

# harry potter fandom name

## The Magic of Collective Identity: Unpacking the Harry Potter Fandom Name

**harry potter fandom name** is more than just a label; it's a cornerstone of a global phenomenon that has united millions of readers and viewers across generations. This collective identity fosters a deep sense of belonging, shared passion, and creative expression. From the early days of literary discussion boards to the vibrant online communities of today, fans have sought ways to define themselves as part of the Wizarding World. Exploring the various terms and concepts associated with this fandom reveals the intricate tapestry of its culture. This article delves into the evolution of how Potter fans refer to themselves, the reasons behind these designations, and the impact of a shared name on community cohesion and fan engagement. We will examine popular self-appellations, the nuances of belonging, and the enduring power of a unified fandom identity.

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## The Origins of Fandom Identity

The concept of a unified fandom name has roots in the early days of organized fan communities, often emerging from shared enthusiasms for books, films, or television series. Before the widespread accessibility of the internet, fan clubs and conventions served as primary gathering spaces. Within these physical environments, common linguistic markers and self-designations naturally arose as a

way for individuals to identify with a particular group and its shared interests. The Harry Potter phenomenon, with its massive and dedicated global following, quickly necessitated such a unifying term.

J.K. Rowling's creation of the Wizarding World provided a rich foundation for a deeply invested audience. As the books gained traction and subsequent film adaptations captivated a wider demographic, the need for a collective descriptor became increasingly apparent. This shared language helped to distinguish members of the Harry Potter community from casual observers and cemented the idea of a distinct fan identity.

## Popular Harry Potter Fandom Names

Over the years, several terms have gained traction within the Harry Potter fandom, each carrying its own subtle connotations and levels of acceptance. While a single, universally mandated name hasn't been officially bestowed, the community has largely coalesced around a few key identifiers that resonate with its members. These names reflect the passion, dedication, and shared knowledge that characterize the Potter-loving populace.

### The Reign of "Potterhead"

The most widely recognized and embraced term for members of the Harry Potter fandom is undoubtedly "Potterhead." This moniker is a portmanteau of "Potter" and "head," implying an individual deeply immersed in and knowledgeable about the Harry Potter universe. It signifies a dedication that goes beyond casual enjoyment, suggesting a profound connection to the characters, lore, and themes presented in the books and films.

The term "Potterhead" is versatile and can be used with a sense of pride and camaraderie. It's commonly heard in online discussions, at fan events, and even in casual conversation among enthusiasts. It encompasses a broad spectrum of engagement, from those who have read the books

multiple times to those who actively participate in fan fiction, cosplay, or online debates about the Wizarding World.

## Other Self-Appellations and Variations

While "Potterhead" dominates, other terms have surfaced and found their niches within the fandom. Some might refer to themselves more simply as "Harry Potter fans" or "H.P. fans," particularly in broader contexts. More niche groups might adopt specific descriptors related to their particular interests within the fandom, such as "Marauders era fans" or those who identify with specific Hogwarts houses.

Occasionally, humorous or more informal terms might emerge within smaller circles, but these rarely achieve widespread adoption. The strength of "Potterhead" lies in its simplicity, its direct connection to the source material, and its widespread recognition, making it the de facto unifying term for the vast majority of devoted followers.

## Why a Fandom Name Matters

The existence of a recognized fandom name, such as "Potterhead," plays a crucial role in fostering a sense of community and belonging. In a world where individual interests can feel isolating, a shared label provides an immediate identifier, connecting like-minded individuals and creating a space for shared experiences and mutual understanding. It's a badge of honor, a signal that one is part of something larger than themselves.

This collective identity simplifies interaction and facilitates the formation of friendships. When someone identifies as a Potterhead, others within the fandom instantly recognize a shared passion and a wealth of potential conversation topics. This common ground is essential for building strong, cohesive fan communities, whether online or in person. It's the foundation upon which fan gatherings, discussions, and creative collaborations are built.

# The Evolution of Fan Community Names

The journey of how fans identify themselves is often tied to the evolution of communication technologies and the growth of the fandom itself. In the pre-internet era, fan clubs often had their own unique names or acronyms. With the advent of the internet, online forums, message boards, and social media platforms became dominant spaces for fan interaction. This shift democratized the creation and spread of fandom terminology.

For the Harry Potter fandom, the rise of official forums and fan sites in the late 1990s and early 2000s provided fertile ground for the term "Potterhead" to gain momentum. As more fans congregated online, the term spread organically, becoming the prevalent descriptor. The sheer scale of the Harry Potter readership and its global reach ensured that this term would transcend geographical boundaries and cultural differences, solidifying its status.

## Beyond the Label: Shared Experiences and Activities

While a fandom name is important for identification, the true strength of the Harry Potter fandom lies in the shared experiences and activities that its members engage in. These activities reinforce the sense of community and deepen the connection to the Wizarding World, transcending mere label adherence. The collective passion manifests in a variety of creative and interactive pursuits that showcase the depth of fan devotion.

These shared endeavors are what truly define the "Potterhead" experience:

- **Fan Fiction and Fan Art:** Millions of fans contribute original stories and visual art inspired by the Harry Potter universe, exploring alternative storylines, character relationships, and expanded lore.

- **Cosplay and Conventions:** Enthusiasts meticulously recreate costumes of their favorite characters, bringing them to life at conventions and fan meet-ups.
- **Online Discussions and Debates:** Active forums, social media groups, and comment sections are buzzing with discussions, theories, and debates about plot points, character arcs, and the wider implications of the Wizarding World.
- **Themed Events and Gatherings:** Fans organize viewing parties for the films, book club discussions, and even elaborate themed parties that immerse them in the magic of Hogwarts.
- **Charity and Activism:** The fandom has also been a powerful force for good, organizing charity events and raising awareness for various causes, often inspired by the themes of friendship and courage present in the books.

These activities, driven by a shared love for Harry Potter, are the lifeblood of the fandom and are what truly bind "Potterheads" together, making the collective identity more than just a name.

## The Enduring Legacy of Potterhead Identity

The "Potterhead" identity has proven to be remarkably resilient and enduring. Even years after the final book's publication and the conclusion of the film series, the fandom remains active, vibrant, and continuously growing. This longevity is a testament to the universal appeal of the themes within the Harry Potter stories, such as friendship, love, courage, and the battle between good and evil, which continue to resonate with new generations of readers.

The continued relevance of the "Potterhead" label underscores the profound impact that J.K. Rowling's creation has had on popular culture. It signifies a lasting connection to a world that offered escape, inspiration, and a sense of belonging to millions. The shared language and identity within the Harry

Potter fandom will undoubtedly persist, ensuring that the magic of Hogwarts continues to enchant and unite fans for years to come.

### **Q: What is the most common name for Harry Potter fans?**

A: The most common and widely recognized name for members of the Harry Potter fandom is "Potterhead."

### **Q: Where did the name "Potterhead" originate?**

A: The term "Potterhead" is a fan-created moniker that emerged organically within the online Harry Potter community as a way to identify dedicated followers of the series.

### **Q: Are there other names used by Harry Potter fans?**

A: While "Potterhead" is the most prevalent, some fans might refer to themselves more generally as "Harry Potter fans," "H.P. fans," or use more specific descriptors related to their particular interests within the fandom.

### **Q: What does being a "Potterhead" imply?**

A: Being a "Potterhead" implies a deep immersion in and knowledge of the Harry Potter universe, signifying a strong passion and dedication to the books, films, and related lore.

### **Q: How has the Harry Potter fandom name evolved over time?**

A: The name has evolved from informal discussion group tags to the widely recognized and embraced term "Potterhead," solidifying through online communities and social media.

## Q: Does J.K. Rowling use the term "Potterhead"?

A: J.K. Rowling has acknowledged and occasionally used the term "Potterhead" in her interactions with fans, further validating its status within the community.

## Q: Is there an official Harry Potter fandom name given by the creators?

A: No, there is no officially designated fandom name provided by J.K. Rowling or Warner Bros. "Potterhead" is a grassroots term adopted by the fans themselves.

## Q: How does a fandom name contribute to the community?

A: A fandom name, like "Potterhead," fosters a sense of belonging, simplifies identification among like-minded individuals, and strengthens the collective identity of the community.

## Harry Potter Fandom Name

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**harry potter fandom name:** *The Ultimate Guide to the Harry Potter Fandom* Erin Anne Pyne, 2010

**harry potter fandom name:** Politics for the Love of Fandom Ashley Hinck, 2019-03-13 Politics for the Love of Fandom examines what Ashley Hinck calls "fan-based citizenship": civic action that blends with and arises from participation in fandom and commitment to a fan-object. Examining cases like Harry Potter fans fighting for fair trade, YouTube fans donating money to charity, and football fans volunteering to mentor local youth, Hinck argues that fan-based citizenship has created new civic practices wherein popular culture may play as large a role in generating social action as traditional political institutions such as the Democratic Party or the Catholic Church. In an increasingly digital world, individuals can easily move among many institutions and groups. They can choose from more people and organizations than ever to inspire their civic actions—even the fandom for children's book series Harry Potter can become a foundation for involvement in political life and social activism. Hinck explores this new kind of engagement and its implications for politics

and citizenships, through case studies that encompass fandoms for sports, YouTube channels, movies, and even toys. She considers the ways in which fan-based social engagement arises organically, from fan communities seeking to change their world as a group, as well as the methods creators use to leverage their fans to take social action. The modern shift to networked, fluid communities, Hinck argues, opens up opportunities for public participation that occurs outside of political parties, houses of worship, and organizations for social action. Fan-based citizenship performances help us understand the future possibilities of public engagement, as fans and creators alike tie the ethical frameworks of fan-objects to desired social goal, such as volunteering for political candidates, mentoring at-risk youth, and promoting environmentally friendly policy. *Politics for the Love of Fandom* examines the communication at the center of these civic actions, exploring how fans, nonprofits, and media companies manage to connect internet-based fandom with public issues.

**harry potter fandom name:** *Harry Potter and the Myth of Millennials* Priscilla Hobbs, 2022-05-16 The publication of the Harry Potter series in the United States coincided with the coming-of-age of its main target audience, the millennial generation. *Harry Potter and the Myth of Millennials: Identity, Reception, and Politics* takes an interdisciplinary view of Harry Potter, as a series and a phenomenon, to uncover how the appeal of Harry became a lifestyle, a moral compass, and a guiding light in an era fraught with turbulence and disharmony. As a new phenomenon at the time, Harry Potter provided comfort through the heroism of the main characters, showing that perseverance and “constant vigilance,” to quote one of the professors, could overcome the darkest of times. Hobbs argues that Harry Potter prepared an entire generation for the chaotic present marked by the 2016 Election and 2020 Pandemic by shaping the political attitudes of its readers, many of whom were developing their political identities alongside Harry. Her analysis focuses on both the novels themselves and the ways in which fans connected globally through the Internet to discuss the books, commiserate about the events swirling around them, and answer calls to action through Harry Potter-inspired activism. In short, *Harry Potter and the Myth of Millennials* examines how Harry Potter became a generation's defining mythology of love, unity, and transformation.

**harry potter fandom name:** *Global Perspectives on Intercultural Communication* Stephen M. Croucher, 2017-06-12 What is intercultural communication? How does perspective shape a person's definition of the key tenets of the term and the field? These are the core questions explored by this accessible global introduction to intercultural communication. Each chapter explores the topic from a different geographic, religious, theoretical, and/or methodological perspective, with an emphasis on non-Western approaches, including Buddhist, South American, Muslim, and Chinese perspectives. Featuring the voices of a range of international contributors, this new textbook presents the full breadth of diverse approaches to intercultural communication and showcases the economic, political, and cultural/societal needs for and benefits of communicative competence.

**harry potter fandom name:** *The Rhetoric of Social Movements* Nathan Crick, 2020-09-22 This collection provides an accessible yet rigorous survey of the rhetorical study of historical and contemporary social movements and promotes the study of relations between strategy, symbolic action, and social assemblage. Offering a comprehensive collection of the latest research in the field, *The Rhetoric of Social Movements: Networks, Power, and New Media* suggests a framework for the study of social movements grounded in a methodology of slow inquiry and the interconnectedness of these imminent phenomena. Chapters address the rhetorical tactics that social movements use to gain attention and challenge power; the centrality of traditional and new media in social movements; the operations of power in movement organization, leadership, and local and global networking; and emerging contents and environments for social movements in the twenty-first century. Each chapter is framed by case studies (drawn from movements across the world, ranging from Black Lives Matter and Occupy to Greek anarchism and indigenous land protests) that ground conceptual characteristics of social movements in their continuously unfolding reality, furnishing readers with both practical and theoretical insights. *The Rhetoric of Social Movements* will be of interest to



scholars and advanced students of rhetoric, communication, media studies, cultural studies, social protest and activism, and political science.

**harry potter fandom name: The Fanfiction Reader** Francesca Coppa, 2017-03-02 Written originally as a fanfiction for the series *Twilight*, the popularity of *Fifty Shades of Grey* has made obvious what was always clear to fans and literary scholars alike: that it is an essential human activity to read and retell epic stories of famous heroic characters. The *Fanfiction Reader* showcases the extent to which the archetypal storytelling exemplified by fanfiction has continuities with older forms: the communal tale-telling cultures of the past and the remix cultures of the present have much in common. Short stories that draw on franchises such as *Star Trek*, *Star Wars*, *Doctor Who*, *James Bond*, and others are accompanied by short contextual and analytical essays wherein Coppa treats fanfiction—a genre primarily written by women and minorities—as a rich literary tradition in which non-mainstream themes and values can thrive.

**harry potter fandom name: *Harry Potter and Convergence Culture*** Amanda Firestone, Leisa A. Clark, 2018-02-09 Since the 1997 publication of the first *Harry Potter* novel, the Potterverse has seen the addition of eight feature films (with a ninth in production), the creation of the interactive Pottermore® website, the release of myriad video games, the construction of the Wizarding World of *Harry Potter* at Universal Studios, several companion books (such as *Fantastic Beasts and Where to Find Them*), critical essays and analyses, and the 2016 debut of the original stage play *Harry Potter and the Cursed Child*. This collection of new essays interprets the Wizarding World beyond the books and films through the lens of convergence culture. Contributors explore how online communities tackle Sorting and games like the Quidditch Cup and the Triwizard Tournament, and analyze how *Fantastic Beasts* and *Harry Potter and the Cursed Child* are changing fandom and the canon alike.

**harry potter fandom name: Fan Fiction and Copyright** Aaron Schwabach, 2016-04-15 As long as there have been fans, there has been fan fiction. There seems to be a fundamental human need to tell additional stories about the characters after the book, series, play or movie is over. But developments in information technology and copyright law have put these fan stories at risk of collision with the content owners' intellectual property rights. Fan fiction has long been a nearly invisible form of outsider art, but over the past decade it has grown exponentially in volume and in legal importance. Because of its nature, authorship, and underground status, fan fiction stands at an intersection of key issues regarding property, sexuality, and gender. In *Fan Fiction and Copyright*, author Aaron Schwabach examines various types of fan-created content and asks whether and to what extent they are protected from liability for copyright infringement. Professor Schwabach discusses examples of original and fan works from a wide range of media, genres, and cultures. From *Sherlock Holmes* to *Harry Potter*, fictional characters, their authors, and their fans are sympathetically yet realistically assessed. *Fan Fiction and Copyright* looks closely at examples of three categories of disputes between authors and their fans: Disputes over the fans' use of copyrighted characters, disputes over online publication of fiction resembling copyright work, and in the case of J.K. Rowling and a fansite webmaster, a dispute over the compiling of a reference work detailing an author's fictional universe. Offering more thorough coverage of many such controversies than has ever been available elsewhere, and discussing fan works from the United States, Brazil, China, India, Russia, and elsewhere, *Fan Fiction and Copyright* advances the understanding of fan fiction as transformative use and points the way toward a safe harbor for fan fiction.

**harry potter fandom name: Identity, Community, and Sexuality in Slash Fan Fiction** Anne Kustritz, 2023-11-24 This book explores slash fan fiction communities during the pivotal years of the late 1990s and early 2000s as the practice transitioned from print to digital circulation. Delving into over ten years of online and in-person ethnography, the book offers an in-depth examination of slash fan fiction – original stories written by and circulated within female-centered communities about same-sex characters borrowed from previously published sources – to document the history of a feminist, queer media subculture whose infrastructure, creativity, and ways of life

are often obscured in dominant histories of the internet's development and by the contemporary focus on industry-friendly but often misogynist digital fan subcultures. Arguing that online slash communities created an alternate public space that provided opportunities for unanticipated encounters with a wide range of complex sexual, relational, and political practices, the book contends that slash thereby added to readers' tools for experiencing and thinking about pleasure and ways of living by forming a "pocket public," that is a digital space public enough to be found and protected enough to shield participants from harassment and censorship. This insightful and comprehensive study will interest students and scholars working in the areas of media studies, literary studies, anthropology, new media, audience communities, convergence culture, fan studies, women's studies, and queer studies. Introduction of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons [Attribution-Non Commercial (CC-BY- NC)] license. Funded by Social Sciences and Humanities Research Council of Canada (grant 435-2019-0691).

**harry potter fandom name: Shakespeare's Fans** Johnathan H. Pope, 2019-12-05 This book examines Shakespearean adaptations through the critical lens of fan studies and asks what it means to be a fan of Shakespeare in the context of contemporary media fandom. Although Shakespeare studies and fan studies have remained largely separate from one another for the past thirty years, this book establishes a sustained dialogue between the two fields. In the process, it reveals and seeks to overcome the problematic assumptions about the history of fan cultures, Shakespeare's place in that history, and how fan works are defined. While fandom is normally perceived as a recent phenomenon focused primarily on science fiction and fantasy, this book traces fans' practices back to the eighteenth century, particularly David Garrick's Shakespeare Jubilee in 1769. Shakespeare's Fans connects historical and scholarly debates over who owns Shakespeare and what constitutes an appropriate adaptation of his work to online fan fiction and commercially available fan works.

**harry potter fandom name: A Companion to Media Fandom and Fan Studies** Paul Booth, 2018-02-26 A Companion to Media Fandom and Fan Studies offers scholars and fans an accessible and engaging resource for understanding the rapidly expanding field of fan studies. International in scope and written by a team that includes many major scholars, this volume features over thirty especially-commissioned essays on a variety of topics, which together provide an unparalleled overview of this fast-growing field. Separated into five sections—Histories, Genealogies, Methodologies; Fan Practices; Fandom and Cultural Studies; Digital Fandom; and The Future of Fan Studies—the book synthesizes literature surrounding important theories, debates, and issues within the field of fan studies. It also traces and explains the social, historical, political, commercial, ethical, and creative dimensions of fandom and fan studies. Exploring both the historical and the contemporary fan situation, the volume presents fandom and fan studies as models of 21st century production and consumption, and identifies the emergent trends in this unique field of study.

**harry potter fandom name: Medieval Afterlives in Contemporary Culture** Gail Ashton, 2015-03-12 With contributions from 29 leading international scholars, this is the first single-volume guide to the appropriation of medieval texts in contemporary culture. Medieval Afterlives in Contemporary Culture covers a comprehensive range of media, including literature, film, TV, comics book adaptations, electronic media, performances, and commercial merchandise and tourism. Its lively chapters range from Spamalot to the RSC, Beowulf to Merlin, computer games to internet memes, opera to Young Adult fiction and contemporary poetry, and much more. Also included is a companion website aimed at general readers, academics, and students interested in the burgeoning field of Medieval afterlives, complete with: - Further reading/weblinks - 'My favourite' guides to contemporary medieval appropriations - Images and interviews - Guide to library archives and manuscript collections - Guide to heritage collection See also our website at <https://medievalafterlives.wordpress.com/>.

**harry potter fandom name: The Harry Potter Generation** Emily Lauer, Balaka Basu, 2019-04-10 The generation of readers most heavily impacted by J.K. Rowling's Harry Potter series--those who grew up alongside the boy who lived--have come of age. They are poised to

become teachers, parents, critics and writers, and many of their views and choices will be influenced by the literary revolution in which they were immersed. This collection of new essays explores the many different ways in which Harry Potter has shaped this generation's views on everything from politics to identity to pedagogical spaces online. It seeks to determine how the books have affected fans' understanding of their place in the world and their capacity to create it anew.

**harry potter fandom name: The Politics of Fantasy** Eliot Borenstein, 2025 What happened when J. K. Rowling's mega-blockbuster--born in the United Kingdom and launched to global heights by Hollywood and the full force of Western marketing--came knocking on President Putin's door? The arrival of boy wizard and international star Harry Potter in a recently neoliberal Russia was enormously influential, but neither smooth nor uncontested. The franchise quickly became a lens that focused Russian ambitions and fears during an era characterized by both the hegemony of globalized popular culture and a nationalized conservative backlash. With crisp, engaging prose, Eliot Borenstein leaps from Harry Potter into an exploration of the culture wars and moral panics sparked in Russia by Western-inspired children's literature, extending back into the Soviet period and through the invasion of Ukraine. As cultural products pitched ostensibly to children, the Harry Potter books and films became the perfect objects for criticism, translation, adaptation, parody, attack, mimicry, and meme-making, allowing Russians to carve out their own space in the worldwide market of magical multiverses.

**harry potter fandom name: Rogue Archives** Abigail De Kosnik, 2021-12-14 An examination of how nonprofessional archivists, especially media fans, practice cultural preservation on the Internet and how "digital cultural memory" differs radically from print-era archiving. The task of archiving was once entrusted only to museums, libraries, and other institutions that acted as repositories of culture in material form. But with the rise of digital networked media, a multitude of self-designated archivists—fans, pirates, hackers—have become practitioners of cultural preservation on the Internet. These nonprofessional archivists have democratized cultural memory, building freely accessible online archives of whatever content they consider suitable for digital preservation. In *Rogue Archives*, Abigail De Kosnik examines the practice of archiving in the transition from print to digital media, looking in particular at Internet fan fiction archives. De Kosnik explains that media users today regard all of mass culture as an archive, from which they can redeploy content for their own creations. Hence, "remix culture" and fan fiction are core genres of digital cultural production. De Kosnik explores, among other things, the anticanonical archiving styles of Internet preservationists; the volunteer labor of online archiving; how fan archives serve women and queer users as cultural resources; archivists' efforts to attract racially and sexually diverse content; and how digital archives adhere to the logics of performance more than the logics of print. She also considers the similarities and differences among free culture, free software, and fan communities, and uses digital humanities tools to quantify and visualize the size, user base, and rate of growth of several online fan archives.

**harry potter fandom name: Superfandom: How Our Obsessions are Changing What We Buy and Who We Are** Zoe Fraade-Blamar, Aaron M. Glazer, 2017-03-21 An in-depth look at the influence of fans—society's alpha consumers—on our lives and culture. As fandom sheds its longtime stigmas of geekiness and hysteria, fans are demanding more from the celebrities and brands they love. Digital tools have given organizations—from traditional businesses to tech startups—direct, real-time access to their most devoted consumers, and it's easy to forget that this access flows both ways. This is the new "fandom-based economy": a convergence of brand owner and brand consumer. Fan pressures hold more clout than ever before as audiences demand a say in shaping the future of the things they love. In *Superfandom*, Zoe Fraade-Blamar and Aaron M. Glazer explain this new era of symbiosis. For producers, it can mean a golden opportunity: brands such as Polaroid and Surge, preserved by the passion of a handful of nostalgic fans, can now count on an articulate, creative, and, above all, loyal audience. Yet, the new economy has its own risks—it's also easier than ever for companies to lose their audience's trust, as Valve did when it tried to introduce a paid mod system for its *Skyrim* video game. Examining key cases that span a wide range of consumer markets,

Fraade-Blanc and Glazer explain why some kinds of engagement with fans succeed and some backfire. Throughout, the authors probe fandom's history, sociology, and psychology. From the nineteenth-century American Alice Drake, who bribed her way into the houses of her favorite European composers, to Hatsune Miku, the Japanese virtual celebrity whose songs are composed entirely by fans, the dynamics of fandom—the activities we perform to show we belong to a group of people with common interests—may be as old as culture itself. For groupies of financier Warren Buffett and enthusiasts of Cards Against Humanity alike, the consumer relationship has been transformed. Superfandom is an essential guide for those who care about, contribute to, and live in our rapidly expanding fan-driven economy.

**harry potter fandom name:** *Larger Than Life* Maria Sherman, 2020-07-21 This nostalgic, fully-illustrated history of boy bands -- written by culture critic and boy band stan Maria Sherman -- is a must-have for diehard fans of the genre and beyond. The music, the fans, the choreography, the clothes, the merch, the hair. Long after Beatlemania came and went, a new unstoppable boy band era emerged. Fueled by good looks and even greater hooks, the pop phenomenon that dominated the '80s, '90s, and 2000s has left a long-lasting mark on culture, and it's time we celebrate it. Written by super fan Maria Sherman for stans and curious parties alike, *Larger Than Life* is the definitive guide to boy bands, delivered with a mix of serious obsession and tongue-in-cheek humor. *Larger Than Life* begins with a brief history of male vocal groups, spotlighting The Beatles, the Jackson 5, and Menudo before diving into the building blocks of these beloved acts in Boy Bands 101. She also focuses on artists like New Edition, New Kids on the Block, Backstreet Boys, \*NSYNC, One Direction, and BTS before ending with an interrogation into the future of boy bands. Included throughout are Tiger Beat-inspired illustrations, capsule histories of the swoon-iest groups, in-depth investigations into one-hit wonders, and sidebars dedicated to conspiracy theories, dating, in-fighting, haters, fan fiction, fashion (Justin and Britney in denim, of course), and so much more. Informative, affectionate, funny, and never, ever fan-shaming, *Larger Than Life* is the first and only text of its kind: the ultimate celebration of boy bands and proof that this once maligned music can never go unappreciated.

**harry potter fandom name:** *Sorted* Jackson Bird, 2019-09-24 An unflinching and endearing memoir from LGBTQ+ advocate Jackson Bird about how he finally sorted things out and came out as a transgender man. When Jackson Bird was twenty-five, he came out as transgender to his friends, family, and anyone in the world with an internet connection. Assigned female at birth and raised as a girl, he often wondered if he should have been born a boy. Jackson didn't share this thought with anyone because he didn't think he could share it with anyone. Growing up in Texas in the 1990s, he had no transgender role models. He barely remembers meeting anyone who was openly gay, let alone being taught that transgender people existed outside of punchlines. In this "soulful and heartfelt coming-of-age story" (Jamia Wilson, director and publisher of the Feminist Press), Jackson chronicles the ups and downs of growing up gender-confused. Illuminated by journal entries spanning childhood to adolescence to today, he candidly recalls the challenges and loneliness he endured as he came to terms with both his gender and his bisexual identity. With warmth and wit, Jackson also recounts how he navigated the many obstacles and quirks of his transition--like figuring out how to have a chest binder delivered to his NYU dorm room and having an emotional breakdown at a Harry Potter fan convention. From his first shot of testosterone to his eventual top surgery, Jackson lets you in on every part of his journey--taking the time to explain trans terminology and little-known facts about gender and identity along the way. "A compassionate, tender-hearted, and accessible book for anyone who might need a hand to hold as they walk through their own transition or the transition of a loved one" (Austin Chant, author of *Peter Darling*), *Sorted* demonstrates the power and beauty in being yourself, even when you're not sure who "yourself" is.

**harry potter fandom name:** *Fic* Anne Jamison, 2013-11-26 What is fanfiction, and what is it not? Why does fanfiction matter? And what makes it so important to the future of literature? *Fic* is a groundbreaking exploration of the history and culture of fan writing and what it means for the way we think about reading, writing, and authorship. It's a story about literature, community, and

technology—about what stories are being told, who's telling them, how, and why. With provocative discussions from both professional and fan writers, on subjects from Star Trek to The X-Files and Buffy the Vampire Slayer to Harry Potter, Twilight, and beyond, Fic sheds light on the widely misunderstood world(s) of fanfiction—not only how fanfiction is transforming the literary landscape, but how it already has. Fic features a foreword by Lev Grossman (author of The Magicians) and interviews with Jonathan Lethem, Doug Wright, Eurydice (Vivean Dean), and Katie Forsythe/wordstrings. Cyndy Aleo (algonquinrt; d0tpark3r) V. Arrow (aimmyarrowshigh) Tish Beaty (his\_tweet) Brad Bell Amber Benson Peter Berg (Homfrog) Kristina Busse Rachel Caine Francesca Coppa Randi Flanagan (BellaFlan) Jolie Fontenot Wendy C. Fries (Atlin Merrick) Ron Hogan Bethan Jones Christina Lauren (Christina Hobbs/tby789 and Lauren Billings/LolaShoes) Jacqueline Lichtenberg Rukmini Pande and Samira Nadkarni Chris Rankin Tiffany Reisz Andrew Shaffer Andy Sawyer Heidi Tandy (Heidi8) Darren Wershler Jules Wilkinson (missyjack) Jen Zern (NautiBitz)

**harry potter fandom name: Fandom, Now in Color** Rukmini Pande, 2020-12-15 Fandom, Now in Color gathers together seemingly contradictory narratives that intersect at the (in)visibility of race/ism in fandom and fan studies. This collection engages the problem by undertaking the different tactics of decolonization—diversifying methodologies, destabilizing canons of “must-read” scholarship by engaging with multiple disciplines, making whiteness visible but not the default against which all other kinds of racialization must compete, and decentering white fans even in those fandoms where they are the assumed majority. These new narratives concern themselves with a broad swath of media, from cosplay and comics to tabletop roleplay and video games, and fandoms from Jane the Virgin to Japan’s K-pop scene. Fandom, Now in Color asserts that no one answer or approach can sufficiently come to grips with the shifting categories of race, racism, and racial identity. Contributors: McKenna Boeckner, Angie Fazekas, Monica Flegel, Elizabeth Hornsby, Katherine Anderson Howell, Carina Lapointe, Miranda Ruth Larsen, Judith Leggatt, Jenni Lehtinen, joan miller, Swati Moitra, Samira Nadkarni, Indira Neill Hoch, Sam Pack, Rukmini Pande, Deepa Sivarajan, Al Valentín

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