for God in Harry Potter* (Granger, 2007) in his Introduction to Religious Studies class. In these cases, Grace, Matt, and I were rhetorically and intellectually motivated.

Harry Potter Fandom Findings

Curiously, while many fandom studies and essays mention Harry Potter's enormous popularity, most address Harry Potter only as a way to frame studies of other texts. A significant number of popular sources, such as articles in local community circulars, report on Harry Potter book release parties and midnight openings of the films. Many peer reviewed articles that deal with Harry Potter are literary criticism of the books or film criticism of the films, or they are fancomps that use the Harry Potter universe to illustrate some other field such as economics, genomics, or curriculum design. Articles in this last category are of particular interest to me, but I will not address them here as they represent the data set of this present study. Scholarly treatments of Harry Potter fandom generally fall along the same lines as studies and essays about other fandoms: they are generally case studies, frequently based on online interactions, sometimes take an ethnographic bent, and often take slash, intellectual property, and technology as topoi. In this section, I offer a brief overview of studies of Harry Potter fandom in an effort to situate my work in the broader context of the Harry Potter fandom.

Harry Potter fans are as creative as other fans, engaging in "music, fan fiction, textile creation, artistic designs and costumed play" (Westman, 2010, p. 1). Some Harry Potter fans are deeply committed to real world activism, a prime example of which is the Harry Potter Alliance, whose "current project is a Deathly Hallows campaign, which is dedicated to destroying seven real-world 'Horcruxes,' such as starvation wages" (Westman, 2010, p. 1).

In 2009, two years after the publication of *Harry Potter and the Deathly Hallows* (DH, 2007)*,* Lev Grossman observed that the Harry Potter fandom was not winding down at all but was instead growing more robust. He calls this a "cultural movement" and notes that

Potter fan fiction continues to appear online, extending the Potter universe with the

blessing of J.K. Rowling; there are two Harry Potter conventions this year; and the Harry

Potter Alliance continues its work of promoting the ideals and values of the Harry Potter

books in the real world. (p. 1)

In his short essay "The Boy Who Rocked," a play on Harry's moniker The Boy Who Lived,

Grossman explains the emergence of a new music genre: wizard rock. Pioneered by Harry and

the Potters (the same group that founded the Harry Potter Alliance, by the way), groups such as

Draco and the Malfoys, Wingardium Leviosa, and the Whomping Willows create music inspired

by the Harry Potter books. For those who might think like Young (2007) and suppose that wizard

rock is a quaint hobby, or like Clark and suppose it's a "circus act" (as cited in Thaiss &

Zawacki, 2006, p. 38), Grossman assures them, "wizard rock is not a joke. It's not a stunt. It's

not for little kids, or not just for them. It is exactly as advertised: music about Harry Potter for

people who think Harry Potter is awesome" (p. 2). Grossman aligns wizard rock with punk and

identifies it as "a subculture in which the fundamental poles of popular culture, cool and uncool,

have no meaning. Nerds tend to be very comfortable with powerful, unironized emotion" (p. 3).

Slash and erotica fanfic form a substantial proportion of the Harry Potter fanon, and

writers of slash use the genre to explore their own concerns and interests about relationships and

sexuality (Willis, 2006) and to explore the possibilities introduced by Rowling's 2007 outing of

Dumbledore (Flynn, 2008). During an interview, Rowling stated plainly that the sage headmaster

was gay; canon can be interpreted to support this revelation, but it is nowhere explicit. Therefore,

some fans argue over Rowling's right to participate in fanon (Tosenberger, 2008a). Some slash is

not erotica, instead framing Harry's discovery that he is a wizard as a coming-out narrative or

drawing analogies between Remus's lycanthropy and AIDS (Tosenberger, 2008b).

Jenkins (2006c) devoted an entire chapter to the Harry Potter wars in his influential work *Convergence Culture*. Jenkins addresses two "wars" that have threatened writers of Harry Potter fanfic and readers of the Harry Potter books: the intellectual property and copyright war and the conservative Christian war against Potter's supposed paganism. Jenkins argues that efforts by religious fundamentalists to ban the Harry Potter books and by Warner Bros. to tamp down online fan fiction "threatened the right of children to participate within the imaginative world of *Harry Potter*—one posing a challenge to their right to read, the other a challenge to their right to write" (p. 170). Jenkins frames these two wars with the language of censorship and property rights, but he ultimately argues that both these wars "place restrictions on our ability to fully engage with a fantasy that has taken on a central place in our culture" (p. 170). In other words, because of Harry Potter's central place in the popular imagination—Mills's (1959/2000) intellectual common denominator—engagement with Harry Potter goes beyond *just* intellectual property issues and becomes an engagement with the central questions and concerns of our culture. Reading and writing become inseparably intertwined both because one is borne of and leads to the other and because "[j]ust as we would not traditionally assume that someone is literate if they can read but not write, we should not assume that someone possesses media literacy if they can consume but not express themselves" (Jenkins, 2006c, p. 170). Writers of HP Fancomps are engaging in this intellectual common denominator, this popular imagination, as they address questions of their own disciplines and expertises through the language, analogies, and allegories wrought of the Wizarding World. "[T]he Potter wars," Jenkins says, "are at heart a struggle over what rights we have to read and write about core cultural myths—that is, a struggle over literacy" (p. 170).

In the first third of his chapter "Why Heather Can Write: Media Literacy and the *Harry Potter* Wars," Jenkins (2006c) studies the creation of home-schooled teenager Heather Lawver, *The Daily Prophet*, a "Web-based 'school newspaper' for the fictional Hogwarts. Today [in 2006], the publication has a staff of 102 children from all over the world" (p. 171). Jenkins outlines Lawver's attention to online safety for younger users of *The Daily Prophet* and her efforts to make the site a useful pedagogical tool for classroom teachers, librarians, and other home-schoolers. In fact, "[s]he developed detailed plans for how teachers can use her template to create localized versions of a Hogwarts school newspaper as class projects. A number of teachers have taken up her offer" (pp. 172-173). Jenkins overlooks something so obvious it perhaps does not bear mentioning: Lawver is engaging in precisely what I'm calling *fancomp*. The young people who write for *The Daily Prophet* write fictional 'stories' about fictional 'news' that is happening in a fictional 'Hogwarts.' But Lawver is writing very real "useful pedagogical tools" and "detailed plans." It cannot be fair to call these tools and plans *fanfic*, for they are not fiction at all. They are, indeed, compositions that use the Harry Potter universe to get at disciplinary goals.

In the middle third of his chapter, Jenkins (2006c) examines The Sugar Quill, an online Harry Potter fanfic site, and comments that this intergenerational space is special because on the one hand, adult women writers act like den mothers in guiding the younger writers, and on the other, younger writers who are excellent beta readers or editors are valued for their input without regard to their ages. Furthermore, The Sugar Quill is a more realistic writing space than any exemplar of professional writing that a writer might see in school: on The Sugar Quill, a range of models and sometimes contradictory advice is available, giving writers real options in making their own composing decisions. Jenkins notes that fanfic forums provide affinity spaces where

writers engage in scholarly behaviors like analysis, comparison, debate, argument, research, and interdisciplinary discussion.

Jenkins's (2006c) treatment of Harry Potter fanfic also extends to the copyright and intellectual property principles at stake. Aside from his claim that Harry Potter is so socially and culturally ubiquitous that to ban writing about Harry Potter is to ban critical thinking itself, Jenkins outlines two specific puzzles in the intellectual property debate: legitimated classes of users and antithetic versus sympathetic fictions. Firstly, Jenkins asserts that legal definitions of fair use have only been framed in terms of "legitimated users"—librarians, journalists, academic critics—and have not been written in such a way that preserves "a generalized public right to cultural participation" (p. 189). Secondly, Jenkins argues that current intellectual property rulings only explicitly protect works that are antithetical to the original work. He explains,

> One paradoxical result [of the current fair-use policy] is that works that are hostile to the original creators and thus can be read more explicitly as making critiques of the source material may have greater freedom from copyright enforcement than works that embrace the ideas behind the original work and simply seek to extend them in new directions. A story where Harry and the other students rose up to overthrow Dumbledore because of his paternalistic policies is apt to be recognized by a judge as political speech and parody, whereas a work that imagines Ron and Hermione going on a date may be so close to the original that its status as criticism is less clear and is apt to be read as infringement. (p. 190)

The case that Jenkins imagines poses several crucial problems. The lesser, though still serious, problem is that only one type of speech is protected—only antithetic speech—leaving sympathetic speech unprotected. Many of the HP Fancomps included in this present study fall

within this category of sympathetic speech. While some writers of HP Fancomps are hostile to Rowling's work, the vast majority are congruent with the values expressed therein and therefore use the characters, situations, relationships, and conflicts of the Wizarding World precisely for the purpose of illustrating arguments the writers are trying to make here in our muggle world. The greater, though more subtle, problem is that this type of reasoning casts any intellectual common denominator under the pall of illegality. I do not suggest that there should be only one shared language, or that there can be only one intellectual common denominator. But I do question the wisdom of striking down attempts at sharing discourse among those who wish to participate.

In the last third of the chapter, Jenkins (2006c) addresses the battles over Harry Potter fought by the fundamentalist Christian community and the response from the Christian discernment movement. Some conservative Christian critics of Harry Potter contend that the series promotes occultism, demon worship, paganism, and astral projection. These conservative critics also worry that after reading Harry Potter, readers may follow up on intertextual references to learn more about Arthurian legend, alchemy, or historical persons accused of being witches and wizards. Jenkins concedes that is precisely what many librarians and educators *do* follow up on, using the series as a bridge to other disciplinary concerns. Unfortunately, after critics of Harry Potter accused the series of affecting children's minds, defenders of the series were forced into a position of claiming that the books were 'just' and 'only' fantasy and therefore didn't really matter. Jenkins laments that what they should have argued was that fantasy *does* matter, very much in fact, and that in the fantasy, readers can confront ethical questions and develop their own value systems. The defenders of the series also argued that Harry Potter himself was not important; the important thing was that kids were excited about

reading. Jenkins finds that fans, however, thought just the opposite: the reading and writing were not the *point*; the reading and the writing were the channels *through* which they could have "a more deeply engaged relationship with the world of Hogwarts" (p. 197). After outlining the fundamentalist Christian objections to Harry Potter, Jenkins turns to the Christian discernment movement, a community of thought that welcomes all cultural products as sites of discussion, debate, reflection, and application of their faith. The discernment movement's attention to using the books as "points of entry" echoes, probably unintentionally, the appropriative and transformative role often ascribed to slash.

Yung-Hsing Wu's (2010) study of Amazon.com discussion boards in The Harry Potter Store in the months preceding the publication of *The Tales of Beedle the Bard* provides an interesting window to the Harry Potter fandom. Wu's study is unique in that Wu addresses the historical context of the book's production and follows not fan response to the semiotic content of the book, but instead fan anticipation of the existence of the material artifact of the book itself. Because Wu was studying online discussion boards, the discourse there was often less polished and more truncated than the book- or article-length texts that will form much of the data set of this present study of HP Fancomps. However, the discussion boards Wu studied were not fanfic: writers were not writing fictional stories set in Beedle's fairytale universe. Instead, the discussion boards contained a most certainly nonfiction debate about authenticity, materiality, collectability, and cultural stewardship. Therefore, I think it is fair to consider Wu's study as a study of one collection of HP Fancomps.

A battered book of fairy tales, *The Tales of Beedle the Bard* (2008) is a hypodiegetic text made material in our muggle world. Rowling handmade seven copies of *The Tales*, gifting six of them and donating the seventh for auction by Sotheby's with proceeds to benefit children's

charities and under the condition that it could never be resold. Amazon bought the Moonstone copy—as this seventh handwritten copy of *The Tales* came to be called—for $3.98 million, unleashing fan speculation that the Moonstone copy would be scanned, duplicated, put on display, or otherwise made available. Fans explicitly distinguished between the semiotic stories and the materiality of the Moonstone copy, writing for example, "I don't give a DAHM to have the book, but I would like to see the stories" (as cited in Wu, 2010, p. 194). Eventually, with Rowling's participation, both a collector's edition and a regular edition of *The Tales* were published with proceeds also going to charity, and discussion turned to anticipating the marks of identifiable uniqueness of the collector's edition.

Wu (2010) makes explicit that the attention to the material authenticity of the Moonstone copy, the numbered collector's editions, and even the peritext within the regular editions is ironic given Amazon's "virtual context" (p. 191). Amazon's purchase of the Moonstone copy was an ideological act of self-identification: Wu explains,

> The double association with children—with children who read and children in need—conferred onto Amazon an additional legitimacy as a virtuous agent of book culture. Self-fashioning is serious business. The purchase of the unsellable book may have provided Amazon with no immediate material gain, but so did it vault the company to a new status as a steward of the materially inaccessible. (p. 195)

As a cultural steward, Amazon was no longer just a website where one could go to buy cheap books. Through its purchase and stewardship of the Moonstone copy, Amazon aligned itself ethically and morally with cultural preservationists and philanthropic agents.

According to Wu (2010), debates over the identifying marks of the collector's editions and Amazon's stewardship of the Moonstone copy were "ethical affair[s]" because "reading was

on the line" (p. 202). In these *Tales* debates, we see once again that engagement with Harry Potter becomes a site for engagement with the central concerns and questions of our culture.

Fandom as Myth, Intellectual Common Denominators, and Self-Reflection

Thus far in this chapter, I have presented a general overview of the literature in fanfic and fandom studies and in studies of Harry Potter fanfic. However, this study is not a study of fan*fic*, but rather of fan*comp* that takes as its intellectual common denominator a fictional, even mythic, universe. Therefore, in this section, I will review literature that demonstrates the spirit of fancomp: the creative repurposing of fictional, imaginative, or popular materials into nonfiction, disciplinary, or practical realms. I draw this literature from fields as disparate as myth and law, religion and language, yet it holds together because it demonstrates the operation of an intellectual common denominator in a writerly quest to compose meaning using the materials at hand.

Building On and With What You Know

Anne Haas Dyson (2000), in her ethnographic study of a group of children who self-identified as "Coach Bombay's kids" (in a nod to the cinematic coach from *Mighty Ducks*), found that popular culture materials provided raw materials for thinking, playing, and designing identities. Dyson observed children making use of Godzilla, Power Rangers, and other popular culture characters and situations to frame their play. The children did not simply reenact scenes already present in the source media, but instead put the characters in conflict and dialogue with each other through imaginative play, similar to crossover fanfic. Dyson argues that "[c]hildren do not only build *on* what they know; they build *with* it, reconfiguring, rearranging, rearticulating, and collaboratively constructing new contexts for action" (p. 354, emphasis in original). Dyson describes that

[c]ontexts are not prefabricated; they are interactional accomplishments. Children must participate in their construction. To do so children have no choice but to draw on their history of past experiences. In school literacy learning, then, children reframe aspects of new practices (new concepts, new symbolic tools, new social demand) within old familiar ones. (p. 353)

Dyson observes that class identities are present even in these young children. For example, Ron, a child from an upper middle class family, is explicit about framing his lack of knowledge about popular movies as an intellectual "fussiness" because he "like[s] to be smart," though he admits to liking *Star Wars*, an apparently "smart" movie (p. 356). Dyson has no particular agenda to defend Godzilla or Power Rangers, neither does she attack the Jedi, but she is concerned by the othering occurring as distinctions are made between legitimate and illegitimate culture. Dyson does not denigrate what might be termed legitimate culture—in fact, she argues that schools have an "obligation . . . to provide children access to more protected aspects of society's art forms" (p. 358)—but she also worries that "[b]y ignoring children's media use, schools collaborate in solidifying and perpetuating society divisions in cultural art forms and in children's orientations to each other and to school itself" (p. 357). Dyson concludes that children build on and with what they know, using past experiences to act in new situations. Since many of the children's experiences are based in popular culture, they may use those archetypes and frames in acting and growing in the world. Dyson argues that when some children's culture is validated and other children's culture is invalidated, only the former are granted access to the new contexts they are encountering (here, school literacy).

Dawn Skorczewski (2000) comes to a similar conclusion in her essay concerning students' use of clichés in their writing. Skorczewski attempts to frame students' use of clichés

not as "merely unfortunate intrusions or weak spots in their writing" and instead as "pragmatic adaptation . . . to the new skills, conventions, and ideologies being introduced" (Street as cited in Skorczewski, 2000, p. 222). She turns this frame on herself and reflects,

> I produce my own clichéd responses to students' essays about identity: either a student mimics the ideology of the dominant culture or she questions it. When she questions it, she is thinking critically. When she mimics it, she is a puppet of her culture. (p. 233)

In confessing her own pedagogical clichés, Skorczewski reveals the same contradiction present in Ron's defense of liking *Star Wars* (Dyson, 2000): some clichés are legitimated within the academy as theoretical orientations toward the world, while other clichés are othered as illegitimate and framed as uncritical puppeteering by commodity culture. While Skorczewski does not eschew her duty as an educator to empower her students with more fluent and agile language than is available in clichés, she also acknowledges that her students are using what they already know—clichés, aphorisms, and neatly-tied-up morals-of-the-stories—to frame and interact with new disciplinary knowledges.

Doug Brent (2012) tracked university students placed in professional internships to discover the ways in which the students were able to transfer writing skills and rhetorical knowledge from the classroom. Brent argues that while "transfer" may not be possible between activity systems, "transformation" is. Individuals with useful, general knowledge can "relearn" new tasks that are related to known tasks more quickly and with less practice. The students he followed showed very little evidence of explicit transfer of classroom skills to professional writing needs. However, Brent did find ample evidence of transfer of dispositions that led to the transformation of skills and strategies. He explains,

although it may be difficult to transfer discrete bundles of skills from one context to another, it may be possible (and ultimately more important) to transfer dispositions or 'habits of mind.' Dispositions in this sense, such as *scientific thinking* and *moral reasoning* (we might add *rhetorical thinking*) more closely resemble character traits than bundles of skills. (p. 563, emphasis in original)

In other words, the students engaged in new writing activities not by importing specific composing skill sets but rather by building on their dispositions to approach problems with particular habits of mind.

Cognition, Metaphorical Thinking, and Epistemology

Data from Karen Gallas's (2001) study of five years of teaching notes from a primary grade classroom suggest that imagination plays a role in identity, discourse appropriation, and a process Gallas calls "authoring" (p. 458). Gallas states that "[e]ducators know intuitively that imagination is important, but it is difficult to describe how, when, and why it is important" (p. 459), and she then suggests a description: "imagination speaks of a power of mind that, as it comes in contact with the world, synthesizes a range of cognitive, aesthetic, psychic, and psychological processes into ideas and images" (p. 460). Defining imagination is difficult, and many educators know that imagination is related to creativity but aren't sure exactly how it's related or why that relationship is important. Gallas proposes that by defining *imagination* as a fully multi-modal and multi-affective *synthesis*, we can get at the importance of imagination in learning. Gallas's synthesis is reminiscent of pragmatic adaptation (Skorczewski, 2000) or building on and with what you know (Dyson, 2000). Further, Gallas presents imagination as a full-body experience, akin to Freire's (1993) praxis, that involves thinking, taste, and perspective all at once. Gallas emphasizes the embodied nature of imagination by summarizing Gee:

Within [Gee's] framework, true literacy is achieved when an individual begins to live in the body of a subject, identifying with it in a visceral, organic way and translating that identification into action in the world. It requires both mastery of the subject itself and a public presentation of self as expert: One must both believe and know, and one must also convince others. (p. 469)

Certainly imagination does include creative fantasy play, yet Gallas's study is unique in its attention to imagination in nonfiction realms and in developing a disciplinary identity. Gallas's attention to the role of imagination in nonfiction discourses is of great salience to this present study of HP Fancomps given that the writers of fancomp are engaging fictional characters and universes with the intention of engaging in disciplinary endeavors.

For example, Gallas (2001) presents young Emily's early scientific observations as acts of imagination and disciplinary authority but *not* as fantasy play. Emily observed and collected bugs from the school playground, drew diagrams of their anatomy, and catalogued maps of their wanderings. Perhaps one could argue that Emily was pretending to be a scientist and the bugs, diagrams, and maps were props of her play. But Gallas would argue differently: Emily was not pretending to be a scientist, she *was* being a scientist. Gallas notes the "connection between imagination and the development of the scientist's persona" in Emily (p. 472), and summarizes Lave and Wenger to prove her point. According to Gallas, Lave and Wenger argue that systems of relations make different identities possible. Learning, thus, is the construction and assimilation of various identities within systems of relations.

Put another way, the identity of *scientist* has particular possible relationships with the world. One possible relationship between *scientist* and, oh, say, *bug* is that scientists follow bugs around, scientists take notes about what the bugs do, and scientists draw diagrams of what bugs

look like. As Emily followed the bugs around her school playground, she was not just pretending to do what a scientist *would* do, but rather she was in fact doing what scientists *do* do. I would like to suggest that writers of HP Fancomps are sometimes like Emily: within the playground of the Wizarding World, the writers of HP Fancomps do what economists do, or what religious studies scholars do, or what education theorists do, or what political activists do.

Philip Eubanks (2001) prefaces his defense of the conduit metaphor for writing by outlining metaphor's fundamental role in cognition, and it is his preface that is relevant here. Eubanks argues that "metaphor is not confined to a specific text or conversation—. . . it has to do with one conceptual domain structuring another" (p. 92). In other words, metaphor is not simply a literary or rhetorical device, but rather "fundamental cognition" (p. 95) in that the abstract network of relationships in one domain are brought to bear on the material and conceptual realities of another domain. Eubanks's framing of metaphor as a fundamental cognition has implications for questions of discourse acquisition and appropriation, cognitive synthesis, pragmatic adaptation, and transfer.

Peter Elbow (2002) makes a similar argument in defense of metaphorical thinking as he proposes ways in which the fields of literature and composition can learn from each other. Elbow celebrates that the field of composition "has somehow managed to build a felt value in *identifying with* students—or at least refusing to see them as 'other'" (p. 537, emphasis in original) and offers a gentle critique of the field of literature because "students are urged to look at literary works as complex artifacts rather than as devices for making sense of their lives and feelings" (p. 538). Even so, Elbow gestures toward Eubanks's (2001) assertion that metaphor is an intrinsic part of thinking: "I miss literature. . . . I miss living in a culture that considers the metaphorical and imaginative uses of language basic or primal" (Elbow, 2002, p. 536).

Elbow (2002) suggests a two-way exchange of pedagogy: he suggests that literature adopt composition's "'involving' techniques" to supplement their "distancing techniques" (p. 539), allowing students to make those personal connections that are often illegitimated as naïve or uncritical. He further suggests that composition be more open to literature's embrace of metaphor: "Surely many of the best and most effective essays don't just make good *use* of metaphors and images; rather, they grow out of imaginative metaphorical *thinking*—out of the imagination itself" (p. 539, emphasis in original). Just as Gallas (2001) argues that imagination involves a synthesis of thinking, language, affect, and perception, Elbow similarly values the integrated praxis of good literary analysis: "Close reading, highly refined perception, and fine-tuned awareness of nuance: these usually involve the ability to process texts and ideas not just with your intellect or thinking but with your self or sensibility" (p. 540).

I would add to Elbow's (2002) argument here by suggesting that when more experienced scholars bring intertextual allusions, high theory, or peer reviewed research to bear on their readings of literature, they too are making personal connections. By virtue of often being older and of having read more, experienced scholars' personal experiences *are also* those experiences that are coded as legitimate within the academy. Faye Halpern (2008) defends the "bad" reading practice of identification. Halpern is not advocating a turn away from academic rigor, but she is observing the self-reflective nature of even the most critical and academic readings:

> Sophisticated literary critics read to identify as well. The difference comes not from the practice of identification but from the different grounds of identification. Critics identify and students identify, but the commonalities that each group finds between themselves and the texts they read come from different places. (p. 569)

In other words, Halpern posits that we all read to identify, but some of us have different knowledges and therefore recognize different aspects of texts. An undergraduate student working through issues of sexuality, friendship, and identity is likely to relate to issues of sexuality, friendship, and identity in texts she is studying. A scholar immersed in theoretical treatments of philosophy or history is likely to recognize and analyze philosophical or historical tropes and allusions in texts. Reading to identify is reading for the intellectual common denominator: how does this new thing relate to these old things? Where does this fit in my constellation of knowledge and beliefs? Halpern is not simply reiterating what might be familiarly called scaffolding or sequential learning; her point is simple but subtle—we all read to identify, and those who have more to identify *with* identify *more*, and those who have more to identify with that is coded as *legitimate* within the academy make more identifications that are coded as academically *critical*. I would argue that making use of what you already have is not a weakness or a mark of intellectual inferiority; I think Halpern would agree with Elbow, who concludes, "We can have sophistication without snobbery, elitism, or condescension; we can have naïve and open identification with everyone else, and yet not neglect intelligence, complexity, and careful thinking" (p. 542).

Gallas (2001) argues, in part, that imagination has a role to play even in nonfiction, disciplinary realms. Eubanks (2001) argues metaphor is fundamental cognition and is identifiable as "one conceptual domain structuring another" (p. 92). Elbow (2002) describes metaphorical thinking as synonymous with rigorous analysis that employs "[c]lose reading, highly refined perception, and fine-tuned awareness of nuance" (p. 540). Within the framework of Gallas's, Eubanks's, and Elbow's arguments, I would like to suggest that imagination, metaphor, and

metaphorical thinking have a significant role to play in nonfiction composition and in the HP

Fancomps that are the subject of this present study.

In his theoretical piece "From Hunger to Love: Myths of the Source, Interpretation and

Constitution of Law in Children's Literature," Desmond Manderson (2003) uses Maurice

Sendak's (1963) *Where the Wild Things Are* to argue that myths are the source and foundation of

law, narratives that frame our fundamental beliefs about reality, and our most central

epistemologies. Manderson's argument is that children's literature is not *like* the law; it is the

foundation of the law in that children's literature forms the sensibilities and habits of mind, the

types of citizens who create law and live under law. In the particular case of *Where the Wild*

Things Are, Manderson argues that Sendak illustrates the movement from obedience to

responsibility, a movement which also constitutes the transition from a pre-legal to a legal

subject. Aside from Manderson's fascinating close reading and analysis of Sendak's masterpiece,

it is Manderson's conceptual framework concerning myth that is relevant here because myth

operates as an intellectual common denominator. Myth also falls under Eubanks's (2001)

definition of metaphor since the very nature of myth is that one conceptual domain—mythic

stories—structures our understanding of another domain—our lived realities.

Manderson (2003) presents myth as epistemology and ontology, an orientation both

toward knowledge and knowledge-making and toward the world:

Myth, to cite a most suggestive phrase, 'constellates our grasp of reality.' A constellation

is a way of ordering the random. . . . So a constellation uses stories and imagination to

make sense out of random astronomical objects. And myth does the same thing with

respect to social facts. It provides us with a frame of reference that allows us to draw

recognizable patterns of meaning from the jumbled world around us. It is a means of

orientation in the world, and the means by which we come to have an orientation. (p. 89, 90)

Furthermore, just as Gallas (2001) argued that Emily was not acting *like* a scientist but rather *was* a scientist, Manderson argues that myths are not stories *about* types of people, but rather myths *create* types of people. He explains,

for those who navigate their lives in accordance with a particular set of myths, they *become* the kind of person that these myths demand of them. Myths constitute our relationships, to ourselves, to others, and to institutions. They are neither true nor false, but a way of becoming-true, and of making us true to their premises and promises. (p. 90)

In other words, sincere engagement with stories can be a kind of fantasy play, but it is also a means to identity formation and discourse appropriation, a way of being and becoming.

Manderson (2003) argues that "neither law nor literature sustain themselves as decretals. Their legitimacy stems from their ability to speak with us and through us, not merely *at* us" (p. 98), an observation often made about canon texts by fans and about disciplinary epistemologies by academics. Literature and law function because they operate as intellectual common denominators, a shared set of archetypal relationships through which particular cases can be understood and relationships among cases can be deduced. In myth, praxis takes place: law and literature merge. Obedience becomes responsibility; imagination becomes material. Manderson argues, "A civilized relationship to law requires far more than obedience to it . . . . We need to internalize its demands and the habits of mind it depends upon in order to function: we need to value it and to be able to interpret it *for ourselves*" (p. 117, emphasis in original). Of *Where the Wild Things Are*, Manderson concludes "[l]ike all myths, it is neither true nor false, but forms one strand in a complex web that *becomes* true in all those who learn it 'off by heart'" (p. 133).

In Barbara Newman's (2005) essay calling for a more inclusive monotheism, published in *Spiritus: A Journal of Christian Spirituality*, Newman treats fantasy, including Harry Potter, much as Manderson (2003) treats myth: as a metaphorical telling of constellations of truth. Newman essentially argues that fantasy can operate as an intellectual common denominator in religious and spiritual discourse. Newman compares contemporary fantasy to fantastical medieval Christian speculative fictions and laments that it is often Christians who are

> demanding censorship in school libraries and condemning even such intensely moral works as J.K. Rowling's Harry Potter fantasies, which have already become for this generation what C.S. Lewis's *Chronicles of Narnia* were a half century ago. These books (indebted, like all good English fantasy, to medievalism) use 'magic' as a powerful metaphor to probe the implications of spiritual and technological power—an exercise one might think indispensable to the religious education of a child. (p. 217)

For Newman, engagement in fantasy—and Harry Potter, specifically—has important ethical and moral implications. Newman further argues that imagination does not simply exist alongside material and spiritual realities, but that imagination has real consequences for those concerned with the sacred. She suggests that medieval texts and

> modern speculative fictions like the novels of . . . J.K. Rowling . . . . make truth claims in a manner different from those of realistic fiction: they present alternative ways of imagining not only the real, but also the sacred. . . . [G]enres such as medieval allegory and modern speculative fantasy can subtly alter the mode in which 'actual' beliefs are held, without overtly threatening the beliefs themselves. How many Americans under thirty imagine the Divine—if and when they do—as more akin to 'the Force' of *Star Wars* than to anything they have encountered within the walls of a church? (p. 218)

Newman is forthright about having an affinity for medieval speculative fictions and for Harry

Potter, but she makes her argument in terms of texts she is less sympathetic towards, too, such as

the *Left Behind* novels. Ultimately she clarifies that "[t]he question is not whether we 'should'

have imaginative theology, for the fact is that we do and doubtless always will. Even in an open,

pluralistic society, the stakes remain high, and the call for discernment will not go away" (pp.

219-220). Newman's argument here is congruent with the position of the Christian discernment

movement described by Jenkins (2006c). Although Newman is sympathetic with the mythic

constellation presented Harry Potter, Newman is careful not to suggest that all fantasy should be

consumed ipso facto uncritically. Instead, Newman's argument is that fantasy and speculative

fiction *do* have real material and spiritual consequences; therefore, critical, intelligent, and

engaged discernment is required of all readers.

Black (2009c) made similar observations in the activities of Grace, an ELL anime fanfic

writer. Grace saw her fanfic as materially and spiritually consequential and sought to wrought

"ethical changes" in her willing readers by presenting Christian themes in her stories (p. 418).

Black describes an imaginative space that extends beyond myth and ritual and "has instead

become part of the fabric of ordinary, daily life," and she continues, "the consumption of mass

media often spurs imaginative processes fraught with 'resistance, irony, selectivity, and, in

general *agency*'" (p. 399, inner quote from Appadurai). Black cites Appadurai, who suggests

"that the imagination has taken on 'a peculiar new force' in contemporary social contexts (1996,

p. 53), as mass media and migration provide individuals with rich fodder for envisioning

alternate lives for themselves" (p. 419), and notes that Grace has succeeded in envisioning a life

for herself: she now runs an online youth ministry.

Unlike Young (2007), who claims that fanfic is a "quaint hobby," Newman (2005) finds Harry Potter to have real and important consequences because people do real and important spiritual and intellectual work with raw materials from the Wizarding World. Newman's argument about fantasy and Black's (2009c) findings about fanfic inform this present study because while some writers of HP Fancomp are surely engaging in nothing more than a hobby, a great number are doing real and important work that has material, intellectual, and ethical consequences. Pediatric nurses really are helping patients to understand diseases; graduate students really are establishing publishing histories; political theorists really are questioning cognitive bias in democracy.

Identity Formation, Revelation, and Construction

Rochelle Kapp and Bongi Bangeni (2009) found in their study of at-risk university students that while some students engaged in "uncritical mimicking" of academic discourse, others "expressed a growing allegiance to the values and culture of the discipline" (p. 589, 591). Some students even described their disciplines as "personally liberating" (p. 592), finally allowing them to put a vocabulary and theoretical framework on thoughts that they had previously been unable to articulate. Lewis Elton (2010) and Laura Wilder and Joanna Wolfe (2009) agree that disciplinary conventions are epistemological in nature. Wilder and Wolfe suggest teachers make tacit knowledge explicit to students because disciplinary conventions are at heart "common warrants . . . which seek to connect with an audience's hierarchy of values" (p. 174). These disciplinary loyalties are not unlike the allegiances that Jenkins (1992) noted among fans who choose texts "because they seem to hold special potential as vehicles for expressing . . . social commitments and cultural interests" (p. 34).

Marcia Curtis and Anne Herrington (2003) assert that intellectual development is possible in genres beyond the first-person narrative or reflective essay. In fact, they argue, "students use various genres of writing, including ostensibly subject-focused writing, as a vehicle for both self-reflection and self-fashioning" (p. 71). Lisa Kerr (2010) describes the materially ethical impact of creative and reflective writing in health care education, which has been shown to improve doctor-patient interactions, improve attitudes toward geriatric patients, and enhance caregiver empathy. One of Thaiss and Zawacki's (2006) faculty informants, nursing professor Sorrell, assigned nursing students to write children's books to recruit a new generation of nurses and to gain confidence in their own abilities and intuitions about patient care by casting fictionalized versions of themselves in the role of hero.

Black (2005) and Angela Thomas (2006) note similar self-reflective and self-fashioning qualities in fanfic. Black describes "many fictions in which the author essentially hybridizes his or her identity with that of a preexisting media character to express interests, issues, or tensions from his or her own life" (p. 124). Thomas finds that because of the effort and energy writers invest in their fanfic characters, the writers' identities often fuse with the characters'. She suggests that a full engagement with a source text is an immersive experience: affective, cognitive, creative, and critical all at once. Such self-reflection and self-fashioning is hardly inert navel-gazing. Rather, writers who are successful in self-reflection and self-fashioning think metaphorically, to use Eubanks's (2001) definition, using theory to inform their understanding and engagement with the world, like Freire's (1993) praxis, or using their experiences in the world to flesh out their comprehension of theory.

Ika Willis (2006) studies Harry Potter slash, which often pairs Harry with Draco or Snape or pairs Sirius with Remus. Willis's argument is less about the homoerotic features of

slash than about the process of reorienting a text. While some scholars of slash argue that slash is resistive of the canon text, others argue that slash simply makes visible elements that are latent. Still, neither of these positions "allow us to account in detail for the *ways* in which fan readings orient a canonical text around a specific set of concerns and desires" (p. 154). Willis explains that "[f]an fiction . . . is generated . . . by a practice of reading which, rather than expressing its latent meanings, *reorients* a canonical texts, opening its fictional world onto a set of demands determined by the individual reader and her knowledge of the (fictional and nonfictional) world(s)" (p. 155). Willis's argument allows us to turn our attention to the metaphorical quality of slash: writers act in a liminal space between two conceptual universes, the first being the universe of the source text and the second being the occurrent cares of the writer. Willis's observation is also notable for her attention to readers' knowledge of the "nonfictional" world. In this article, Willis presents herself as writing about slash (a fictional world) via her knowledge of the world as a queer woman having grown up as a queer child (a nonfictional world). Just as writers of slash are negotiating their concerns and interests, so are writers of HP Fancomps are similarly working out concerns and interests of their own.

Popular Culture as a Shared Language, an Intellectual Common Denominator

Talmadge Guy (2007) presents popular culture as a pedagogy, a curriculum by which the culture industries "develop and disseminate messages about what the society sees as important, valuable, ideal, or desirable" (p. 16). Guy is not so much arguing in favor of using popular culture in the classroom (though he is doing that) as he is stating the fact that popular culture already is "the path through which most of us learn about ourselves and others" (p. 15). Glen Bull and Joe Garofalo (2008) go a step further and suggest that manipulating popular culture materials presents the path to learning about ourselves and others. Bull and Garofalo cite The

Pew Foundation's claim that the majority of young people are recombining cultural materials, or "remixing," to construct new meanings and to make sense of old ones. According to Bull and Garofalo, remixing allows students to appropriate information, leading to ownership and engagement. I suggest that this is true not just of young people but of all people: we only truly own our cultural materials after we have used them to construct new cultural artifacts.

Kevin Roozen (2009) engaged in a case study of graduate student Kate's adaptation of fanfic literacy practices to her understanding of theory. Roozen studied Kate's artifacts, including her course papers, fanfic, notebooks, and sketches, in addition to interviewing Kate herself. Kate's fluency and agility with the metaphorical and analogical leaps of crossover fanfic gave her a way into critical theory and a framework for approaching assignments. Roozen frames Kate's easy travel among popular and academic discourse practices as "repurposing," a term he borrows from Wertsch. Roozen does believe that literacy practices are situated, but he argues that "[c]ultural tools . . . are not so uniquely fitted to specific actions or practices that they cannot be employed for others; rather, they come to be linked over time across multiple sites of engagement into a 'nexus of practice'" (p. 139).

Roozen (2009) reports that Kate never viewed her fanfic and academic tasks as separate and distinct, but all part and parcel of thinking. Admittedly, fanfic was Kate's signature genre, but it was not a stunt, a circus act, or a quaint hobby: fanfic provided Kate with cognitive tools for appropriating and redeploying disciplinary knowledge. For example, Kate was having a difficult time grappling with Plato's *Phaedrus*, so she decided to repurpose it into one of her fanfics. Kate no longer engaged in a transactional relationship with the text but instead creatively negotiated with its meaning so that she could have one of her characters teach *Phaedrus* to another character. Here, Kate's characters became two of the "people who will listen and talk"

whom Mills (1959/2000) suggests must surround us as we engage in intellectual workmanship. Roozen concludes by noting that his study of Kate's spin-off texts is "not geared toward obscuring or ignoring persons' academic engagements, but rather toward inviting learners to situate disciplinary activities in a larger literate ecology" (p. 165).

Though Thomas's (2011) main point in his "What is Fanfiction and Why are People Saying Such Nice Things About It?" concerns describing the three waves of fandom theory, Thomas offers an example of Jane Austen fans that illustrates elements of an intellectual common denominator and of praxis. In particular, Thomas describes how some Austen fans engage in skilled creativity, such as designing patterns to make Darcy and Elizabeth finger puppets, as an embodied participation in Austen's storyworld. I would argue that the skilled creativity that Thomas describes is in the spirit of fancomp: while the puppets may be imaginative and even whimsical, the sewing patterns are hardly fiction. They do, after all, successfully result in actual puppets. Thomas calls for research that not only examines "how storyworlds are triggered by textual cues" but also addresses "the whole question of what readers and audiences *do* with those worlds—how they inhabit them, transform them, make them their own" (p. 7). Thomas further calls for work in fandom studies that maps out and engages with the environments where fans responses are enacted and embodied. As will become more apparent in the next chapter of this present study, this mapping and engagement is precisely what I propose to do in studying Harry Potter Fancomps.

The Contribution of This Present Study

There is much work to be done in fandom studies. This present study engages in the Harry Potter fandom, a fandom that has become an intellectual common denominator central to contemporary culture. While a robust literature surrounding fanfic exists, this present study is the

first study to date of nonfiction fan compositions, or fancomps. This study may have useful applications for teachers wishing to use HP Fancomps in the classroom to demonstrate disciplinary writing or to build upon students' already held expertise.

This study is large-scale: even a cursory search for Harry Potter fancomps yields hundreds of titles on Amazon. Taking an inventory of extant titles was a task in itself; mapping relationships among authors, citations, and disciplinary crossovers required rigorous archival, interpretive, and organizational methods. Unlike studies that take snapshots of fan interactions at particular moments (e.g. Chandler-Olcott & Mahar, 2003; Seibert-Davis, 2004; Wu, 2010; Thompson, 2011; Todd, 2011) this study attempts to map the fancomp production of the Harry Potter fandom from its inception, beginning with the publication of *Harry Potter and the Sorcerer's Stone* in 1997. This study engages Littell, Corcoran, and Pillai's (2008) systematic review methodology, Paul's (2004) citation mapping, and Sonja Foss's (2009) rhetorical criticism, and may serve as one possible model for other scholars wishing to do similar studies in other fandoms.

CHAPTER 3

METHODOLOGY

My study required four major stages of research. The first stage was based on Julia

Littell, Jacqueline Corcoran, and Vijayan Pillai's (2008) systematic review and meta-analysis,

and it helped me to find HP Fancomps and to survey them for basic bibliographic information.

This information resulted in a bibliography, organized by discipline, which may be useful to

teachers wishing to find HP Fancomps relevant to their fields.[5] The second stage was an

adaptation of Danette Paul's (2004) citation mapping, and it helped me document the diffusion

and reach of the HP Primary Texts via the HP Fancomps through disciplinary affinity spaces.

The third stage was to select a subset of the totality of HP Fancomps documented in disciplinary

bibliography, and the fourth stage was an adaptation of Sonja Foss's (2009) rhetorical

criticism—with particular emphasis on her genre application analysis and metaphor analysis

methods—which helped me conduct detailed analyses of 50 HP Fancomps. These analyses

provide evidence of the HP Fancomps' participation in disciplinary discourse and may be useful

for teachers wishing to incorporate HP Fancomps into their classes. It is my hope that this

chapter may provide a map to other researchers wishing to conduct similar studies in other

fandoms.

First Stage: Systematic Review and Meta-Analysis

My goal in using this first primary method was to gather and document as many HP

Fancomps as possible. Systematic review methodologies follow an explicit and detailed search

protocol because biases in a search can result in biases in a study's findings. To avoid a search

bias, the search protocol must be defined in advance, and changes to the protocol must be

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[5] All HP Fancomps are cited in Appendix A: Harry Potter Fancomp Disciplinary Bibliography, and selected HP Fancompas are also cited in Appendix D: Selected Subset of HP Fancomps. These texts are not cited in duplicate in the References list.

thoroughly documented. Concepts within the protocol must be fully explained, as must the step-by-step method of search. Although Littell, Corcoran, and Pillai (2008) define meta-analysis as a statistical method for combining the results of quantitative studies, the foundational concept undergirding the meta-analysis is establishing a common metric. That is to say, in order to combine the results of quantitative studies, all data must be converted into mathematically like terms.[6] Although such a conversion is not possible in a qualitative textual study, it is possible to ask the same questions of each text and to gather the same basic information from each text before continuing on with a more interpretive rhetorical analysis.

Littell, Corcoran, and Pillai (2008) admit that their methods are not infallible: "these methods of research synthesis are not alchemical: they do not turn lead (i.e., poor-quality studies) into gold" (p. 6). Even so, careful planning of the search can produce replicable results that are organized, thorough, and less subject to bias than a search of convenience. All systematic reviews involve the following steps:

- Step 1: "Develop a set of clearly formulated objectives and specific, answerable research questions or hypotheses" (p. 22).

- Step 2: "Create explicit inclusion and exclusion criteria" (p. 22).

- Step 3: "Develop a written protocol that details in advance the procedures and methods to be used" (p. 22).

- Step 4: "[I]dentify and implement a comprehensive and reproducible strategy to identify all relevant studies" (p. 22).

- Step 5: "Screen titles and abstracts to identify potentially unpublished studies" (p. 23).

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[6] For example, data described in pounds must be converted to kilograms into order to conduct a meta-analysis with other data described in kilograms.

- Step 6: "Retrieve published and unpublished reports on potentially relevant studies" (p. 23).

- Step 7: "Determine whether each study meets the review's eligibility criteria" (p. 23).

- Step 8: "Reliably extract data from eligible studies onto standardized forms. Assess interrater reliability, resolve disagreements, and document decisions" (p. 23).

- Step 9: "Systematically and critically appraise the qualities of included studies" (p. 23).

- Step 10: "Describe key features of included studies (through narrative, tables, and/or graphs)" (pp. 22-23).

Because I overlay these ten steps within my four major stages of research, I needed to complete some steps out of order, and other steps needed to be repeated. To this end, here I explain in detail my execution of each of these steps, and I present that explanation within the framework of my four major stages of research.

Step 1: Clearly Formulated Objectives and Specific Research Questions

These specific, answerable research questions guided my review:

1. What is the diffusion and reach of the HP Primary Texts among nonfiction fan compositions (HP Fancomps)? What disciplines are represented by these HP Fancomps?

2. Do these HP Fancomps demonstrate academically rigorous—as described by Thaiss and Zawacki (2006)—even if alternative, writing? Do these HP Fancomps demonstrate conventional disciplinary writing advice?

3. Within the HP Fancomps, are the HP Primary Texts used simply as attention-grabbing hooks, or do they form meaningful elements of the writers' arguments? Are the HP Primary Texts used as the tenor or the vehicle of disciplinary metaphors?

4. What can the field of Composition learn from the Harry Potter community in terms of discourse communities and disciplinary discourse?

Furthermore, Littell, Corcoran, and Pillai (2008) suggest reflecting on the objectives of the anticipated systematic review by reflecting on the purpose, focus, and scope of the proposed study. In addition, they suggest reflecting upon one's central assumptions, including issues at stake, key constructs, and important causes and consequences.

The purpose of my study of HP Fancomp was to learn more about disciplinary discourse within the affinity space of the Harry Potter fandom and to contribute to scholarship which has so far concentrated primarily on the study of fanfic rather than fancomp. In addition, it may be possible that other scholars could build upon my findings to develop and apply classroom strategies in teaching about, introduction to, participation in, and maintenance of disciplinary discourse communities and affinity spaces.

I focused only on HP Fancomps. In my Introduction, I have justified the near ubiquity of Harry Potter within popular culture. The focus of this present study was to explore the affinity space of HP Fancomp that were not primarily classified as literary criticism (though most fancomps contain *some* degree of literary criticism), were not primarily classified as movie-star celebrity texts, and were not primarily classified as studies of fanfic or fandom (though I have reviewed a selection of such studies in Chapter 2: A Review of the Literature). Further, the scope of this study did not include analyses of the business practices of Scholastic Books, Warner Brothers, or Universal Studios, nor did it include Intellectual Property disputes between writers of fanfic and Scholastic or Warner Brothers because these matters are external to Harry Potter's diegetic universe. Each of these excluded categories contains rich and valuable texts that certainly should be studied in the future; however, they were beyond the scope of this present

study. As a teacher and a compositionist, the texts I mentor my students to compose are nonfiction and are often of a disciplinary or proto-disciplinary nature. Therefore, I had a personal interest in finding and analyzing texts that use the Harry Potter universe to explain some other disciplinary field.

The initial scope of my study included all HP Fancomps that I was able to find. These texts were documented in a bibliography organized by discipline. Then, the scope of my study narrowed to a sample of 50 texts representing ten disciplines, which were the foci of closer analysis. The disciplinary bibliography attempted to capture all HP Fancomps published between 1997 (the year *Harry Potter and the Sorcerer's Stone* was published) and 2012 (the end of the year during which I successfully completed my Culminating Evaluation), and the subsequent analysis of the sample of HP Fancomps priviledged the most recently published texts in each discipline. My search sites included libraries where I have borrowing privileges directly or through InterLibrary Loan, Amazon.com (including paper books and Kindle ebooks), and WorldCat catalogue. My search sites also included all databases available through the Canisius College library, where I hold faculty affiliation. My study included popular periodicals such as magazines and newspapers when fitting texts were found; however, for the most part I ignored announcements of book parties, film openings, book signings, and similar events.

My central assumptions involve the issues I believe to be at stake, the key constructs that shape my thinking and therefore my understanding and analysis of the HP Fancomps, and what I perceive to be important causes and consequences of HP Fancomps existing as they do. The issues at stake in a study of HP Fancomps are many. From a compositionist's perspective, the study of a fandom's affinity space can provide an important understanding of how such discourse communities work and what they do within affinity spaces, and therefore can help improve our

teaching about and navigation of such communities and spaces. From a Harry Potter fan's perspective, I turn to an eleven-year-old Severus Snape: "It's real for us" (DH, 2007, p. 666). Members of the Harry Potter community *believe* in Harry Potter—not in a literal way: we would love to fall onto Platform 9 ¾, but we also realize it's probably not going to happen—we believe in hope and honor, bravery and books, cleverness and curiosity. For members of other disciplines who use Harry Potter as an intellectual common denominator, what is at stake is a broader discourse about disciplinary concerns and an attempt to break down barriers that isolate disciplinary experts from the wider public, including disciplinary experts in other disciplines.

My key constructs are outlined most thoroughly in my theoretical framework, Chapter 1. But to summarize, I came to this project with a fundamental belief that knowledge is constructed by people, in community with people, for the benefit of people, with consequences that affect the lived-realities of people. Discourse communities provide opportunities for identities, and disciplines help frame epistemological orientations toward the world.

Finally, my understanding of the important causes and consequences of this study in some ways reiterate my conceptualizations of the issues at stake and my key constructs. I expected to find differences among the HP Fancomps, and I suspected those differences would be concomitant with disciplinary perspectives operating within the HP affinity space. I discovered that descriptions of academic or disciplinary writing are confirmed by the HP Fancomps, and I also discovered that such definitions need to be complicated to accommodate a richer field of composing possibilities. I hope one consequence of this study may be its useful application by teachers who wish to build upon the ample expertise that some students already have.

Step 2: Inclusion and Exclusion Criteria.

To reduce search bias that would have biased search results, I here document criteria for HP Fancomps that were included and excluded in my study. Although it was my intention to apply these criteria fully and successfully at the beginning of the search process, I discovered that at times it was unclear what a particular text's status was. I discuss the ramifications of these challenges later in Chapter 4.

Inclusion criteria for HP Fancomps.

- Have "Harry Potter" or other Harry Potter keywords in the title, subtitle, chapter titles, subject headings, summaries, or abstracts.

  o Other Harry Potter keywords included phrases like "Dumbledore," "Muggles," "Hogwarts," "Hermione Granger," "Ron Weasley," "Quidditch," and "Platform 9 ¾."

- Must be in English.

  o I recognize that this created a dissemination bias which privileges English texts. However, I am monolingual. I would hope, however, that this systematic review could be a model for other scholars who could turn their attention to the literature I have neglected. I did make a concerted effort to find HP Fancomps that represented World Englishes.

Exclusion criteria for HP Fancomps.

- Must not be primarily based on the HP movies, film making, actors, soundtracks to films, or sheet music for film scores.

- Must not be primarily literary criticism. When an interdisciplinary doubt arose, I turned to the author's departmental affiliation or to the publication genre to determine whether a

text was primarily literary criticism or primarily of another disciplinary stance. Examples of this challenge are presented in Chapter 4.

- Must not primarily be a study of fandom or fanfic.

- Must not primarily be a study of the business matters of Scholastic, Warner Brothers, or Universal Studios.

- Must not primarily be a study of Intellectual Property disputes between writers of fanfic and Scholastic or Warner Brothers.[7]

- Must not be Sparks Notes text summaries or other similar guides.

- Must not be coloring books, sticker books, postcard collections, or other texts that I would classify as items primarily for play rather than for reading.

- Must not be one of the seven HP Primary Texts, three HP Paratexts, or J.K. Rowling's "Exclusive Content" released on Pottermore.

Step 3: Written Protocol, Step 4: Reproducible Strategy, and Step 5: Identify Unpublished Studies.

Here I present my completed search protocol.

Search protocol.

1. Established a "Search Journal" to document search progress and to note serendipitous discoveries that warranted recursive revision of protocol.

2. Collected all HP Fancomps that I already own.

3. Created a matrix to organize information regarding HP Fancomps. See Appendix A: Harry Potter Disciplinary Bibliography.

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[7] These exclusions made for a reasonable scope in this present study and privileged fancomps that engage in Harry Potter's diegetic universe. However, studies of fandom may indeed be of great interest to sociologists or anthropologists, just as studies of Scholastic book sales may be rich fodder for a business scholar or studies of IP disputes could serve as engaging class material for a law professor. It is with great regret that I was obligated to narrow this present study.

4. Searched Amazon.com for "Books" with "Harry Potter" as search term. Applied inclusion and exclusion criteria, then entered into matrix.

5. Searched libraries[8] for "Harry Potter" as a "Keyword". Applied inclusion and exclusion criteria, then entered into matrix.

   - Canisius College

   - Buffalo State College

   - Buffalo and Erie County Public Library

   - Indiana University of Pennsylvania

   - WorldCat

6. Searched relevant Canisius College databases for "Harry Potter" as a keyword. Applied inclusion and exclusion criteria, and entered into matrix.

   - Art Full Text Wilson Web

   - Ebsco Academic Search Premier

   - Education Wilson Web

   - Humanities Wilson Web

   - JSTOR

   - Oxford Journals

   - Project Muse

   - ProQuest

7. Searched for articles from several non-scholarly, but well respected publications known for publishing academic popularizations, applied inclusion and exclusion criteria, and entered them in matrix:

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[8] These libraries are close to my home and I have borrowing privileges.

- *Harper's Bazaar*

- *National Geographic*

- *Popular Mechanics*

- *Popular Science*

- *Scientific American*

- *The Atlantic*

- *The Economist*

- *The New Yorker*

8. Searched for and collected articles from select HP communities online, applied inclusion and exclusion criteria, and added them to matrix:

   - MuggleNet (MuggleNet.com.)

   - The Leaky Cauldron (the-leaky-cauldron.org.)

   - The Snitch (thesnitch.co.uk/)

   - The Unknowable Room (unknowableroom.org/)

9. Asked friends and colleagues to recommend HP Fancomps I had not found otherwise.

   - Personal friends

   - Students in my Harry Potter and the Scholarly Community class at Canisius College

   - Members of the Canisius College Quidditch Team and Harry Potter Club, which until May 2013 I advised

10. Sorted matrix alphabetically by author and removed duplicates. Re-sorted by discipline, and sub-sorted by publication date. See description of disciplinary identification below.

11. Presented completed Harry Potter Fancomp Disciplinary Bibliography in Appendix A.

Disciplinary identification.

Identifying disciplinary categories to organize the Harry Potter Disciplinary Bibliography proved trickier than I expected. I initially downloaded the majors identified by each of the schools with which I have an affiliation (Buffalo State College, Canisius College, and Indiana University of Pennsylvania) (Undergraduate, n.d.; Undergraduate, 2013; What's, n.d.). Even after stripping out non-degree programs, minors, specialized tracks within programs, and duplicates, this still resulted in a total of 202 majors. I attempted to identify disciplines by departmental designations, but this was a tangle as many departments encompass several disciplines (consider, for example, the significant difference between Literature and Composition, both of which are often housed administratively within departments bearing the name *English*). I considered online tools designed to help students select a major, such as StudentScholarships.org and others. I attempted an open-coding approach, devising a list of disciplines that organically grew out of the collected HP Fancomps themselves, but such a list soon grew to over 100 categories and became therefore useless.

Ultimately, however, the most sensible plan was to reflect the disciplines represented in Cullick and Zawacki's (2011) "Writing in the Disciplines," the compendium of disciplinary writing advice that I used in the rhetorical analysis embedded in the fourth stage of this study. Cullick and Zawacki offer disciplinary writing advice in nine disciplines: History, Business, Education, Music, Biological Sciences, Nursing, Psychology, Engineering, and Criminal Justice and Criminology. Many of the HP Fancomps collected here do reflect one of these nine disciplines, but some gaps became apparent. For example, there is a large contingent of Political Science texts, a discipline not represented by Cullick and Zawacki, and they offer no writing advice concerning cooking or knitting. In an effort to utilize Cullick and Zawacki's disciplinary

advice as a guide, and also to represent the actual texts present in this study, I synthesized a useful, though inevitably imperfect, set of ten disciplinary categories:

- Business and Economics

- Education, Curriculum, and Pedagogy

- Biology, Chemistry, Physics, BioMedical Science, Engineering, and Technology

- Healthcare and Patient Care

- Sociology

- Psychology and Counseling

- Political Science and Law

- Religion, Religious Studies, and Theology

- Philosophy

- Skilled Activities

Several challenges became apparent. One was accurately categorizing texts: For example, a piece addressing fanart that I originally categorized with a Skilled Activities turned out to better belong in the Education, Curriculum, and Pedagogy category because it presented implications for art educators. However, such identification was possible only *after* full analyses had taken place. Sometimes a piece addressed questions of one discipline while engaging with the genre conventions of another; sometimes Cullick and Zawacki did not offer relevant writing advice and genre conventions had to be sought elsewhere.

Second Stage: Citation Mapping to Demonstrate Diffusion and Reach

Step 10: Describe Features of Studies

In Appendix C, I present a visual representation of the diffusion of the HP Primary Texts among HP Fancomps, evidenced in the Harry Potter Fancomp Disciplinary Bibliography. This

map provides a conceptual representation of the disciplines represented by the HP Fancomp

writers, progressing by date. This disciplinary map is conceptual, and therefore metaphorical. Its

utility lies in visualizing a large amount of abstract quantitative data at a single glance. Danette

Paul's (2004) study of the diffusion and reach of James Gleik's *Chaos* is of particular interest in

the construction of this map, and I discuss Paul's work below.

Danette Paul's citation mapping methods.

Paul (2004) studied the role James Gleik's *Chaos*, a nonfiction journalistic description of

physics' chaos theory, had in diffusing scientific ideas both within and beyond the scientific

community. Paul found that *Chaos* served not only as a popularization bridging the disciplinary

discourse of science with the curious reading public, but that, especially in a context of ever-

increasing specialization and isolation of scientific knowledge, *Chaos* also served an

intradisciplinary function, spreading research, hypotheses, and theoretical paradigms throughout

the scientific community. While previous studies of popularizations have conceptualized the

direction of knowledge movement to be "unilateral" (p. 33)—from experts toward non-experts—

Paul suggests that popularizations can be both intralateral (experts influencing other experts in

the same field) and interlateral (experts from one field influencing experts in a different field).

Paul does not call upon Lave and Wenger's (1991) expert / newcomer paradigm explicitly, but

their framing of the newcomer is apt here: a newcomer to one community of practice may be an

expert in a different community of practice. In terms of Paul's study of Gleik's work, *Chaos*

served as a joint of articulation between various disciplines and between branches within

disciplines.

Paul (2004) found that "scientists and mathematicians used this popularization [James

Gleick's *Chaos*] both as a teaching tool and as a credible source for research" (p. 34), employing

it in their classroom as assigned reading for students and also in their own writing to support claims and arguments they were making. One possible future study of HP Fancomps could explore their use in college classes by surveying course syllabi and reading lists. Such a survey is beyond the scope of this present study, but the question could prove to have merit given the time and resources to explore it fully.

Paul (2004) reflects on the history of popularizations and notes that the development of science in the late 19th and 20th centuries—in particular, the need to have access to specialized equipment often available only to professionals through labs and universities—

> excluded the public from participation, [and] also led to a conflation of accessibility, quality, and insider social status. In this conflation, accessible texts (such as popularizations) necessarily lack quality, whereas insider status in science ensures quality, creating a seemingly unbridgeable gap between scientists and the lay audience. (p. 35)

Unfortunately, the effect of such conflation and subsequent gate-keeping was that by the end of the 19th century, the motive for making "a contribution to science via popular science . . . was becoming increasingly suspect among scientists" (p. 35). Paul notes that a dichotomy grew up between the legitimated experts and "the uniformly ignorant masses" (p. 36), but quotes Meyer in arguing that "[e]xperts become less expert as soon as they step outside of their limited area of expertise" (Meyer as cited in Paul, 2004, p. 36). Thus, Paul concludes, "[t]he audience for popularizations, then, is more accurately seen as including not only the ignorant masses and the experts but also the knowledgeable amateur and the slightly less expert scientist" (p. 36). Is it possible that the HP Fancomps that are the focus of this present study might also function similarly to scientific popularizations? Might HP Fancomps be popularizing disciplinary

knowledges from the fields of epigenetics, theology, philosophy, or psychology? Briefly, the answer is yes.

To observe the inter- and intradisciplinary influence of *Chaos*, Paul (2004) studied its diffusion and its reach. She explains, "diffusion is the process of spreading an idea into new areas. Reach (measured in subsequent citations) is the outcome of diffusion, reflecting the influence of those ideas" (p. 42). Similarly to Paul, I sketched out the diffusion of the HP Primary Texts by mapping the disciplinary affiliations writers of HP Fancomps claim and displaying them chronologically in Appendix C: Harry Potter Fancomp Disciplinary Map. Similarly, to get an idea of the reach of the HP Primary Texts, I catalogued HP Fancomps in Appendix A: Harry Potter Fancomp Disciplinary Bibliography. In Chapter 4, I offer a more detailed study of the reach of the HP Primary Texts by analyzing a subset of 50 HP Fancomps, five texts from each of ten disciplines.

Third Stage: Selecting Sample Texts from Each Discipline

The intention of the first stage of data collection was to gather citations for as many HP Fancomps as possible. The intention for the second stage was to quantitatively and graphically represent the diffusion and reach of the HP Primary Texts as evidence through the HP Fancomps. In this third stage of research, my intention was to identify a smaller subset of texts—five texts from each of ten disciplines—to analyze more fully.

Step 6: Retrieve Reports, and Step 7: Review Studies' Eligibility

Taking the above list of ten disciplinary categories as a heuristic, I selected a subset of 50 texts (five from each of the ten disciplines) in the following manner:

1. Sorted HP Fancomp Disciplinary Bibliography first by discipline, then by publication date in reverse chronological order.

2. Within each discipline, attempted to collect five recently published sources for analysis.

- Selected the two most recent chapters in an anthology or chapters from monographs. I avoided selecting two chapters from the *same* anthology in the *same* discipline if possible. When more than two chapters were available in a single year, I made a selection based on title, abstract, and anticipated usefulness in a classroom.

- Selected the two most recent articles from academic journals.When more than two articles were available in a single year, I made a selection based on title, abstract, and anticipated usefulness in a classroom.

- Selected one 'researcher's choice': a text which, based on its title or abstract, seemed both intellectually engaging and enjoyable to read.

- I made appropriate orders and requests through Inter-Library Loan as necessary. When texts were unavailable or severely delayed, I choose another appropriate text.

- One goal of this present study is to present a potentially useful compendium of resources to teachers engaged in Writing in the Disciplines. Several categories of texts were not be included in this subset because they would be prohibitively difficult for students to access, acquire, and read. Bachelor's and Master's Theses, Doctoral Dissertations, published conference proceedings, and texts available only in Kindle eBook format may indeed prove fruitful sites of future research, but were not be included in this data sample.

3. Once the 50 texts were identified, I collected the texts. I collected texts that I already owned, printed digital files, and checked out books from libraries. The final sample set of 50 texts is presented in Appendix D: Subset of Selected HP Fancomps.

Fourth Stage: Rhetorical Criticism and Analysis

In this fourth stage of research, I completed Littell, Corcoran, and Pillai's (2008) systematic review and meta-analysis protocol by collecting some standardized data from each text and then engaging in Sonja Foss's (2009) rhetorical criticism. In particular, I engaged with her Generic Application Analysis and her Metaphor Criticism Analysis.

Step 8: Extract Data, and Step 9: Systematically Appraise Studies

The standardized template that I used for data collection is included in Appendix B: Harry Potter Fancomp Analysis Template. Here, I justify each section of the template.

Author information.

With each of the 50 sample HP Fancomps, I used the Harry Potter Fancomp Analysis Template to create a new Word document, and I saved each document with a unique file name. I saved, backed up, and secured all data in duplicate. Initial data collection captured information collected in the HP Fancomp Disciplinary Bibliography.

A close reading of paratext (the preface, introduction, book jacket flaps, etc.) made it possible to situate texts within their appropriate disciplines and to anticipate which genre conventions were being employed to achieve the writers' purposes. Paratext often identified intended audiences, a contributing factor in Dynamic Discipline Analysis as described below.

Dynamic discipline analysis.

Thaiss and Zawacki (2006) identified three principles of academic writing that seem to define academically rigorous writing, regardless of discipline, as discussed earlier. These three

principles are that the writer shows evidence of being persistent, open-minded, and disciplined in study; the writer shows evidence of the dominance of reason over emotion or sensual perception, or that the experiences of emotion and sensual perception are analyzed reflectively using reason; and the writer seems to be writing for an imagined reader who is coolly rational and intending to formulate a response. I sought evidence of these three principles in each HP Fancomp to determine whether, despite slippery definitions of disciplinary writing or of 'good' writing, these texts could be considered rigorous, even if alternative, academic texts.

Rhetorical criticism analysis.

Foss's (2009) text *Rhetorical Criticism: Exploration and Practice* is a consummately pragmatic guide to several methods of rhetorical criticism. Of particular interest for this study are Foss's Generic Application Analysis and Metaphor Criticism Analysis.

Generic Application Analysis. While Foss's (2009) Generic Description Analysis begins with a set of texts and works to inductively puzzle out the abstract principles of a genre, and Generic Participation Analysis begins with a set of texts and tests the success of the seemingly coordinate genre definition, Generic Application Analysis begins with a pre-determined definition of a genre and then tests the success of particular texts' participation in that genre. In other words, in Generic Participation Analysis, a genre definition can succeed or fail to accurately describe a text. In Generic Application Analysis, a text can succeed or fail to participate in a genre.

Thaiss and Zawacki (2006) have convincingly argued that static, prescriptive definitions of disciplinary writing (such as the admonition against using "I") simply do not hold true in the writing of real professionals writing in their fields. While Thaiss and Zewacki do succeed in distilling three principles of academic writing, as explained above, their study challenges the

sometimes inflexible definitions of disciplinary writing that a student might, for example, find in a textbook. Do HP Fancomps participate in recognizable genre conventions of their respective disciplines? Do they participate in recognizable genre conventions of other disciplines? Foss (2009) provides a reliable method for comparing texts against genre definitions.

Foss's (2009) four-step process is relatively straightforward. To follow it, I first collected descriptions of disciplinary genre conventions. I drew these definitions from Diana Hacker and Nancy Sommers's (2011) *A Writer's Reference* (seventh edition), with particular emphasis on Jonathan Cullick and Terry Myers Zawacki's (2011) handbook supplement "Writing in the Disciplines." For example, Cullick and Zawacki advise student readers that biologists often use the passive voice, rarely quote directly from other sources, and use the past tense to describe their own experiments (pp. D-9 – D-10). Their advice falls into four main categories: form (what genres are used), questions (what kind of questions are asked), evidence (what counts as evidence), and writing conventions (what stylistic manners are considered professional).

Second, I examined the texts under consideration. I paid particular attention to the form the texts took, the questions the writers considered, the evidence the writers marshalled, and the writing conventions the writers employed. Third, I compared the textual artifacts to genre definitions. In most cases, I compared the texts to the genre definitions of the corresponding discipline, but at times other disciplines' genre conventions were more fitting to the authors' purposes. Fourth, I determined whether the text participated in recognizable disciplinary genre conventions.

Metaphor criticism analysis. Jenkins (1992) argues that fans engage in fandoms because the fandom has "special potential as vehicles for expressing the fans' pre-existing social commitments and cultural interests" (p. 34). Sandvoss (2005) suggests that fans engage in self-

reflection through their engagement with their fandoms. Therefore, it is worthwhile to ask *how* fans are making meanings and engaging in self-reflection. What precisely are fans actually *doing*? Are writers of HP Fancomps using their disciplines to illuminate the Harry Potter Primary Texts, not unlike the psychoanalytic literary critics who use the works of Freud to explicate *Hamlet*? Or, perhaps, are the writers of HP Fancomps using the characters, situations, and storyworld of Harry Potter to illustrate elements of their disciplines and fields of expertise? Can they do both?

> Foss (2009) suggests that
>
> [w]hen metaphor is seen as a way of knowing the world, it plays a particular role in argumentation. Metaphor does not simply provide support for an argument; instead, the structure of the metaphor itself argues. The metaphor explicates the appropriateness of the associated characteristics of one term to those of another term and thus invites an audience to adopt the resulting perspective. If the audience finds the associated characteristics acceptable and sees the appropriateness of linking the two systems of characteristics, the audience accepts the argument the metaphor offers. (Foss, 2009, p. 270)

Foss usefully teases out the tandem components of metaphor by identifying the *tenor* of a metaphor—the thing being explained—and the *vehicle* of the metaphor—the method by which the tenor is illustrated. She suggests a methodical cataloging of metaphors, each examined for its tenor and vehicle. Foss then suggests looking at lists of metaphors, tenors, and vehicles for patterns, repetitions, frequency and intensity. Such an attention to patterns could potentially lead to insights about "the ideas that are highlighted and masked as a result of the metaphors used, the

attitudes and values for which the metaphors argue, or the effects the particular metaphors are likely to have on the audience" (Foss, 2009, p. 274).

Following Foss's (2009) method, then, I collected samples of metaphors from each of the 50 HP Fancomps. In some cases, a particular text presented only several metaphors, in which case I captured them all. In other cases, a particular text presented dozens upon dozens of metaphors. In theses cases, I captured at least one representative metaphor from each major section of the text. Then, I used textual context, including the author's thesis or stated purpose, to determine which elements of the metaphor were tenor and which vehicle. Upon examining the collected metaphors of a text, I determined whether the text as a whole used Harry Potter as the tenor or the vehicle of the metaphor. In some cases, I found that Harry Potter was merely used as a rhetorical hook, an issue discussed below.

Diffusion and reach.

In Paul's (2004) study of the diffusion and reach of Gleik's *Chaos*, Paul was interested in part to discover whether the texts that cite *Chaos* simply used Gleik's work as a "hook" to cleverly catch an audience or whether *Chaos* contributed significantly to the argument being made. She states, "the location of the citations and their rhetorical functions indicate how important they are to the argument" (p. 55). Paul hypothesized that brief mentions of Chaos in texts' introductions that were not carried through the body of the text were more likely to be attention-grabbers than fundamental tenets of the writers' arguments. With that in mind, I examined where the writers of HP Fancomps located their references to the HP Primary Texts and whether their references were fundamental to their purposes or whether they seemed to be functioning only as hooks.

In an effort to compile a complete and useful list of resources for teachers who may wish to incorporate HP Fancomps into their own classes, I examined these HP Fancomps' references and looked for HP Fancomps that were not already included in my Harry Potter Fancomp Disciplinary Bibliography. Although it was my intention to create a supplementary bibliography, this attempt was not very successful. Additional HP Fancomps were already included in my Harry Potter Fancomp Disciplinary Bibliography or, to my best judgement, fell under the exclusion criteria of this study.

Finally, I wanted to get a preliminary sense of the diffusion and reach of not only the HP Primary Texts, but also of the HP Fancomps themselves. Therefore, I used the "Cited By" feature in Google Scholar and Cited References Search in Web of Science database to investigate citations for texts which themselves cite the HP Fancomp under study. This method was not highly successful, however, because I intentionally chose the most recently published HP Fancomps available. By default, there had not yet been enough time for other scholars to cite these texts. Even so, I think the question has merit and could be readdressed in the future.

Step 8, Continued: Assess Interrater Reliability

Although Littell, Corcoran, and Pillai (2008) recommend that there be at least two readers for all texts, the extensive amount of reading involved in this project would have been prohibitive to an uncompensated reader. To serve as a check for my own potential biases, I invited former students who were also Harry Potter fans to serve as second readers. Three volunteers were asked to commit three hours to the task, and we gathered as a group to do the second readings together. After we shared a friendly dinner, I gave a brief orientation to the analysis procedure and presented volunteers with a text not exceeding 12 pages and a blank Harry Potter Fancomp Analysis template.

Readers had experiences very similar to my own: they categorized articles in disciplines initially based solely on titles and abstracts. Two readers maintained their original disciplinary categories after more careful reading, but one reader later decided another disciplinary category would be more fitting. All three readers agreed that their articles showed evidence of rigorous academic writing as defined by Thaiss and Zawacki's (2006) three criteria of persistent and disciplined study, dominance of reason over sensual perception, and an imagined reader who is cooly rational. These evaluations were consistent with my own. All three readers agreed that their articles *did* demonstrate *recognizable* disciplinary genre conventions, though none of the readers thought the disciplinary genre conventions demonstrated were of the *same* discipline as the article itself seemed to represent. These evaluations were consistent with my own. Two readers determined that the authors used Harry Potter as the vehicle of the metaphor, and these evaluations were consistent with my own. The third reader initially determined that the author used Harry Potter only as a hook. This did not match with my analysis, so we discussed the evaluation further. It became apparent that the third reader had misunderstood the terms 'tenor,' 'vehicle,' and 'hook' and was relying on a narrowly defined poetic understanding of metaphor. It was not my intention to persuade the reader to change her evaluation, but I did think it important to clarify my intended use of the terms and to explain Elbow's (2002) position on metaphorical thinking. After reflection, the reader did determine the author used Harry Potter as a vehicle, which was consistent with my own evaluation.

Step 10: Describe Features of Studies

The final description of the findings of this study takes two forms. I have already explained the first form of description: the disciplinary map representing the diffusion and reach of the HP Primary Texts as evidenced through the Harry Potter Disciplinary Bibliography. The

second form of description is an analytic narrative—the traditional final chapters of the typical

doctoral dissertation—describing, analyzing, and explaining my findings as well as presenting

my interpretations and suggested applications of the study for the field of composition. In

particular, I would like to offer some suggestions about how teachers who wish to incorporate

HP Fancomps into their classes might do so.

CHAPTER 4

DATA & ANALYSIS

This study was conducted in four stages. The first stage was to gather and document as many HP Fancomps as possible and to categorize those citations by discipline. The second stage was to determine the diffusion and reach of the HP Primary Texts by analyzing the publication dates of the HP Fancomps and to represent those findings graphically. The third stage was to select a subset of 50 HP Fancomps representing 10 disciplinary categories, and the fourth stage was to use dynamic discipline analysis, genre application analysis, and metaphor analysis to analyze those 50 samples.

First Stage: Systematic Review and Meta-Analysis

The first stage of this present study involved an adaptation of Littell, Corcoran, and Pillai's (2008) systematic review and meta-analysis. In essence, I took a census of the affinity space of the Harry Potter fandom, and I surveyed the existence and general demographics of the HP Fancomps.[9]

In gathering citations for these HP Fancomps, I found the following results:

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[9] A note on matters of grammar: It is customary to present discussions of scholarship in the present-tense, and it is also customary to present discussions of data in the past tense. Therefore, although these HP Fancomps are indeed published scholarship, I have chosen to discuss them as *data* and therefore use the past tense to refer to each.

Table 1

Search Site Results

Search Site	Number of Fancomp Results Returned
WorldCat Catalogue	4,443
EBSCO Academic Search Premier	2,651
Amazon	1,200
ProQuest	382
Education Wilson Web	344
Buffalo and Erie County Public Library	222
The Economist	132
JSTOR	91
Art Full Text Wilson Web	83
Personal Collection	80
The New Yorker	80
Buffalo State College Library	78
Indiana University of Pennsylvania Library	64
Canisius College Library	62
Project Muse	57
Humanities Wilson Web	36
The Atlantic	27
Oxford Journals	23
MuggleNet	17
Popular Science	11
The Leaky Cauldron	9
National Geographic	2
Scientific American	2
Harper's Bazaar	0
Popular Mechanics	0
The Snitch	0
The Unknowable Room	0
Personal Friends	0
Students in Harry Potter and the Scholarly Community	0
Members of the Canisius College Quidditch Team	0
Total	10,096

The total number of 10,096 search results is a bit misleading: this number includes many

duplicates and texts that fall under the exclusion criteria of this present study. Although it was

my intention to apply inclusion and exclusion criteria before texts were added to the Harry Potter

Disciplinary Bibliography, I discovered that sometimes I was unable to discern a text's eligibility based solely on its title or abstract. A great number of results are best described as off-hand comments. For example, one writer described a loving anecdote in which President Barack Obama read Harry Potter to his daughters at bedtime. Since that was the full extent of the Harry Potter reference, this source was later excluded: surely *Goodnight Moon* (Brown, 1947) could have served the same rhetorical purpose if only the First Children were younger. Or, T. McIlroy's (2007)[10] "Harry Potter and the Sustainable Forest" was not, as I initially thought, a study of Hagrid's stewardship of the Forbidden Forest; rather, it was a discussion of Scholastic's choice to source ecologically friendly paper in printing the latter sequels in the Harry Potter series. Even so, as a researcher, I was only able to make such evaluations of the texts *after* I had collected their citations, reviewed their abstracts, and read their first few pages. Although I did not collect data on how many abstracts and first pages I read, I would estimate that I read or skimmed upwards of 4,000 abstracts and approximately 2,000 first-several-pages. When I discovered that excluded texts had been inadvertently collected, I chose not to delete them entirely but rather cordoned them in a separate list for use in possible future studies.

Some peculiar observations deserve attention. Although Amazon presented 6,472 potentially eligible results, only the first 1,200 were viewable—it is likely that Amazon assumes shoppers will not read more than 120 pages of results. WorldCat revealed a sizable number of Bachelor's Theses (40), Master's Theses (101), and Doctoral Dissertations (30), in addition to theses / dissertations where the degree level was not identified (44). By viewing the Harry Potter Disciplinary Bibliography alphabetically by author, it became apparent that many of the Master's Theses and Doctoral Dissertations were later revised and republished as conference papers,

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[10] All HP Fancomps are cited in Appendix A: Harry Potter Fancomp Disciplinary Bibliography, and selected HP Fancomps are also cited in Appendix D: Selected Subset of HP Fancomps. These texts are not cited in duplicate in the References list.

academic journal articles, or books in subsequent years. I believe that investigating the role of

fancomp in building an academic career could be a worthy and fulfilling project for the future,

but such an investigation is outside the scope of this present study.

Art Full Text Wilson Web provided texts that were almost exclusively concerning the

film industry. Education Wilson Web primarily returned results reporting on book sales and

rankings. JSTOR initially presented 1,099 potentially eligible results, but closer inspection

revealed that many were off-hand references. *Harper's Bazaar* had quite a collection of fashion

spreads featuring Emma Watson (the actress who plays Hermione Granger), but no treatments of

Harry Potter diegesis. *The Economist* and *The New Yorker* had many articles about book and

movie ticket sales, with a small smattering of other essays.

Some of the most challenging searching involved the Harry Potter fan websites.

MuggleNet Academia, for example, referred readers to professionally published HP Fancomps,

such as the extensive works of John Granger (2008, 2010, 2011). MuggleNet's *The Quibbler* had

quite a collection of literary criticism essays that may be of interest to literature professors but

were not included in this study. MuggleNet's Editorials and The Broom Cupboard sections

presented a handful of HP Fancomps. In addition to hosting fanfic and chat, The Leaky Cauldron

published and continues to publish *Scribbulus*, an academic journal for fancomp essays (though

they do not use my term 'fancomp'). Many essays were literary criticism, but a fair few

represented other disciplines. Although *Scribbulus* might not pass muster for tenure-review

committees, it is indeed the peer-reviewed journal of a community of experts. The Snitch and

The Unknowable Room were rich sites of fan chat, fanfic, and fan art, but I was unable to find

any essays in the fancomp spirit. Finally, the zeros next to my friends, students, and club

members do not indicate that no one had any suggestions, but only that all their suggestions—

made orally and informally—were already included elsewhere in my list.

After removing as many duplicates, off-hand comments, matters of film and celebrity,

and reports of book sales as possible, 2,063 texts remained in the following broad categories:

Table 2

HP Fancomp Categories

Category	Texts
Diegetic Disciplinary Analyses	660
Literary Criticism (mythology, allusions, and comparative literature)	639
Literary Criticism (using a disciplinary theory in analysis)	309
Reading and Teaching Reading and Writing	195
Censorship and Banned Books	77
Marketing and Harry Potter as a Branded Product	75
Translations Studies and EFL	53
Fandom and Fanfic	36
Intellectual Property and Copyright Law	19
Total	2063

Categorizing texts as Translations Studies and EFL as opposed to Censorship and Banned Books

was relatively straightforward. Distinguishing between Diegetic Disciplinary Analyses and

Literary Criticism (using a disciplinary theory in analysis) was more subjective. For example,

Julia Park's (2003) "Class and Socioeconomic Identity in Harry Potter's England" may seem,

based on its title, to have been a Diegetic Disciplinary Analysis in the disciplines of Social

Sciences and Cultural Studies. Yet, according to the Introduction of *Reading Harry Potter:*

Critical Essays, where Park's chapter was published, Park used the work of Charles Dickens to

frame her analysis of Harry Potter's England. In addition, according to the author biographies

printed at the end of the volume, Park was a Jane Austen scholar and a reporter for the Jane

Austen Society of North America. For those reasons, I decided to categorize her chapter as

primarily Literary Criticism (using a disciplinary theory in analysis). Conversely, David

Nylund's (2007) "Reading Harry Potter: Popular Culture, Queer Theory and the Fashioning of

Youth Identity" may be useful in a literature classroom, but this article was published in *Journal*

of Systemic Therapies, a journal specializing in narrative therapy and therapeutic conversations.

Nylund himself was a practicing therapist and professor of social work, and for those reasons, I

decided to categorize his chapter as *primarily* Diegetic Disciplinary Analysis. Some disciplinary

coding was completed in the process of collecting citation; completing disciplinary coding

required reading and re-reading of approximately 1,000 first-several-pages.

In the spirit of full disclosure, I must reiterate that these preliminary codings were based

largely upon titles, abstracts, author biographies, and departmental affiliations. I am entirely

certain that I have made mistakes, incorrectly putting texts into one category instead of another

or failing to recognize an off-hand comment as off-hand. However, fully, completely, and

closely reading and analyzing all 2,063 texts was clearly outside the scope of this present study.

Many texts from various categories could indeed be of use in a college-level classroom,

and their connections to the wider Harry Potter franchise may be of interest to students and

professors alike. For example, Susan Gunelius's (2008) *Harry Potter: The Story of a Global*

Business Phenomenon could offer an engaging case study in a business or marketing class. Glen

Pudelka and Etienne Kairis's (2008) "A Fair Use of Harry?: A United States vs. European

Perspective of Copyright Law," published in *Intellectual Property Journal*, may be useful in a

law class. Each of these categories provides rich opportunities for future studies, but this present

study focused only upon the relatively modest category of Diegetic Disciplinary Analysis.

A complete copy of the Harry Potter Disciplinary Bibliography is presented in Appendix A.

The following disciplines are represented in this collection of HP Fancomps:

Table 3

HP Fancomps: Diegetic Disciplinary Analysis Categories

Discipline	Number of Texts
Sociology	110
Biology, Chemistry, Physics, BioMedical Sciences, Engineering, and Technology (The Sciences)	101
Political Science and Law	89
Psychology and Counseling	80
Religion, Religious Studies, and Theology	75
Education, Curriculum, and Pedagogy	64
Skilled Activities	51
Philosophy	44
Healthcare and Patient Care	31
Business and Economics	15
Total	660

To recall, Paul (2004) defines *diffusion* as "the process of spreading an idea into new areas" and *reach* as "the outcome of diffusion" which is "measured in subsequent citations" (p. 42). Readers might be curious as to why English, Composition, and Literature are not disciplines represented in these Diegetic Disciplinary Analysis Categories; they are, after all, legitimate sites of important and rigorous scholarship. However, this present study is concerned with *diffusion* as the "spreading [of] an idea into *new* areas" (Paul, 2004, p. 42, emphasis added). For that reason, I am primarily concerned with disciplinary treatments of Harry Potter *outside* the field of English Studies. It is apparent that the reach of the HP Primary and Paratexts was significant: based on this study's methodology, 2,063 HP Fancomps, including 660 Diegetic Disciplinary Analyses, were published between the years 1997 and 2012.

Sociology is the discipline with the most representation among the HP Fancomps, followed closely by the Sciences. Political Science, Psychology, Religious Studies, and Education also were well represented. Skilled Activities, Philosophy, and Healthcare had

smaller, though still substantial showings, while Business and Economics represented the smallest number of HP Fancomps. I reiterate here that these HP Fancomps did not include studies of marketing, sales, or the business practices of Scholastic or Warner Brothers. Furthermore, texts describing the use of Harry Potter as an engaging text to teach reading and vocabulary were not included. Religious objections to the texts were likewise excluded as part of the Banned Books and Censorship categories, as were legal studies of Intellectual Property Disputes. Therefore, it would be fair to state that these numbers would look quite different if different inclusion and exclusion criteria were applied to the data.

In summary, the first stage of this study initially revealed 10,096 HP Fancomps. After removing duplicates and texts that fell under exclusion criteria, 2,063 HP Fancomps were apparent in several broad categories. Six hundred sixty HP Fancomps were found in the category of Diegetic Disciplinary Analysis, and those 660 texts were subsequently sorted into ten disciplinary categories.

Second Stage: Citation Mapping to Demonstrate Diffusion and Reach

But what of the question of diffusion? Which disciplines entered the fandom when? Or put another way, when did Harry Potter arrive in various departments of the academy? The following table describes the number of texts published in each year in each discipline between 1997 and 2012:

Table 4

Annual Disciplinary HP Fancomp Publication

	ND	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12		T
Business	0	0	0	0	0	1	1	2	1	1	1	1	2	0	5	0	0		15
Education	0	0	0	0	1	4	2	9	5	8	4	5	7	5	5	7	2		64
Sciences	1	0	0	1	4	0	10	6	11	17	13	8	10	2	4	5	9		101
Healthcare	0	0	0	0	1	2	2	2	2	3	4	5	4	3	1	1	1		31
Sociology	1	0	0	0	0	1	5	11	5	5	13	10	14	10	6	8	21		110
Psychology	1	0	0	0	1	3	5	4	4	6	3	25	8	10	1	6	3		80
Political	0	0	0	0	1	1	1	1	3	5	13	5	19	2	26	4	8		89
Religion	0	0	0	0	3	8	4	8	8	3	3	9	6	3	5	11	4		75
Philosophy	0	0	0	0	0	1	1	2	13	1	0	1	2	2	19	1	1		44
Activities	1	0	1	0	1	1	2	5	2	1	2	2	2	2	8	9	12		51
Total	4	0	1	1	12	22	33	50	54	50	56	71	74	39	80	52	61		660

It is apparent that 2010 was the most productive year for the publication of HP Fancomps, while 1997, 1998, and 1999 were the least productive. The Harry Potter Primary texts were published between 1997 and 2007, and these data show that most texts (350) were published while the series was in active publication, though nearly the same number (306) were published after the series was complete. On average, however, twice as many HP Fancomps were published after the series was complete (61.2 texts per year) as were published while the series was in active publication (31.8 texts per year). Future studies could investigate the role of serial publication on metatextual publication and whether writers wait for a complete source text or source canon before feeling ready to write metatexts. Again, such an investigation was outside the scope of this present study.

Some years were strongly impacted by the publication of anthologies, which by their nature collect a volume of texts often on a disciplinary theme. For example, *The Sociology of Harry Potter,* edited by Jenn Sims, was published in 2012 and certainly contributed a fair share to Sociology's 21 HP Fancomps in 2012. A similar pattern was shown in Political Science's

2008 HP Fancomp total of 19: in 2008, D. Bryfonski edited *Political Issues in J.K. Rowling's Harry Potter Series: Social Issues in Literature*.

The following chart shows the same publication data presented above, aligned with HP Primary Text publication dates and HP Film release dates.
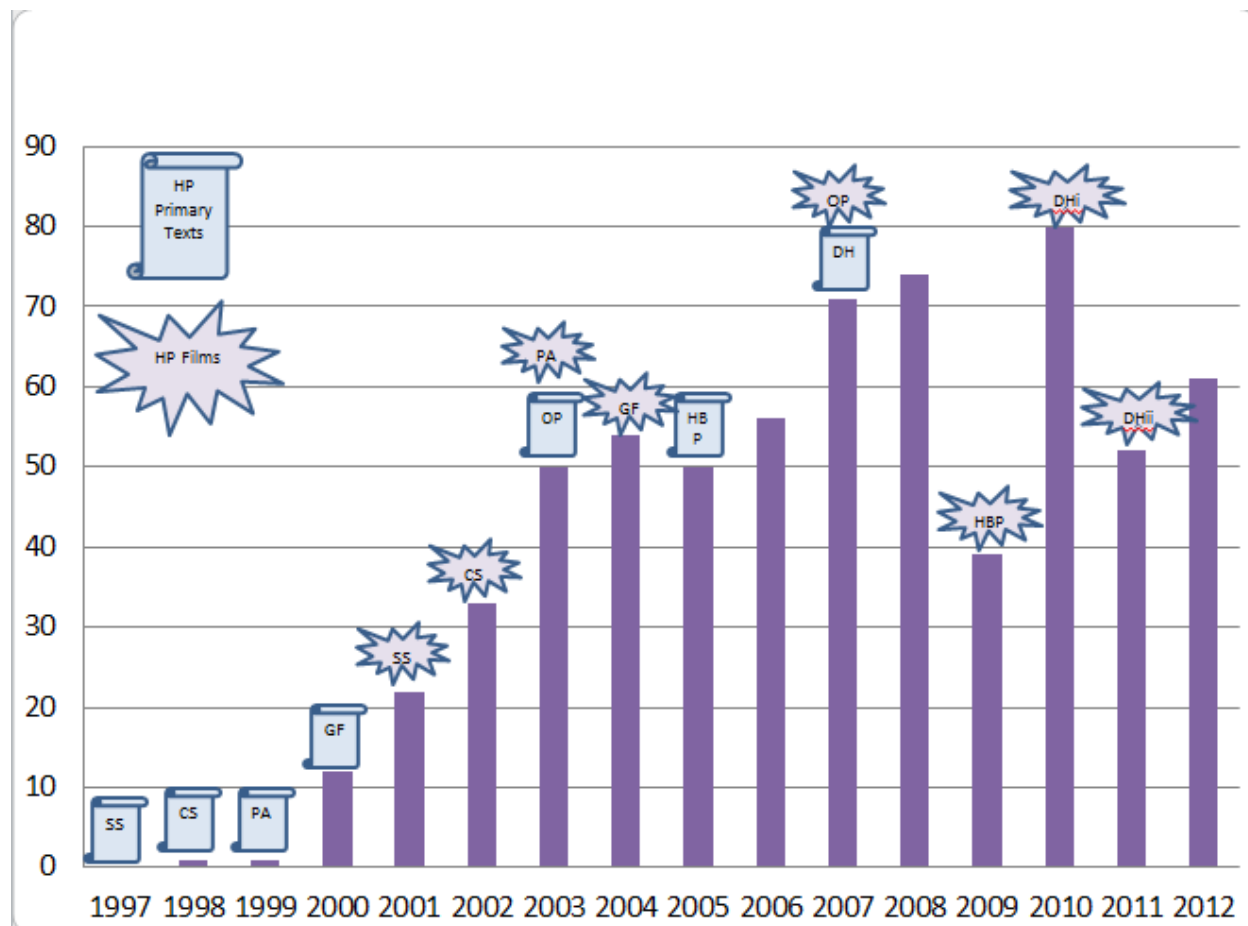
Figure 8. Number of HP Fancomps published, HP primary text publication dates, and HP film release dates.

Every time a HP Primary Text was published, publication of HP Fancomps increased the following year. The same is true of HP Film release dates with two exceptions: the years following the releases of GF and DHi saw a decline in HP Fancomp publication. As might be expected, 2007 and 2010 were two of the three most productive publication years for HP

Fancomps, as they were also the years that the *Harry Potter and the Deathly Hallows* book was

published and film was released, respectively. It is apparent that the release of the films

increased academic attention to the books: 2010 was the most productive HP Fancomp year of

all, despite the book series having concluded three years previously.

Excluding the four texts that had no available copyright or publication date, the following

table describes the sum total of texts in each discipline progressing through the years 1997 until

2012, and the subsequent figure presents the same data graphically:

Table 5

Cumulative Disciplinary HP Fancomp Publication

	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12
Business	0	0	0	0	1	2	4	5	6	7	8	10	10	15	15	15
Education	0	0	0	1	5	7	16	21	29	33	38	45	50	55	62	64
Sciences	0	0	1	5	5	15	21	32	49	62	70	80	82	86	91	100
Healthcare	0	0	0	1	3	5	7	9	12	16	21	25	28	29	30	31
Sociology	0	0	0	0	1	6	17	22	27	40	50	64	74	80	88	109
Psychology	0	0	0	1	4	9	13	17	23	26	51	59	69	70	76	79
Political	0	0	0	1	2	3	4	7	12	25	30	49	51	77	81	89
Religion	0	0	0	3	11	15	23	31	34	37	46	52	55	60	71	75
Philosophy	0	0	0	0	1	2	4	17	18	18	19	21	23	42	43	44
Activities	0	1	1	2	3	5	10	12	13	15	17	19	21	29	38	50
Cumulative Total	0	1	2	14	36	69	119	173	223	279	350	424	463	543	595	656
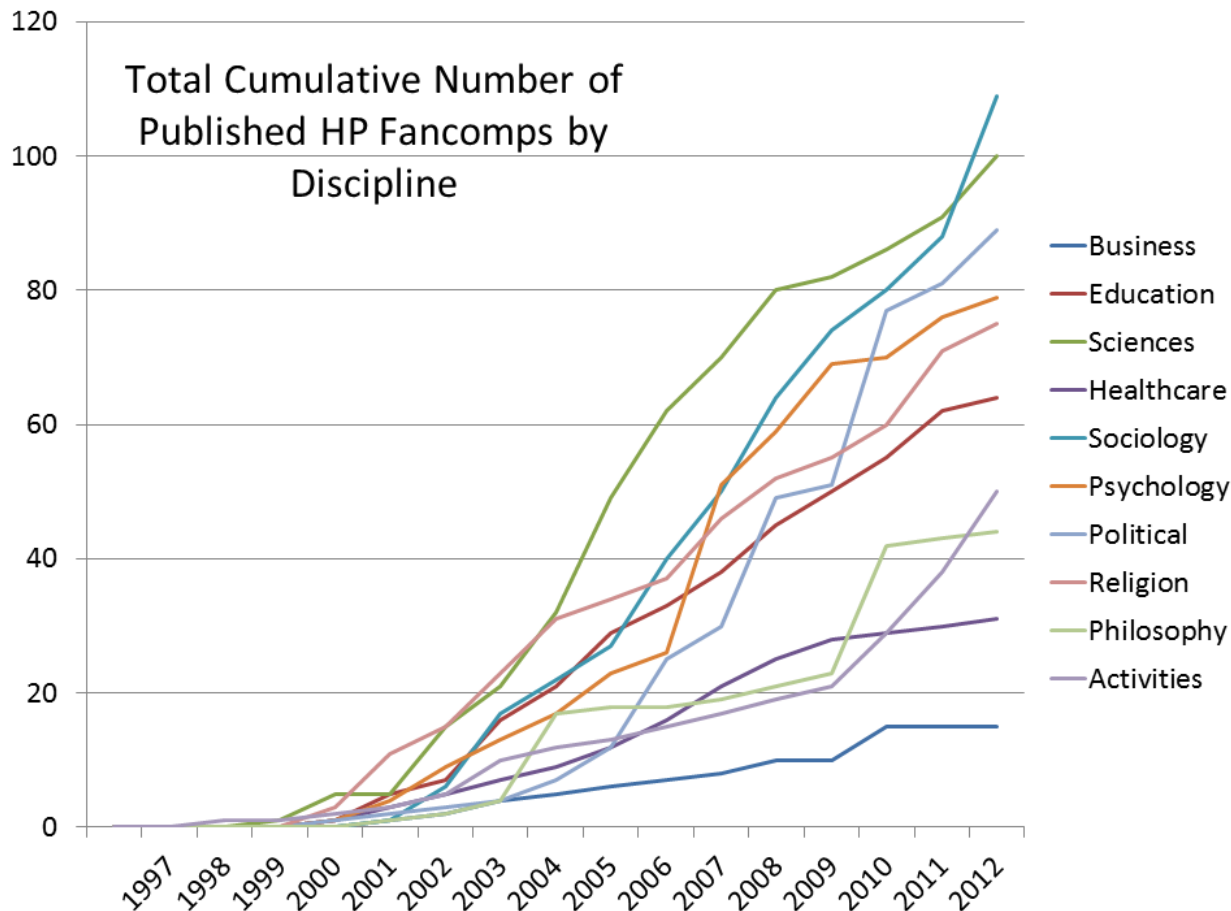
Figure 9. Total cumulative number of published HP Fancomps by discipline.

The first discipline to enter the fandom was Skilled Activities in 1998, with the Sciences testing

the region in 1999. In 2000, the cumulative total of HP Fancomps increased seven-fold and grew

to include the disciplines of Education, Healthcare, Psychology, Political Sciences, and Religious

Studies. By 2001, all ten disciplines had at least one HP Fancomp in the fandom. A

metaphorical, yet easier to read, graphic representation of the sequential diffusion of the HP

Primary and Paratexts is presented in Appendix C: Harry Potter Fancomp Disciplinary Map.

Observing the Harry Potter Fancomp Disciplinary Map engenders research questions for

future studies. Given the fictional, literary, and fantasy nature of the HP Primary and Paratexts,

why are the Sciences one of the first disciplines to enter the fandom, and why are they one of the

largest producers of HP Fancomps? How would these disciplinary representations change if we included Literary Criticism (using a disciplinary theory in analysis) in the data set? I have attempted to represent as physically close disciplines that are conceptually related—are there indeed citation relationships among adjacent disciplines, offering concrete evidence of intellectual influence? Do experts in one field influence experts in another field as Paul (2004) suggests they can and do? Answering these last two questions in their entirety is outside the scope of this project, but I answer a preliminary version of these questions by investigating citations in the smaller subset of texts selected in Stage Three of this present study and analyzed in Stage Four.

Third Stage: Selecting Sample Texts from Each Discipline

Using the selection protocol described in the previous chapter, the final sample set of 50 texts to be analyzed in the Fourth Stage of this study was selected. In general, two recent book chapters and two recent journal articles were chosen in each disciplinary category in addition to a "Researcher's Choice," making for five texts in each of ten categories. In some instances, sufficient book chapters were not available and so additional articles were selected, or vice versa. Occasionally, selected texts were unavailable despite valiant efforts to acquire them through interlibrary loan, online sales, or scavenging the personal collections of my friends and colleagues. In those instances, a suitable replacement was selected. As previously discussed, disciplinary codings were made by assessing titles, abstracts, author biographies, and institutional affiliations. After fully analyzing these 50 texts, I discovered that although most of my disciplinary codings were accurate, some texts were in fact miscategorized or should have been filtered out of the study through my exclusion criteria. These assessments were impossible

to make until *after* I had analyzed the complete texts, however. The final sample set of 50 texts is presented in Appendix D: Subset of Selected HP Fancomps

Fourth Stage: Rhetorical Criticism and Analysis

So who writes Harry Potter Fancomps? At least according to this selection of texts, the answer is primarily professional and well respected academics. Eleven authors or anthology editors identified themselves as having PhDs, though this number may actually be higher: 11 self-identify as professors, 9 as associate professors, 6 as assistant professors, and another 19 claimed affiliation with an academic department at a university but did not offer their degree rank. The table below presents credentials that authors and editors self-reported in paratext:

Table 6

HP Fancomp Author Credentials

Degree	Authors and Editors
PhD	11
MD	5
JD	3
DMin	1
Pursuing PhD	8
MA / MS / MBA / Pursuing	8
RN / BSN / ARNP	2
BA / BS	10
Academic Rank	
Associate Dean	1
Professor	11
Associate Professor	9
Assistant Professor	6
Teacher / Lecturer / Unidentified Rank	19
Other Professional Affiliation	
Publication history in other books / journals	15
Leadership role in professional organization	12
Study funded by grants	3

Please note, the preceding table represents far more than 50 individuals because some texts had multiple authors. In addition, in the case of book chapters, I attempted to capture the credentials of anthology editors. Some authors presented cumulative credentials, such as Mary Beth Beazley (2010), who, according to her paratext, was an Associate Professor of Law at The Ohio State University in the Moritz College of Law. Beazley also held a JD from Notre Dame Law School and a BA from Bowling Green State University. Beazley, therefore, contributed one count to each of the "Associate Professor," "JD," and "BA" categories above. Alternatively, Cynthia Gerstl-Pepin (Gerstl-Pepin & Patrizio, 2009) self-identified in her paratext as the Chairperson of the Department of Education and Associate Professor of Educational Leadership and Foundations at the University of Vermont, thus contributing to the "Associate Professor" category. We can assume that Gerstl-Pepin did in fact hold a PhD or EdD in order to hold the rank of Associate Professor in a Department of Education, but as she did not explicitly state her degree holding in her paratext, Gerstl-Pepin was *not* included in the "PhD" category above. While gathering author credentials, I considered reporting only the highest degree claimed by the authors in their paratext. However, I ultimately decided to report whatever the authors themselves *self-reported.* There is no single template for how an author must write his or her paratextual biography. I find it curious that some offered a narrative resume of all degrees held while others were more oblique. Discovering the reasons for such differences in author self-identification could be an interesting project for the future but is outside the scope of this present study.

Several texts showed evidence that more experienced scholars are mentoring less experienced scholars. For example, "The Intersection of Pop Culture and Non-Traditional Sports: An Examination of the Niche Market of Quidditch" was co-authored by A. Cohen (a PhD

student who held a BS), B. Brown (a PhD student who held a BS and an MBA), and J.W. Peachey (an Assistant Professor with extensive international experience) (2012). It is worth noting in this particular example that Peachey, though clearly outranking Cohen and Brown, took a third-author position. Whether that position was taken to be encouraging to his co-authors or simply a fact of alphabetical order is unknown.

Ultimately, however, counting chickens in one coop or another is hardly the point. The point is that every one of these authors was well credentialed enough to be received as a reliable—though not infallible—source in his or her respective discipline. The vast majority of HP Fancomp authors in this sample held a terminal or graduate degree, and many were employed within the academy at the time of publication. The very few authors who did not claim an academic affiliation had relevant disciplinary expertise that would likely be respected by their audiences. For example, Dina Bucholz (2010), author of *The Unofficial Harry Potter Cookbook*, "taught English before working as a copyeditor for a book publisher. A passionate pie baker known for her fine desserts, Bucholz is now a full-time mother to her four children" (back cover). While baking pies and raising four children may not hold much water in tenure committee meetings, home cooks looking for tasty recipes that will make for fun family dinners are likely to take such credentials as quite impressive, indeed.

These HP Fancomp authors represented geographically and culturally diverse universities. Authors' current institutions ranged internationally from Bar-Ilan University, Tel Aviv, Israel to Gakushuin Unviersity, Tokyo, Japan. Scholars from New Zealand, Mexico, Canada, Japan, and Australia also contributed to the conversation. Scholars from Fuller Theological Seminary, Graduate Theological Union, Princeton Theological Seminary, and San Francisco Theological Seminary contributed to scholarly discussions in the fields of theology

and religious studies. Various American universities demonstrated the geographic diversity present among writers of HP Fancomps: from the University of Vermont to UCLA, from Michigan State to Texan A&M, Clarke to Catholic University of America, Harry Potter inspired disciplinary diegetic and hyperdiegetic analyses. A notable pattern in these home institutions is that there appears to be no discernible pattern: writers of HP Fancomps did *not* seem to emerge from only one or several schools. They did *not* seem to emerge from less academically rigorous institutions; they were *not* geographically isolated *nor* did they seem to represent a localized, idiosyncratic fad.

Dynamic Discipline, Genre Application, and Metaphor Analyses

In sum, 45 of 50 texts engaged in rigorous, even if alternative, academic writing. They showed evidence of persistent and disciplined study, demonstrated the dominance of reason over sensual perception, and appeared to address an imagined reader who was coolly rational and capable of responding. Forty-seven participated in recognizable disciplinary genre conventions, though not always the disciplinary genre conventions that I anticipated. For example, Kristine Larsen and Jason Archer's (2012) "Ruddy Stargazers: Potter, Pop Culture, and the Planetarium" displayed genre features recognizable in the discipline of education, not in the discipline of the sciences. Harry Potter was used as the vehicle of the metaphor in 28 texts, as the tenor of the metaphor in five texts, and as a rhetorical hook in ten. In seven texts, the use of Harry Potter was some combination of vehicle, tenor, and hook, or the text's suitability for selection was questionable.

Overall, these results indicate that, among this sample at least, engaging in the fictional, fantasy universe of witches and wizards was indeed something that real scholars did. When such pieces displayed features of rigorous academic writing, they were accepted and published as

respectable, reliable, and scholarly writing in peer-reviewed academic journals and books. Most pieces in this sample used the Wizarding World as an illustration of disciplinary theory and knowledge, indicating that scholars saw the value in establishing an intellectual common denominator with their audience. Audiences were respected as rational and capable of response, and audiences who were assumed not to be experts in the authors' area of expertise were nevertheless assumed to be experts in other fields of study.

I should note here that my conclusion that a particular text engaged in rigorous, even if alternative, academic writing does not necessarily mean that I found that particular author's argument persuasive. For example, L. Trey Denton and Constance Campbell (2009) drew an analogy between the Dementors of Azkaban and morale-killing employees in the workplace. Their representation of Dementors was superficial and often misleading, but in the final analysis, their careful consideration of human resources challenges did, in fact, demonstrate the features of rigorous academic writing. Similarly, Luisa Grijalva Maza's (2012) piece examining the inclusionary and exclusionary policies in Harry Potter was a virtuoso piece of post-colonial, post-modern theoretical scholarship. I found her argument unpersuasive, however, because she presented evidence from the Wizarding World with inconsistent attention to context. Even so, there is no doubt that Maza's piece was well supported with the work of her fellow scholars, that her evidence from the real world was adequately contextualized, and that she deployed the theoretical arsenal of her discipline.

The consistent success of this sample in displaying rigorous academic writing and in participating in genre conventions may perhaps be a function of the selection criteria of this study. Because all selected texts *were* published pieces, this sample by default does not reflect pieces that were never submitted for publication or that were rejected by editorial committees. It

might be concluded that pieces that did not display rigorous academic writing or that did not

participate in recognizable genre conventions would be targeted for revision or rejected outright.

While a fair few samples used Harry Potter as a rhetorical hook, some explicitly made precisely

that point: popular culture was an effective hook for introducing new audiences to disciplinary

knowledge (e.g. Larsen & Archer, 2012; Dressnack, 2009). I discovered that distinguishing

between diegetic disciplinary pieces and hyperdiegetic studies was usually possible by making

inferences based on titles and abstracts. However, such inferences were not *always* accurate and

miscategorizations could be corrected only *after* full textual analysis.

In the sections that follow, I offer a more detailed analysis of disciplinary texts including

a summary of the findings in each disciplinary category and an analysis of one text in each

category that seems to best display the features of rigorous academic writing, recognizable genre

conventions, and the use of Harry Potter as the vehicle of the metaphor.

Business and economics.

In the disciplinary category of Business and Economics, four of five texts engaged in

rigorous academic writing (McCafferty, 2006; Wang, Jank & Shmueli, 2008; Schooner, 2010;

Snir & Levy 2010). Three of five texts participated in recognizable disciplinary genre

conventions (Wang, Jank & Shmueli, 2008; Schooner, 2010; Snir & Levy 2010). Two of five

texts used Harry Potter as the vehicle of the metaphor (Schooner, 2010; Snir & Levy 2010). One

did not engage in metaphor but rather performed a hyperdiegetic study (Wang, Jank & Shmueli,

2008), and two used Harry Potter only as an audience hook (McCafferty, 2006; Weber, 2007).

Heidi Mandanis Schooner's (2010) "Gringotts: The Role of Banks in Harry Potter's

Wizarding World" seemed to best demonstrate rigorous academic writing, genre participation,

and metaphor. Schooner, a Professor of Law at Columbus School of Law at The Catholic

University of America identified the goal of her piece to be "explor[ing] the extent to which observations regarding real-world banks translate into the world of Harry Potter" (p. 262). In addition to thoroughly citing her theoretical framework with scholarship in law and economics, Schooner cited theories and laws that are part of the Wizarding World, such as Gamp's Elemental Laws of Transfiguration and the Decree for the Reasonable Restriction of Underage Sorcery, demonstrating persistent and disciplined study in both hyperdiegetic and diegetic universes. Schooner's consistent use of disciplinary work as the major premise of her argument, supported by examples from the Wizarding World as the minor premise of her argument showed the dominance of logical reasoning in the construction of her argument. Schooner's audience, according to the introduction of the anthology in which her piece was published, was law students, so we could reasonably assume that her imagined reader was coolly rational.

Schooner (2010) participated in the academic genre of sociology by writing an analytical paper with questions based on legal systems and bank regulations. Her evidence was qualitative, historical, and legal, and she participated in writing conventions such as analyzing evidence from diverse sources, making a clear statement of purpose, and applying theory to practice.

Of particular interest is Schooner's (2010) use of Harry Potter as the vehicle of her metaphors. For example, Schooner wrote

> Of course, money does more than just buy things. Wizards might need money even though they have the power to fulfill all their needs and wants. First, magic is work and so wizards might not want to spend their days casting spells just to put food on the table. Money facilitates the division of labor and specialization (money works better than barter). So, the wizards who are good at spells that produce food spend their time doing

just that, thereby earning Galleons to buy services and good from wizards who are good

at other sorts of spells. (p. 264)

In this passage, Schooner attempted to explain the necessity of using money in an economy as opposed to relying solely on bartering or self-sufficient performance of magic. She questioned why witches and wizards would need money if they are capable of using magic, and she answered that question by explaining the division of labor based on different skills, effort, and required knowledge. Her argument used a real world rationale based on economic theory. Thus, the necessity of money was the tenor of her metaphor, and the Wizarding World provided the vehicle. Schooner went on to discuss financial services provided by Gringotts, government regulation of the financial industry, and the aptitude of goblins for banking.

Schooner (2010) cited one HP Fancomp (Gouvin, 2010), but Schooner's piece has not yet received subsequent citations.

Education, curriculum, & pedagogy.

In the disciplinary category of Education, Curriculum, and Pedagogy, all five texts engaged in rigorous academic writing, and all five texts participated in recognizable disciplinary genre conventions (Marić & Sims, 2012; Harada, 2011; Crutcher, 2012; Bixler, 2011; Gerstl-Pepin & Patrizio, 2009). Four of the five text used Harry Potter as the vehicle of the metaphor (Marić & Sims, 2012; Harada, 2011; Bixler, 2011; Gerstl-Pepin & Patrizio, 2009), though admittedly Gerstl-Pepin and Patrizio's use of a HP metaphor was not completely successful. One text did not engage in metaphor but used Harry Potter only as a hook (Crutcher, 2012).

Jelena Marić and Jenn Sims's (2012) "'I Can Teach You How to Bottle Fame, Brew Glory, and Even Stopper Death': Pedagogy of the Half-Blood Prince" seemed to best demonstrate rigorous academic writing, genre participation, and metaphor. Marić, who held a

Master's in Elementary Education and Information and Communication Technology, was an elementary school teacher in Sisak, Croatia. Sims was a doctoral student in sociology at the University of Wisconsin-Madison, and it is worthwhile to note that Sims was also the editor of the anthology where this piece was published. In Sims's editorial introduction to *The Sociology of Harry Potter*, Sims both framed a gap in the extant literature, explaining that very few previous publications attempt a sociological analysis of the diegetic Wizarding World, and grounded her theoretical framework in C. Wright Mills's sociological imagination: she stated, "[t]he chapters herein discuss the wizarding world as a real social system" (p. 6).

Marić and Sims (2012) demonstrated persistent and disciplined study by offering detailed and diegetically accurate evidence from the entire Harry Potter corpus of texts. They demonstrated the dominance of reason by carefully describing the methodology of a clinical case-study, and their imagined reader was expected to coolly follow along with the disciplinary conventions of sociology. Marić and Sims participated in the genre expectations of sociology by presenting a case study, investigating human behavior, and depending on qualitative data. They used specialized disciplinary vocabulary.

Marić and Sims (2012) took the diegetic universe of the Wizarding World as their data set as they engaged in a narrative case study of Severus Snape's pedagogy using sociological theory. The ultimate effect was both a fascinating discussion of Snape's teaching techniques and a beautiful illustration of various sociological concepts. For example, they explained,

> Stryker (1980) argued that the structure of a society could influence individual interactions in three ways. First, the structure largely determines who interacts with whom on a daily basis. . . . Lavender Brown and Parvati Patil were as close as can be and had many things in common; yet were it not for their shared structural location

(Gryffindor House) they would not have had the opportunity to form such a tight

friendship. (p. 51)

Marić and Sims went on to present examples of social structure (Dean Thomas calling for the

'red card' in a game of Quidditch), temporal structure (the trio not at first understanding the

terror inspired by the Dark Mark), and structural location (Snape favoring Slytherin students

because they, logically, are the students he knows best). Throughout this extended metaphor,

Marić and Sims successfully conducted a narrative case study on the life of Severus Snape, so it

could be argued that Snape was the tenor of the metaphor while Stryker's structural theory was

the vehicle. But as a reader, I came out of the piece with a greater appreciation of Snape but a

much greater *understanding* of structural theory. It is my conclusion, therefore, that Marić and

Sims used Harry Potter as the vehicle of their metaphor.

Although Marić and Sims (2012) cited no other HP Fancomps in this chapter, Sims

references seven HP Fancomps in her editorial introduction to the anthology (Schefer, 2000;

Whited, 2002; Baggett & Klein, 2004; Mulholland, 2006; Heilman, 2008; Granger, nd; Prinzi,

nd), thus placing the entire collection in the wider academic context. Sims's citations show that

Sims is intentionally positioning this anthology within the ongoing scholarly conversation. Marić

and Sims's piece has not yet been cited by subsequent scholarship.

The sciences.

In the disciplinary category of Biology, Chemistry, Physics, BioMedical Sciences,

Engineering, and Technology, all five texts engaged in rigorous academic writing, and all five

texts participated in recognizable disciplinary genre conventions, though they were not always

the conventions of scientific writing (Carey, 2012; Livingston, 2011; Brown, 2012; Larsen &

Archer, 2012; Dobson, 2004). Dobson (2004), for example, wrote a book review for

Environmental Politics, and Larsen and Archer's (2012) "Ruddy Stargazers" seemed to fit best with the genre conventions of Education, as they described creative and informative programs that could interest and educate planetarium visitors. Four texts used Harry Potter as a hook (Carey, 2012; Livingston, 2011; Larsen & Archer, 2012; Dobson, 2004), though it's worthwhile to note that Larsen and Archer's thesis was precisely that: that using Harry Potter as an audience hook would be an effective way to entice visitors to come to the planetarium. One text used Harry Potter as the vehicle of the metaphor, though the result was disappointing at best (Brown, 2012).

Sally Brown's (2012) "Almost Magical Microbes" moderately demonstrated rigorous academic writing and genre participation, and provided an instructive example of a seemingly failed metaphor. Brown, a Research Associate Professor at the University at Washington in Seattle, identified herself as "an avid Harry Potter fan" (p. 52). In this relatively short piece addressing composting, Brown attempted to dissuade readers from being hoodwinked by salespeople claiming that their products can "accelerate the composting process. . . . Harry Potter's magic often requires special potions; residuals management doesn't" (p. 52). Despite the journalistic nature of the column, Brown demonstrated her persistent and disciplined study by citing scientific studies from peer reviewed journals as she demystified the chemistry of residuals management. She demonstrated the dominance of reason and appeared to be imagining a coolly rational reader: her central purpose seemed to be to prevent readers from wasting time and money on useless products and as an alternative to offer basic scientific information that would help readers independently manage their own compost.

While the overall form of Brown's (2012) piece was an advice column, she answered the disciplinary questions of science in pursuing why and how residuals management works as it

does. She supported her explanation with evidence from other biologists' reports, and used some limited scientific jargon.

Analyzing Brown's (2012) use of metaphor was quite difficult. In early codings, I classified Brown's use of Harry Potter as an extended hook; upon recursive analysis, it seemed more to be an ineffective vehicle of a metaphor. For example, Brown explained a previous study: "[A study by Kukumoto et. al (2006)] compared addition of a 'magical potion' (read cultured nitrite oxidizing bacteria) to just adding a shovel of the cured compost" (p. 52) and found no significant differences in results except that the cured compost method was easier and cheaper. In her conclusion, Brown reiterated her thesis: "Decomposition of organics is a magical process. But the key to the magic is that it will happen if you just set the stage—no special ingredients required" (p. 55). In both these examples, the tenor of the metaphor was the curious transformational processes of composting and the vehicle of the metaphor was a generic 'magical potion' and 'magical process.' Harry Potter was only mentioned in the introduction of the article, but generic references to 'magic' and 'potions' were drawn throughout. There was no engagement with the details of the diegetic Wizarding World, however.

Brown's (2012) piece did not cite any other HP Fancomps, nor has it been cited by subsequent scholarship.

Healthcare and patient care.

In the disciplinary category of Healthcare and Patient Care, all five texts engaged in rigorous academic writing, and all five texts participated in recognizable disciplinary genre conventions (Driessnack, 2009; Rudski, Segal & Kallen, 2009; Mohen & Robbins, 2012; Anderson, 2011; Rimmer et.al, 2007). Three of the five texts used Harry Potter as the vehicle of the metaphor (Driessnack, 2009; Mohen & Robbins, 2012; Anderson, 2011), and one used Harry

Potter as the vehicle of a metaphor that was a crucial part of the instrument used in the study's methodology, though Harry Potter did not play a significant role in the finished article (Rimmer et.al, 2007). One of the five texts used Harry Potter as the tenor of the metaphor (Rudski, Segal & Kallen, 2009), though it could be argued that Rudski, Segal, and Kallen's (2009) study was actually a hyperdiegetic fan study and therefore not a suitable sample.

Martha Driessnack's (2009) "Growing Up at the Intersection of the Genomic Era and the Information Age" appeared best to demonstrate rigorous academic writing, genre participation, and metaphor. An Advanced Registered Nurse Practitioner, Driessnack held a PhD and taught at the College of Nursing at the University of Iowa. In this piece addressed to pediatric nurses, Driessnack discussed "the impact of early learning on later health literacy and behaviors" and presented "a case study discussing the inheritance of cystic fibrosis using the *Harry Potter* book series" (p. 189). She demonstrated persistent and disciplined study by ensuring that all assertions were well cited with scholarly literature. In addition, Driessnack framed her own article as responding to a gap in the present nursing scholarship: she emphasized disciplinary "demands for greater health literacy" and "increased public engagement" as justifications for exploring children's conceptual frameworks concerning genetics. She assumed that her audience, pediatric nurses, engaged in patient and family education and thus presented this article as a helpful model for "individualized educational interventions with children and their families" (p. 190).

Driessnack (2009) participated in genre conventions expected of nursing by presenting a descriptive case study that incorporated reflective narratives of care practices, and she addressed disciplinary questions that could help pediatric nurses care for their patients and their families. Although her evidence did not incorporate lab results or findings from medical studies, Driessnack offered practical advice for improving future nurse-patient interactions. She engaged

the writing conventions of nursing by offering accurate and detailed information, relying more on paraphrasing than on direct quotation, and using the APA citation system.

Driessnack (2009) offered an extended metaphor between cystic fibrosis and magical ability. Driessnack's purpose was not to present a subtle genetic analysis of cystic fibrosis, but rather to demonstrate how a pediatric nurse might explain this potentially confusing and frightening condition to a child and his or her parents. In a long passage, she wrote,

> you might have noticed that wizarding ability also appears to be inherited in an autosomal recessive pattern. To be a wizard, like Harry Potter or one of his classmates at Hogwarts, you had to have two copies of the 'wizard' gene, one from each parent. If your parents are wizards, like Harry Potter and his friend Ron, it makes sense that you are a wizard. However, if your parent is not a wizard, that is, a 'muggle,' it can be a surprise. This is just like when a baby is born with [cystic fibrosis] in a family whose parents did not know they were carriers. Harry's friend Hermione is the first wizard in her family. Both of her muggle parents were also unknowing 'carriers' of wizarding ability. (p. 192)

Driessnack framed this passage by acknowledging that explaining 'carrier status' for an autosomal recessive pattern disease can be difficult for nurses. She attempted to make the conversation easier by offering a HP metaphor: parents who do not have cystic fibrosis might still be carriers of the cystic fibrosis gene; similarly, Muggle parents, like Mr. and Mrs. Granger, must be carrying a recessive wizarding gene because their genes combined to give Hermione magical abilities.

Driessnack (2009) offered other illustrations of how pediatric nurses might use magical metaphors, such as suggesting using Neville Longbottom as an example of the variable expressivity of recessive patterns. Of most interest, however, was Driessnack's explicit

evaluation of metaphor as a useful teaching tool: "If pediatric nurses are to assist children and families in the learning of genetic and genomic concepts, the best place to start would probably be with what today's children already know and find interesting" (p. 191).

Driessnack (2009) cited one HP Fancomp narratively in text (The Murdoch Children's Research Institute in Australia), though it was not cited among her References. According to Google Scholar, this piece has been cited four times, and according to Web of Science, cited twice. Thus, Dressnack is participating in an ongoing scholarly conversation.

Sociology.

In the disciplinary category of Sociology, four of five texts engaged in rigorous academic writing (Cook, 2012; Boon, 2011; Messinger, 2012; Haas, 2011), and one engaged in writing that was academically rigorous in knowledge of the discipline but significantly flawed in knowledge of Harry Potter (Rosser, 2007). All five texts engaged in recognizable disciplinary genre conventions (Cook, 2012; Boon, 2011; Messinger, 2012; Haas, 2011; Rosser, 2007). Four of the five texts used Harry Potter as the vehicle of the metaphor (Cook, 2012; Messinger, 2012; Haas, 2011; Rosser, 2007), and one used Harry Potter as the tenor of the metaphor (Boon, 2011), though it could be argued that Boon's (2011) study of illegally duplicated Harry Potter books is in fact a hyperdiegetic study of book sales and therefore not a suitable sample.

Heather Haas's (2011) "The Wisdom of Wizards—and Muggles and Squibs: Proverb Use in the World of Harry Potter" appeared to best demonstrate rigorous academic writing, genre participation, and metaphor. An Associate Professor of Psychology at LaGrange College, Haas had a twofold purpose in this piece. First, she framed her study with the acknowledgement that a number of folklore scholars have analyzed proverb use in J.R.R. Tolkien's Middle Earth, and she wondered whether a similar study would be possible for J.K. Rowling's Wizarding World.

Although *Lord of the Rings* scholarship provided the academic warrant, Haas's core purpose was to conduct such a study and to engage with the theory of folkloric studies to analyze proverb use in the Wizarding World. Haas demonstrated rigorous academic writing by having a specific, answerable research question and presenting a comprehensive literature review of similar analyses of Tolkien's work. Although her summary of Harry Potter was somewhat misleading, to be fair, condensing seven books into merely three paragraphs required some conflation. Haas demonstrated the dominance of a reasoned argument by grounding her analysis in Neil Grobman's theoretical work considering the literary uses of proverbs, and she was very explicit about her coding methods and the limitations of those methods. She conceded, for example, that

> proverbiality is, to some extent, in the eye of the beholder, because some phrases— particularly those with many of the linguistic markers associated with proverbs—may produce false recognitions of proverbiality in at least some members of a given audience. (p. 33)

Haas implied that her imagined reader was coolly rational and might to formulate a response by opening a new gap in the research and laying out what future studies might pursue. She labeled this piece as only a "first step" toward identifying proverbs in Harry Potter (p. 32), implying that other scholars may build upon her work, and she later suggested that "recent research in personality theory" may open research opportunities for using proverbs as a method of character analysis (p. 41).

Haas (2011) participated in recognizable genre conventions by presenting a research paper grounded in textual data analysis. Her research questions were based on ongoing discussions among scholars in addition to intersecting with her own interests, and her evidence was drawn from both primary and secondary sources. Haas demonstrated that she valued

counterargument in acknowledging the limitations of her own coding methods, and she

employed multiple sources of evidence to help compensate for that shortcoming. She gave credit

to other scholars and her piece overall seemed to be a contribution to the academic conversation.

On first reading, Haas's (2011) piece seemed to be aiming toward literary criticism, an

impression strengthened by her comparisons with Tolkien scholarship. However, upon further

reflection, Haas spent a significant proportion of her article setting up her theoretical framework

before moving on to data analysis. She presented specialized, disciplinary definitions of various

folkloric distinctions among types of proverbs, and she used Harry Potter as the vehicle for these

explanatory metaphors. For example, Haas distinguished between a true proverb and an

aphorism by explaining that aphorisms are largely "idiosyncratic to a single individual" and

offered the example of Mad-Eye Moody's mantra "Constant vigilance!" (p. 36). She similarly

distinguished between proverbs and slogans by emphasizing their institutional nature:

> The second category of expressions that must generally be differentiated from proverbs
>
> encompasses those phrases that are really 'slogans' unique to a particular institution or
>
> setting. . . . [S]everal posters at St. Mungo's Hospital include sayings like 'A clean
>
> cauldron keeps potions from becoming poisons' and "Antidotes are anti-don'ts unless
>
> approved by a qualified healer' (Rowling [2003] 2004: 484). (p. 36)

In this passage, Haas had not yet moved on to the literary criticism that dominated the second

half of her piece. Here, she was still establishing her theoretical framework, and in particular,

attempting to define a *slogan* as distinct from a *proverb*. The helpful posters in St. Mungo's

offered examples that were clearly grounded in an institutional context, regardless of their truth

or repeatability. Haas offered many other similar metaphors in her theoretical framework section.

It might be suggested that Haas (2011) was offering *examples* as opposed to *metaphors*. Yet, I would recall Eubanks's (2001) arguement that "metaphor is not confined to a specific text or conversation—. . . it has to do with one conceptual domain structuring another" (p. 92). In other words, metaphor is not simply a literary or rhetorical device, but rather "fundamental cognition" (p. 95) in that the abstract network of relationships in one domain are brought to bear on the material and conceptual realities of another domain. Haas may not be engaging in a traditionally literary metaphor, but she most certainly is bringing the abstract network of relationships of one domain to bear on another.

Haas (2011) cited two HP Fancomps (Mendlesohn, 2002; Randall, 2001), thus demonstrating participation in an ongoing scholarly conversation, but this piece has not yet been cited by subsequent scholarship.

Psychology & counseling.

In the disciplinary category of Psychology and Counseling, all five texts engaged in rigorous academic writing, and all five texts engaged in recognizable disciplinary genre conventions (Bulkeley & Bulkley, 2012; Carmeli, 2009; Bond, 2012; Finch, 2012; Iacoboni, 2008). Three texts used Harry Potter as the vehicle of the metaphor (Bulkeley & Bulkley, 2012; Finch, 2012; Iacoboni, 2008), though it is fair to note that Finch (2012) used Harry Potter as the vehicle of a metaphor embedded in the instrument of his methodology and not as a metaphor in the overall study. One text's use of Harry Potter could be categorized as either the tenor or the vehicle of the metaphor depending on the reader's purpose in reading (Carmeli, 2009), and one text used Harry Potter merely as a hook (Bond, 2012).

Ronnie Carmeli's (2009) "Four Models of Fatherhood: Paternal Contributors to Harry Potter's Psychological Development" seemed to best demonstrate rigorous academic writing,

genre participation, and metaphor. Carmeli was a doctoral student in Psychoanalysis and

Hermeneutics at the Bar-Ilan University in Israel. In addition, Carmeli was a clinical

psychologist at Schneider Children's Hospital and had a private practice. She demonstrated that

she was persistent and open minded in study by opening her chapter with a brief history of

psychoanalysis and a summary of major psychoanalytic theories, thus contextualizing her own

work in a larger conversation while simultaneously presenting a recognizable theoretical

framework and literature review. Carmeli demonstrated the dominance of reason by presenting a

piece that was carefully argued, well organized, and rigorously backed up with textual evidence

analyzed using disciplinary terminology.

Carmeli (2009) participated in the disciplinary genre conventions of psychology by

presenting a theoretical paper that illustrates patterns of human behavior and perceptions by

using qualitative case study data—data from the Wizarding World. She used specialized

vocabulary and acknowledged and cited the work of other scholars.

On first reading, Carmeli's (2009) piece seemed to be a work of literary criticism. Such

an evaluation was not unfair: Diana Patterson (2009), the editor of the anthology *Harry Potter's

World Wide Influence*, was Associate Professor of English at Mount Royal University and held a

PhD in English literature. Yet Patterson's preface to the anthology explicitly claimed an

interdisciplinary space for what she called Potter Studies:

Potter Studies includes not just a psychological analysis from a literary scholar, but also a

practising psychologist, not a religious look from an English scholar, but also a religious

scholar, not just a look at science by a dabbler in the subject, but also a scientist, not just

a Marxist look at work, but a management scholar's look at business and economics. This

collection is a taste of such an epic parliament. (p. xi)

Carmeli was the "practising psychologist" noted in the preface, and her use of Harry Potter could be fairly characterized as either the tenor or the vehicle of the metaphor depending on the reader's motivation and interest.

For example, consider the following extended passage:

Klein was the first to stress the mother-child dyad, with a special focus on the baby's first year. In this sense, Rowling's basic assumptions are Kleinian. Harry's strength of character, or ego strength, stems first and foremost from his first year of life. No matter how much he was mistreated by the Dursleys, they could not crush the basic mental stability given to him by his certainly 'good enough mother' (a term coined by Winnicott [1964]), just as they could not squash the magic out of him (or is it the same thing?). (p. 15)

A reader seeking to understand the character development of the resilient Boy Who Lived may consider Harry to be the tenor of the metaphor, a topic explained via the metaphor of Klein's mother-child dyad and Winnicott's good-enough mother. Alternatively, however, a reader seeking to understand the importance of a baby's relationship with his mother during his first year may take Klein and Winnicott to be the tenor while Lily, the Dursleys, and magic function as the vehicle.

Carmeli (2009) cited nine HP Fancomps (Smith, 2003; Anatol, 2003; Patterson, 2003; Neil, 2001; Andrea, 2007; Granger, 2007; McGavock, 2006; Noel-Smith, 2001; Carmeli, 2008), thus participating in an ongoing scholarly conversation, but this piece has not yet been cited by subsequent scholarship.

Political science & law.

In the disciplinary category of Political Science and Law, four of five texts engaged in rigorous academic writing, and the same four displayed recognizable disciplinary genre conventions (Barratt, 2012; Maza 2012; Norman & Delfin, 2012; Beazley, 2010). Although David Friedrichs's (2011) textbook *Law in Our Lives* displayed rigorous academic writing and recognizable genre conventions overall, the section devoted to "The Jurisprudence of Harry Potter" did not display features of rigorous academic writing nor did it participate in genre conventions. Four texts used Harry Potter as the vehicle of the metaphor (Barratt, 2012; Maza 2012; Norman & Delfin, 2012; Beazley, 2010). One text used Harry Potter as a hook but cited a piece of scholarship that seemed to use Harry Potter as a vehicle of the metaphor (Friedrichs, 2011 citing work by Gary Pulsinelli).

Emma Norman and Rafael Delfin's (2012) "Wizards Under Uncertainty: Cognitive Biases, Threat Assessment, and Misjudgments in Policy Making" seemed to best demonstrate rigorous academic writing, genre participation, and metaphor. Formerly an associate professor at Universidad de las Americas Puebla, Norman was Co-Editor in Chief of *Politics & Policy*, the journal in which this piece was published. Delfin was Managing Editor of *Politics & Policy* and a researcher in economics at Universidad de las Americas Puebla. Norman and Delfin clearly stated that their purpose was to "show that findings on systematic errors in judgment—or cognitive biases—studied in psychology and behavioral economics can lead to repeated misjudgments that obstruct sound policy prioritization" (p. 369), and they illustrated their argument with examples from the Wizarding World and from real contemporary policy.

Norman and Delfin (2012) demonstrated persistent and disciplined study both by establishing a clear theoretical framework grounded in the work of psychologist Daniel Gilbert

and by using their literature review to frame a gap in the present scholarship. While they acknowledged that "some scholars have highlighted several links between *Harry Potter* and political issues" (p. 371), they justified the need for their own work by noting that "almost no attention has been devoted to the insights this saga contains for policy making" (p. 372). Norman and Delfin demonstrated the dominance of logical reasoning by providing extensive, varied examples ranging from obesity to global warming to immigration policy, all of which were couched within the context of their theoretical framework. They show that their imagined reader is coolly rational by describing a new gap for future research: "Regarding Gilbert's four features, one area that holds strong potential for future research is using the very same heuristics and biases to democratic advantage" (p. 388). Consistent with their self-identified disciplinary interests of participatory citizenship, applied ethics, and behavioral economics, Norman and Delfin explicitly called upon democratic publics and policy makers to be aware of their own cognitive biases that may result in serious errors of judgment.

Norman and Delfin (2012) displayed recognizable disciplinary genre conventions by presenting a critical essay and by addressing questions that contribute to the ongoing discussion among scholars. They employed evidence from primary and secondary sources, valued counterargument, and used multiple sources of evidence.

Norman and Delfin (2012) used Harry Potter as the vehicle of their metaphor. Although they did not attempt an *apologia* on behalf of Minister of Magic Cornelius Fudge, they did demonstrate that we readers[11], and by extension our leaders and policy makers, could fall victim

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[11] Norman and Delfin use the inclusive first-person (we, our) in their argument. They seek not to make observations about only HP readers, but rather to argue that as human beings, we all fall prey to these cognitive biases. I retain their use of the inclusive first person because distancing these arguments into the third-person fundamentally elides their argument.

to the same cognitive biases resulting in similarly poor decisions. For example, in this extended passage, Norman and Delfin illustrated an instructive parallel:

> a principal reason why Fudge does not accept that Voldemort has returned until it is too late is that the Dark Lord does not have a body for over half the story. . . . His incorporeal existence makes it difficult for Fudge to judge the extent of the threat he poses, and easier to dismiss it. . . . The destruction wrought by the Death Eaters is also publicly explained away as the result of unforeseeable freak natural disasters or accidents. Here Rowling touches on the first bias on Gilbert's list: like the 'early' Voldemort, climate change fails to threaten us enough to cause appropriate action because it does not have a human face. . . . Even though climate change is already having a significant impact on the planet . . . the fact that it is not intentionally trying to kill us is one reason it fails to trip the appropriate switches in our psychological threat detection circuit. (p. 378, 379)

Prior to this passage, Norman and Delfin acknowledged that we as readers believe that Fudge is "bumbling incompetent" (p. 372) and that we think we would make better decisions. Yet this metaphor shows we are more like Fudge than we would care to admit. Fudge refuses to accept that Lord Voldemort has returned because he is frightened of such a reality and also because his lack of a body makes not believing it easier. Similarly, according to Norman and Delfin, although climate change has the potential to annihilate the planet, collectively we are not really all that worried about it. As Norman and Delfin's intended audience was policy makers and democratic publics, and as their stated purpose was to illustrate how cognitive biases can result in poor decisions, it is fair to conclude that in this passage the vehicle of the metaphor was

Fudge's obstinate and willful ignorance while the tenor of the metaphor was the impending climate situation.

Norman and Delfin's (2012) piece was woven through with similarly rich metaphors, such as illustrating that present dangers are prioritized over future dangers, showing how information can be interpreted to fit preexisting "anchors" (a type of cognitive bias), and the risks inherent in prioritizing piecemeal, incremental fixes over long term solutions.

Norman and Delfin (2012) cite nine HP Fancomps (Aleman, 2012; Norman, 2012; Grijalva, 2012; Anatol, 2009; Bryfonski, 2009; Khemlani, Sussman & Oppenheimer, 2011; Nexon & Neumann, 2006; Yudkowsky, 2008), and according to Google Scholar this piece is cited by three subsequent works. Thus, Norman and Delfin are participating in an ongoing academic conversation.

Religion, religious studies, and theology.

In the disciplinary category of Religion, Religious Studies, and Theology, all five texts engaged in rigorous academic writing, and all five displayed recognizable disciplinary genre conventions (Bumpus, 2012; Ruickbie, 2012; Granger, 2011; Johnston, 2011; Worsley, 2010). Three texts used Harry Potter as the vehicle of the metaphor (Bumpus, 2012; Johnston, 2011; Worsley, 2010). Two texts used Harry Potter as the tenor of the metaphor (Ruickbie, 2012; Granger, 2011), though it could be argued that these texts were addressing hyperdiegetic reader reception of the books and should therefore be classified in the excluded category of Censorship and Banned Books.

Susan Johnston's (2011) "*Harry Potter*, Eucatastrophe, and Christian Hope" seemed best to demonstrate rigorous academic writing, genre participation, and metaphor. Johnston did not self-identify any institutional affiliations within the paratext of the article, but it is worthwhile to

note that this piece was published in *Logos: A Journal of Catholic Thought & Culture*, an interdisciplinary quarterly journal published by the University of St. Thomas. Johnston's stated goal in this piece was to defend the oft-maligned Epilogue of *Harry Potter and the Deathly Hallows* as being a demonstration of *eucatastrophe*, a critical tenet of Christian theology. Johnston was careful to value academic work that "seeks thematic or moral resonances of the Christian story in Harry's friendships and choices" but also contended that such works

> fail to get at the substance of fantasy, as they fail to get at the substance of Christianity, contenting themselves with mere allegory, mere form, or mere ethics, instead of the mere Christianity of the Inklings, which takes the narrative of Christ's Incarnation, Passion, and Resurrection as explicitly a structure of hope. (p. 68)

Put another way, the fictional device of the epilogue is often belittled as an unsophisticated 'happy ending.' Johnston challenged this evaluation by reframing the epilogue as a vision of "what happens after the end" (p. 68) and suggested that such a device is only possible within the context of Christian eucatastrophe and Christian hope.

Johnston (2011) demonstrated persistent and disciplined study by using her literature review to address other academic treatments of epilogue and eucatastrophe while articulating a gap in the scholarship: none of those previous works engaged in deep, academic theology. In addition, Johnston showed a mastery of Harry Potter diegesis, relying not on sweeping plot summaries but instead engaging in closely-read exegesis. Although it may be fair to imply that Johnston herself was a Christian given her thesis and forum of publication, in this piece she demonstrated the dominance of reason by engaging in measured academic argument deeply grounded in the academic traditions of philosophy and theology. When establishing theological premises, she relied on analyzing Papal statements in lieu of offering personal witness.

Johnston (2011) participated in recognizable disciplinary genre conventions by presenting a critical essay explicating an abstract theological concept. She situated her work within an ongoing discussion among scholars and theologians and presented evidence from primary and secondary sources. Johnston fused academic theory with deep theology, for example, in her careful distinction between *sign* and *sacrament*: "A sign is merely referential, whether connotative or denotative; a sacrament, by contrast, is performative, in that it makes something happen, and what it makes happen—what it brings into being, what it enacts—is grace" (p. 71).

Johnston (2011) used Harry Potter as the vehicle of the metaphor. In one particular example, Johnston used Snape's request for Lily's protection to illustrate Pope Benedict's interpretation of St. Augustine's view of prayer:

> [Pope] Benedict draws our attention to Augustine's contention that prayer, whatever else it may be, is always the exercise of desire, but that does not mean that it is the exercise of private desire, for 'to pray is not to step outside history and withdraw to our own private corner of happiness' (SS, 33); it is not, as Snape once hoped, to step outside Voldemort's monstrous pogrom against the Muggle-born and preserve Lily alone. Instead, our desires must be open to others. (pp. 75-76)

A careful reader of Harry Potter will remember that when Severus Snape discovered that Lord Voldemort planned to hunt down and kill the Potters, Snape appealed to Dumbledore and asked him to protect Lily. Dumbledore challenged Snape: how could Snape claim to love Lily and then abandon her husband and infant son to death? No, Dumbledore demanded that Snape protect the entire family if he wished to save Lily. Johnston's metaphor suggested that such is the same requirement that Pope Benedict contends is present in prayer. Supplicants may indeed desire

their "own private corner of happiness" but ultimately must accept that their prayers be open to others. In other words, in deep prayer, we cannot only wish for the comfort of our own dear friends in need; we must also pray for the resolution of wider systemic causes of poverty, pain, and despair.

Specifically, Johnston's (2011) defense of epilogues in general and Rowling's Epilogue in particular were grounded in her concept of Christian hope. She mused on He Who Must Not Be Named:

> It is probably commonplace to remark that Voldemort turns away from his humanity by turning away from death, but I want also to observe that he does so by rejecting hope. More precisely, he flees death because he is incapable of hope and thus cannot imagine anything 'worse than death.' . . . [Voldemort] hideous[ly] partition[s] his own soul in the horcruxes he imagines will preserve him. Failing to see others as fundamentally human, such a life first abandons its own humanity and finally anything that could usefully or meaningfully be called 'life,' at least in the sense that Christians use the word. (p. 78, 79)

Johnston argued that Christian hope is essentially faith in an after-the-end. It needn't necessarily be the happy ending so derided by cynics, and often it is rooted in catastrophe: consider, for example, the catastrophe of crucifixion. In this passage, Johnston contrasted Voldemort's desire for immortality with Christians' confidence in eternal life. In this converse metaphor, the tenor of an after-the-end is best explained by the vehicle of precisely what it is not: Voldemort's incapacity for hope. Ultimately, Johnston defended Rowling's Epilogue not for its closure or its tying up of loose ends but because it presents an after-the-end that is complicated by the reminder that the

freedom in which we hope must always be made new. It is not unimportant, after all, that

we learn here that the four houses of Hogwarts—those houses the Sorting Hat both

remakes and dreads as a perilous fragmentation—live on in this new world; the shadow

of the long defeat is not, as I have said, erased by grace even when we are surprised by

joy. (pp. 85-86)

Johnston (2011) cited 11 HP Fancomps (Johnston & Paris, 2008; Virole, 2004; Ciaccio,

2009; Caldecott, 2008; Baehr & Snyder, nd; Granger, nd; Killinger, nd; Sturgis, 2004; McVeigh,

2002; Deavel & Deavel, 2002; Griesinger, 2002), and according to Google Scholar has been

subsequently cited once. Thus, Johnston is participating in an ongoing academic conversation.

Philosophy.

In the disciplinary category of Philosophy, four of five texts engaged in rigorous

academic writing (Berents, 2012; Kind, 2010; Denton & Campbell, 2009; Baggett, 2004). All

five texts engaged in recognizable disciplinary genre conventions (Berents, 2012; Kind, 2010;

Denton & Campbell, 2009; Baggett, 2004; Meidl, 2008). Four texts used Harry Potter as the

vehicle of the metaphor (Berents, 2012; Kind, 2010; Baggett, 2004; Meidl, 2008), and one text

used Harry Potter as a hook (Denton & Campbell, 2009). It should be noted that Helen Berents's

(2012) piece, while certainly engaging in contemporary philosophy, may better belong in the

category of Political Science and Law.

Amy Kind's (2010) "A Pensieve for Your Thoughts?: Harry Potter and the Magic of

Memory" seemed to best demonstrate rigorous academic writing, genre participation, and

metaphor. A teacher at Claremont McKenna College, Kind specialized in philosophy of mind

and had had work published in several academic journals. Kind's purpose in this piece was to

explore how Dumbledore's Pensieve complicates our notion of individual identity: she wondered,

> our understanding of what—and where—the mind is gets called into question if thoughts can be easily extracted from it, tampered with, stored elsewhere, and even discarded. And whose mind is it, once thoughts are shared with someone else? (p. 199)

Although Kind did not explicitly identify her intended audience, Tom Morris (2010), in his preface to *The Ultimate Harry Potter and Philosophy: Hogwarts for Muggles*, the anthology in which Kind's piece appears, did discuss the book's audience. Morris addressed an authentically curious and intelligent but non-expert audience: he said that reading the book will be like "putting on a Philosophical De-Coder Ring" and expected readers to "personally grapple with . . . important issues" (p. xiii).

Kind (2010) demonstrated persistent and disciplined study by offering a wide variety of references from both the Harry Potter canon and from philosophy scholarship. Kind presented a clear and conversational history of philosophy that spanned from Hobbes to Descartes to Clark and Chalmers. Kind showed dominance of reason throughout her piece by offering point and counterpoint examples, explaining abstract concepts and then illustrating them with wizarding examples, and scaffolding concepts to help achieve her ultimate thesis.

Kind (2010) demonstrated recognizable disciplinary genre conventions by presenting a critical, analytical essay explaining an abstract philosophical concept. She situated her work within a wider scholarly discussion and presented evidence from primary and secondary sources. She valued and presented counterarguments, used multiple sources of evidence and gave credit to others' work.

Kind (2010) used Harry Potter as the vehicle of the metaphor with only one introductory exception. Kind had first to explain what Dumbledore's Pensieve is and how it works: "Although it's not much to look at—just a shallow basin covered with runes and symbols—the Pensieve allows you to offload your memories from your mind as easily as you offload data from your hard drive" (p. 198). Here, the Pensieve was the tenor and the computer hard drive was the vehicle. For the remainder of the piece, however, Kind used the Harry Potter universe as the vehicle by which to explain abstract philosophical concepts. For example, consider Kind's summary of Clark and Chalmer's concept of extended cognition:

> Clark and Chalmers propose the radical view that our mental lives need not be solely internal. Rather, the mind extends into the world. We already accept that the body can extend beyond its natural limits. For example, it's not at all farfetched to suppose that a prosthetic leg becomes part of an amputee's body, not merely an artificial accessory to it. More controversially, consider a wizard who has a particularly strong relationship with his wand, as Harry does to his eleven-inch wand made of holly with a phoenix feather core. (p. 203)

In this passage, Kind slowly scaffolded toward Clark and Chalmer's theory of extended cognition. She began with the proposal that a prosthetic leg could reasonably be considered part of an amputee's body; in other words, the body can extend beyond the physical boundaries of the body. Then, Kind drew the reader one step further: summarizing Clark and Chalmers, she suggested that the mind can similarly extend beyond the physical boundaries of the body. Implicit here is that Harry's wand is not merely a tool that he manipulates. Rather, Harry's mind eventually extends through his wand, and his wand, therefore, is part of his mind.

Kind (2010) similarly used the wizarding world as the vehicle of her metaphor when she distinguished between the philosophical definitions of *occurrent* and *nonoccurrent* beliefs:

At any given time, the overwhelming majority of a person's beliefs are not consciously available. Ron believes that Ireland won its match against Bulgaria at the 422nd Quidditch World Cup, but, presumably, that belief isn't at the forefront of his mind—it's not occurrent—while he and Hermione are racing to the Chamber of Secrets to retrieve the remaining Basilisk fang during the Battle of Hogwarts. (p. 204)

Here, Kind explaind that although Ron *knows* the fact that Ireland won the World Cup, he is likely not *conscious* of that fact when his mind is otherwise engaged in destroying a Horcrux, thus distinguishing between *occurrent* and *nonoccurrent* beliefs. Kind offered many other metaphors to memory theory, including definitions and examples of know-how memories, factual memories, and experiential memories.

Kind (2010) did not cite any other HP Fancomps, nor is her piece yet cited by subsequent scholarship.

Skilled activities.

In the disciplinary category of Skilled Activities, four of five texts engaged in rigorous academic writing (Bucholz, 2010; Cohen & Peachey, 2012; Manifold, 2012; Hansel, 2007). All five texts engaged in recognizable disciplinary genre conventions (Bucholz, 2010; Cohen & Peachey, 2012; Manifold, 2012; Hansel, 2007; Meyers, 2011). One text used Harry Potter as the tenor of the metaphor (Cohen & Peachey, 2012). One used Harry Potter as the inclusionary criteria for the site of study described in the methodology, and for that reason, Harry Potter references were abundant in the resultant data set (Manifold, 2012). Three texts had as their goal the real-world creation of Harry Potter inspired items, and therefore their use of Harry Potter

could be considered as an extended hook or as a vehicle for technical skills (Bucholz, 2010; Hansel, 2007; Meyers, 2011).

Marjorie Cohee Manifold's (2012) "From Amateur to Framauteur: Art Development of Adolescents and Young Adults within an Interest-Based Community" seemed to best demonstrate rigorous academic writing and genre participation, and it demonstrated the use of Harry Potter as an integral element of the methodology.[12] Although Manifold did not self-identify her faculty rank, she indicated affiliation with Indiana University and acknowledged that her data were drawn from a series of studies funded by a Profitt Research Grant from Indiana University, School of Education (2003-5), a New Frontier Grant (2006), and a Faculty International Networking and Collaboration Grant (2008) funded by the Office of the Vice President for Research, Indiana University. In this piece, Manifold described "the role of narrative and sociocultural community to the art development of adolescents and young adults" who are members of a Harry Potter interest-based community (p. 37). Manifold's intended audience of art educators was implied by the journal in which her piece was published, *Studies in Art Education*, and by her concluding section subtitled "Implications for Art Education."

Manifold (2012) demonstrated the dominance of reason and persistent discipline by explicitly describing her study design: she reviewed recent literature in the disciplinary field and identified a gap in current scholarship. She articulated her research questions and presented a theoretical framework and methodology intended to answer those questions. Manifold's data were drawn from over 300 research participants from 27 countries, 1,000 online forum conversations, field notes, and collections of artifacts. Manifold demonstrated dominance of

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[12] I would like to acknowledge that Dinah Bucholz's (2010) *The Unofficial Harry Potter Cookbook* and Alison Hansel's (2007) *Charmed Knits* are outstanding examples not only of HP Fancomp but of rigorously written recipe and pattern books, respectively. They are not merely instructions to be followed, but genuine books to be read—a feat not simple to achieve in these particular genres.

reason in two particular ways. The first way was the transparency with which she presented her methods and analysis. The second was that although she acknowledged a personal affinity for the Harry Potter fandom and a disconnect with fandoms that take up matters of "science fiction, horror, martial arts, or action themes" (p. 39), she pointed out that the fandoms she found less appealing are a rich ground for future work for other scholars. In addition, she positioned her participant-observer status in the Harry Potter fandom as a unique expertise: "it . . . provided insight and access to certain kinds of knowledge and experiences I might not have recognized or understood had I approached these studies from a disinterested perspective" (p. 40).

Manifold (2012) participated in recognizable disciplinary genre conventions by presenting a research paper based on data collected in a series of studies. In this particular piece, Manifold used a case study approach to illustrate patterns noted in a larger body of data. She addressed questions relevant to educators by exploring the intellectual and social contexts of learning and drawing implications for the teacher's own role in the educational process. Her data was qualitative, and she employed specialized disciplinary and interdisciplinary vocabulary and theory.

Although Manifold (2012) did not use Harry Potter as a metaphor per se, Harry Potter was a crucial element in her data selection criteria as she drew her participants from Harry Potter fan artists. Consider this embedded reference, for example:

> An example of this [that fanart can lead to greater knowledge of art] was described by Helene, who, in making 'a Harry Potter themed version of Picasso's Bullfight; *The Death of the Torero,* which became the death of the wizard Sirius Black,' came to 'look very closely at the painting.' She thus learned a lot 'about Picasso and about composing a painting.' (p. 53, footnote 19)

In this passage, Manifold was disputing the notion that fanart is somehow not real art, or that engagement with fanart is not a legitimate development toward sophisticated artistic engagement. Manifold described an interview with fan artist Helene. Helene began with Picasso's *The Death of the Torero* and created in turn a transformational adaptation depicting the death of Sirius Black. With Sirius's death as her subject of artistic composition, Helene took Picasso as her object of artistic study.

Similar patterns of embedded references to Harry Potter characterized the rest of Manifold's (2012) piece. For example, Manifold analyzed the comments made by other fandom members in response to Stephanie-Ann's drawing of Remus Lupin. Manifold argued that within the fan community, initial responses to new artists' work are primarily praise and affirmations. She supported this assertion by quoting a comment left for Stephanie-Ann that praises Stephanie-Ann for depicting Lupin "the way i [sic] pictured him when i was reading the books. great job!" (quoted in Manifold, 2012, p. 44). Similarly, Manifold asserted that fandom etiquette leads commenters to offer constructive criticism with "humility and respect," such as when one commenter advises Stephanie-Ann to make Lupin's hands "a bit bigger in reference to his head and shoulders" (quoted in Manifold, 2012, p. 45). Here, the commenter was careful to frame the critique within an overall acknowledgement of Stephanie-Ann's development as an artist and with the assumption that Stephanie-Ann would herself want to improve her work: the critique is offered as a collaborative participation in improvement, not as an insult.

Manifold (2012) noted that as artists develop in their competency and feelings of self-efficacy,

> Comments confirming that her ideas were in accord with those of the sociocultural
> community became infrequent and unnecessary because critiques within the context of

fanart groups began with the premise that what was being presented was conceptually

worthy. Focus could turn, therefore, toward efforts to improve technical skills so as to

produce more clearly defined representations of the intended ideational forms. (p. 45)

This particular passage carries no Harry Potter reference directly, but gets at the spirit of

fancomp as I see it. In contrast to fanfiction, nonfiction fan compositions are decidedly

nonfiction and grounded in a discipline. According to Manifold's analysis, at a certain point in

their artistic development, fan artists were not simply engaging in the fanfiction activity of

drawing favorite characters. They were engaging in the nonfiction activity of composing

technically improved works of craftsmanship grounded in the collaboratively constructed

knowledge of a community of experts. Manifold argued that once a novice artist was accepted

into the community of artists, social praise was no longer necessary and technical critique could

proceed on a ground of trust because all artists accepted that each other's work was

"conceptually worthy."

Manifold (2012) did not cite any other HP Fancomps. According to Google Scholar, this

piece was subsequently cited twice in other scholarship, indicating an ongoing scholarly

conversation.

Conclusion

In sum, among this sample, the writers of HP Fancomps are primarily professional

academics or otherwise experts in their respective fields. HP Fancomps emerged from

geographically and culturally diverse universisities, and there is no evidence that HP Fancomps

are the products of less academically rigorous institutions. Nearly all selected HP Fancomps

engaged in rigorous academic writing and participated in recognizable genre conventions. In

most cases, Harry Potter was used as the vehicle of a metaphor. It is likely that inclusion and

exclusion criteria of this studied favored these results: because selected HP Fancomps were drawn from published works, academically rigorous pieces engaging in recognizable genre conventions were de facto privileged. Similarly, because Diegetic Disciplinary Analyses was the explicit source category for these selections (as opposed to Literary Criticism), pieces that used Harry Potter as the tenor of the metaphor were procedurally marginalized while pieces that used Harry Potter as the vehicle of the metaphor were priviledged. It was my original intention to investigate the diffusion and reach of not only the HP Primary Texts, but also of the HP Fancomps themselves, which led me to seek out selected pieces' subsequent citations using Google Scholar and Web of Science. However, because I intentionally chose the most recently published HP Fancomps available, there had not yet been enough time for other scholars to cite these texts. Even so, there is some preliminary evidence that these authors represent voices in an ongoing scholarly conversation.

CHAPTER 5

FINDINGS, IMPLICATIONS, AND APPLICATIONS

We know that people get emotionally, socially, and intellectually attached to pop culture artifacts, and this study shows that such attachment can lead to the generation of fancomps. One fancomp leads to new fancomps by the same writer as well as new fancomps generated among communities of readers and writers as a discussion emerges in the affinity space of the fandom. Fancomp opens the door to opportunities for composition in general and disciplinary composition in particular.

In reading this study, the most obvious question a reader from the field of composition studies is likely to ask is 'How does a study of fancomp impact the teaching of composition?', and I'd like to explicitly address that question in this chapter. The fourth research question of this study is:

4. *What can the field of Composition learn from the Harry Potter community in terms of discourse communities and disciplinary discourse?*

This study has revealed many curious observations and findings worthy of future research. At present, however, there are three major claims I want to make about HP Fancomps in relation to Composition Studies. First, writers of HP Fancomps emerge from various disciplines, and therefore encouraging students in their writing of fancomps can enrich our teaching of **disciplinarity**. Second, writers of HP Fancomps engage in legitimate scholarship that makes real and important contributions to the larger scholarly community, and therefore mentoring students in their writing of fancomps can strengthen their **legitimacy** as novice scholars. Finally, writers of HP Fancomps interrogate diegetic and hyperdiegetic questions with scholarly authority, and

therefore assisting students in their writing of fancomps can position them in a place of **authority** in relation to their data set.

The answer to the fourth research question, above, is embedded in the answers to the first three research questions of this study:

1. *What is the diffusion and reach of the HP Primary Texts among nonfiction fan compositions (HP Fancomps)? What disciplines are represented by these HP Fancomps?*

2. *Do these HP Fancomps demonstrate academically rigorous—as described by Thaiss and Zawacki (2006)—even if alternative, writing? Do these HP Fancomps demonstrate conventional disciplinary writing advice?*

3. *Within the HP Fancomps, are the HP Primary Texts used simply as attention-grabbing hooks, or do they form meaningful elements of the writers' arguments? Are the HP Primary Texts used as the tenor or the vehicle of disciplinary metaphors?*

In this chapter, I review the research questions of this present study and present implications and applications of my findings through the lens of my three major arguments: the composition of fancomps engages writers' disciplinarity, legitimacy, and authority. Ultimately, the importance of this study lies not in Harry Potter Studies specifically—though that is a vibrant site of contemporary scholarship—but in opportunities for compositionists to apply these findings in Writing in the Disciplines settings. Even more important is the chance to enculturate novice scholars into the academy and to give acknowledgment to their fresh voices.

Summary Findings, Implications, and Applications

1. What is the diffusion and reach of the HP Primary Texts among nonfiction fan compositions (HP Fancomps)? What disciplines are represented by these HP Fancomps?

Diffusion describes the movement of an idea through new affinity spaces and discourse communities, and *reach* describes the impact of diffusion by measuring subsequent citations (Paul, 2004). In other words, *diffusion* describes the breadth of an idea's movement, while *reach* describes the depth of an idea's influence. Among this data set, HP Primary Texts are thoroughly diffused throughout the academy. HP Fancomps are produced in various disciplines, including the Sciences, Sociology, Psychology, Political Science, and Education. HP Fancomps are also produced in Business and Economics, Healthcare, Religious Studies, Philosophy, and Skilled Activities. The HP Primary Texts had the greatest reach in the fields of Sociology and the Sciences, and the HP Primary Texts had a substantial reach in the fields of Political Science, Psychology, Religious Studies, and Education. Among this sample, HP Fancomps emerged from geographically and culturally diverse institutions.

Establishing the reach of the HP Primary Texts is important because this study presents objective evidence that Harry Potter is a significant cultural icon and not simply a passing fad. Harry Potter has not only a broad popular reach: Potter has a significant, deep, and diverse academic reach. In addition, these findings lend legitimacy to using HP Primary and Secondary Texts in composition courses. Not only *can* compositionists choose these texts and rest assured that they are suitable and appropriate textual choices to encourage the development of novice scholars, it is possible that compositionists *should* include such texts. Using HP Primary and Secondary Texts in the composition classroom can expose students to the diversity of

scholarship happening in the academy and support students in growing their cultural literacy in a media-saturated environment.

This study collected and analyzed professionally published HP Fancomps, nearly all of which were written by professional academics. This study did not examine the compositions of first-year writing students. Even so, data from this present study show that particular patterns of composition are possible, and anecdotal observations suggest that such patterns can be employed by novice scholars. This study opens the door to investigating how disciplinary scholars attend to diegesis and hyperdiegesis.

Fancomps can transcend disciplines and diegesis.

This study catalogued 2,063 HP Fancomps published between 1997 and 2012. Of these, 948 texts were examples of Literary Criticism or Literary Criticism Using Disciplinary Theory. Our colleagues in English Literature, Cultural Studies, and Media Studies are well positioned to continue to mentor students in composing complex, thoughtful, and critical analysis of the Harry Potter series. Of the 2,063 HP Fancomps, 660 texts were examples of Diegetic Disciplinary Analyses, and 455 texts were examples of hyperdiegetic disciplinary analyses.[13] These 1,115 texts provide examples of the kinds of nonfiction disciplinary texts compositionists frequently mentor their first-year students to compose, especially in composition classrooms with a Writing in the Disciplines emphasis.

To recall, *diegesis* is the universe-level of a fictional story. In a Diegetic Disciplinary Analysis of a HP Primary Text, writers take the Wizarding World as a real source of data and apply disciplinary theory and methods to answer research questions. Research methods within a diegetic universe are somewhat constrained, of course, as one cannot actually interview Albus

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[13] Due to coding challenges described in Chapter 4, some hyperdiegetic disciplinary analyses were coded under Diegetic Disciplinary Analyses.

Dumbledore, nor can one dissect a manticore. Even so, observational, anthropological, and archival research methods are all feasible options. For example, Heidi Mandanis Schooner (2010) describes the financial services offered by Gringotts Wizarding Bank, Marić and Sims (2012) present a case study analysis of how sociological structures impact the pedagogy of Potions Master Severus Snape, S.A. Mohen and M.S. Robbins (2012) provide a differential diagnosis of Harry Potter's headaches, and Emma Norman and Rafael Delfin (2012) engage in an analysis of cognitive biases, threat assessment, and misjudgments in policy making among power-holders in the Ministry of Magic.

Students in my First Year Seminar 101: Harry Potter and the Scholarly Community and English 101: Writing About Literature[14] classes frequently engage in Diegetic Disciplinary Analyses. For example, in a diegetic case study, Emma Weisenfluh (2013), an Animal Behavior, Ecology, and Conservation (ABEC) major, asked why the administration at Hogwarts School of Witchcraft and Wizardry would limit first-year students to bringing only "an owl OR a cat OR a toad" as a pet. She investigated the relationship between several characters and their pets through the lens of animal behavior and concluded that usefulness, companionship, and ease of care were primary factors in the school policy. Weisenfluh aspires to become a family veterinarian and expects to counsel children and their parents in appropriate pet selection and responsible pet care.

Hyperdiegesis is the universe that surrounds the diegetic universe. In a Hyperdiegetic Disciplinary Analysis, writers ask research questions pertaining to a particular group of people: usually fans of a cultural artifact, educators who use that artifact in classroom settings, or professionals in an industry which designs, promotes, or sells that artifact. Research methods in a

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[14] In FYS 101: Harry Potter and the Scholarly Community, students exclusively work with the Harry Potter texts. In ENG 101: Writing About Literature, students select a text series such as *The Hunger Games*, *The Lord of the Rings*, or *Twilight*.

hyperdiegetic study are constrained only by the particular affinities of the researcher and attendant ethical considerations concerning human research subjects. For example, Jeffrey Michael Rudski, Carli Segal, and Eli Kallen (2009) studied withdrawal symptoms exhibited by Harry Potter fans after the publication of the final book in the series and presented their findings in *Addiction Research and Theory*. Brian Finch (2012) studied the evolution of children's understanding of character as evidenced through their repeat viewings of the film *Harry Potter and the Chamber of Secrets*. Driessnack (2009) suggested strategies for pediatric nurses to employ in discussing cystic fibrosis with their pediatric patients and their parents using Harry Potter analogies, and Manda Rosser (2007) examined the leadership patterns present in *Harry Potter and the Goblet of Fire* and evaluated using the text as a resource in Human Resources Management classes.

Students in my First Year Seminar 101: Harry Potter and the Scholarly Community and English 101: Writing About Literature classes occasionally engage in Hyperdiegetic Disciplinary Analyses. For example, in a hyperdiegetic survey study, Jennifer Vinci (2013), a psychology and biology major, investigated whether online fan-generated Sorting quizzes (in which fans answer various preference questions and are then sorted into one of Hogwarts' four houses) reflected fans' actual personality traits or their imagined ideal-selves. She further questioned whether being Sorted into one house or another influenced subsequent fan behavior. Vinci concluded that participants strongly identified with particular virtues, such as cleverness or loyalty, and overlaid those admired virtues onto desirable houses: for example, loyalty is a virtue associated with both Hufflepuff and Gryffindor houses, but Gryffindor is perceived as more desirable due to its prominence in the books and films. Vinci further discovered that participants used the virtues

associated with their Sorted houses as compasses in decision making, in essence attempting to act as a brave Gryffindor *would* act or responding as a xenophilic Ravenclaw *would* respond.

This study shows that writers of HP Fancomps are able to navigate disciplinary concerns in both diegetic and hyperdiegetic universes. Anecdotal observations suggest that students can do the same. Compositionists, and especially compositionists with a Writing in the Disciplines emphasis, can make use of HP Fancomps in several ways. As compositionists, we can take advantage of the facts that the HP Primary Texts provide a stable, complex data set and that the Harry Potter fandom is vibrant and dynamic among our student populations. We can help our students ask disciplinary research questions that are diegetic or hyperdiegetic in nature, and we can support them as they apply their developing understandings of their disciplines to their research questions. By framing our students' research questions through the theoretical lenses of their disciplines, we can help them begin to pursue the questions and methods of their fields: What sorts of questions do biologists ask? What sorts of methods do anthropologists employ? What sorts of evidence do economists analyze? Because many of our students are already invested and engaged in the affinity space of the Wizarding World, we can take advantage of their relative expertise, fluency, and agility with the raw data and focus our instructional attention on the activities of scholarship such as asking research questions, framing theoretical positions, and constructing evidence-based arguments.

Some students, of course, will not be Harry Potter fans. In my First Year Seminar 101: Harry Potter and the Scholarly Community class, students have self-selected into the thematic course or at least understand from the outset that the course will be focusing on Wizarding concerns. In my English 101: Writing About Literature class, students are free to choose from among a range of popular fictional series. My College Writing Program 101 and 102 classes are

not instructionally centered on fictional text sets, but students are free to make such choices for their final projects on their own if they desire. Compositionists who decide to use fancomp as a viable composition model in their classrooms could make a group-wide decision that all students would use a particular primary text set, could make a group-wide decision that all students would use a primary text set from among a range of options, or could simply be open to those students who self-initiate such diegetic or hyperdiegetic questions for themselves.

This study was primarily concerned with HP Fancomps *outside* the discipline of English Studies. However, I should make especial note here that the textual categories Literary Criticism, Teaching Reading and Writing, Censorship and Banned Books, Translation Studies and EFL, and Fandom and Fanfic were excluded from this present study. The first stage of this study provides evidence[15] that HP Secondary Texts do exist in those categories, and compositionists may find that using those texts also provide valuable opportunities for teaching and learning.

2. **Do these HP Fancomps demonstrate academically rigorous—as described by Thaiss and Zawacki (2006)—even if alternative, writing? Do these HP Fancomps demonstrate conventional disciplinary writing advice?**

Among this sample, the writers of HP Fancomps were primarily professional academics or otherwise experts in their respective fields. HP Fancomps emerged from geographically and culturally diverse universities, and there is no evidence that HP Fancomps are the products of less academically rigorous institutions. Nearly all selected HP Fancomps engaged in rigorous academic writing, as defined by Thaiss and Zawacki (2006), and participated in recognizable genre conventions.

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[15] Summary evidence is presented in Table 2: Fancomp Categories in Chapter 4. HP Fancomp citations excluded from this study are available to any curious reader upon request.

These data demonstrate that fan-scholars (Hills, 2002) can be respected professional academics, and that these fan-scholars are doing real and important disciplinary work that is intellectually rigorous, as defined by Thaiss and Zawacki (2006), even if the subject matter is alternative or the approach innovative. Such scholars are able to use their fan knowledge in conjunction with their disciplinary knowledge to address a wider audience and to engage in intellectual creativity and self-reflection. This transfer of knowledge from one knowledge system to another seems to happen via the metaphor in which one conceptual domain structures another. Most of the texts analyzed here use disciplinary theory as the tenor of their metaphors and use Harry Potter as the vehicle of their metaphors. In addition, Cornel Sandvoss's (2005) self-reflection seems to be at work here, in which writers are recognizing, or *re-thinking,* aspects of their own identities (such as their disciplinary knowledge) in light of other aspects of their identities (such as their fandome knowledge). An extension of these findings, in conjunction with anecdotal observations, suggests that composition students could similarly claim authority through the identity of the fan-scholar in constructing their own academically rigorous assessments, evaluations, and arguments.

Fan-scholars can be real scholars .

It is accepted that scholars in cultural and media studies engage with popular culture artifacts, but when such engagement is undertaken in other fields, it is sometimes viewed, at best, as "no worse a hobby than building furniture in his basement" (James Trefil as cited in Thaiss & Zawacki, 2006, p. 32), at worst, as "'circus acts'" (Clark cited in Thaiss & Zawacki, 2006, p. 38). Such devaluing is false, elitist, and counter-productive.

To imply that disciplinary treatments of popular culture artifacts are stunts is simply false. This study provides evidence that Harry Potter led to 2,063 professionally published texts

published between 1997 and 2012, and further provides evidence of 660 Harry Potter Diegetic

Disciplinary Analyses. Future studies could examine more of the 660 texts, but among a sample

set of 50 texts, HP Fancomp writers are professional and well-respected academics. Writers of

HP Fancomps hold PhDs, MDs, and JDs. HP Fancomp writers are Doctors of Ministry and

Registered Nurses. HP Fancomp writers include Associate Deans and Associate and Full

Professors, and several HP Fancomp writers' studies were supported by grant funding.

Devaluing the work of fan-scholars is elitist. Truly, *some* HP Fancomp is indeed

unsophisticated and amateurish. But much more is subtle, sophisticated, complex, professional,

and important, demonstrating the three criteria that Thaiss and Zawacki (2006) consider

academically rigorous: persistence and discipline in study, dominance of reason over emotion,

and an imagined reader who is cooly rational and intending to respond. In 2002, Matt Hills

remarked that "it remains a significant and under-researched fact that fan-scholars have directly

drawn on academic knowledge to express their love for a text. So, not all fans have viewed

academic analysis as an alternative to 'cherishing' the text" (p. 19). Although this present study

is not universally exhaustive, the data here collected and analyzed help make Hills's "fact" less

"under-researched." The observation that fan-scholars draw on academic knowledge is no longer

simply idiosyncratic or anecdotal: the data analysis bears this out. Furthermore, it is time that we

as academics stop building walls and start building bridges. Stephen King (2003), in accepting

The National Book Foundation's Medal for Distinguished Contribution to American Letters

Award, reflected

> I salute the National Book Foundation Board, who took a huge risk in giving this award
>
> to a man many people see as a rich hack. For far too long the so-called popular writers of
>
> this country and the so-called literary writers have stared at each other with animosity and

a willful lack of understanding. This is the way it has always been. . . . But giving an

award like this to a guy like me suggests that . . . [b]ridges can be built between the so-

called popular fiction and the so-called literary fiction. The first gainers in such a

widening of interest would be the readers, of course, which is us because writers are

almost always readers and listeners first. . . . [I do not] have any patience with or use for

those who make a point of pride in saying they've never read anything by John Grisham,

Tom Clancy, Mary Higgins Clark or any other popular writer. What do you think? You

get social or academic brownie points for deliberately staying out of touch with your own

culture? . . . I believe the time comes when you must be inclusive rather than exclusive. . .

. We can build bridges between the popular and the literary if we keep our minds and

hearts open. (pp. 1-2)

King takes quite a risk here, perhaps a risk that only a "rich hack" is bold enough to take: it is

backwards to "make a point of pride" out of "staying out of touch with your own culture." The

academy's canon is as much defined by what it proudly includes as by what it petulantly

excludes—surely one can quote liberally from Shakespeare, but it's something of a badge of

honor to be adorably, ignorantly bumbling about the latest NFL game or most recent episode of

The Bachelor. Maybe it's true that Harry Potter is not the greatest hero ever written (though

some would argue that he is), but it's also true that Harry Potter is an intellectual common

denominator that links millions of people. To ignore Harry—or Katniss Everdeen, or Frodo

Baggins, or Cersei Lannister, for that matter—is a willful act of ignorance hardly compatible

with the academy's philosophical commitment to curiosity, exploration, and discovery. Peter

Elbow (2002) would agree with King: Elbow asserts that "We can have sophistication without

snobbery, elitism, or condescension; we can have naïve and open identification with everyone

else, and yet not neglect intelligence, complexity, and careful thinking" (p. 542). This present analysis of HP Fancomp provides evidence that it is possible to have intellectual sophistication without snobbery (see, for example, Norman & Delfin, 2012) and open identification without neglecting complexity (see, for example, Dressnack, 2009).

Finally, devaluing the work of fan-scholars is counter-productive. As college and university faculty, do we not roll our eyes and gnash our teeth when jaded eighteen-year-olds assert that 'politics is boring' and 'history is stupid'? Don't we bristle at hearing 'I'm never going to use this anyway'? How do we suppose our students feel when *we* assert that 'fantasy is boring,' '*Harry Potter* is stupid,' or say 'you're never going to use that anyway'? When we communicate to our students—explicitly or implicitly—that what they care about has no place in the academy, we are confirming their suspicion that their world-building is not compatible with our world. We are in essence telling them that our academy is not their world, inadvertently goading them to devalue the academic world. This mutual devaluation is not merely the headache of teachers of first-year writers: those first-year writers grow up to be citizens in a larger community, and there is a widespread perception in that community that the academy is an ivory tower dissociated from the values, concerns, interests, and passions of the groundlings and muggles. The resultant syllogism is simple: what I value is not part of your world; therefore, your world is not valuable to me. This intellectual isolationism is unhealthy and should be considered unacceptable.

My gram used to say "Only boring people get bored." A chestnut of grandmotherly wisdom, to be sure, but the aphorism is apt: If we expect our students to summon up an authentic curiosity about politics, history, chemistry, and English and composition, we can at least attempt to understand their engagement with Harry Potter, *The Hunger Games* (Collins, 2008), and

Game of Thrones (Martin, 1996), not to mention their engagement beyond literary genres in fashion, sports, religion, and other cultural practices.

Fancomps can address de-centralized audiences.

According to Jean Lave and Etienne Wenger (1991), a newcomer to one community of practice may simultaneously be an expert in a different community of practice. Similarly, Danette Paul (2004) suggests that popularizations can be both intralateral (experts influencing other experts in the same field) and interlateral (experts in one field influencing experts in a different field). As the academy grows ever more specialized and individual departments grow ever more isolated, interdisciplinary conversations become more difficult and rare as speakers are literally speaking different languages. Scholars in different disciplines have different canons of theory, research, and must-read foundational texts. Their "association among ways of using language, of thinking, and of acting" are also discipline-specific as they engage in what Gee (1991) would call secondary discourse (p. 3).

Fancomps have the potential to establish a stable, shared data set which can be studied with academic rigor from various theoretical positions and with various degrees of disciplinary centrality. For example, paratext from J.E. Thomas and F.G. Snyder's (2010) anthology *The Law and Harry Potter* explains, "The volume is suitable for undergraduate or law school courses and will be of interest to those Harry Potter fans who also have an interest in law and the legal profession" (Back cover). Here, Thomas and Snyder consider it entirely plausible that someone might have an *interest* in law—this is a simple but subtle assumption. Law, as it were, is not only a field for lawyers and law students; it is possible that someone is simply *curious* about the law. In an academy where exceptional expertise is often centralized, intelligent curiosity can sometimes be marginalized. Fancomps welcome curiosity. Fancomps can address youth

audiences, and fancomps can also address curious, intelligent colleagues in a wider community that includes, but is not limited to, academics.

As compositionists, we are rhetorically focused on audience: we write to audiences, we teach about audiences, we anticipate audience needs, and we coach our students in revising in relation to their respective audiences. Because fancomps can be used to address de-centralized audiences, the reading and writing of fancomps within the composition classroom present myriad opportunities for teaching and learning. Students who are still struggling with the basic vocabulary of their disciplines are rarely the intended audience for peer-reviewed research, but reading HP Fancomp can enable them to gain a degree of traction with the material under study. Reading fancomps can make it possible for students to be part of the audience. First-year students are often not yet agile in the "association among ways of using language, of thinking, and of acting" (Gee, 1991, p. 3) of their majors, but writing HP Fancomp—or fancomp centered in the fandom of their own choosing—can permit them the role of expert from one community of practice (from the community of the Wizarding World, for example) serving as ambassador to another community of practice (the community of Sociology, Statistics, Education, or Biology, for example).

First-year Animal Behavior, Ecology, and Conservation (ABEC) major John Carter, for example, used two consecutive fancomp projects in First Year Seminar 101: Harry Potter and the Scholarly Community and then the next semester in English 101: Writing About Literature to first engage with the discourse of his own discipline (ABEC) and later to contribute to the discourse and scholarly conversation of another discipline (Sociology). In a diegetic forensic archeological study, Carter (2013) used principles of phylogeny to create cladograms for all draconic species described in *Fantastic Beasts and Where to Find Them* (2001) or described in

the HP Primary Texts. As a result, Carter was able to infer an evolutionary history consistent with contemporary understandings of genetics and biology. The following semester, Carter (2014) conducted a hyperdiegetic interview study in the Lord of the Rings fandom, in which he explored why fans seem to be very comfortable with fictional fantasy racism (being quite comfortable explaining their fannish affinity for Elves, Orcs, or Hobbits), while simultaneously being very uncomfortable with real-world racism. Carter's goal was not to out fellow students as racists or to catch them in an 'gotcha' moment; rather, he wanted to explore the discomfort experienced by upper-middle class, white, Christian Protestant and Catholic students from suburban backgrounds[16] as they navigated a conversation about race, privilege, prejudice, and preference. Carter ultimately argued that, based on his limited data, participants were uncomfortable engaging in conversations about race not because they held no racist viewpoints, but because they did not want to render those secret thoughts a reality by speaking them and because they did not want to be perceived by others as holding racist views. Furthermore, Carter discovered that, according to his participants, fantasy racism was less abhorrent because there were no real-world consequences, whereas secret racist thoughts could result in real consequences. To what degree is Carter's work a contribution to the field of sociology? That remains to be seen. But Carter is revising his study to present at a college-sponsored conference and hopes to submit a substantially refined version for publication. This revision is not a curricular requirement—Carter is doing this work just because he wants to. Thus, the fancomp has engaged Carter in the full range of the composing process, all the way towards publication.

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[16] Please note that Carter's participant sample was loosely representative of the student body at Canisius College, in addition to being to some degree a convenience sample of available LOR fans on campus.

Fancomps make room for joy in academic analysis.

Fans in general, and Harry Potter fans in particular, tend to be very comfortable with enthusiasm. Geeking it out, being a nerd, and reveling in excitement are completely acceptable fan behaviors. Henry Jenkins (1992) argues that the very same reading practices ("close scrutiny, elaborate exegesis, repeated and prolonged rereading, etc." [p. 17]) that are labeled overly enthusiastic and inappropriate in fans are valued when practiced in the context of culturally sanctioned texts. Hills (2002) responds to this contradiction by framing academia itself as a fandom built around cult characters such as Hegel, Marx, and Wittgenstein, and we could add others such as Dewey, Villanueva, Sommers, and Gee. In both cases, the values are the same: we value being able to participate in a discourse (Gee, 1991), to belong to a community of practice (Lave & Wenger, 1991), and to share a vocabulary of motives (Mills, 1959/2000). We like to read what our favorite writers write, and we like to write what our readers will read. As compositionists, we gather for conferences and gossip on listservs; our social and emotional lives are inextricably intertwined with our intellectual lives. We travel to CCCC, write chapters for each other's books, and attend each other's panels. We kvetch about professional organizations' leadership and support friends at their dissertation defenses. We are fans in a fandom, too, and our behaviors are not observably different from the behaviors of HP fans. Except maybe for the magic wands.

I would extend Hills's (2002) response by suggesting that the theoretical frameworks of various disciplines can, in and of themselves, be impetus for nerdy, geeky excitement. As both a specialist in first-year students and an active member of North Presbyterian Church,[17] I'm thrilled when I see first year experience pedagogy incorporated into North's Confirmation program. As both an educator and a home cook, I'm tickled when I see game-based learning

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[17] In Williamsville, New York. www.northchurchwilliamsville.org

strategies infused within *The America's Test Kitchen Cooking School Cookbook* (2013). And as both a compositionist and an avid Harry Potter fan, I'm really, really happy when I see workshop-style teaching strategies in Harry's leadership of Dumbledore's Army (OP, 2003).

Rochelle Kapp and Bongi Bangeni (2009), in their longitudinal study of 20 Social Sciences students considered at-risk because of the differences between their primary discourses and the target discourse of the institution, found that while some students in their study engaged in "uncritical mimicking" of academic discourse, others "expressed a growing allegiance to the values and culture of the discipline" (p. 589, 591). Some students even described their disciplines as "personally liberating" (p. 592), finally allowing them to put a vocabulary and theoretical framework on thoughts that they had previously been unable to articulate. In other words, it's true that some of the students studied by Kapp and Bangeni became mouthpieces of institutional jargon in an effort to get good grades. However, the reality for other students was quite different. Sometimes a student had held an idea or observation in his head but had previously been unable to articulate what he was seeing or the importance he was intuiting. Entering the academy gave such students a vocabulary for describing their already-held observations, and therefore the theoretical frameworks and attendant vocabularies of their disciplines became "personally liberating."

These students are not alone. Sims, editor of *The Sociology of Harry Potter* (2012), describes the integration of the discipline of sociology and the Wizarding World that she experienced:

> [M]y love of sociology and my love of Harry Potter have both grown exponentially—but more importantly, they have grown together. No matter what I was currently studying in my sociology courses—class inequality, education, identity management—I always

found myself relating it to some aspect of the Harry Potter book I was currently reading

(or rereading!). Conversely, no matter which Harry Potter book I was (re)reading or

movie I was (re)watching, I couldn't help but filter it through the lens of the theories and

research I was learning in my undergraduate, masters, and now doctoral sociology

courses. (p. 2)

Similarly, an Associate Professor of Biology at Clarke University wishes she could have studied

nifflers and hippogriffs (Bixler, 2011), and a Research Associate Professor at the University of

Washington is an avid Harry Potter fan who has repeatedly read all the books and seen all the

movies (Brown, 2012). Astronomers at the Copernican Observatory and Planetarium and the

New England Air Museum admit that in their "dual mission to educate and entertain, straight

laced decorum is frequently tossed out the window" (Larsen & Archer, 2012, p. 11).

A full analysis of the fannishness of scholars is outside the scope of this present study,

but these data provide preliminary evidence that suggests scholars who write fancomp are able to

marry intellectual rigor with personal investment and engagement. We know that professionally

published academics can, and often do, engage in their academic pursuits with rigor *and* passion,

critical perspective *and* curiosity, rationality *and* excitement. They are, or at least seem to be,

curious, excited, intelligent folks, and I would suggest these "styles of emotion" (Mills,

1959/2000, p. 17) are attractive models to emulate. As compositionists, we aspire to mentor our

students in engaging with work that is personally and intellectually meaningful and fulfilling, not

simply transactional performances in exchange for grade points.

Fancomps link academic engagement with personal passion. We all have things we are

deeply invested in—Harry Potter, sports, comic books, religion, ecology, public service, and the

list goes on. These personal interests connect with us on very emotional and visceral levels

which seem to conflict with the cool rationality required of rigorous academic writing or what

Hills (2002) calls "the regulative ideal of the rational academic subject" (pp. 11-12). Thaiss and

Zawacki (2006) have a slightly more subtle understanding of the relationship between academic

engagement and personal passion. They argue that "every discipline recognizes at the very least

the importance of *passion* in the ability to dedicate oneself to research" but qualify that

recognition with the demand that "senses and emotions must always be subject to *control by*

reason" (p. 6, emphasis in original). Thaiss and Zawacki note that many disciplines accept

"'personal experience' narratives that include the expression of emotion, but all demand of the

writer an analytical persona that reflects on and evaluates the narrative in some way" (p. 6). Put

another way, personal passion and emotive excitement *are* acceptable affective stances in

rigorous academic work—as long as the writer *also* engages in reflection and evaluation.

I doubt that a gushing fan letter espousing the unequivocal awesomeness of Rowling

would be taken seriously by any audience, much less an academic one. But writers of HP

Fancomps are not composing gushing fan letters. As evidenced in this study, writers of HP

Fancomps engage passion as directed by reason and express emotion tempered with reflection.

They embrace curiosity without renouncing authority. Given Composition Studies' pedagogical

commitment to reflective practice, personal reflection, evidence-based reflection, and recursive

revision, the reading and writing of fancomps seems a natural fit in composition classrooms.

Fancomps break down artificial distinctions between legitimate and illegitimate knowledge.

They make room for passion and joy *in conjunction with* reason and reflection. Scholars can

claim membership in the fandom while simultaneously holding firmly to their disciplinary

authority and identity.

3. Within the HP Fancomps, are the HP Primary Texts used simply as attention-grabbing hooks, or do they form meaningful elements of the writers' arguments? Are the HP Primary Texts used as the tenor or the vehicle of disciplinary metaphors?

In most cases, Harry Potter was used as the vehicle of disciplinary metaphors employed by writers of HP Fancomps. In other words, Harry Potter examples and analogies were often used to illustrate disciplinary terms and concepts. Even when the Wizarding World was the ostensible data set of a particular piece, the piece's overall context, site of publication, and authorial intent indicated that the tenor of the work was a fuller engagement with disciplinary knowledge, not literary analysis or exegesis. It is likely that because this study specifically drew sample texts that were categorized as Diegetic Disciplinary Analyses, and because Literary Criticism was an excluded category, Harry Potter-as-vehicle was a de facto privileged pattern. In framing this study design my explicit intent was to privilege texts from disciplines other than English Studies; I did not realize at the time that this would concurrently select for certain types of metaphors. In retrospect, this selection bias seems obvious, but it was not obvious to me at the outset of the study.

The exclusion of Literary Criticism texts generally eliminated texts that used Harry Potter as the tenor of their metaphors, so the more salient categories here are Harry Potter-as-vehicle and Harry Potter-as-hook. In most cases, writers of HP Fancomps included in this study used Harry Potter as the vehicle of their disciplinary metaphors, and this is important because it demonstrates that the popular culture references employed by writers were not "'circus acts'" (Clark cited in Thaiss & Zawacki, 2006, p. 38). Rather, writers of HP Fancomps used Harry Potter as a vehicle carrying *something*, and that *something*—the tenor of the metaphors—was disciplinary theoretical frameworks and legitimate disciplinary knowledge. This observation

could prove meaningful for future studies of transfer in that it posits a mechanism—the vehicle and tenor positions of metaphorical constructions—by which transfer actually takes place.

Fancomps can do real-world work.

This study provides concrete evidence that real-world disciplinary work can be done with the tools of popular culture. Fancomps can provide a bridge between affinity spaces and entry points into fields of disciplinary knowledge. Fancomps can also assist in completing disciplinary work within the field.

For example, Jelena Marić and Jenn Sims (2012) conducted a clinical case-study examining the pedagogy of Severus Snape. It could be argued that this is not real-world work since Snape is not a real person, but I would disagree: Sims, for instance, was a doctoral student in sociology at the time of publication, and composing a case-study of a fictional teacher provides very real practice in composing case-studies. As a heuristic for future case-studies, Marić and Sims's piece could provide a template for future work for themselves or for other sociology students. In addition, readers of their piece would develop a real understanding of how a case-study differs from a literary essay in addition to learning quite a bit about sociological structure.

Martha Driessnack (2009) performs work that is even more real: as a pediatric nurse, she uses Harry Potter analogies to explain medical conditions to her pediatric patients and their parents. What is more real than a nurse attempting to explain to an eight-year-old why he has cystic fibrosis? What is more real than providing easy-to-understand conceptual models for other nurses to share with frightened children and parents? Further examples abound, but the point I'm trying to make here is that the writing of fancomps can be a rehearsal of disciplinary work as well as a useful instrument of that disciplinary work.

As compositionists, we too can guide our student writers in both rehearsing disciplinary work and in performing legitimate disciplinary work with authority. For example, in a diegetic case study, Stephanie Malangone (2013), a Communications major with a Journalism concentration, put Rita Skeeter on trial for violating the Society of Professional Journalists' Code of Ethics. Aside from Skeeter's dispositional propensity for muckraking, Malangone was most disturbed by Skeeter's use of Veritaserum to wheedle an interview out of Bathilda Bagshot who was at least 150 years old at the time and "quite gaga" (DH, 2007, p. 158). Malangone was similarly suspicious of Skeeter's interview with then-14-year-old Harry Potter in which she used isolation and flirtation to manipulate answers out of a minor. Malangone collected evidence of Skeeter's investigative practices and measured them against the Society of Professional Journalists' Code of Ethics. In addition, she sought out interviews with several Journalism professors to discuss Skeeter's behavior and to lend reliability to her analysis. Ultimately, Malangone concluded that while Skeeter's conduct was unsavory, it was not in fact illegal. It might be argued that an ethical analysis of the investigative habits of a fictional reporter is not real disciplinary work, but I would disagree. Malangone collected evidence from various relevant sources, including her field's professional organization, and analyzed that evidence with great care to eliminate bias (focusing, for example, on Skeeter's observable behaviors as opposed to Hermione's vitriolic assessments). She gathered expert opinions from professionals in the field and attempted to establish journalistic reliability. Malangone's research activities *are* legitimate journalistic methods.

Such real-world work is possible outside the Wizarding World. Compositionists can use the genre of fancomp in any number of fandoms to engage students in legitimate disciplinary work. For example, in a mixed-methods diegetic observational and hyperdiegetic experimental

study, Physics major Samantha Gadd (2014) deduced the angle at which Katniss Everdeen shot

her arrow into the bag of apples while a tribute in the Hunger Games. Gadd used qualitative

descriptors, such as the amount of time it took to run from the Cornucopia to the treeline and

Katniss's self-descriptions of her stature compared to other tributes in the Training Center, to

estimate the dimensions of the Careers' hoarded pyramid of supplies. Using two different

equations—one representing an ideal triangle, and another representing the arc of a projectile

influenced by gravity—Gadd walked her readers through a step-by-step analysis of the physics

of Katniss's arrow. Ultimately, Gadd argued that contrary to popular beliefs that math is hard or

physics is boring, in fact both math and physics can be fascinating. Furthermore, Gadd argued,

incorporating popular culture situations into math and physics classrooms could create

opportunities for teaching and practicing physics that are word-based, semi-authentic, multi-

modal (combining, for example, descriptions in the books with portrayals in the movies), and

fun. As a teacher, I would further add that Gadd's step-by-step analysis would make for a great

lesson plan in and of itself.

Real-world disciplinary work is possible in many fandoms, as writing teachers wishing to

build on this study's findings will discover. Sociology major Andrea Merkey (2014) conducted a

hyperdiegetic interview study in which she investigated the role of *Twilight* in forming young

women's models of ideal relationships and their schema of appropriate relationship behavior.

Grounding her study in basic sociological understandings of role construction and gender

identity formation, Merkey found that while many of her interview participants agreed that

Edward's behavior was "creepy", most *also* described Bella and Edward's relationship as a

"romantic fairy tale" (Merkey, 2014, p. 13). Many of her interview respondents said if they saw a

boy treating his girlfriend the way Edward treats Bella, they would try to help the girl, but the

interview respondents *also* said that they were "unsure" (p. 14) what to say or what to do. As a first-year student and novice Sociologist, Merkey's work may not surprise veteran Sociology scholars, but I'd like to emphasize here that Merkey is asking the kinds of questions that Sociologists asks, using the kinds of methods that Sociologists use, and investigating the kinds of complications and contradictions that Sociologists investigate. If Merkey were to pursue this research, she might investigate that feeling of being "unsure" what to say or do, and she might consider how public service education and dialogue scripting could give concerned friends the language with which to intervene in potentially dangerous situations. As shown in these examples, work with fancomp can open a door to disciplinary growth and learning.

Malangone's (2013), Gadd's (2014), and Merkey's (2014) studies illustrate the potential of fancomp as a genre to encourage legitimacy and authority in the composition classroom. Alex Romagnoli and Gian Pagnucci (2013), in their discussion of superhero stories, assert that such epics are "as legitimate as any others not only because they offer insight into some of humanity's most pressing issues, but also because people connect to them" (p. 198), and I would suggest that the same is true of fantasy epics such as Harry Potter, *The Hunger Games*, and *Twilight*. Romagnoli and Pagnucci continue, "These characters are not real, but they genuinely affect our real perceptions of the world and how we place ourselves in it" (p. 198). Malangone never suggested that Skeeter was real, but the Society of Professional Journalists certainly is and Malangone is a student member of it. Gadd will never be a tribute in the Capitol's sadistic Hunger Games, but assuming the Districts' rebellion did not affect their gravity, the physics of Katniss's arrow should be consistent with projectiles in our world. Merkey doesn't believe in vampires who sparkle in the sun, but abusive and controlling relationships among teens are all too common and Merkey's concerns are both real and legitimate.

This present study was not a study of my classroom or of my students' work, but the professionally published HP Fancomps analyzed here show that legitimate disciplinary work *is* accomplished through the composition of fancomps, and anecdotal observations of my students' work suggest that novice scholars are similarly capable of contributing to scholarly conversations. Attending to the Harry Potter fandom, or other fandoms of pressing popularity, is not always the hallmark of a "circus act" nor is it a marker of less rigorous scholarship. Rather, diegetic universes provide students with rich, complex, and stable data sets in which to practice their disciplinary scholarship, and hyperdiegetic communities such as fandoms and classrooms provide students with opportunities to perform real and important disciplinary work.

Among most of the HP Fancomps studied here, Harry Potter was an important vehicle of disciplinary metaphors. These were not peripheral pieces whose only purpose was to add a sexy splash of hip currency to otherwise dry tables of contents. Rather, these pieces were written by authoritative scholars doing legitimate disciplinary work on real cultural phenomena. Perhaps *one* purpose of some of these pieces was adding a splash of hip currency, but I believe my data analysis shows that this was not the *only* purpose. As compositionists, we must avoid the trap of thinking that these studies may be cute stunts but are not real scholarship, and by extension, we must avoid the trap of discouraging students from pursuing such composition under the misconception that such work is not scholarly enough for the academy.

In summary, reflecting on the synthesis of the answers to my first three research questions leads logically to the answer to my fourth:

4. What can the field of Composition learn from the Harry Potter community in terms of discourse communities and disciplinary discourse?

First, writers of HP Fancomps emerge from various disciplines, and therefore encouraging students in their writing of fancomps can enrich our teaching of **disciplinarity**. Fancomps can transcend the discipline of literature studies to include many other disciplines throughout the academy. Fancomps also transcend diegesis, providing writers with opportunities to analyze fictional universes in addition to prompting inquiries about the real-world universe. Second, writers of HP Fancomps engage in legitimate scholarship that makes real and important contributions to the larger scholarly community, and therefore mentoring students in their writing of fancomps can strengthen their **legitimacy** as novice scholars. Fan-scholars can be real scholars who engage in the theory and methods of their disciplines, and their scholarship can do real-world work, including both rehearsals of disciplinary work and constructing instruments of disciplinary work. Finally, writers of HP Fancomps interrogate diegetic and hyperdiegetic questions with scholarly authority, and therefore assisting students in their writing of fancomps can position them in a place of **authority** in relation to their data set. Fancomps can address de-centralized audiences, and writers who are expert in one field of knowledge can find themselves welcomed in another. Fancomps make room for joy in academic analysis and provide a genre in which passion can be tempered with reflection and evaluation, critical perspective runs parallel to curiosity, and rationality and excitement needn't be in opposition.

Future Research

This first study of HP Fancomp—this first study of fancomp, period—is hardly the final word on this rich and diverse genre of composition, and much work remains to be done.

The most immediate need I see is to investigate the role of fancomp in the composition classroom, so I hope to conduct a series of research studies on this topic. My next study will mimic this present study but among texts composed by student writers and will be supported by data collected more rigorously than anecdotal observations. This study will explore a variety of related research questions: what is the diffusion and reach of HP Primary Texts, or other popular texts, among student writers enrolled in various majors and minors? Do student writers of HP Fancomps demonstrate academically rigorous, even if alternative, writing? Do student writers of HP Fancomps use the HP Primary Texts as meaningful parts of their arguments? Are the HP Primary Texts used as the tenor or the vehicle of disciplinary metaphors? Such research questions could be answered by following methods very similar to those employed in the fourth stage of this present study. Ideally, students from my FYS 101: Harry Potter and the Scholarly Community, my ENG 101: Writing About Literature, or future iterations of these courses would be invited to participate. Final drafts of project papers would be collected and would be analyzed using the same process employed in this study of HP Fancomps.

In a subsequent study, I would like to investigate how familiarity with the diegetic and hyperdiegetic universes—in other words, fluency within the affinity space of the data set— influences students' perceptions of their own scholarly authority. Do student writers feel more empowered to make authoritative claims about their data and their studies when they are investigating disciplinary research questions within a diegetic universe they know well or within a hyperdiegetic universe (such as a fandom) of which they are a part? I would analyze complete student portfolios (including final drafts of project papers and also scaffolded process pieces that built toward those final products) in addition to having interviews with students to discuss their

work and their reflections about their work. Student journals, think-aloud protocols, and focus group interviews could also serve as fruitful research methods.

Fancomp is a rich and diverse site of composition, and I think the field needs studies that investigate the legitimacy of students' work in writing HP Fancomps not only as transactional classroom assignments but as legitimate and real contributions to disciplinary scholarship. Are student writers of HP Fancomps able to identify gaps in the contemporary literature of their disciplines? And are they able to design diegetic or hyperdiegetic studies that aim to fill those gaps? Are findings made by student writers of HP Fancomps valid and reliable, even if they are limited by scope or funding? Are student writers of HP Fancomps accepted to present at appropriate disciplinary conferences or published in appropriate disciplinary journals? Such questions would require a longitudinal study spanning perhaps four years. Using a case study approach, a smaller number of students could be invited to participate, and researchers could follow students' work as it relates to HP Fancomp or work logically derived from HP Fancomp from first-year through graduation. Researchers should investigate classroom assignments in addition to extracurricular academic activities such as publication submissions and conference participation. Following up with conference planning committees or journal peer review committees could also provide insight into outsiders' evaluations of these students' studies.

Unless students are Cultural Studies or Media Studies majors, it is unlikely that their lifelong scholarship pursuits will include HP Fancomp exclusively. Therefore, I call for studies to investigate the role of writing HP Fancomp in developing research and writing skills transferable to other disciplinary settings. For example, are students who perform diegetic economic analyses of Gringott's Wizarding Bank later able to perform rigorous economic analyses of the World Monetary Fund? And what was the role of the HP Fancomp in rehearsing

or piloting that later analysis? Or, are students who conduct hyperdiegetic interview studies with Harry Potter fans who started House Scarf knitting businesses later able to conduct interview studies with local small business owners participating in economic development zone projects? And what was the role of the HP Fancomp in rehearsing or piloting those later-employed methods? Researchers should investigate the transfer of disciplinary theory and methods from HP Fancomp to other classes in the university in addition to studying the transfer to work and community settings.

There is ample opportunity for other scholars to continue the work begun in this first study of fancomp. HP Fancomp from categories excluded in this present study should be more closely examined, and a study similar to this one should examine HP Fancomps published after 2012. Fancomps in other fandoms exist—consider, for example, Rebecca Housel, J. Jeremy Wisnewski, and William Irwin's (2009) *Twilight and Philosophy: Vampires, Vegetarians, and the Pursuit of Immortality* or Valerie Estelle Frankel's (2013) *The Many Faces of Katniss Everdeen: Exploring the Heroine of the Hunger Games*—and they should be catalogued and examined under the lens of serious interdisciplinary scholarship. The role of fancomp in developing and supporting academic promotions and careers should be investigated, and classroom-based observations of effective teaching strategies relevant to the reading and writing of fancomp should be undertaken.

Because of the design of this present study, studies in English and Composition were not included in the data set, but some such studies were reviewed in the Literature Review (Chapter 2). This study lends credence to continuing investigations in the vein of Ika Willis's (2006) and Catherine Tosenberger's (2008a, 2008b) work on fanfic, Henry Jenkins's (2006c) work on extracurricular writing and intergenerational writing mentorships, and Yung-Hsing Wu's (2010)

work on readers' understandings of textual authenticity and social ramifications of cultural stewardship. Composition Studies is well placed to continue hyperdiegetic studies in literacy learning (e.g. Ashton, 2005; Duffy, 2002; Manzo, Manzo & Thomas, 2006) and TESOL environments (e.g. Coatney, 2001; Holt, 2006; Hesterman, 2006) in addition to investigating the role of popular culture writing prompts in invention, planning, and drafting.

Conclusion

It's been 17 years since *Harry Potter and the Sorcerer's Stone* (SS, 1997) was published; it's been three since *Harry Potter and the Deathly Hallows, Part II* (Yates, 2011) was released. David Heyman, producer of the Harry Potter films, and Warner Brothers, in cooperation with J.K. Rowling, plan to release the first of a three-film series set in the Wizarding World based on *Fantastic Beasts and Where to Find Them* in November 2016. Attendance at The Wizarding World of Harry Potter in Orlando, Florida remains strong, and fan activity online, in publication, and at conventions remains vibrant. Harry Potter and Hogwarts will continue to occupy a significant place in the literacy childhoods of generations of children to come, and the Harry Potter phenomenon has left an indelible mark on young adult book publishing, fantasy, film, marketing, scholarship, and culture in general. Even so, I do not argue that all composition classes should be Harry Potter-themed, nor am I suggesting that Rowling be viewed as a curricular demigod. My perennial college freshmen have a great affinity for Harry Potter, but recently their immediate attention has been turning to epics du jour such as *The Hunger Games* (Collins, 2008), *Twilight* (Meyer, 2005), and *Game of Thrones*[18] (Martin, 1996).

What I am arguing is that fancomp—nonfiction fan composition—is a viable model for compositionists to engage in Writing in the Disciplines with students and novice scholars.

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[18] *Game of Thrones* may not be a new publication, but its adaptation to the HBO series has recently vaulted Winterfell and The Wall into the popular lexicon.

Professional scholars already do apply their disciplinary expertise to wrestling with data from the diegetic Wizarding World and the hyperdiegetic world of fans, and anecdotal observations indicate that it's possible for student writers to do the same. Surely it is in the best interest of our students to value the wealth of knowledge that they have already mastered and to find ways to build upon that knowledge as we welcome them into the academy. Accepting and even encouraging the composition of fancomp is one good way to do that.

Epilogue: Six Years Later

Fans and critics alike have shuddered with the sentimentality of Rowling's "Epilogue: Nineteen Years Later" that concludes *Harry Potter and the Deathly Hallows* (2007), but Susan Johnston (2011) has persuasively argued that Rowling's Epilogue is a logical spinning out of what she calls *eucatastrophe*, of a particular kind of hope.

When I began this dissertation journey, my daughter Eden was a tot, and my husband Michael and I were newlyweds. Eden and I would play pretend in the abandoned goblin castles, and she was still young enough for bedtime stories. I was a good teacher, I think, but a new one surely. I was a competent and responsible member of my department, and I had an inarticulate conviction that popular culture mattered emotionally, socially, *and* intellectually.

Years later, we still visit the goblin castle, but the island is a dog park now. The graffiti has been painted over, the broken glass cleared up. We watch our Labrador swim frantically after tennis balls and sniff at goslings at the beachhead; the park is full of canine Patronuses. Michael and I are expecting a baby any day now, and teenaged Eden has named herself official bedtime story-reader. We'll name the baby neither Harry nor Hermione, but we are fashioning a mobile

of silver corporeal Patronuses, and I'm knitting baptism blanket[19] using a pattern for an Invisibility Cloak[20].

I'm still a good teacher, I think, but I know much more than I did when I started. I can articulate and present evidence for convictions I hold about students, learning, writing, and writers. My colleagues no longer chuckle indulgently when they learn I teach the Harry Potter class; instead, they court my former students to become their research assistants. My former students are graduating from Dumbledore's Army to the Order of the Phoenix, and new Nevilles and Lunas and Colins and Parvatis are climbing onto the Hogwarts Express. An anxious Lily will approach my classroom with trepidation, wondering if she belongs here, in this new world. She'll ask, "'It *is* real, isn't it? . . . Does it make a difference, being Muggle-born?'" And I'll answer, "'No . . . It doesn't make any difference.'" "'Good,'" Lily will say, relaxing: and it will be clear that she had been worrying. I'll assure her that she does belong here, in the academy. She has, after all, "got loads of magic" (DH, 2007, 666, 667).

Completing this study confirms my conviction that honest questions, sincerely asked, are worthy of disciplined investigation. For myself, choosing to pursue a doctoral program was concurrent with choosing the academy as a way of life—and pulling my family with me into the consequences of that choice. It seems to me that welcoming new students into a life of curiosity and investigation and finding a shared vocabulary of motives with others are consequences worth choosing.

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[19] "But though Death searched for the third brother for many years, he was never able to find him. It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility and gave it to his son. And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life" (from "The Tale of the Three Brothers," TBB, 2008, p. 93). What more can we hope for, really, as parents, but to protect our children until it is time to greet Death as an equal and a friend?

[20] As I knit the Invisibility Cloak, I listen to the audiobooks of *The Hunger Games, Catching Fire,* and *Mockingjay* (Collins & McCormick, 2008, 2009, 2010). The time will come when the baby will be a child and then a young adult, and a cracker stamped with the image of a bird, a gold mockinjay pin, and a primrose bush will be symbols of hope. These are the gifts I leave my children.

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Appendix A

Harry Potter Fancomp Disciplinary Bibliography
This bibliography has been divided by disciplines. To privilege more recent publications, each section is organized first by date, then alphabetically.

Business and Economics

2010   Gouvin, E.J. (2010). The magic of money and banking. In J.E. Thomas & F.G. Snyder (Eds.), *The law and Harry Potter* (pp. 237-260). Durham, NC: Carolina Academic Press.

2010   Lockley, K. (2010). *The evaluative case study analysis for entrepreneurial processes and product innovation using J.K. Rowling's Harry Potter series* [Bachelor's Thesis]. Hattiesburg, MS: University of Southern Mississippi.

2010   Schooner, H.M. (2010). Gringotts: The role of banks in Harry Potter's Wizarding world. In J.E. Thomas & F.G. Snyder (Eds.), *The law and Harry Potter* (pp. 261-274). Durham, NC: Carolina Academic Press.

2010   Snir, A.,& Levy, D. (2010). Economic growth in the Potterian economy. In J.E. Thomas & F.G. Snyder (Eds.), *The law and Harry Potter* (pp. 211-236). Durham, NC: Carolina Academic Press.

2010   Snir, A., & Levy, D. (2010). Popular perceptions and political economy in the contrived world of Harry Potter. *SSRN Working Papers*. Bar-Ilan University, Department of Economics.

2008   Norton-Amor, E. (2008). Shopping with Severus in the Durban Muti market. In P. Morris & D. Patterson (Eds.), *Proceedings of Accio 2008: A Harry Potter conference, Magdalen College, Oxford, 25-27 July* (pp. x-x). Oxford: Accio UK.

2008   Wang, S., Jank, W., & Shmueli, G. (2008). Explaining and forecasting online auction prices and their dynamics using functional data analysis. *Journal of Business & Economic Statistics 26*(2), 144-160.

2007   Weber, R.M. (2007). Harry Potter and the dark arts. *Journal of Financial Service Professionals 61*(6), 34-36.

2006   McCafferty, J. (2006). Harry Potter and the corner office: Management lessons from unusual sources. *CFO: The Magazine for Chief Financial Officers 22*(12), 32-35.

2005   Framed! If Harry Potter fancies an image revamp, wizard frame designer Tom Davies is offering to work some magic. (2005). *The Optician 6010*, 20-21.

2004   Wizard of Haz Tin Weadick visits the set of the latest Harry Potter film to find out where health and safety fits in to the magical mayhem of disgruntled dragons and triple-decker buses. (2004). *Safety and Health Practitioner 22*(11), 41-45.

2003   Breaking the deflationary spell: World economy. (2003, June 28). *The Economist*, 28-35.

2003   Stewart, S.L. (2003). Defective wands, stubborn dragons and flying transport trucks: Everyday occurrences for a purchasing agent representing the retail shops of Harry Potter's world. In D. Bice (Ed.), *Elsewhere: Selected essays from the "20th century fantasy literature: From Beatrix to Harry" international literary conference* (pp. x-x). Lanham, MD: University Press of America.

2002   Duska, R.F. (2002). Harry Potter, 9/11, and Enron: Implications for financial service professionals. *Journal of Financial Service Professionals 56*(3), 28-30.

2001   Malphurs, F. L., & Striano, J.A. (2001). Gaze into the long-term care crystal ball: The

Veterans Health Administration and aging. *Journal of Gerontology 56A*(11), M666-M673.

Education, Curriculum, and Pedagogy

2012   Crutcher, P. (2012). Exploring possibility: Challenging curriculum, students, and teachers to be engaged and critical. *JCT (Online) 28*(1), 220-226.

2012   Marić, J., & Sims, J. (2012). "I can teach you how to bottle fame, brew glory, and even stopper death": Pedagogy of the Half-Blood Prince. In J. Sims (Ed.), *The sociology of Harry Potter: 22 enchanting essays on the wizarding world* (pp. x-x). Hamden, CT: Zossima Press.

2011   Bixler, A. (2011). What we muggles can learn about teaching from Hogwarts. *Clearing House: A Journal of Educational Strategies, Issues and Ideas 84*(2), 75-79.

2011   Caterson, S. (2011). *The idea of a residential college: Image & reality from John Henry Newman to Harry Potter and 'The social network.'* Clayton, Vic.: Mannix College.

2011   Gow, P. (2011). Harry Potter and the accreditor's nightmare: Spells, standards, and school quality in an era of change. *Independent School 70*(4), 76-81.

2011   Guzy, A. (2011). Harry Potter and the specter of honors accreditation. *Journal of the National Collegiate Honors Council 12*(2), 85-90.

2011   Harada, N. (2011) 'Nothing to worry about': Anxiety-reduction strategies in Harry Potter's class and mine. In K. Irie & A. Stewart (Eds.), *Realizing autonomy: Practice and reflection in language education contexts* (pp. x-x). Basingstoke: Palgrave Macmillan.

2011   Leel, H. (2011). In defense of concordancing: An application of data-driven learning in Taiwan. *Procedia: Social and Behavioral Sciences 12*, 399-408.

2011   Marche, S. (2011, June). Harry Potter and the hatred of teachers. *Esquire 155*(6), 92-94.

2010   Bassham, G. (2010). A Hogwarts education: The good, the bad, and the ugly. In. W. Irwin & G. Bassham (Eds.), *The Ultimate Harry Potter and Philosophy: Hogwarts for Muggles* (pp. 212-228). Hoboken, NJ: Wiley.

2010   Clark, D. (2010). Harry Potter and the authentic assessment task. *Professional Educator 9*(3), 22-23.

2010   Jenkins, R. (2010, January 8). 'A great man, Dumbledore.' *Chronicle of Higher Education 56* (17), D16-D17.

2010   McDaniel, K.N. (2010). Harry Potter and the ghost teacher: Resurrecting the lost art of lecturing. *History Teacher 43*(2), 289-295.

2010   Pyne, K. "Grym." (2010). A professors' roundtable: Conversations on the pedagogy of *Potter*. In S.K. Goetz (Ed.), *Terminus: Collected papers on Harry Potter 7-11 August 2008* (pp. 452-454). Sedalia, CO: Narrate Conferences, Inc.

2009   Boldt, G.M. (2009). Kyle and the basilisk: Understanding children's writing as play. *Language Arts 87*(1), 9-17.

2009   Brendon, V. (2009). 'The Harry Potter effect': Modern prep schools. *Prep school children: A class apart over two centuries* (pp. 181-202). New York: Continuum.

2009   Gerstl-Pepin, C., & Patrizio, K. (2009). Learning from Dumbledore's pensieve: Metaphor as an aid in teaching reflexivity in qualitative research. *Qualitative Research 9*(3), 299-308.

2009   Gutierrez, P. (2009). School as the real star: Harry Potter and the half-blood millennials. *Screen Education 55*, 26-31.

2009   Jones, D. (2009). "Interpret your findings correctly". In T. Prinzi (Ed.), *Hog's Head Conversations: Essays on Harry Potter, Volume 1* (pp. X-X). Allentown, PA: Zossima.

2008   Birch, M.L. (2008). Schooling Harry Potter: Teachers and learning, power and knowledge. In. E.E. Heilman (Ed.), *Critical Perspectives on Harry Potter* (pp. 103-120). New York, NY: Routledge.

2008   Christensen, P. (2008). The *Harry Potter* world as existential inspiration for gifties. In S.K. Goetz (Ed.), *Phoenix rising: Collected papers on Harry Potter, 17-21 May 2007* (pp. 465-471). Sedalia, CO: Narrate Conferences, Inc.

2008   Evans, M. (2008, August 6). Stranger than fiction: Harry Potter and the order of the entitled. *Times Higher Education 1856*, 24-25.

2008   Helfenbein, R.J. (2008). Conjuring curriculum, conjuring control: A reading of resistance in *Harry Potter and the Order of the Phoenix*. *Curriculum Inquiry 38*(4), 499-513.

2008   Jardine, L. (2008). Speculation is good for you: How the Harry Potter series encourages theorizing and its effects on the reader. In P. Morris & D. Patterson (Eds.), *Proceedings of Accio 2008: A Harry Potter conference, Magdalen College, Oxford, 25-27 July* (pp. x-x). Oxford: Accio UK.

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2007   Rosenberg, R.S. (2007). What do students learn from Hogwarts classes? In N. Mulholland (Ed.), *The Psychology of Harry Potter: An Unauthorized Examination of the Boy Who Lived* (pp. 5-18). Dallas, TX: BenBella.

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2005   Todaro, J. (2005). The truth is out there: Harry Potter and the mediocre manager. *Library Administration and Management 19*(1), 39-41.

2004   Booth, M.Z., & Booth, G.M. (2004). Tips from Harry Potter for American schools. *Educational Digest 69*(6), 4-11.

2004   Dede, C. (2004). Enabling distributed learning communities via emerging technologies: Part one. *T.H.E. Journal 32*(2), 12.

2004   Farebrother, B. (2004, October 8). Hogwarts and the vanishing students. *Times Educational Supplement*, 15.

2004   Pierce, J.B. (2004). What's Harry Potter doing in the library? Depictions of young adult information seeking behavior in contemporary fantasy fiction. *International Association of School Librarianship: Selected Papers from the Annual Conference*, 73-82.

2004   Zandee, D.P. (2004). *A study in generative process: The art of theorizing* [Dissertation]. Ann Arbor: Case Western Reserve University.

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2003   Harris, K. (2003). *I bet J.K. Rowling had a year to write Harry Potter! Year five and year six pupils' views of the use of literacy inside and outside of school* [Master's Thesis]. [no city]: University of Sheffield.

2003   Mills, M. (2003). On the lighter side: Harry Potter, Number 4 Privet Drive, Surrey. *The Journal of College Admission 180*, 4-5.

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2002   Herreid, C.F. (2002). Harry Potter and the magic of storytelling. *Journal of College Science Teaching 32*(1), 4.

2001   Black, M.S., & Eisenwine, M.J. (2001). Education of the young Harry Potter: Socialization and schooling for wizards. *Educational Forum 66*(1), 32-37.

2001   Clare, J. (2001). Beware Harry Potter. *Prep School 42*, 32.

2001   Conaill, S.O. (2001). Harry Potter and the disappearing pupil. *Doctrine and Life 51*(10), 627-631.

2001   Wise, B. (2001). The indomitable dinosaur builder (and how she overcame her phonological deficit and learned to read instructions, and other things). *The Journal of Special Education 35*(3), 134-144.

2000   Levine, J. H., & Shapiro, N.S. (2000). Hogwarts. *About Campus 5*(4), 8-14.

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2012   Brown, S. (2012). Almost magical microbes. *BioCycle 53*(9), 52-55.

2012   Carey, N. (2012). Why aren't identical twins actually identical? *The epigenetics revolution: How modern biology is rewriting our understanding of genetics, disease, and inheritance* (pp. 75-96). New York, NY: Columbia University Press.

2012   Harry Potter and the magical blood test. (2012). *TCE: The Chemical Engineer 852*, 22.

2012   Harry Potter inspires blood test; Printed reaction vessels; No-glare glass. (2012). *Chemical Engineer 852*, 22.

2012   Larsen, K., & Archer, J.T. (2012). Ruddy stargazers: Potter, pop culture, and the planetarium. *Planetarian 41*(3), 10-14.

2012   Morgan, C (Producer). (2012). *Magic of the snowy owl* [DVD]. [Country]: [Studio].

2012   O'Hare, A. (2012). Harry Potter and the paper-based blood test. *Bioanalysis 4*(11), 1280.

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2012   Setty, S., & Kosinski-Collins, M.S. (2012). The Harry Potter box: Demonstrating the importance of challenging assumptions during the scientific process. *The American Biology Teacher 74*(8), 587-588.

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2011   Livingston, J.D. (2011). The no-spin zone. *Rising force* (pp. 167-187). Cambridge, MA: Harvard University Press.

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2010   Bryan, K., & Leise, T. (2010). Impedance imaging, inverse problems, and Harry Potter's cloak. *Society for Industrial and Applied Mathematics Review 52*(3), 359.

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2010   Palmer, L.K. (2010). Using Harry Potter to introduce students to DNA fingerprinting & forensic science. *The American Biology Teacher 72*(4), 241-244.

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2008   Chua, B.L. (2008). Harry Potter and the coding of secrets. *Mathematics Teaching in the Middle School 14*(2), 114-121.

2008   Crane, R. & Sornette, D. (2008). Robust dynamic classes revealed by measuring the response function of a social system. *Proceedings of the National Academy of Sciences of the United States of America 105*(41), 15649-15653.

2008   Horrocks, I. (2008). Ontologies and the semantic web: How ontologies provide the semantics behind the semantic web, as explained here with the help of Harry Potter and his owl Hedwig. *Communications of the Association for Computing Machinery 51*(12), 58.

2008   Invisibility cloak developed. (2008). *The Science Teacher 75*(3), 16-18.

2008   National Library of Medicine (U.S.), History of Medicine Division. (2008). *Harry Potter's world: Renaissance science, magic, and medicine*. Bethesda, MD: U.S. National Library of Medicine, National Institutes of Health, History of Medicine.

2008   Pryor, G.S. (2008). Using pop culture to teach introductory biology. *The American Biology Teacher 70*(7), 396-399.

2008   Rickersfeld, R. (2008). Mandragora Rowlingiensis versus Mandragora Officinarum—The same plant? In P. Morris & D. Patterson (Eds.), *Proceedings of Accio 2008: A Harry Potter conference, Magdalen College, Oxford, 25-27 July* (pp. x-x). Oxford: Accio UK.

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2008   Vita, M.G., Batocchi, A.P., Dittoni, S., Losurdo, A., Cianfoni, A., Stefanini, M.C., Vollono, C., Della Marca, G., & Mariotti, P. (2008). Visual hallucinations and pontine demyelination in a child: Possible REM dissociation? *Journal of Clinical Sleep Medicine 4*(6), 588-590.

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2004   Bassham, G. (2004). The prophecy-driven life: Fate and freedom at Hogwarts. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 213-226). New York, NY: Barnes & Noble.

2004   Deavel, D., & Deavel, C. (2004). A skewed reflection: The nature of evil. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 132-147). New York, NY: Barnes & Noble.

2004   Eberl, J.T. (2004). Why Voldemort won't just die already: What wizards can teach us about personal identity. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 200-212). New York, NY: Barnes & Noble.

2004   Klein, S. E. (2004). The Mirror of Erised: Why we should heed Dumbledore's warning. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 92-104). New York, NY: Barnes & Noble.

2004   Lipscomb, B.J.B., & Stewart, W.C. (2004). Magic, science, and the ethics of technology. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 77-91). New York, NY: Barnes & Noble.

2004   Matthews, G.B. (2004). Finding Platform 9 ¾: The idea of a different reality. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 175-185). New York, NY: Barnes & Noble.

2004   Morris, T. (2004). The courageous Harry Potter. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 9-21). New York, NY: Barnes & Noble.

2004   Patterson, S.W. (2004). Is ambition a virtue?: Why Slytherin belongs at Hogwarts. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 121-131). New York, NY: Barnes & Noble.

2004   Silberstein, M. (2004). Space, time, and magic. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 186-199). New York, NY: Barnes & Noble.

2004   Thorsrud, H. (2004). Voldemort's agents, Malfoy's cronies, and Hagrid's chums: Friendship in *Harry Potter*. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 38-48). New York, NY: Barnes & Noble.

2004   Walls, J.L. (2004). Heaven, hell, and Harry Potter. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 63-76). New York, NY: Barnes & Noble.

2004   Weed, J.H. (2004). Voldemort, Boethius, and the destructive effects of evil. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 148-157). New York, NY: Barnes & Noble.

2003   Kern, E. (2003). Harry Potter and Stoic philosophy. In. G. Wiener (Ed.), *Readings on J.K. Rowling* (pp. x-x). San Diego, CA: Greenhaven Press.

2003   Sanchez, J. (2003). Eichmann in Hogwarts: Harry Potter and the banality of evil. *Reason 35*, 6), 51-52.

2002   Cruse, D., & Zimmer, R. (2002). Isaac Newton and Harry Potter. *Evolution and the new gnosis: Anti-establishment essays on knowledge science, religion and causal logic* (pp. x-x). San Jose, CA: Writers Press.

2001   Kern, E. (2001). Harry Potter, stoic boy wonder. *The Chronicle of Higher Education 48*(12), B18-B19.

Skilled Activities, Including Cooking, Sewing, Crafts, Sports, and Travel

2012   Carroll, C. (2012). Mythology in art. *Arts & Activities 152*(3), 22.

2012   Cohen, A., Brown, B., & Peachey, J.W.. (2012). The intersection of pop culture and non-traditional sports: An examination of the niche market of quidditch. *International Journal of Sport Management and Marketing 12*(3), 180-197.

2012   Evans, F. (2012). *Harry Potter Party Guide & Cookbook: An Unofficial Harry Potter Party Book with Magic Treats, Recipes, Potions, Spells, Games, Cookbook & More*. [Kindle eBook]: Amazon Digital Services.

2012   Lee, C. (2012). 'Have magic, will travel': Tourism and Harry Potter's United (magical) Kingdom. *Tourist Studies 12*(1), 52-69.

2012   Manifold, M.C. (2012). From amateur to framauteur: Art development of adolescents and young adults within an interest-based community. *Studies in Art Education 54*(1), 37-53.

2012   Miller, C.D. (2012). *Harry Potter places, book five: Scotland: Hogwarts' home*. Ashland, NE: A Novel Holiday Travel Guidebooks.

2012   Miller, C.D. (2012). *Harry Potter places, book three: Snitch-seeking in southern England and Wales*. Ashland, NE: A Novel Holiday Travel Guidebooks.

2012   Miller, C.D. (2012). *Harry Potter Places: A Novel Holiday. Book One: London and London Side-Along Apparitions*. Ashland, NE: A Novel Holiday Travel Guidebooks.

2012   Miller, C.D. (2012). *Harry Potter places: Book four, NEWTs: Northeastern England wizarding treks*. Ashland, NE: Novel Holiday Travel Guidebooks.

2012   Miller, C.D. (2012). *Harry Potter places: Book two, OWLs: Oxford wizarding locations.* Ashland, NE: Novel Holiday Travel Guidebooks.

2012   Rimmer, P. (2012). 'Murderball' or chess with violence? *Palaestra 26*(3), 23-24.

2012   Write like Harry Potter: Flourish and blot with your home-made quill pen. (2012). *Field 319*(7291), 82-84.

2011   Bucholz, D. (2011). *The unofficial Harry Potter sweet shoppe kit: From peppermint humbugs to sugar mice—Conjure up your own magical confections*. [no city]: Adams Media.

2011   Fox, J. (2011) *The Unofficial Harry Potter Party Book: From Monster Books to Potions Class! Crafts, Games, and Treats*. [Kindle eBook]: Jessica Fox.

2011   Meyers, G.M. (2011). *The Unofficial Harry Potter Cookbook: From Cauldron Cakes to Butterbeer & More*. Fresno, CA: Serendipity.

2011   Meyers, G.M. (2011). *Unofficial Harry Potter Cookbook: From Muggles to Magic*. Fresno, CA: Serendipity Media Press.

2011   Meyers, G. (2011). *From wizards to lizards: The unofficial Harry Potter cookbook*. Fresno: CA: Serendipity Press.

2011   Meyers, G. (2011). *The unofficial Harry Potter cookbook: From butterbeer to rockcakes*. Fresno, CA: Serendipity.

2011   Meyers, G. (2011). *The unofficial Harry Potter cookbook: Summertime tricks or treats*. Fresno, CA: Serendipity Press.

2011   Meyers, G. (2011). *The unofficial Harry Potter cookbook: Sweet shop stop*. [Kindle eBook]: Serendipity Media Group.

2011   Rubin, G., & Parker, J. (2011). Harry Potter tour: Platfrom 9 ¾, King's Cross Station, London. *Crap days out* (pp. 37-38). Chicago, IL: John Blake.

2010   Bucholz, D. (2010). *The unofficial Harry Potter cookbook presents: A magical Christmas menu*. Avon, MA: Barnes & Noble Books.

2010   Bucholz, D. (2010). *The Unofficial Harry Potter Cookbook: From Cauldron Cakes to Knickerbocker Glory—More Than 150 Magical Recipes for Wizards and Non-Wizards Alike*. Avon, MA: Adams Media.

2010   Generalmanda, JKG-Vader, VoldieBeth & Droxy. (2010). Create your own Death Eater mask!. In S.K. Goetz (Ed.), *Terminus: Collected papers on Harry Potter 7-11 August 2008* (pp. 447-451). Sedalia, CO: Narrate Conferences, Inc.

2010   Geralmanda, JKG_Vader, VoldiBeth & Kate B. (2010). Sewing basics: How to make a student robe. In S.K. Goetz (Ed.), *Terminus: Collected papers on Harry Potter 7-11 August 2008* (pp. 435-440). Sedalia, CO: Narrate Conferences, Inc.

2010   Jones, N. (2010). The magical world of bobbin lace. In S.K. Goetz (Ed.), *Terminus: Collected papers on Harry Potter 7-11 August 2008* (pp. 441-446). Sedalia, CO: Narrate Conferences, Inc.

2010   Joy, K. (2010, December 13). Flying low: Even muggles can partake in quidditch. *Community College Week 23*(9), 12.

2010   Meyers, G. (2010). *The unofficial Harry Potter cookbook: From rock cakes to butterbeer, all things sugary and sweet*. Fresno, CA: Serendipity Media Group.

2010   Meyers, G. (2010). *The unofficial Harry Potter recipe book*. Fresno, CA: Serendipity Media Group.

2009   Griffin, L. (2009). Harry Potter, philosophy, and the future of physical education. In. L.D. Housner et.al (Eds.), *Historic traditions and future directions of research on teaching and teacher education in physical education* (pp. x-x). Morgantown, WV: Fitness Information Technology.

2009   Ingermanson, R., & Economy, P. (2009). *Writing fiction for dummies*. Hoboken, NJ:

Wiley.

2008   Brugman, B. (2008). *Harry Potter, a wizard for tourism?: An analysis of the short-term and long-term prospects of Harry Potter tourism* [Thesis / Dissertation]. Breda, Netherlands: NHTV International Higher Education Breda.

2008   Manifold, M.C. (2008). When wands become brushes: Painting the magical real. In S.K. Goetz (Ed.), *Phoenix rising: Collected papers on Harry Potter, 17-21 May 2007* (pp. x-x). Sedalia, CO: Narrate Conferences, Inc.

2007   Hansel, A. (2007). *Charmed Knits: Projects for Fans of Harry Potter*. Hoboken, NJ: Wiley.

2007   Harry Potter and the fifth-hour gym class. (2007). *Athletic Business 31*(7), 14-16.

2006   Cohen, S., & Rosso, C. (2006). Harry Potter: Diagon Alley day. *Series-ly celebrating: Book parties for popular children's series* (pp. x-x). Fort Atkinson, WI: Upstart Books.

2006   Iwashita, C. (2006). Media representation of the UK as a destination for Japanese tourists. *Tourist Studies 6*(1), 57-77.

2005   Fitzpatrick, M. (2005, May 20). Japanese build an 'Eton' inspired by Harry Potter. *Times Educational Supplement 4635*, 20.

2004   Hyman, R. (2004). Harry Potter's Scotland. *British Heritage 25*(5), 22-62.

2004   Smith, K. (2004). *Harry Potter* inspires a new sport. *Journal of Physical Education, Recreation & Dance 75*(7), 14-16.

2003   Felix, R., Rendle, H., & Lilley, S. (Producers). (2003). *A magical tour of Harry Potter country* [DVD]. Duffield, Derby: British Tours Film Studios.

2003   Harmon, M.B. (2003). The magic of England: Following in Harry Potter's footsteps. *Biography 7*(9), 86-100.

2003   *Harry Potter Eeylops Owl Emporium Diagon Alley kit*. (2003). [no city]: Delta Education.

2003   Harry Potter inspired 'muggle quidditch.' (2003). *Physical and Health Education Journal 69*(2), 24-27.

2003   Smith, K. (2003). Harry Potter inspires a new classroom and competitive sport: Muggle quidditch. *Physical & Health Education Journal 69*(2), x-x.

2002   Bates, C.D., & La Tempa, S. (2002). *Storybook travels: From Eloise's New York to Harry Potter's London, visits to 30 of the best-loved landmarks in children's literature*. New York: Three Rivers Press.

2002   By broomstick to Tokyo: Harry Potter's Japanese adventure. (2002, February 16). *Economist*, 67.

2001   Knudson, D. (2001). Invite Harry Potter to physical education class. *Strategies 14*(6), 36-37.

2000   Jarvis, L. (2000). Quidditch, anyone. *Women's Sports & Fitness 3*(7), 114-118.

1998   Burton, L., Cassidy, J., & Doherty, P. (1998). *Discovery packs of learning: Intermediate magic*. Madison, WI: Demco.

Nd   Harry Potter crafts. (nd). *The Leaky Cauldron*. Retrieved from http://www.the-leaky-cauldron.org/features/crafts

Appendix B
Harry Potter Fancomp Analysis Template

Citation:

Genre / subject information from paratext:

Author Information

Institutional Affiliations	
Self-Identified Disciplinary Affiliations	
Goals, Motivations, and Intentions, as explicitly identified in text or paratext	
Self-identification of race, class, gender, religion, or political affiliation	
Explicit Audience Identification	

Dynamic Discipline Analysis

Features of Academic Writing	Explicit Evidence from Text	Explicit Denial in Text
Persistent, open-minded, and disciplined in study		
Dominance of reason over emotion or sensual perception		
Imagined reader who is coolly rational and intending to formulate a response		

Rhetorical Criticism Analysis

Genre Application Analysis

Disciplinary Advice Categories	Disciplinary Advice	Explicit Evidence from Text	Explicit Denial in Text
Form	[copy-paste most fitting model from Appendix C]		
Questions			
Evidence			
Writing Conventions			

Metaphor Criticism Analysis

Metaphor	Tenor (topic being explained)	Vehicle (mechanism or lens through which topic is viewed)
[quote from text]		

Diffusion and Reach

Is HP used as tenor or vehicle, or simply as hook?

Does this HP Fancomp cite other HP Fancomps? Which ones? Add to Harry Potter

Disciplinary Bibliography.

Is this HP Fancomp cited by other texts? Which ones? Use Google Scholar's "Cited By"

feature to attempt to capture disciplinary citations.

Appendix C

Harry Potter Fancomp Disciplinary Map

In this metaphoric concept map, the number of HP Fancomps published within each discipline is presented cumulatively by year.

The same data is presented in different formats in Table 5: Cumulative Disciplinary HP Fancomp Publication and Figure 9: Total cumulative number of published HP Fancomps by discipline.

Please note: The bubbles within each individual map are to scale. However, the scaling among the various maps is slightly different to accommodate a progressively larger data set. Therefore, a quantitatively larger bubble may appear visually smaller on a subsequent map.

In addition, the placement of bubbles in relation to each other is intended to represent conceptually related disciplines as physically closer. Such placement is a matter of judgement and is intended metaphorically only.

Figure 10. Harry Potter Fancomp Disciplinary Map Title.

Figure 11. Harry Potter Fancomp Disciplinary Map 1997.
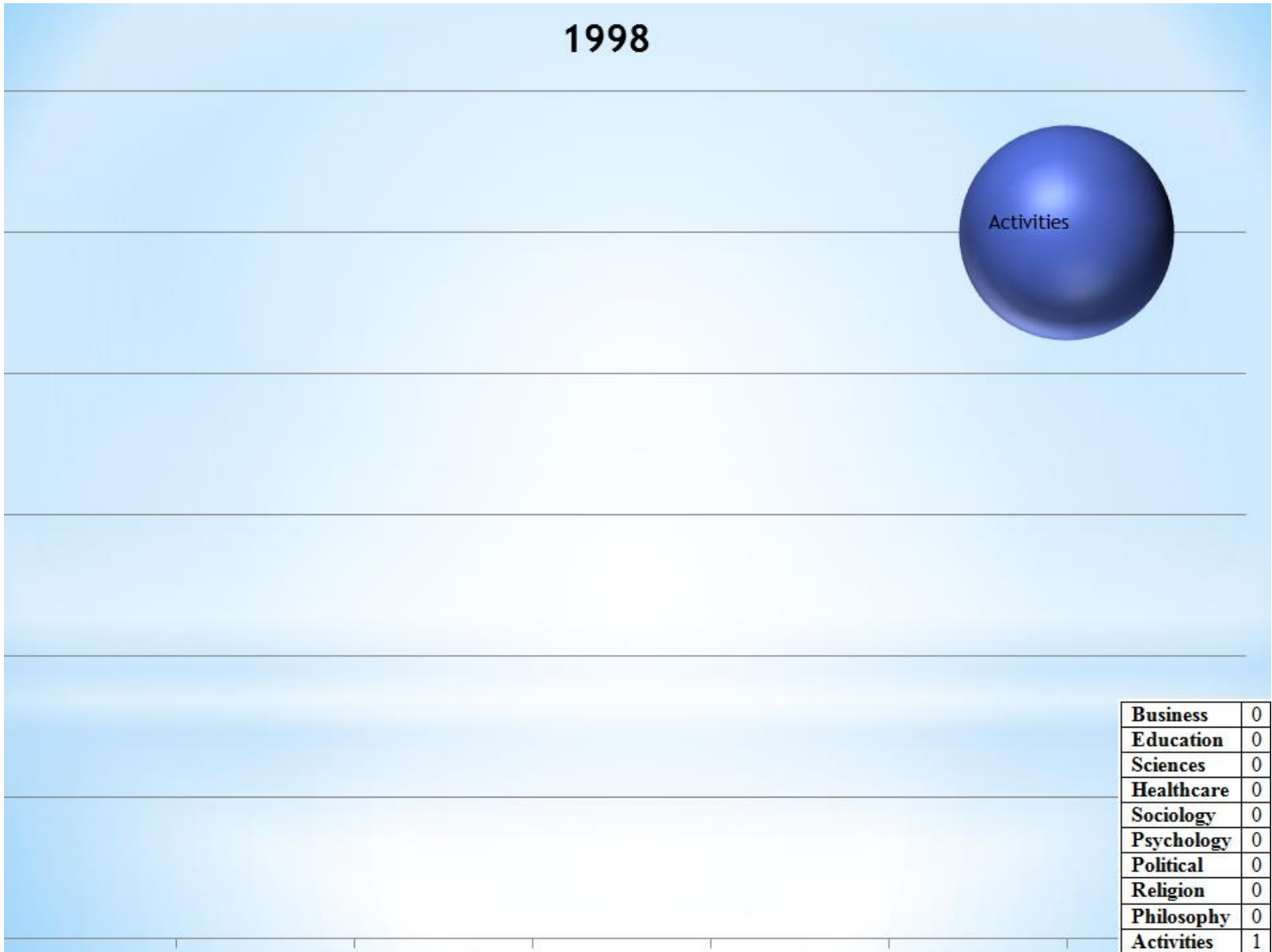
Figure 12. Harry Potter Fancomp Disciplinary Map 1998.
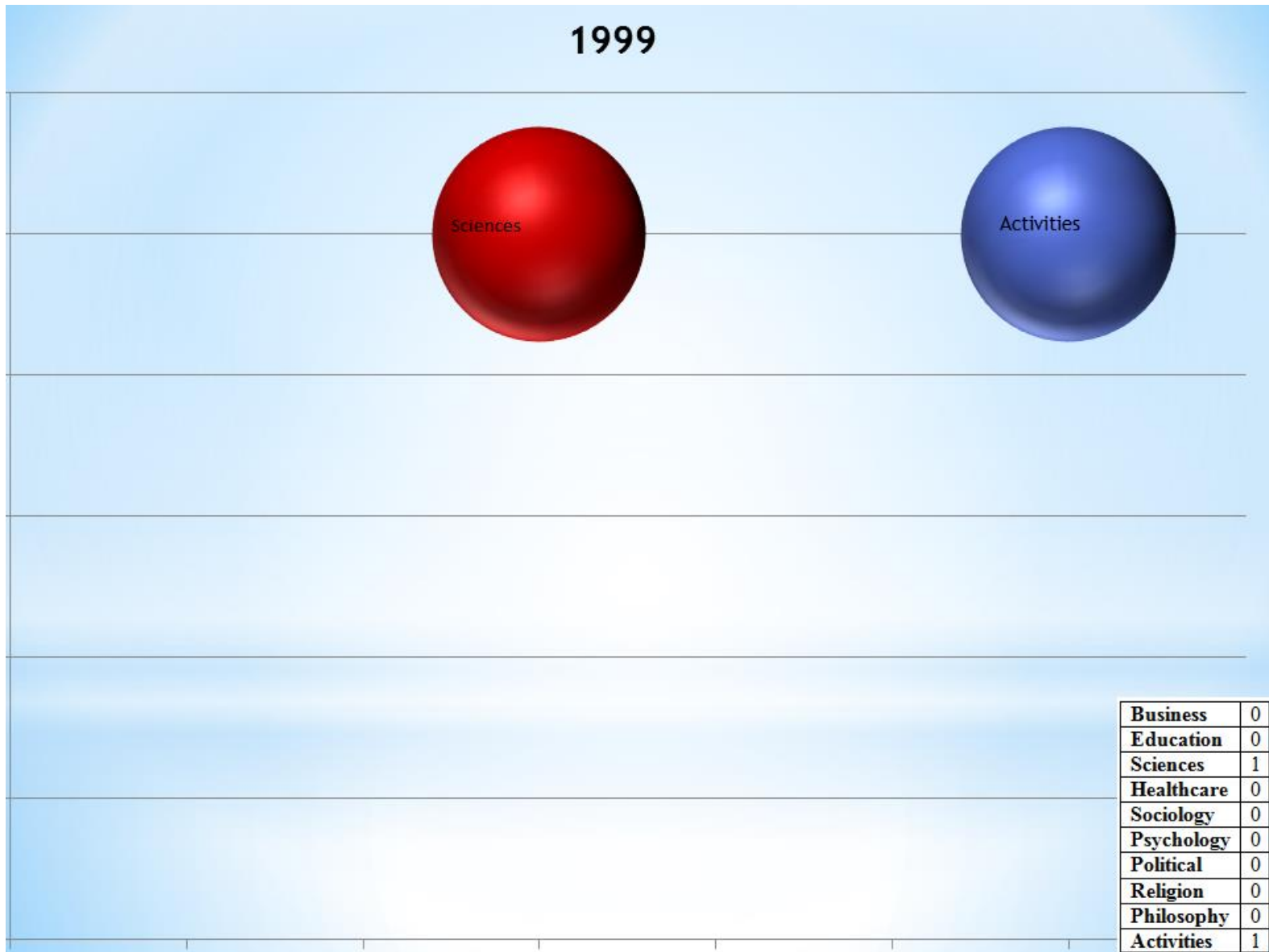
Figure 13. Harry Potter Fancomp Disciplinary Map 1999.
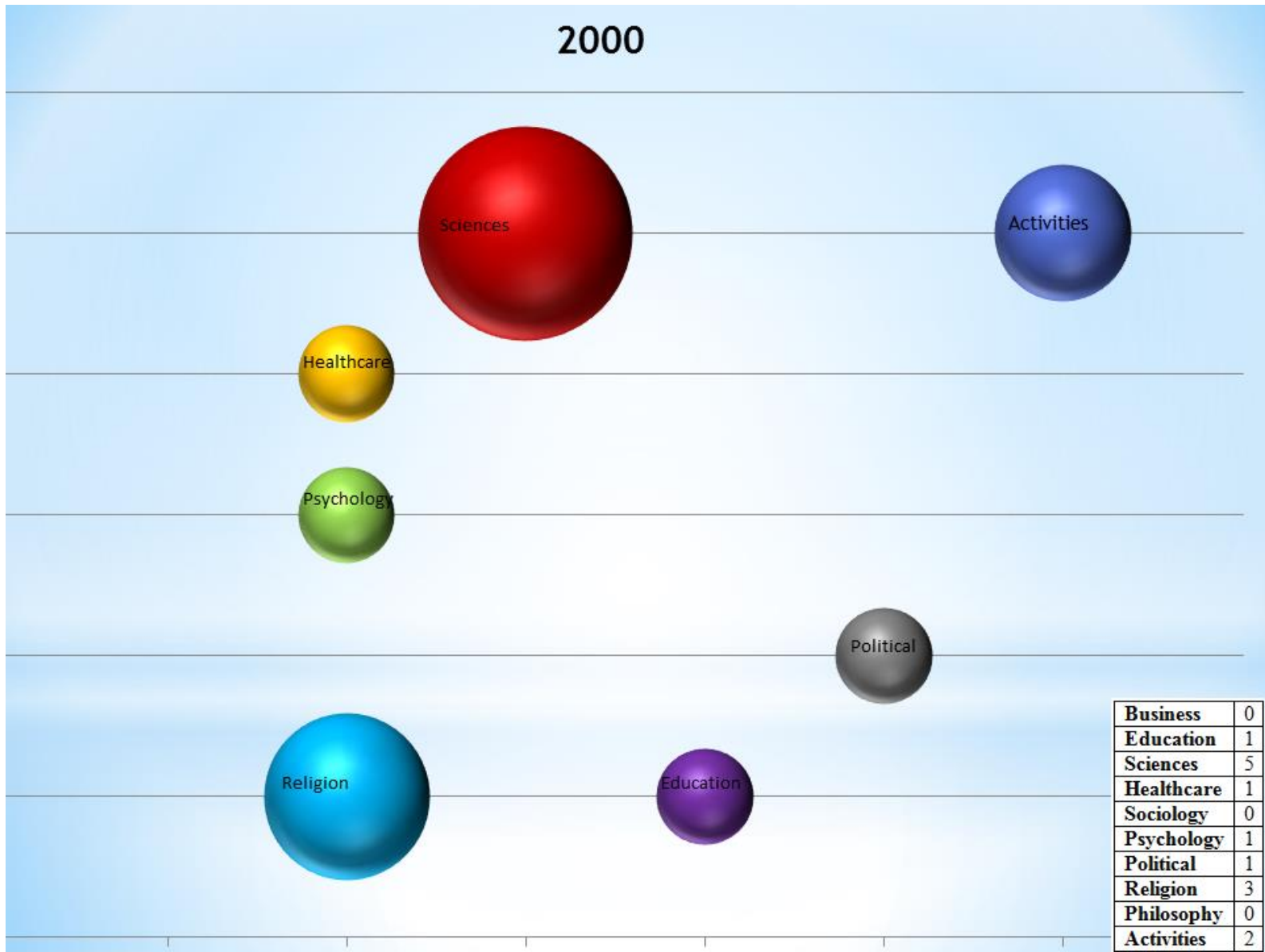
Figure 14. Harry Potter Fancomp Disciplinary Map 2000.
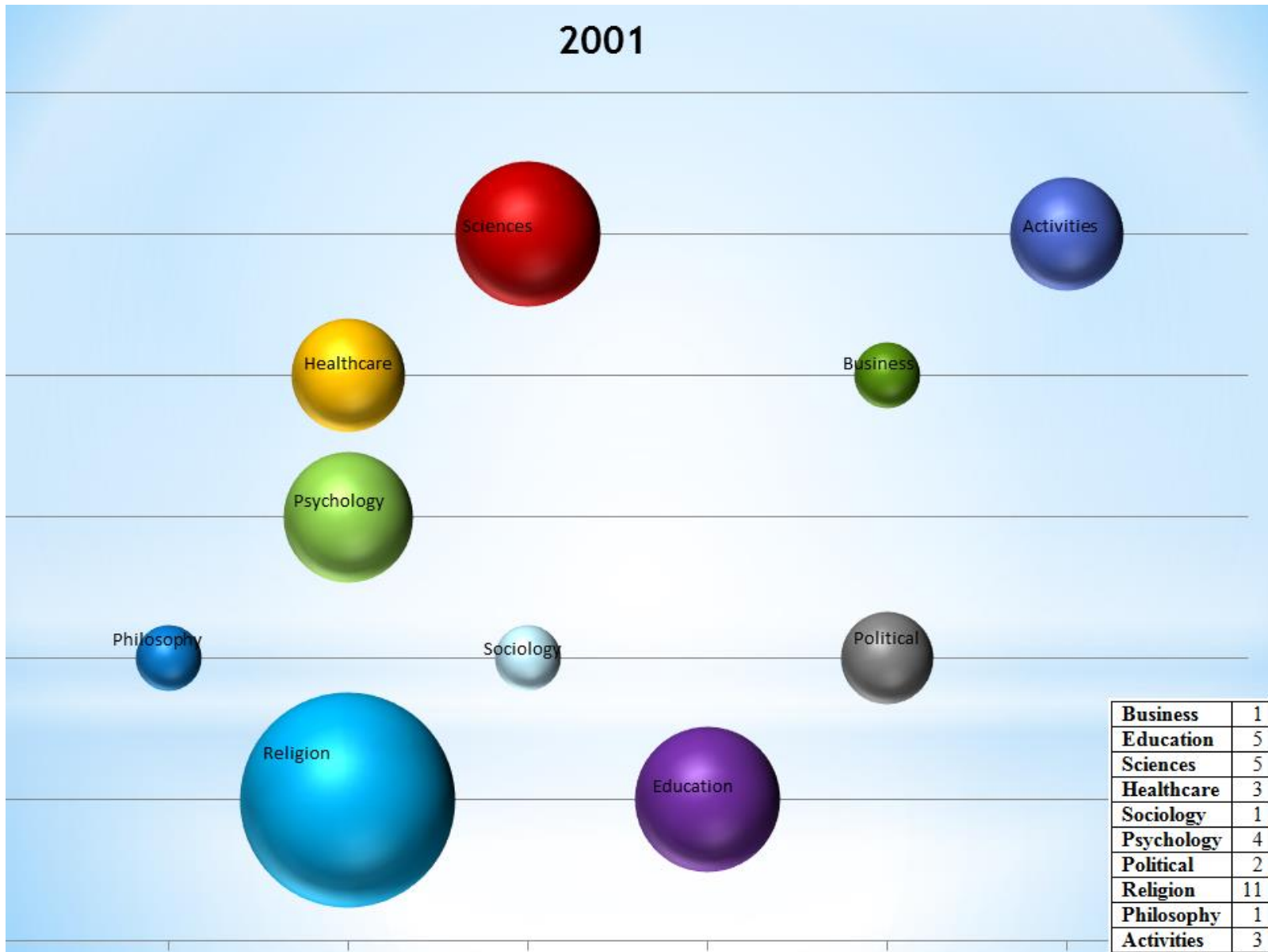
Figure 15. Harry Potter Fancomp Disciplinary Map 2001.
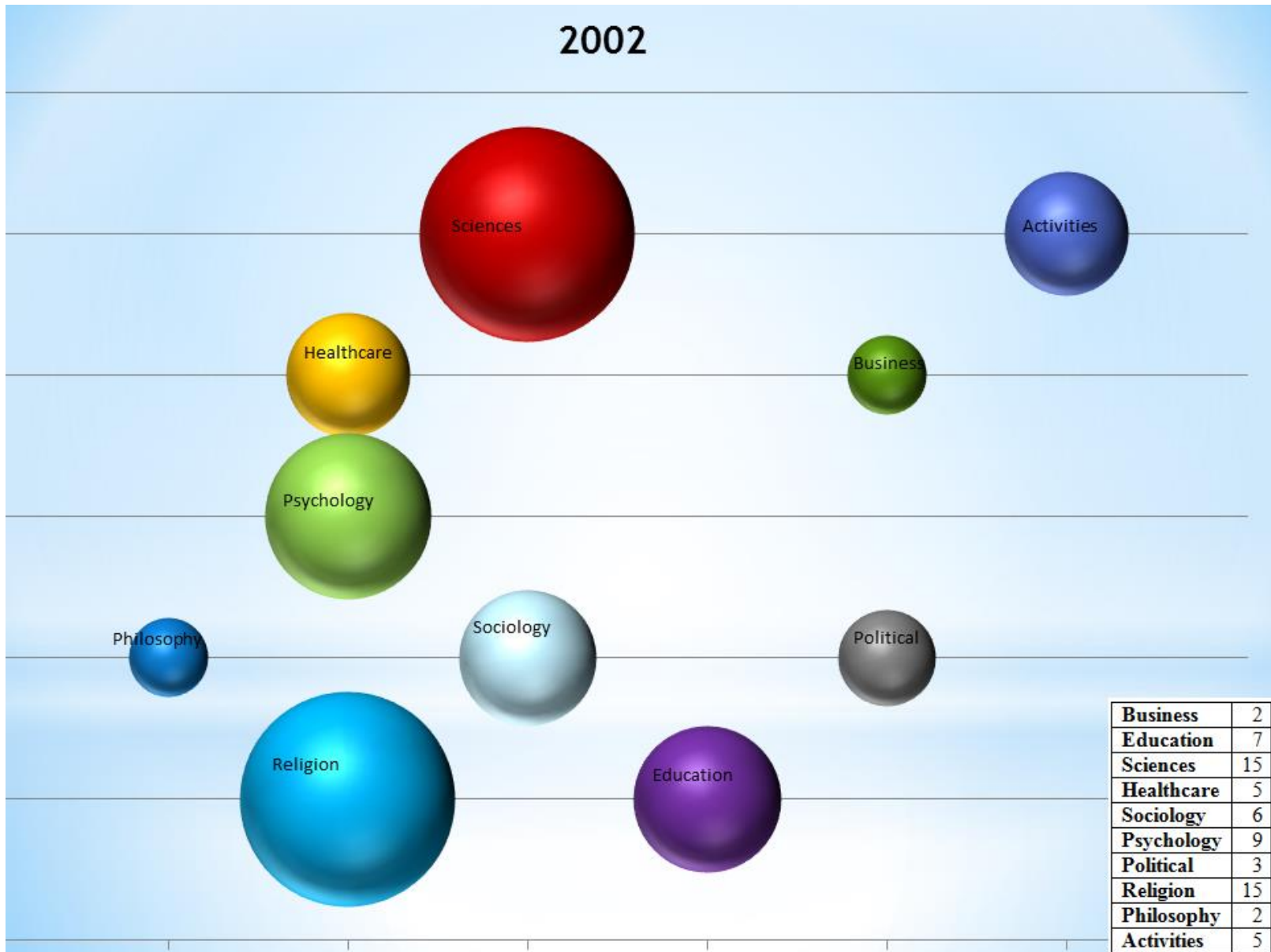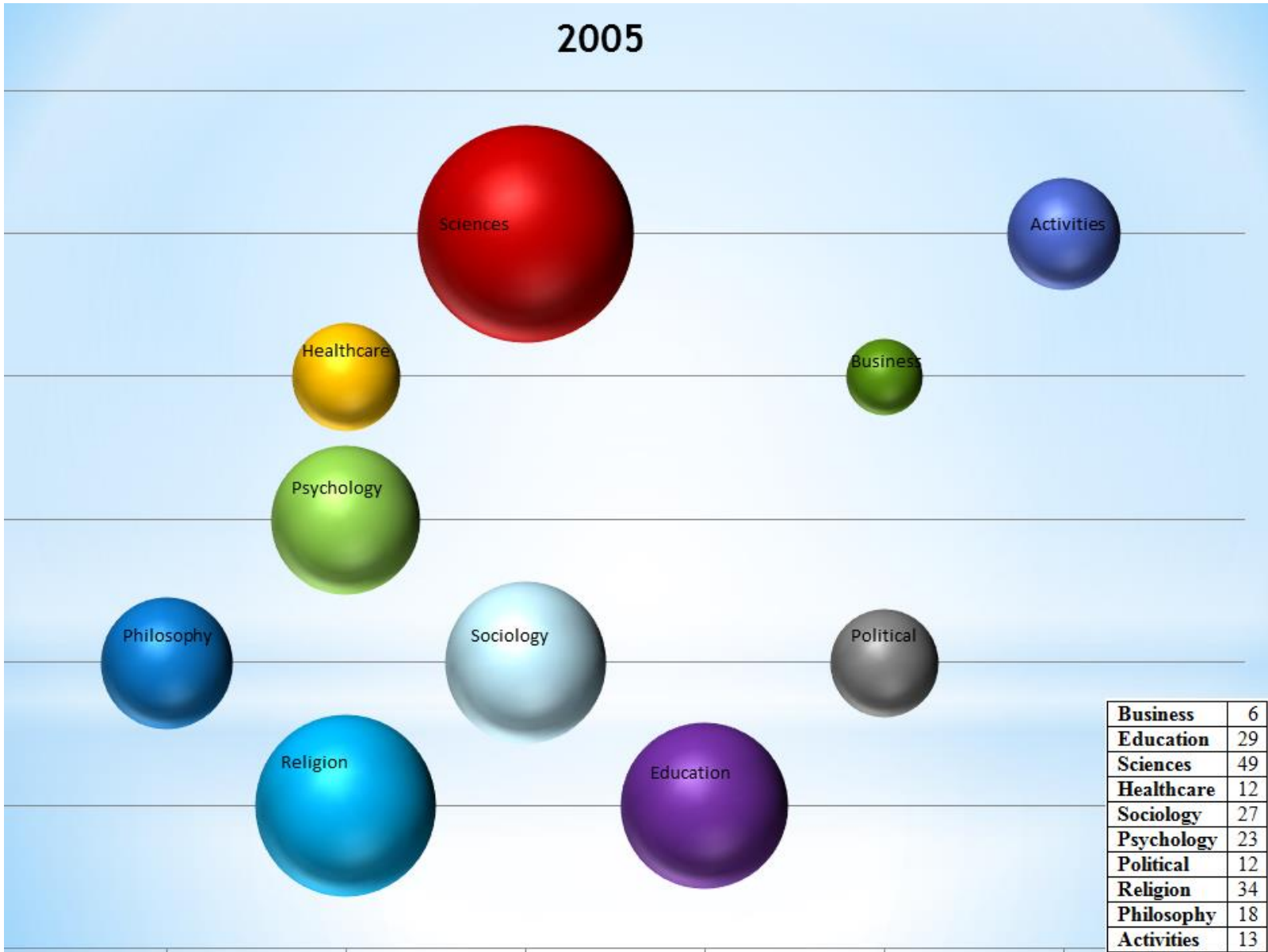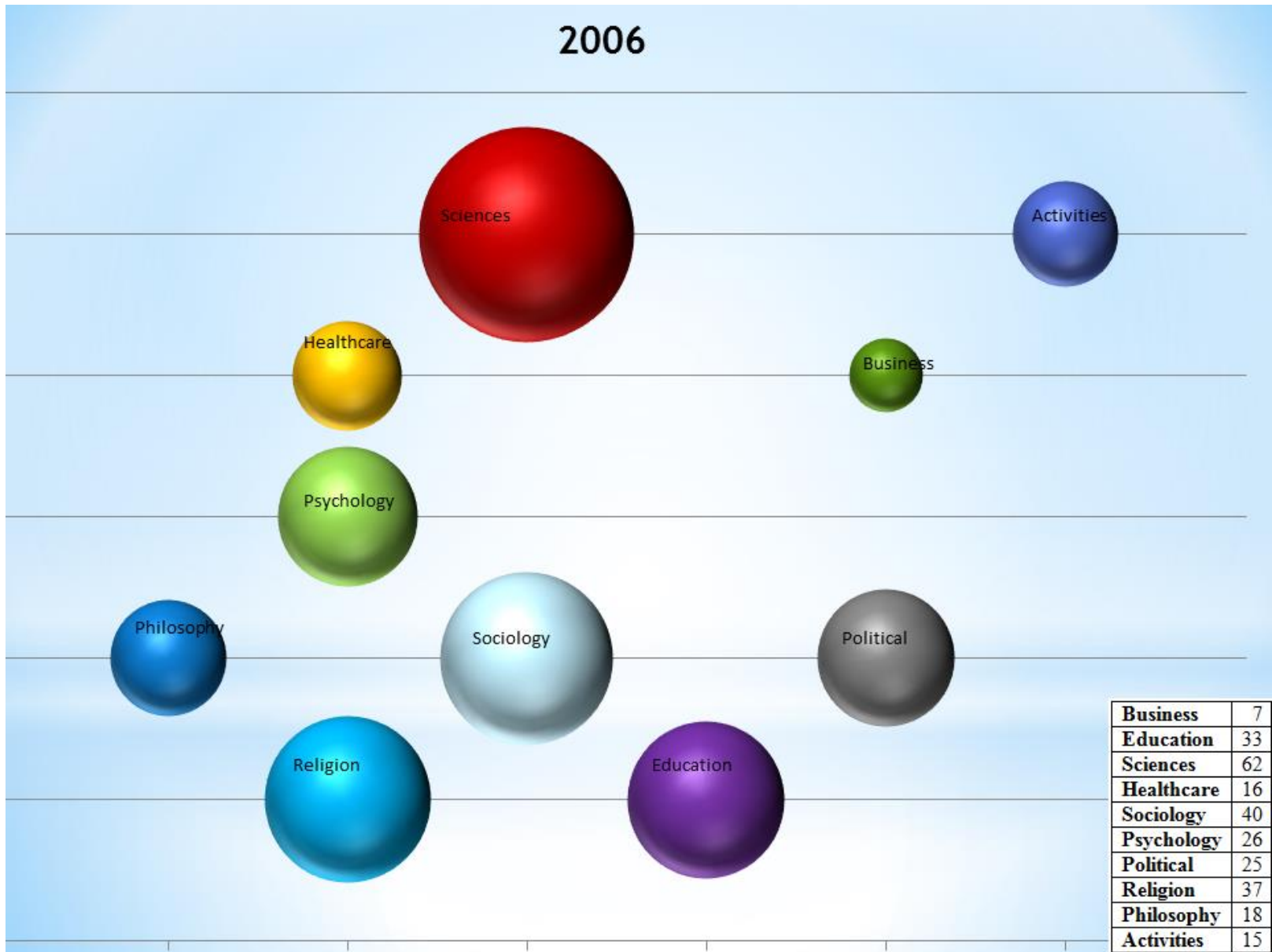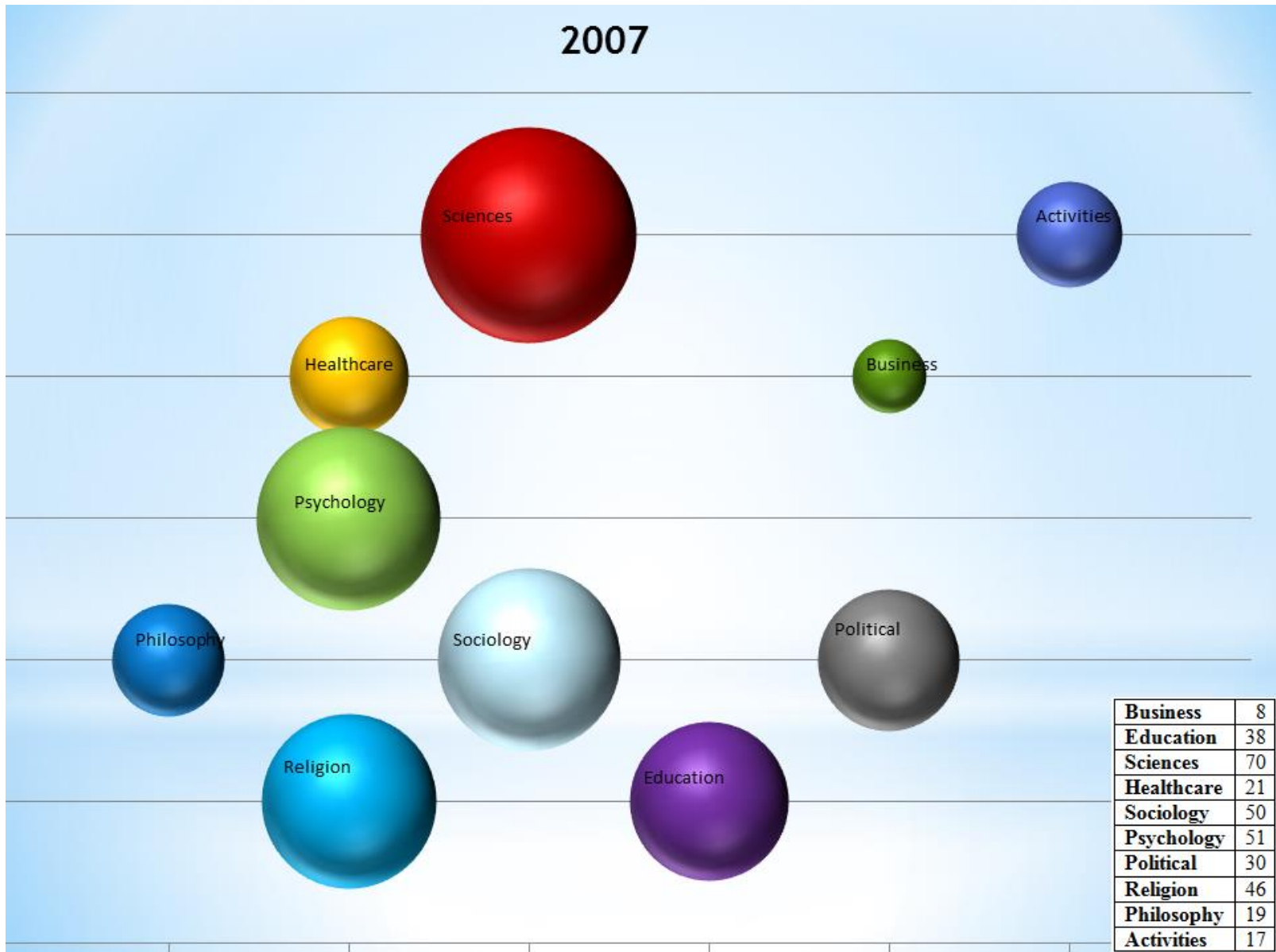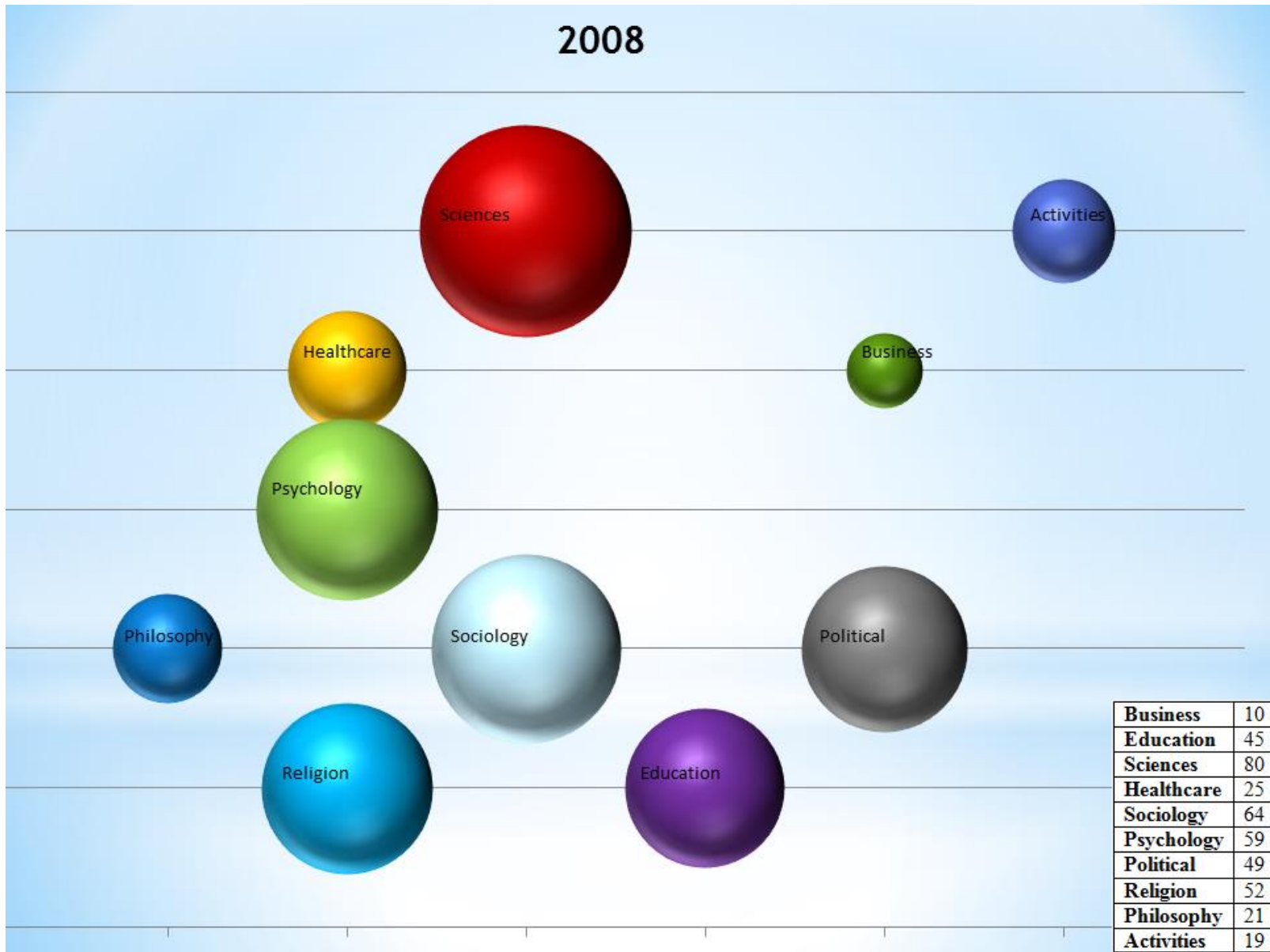
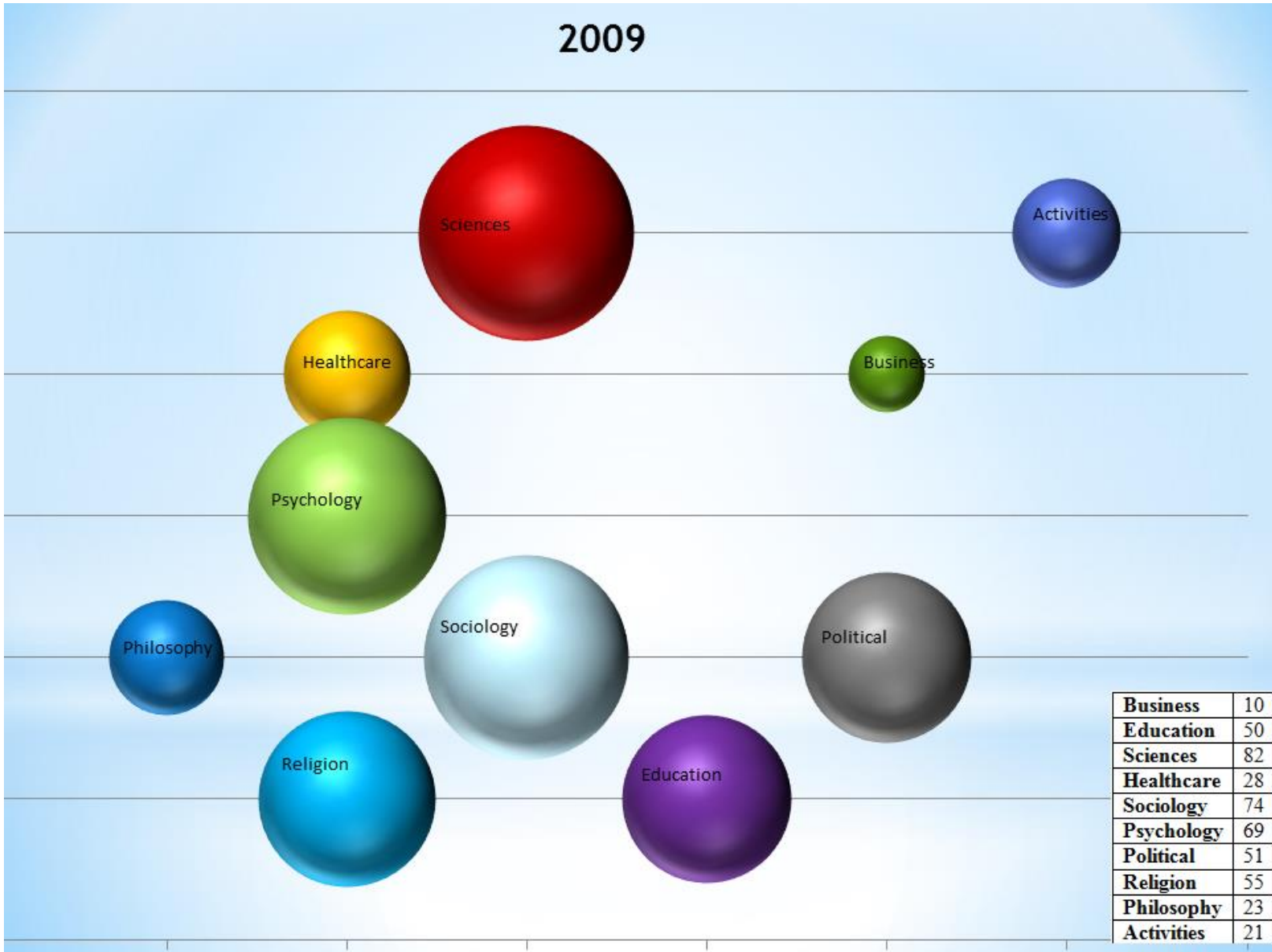Figure 16. Harry Potter Fancomp Disciplinary Map 2002.
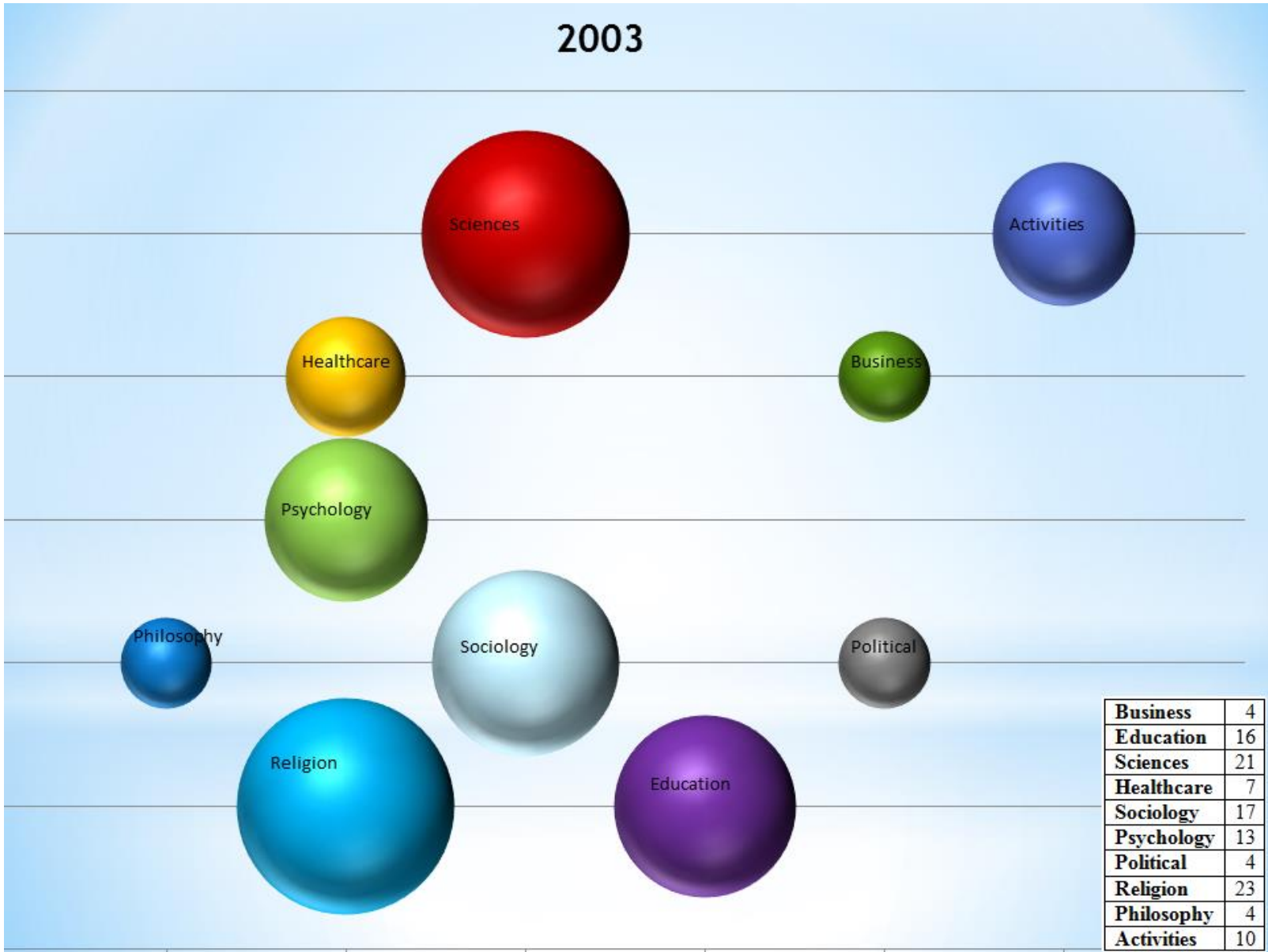
Figure 17. Harry Potter Fancomp Disciplinary Map 2003.
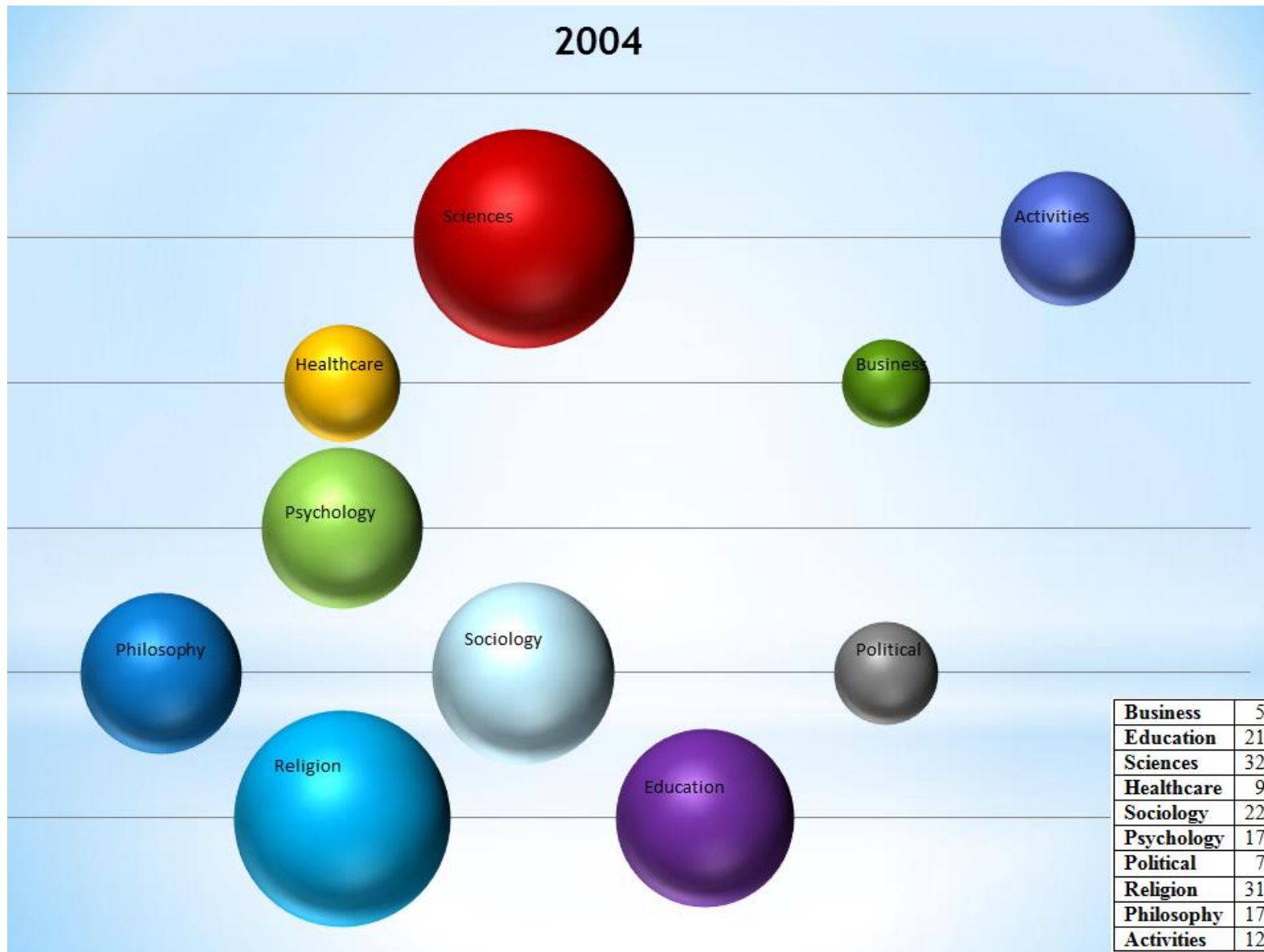
Figure 18. Harry Potter Fancomp Disciplinary Map 2004.

Figure 19. Harry Potter Fancomp Disciplinary Map 2005.

Figure 20. Harry Potter Fancomp Disciplinary Map 2006.

Figure 21. Harry Potter Fancomp Disciplinary Map 2007.

Figure 22. Harry Potter Fancomp Disciplinary Map 2008.

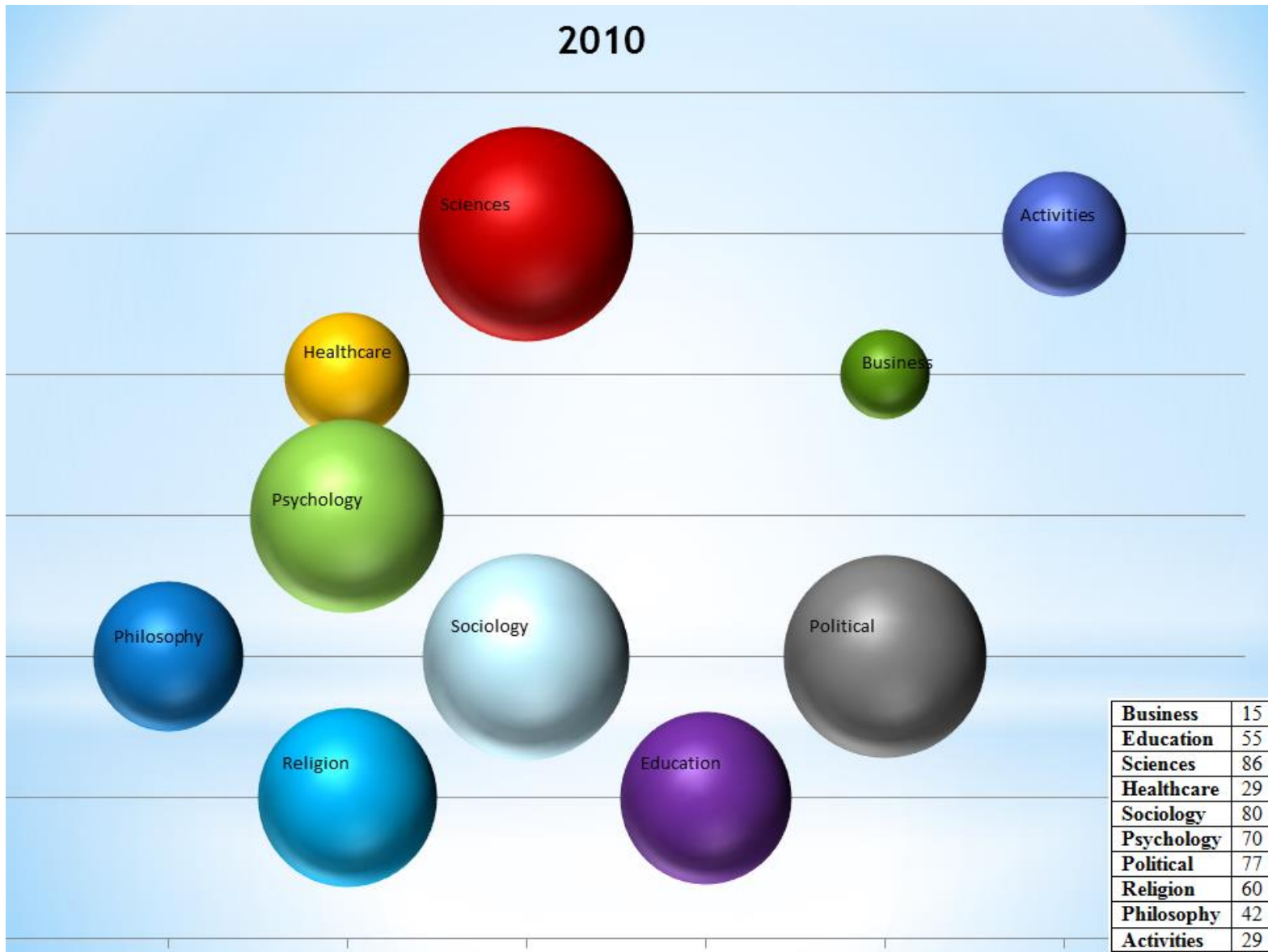Figure 23. Harry Potter Fancomp Disciplinary Map 2009.

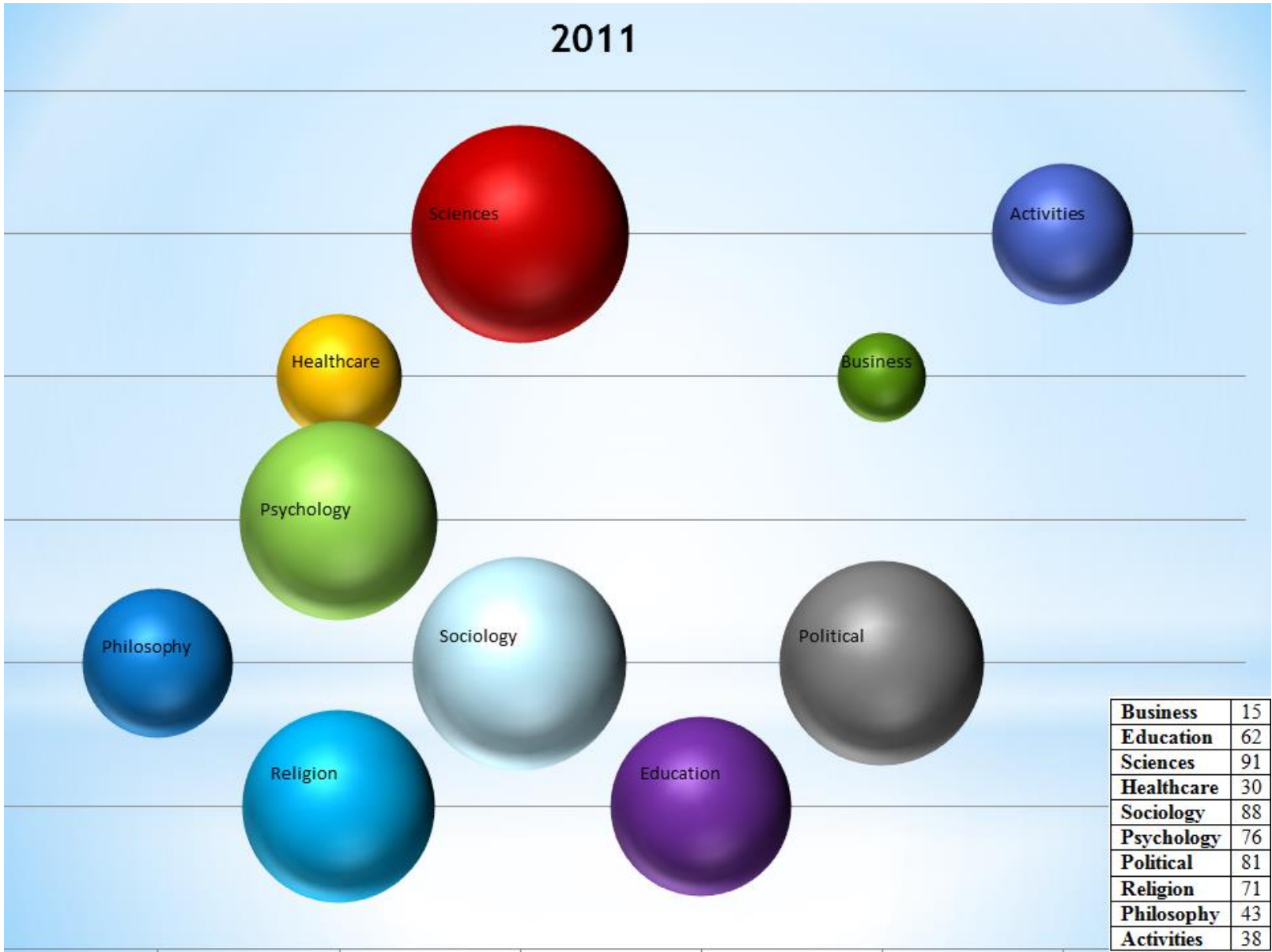Figure 24. Harry Potter Fancomp Disciplinary Map 2010.
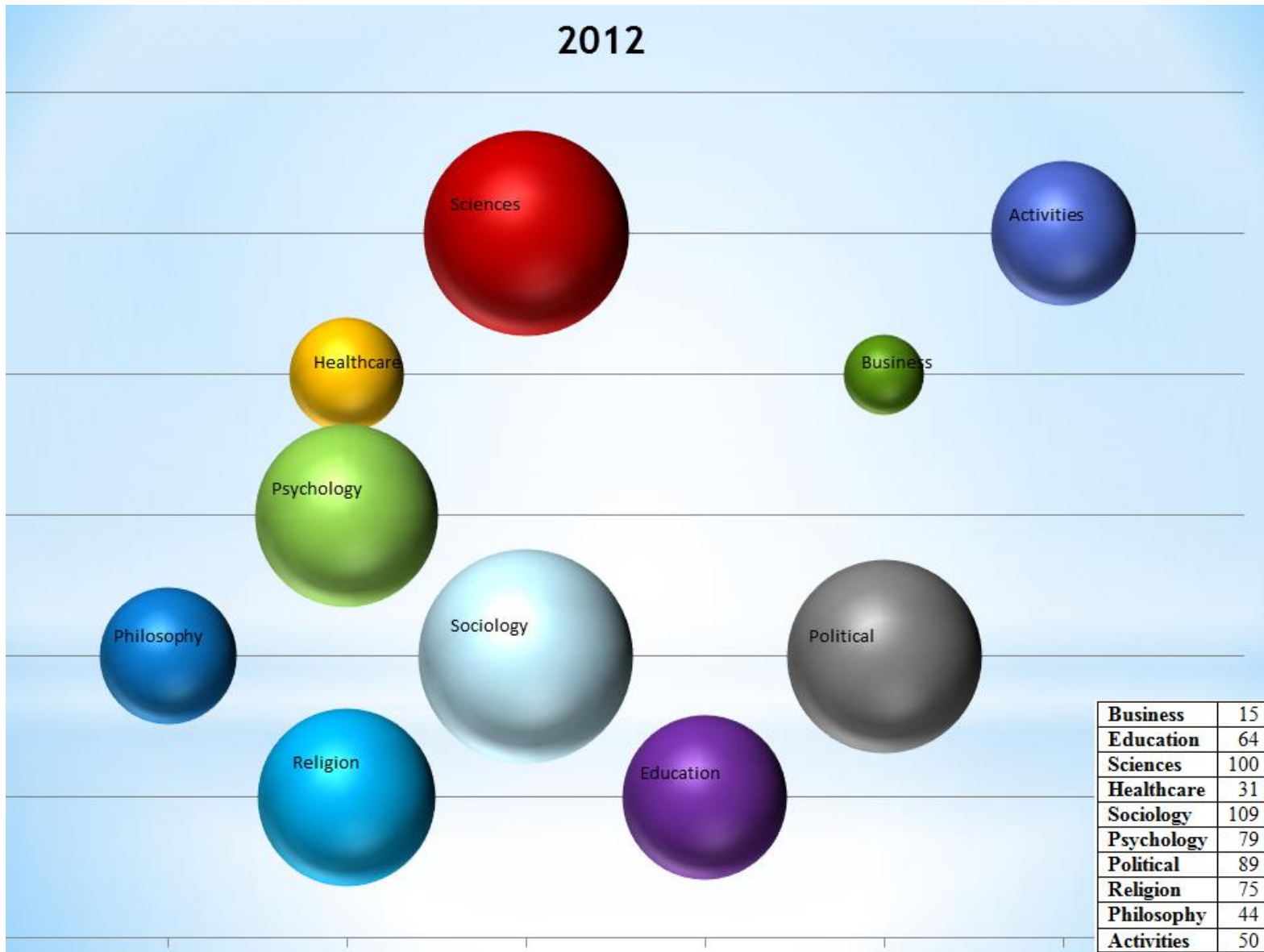
Figure 25. Harry Potter Fancomp Disciplinary Map 2011.

Figure 26. Harry Potter Fancomp Disciplinary Map 2012.

Appendix D

Subset of Selected HP Fancomps

This bibliography has been divided by disciplines. Each section is arranged alphabetically.

Business and Economics

McCafferty, J. (2006). Harry Potter and the corner office: Management lessons from unusual sources. *CFO: The Magazine for Chief Financial Officers 22*(12), 32-35.

Schooner, H.M. (2010). Gringotts: The role of banks in Harry Potter's Wizarding world. In J.E. Thomas & F.G. Snyder (Eds.), *The law and Harry Potter* (pp. 261-274). Durham, NC: Carolina Academic Press.

Snir, A., & Levy, D. (2010). Economic growth in the Potterian economy. In J.E. Thomas & F.G. Snyder (Eds.), *The law and Harry Potter* (pp. 211-236). Durham, NC: Carolina Academic Press.

Wang, S., Jank, W., & Shmueli, G. (2008). Explaining and forecasting online auction prices and their dynamics using functional data analysis. *Journal of Business & Economic Statistics 26*(2), 144-160.

Weber, R.M. (2007). Harry Potter and the dark arts. *Journal of Financial Service Professionals 61*(6), 34-36.

Education, Curriculum, and Pedagogy

Bixler, A. (2011). What we muggles can learn about teaching from Hogwarts. *Clearing House: A Journal of Educational Strategies, Issues and Ideas 84*(2), 75-79.

Crutcher, P. (2012). Exploring possibility: Challenging curriculum, students, and teachers to be engaged and critical. *Journal of Curriculum Theorizing 28*(1), 220-226.

Gerstl-Pepin, C., & Patrizio, K. (2009). Learning from Dumbledore's pensieve: Metaphor as an aid in teaching reflexivity in qualitative research. *Qualitative Research 9*(3), 299-308.

Harada, N. (2011) 'Nothing to worry about': Anxiety-reduction strategies in Harry Potter's class and mine. In K. Irie & A. Stewart (Eds.), *Realizing autonomy: Practice and reflection in language education contexts* (pp. x-x). Basingstoke: Palgrave Macmillan.

Marić, J., & Sims, J. (2012). "I can teach you how to bottle fame, brew glory, and even stopper death": Pedagogy of the Half-Blood Prince. In J. Sims (Ed.), *The sociology of Harry Potter: 22 enchanting essays on the wizarding world* (pp. x-x). Hamden, CT: Zossima Press.

Biology, Chemistry, Physics, BioMedical Sciences, Engineering, and Technology

Brown, S. (2012). Almost magical microbes. *BioCycle 53*(9), 52-55.

Carey, N. (2012). Why aren't identical twins actually identical? *The epigenetics revolution: How modern biology is rewriting our understanding of genetics, disease, and inheritance* (pp. 75-96). New York, NY: Columbia University Press.

Dobson, A. (2004). Genetic engineering: Pigoons and chickinobs on the other side of 'enough'. *Environmental Politics 13*(3), 642-649.

Larsen, K., & Archer, J.T. (2012). Ruddy stargazers: Potter, pop culture, and the planetarium. *Planetarian 41*(3), 10-14.

Livingston, J.D. (2011). The no-spin zone. *Rising force* (pp. 167-187). Cambridge, MA: Harvard University Press.

Healthcare and Patient Care

Anderson, K.L. (2011). Harry Potter and hearing loss: A whimsical look at similarities and successes. *Volta Voices 18*(3), 38-41.

Driessnack, M. (2009). Growing up at the intersection of the genomic era and the information age. *Journal of Pediatric Nursing 24*(3), 189-193.

Mohen, S.A., & Robbins, M.S.. (2012). Harry Potter and nummular headache. *Headache: The Journal of Head and Face Pain 52*(2), 323-324.

Rimmer, R.B., Foster, K.N., Bay, C.R., Floros, J., Rutter, C., Bosch, J., Wadsworth , M.M., & Caruso, D.M.. (2007). The reported effects of bullying on burn-surviving children. *Journal of Burn Care & Research 28*(3), 484-489.

Rudski, J.M., Segal¸C., & Kallen, E. (2009). Harry Potter and the end of the road: Parallels with addiction. *Addiction Research and Theory 17*(3), 260-277.

Sociology

Boon, M. (2011). Copying as deception. *In praise of copying* (pp. 106-141). Cambridge, MA: Harvard University Press.

Cook, T. (2012). "You have never treated Harry as a son": The politics of motherhood in the wizarding world. In J. Sims (Ed.), *The sociology of Harry Potter: 22 enchanting essays on the wizarding world* (pp. 79-90). Hamden, CT: Zossima Press.

Haas, H.A. (2011). The wisdom of wizards—and muggles and squibs: Proverb use in the world of Harry Potter. *Journal of American Folklore 124*(492), 29-54.

Messinger, A.M. (2012). Teaching content analysis through 'Harry Potter.' *Teaching Sociology 40*(4), 360-367.

Rosser, M.H. (2007). The magic of leadership: An exploration of *Harry Potter and the Goblet of Fire*. *Advances in Developing Human Resources 9*(2), 236-250.

Psychology and Counseling

Bond, G.D. (2012). Focus on basic cognitive mechanisms and strategies in deception research (and remand custody of 'wizards' to Harry Potter movies). *Journal of Applied Research in Memory and Cognition 1*(2), 128-130.

Bulkeley, K., & Bulkley, P.M. (2012). Appendix 3: The dreams and nightmares of Harry Potter. *Children's dreams: Understanding the most memorable dreams and nightmares of childhood* (pp. 127-142). Lanham, MD: Rowman & Littlefield.

Carmeli, R. (2009). Four models of fatherhood: Paternal contributors to Harry Potter's psychological development. In D. Patterson (Ed.), *Harry Potter's world wide influence* (pp. 11-34). Newcastle upon Tyne: Cambridge Scholars Publishing.

Finch, B. (2012). Harry Potter and 'the landscape of consciousness': Repeat home viewer's understandings about character. *Literacy 46*(1), 40-47.

Iacoboni, M. (2008). Harry Potter and Professor Snape. *Mirroring people: The new science of how we connect with others* (pp. 70-73). New York, NY: Farrar, Straus and Giroux.

Political Science and Law

Barratt, B. (2012). 'By order of the Hogwarts High Inquisitor': Bases of authority. *The politics of Harry Potter* (p. 9-26). New York, NY: Palgrave Macmillan.

Beazley, M.B. (2010). Which spell: Learning to think like a wizard. In J.E. Thomas & F.G. Snyder (Eds.), *The law and Harry Potter* (pp. 293-306). Durham, NC: Carolina Academic Press.

Friedrichs, D.O. (2011). The jurisprudence of Harry Potter. *Law in our lives: An introduction* (pp. 278). New York, NY: Oxford University Press.

Maza, L.G. (2012). Deconstructing the grand narrative in Harry Potter: Inclusion / exclusion and discriminatory policies in fiction and practice. *Politics and Policy 40*(3), 424-443.

Norman, E.R., & Delfin, R. (2012). Wizards under uncertainty: Cognitive biases, threat assessment, and misjudgments in policy making. *Politics and Policy 40*(3), 369-402.

Religion, Religious Studies, and Theology

Granger, J. (2011). Harry is here to stay. *Christianity Today 55*(7), 50-53.

Johnston, R.K., Detweiler, C., & Taylor, B. (2012). Harry Potter and J.K. Rowling. *Don't stop believin': Pop culture and religion from Ben-Hur to zombies* (pp. 180). Louisville, KY: Westminster John Knox Press.

Johnston, S. (2011). Harry Potter, eucatastrophe, and Christian hope. *Logos: A Journal of Catholic Thought & Culture 14*(1), 66-90.

Ruickbie, L. (2012). "Either must die at the hands of the other": Religious reactions to Harry Potter. In J. Sims (Ed.), *The sociology of Harry Potter: 22 enchanting essays on the wizarding world* (pp. 213-227). Hamden, CT: Zossima Press.

Worsley, H. (2010). Children's literature as implicit religion: The concept of grace unpacked. *Implicit Religion 13*(2), 161-171.

Philosophy

Baggett, D. (2004). Magic, muggles, and moral imagination. In D. Baggett & S.E. Klein (Eds.), *Harry Potter and Philosophy: If Aristotle Ran Hogwarts* (pp. 158-172). New York, NY: Barnes & Noble.

Berents, H. (2012). Hermione Granger goes to war: A feminist reflection on girls in conflict. In C.E. Bell (Ed.), *Hermione Granger saves the world: Essays on the feminist heroine of Hogwarts* (pp. 142-162). Jefferson, NC: McFarland & Co.

Denton, L.T., & Campbell, C. (2009). Dementors in our midst: Managing the highly productive but morale-killing employee. *Journal of Applied Management and Entrepreneurship 14*(1), 3-25.

Kind, A. (2010). A Pensieve for your thoughts? Harry Potter and the magic of memory. In. W. Irwin & G. Bassham (Eds.), *The Ultimate Harry Potter and Philosophy: Hogwarts for Muggles* (pp. 198-211). Hoboken, NJ: Wiley.

Meidl, E. (2008). The medical-ethical implications of Harry Potter. *The Linacre Quarterly 75*(4), 309-313.

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