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## The Literature Continuum: The Harry Potter Phenomenon

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*This article discusses the Harry Potter phenomenon as popular culture, and traces the evolution of the literature from children's work to young adult. In addition, it demonstrates uses of this literature in the school environment with a large number of activities to support this use. Available companion literature is also covered, as is the controversy over the appropriateness of the series for our children.*

### Introduction

The Harry Potter phenomenon began in 1997 with the United Kingdom publication of J.K. Rowling's first book *Harry Potter and the Philosopher's Stone* (published in the United States in 1998 as *Harry Potter and the Sorcerer's Stone*) (Fraser, 2000). Since that time, the world has seen three more books published about the young sorcerer Harry, as well as a movie on the first book, with more books and movies to follow. In addition, a plethora of authorized and unauthorized books, posters, newspaper and magazine articles, toys, candy, televised news shows, and Internet sites about Harry and author, J.K. Rowling (Beech, guides 1-4, 2000; Bouquet, 2000; Brannan, 2000; Feldman, 1999; Fraser, 2000; Gray, 1999; Greene, 2000; Kjos, 1999; Shapiro, 2000) has exploded upon the world scene. The resulting outbreak of Harry Potter mania has covered the globe from Europe to the US to the Far East (Harry Potter, 2001; Harry Potter Magic, 2000; Russians, 2000).

One effect of this phenomenon are the images: of a businessman on a plane trying vainly to hide *Harry Potter and the Sorcerer's Stone* behind an airline magazine; of a grandparent concentrating on *Harry Potter and the Chamber of Secrets* so that she will have something to talk to her grandchildren about when they visit; of middle school students gathered in the school hall discussing *Harry Potter and the Prisoner of Azkaban*; of a small kindergartner vainly attempting to carry the 734-page *Harry Potter and the Goblet of Fire* out of the school media center; of lines of children, parents, and other caregivers at midnight waiting in bookstores across the US to purchase book 4; of the lines at movie theaters when the movie version of *Harry Potter and the Sorcerer's Stone* first came out; and of a book-burning in New Mexico (Church group, 2002; The Literature Continuum, 2001; "Satanic" Harry Potter, 2002). These are the images of thousands upon thousands of people making a story and the author behind it part of our popular culture.

It was after observing much of this shockwave first hand, including devouring each book as soon as I could get a copy, that led me to create a graduate level class entitled "The Literature Continuum: The Harry Potter Phenomenon." As a faculty member in the Department of Educational Technology, Research and Assessment (ETRA) at Northern Illinois University, I teach graduate students in the areas of instructional technology and school library media. Part of the process in our department is faculty discussion of prospective course offerings with their departmental colleagues. That is what I faced the semester before the course was offered when I attempted to persuade the Instructional Technology faculty (of which school library media is a part), that there was a need for a course on the Harry Potter series. Although some good-natured teasing did occur (including trying to add the name Harry Potter to courses as diverse as "Theories of Computer-Based Education" [Caro, 2000]), the faculty overall was quite supportive of my idea. Thus it was that spring 2001 found me with 19 master's and doctoral students in a three-credit course "all about Harry." Although the course was originally aimed at school media specialists, the students in this course also represented mainstream instructional technology. As a result, I found myself tailoring the course as we went along in order to fit the various needs and interests of my students. The course retained a focus on K-12 education, although activities, skill sets, lesson plans, and so forth became broad enough to cover classroom as well as school library media use. Below is a discussion of this course, its foci, and knowledge obtained from teaching a course derived from popular culture. This article stresses the literature continuum, using the Harry Potter series in the K-12 environment, and intellectual freedom issues associated with this series.

### The Course

Below is the course description from the syllabus for ETT 590, "The Literature Continuum: The Harry Potter Phenomenon." "This course focused on J.K. Rowling's Harry Potter series and within this included the transition of this literature from children's to young adult; the popularity of this series among all age groups; its use in educational and entertainment settings; and intellectual freedom issues" (Butler, 2001, p. 1). The objectives below also help describe this course.

Objectives for this course included the student being able to use the Harry Potter series in educational settings, deconstruct Harry Potter literature, understand the evolution of the literature from children's through young adult, recognize and address intellectual freedom issues in this series, select similar literature for educational use, and develop an assortment of activities—based on the series—to use with a variety of age groups. Topics for the course featured such areas as Harry Potter and children's literature, young adult literature, adult literature, intellectual freedom, trends/popular

culture, education, entertainment, the economy, reading incentives, and what happens after Harry (Butler, 2001).

### The Students

Perhaps one of the biggest challenges in this course was the students themselves, who, although this course was well advertised with e-mails to departmental students and posters in the ETRA halls, ranged from those who (a) wanted to find educational uses for such popular fiction in their media centers and classrooms (my aim in offering this course), (b) wanted an excuse to read Harry, (c) thought the class would be less rigorous than other graduate classes due to its subject area, or (d) had no idea who Harry Potter was. One doctoral student even thought Harry Potter was the course instructor (McDunn, 2001, personal communication). By the end of the course, I am happy to report that students agreed overall that "The Literature Continuum: The Harry Potter Phenomenon" was a viable graduate-level course in instructional technology—although several added that they would have liked less work (The Literature Continuum, 2001).

### Harry Potter and Popular Culture

The Harry Potter series has become a part of our current popular culture in the US, as well as around the world. Articles, fillers, cartoons, and advertisements about Harry Potter books, movies, memorabilia, and J.K. Rowling, the series' author/creator, grace journals, newsletters, catalogs, and newspapers as diverse as *Parade Magazine*, *People*, *The Newsletter of the University of Wisconsin-Madison School of Education*, *Birthday Express*, *Book*, *US News and World Report*, *The Chicago Tribune*, *Entertainment Weekly*, *Ladies Home Journal*, *Vanity Fair*, and *Sports Illustrated*.<sup>1</sup> Interviews with and about author J.K. Rowling, as well as the Harry Potter series, call to us from a wide variety of professional and general periodicals and more newspapers, as well as a number of both authorized and unauthorized books and Web sites.<sup>2</sup> People can purchase Harry Potter lunch boxes, Hogwarts pillows, Gryffindor magnets, and Quidditch T-shirts. Jelly beans with strange flavors such as grass, sardines, and black pepper (these are some of the "nicer" flavors!) are available in stores. Stuffed Hagrids and Hedwigs abound. Many of us know what a Muggle is, and most of us can now pronounce *Hermione!* Although it appears that the fans have spoken, the copious amounts of Harry Potter trivia and memorabilia make it clear that so too have publishers and marketing people. With such an abundance available, I created an ongoing assignment for this class: the "Harry Potter and Popular Culture" bulletin board. Students were asked to bring articles, pictures, whatever they wished about the Rowling series to class. (No second copies of anything were allowed.) This material was then attached to a large bulletin board that ran the length of the room. By the time the semester was over, the bulletin board was overflowing. Students in other classes would also read it, sometimes add to it, and once I came into

the room to find that a chalkboard next to the bulletin board had the phrase "Frodo lives" (West, 2001) on it. Competition from a Tolkien fan!

### Harry Potter and the Evolution of the Literature

"(There will be) more boy girl stuff inevitably, they're 15 now, hormones working overtime" (Rowling, 2002). This statement about the fifth in the line of Harry Potter books (*Harry Potter and the Order of the Phoenix*), which, according to the July 7, 2002, Parade Magazine section of the *Chicago Tribune*, was still being written, supports the evolution of the series from children's literature to young adult literature. Rowling, who says that she originally conceived of the seven-book series as following Harry one year at a time through Hogwarts from the ages of 11-17 (Harry Potter: An Interview, 2000), admits that the first two Harry Potter books were lighter and more carefree than the next two, and that—as the characters age—so too will the themes in the books darken (Feldman, 1999). Rowling indicates that,

[The books] are getting darker, and that's inevitable. If you are writing about Good and Evil, there comes a point where you have to get serious. This is something I really have had to think about.... Early on, I had to consider how to depict an evil being, such as Lord Voldemort (in books one and two). I could go one of two ways: I could either make him a pantomime villain ... (meaning that there is) a lot of sound and thunder and nobody really gets hurt. Or [I could] attempt to do something a little bit more serious—which means you're going to have to show death. And worse than that, you'll have to show the death of characters whom the readers care about. I chose the second route, (p. 139)

Rowling believes that "only by letting children experience the real consequences of evil actions can they understand Harry's moral choices" (Bouquet, 2000, p. 100). As the themes and characters in these books mature, it is probable that the age, reading levels, and maturity levels of the readers may also mature. However, because of the popularity of the series among all ages children through adult, it is still possible to envisage a 6-year-old trying to understand a book written about 15-year-olds. Because the dilemma—of working with younger children who may want and perhaps be able to read a book actually written for and about adolescents—exists with this series, my class, ETT 590, The Literature Continuum, spent much discussion time trying to solve this predicament. The primary agreement from these discussions was that each situation may be different; however—bottom line—younger (and less mature) children should read this book with an adult who would use the various mature situations as teachable moments (The Literature Continuum, 2001).

### Harry Potter and Educational Activities

How can the Rowling books be used in a K-12 environment, especially for educational purposes? This question encourages searching the Internet, books, and other materials for series' and volumes' activities, and also creat-

ing ones' own materials. Examples of materials already created to teach with and about the Rowling series include: the books themselves; audiotapes of the books (Dale, 1999, 2000); and the first movie now available in video and DVD (*Daily Prophet*, 2002). The movie has been used in several Wisconsin middle schools to promote reading, teach the elements of short stories and novels, and discuss the fantasy genre (Cole, Behm, & Hetzner, 2001); the second movie coming out in November 2002 (Scott, 2002); a variety of commercial authorized and unauthorized literature guides and articles.<sup>3</sup> Even computer games based on the series exist and can be considered educational. For example, *SuperKids*, an educational software review source, reviews *Harry Potter and the Sorcerer's Stone* PC-based video game (for ages 8 and up), rating it a #2 on an educational scale of 1-5 (5 being the greatest). *SuperKids* states,

Although we are frequently tempted to say that games like this have no redeeming educational value, that's not quite true in the case of *Harry Potter and the Sorcerer's Stone*. Successful players are required to have good spatial awareness and memory to find their way through the convoluted and evolving, maze-like Hogwarts. Hand-eye-mouse coordination is also a requirement, (p. 1).

Although the number of commercial educational materials available is astounding in its availability and continued growth, the following section expounds on original materials created by the students of ETT 590, "The Literature Continuum: The Harry Potter Phenomenon."

### *Harry Potter and the Sorcerer's Stone*

First in the series, this particular book is especially popular with educators and librarians who work with elementary and middle school children. As a result, educational activities created encompassed: (a) a word search, using words found in book one, including beans, charms, forest, mirror, potions, and castle; (b) story extensions, where a student is asked to pick any character, other than Harry, and told to write his or her own extension to the story from his or her character's point of view (an example of this might be "What was Hagrid doing while Harry was in the basement?"); and (c) crossword puzzles (The Literature Continuum, 2001; Media, 2000).<sup>4</sup>

### *Harry Potter and the Chamber of Secrets*

Educational activities for this volume included (a) quizzes written by middle school students to give to their fellow classmates. One particular quiz, using the final score, identified participants as muggles, squibs, or wizards. It featured such questions as "Who is always following Harry around with a camera?" (Muggle level); "What is the name of the mystical creature that is turning students to stone?" (Squib level); and "Which department of the Ministry of Magic does Ron's father work for?" (Wizard level). Other activities consisted of: (b) having the students write "fractured" versions of various *Harry Potter and the Chamber of Secrets* story lines similar to those

found in such books as *Fractured Fairy Tales and Politically Correct Bedtime Stories* (Gamer, 1994; Jacobs, 1997); (c) student-created bulletin boards based on the story line; (d) directions for sketches to be done by readers based on the plot, character, and settings of the book; and (e) an activity where *Harry Potter and the Chamber of Secrets* is compared with companion literature pieces by title, setting, main characters, evil, story endings, and so on.

### *Harry Potter and the Prisoner of Azkaban*

Original educational activities for the K-12 environment created for *Harry Potter and the Prisoner of Azkaban* varied from (a) a tic-tac-toe game, to (b) a puppet show, to (c) a vocabulary worksheet, to (d) a maze of Hogwarts' grounds, to (e) designing a book cover for this volume. Also created for ETT 590, The Literature Continuum class, were (f) directions for student-developed personal Marauder's Maps; and (g) an assignment on writing a newspaper article for the *Daily Prophet*. *Harry Potter and the Prisoner of Azkaban* also influenced the following original educational activities, which focused on memory development: (h) a quiz on the various candies available at Honeydukes in Hogsmeade;<sup>5</sup> (i) a sequencing activity where participants put key events from this book in order (events are printed on a series of cards that participants work with); (j) posters; (k) designing a series of advertisements for brooms; (l) creating new words and definitions that could fit into a similar story; (m) inventing a new magical creature for Hagrid to raise; (n) writing a story of what you would do if you received a invisibility cloak; and so forth (The Literature Continuum, 2001).

### *Harry Potter and the Goblet of Fire*

Book 4 of this series deals with more mature issues (Rowling, 2000). For this class, ETT 590, The Literature Continuum, students were asked to list a series of discussion questions based on the book that could be used with middle and high school students. The concept behind this assignment was to discover situations in *Harry Potter and the Goblet of Fire* that could be used to work with conditions that middle and high school students might have in their real lives. Among the questions created and discussed were the following:

1. How does Harry's relationship with the Dursleys compare to yours with your parent(s)/guardian(s)?
2. Why does Wormtail help Voldemort, when he is so afraid of, and treated so poorly by, him? Have you ever been treated badly by someone that you want to be your friend? How did you try to make friends with this person?
3. Winky passes out from the effects of too much butter beer in this book. Her fellow house-elves are embarrassed by her. Have you ever done something to embarrass your friends or had one of them do something that embarrassed you? How do you deal with a situation like this?

4. What are some of the issues in this book that you believe are adult issues?<sup>6</sup> Which of these have you had to deal with in your life? How did you deal with them? How do Harry and his friends deal with similar issues in book #4?
5. Do you see yourself or any of your friends in any of the characters in this book? Explain.

### *Harry Potter: The Series*

Some students of ETT 590, The Literature Continuum, instead of focusing on one particular book, chose to create original educational materials based on the series as a whole. These projects ranged widely. Creativity was a must. (Those not labeled for a certain age group were developed to work with all ages.) Included in this list are the following series original educational activities.

1. annotated lists of similar literature (in print, audiotape, and computer Formats) for students who have read all the Rowling books and want to continue with more literature in a similar vein.<sup>7</sup>
2. computer word scramble games.<sup>8</sup>
3. a Harry Potter trivia "Web site." Although this was created in the format of a Web site, due to copyright concerns it was not placed on the Web, but was handed in to the instructor on disk.
4. Harry Potter scavenger hunts. Questions were developed for each book. Participants would be required to use the book to answer each question. Question examples (from *Harry Potter and the Prisoner of Azkaban*) include: (a) Find the number of people who signed the Marauder's map; (b) What is the worst thing someone could do to a hippogriff? and (c) What did Harry have to do for a final exam in his Divination class? (The Literature Continuum, 2001).
5. word searches (see note 4).
6. crossword puzzles (see note 4).
7. the Halloween edition of a Hogwart's newspaper (middle school: Student is asked to design this edition).
8. contest to win a new Firebolt (elementary school: Student is asked to participate in this contest).
9. fantasy short story (high school: students are asked to write a fantasy short story using the Harry Potter series as a model).
10. "HarryPotterLand" (a board game).
11. "Quiz Quidditch" (middle school).
12. Dictionary of words found only in the Harry Potter series.
13. Wands (make them).
14. Harry Potter Look-Alike Contest.
15. Name the Every Flavor Jelly Beans.
16. Menu and Recipe Book for a Hogwarts Party (using only foods mentioned in the series).
17. People Search.<sup>9</sup>

### *Harry Potter and Companion Literature*

One of the major areas of study in ETT 590, The Literature Continuum: The Harry Potter Phenomenon, was companion literature. As Eva Mitnick (2000) says in "Beyond Harry: A fantasy-loving librarian recommends titles for new fans of the genre,"

The almost fanatic loyalty that "Harry" followers feel for the series amazes many people, but it isn't at all surprising to die-hard fantasy readers. They know that J.K. Rowling offers young readers several enticing elements—plucky yet imperfect kid heroes, ingeniously imaginative magical details, deliciously twisty plots, battles between Good and Evil, and, most of all, humor. Many books for young readers have one or more of these elements, but it is the combination of all of them that makes the "Harry Potter" books so irresistible, (pp. 11-12)

For the purposes of ETT 590, The Literature Continuum, the aim was to look at companion literature in the K-12 environment. Therefore, a number of issues had to be taken into account. For example, although companion literature might vary according to age, reading, and the maturity levels of those interested in reading more Harry Potter-like books, it was imperative that we search for materials that offered similar genres such as fantasy, humor, mystery, and boarding schools; similar contexts such as social, historical, literary, and cultural; and other criteria such as similar characters, places, ways to enter magical worlds, and morals. A lecture/discussion activity in this area provided a number of instructor choices for companion literature, including *Lord of the Rings* (Tolkien), *The Wizard of Oz* (Baum), *Alice in Wonderland* (Carroll), *The Narnia Chronicles* (Lewis), *The Witches* (Dahl), and *The Dark is Rising* (Cooper) (Butler, Lecture Notes #4 and #5, 2001; Gray, 1999).

One of the final assignment choices for ETT 590 was to create an annotated bibliography of 20-25 pieces of children's, young adult, and adult literature in a variety of formats (book, audiotape, videotape, e-book, etc.) that could be recommended to those who enjoy reading the Harry Potter series. These recommendations were to include material for a variety of age groups. Students who chose this assignment created annotated bibliographies and pathfinders. Among choices for upper elementary and/or young adult companion literature are the following (several of these are parts of series): *So You Want to Be a Wizard* (Duane), *Midnight Magic* (Avi), *The Merlin Effect* (Barron), *Ella Enchanted* (Levine), *Five Children and It* (Nesbit), *Dragon Hatcher* (Coville), *The Hero and the Crown* (McKinley), *Dragonflight* (McCaffrey), *Dragon's Blood* (Yolen), *The High King* (Alexander), *Redwall* (Jacques), *A Wizard of Earthsea* (LeGuin), *A Wrinkle in Time* (L'Engle), and *The Golden Compass* (Pullman) (The Literature Continuum, 2001).

In addition, pathfinders included subject areas for more reading, listening and viewing such as listening to Harry; Harry and computer games; read what Rowling read; fantasy series; King Arthur tales; Robin Hood; how to become a fantasy expert; modern science fiction; about the author (Rowling,

HP Web sites. Harry on video and DVD, myths and legends found in Harry's world [Rowling's books contain references to a number of legends, myths, and other facts (Colbert, 2001; Schafer, 2000)]; Harry's fans [the popularity of Harry is emphasized by the numbers of fans, one of whom has even declared that she is writing her dissertation on him and his influences (Moore, 2001)]; parodies; and learn about Harry's homeland (The Literature Continuum, 2001). Singularly, one of the most important concepts learned from this exercise was the amount of material, both print and nonprint, that could in some way be considered companion literature to the Rowling books.

### *Harry Potter and Intellectual Freedom*

The Harry Potter books are "formulaic and sexist" (Zipes, 2002, p. 171); "reinforce the ... occult perspective" (Kjos, 2000, p. 3); are "banned from a religious school in England" (English school, 2000, p. 1); and [have] "received mixed reviews from Christians" (Bull, 2002, p. 6). J.K. Rowling "is an admitted Satan worshiper" (Harry Potter books spark, 2001, The Onion, a satirical newspaper, p. 3). The Harry Potter movie(s) "will lead to a whole new generation of youngsters discovering witchcraft and wizardry" (Kjos, 2002, p. 1). Ouch! Are these quotes really about the "beloved" Harry Potter books and movies? Of course they are! The above quotations represent one side in the controversy about Harry Potter materials. According to the American Library Association, the Harry Potter series tops the list of the most challenged books for the third year running (News Fronts ALA, 2002). As the controversy heats up, we see the Harry Potter books being burned in New Mexico (BBC News, 2002; Church group bums Potter books, 2002), a newspaper article, Internet articles discussing the positives and negatives of book banning and the Harry Potter series (Dunne, 2002; Jackson, 2001; Toalston, 2000).

Is there anyone who will stand up for Harry? Most definitely! For example, well-known author Judy Blume has come out in support of the books, stating on the Op-Ed Page of the *New York Times*, "The real danger is not in the books, but in laughing off those who would ban them" (Blume, 1999, p. 1). Janice del Negro (2001), the director of the Center for Children's Books at the University of Illinois, says that the Harry Potter books are "good literature" and that children were reading them long before the marketing blitz. There is even an organization called "Muggles for Harry Potter!"

Christians have come down on both sides of the Harry issue. Although several quotes above are from Christian groups and authors concerned with the popularity of Harry Potter materials in our society, a number of Christian authors and groups have positive outlooks about Harry. For example, Mary Margaret Keaton (2001), in "Harry Potter: A Tool for Sowing Seeds of the Gospel," maintains that, "Harry Potter books demonstrate virtue over vice, good over evil, love beyond measure ... tucked among the preteen gags, human frailties, and fantastical mythos of the Harry Potter books lay the seed

of the Gospel—love, self-sacrifice, discipline, friendship, freedom" (p. 37). In the *Apologetics Index* (2000), J.K. Rowling is quoted as saying, "I absolutely did not start writing these books to encourage any child into witchcraft ... I'm laughing slightly because to me, the idea is absurd" (p. 1). In the same publication, a Methodist minister states, "There are some distinctly Christian themes in those books" (p. 1). It has also been "pointed out that, like Tolkien, and Lewis, Rowling takes up the classical conflict between good and evil" (Brannan, 2000, p. 2). And then there is *The Door Magazine* (2000), which labels itself "The World's Pretty Much Only Religious Satire Magazine." This periodical pokes fun at those who would wish to ban the Rowling books with articles entitled "An Exciting New Harry Potter Book Series" and "Ten Reasons Harry Potter Books Should Be Banned or Burned or Both."

The Harry Potter books have evoked myriad responses both positive and negative since they were first published. So should we support Harry Potter materials or ban them? As school library media specialists, we need to consider the Library Bill of Rights and other policy statements on intellectual freedom (Office for Intellectual Freedom, 1989). In other words, support the reading and use of this literature. Certainly these are also personal choices, in which case they are beyond the scope of this article.

### Conclusion

This article points out that the Harry Potter phenomenon is currently part of popular culture around the world. Although written for children and young adults, those of all ages enjoy the books and movies. The literature has evolved from children's work to young adult, and it continues to evolve as its characters become older. It can be used in any number of ways in the school environment, with a large amount of activities supporting this use. The number of materials available as companion literature to these four fantasy books is expansive. And it has created quite a scene in terms of intellectual freedom. Whether one likes and supports the series or not, it is recognizable in today's world.

During the spring 2001 ETT 590 class, "The Literature Continuum: The Harry Potter phenomenon," one student in particular kept saying, "It's just Harry!" Certainly her comment supported those of many students: Harry Potter books are a good read; why go further than that? Why analyze the books and author? Why be concerned about companion literature and intellectual freedom issues? Why does it matter if the books become popular culture or not? Whatever the case, Harry Potter is currently a recognizable part of literature for all ages. With this in mind, please consider the following questions as you think about this series: Where is Harry Potter going from here (or does only Rowling know)? Will *Potter* in the future mean *Harry*, not *Beatrix*? What should *you* do with Harry Potter in your media center? Are there those who should not read Harry Potter? Who can make that decision? And—is it "just Harry?"

## Notes

- 1.(Best 100 characters, 2002; Birthday Express, 2001; CCBC has plenty of Potter or perusing, 2001/2002; Hoest & Reiner, 2001; Jensen & Fierman, 2001; Leibovitz & Bennetts, 2001; Morris, 2001; Samuels, 2001; Scene, 2002; This week's sign, 2002).
- 2.(Barker, 2000; Barry, 2000; Bouquet, 2000; Caro, 2001; Dumas, 2001; Feldman, 1999; Fraser, 2000; Harry Potter: An Interview, 2000; Harry Potter author marries, 2001; Harry Potter: The Magical, 2002; JK Rowling, 2001; J.K. Rowling biography, 2001; The Official Harry Potter, 2002; Plummer & Blonska, 1999; Shapiro, 2000; Spellbinding, 2001).
- 3.(Beech, guides 1-4,2000; Greene, 2000; Schafer, 2000).
- 4.Word search help can be found at the following URLs:  
<http://www.edhelper.com/wordfind.htm> and  
<http://puzzlemaker.school.discovery.com/WordWearchSetupForm.html>. URLs that aid in crossword puzzle creation include: <http://www.puzzleinaker.com/>,  
<http://www.greenclipssoftware.com/eclipsecrossword/>, and  
<http://www.primate.wisc.edu/people/hamel/cp.html>.
- 5.Honeydukes is a sweet shop in the village of Hogsmede. Candies available there include acid pops, chocolate frogs, fizzing whizbees, and blood-flavored lollipops (Rowling, 1999).
- 6.Adult issues mentioned in this book include depression, kidnapping, slavery, sex, stealing, murder, cheating, lying, self-mutilation, distrust, cruelty, torture, imprisonment, violence, terror, and gambling (Butler, Lecture Notes #5,2001).
- 7.One catchy title for such an annotated list is the following: "Beyond Hogwarts: Things to Read and Learn While You're Waiting for Harry Potter and The Order of Phoenix" (Sherry, 2001).
- 8.Questions included (a) Using the letters, KBIRLASUSIC, answer the following question: "What is the name of the man who escaped from Azkaban?" (b) Using the letters, KOPSECONESA, answer the following question: "This device lights up if someone untrustworthy is near. What is it?" and (c) Using the letters, SNETMROED, answer the following question: "What are the names of the guards that patrol the school?" (McDunn, Word Scramble, 2001).
- 9.The *People Search* concept involves students creating a series of questions that they ask other members of their class to answer. The first person to correctly answer a question about the series signs his or her name next to that question. The first student to have his or her questionnaire completed is designated the winner.
- 10.Perhaps one of the more unusual results of the Rowling series is the creation of at least one parody, *Barry Trotter and the Unauthorized Parody* (Gerber, 2001). (Author's note: Be sure to read parodies before recommending them to your students.)
- 11.Members of "Muggles for Harry Potter" (2002) include booksellers, librarians, teachers, and writers. The Freedom to Read Foundation (of the American Library Association) as well as groups such as the Association of American Publishers, the National Council of Teachers of English, the Children's Book Council, and the National Coalition Against Censorship also sponsor this new organization.

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