From Hobbits to Hogwarts:
Religion, Literature, and the British Imagination
English 287
Loyola in Oxford, Summer, 2016

<table>
<thead>
<tr>
<th>Scholarship</th>
<th>Creativity</th>
<th>Community</th>
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<td>St. Hilda’s College, Oxford</td>
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<td>July 14-30</td>
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Instructor: Michael P. Murphy, Ph.D.
Program Assistant: 
Office hours: by appointment

Office: Christ Church Meadow
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Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten.
--GK Chesterton

What are you to do with the people who are cursed with both hearts and brains?
--Dorothy L. Sayers

If you look for truth, you may find comfort in the end; if you look for comfort you will not get either comfort or truth only soft soap and wishful thinking to begin, and in the end, despair.
--CS Lewis

If more of us valued food and cheer and song above hoarded gold, it would be a merrier world.
--J.R.R. Tolkien

Course Description:
This course has a twofold objective: 1) to explore the many ways which religious ideas and practices appear in various genres of literature, and 2) to examine how literary texts serve not only as venues *par excellence* for theological exposition but how such texts also serve as sites for sophisticated religious inquiry, discourse, and debate. Though weighted significantly toward texts inspired by Christianity, the course will also integrate topics and concerns from other faith traditions as well. In addition, the course will devote some space to exploring debates among theism, agnosticism, and atheism that take place in literary settings, which is a vital Oxford tradition. However, the governing objective is to survey and contemplate the various ways literary and poetic art has been presented as inroads to theological and philosophical insight—particularly by authors, artists, and texts with significant ties to Oxford.
Students will encounter a broad array of literary art shaped by the religious experience—in impulse, imagination, reflection, and vision. While the course explores texts inspired by Catholic/Christianity (as this is the both the professor's scholarly competence and a central fulcrum of thought on which religion and literature conversations in Oxford pivot), no specialized knowledge of any of these traditions is presumed. The necessary background will be presented in the lectures. The course will also provide an introduction to theories in the interdisciplinary field of religion and literature and develop further vocabularies for constructive engagement in literary and textual studies.

As this course is “Writing Intensive,” Students will write a minimum of fifteen pages of graded work. Graded assignments will include short (2-3 pages) medium (4-6 pages) and longer (7-12 pages) papers. Also, some “low stakes” writing will be assigned for practice in writing strategies (in-class writing, creative (i.e. Inklings Groups) and journal responses meant to prepare students for writing papers). Some of this work will be graded. Some class time will be devoted to discussing the principles of good writing: there will be peer to peer as well as TA/instructor feedback. Students will construct a final paper proposal prior to writing their culminating papers. In all cases (and since writing is linked so intimately with thinking), the dynamic processes of writing will be illuminated and distilled.

**Required Texts/Materials:**

1. Oscar Wilde, *The Picture of Dorian Gray*
2. Oscar Wilde, *De Profundis* and “The Ballad of Reading Gaol”
3. Evelyn Waugh, *Brideshead Revisited*
4. CS Lewis, *The Screwtape Letters*
5. An *outside reading* Novel: **Choose one** from the list to include in your final paper (which requires engagement with three texts—this text being one of them). The list is at the end of this document. **Post your choice** in your Drop Box by 7/9. Important—you can choose *Brideshead Revisited* as your novel. We are reading about a third of it in class.
6. HH Reader/Binder: Download from Sakai and then assemble the PDFs marked “Reader.” This is highly recommended **(but optional)**. Hard copies of these short texts are better for cognition and retention, but there are several readings. If you print, make it two-sided.
7. We will also be reading and consulting various texts—supplied by your instructor and/or available online via Sakai.
8. A laptop and/or tablet as well. Essential. We do not have computer access at St. Hilda’s.

**Learning Outcomes:**

By successfully passing this course, students will:

1. Explain and illustrate the nature and theoretical strategies of a religious-literary interpretive approach to texts and appreciate such an approach as a valid and substantive epistemology (i.e. way of knowing) with a long history.
2. Acquire the critical and technical vocabulary that will enable students to describe, analyze, and formulate advanced interpretations about artistic productions. Students
will learn to use elements of literature such as plot, narrative voice, point of view, structure, character, symbol, theme, and style, in order to analyze and interpret literary texts; students will also learn conceptual language--drawn from literary and theological interpretive traditions--that articulate meaning.

3. Study works of fiction, poetry, and drama, as a means of exploring human experience and understanding the creative process in order to comprehend literature as a means of artistic and religious expression

4. Evaluate works of art, specifically works of art where Oxford figures prominently, in light of aesthetic, religious, and historic precedent as a way to examine the cultural dimensions of the texts’ origins and reception,

5. Examine multiple interpretive possibilities of single works of literature in order to give students practice in discussion and writing about their own and others’ interpretations.

6. Identify and articulate the study of religion and literature as a contemporary academic interdisciplinary field.

7. Develop skills in using materials, tools, and technologies central to these studies in the context of the online/digital classroom.

Assignments:

**Seven (7) elements that, taken together, will constitute your final grade—**

1. **Participation:** Because participation is essential to learning, students will participate in a comprehensive fashion both in class and online. As every good student knows, class discussions can be a waste of time if they are not structured and the participants are not prepared. Please be prepared. Students will participate as individuals, small group team members and members of the larger class community. See Sakai for further details and the participation grading rubric.

2. **Initial Paper: Assignment in Sakai.** In a well-considered, well prepared, and well-organized essay of 1400-1600 words in length, respond to one of the essay prompts. Essays must be uploaded to Sakai by 7/9.

3. **Seminar Facilitation and One Close Reading: The Short Paper:** Each student will write one Close Reading (CR) and then facilitate a seminar based on her/his CR analyses. CRs are to be 400-600 words in length (as little as one page-ish, as many as two—double-spaced with normal margins). By engaging the readings, quoting the text(s), and offering credible insights in their typed response, students are not only learning, but, with a little deft planning, are also preparing material for their final papers. Responses are graded on a standard (check the rubric in Sakai) and are meant to develop interpretive skills and solid academic writing step by step. Please consult the documents “Close Reading/Seminar” folder in the Resource Page in Sakai.

4. **Reading Quizzes**—Students will experience the glory of three short reading quizzes, the content of which will stem from the recent readings and concepts that attend the readings.

5. **Creative Writing:** In the spirit of the warm collegiality and dynamic creativity practiced by the Oxford Inklings, students will form an Inklings Group and meet three times with it (more if you’d like!). The purpose: to write and then share original, creative work that has at its intersection theology, religion, culture, imagination,

6. **Journals:** see separate Document in Sakai.

7. **HH FilmFEST:** We all love a good movie, and the study of religion and literature is expanded when we consider well-made cinema. You have two obligations here: 1) to view at **at least two films** in our (mostly nightly) *Hobbits-Hogwarts* film festival and then write a 300 word response to one of the films you viewed; and 2) to be a projectionist. More on that soon. Possible Enriched Credit (EC) in Participation available here. Please upload your response to your Sakai Drop box by 7/24.

8. **Final Paper:** This essay will be based on course lecture notes, reading, and more. The goal is to write a paper that **synthesizes** several aspects of your learning. Think about this one as we move along. **You'll have to formally propose a direction by 7/23.** The goal of the final essay is to explore a religious, spiritual, or theological theme in one or more of the texts treated in the course. It may be an intensive study of a theme in one text, but more commonly will be a comparative treatment of a theme in three texts—one of which is your OR novel. You are welcome to discuss your vague ideas with me, before your topic takes a definite shape; if you have trouble deciding on a topic, I will be happy to help. Practice on the short papers should help you with writing and rewriting this longer paper; moreover, there are many ways to integrate not only notes and readings, but one's critical analysis of a film, excursions, and more. Final papers will be 1800-2200 words in length and will be vetted by Turnitin.com. Upload to Sakai by 8/5.

**Assessment:**

1. **Participation/Attendance:** 10%

Students are expected to take ownership for their own learning by playing a consistently active role in the classroom. Each student must come to class prepared to discuss the assigned reading energetically, thoughtfully, and substantively (this includes sketching ideas and **writing responses to the prompts and questions I will often supply** in one’s notebook, content that may or may not be formally graded) and to participate constructively in all classroom activities. Factors that will negatively influence your final grade include any absences or late appearances in class, leaving class early, failure to respect others' rights to speak their views, lack of any contribution in discussion, starting side conversations or failing to pay attention in class. We will utilize technology, but enslavement to electronic devices will be neither promoted nor tolerated.

As Woody Allen famously said, “Eighty percent of work is just showing up.” Absences from class sessions will affect the student's final course grade as follows:

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<th>Absences</th>
<th>Final Course Grade Reduced By</th>
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<tr>
<td>1</td>
<td>5%</td>
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<tr>
<td>2</td>
<td>15%</td>
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<td>3</td>
<td>25%</td>
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4 or more absences | final course grade reduced by 40%

Students who miss a class session for any reason are still responsible for the assignments, handouts or material covered during that session.

2. **Initial Paper (on Wilde and related/revisions):** 15%
3. **Seminar Facilitation and Close Reading:** 15%
4. **Reading Quizzes:** 15%
5. **Creative Writing (Inklings Group):** 5%
6. **Journals:** 15%
7. **HH FilmFEST bit (include in Journal):** 5%
8. **Final Paper:** 20%

= 100% of course grade

**Grading Scale:**

<table>
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<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>94-100</td>
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<tr>
<td>A-</td>
<td>90-93</td>
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<td>B</td>
<td>83-87</td>
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<td>B-</td>
<td>80-82</td>
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<td>B+</td>
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<td>78-79</td>
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<tr>
<td>D+</td>
<td>68-69</td>
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<td>F</td>
<td>0-59</td>
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**Grading Philosophy:** Engagement (and completion) of all assignments will significantly enhance student learning and students should approach their work with that goal in mind. Although effort on coursework is expected and appreciated, grades are based on achievement, not effort. In line with Loyola University Chicago standards, an “A” denotes “excellent” achievement in all respects (i.e., outstanding mastery of content, organization, style, etc.). A “B” grade signifies achievement that is “above average” (i.e., solid work overall, with relatively minor deficiencies in terms of content, organization, style, and so forth). A “C” grade is awarded for “average” work (satisfactory; more significant deficiencies with respect to content, organization, style, etc.). The “D” grade is for “marginal” and/or “unsatisfactory” work (major deficiencies with respect to content, organization, style, etc.). In line with these criteria, grades above a B- indicate uncommonly strong student achievement.

**Writing Intensive Details:**

- **Grading Standards Here:**
  http://www.luc.edu/english/aboutthewritingprogram/gradingstandards/#d.en.238778
- **The Use and Misuse of Source Materials:**
  http://www.luc.edu/english/aboutthewritingprogram/theuseandmisuseofsourcematerials/#d.en.238783
- **Purdue University's Online Writing Lab (OWL):** https://owl.english.purdue.edu/owl/
Grade Challenges: If you believe a paper has been graded unfairly, you may challenge the grade. You must provide written justification for re-consideration. I will re-grade the paper; however, the grade may go up, down, or remain the same.

Late work will not be accepted.

Minimum Homework Expectations: This class meets for three hours per session. The student and faculty handbooks both stipulate that a minimum of two (2) hours of homework is expected for each hour of in-class time. Obviously, this would be overdoing it in a course such as this. The point is: I’ve given you a moderate amount of work in keeping with the Oxford as Classroom approach. Please keep up.

Academic Honesty: This course presupposes your personal endorsement of the LUC Honor Code. Plagiarism and other forms of academic dishonesty will not be tolerated. Your first infraction will result in a “0” for the assignment; your second will result in an “F” for the course. All infractions will be reported and can seriously affect your career options. See http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml for further details.

Cell Phones and Electronic Devices: We will discuss this policy in person.
Course Itinerary

**Note:** there is some flexibility in our itinerary. We will know more about what we need and where we want to go once we’ve met each other and things begin to unfold. In any case, note that this syllabus will be amended or adjusted at the discretion of the Instructor. Stay tuned to Sakai—and make sure your online settings are in order.

**The General Format** of the class is that it meets daily from 9-12. We may occasionally have a short afternoon class session as well.

<table>
<thead>
<tr>
<th>Date/Meals¹</th>
<th>Travel/Sightseeing Particulars/Evening Activities</th>
<th>Syllabus</th>
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<tr>
<td>July 14 Thursday</td>
<td>Leave ORD pm</td>
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| July 15 Friday Lunch OYO² | Arrive LHR am Oxford Bus from Heathrow **Terminal 5 at 12 Noon**; arrive Oxford around 1:30pm  
  - Information about religious services in Oxford here:  
    http://www.dailyinfo.co.uk/oxford/guide/religion | **“The Finest City in the World” (John Keats, 1817): An Afternoon Meeting (2:30-4:30 PM)**  
  - Intro to St Hilda’s/Guidelines and Expectations  
  - Introduction to Course  
  - Syllabus and Sakai Protocols  
  - Drop Box: OR Acknowledgement  
  - Writing Intensive Details  
  - Formation of Inklings Groups/ Inklings assignment  
  - Student Seminar Leadership  
  - Film projectionist program.  
  Evening--**Wilde Read Aloud**, 9PM: “The Selfish Giant” (R) |
| July 16 Saturday |  
  - Class (3 hours)  
  - **Class Excursion**—**Orientation: a walking tour of Oxford**: Get your feet on the ground with this helpful tour. 1:30pm. | **Beauty will Save the World? Aesthetics, Decadence, and the Religious Dimension**  
  - Essay #1 (Oscar Wilde and Related Themes) Returned  
  - Focused Rewrites/Peer Review (Digital Formats) |

¹ Breakfast (8 a.m.), lunch (12:30) and dinner (6 p.m.) will be at St. Hilda’s, unless otherwise noted.

² On Your Own
<table>
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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>July 17</td>
<td>6:30 pm Mass (Optional) Oxford Oratory</td>
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<td>HH Film Fest 1: The Picture of Dorian Gray (Note: all films begin @ 7:30 PM and will be viewed in St Hilda’s)</td>
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<td>HH Film Fest 2: Brideshead Revisited</td>
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<td>July 18</td>
<td>Class (3 hours)</td>
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<td>Inklings Groups Meet (1)—Eagle and Child?</td>
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<td>Individual Excursion: Select an option from HH Excursion Menu; encounter, reflect, and then fashion a memorable Journal Prompt/Response (Brideshead places?)</td>
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<td>HH Film Fest 2: Brideshead Revisited</td>
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<td>July 19</td>
<td>Class (3)</td>
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<td>Individual Excursion: Select an option from HH Excursion Menu; encounter, reflect, and then fashion a memorable Journal Prompt/Response</td>
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**July 17 Sunday**

- **Class (3 hours)**
- Inklings Groups Meet (1)—Eagle and Child?
- **Individual Excursion**: Select an option from HH Excursion Menu; encounter, reflect, and then fashion a memorable Journal Prompt/Response (Brideshead places?)
- **HH Film Fest 1**: The Picture of Dorian Gray (Note: all films begin @ 7:30 PM and will be viewed in St Hilda’s…)
- **HH Film Fest 2**: Brideshead Revisited

**July 18 Monday**

- **Class (3 hours)**
- **Class Excursion**: Littlemore; encounter, reflect, and then fashion a memorable Journal Prompt/Response
- **Class Excursion**: Evening Theatre Performance: Shakespeare’s As you Like It, Oxford Shakespeare Company, Wadham College Garden, 7:30 P.M.; encounter, reflect, and then fashion a memorable Journal Prompt/Response
- **Quiz #1**
- Chesterton, “The Blue Cross,” Three essays, “The

**July 19 Tuesday**

- **Class (3)**
- **Individual Excursion**: Select an option from HH Excursion Menu; encounter, reflect, and then fashion a memorable Journal Prompt/Response
- **Fides et Ratio-citation**: Engaging in Mystery, Drawing Distinctions, Rolling up the Sleeves
- **Profile**
- Quiz #1
- Chesterton, “The Blue Cross,” Three essays, “The
<table>
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<tr>
<th>Date</th>
<th>Class (3)</th>
<th>The Most Important Literary Friendship of the 20th Century</th>
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<tr>
<td>July 20</td>
<td><strong>Class Excursion</strong>: Headington, The Kilns, and Shotover Hill—a walking tour; encounter, reflect, and then fashion a memorable Journal Prompt/Response</td>
<td><strong>Story</strong> — George McDonald, “The Light Princess”: (available: <a href="http://www.gutenberg.org/files/697/697-h/697-h.htm">http://www.gutenberg.org/files/697/697-h/697-h.htm</a>)</td>
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<td>Wednesday</td>
<td><strong>HH Film Fest 4</strong>: Shadowlands</td>
<td><strong>Reader/Links</strong>— Lewis and the Inklings (carpenter): Barfield, (Romantic Theology), spiritualism, anthroposophy, and religion; Tolkien and True Myth, Williams; Orders of Friendship</td>
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<td>July 21</td>
<td>**Class (3)</td>
<td><strong>Kreeft (In class)</strong></td>
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<td>Thursday</td>
<td><strong>Reading Group</strong>: Inklings Groups Meet (2)—The Lamb and Flag?</td>
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<td><strong>Class Excursion</strong>: Campion Hall. 1:30pm</td>
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<td><strong>HH Film Fest 5</strong>: Hobbits/LTR</td>
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<td><strong>Tolkien: “Leaf by Niggle”</strong></td>
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<td><strong>Auden and Tollers</strong>:</td>
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<td><a href="http://www.newyorker.com/online/blogs/books/2012/12/w-h-audens-defense-of-the-lord-of-the-rings.html">http://www.newyorker.com/online/blogs/books/2012/12/w-h-audens-defense-of-the-lord-of-the-rings.html</a></td>
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<td><strong>Reader/Links</strong>—The Hobbit as Inkling Project: A</td>
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<td>Date</td>
<td>Activities</td>
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| July 22    | • Class (3)  
  • **Individual Excursion**: Select an option from *HH Excursion Menu*; encounter, reflect, and then fashion a memorable Journal Prompt/Response  
  • **HH Film Fest 6**: *Hobbits/LTR*  
  • Glimpse into a Thursday meeting…(in Carpenter), more Tolkien, Dorothy Sayers, excerpts from *The Mind of the Maker* (Link in Sakai) |
| Friday     |                                                                                                                                              |
| July 23    | • Class (3)  
  • **Afternoon free**: Have you punted yet?  
  • *Mass (Optional) Oxford Oratory 6:30*  
  • **HH Film Fest 7**: *Hobbits/LTR*  
  • **Seeds, Arcs, and Pendulums: The Dynamism and Clash of Big Ideas**  
  • WH Auden: two poems  
  • Eliot, “Little Gidding” from *Four Quartets*  
  • Pullman and Atheism: Afterward from *Good Man Jesus, Scoundrel Christ*  
  • **Reader/Links**—Atheism/Agnosticism—Post-religious age? Wendy Cope; Monica Ali  
  • **Upload Journal 2** by 9pm  
  • **The Banality of Evil: Culture, Fatigue, and the Loss of Enchantment**  
  • Quiz #2  
  • Lewis, *The Screwtape Letters* (Books 1-15)  
  • **Reader/Links**—Selections from Sir Isaiah Berlin, *The Fox and the Hedgehog*; Lewis’s/Tolkien’s Oxford problems |
| Saturday   |                                                                                                                                              |
| July 24    | • Free Day  
  • Consult worship guide; attend a service (optional)  
  • **And now for something completely different…**  
  • Think about *Screwtape* and related issues  
  • Discuss Paper proposals…in the field (i.e. on a bus!)  
  • Jane Austen as theologian  
  • Work on Paper Proposal  
  • **New Poetry of the Absolute I**  
  • Lewis, *The Screwtape Letters* (Finish the book) |
| Sunday     |                                                                                                                                              |
| July 25    | • Class (in transit)  
  • **Class Excursion**: Bath; encounter, reflect, and then fashion a memorable Journal Prompt/Response  
  • **HH Film Fest 8**: *Persuasion*  
  • Lunch, dinner in Bath  
  • **Reading Groups**: Inklings Groups Meet |
| Monday     |                                                                                                                                              |
| July 26    | • Class (3)  
  • **Reading Groups**: Inklings Groups Meet  
  • **New Poetry of the Absolute I**  
  • Lewis, *The Screwtape Letters* (Finish the book) |
| Tuesday    |                                                                                                                                              |
| July 27 Wednesday | • Class (3)  
|                  | • Nap (optional)  
| Mystery Dinner OYO (with group) | Books and cleverness! There are more important things—friendship and bravery… (JKR) |
| July 28 Thursday | •  
| July 29 Friday | • Class Excursion—Mystery Excursion! |
| July 30 Thursday Depart Lunch OYO | • Breakfast, St. Hilda’s  
| | • Travel on your own.  
| | • Murphy leaves at 11AM  
| | All we have to decide is what to do with the time that is given to us. —J.R.R. Tolkien |
| August 5 | • Final Papers Due  

| July 30 Thursday Depart Lunch OYO | • Screwtape for the stage  
| | • Greene, “The Hint of an Explanation”  
| | • Elizabeth Jennings: four poems and a reading:  
| | • Upload Paper Proposals by 5PM  

| July 28 Thursday | • Paper proposals due (Upload to Dropbox)  
| | • AT Ellis—Poems from *Evening of Adam*  
| | • Jane Griffiths, poems  
| | • Dorothy Sayers, excerpts from her essay, “The Human not Quite Human”  
| | • Rowling, *Harry Potter*: a text |

| July 30 Thursday Depart Lunch OYO | • Little by Little, One Travels Far  
| | • HH Breakfast Club/Farewell!  
| | • Upload your *HH FilmFEST* response to Dropbox if you’ve not already (by 5PM)  
| | • Upload Journal 3 by 9PM  
| | • Upload Original Piece (Inklings Groups) to Dropbox by 5PM 7/25 |

Again: The syllabus may be amended at the discretion of the instructor
Appendix
HH: List of Novels

**Assignment:** Surf cyberspace and select one of these outside reading novels. You will be including aspects of your selected text as one of the three you engage in your in your final paper. Take some time and find a good match; **Post your choice** in your Drop Box by 7/9.

Evelyn Waugh: finish *Brideshead Revisited* (which we are beginning in class) or read *Helena*
RH Benson, *The Conventionalists, Lord of the World*
Piers Paul Read, *The Upstart, On the Third Day, or The Misogynist*
John Broderick's *The Pilgrimage*
Sara Maitland, *Daughter of Jerusalem, Ancestral Truths, Angel and Me*
GK Chesterton, *The Man who was Thursday*
CS Lewis, *That Hideous Strength, Out of the Silent Planet, or Perelandra*
David Lodge, *How Far Can You Go? (Souls and Bodies, USA), Therapy*
Jonathan Tulloch, *Give us this Day*
AT Ellis, *The 27th Kingdom, The Inn at the Edge of the World*
Charles Williams, *The Descent into Hell*
Dorothy Sayers, *Whose Body?, Gaudy Night*
Anthony Burgess, *The Wanting Seed*
Rumer Godden, *In This House of Brede*
Muriel Spark, *The Driver's Seat, A Far Cry from Kensington*

Hindu writers/novels associated with Oxford? Propose one.
Jewish writers/novels associated with Oxford? Propose one.
Muslim writers/novels associated with Oxford? Propose one.

**Other?** Propose an excellent author associated with Oxford who engages religious, spiritual, and theological themes.

**CONTACT ME** if you want to read:
J.R.R. Tolkien, *The Hobbit*
J.R.R. Tolkien, *The Lord of the Rings*
CS Lewis, *The Chronicles of Narnia* (a book or two)
JK Rowling, *HP*

---You may be able to read these texts if you’ve not already. We want NOVEL (yuck yuck) experiences in this class and you require clearance from the high table if you want to read one of these central (but vastly popular) texts.
Loyola University Chicago
English 287: From Hobbits to Hogwarts

Oxford Code of Conduct: Adapted from LUC Student Handbook

Student Promise: Care for self, care for others, care for community

Community Standards
- No alcohol on University grounds
- No drugs on University grounds
- No alterations/destruction of rooms
- Bodily harm, verbal threats, bullying, and/or excessive tomfoolery is not permitted
- Disruptive activity in classes or in common areas may result in dismissal from said space
- Free exchange of ideas is encouraged but members must remain respectful to their fellow classmates: discrimination/harassment/abuse/general insularity will not be tolerated
- Please do not hold any demonstrations or protests on St. Hilda’s campus

Policies to keep in mind
- The Good Samaritan Rule
- Community safety – lock doors (if applicable), and keep common areas secure (ie. not using doors when locked, not allowing strangers inside the college)
- Be open to living in our small community and be willing to have fun!
- Please carry identification with you (Loyola ID, passport), especially on excursions
- 11PM or 12 AM curfew (depending on day)
- No overnight guests.