

STUDENT SYLLABUS (2018)

Instructor Information

Professor: Dr. Joel Heck

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Office Hours: generally every day except when in class (my class schedule is posted on my office wall, visible through the glass). I attend chapel daily at 10:00. Invite me to be your friend on Facebook. Whenever my office is open, feel free to stop in to ask a question, chat, or use my stapler for papers you are submitting for any class. If you have a friend or relative who wants to sit in on a class, I love visitors. They are welcome any time, even unannounced, as long as we don't have a test scheduled for that date.

I. REL 3362, Narnia meets Middle Earth

This course offers a close look at the impact of such authors as C. S. Lewis, J. R. R. Tolkien, J. K. Rowling, and the Scriptures upon the world of religion, imaginative literature, communication, and our way of life by studying the role of imagination and myth. Prerequisite: REL 1301 and 1311.

II. LEARNING OUTCOMES OF THE COURSE

As a result of taking this course, the students will:

A. Cognitive Objectives (Outcomes)

1. Learn the major events in the lives of C. S. Lewis and J. R. R. Tolkien that affected their understanding of Christianity;
2. Gain a greater familiarity with myth, fantasy, fiction, and theology in the writings of Tolkien and Lewis;
3. Analyze imaginative writings in order to understand why and how myth has affected so many people.

B. Affective Objectives (Outcomes)

1. Develop an appreciation for conveying biblical truth through imaginative writing;
2. Identify with the solutions Lewis, Tolkien, and biblical authors offered to various problems through mythical passages.

C. Psychomotor Skills (Outcomes)

1. Develop oral presentation skills;
2. Engage in PowerPoint presentation development;
3. Articulate the function and power of myth in class presentations and class discussions;
4. Incorporate both the rational and the affective elements in various forms of communication.

III. LEARNING ACTIVITIES

- A. Reading selected writings of J. R. R. Tolkien and C. S. Lewis. Class discussions will occur on most readings, especially *The Hobbit* and Colin Duriez's *Tolkien and C. S. Lewis: The Gift of Friendship*.

The preparation of daily assignments is essential. Study questions do not need to be handed in.

- B. Lecture on selected relevant topics.
- C. Individual research project on a single topic for presentation to the class during the last three periods of the semester. It will involve researching C. S. Lewis and science fiction. Your written paper should:
 1. Be constructed in an orderly manner;
 2. Show that you understand the basic material presented in the course and can use outside references;
 3. Make use of quotations (two to five per page is a good guideline, but this project will involve less research in books and articles than usual, so this is not a hard and fast rule) and give proper credit; this means that you are responsible for understanding the nature of plagiarism;
 4. Follow Turabian (an abbreviated version of *Chicago Manual of Style*), but MLA may be used instead;
 5. Be 8-10 pages long, 12-point type, one-inch margins;
 6. Have a clear focus and argue for definite positions or conclusions;
 7. Be written carefully so that the final product is clear, avoids redundancy and filler, and is correct in spelling and grammar (if you find a spelling mistake in this syllabus, then you are allowed to make spelling mistakes!)
 8. Typewritten, double-spaced; include a bibliography of at least ten sources used in the paper, with no more than forty percent of your bibliography from the Internet. This means that if you have the minimum number of sources, i.e. ten, only four of them can be from the Internet. Your research must be submitted both electronically and in paper copy prior to your class presentation;
 9. Be presented in class with the assistance of PowerPoint;
- D. A two-page reflection paper on one of the essays by C. S. Lewis listed for extra credit. Of course, if you select one of them for this assignment, it does not double as extra credit. As the class schedule indicates, this paper is due on March 29.
- E. Viewing one of the following movies: *Prince Caspian* (149 minutes), *The Voyage of the 'Dawn Treader'* (113 minutes), or one of the three *Hobbit* movies (169, 161, and 144 minutes, respectively).
- F. Topics for the Research Project: (1) Definition of science fiction, at least a dozen, categorized, ranked, with Lewis's definition, analyzed, and your own best effort at a definition. (2) A writer whom Lewis read in science fiction: Wells, Lyndsay, Stapledon, etc. (3) Read a book by Wells, summarize it, say how it influenced Lewis. (4) One of Lewis' three books of science fiction (*Out of the Silent Planet*, *Perelandra*, *That Hideous Strength*). (5) A creative writing project wherein the student writes a science fiction article/story with Christian assumptions, or two people to write on space travel, or time travel, past or future, or someone with superpowers, or another appropriate topic that fits in with a definition of science fiction. (6) One or more biographies of science fiction writers, including their significance, such as Ray Bradbury, Arthur C. Clarke, Isaac Asimov, Robert Heinlein, etc. This topic must include the reading of a biography of this individual, if one has actually been written, rather than merely a rehash and summary of a Wikipedia article and several other online sources.

IV. ATTENDANCE POLICY

Attendance at every class session is expected of every student, except when necessity demands otherwise. Every absence, whether excused or unexcused, must be explained to the instructor in writing by the next period in which the student returns to class. All appointments (doctor, dentist, counselor, etc.), job interviews, and other avoidable conflicts are not excused absences and must be scheduled at times other than class. If the absence is not explained in the next period, it is

recorded as an unexcused absence. An unexcused absence on the day of a test will result in a failing grade. For every three unexcused absences, the student's grade will be lowered one level (e.g., from B to B-).

Exam Attendance: If you miss class the day of an exam, you receive a failing grade on the exam unless all of the following conditions are met: you are ill and have a doctor's excuse (or have another valid excuse, such as a university-sponsored athletic contest in which case a coach can vouch for you), you contact me as soon as possible but no later than the time of the exam, and within three days of the exam you schedule with me the makeup of the exam, which must happen no later than one week from the date of the exam.

WEATHER

If there should happen to be a cancellation of classes for weather or other reasons, all class assignments, including tests will move back one class period for every class lost. The instructor will readjust the schedule after we return to class.

V. EVALUATION PROCEDURES

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|----|---|-----|
| A. | Three Exams | 60% |
| B. | Homework Assignments | 20% |
| | (class discussions and reading assignments [10%], two-page paper [10%]) | |
| C. | Research Project | 20% |

Extra credit is available for reading and summarizing in one double-spaced page each some additional articles by C. S. Lewis in *On Stories* or *Of Other Worlds* or two double-spaced pages for either book. Each article (up to a total of six articles) read and written on will add two points to a test grade. You may also read and write about the two Chronicles of Narnia that we won't cover in this course (and don't cover in REL 3361, The Writings of C. S. Lewis), *The Horse and His Boy* and *The Last Battle*. You may also read and write on one of the books in the Ransom Trilogy (*Out of the Silent Planet*, *Perelandra*, *That Hideous Strength*). Each book is worth six points. The articles, all of them by C. S. Lewis, you may read for extra credit are listed below. All of the readings listed below are available from the instructor; some of them are in Founders Library.

- “Bluspels and Flalansferes: A Semantic Nightmare.” *Selected Literary Essays*, edited by Walter Hooper, Cambridge: Cambridge University Press, 1969, 251-65.
- “Is Theology Poetry?” In *The Socratic Digest*, edited by Joel Heck, Austin, Texas: Concordia University Press, 2012, 75-82.
- “On Stories.” *On Stories and Other Essays on Literature*, edited by Walter Hooper, San Diego: Harvest/HBJ, 1982, 3-20.
- “Sometimes Fairy Stories May Say Best What's to be Said.” *Of Other Worlds: Essays and Stories*, edited by Walter Hooper, New York: Harvest/HBJ, 1966, 35-38.
- “On Three Ways of Writing for Children.” *Of Other Worlds: Essays and Stories*, edited by Walter Hooper, New York: Harvest/HBJ, 1966, 22-34.
- “Religion without Dogma?” *God in the Dock*, edited by Walter Hooper. Grand Rapids: Eerdmans, 1970, 129-146.

- “Tolkien’s *The Lord of the Rings*.” *On Stories and Other Essays on Literature*, edited by Walter Hooper, San Diego: Harvest/HBJ, 1982, 83-90.
- The Horse and His Boy*. In *The Chronicles of Narnia*. New York: HarperCollins Publishers, 1950-1956, 199-310.
- The Last Battle*. In *The Chronicles of Narnia*. New York: HarperCollins Publishers, 1950-1956, 665-767.
- Out of the Silent Planet*. New York: Macmillan, 1965. 160 pages.
- Perelandra*. New York: Macmillan, 1965. 222 pages.
- That Hideous Strength*. New York: Macmillan, 1965. 382 pages.

VI. TEXTBOOKS

Required

- Tolkien, J.R.R. *The Hobbit*. Houghton Mifflin, 2007.
- Duriez, Colin. *Tolkien and C. S. Lewis: The Gift of Friendship*. HiddenSpring, 2003.
- C. S. Lewis. *The Chronicles of Narnia* (all seven books in one volume). New York: HarperCollins, 2001.

Resources for Research

- Abanes, Richard. *Harry Potter, Narnia, and The Lord of the Rings: What You Need to Know About Fantasy Books and Movies*. Eugene, OR: Harvest House Publishers, 2005, 304 pages.
- Brown, Devin. *Inside the Voyage of the Dawn Treader: A Guide to Exploring the Journey Beyond Narnia*. Nashville: Abingdon Press, 2013.
- Campbell, Joseph. *The Power of Myth*. New York: Anchor Books, 1991.
- Granger, John. *Looking for God in Harry Potter*. Chicago: SaltRiver (Tyndale), 2006, 256 pages.
- Guite, Malcolm. *Faith, Hope, and Poetry: Theology and the Poetic Imagination*. Farnham, Surrey: Ashgate, 2012.
- Lewis, C. S. *Of Other Worlds: Essays and Stories*. Edited by Walter Hooper. San Diego: Harcourt Brace & Company, 1966.
- _____. *On Stories and Other Essays on Literature*, edited by Walter Hooper, San Diego: Harvest/HBJ, 1982.
- _____. “It All Began with a Picture.” *Of Other Worlds: Essays and Stories*, edited by Walter Hooper, New York: Harvest/HBJ, 1966, 42.
- MacDonald, George. *Phantastes*. Grand Rapids: Eerdmans, 1981, 185 pages.
- _____. *Lilith*. Grand Rapids: Eerdmans, 1895, 2000, 252 pages.
- _____. *The Light Princess*. Boston: Boston & Bath, 1993, 131 pages.
- _____. *The Princess and Curdie*. Neeland Media LLC, 2004, 272 pages.
- _____. *The Princess and the Goblin*. North Books, 1998, 154 pages.
- Pullman, Philip. *The Golden Compass*. New York: Random House, 1995, 351 pages.
- _____. *The Subtle Knife*. New York: Random House, 1997, 288 pages.
- _____. *The Amber Spyglass*. New York: Random House, 2000, 465 pages.
- Rowling, J. K. *Harry Potter and the Deathly Hallows*. *Harry Potter and the Deathly Hallows*. Book 7. New York: Scholastic Inc. 2007.
- _____. *Harry Potter and the Half-Blood Prince*. Book 6. New York: Scholastic Paperbacks reprint edition. 2006.
- _____. *Harry Potter and the Order of the Phoenix*. Book 5. New York: Scholastic Paperbacks

reprint edition. 2003.

_____. *Harry Potter and the Goblet of Fire*. Book 4. New York: Scholastic Paperbacks reprint edition. 2002.

_____. *Harry Potter and the Prisoner of Azkaban*. Book 3. New York: Scholastic Paperbacks reprint edition. 1999.

_____. *Harry Potter and the Chamber of Secrets*. Book 2. New York: Scholastic Paperbacks reprint edition. 1998.

_____. *Harry Potter and the Sorcerer's Stone*. Book 1. New York: Scholastic Paperbacks reprint edition. 1998.

Schakel, Peter J. *Imagination and the Arts in C. S. Lewis: Journeying to Narnia and Other Worlds*. Columbia, MO: University of Missouri Press, 2002.

Starr, Charlie W. *The Faun's Bookshelf: C. S. Lewis on Why Myth Matters*, Kent, Ohio: Kent State University Press, 2018.

Tolkien, J. R. R. *The Lord of the Rings*. Boston: Houghton Mifflin Company, 1994.

_____. "On Fairy-Stories." *Essays Presented to Charles Williams*. Grand Rapids: Eerdmans. 1947. Pages 38-89.

VII. TENTATIVE CLASS SCHEDULE

Unit I: The Nature and Purpose of Myth. This unit studies C. S. Lewis' and J. R. R. Tolkien's understanding of myth, fantasy, and imagination, especially as it appears in various mythical writings. The research project is described and assigned. Application is made to teaching, speaking, preaching, conversation, and devotional presentations.

- January 7 Introduction to the Course, Your Experience with Myth, Lewis, and Tolkien
- 9 What is myth, Archetypes (*The Hobbit*, ch. 1)
- 11 "Toward a Definition of C. S. Lewis's Mythopoeic Aesthetics," *CSL* Sept./Oct. 2013 [In-class reading]
- 14 True Myth ("True Myth" in three letters to Arthur Greeves [on Blackboard])
- 16 C. S. Lewis: "Myth Became Fact" (on Blackboard) (*The Hobbit*, ch. 2)
- 18 C. S. Lewis: "On Science Fiction" (on Blackboard) (Due date for research topic)
- 21 No Class, MLK Jr. Day**
- 23 The Three Domains of Human Learning (*The Hobbit*, ch. 3)
- 25 Origin and Purpose of Fairy-Stories according to Tolkien, i.e., "On Fairy-Stories" (*The Hobbit*, ch. 4)
- 28 **Unit I Exam**

Unit II: The Friendship of J. R. R. Tolkien and C. S. Lewis. This unit covers the relationship between Tolkien and Lewis, demonstrating their influence upon one another and their connectedness from the time of Lewis' conversion to the time of their writing and publishing imaginative works.

- January 30 Lewis and Tolkien: A Chronology (Duriez, chapter 1)
- February 1 The Extraordinary in the Ordinary (*The Hobbit*, ch. 5)
- 4 Hobbits according to Tolkien, The Dwarves of *The Hobbit* (Duriez, chapter 2; *The Hobbit*, ch. 6)
- 6 Tolkien's "Mythopoeia" (Duriez, chapter 3; *The Hobbit*, ch. 7)
- 8 The Gospel in *The Lord of the Rings* (Summary of *The Lord of the Rings*, Duriez, chapter 4; *The Hobbit*, ch. 8)

- 11 The Gospel in *The Lord of the Rings*, Part 2 (Duriez, chapters 5 and 6; *The Hobbit*, ch. 9)
- 13 The Gospel in *The Lord of the Rings*, Part 3 (Duriez, chapters 7 and 8, *The Hobbit*, ch. 10)
- 15 Finding God in Harry Potter (Duriez, chapter 9)

Unit III: The Imagination of C. S. Lewis and J. R. R. Tolkien. This unit studies Tolkien's and Lewis' understanding of fantasy and imagination, especially as it is resident in the Chronicles of Narnia and *The Lord of the Rings*. Influences upon both Lewis and Tolkien, such as George MacDonald and Charles Williams, are included. Application is made to teaching and devotional presentations.

- 18 Finding God in Harry Potter (Duriez, chapter 10) (*Prince Caspian*, Part 1)
- 20 The Ten Most Likely Things that were Influenced by J. R. R. Tolkien, Wrapping Up a Friendship (Duriez, chapters 11 and 12) (*The Hobbit*, ch. 11)
- 22 **Unit II Exam**
- 25 The Importance of Lions, Witches, and Wardrobes (*Prince Caspian*, Part 2)
- 27 The Importance of Lions, Witches, and Wardrobes, Part 2 (*The Hobbit*, ch. 12)
- March 1 C. S. Lewis and Philip Pullman (*Prince Caspian*, Part 3)
- 4 Planet Narnia, *The Voyage of the 'Dawn Treader'* (*The Voyage of the 'Dawn Treader'*, Part 1, Lewis), Lewis, "It All Began with a Picture...."
- 6 Planet Narnia (*The Hobbit*, chapter 13)
- 8 Movie (*The Hobbit*, chapter 14)
- 11 Movie, Part 2 (*The Voyage of the 'Dawn Treader'*, Part 2)
- 13 Movie, Part 3 (*The Hobbit*, chapter 15)

Easter Break: March 25-28

- 15 *The Voyage of the 'Dawn Treader'* (*The Voyage of the 'Dawn Treader'*, Part 3; *The Hobbit*, chapter 16)

Spring Break: March 18-22

- 25 *The Silver Chair* (*The Silver Chair*, Part 1; *The Hobbit*, ch. 17)
- 27 *The Silver Chair*, Puddleglum vs. The Green Witch (*The Silver Chair*, Part 2)
- 29 *The Silver Chair* (*The Silver Chair*, Part 3) (**2-page paper due**)
- April 1 "The Hobbit" according to Lewis, Narnia Extras (*The Hobbit*, ch. 18)
- 3 The Growth and Development of Bilbo Baggins (*The Hobbit*, chapter 19)

Unit IV: Student Presentations. Students present their own research for class discussion by reporting on their selected research project.

- 5 Charles Williams and Plato (*The Silver Chair*, Part 3)
- 8 **Unit III Exam**
- 10 Discussion of the results of your research: The Power of Myth and Imagination (**due date for written reports on your research**)
- 12 Student Presentations (presented via PowerPoint)
- 15 Student Presentations (presented via PowerPoint)
- 17 Student Presentations (presented via PowerPoint)

18-19, Easter Holiday

Final Exams: April 23-26 (Your final presentation is your Final Exam, provided that you are present for all other presentations. If you miss any of the presentations, a final exam will be prepared for you and administered on the assigned day for our final exam.)

The Nature and Purpose of Myth

“Toward a Definition of C. S. Lewis’s Mythopoeic Aesthetics,” *CSL* Sept./Oct. 2013
Salwa Khoddam, Oklahoma City University

I. Myth

1. In 1928 what word did Lewis think needed to be invented? What does that word mean?
2. What did Kilby think happened when one defined myth?
3. How does Lewis define myth?

NOTE: “preternatural” means “existing outside of nature”

4. What does myth have to do with God?
5. What did Lewis think that myths were a shadow of? What does typology have to do with this?

NOTE: “*preparatio evangelica*” means “preparation for the Gospel”

NOTE: “numinous” means “mysterious” or “supernatural” or “holy”

NOTE: “*evangelium*” is Latin for “Gospel”

II. Holy Ground

6. What is Nature for the artist or writer?
7. What did George Herbert’s poetry think about the seasons?
8. What insight does Flannery O’Connor provide?
9. How does Rom. 11:36 speak to O’Connor’s point?
10. What do winter and spring mean for Lewis? How does this fit into *The Lion, the Witch and the Wardrobe*?
11. Is the world crowded with God, or is God absent from the world?
12. How do pageants fit into the Chronicles of Narnia?
13. How do miracle and transformation play out for Lewis and Tolkien?

III. The Fairy Tale as a Mythopoeic Genre: Genre

14. How old did Tolkien think the fairy tale is?
15. What is sub-creation?
16. What are the four features of the Christian fairy tale?
17. What deceived Lewis, the student and what didn’t deceive him?

18. What sort of enchantment do Tolkien and Lewis think we need?

19. Is a happy ending inevitable for a fairy tale?

IV. The Fairy Tale as a Mythopoeic Genre: Theme

20. What is evil according to Lewis and Augustine?

21. What is *acedia*? So what?

22. What is Lewis's concept of Joy, or *Sehnsucht*, and how is it stimulated? To what does it point?

23. What is the opposite of Joy?

V. The Fairy Tale as a Mythopoeic Genre: Structure and Purpose

24. What did Lewis especially like about the fairy tale?

25. What are metamorphoses?

NOTE: "teleology" means the idea of design or purpose, especially divine purpose

26. What should the fairy tale rehabilitate?

27. How are fairy tales, at least in Lewis's and Tolkien's writings, evangelistic?

28. How good is a children's story that is enjoyed only by children?

Discussion Questions on Duriez

Chapter 1, The Formative Years (1892-1925)

1. What was the Industrial Revolution, where did it occur, and why is it important to this story?
2. What influence did the Welsh language have on Tolkien?
3. What does Duriez imply about the origin of the Shire and Narnia?
4. What gave Lewis the first encounter with beauty?
5. What was uniquely similar in the make-up of the families that Lewis and Tolkien grew up in?
6. What influence did John Henry Newman have on the Tolkien family?
7. What was Tolkien's nickname?
8. What was the T.C.B.C. and why is it significant?
9. How good were Tolkien and Lewis in languages?
10. Was Kirkpatrick an influence in the direction of myth and romanticism?
11. How influential on Lewis was George MacDonald's book *Phantastes*?
12. How did war affect these two men?
13. How did Tolkien build on his invented languages?
14. What was the Viking Club?
15. A note on the name *Minto*: It is probably an echo of a passage from Thackeray's 1847 book *Vanity Fair*, Chapter 25 in Vol. II, where Thackeray mentions several places, including, "Minto Square, Great Clive Street, Warren Street," and then several others.

Chapter 2, Meeting of Minds and Imaginations: "Tolkien and I were talking of dragons...." (1926-1929)

1. What happened on May 11, 1926?
2. When did Lewis and Tolkien think the English syllabus at Oxford should stop? Why?
3. What did Lewis think was "the whole show" in his early years as an Oxford don?
4. What did Freud and Richards have in common?
5. What did Lewis think was one of the strongest myths (in the sense of untrue beliefs) of his time?
6. What position did Owen Barfield adopt by his book, *Poetic Diction*?
7. Who especially encouraged Tolkien's *The Lord of the Rings*?
8. What did Lewis learn from Samuel Alexander?
9. How did William Empson describe Lewis?
10. What did Warren Lewis think of the Kilns?
11. What did Tolkien think that myth prefigured?
12. What trend did Tolkien help to create?
13. What did the story of Beren and Lúthien do for Middle-earth? Could it do the same for us?
14. How did T. D. Weldon shock Lewis?
15. What were the Coalbiters?
16. What did Lewis and Tolkien especially find in each other?

Chapter 3, A Story-Shaped World: "Mythopoeia" (1929-1931)

1. Have you ever had the experience that Lewis had, which is described on the first page of the chapter, i.e. of shutting something out?
2. Does it surprise you that Lewis was affected by "northernness"? Why would that be the case?
3. What is the essence of myth according to Lewis?
4. What were the two possible reactions of Tolkien to constructive criticism of his writing?
5. What evidence do we have of their early sharing of their writings? Why is this important?

6. Comment: “The great war between his intellectual and his imaginative life began to show signs of armistice” (51).
7. What did Lewis mean by the statement to Barfield, “You’d better come on Monday at the latest or I may have entered a monastery”?
8. What did Tolkien and Dyson teach Lewis on Sept. 19-20, 1931?
9. Why do you think that otherworldly tales attracted Lewis?
10. What sort of a response did the Gospels demand?
11. How did the tension between myth and fact get resolved?

Chapter 4, The Thirties: The Context of Imaginative Orthodoxy

1. What did Tolkien do nearly single-handedly?
2. What did Tom Bombadil represent for Tolkien?
3. How important were the Middle Ages to Lewis and Tolkien? So what?
4. What did the development of allegory supply?
5. Which is more important, the reception or the analysis of literature? Which has to come first?
6. What was the result of Tolkien’s lecture on Beowulf?
7. What did the author of Beowulf bring first to his task? So what?
8. What were Tolkien’s two ways of linking God and man in his essay “On Fairy-Stories”?
9. What was his goal in “On Fairy-Stories”?
10. Comment: “Fairy tales . . . allow[ing] their hearers or readers to move from the details of their limited experience to ‘survey the depths of space and time’.”
11. What club started in 1933?

Chapter 5, The Inklings Begin: Friendship Shared? (1933-1939)

1. What is the meaning of the name “Inklings”?
2. In what book does Lewis especially describe how friendship expands?
3. What group ended as the Inklings began?
4. Why is it surprising that Lewis and Tolkien became such close friends?
5. What did the Inklings have in common?
6. Note the two works by George MacDonald on p. 84.
7. What did Tolkien write to Stanley Unwin about in 1938?

Chapter 6, Two Journeys There and Back Again: *The Pilgrim’s Regress* and *The Hobbit* (1930-1937)

1. What did Lewis predict in *The Times Literary Supplement* that would happen with *The Hobbit*?
2. How long did it take Tolkien to write *LOTR*?
3. How does Duriez define allegory?
4. What is Lewis’s definition of allegory?
5. Do we have excesses in theological topics on both the Northern and the Southern sides?

Chapter 7, Space, Time, and the “New Hobbit” (1936-1939)

1. How did Lewis and Tolkien influence one another?
2. What is the value of “The Lost Road”?
3. How did philology set the stage for Tolkien’s fantasy?
4. What did Lewis and Tolkien oppose in modernism?
5. How did Lewis express his views in his fiction?
6. What does Lewis mean by “sweet influence” (108) in *OSP*?
7. What did Lewis think was one of the possibilities for romance?
8. How did Tolkien help Lewis get *OSP* published?

9. Comment: "...Black Riders had made an unexpected appearance, radically affecting the plot." (110)

Chapter 8, World War II and After: Charles Williams Comes to Oxford (1939-1949)

1. What three themes did Lewis and Williams have in common?
2. How did Tolkien feel about Williams?
3. What is the general assessment of Williams' writings?
4. In what remarkable way did the movements of the moon and sunsets affect Tolkien?
5. Page 121ff.: We will talk about "Leaf by Niggle."
6. Tell me briefly about Lewis's BBC talks (123f.).
7. Why did Tolkien disapprove of some of Lewis's writings?
8. What was one of Tolkien's failings?
9. When did the last meeting of the Inklings as a reading group occur?
10. What sort of a veto did Hugo Dyson maintain?

Chapter 9, A Professor's Wardrobe and Magic Rings (1949-1954)

1. What cooled the friendship between Lewis and Tolkien?
2. What did Tolkien want to do for Lewis in spite of those differences?
3. How were Tolkien's and Lewis's audiences different in their fantasy writings?
4. What was one of Tolkien's central criticisms of Lewis?
5. How did lions influence Lewis early in life?
6. How might Evelyn Underhill have influenced Lewis?
7. To whom was *The Lord of the Rings* dedicated?
8. What were the two basic reactions to *LOTR* and why those two?

Chapter 10, Surprised by Cambridge and Disappointed by Joy (1954-1963)

1. What are Dame Helen Gardner's two reasons why she felt that Lewis was passed over for a Chair in Oxford?
2. How did F. R. Leavis backhandedly influence the creation of a Chair in Cambridge for Lewis?
3. What were Lewis's primary focus and secondary focus in literature? Why would that be significant?
4. How did Tolkien express an opinion on genetic engineering?
5. What reaction was there to Lewis's inaugural lecture?
6. How well informed was Tolkien about Lewis's marriage to Joy? Why do you think that was the case?
7. What is unique about Lewis's book, *Till We Have Faces*?
8. What do Orual and Psyche represent in *Till We Have Faces*?

Chapter 11, A Farewell to Shadowlands (1963-1973)

1. From where did Warren Lewis get the quotation, "Men must endure their going hence" and where does it now appear?
2. In what category does Duriez place *Letters to Malcolm*?
3. How is the work thoroughly fictional?
4. What friendships helped to shape *Letters to Malcolm*?
5. When and where did Tolkien become "hobbit-forming"?
6. Who is more famous today, Tolkien or Ava Gardner?

Chapter 12, The Gift of Friendship: "Who could have deserved it?"

1. How did Tolkien influence Lewis?
2. How did Lewis influence Tolkien?
3. What common beliefs did they share?
4. Might Tolkien have seen in fairy tales a religious element that others do not so easily see?

5. What is a romantic theologian?
6. Do you agree that full fantasy is a subversive literary form (p. 186)?

Discussion Questions on *The Hobbit*

Chapter I, An Unexpected Party (pp. 3-31)

1. The first sentence!
2. What foreshadowings do you see in this chapter?
3. What do you learn if you put yourself in the shoes of Bilbo?
4. What archetypes?
5. Why did Bilbo do and say things that were unexpected? (4) Is life like that?
6. Why does Tolkien use “the chosen” as a designation for Bilbo? (25)
7. What of hospitality and the Inklings? (“with a drink at his elbow,” 21, line 1, and the next slide)

Chapter II, Roast Mutton (pp. 32-50)

1. Foreshadowing?
2. Humor? See p. 33, for example. Or p. 38.
3. What does “Yours deeply” mean (33)?
4. What is the big deal with the handkerchiefs? (34)
5. The geography of Middle Earth: two maps
6. Here, hobbit-lands, then the Lone-lands
7. Why is Gandalf missing at a crucial time (36)?
8. Why the troll incident?
9. How is it a mirror?

Chapter III, A Short Rest (pp. 51-60)

1. Geography: The Misty Mountains (next slides)
2. “He was thinking once again of his comfortable chair before the fire in his favorite sitting-room in his hobbit-hole, and of the kettle singing. Not for the last time!”
3. English influence—tea time “had long gone by”
4. How do elves and dwarves get along?
5. Why does Tolkien speak of Rivendell’s “doors flung wide”?
6. “Bilbo would gladly have stopped there for ever and ever.” Does he?

Chapter IV, Over Hill and Under Hill (pp. 61-75)

1. Why do you think the author chose to center his novel on Bilbo Baggins rather than a more typically heroic character?
2. Do you see any connection between “the stone giants” and Lewis’ *The Silver Chair*? (63)
3. Why is Gandalf absent when the dwarves and Bilbo get caught?
4. How does Bilbo get a little credit in this chapter (66)?
5. “He wished again and again for his nice bright hobbit-hole. Not for the last time.” (67)
6. Why this sentence: “It is not unlikely that they [the goblins] invented some of the machines that have since troubled the world.” (69f.)
7. What is the significance of the names of the swords? Why is the goblin name different? (71, 73)
8. What is the meaning of the last sentence of the chapter? (75) See the next slide.

Chapter V, Riddles in the Dark (pp. 76-99)

1. “The ring felt very cold as it quietly slipped on to his groping forefinger.” (92) Why does Tolkien put it this way?
2. Later, when the goblins attack, “... it slipped on his finger.” (98)
3. Why did Bilbo “fall flat with his little sword under him”? (92)
4. What evidence did you find that Tolkien wrote this book without thinking of a sequel?
5. Why doesn’t Bilbo kill Gollum? (96)

Chapter VI, Out of the Frying Pan into the Fire (pp. 100-122)

1. How do the wolves fit as archetypes?
2. What does the word *Warg* suggest?
3. How do the eagles fit as archetypes?
4. See p. 114: “... the greatest of all birds; they were proud and strong and noble-hearted.”
5. Last page: “But all night he dreamed of his own house ...”

Chapter VII, Queer Lodgings (pp. 123-152)

1. Why this phrase on p. 123: “... and found he was not home at all”?
2. Gandalf: “... I have some other pressing business to attend to.” (125) Why?
3. Why does Beorn say “you must not stray outside until the sun is up, on your peril”? (140)
4. Why is it unclear at first whether Beorn is friend or foe?

Chapter VIII, Flies and Spiders (pp. 153-184)

1. Why is Mirkwood described as it is in the opening paragraph?
2. How does Bilbo use his sharp eyes to help the trip through Mirkwood? (153, 156)
3. How is the falling asleep of Bombur poetic justice? (158f.)
4. Why are the leaves “blackened” (153) the water black (155) and the butterflies black (162) and Bilbo’s “sword-blade was stained black” (170) and “dense black shadow”? (171)
5. How does Balin (180) appear in *The Lord of the Rings*?
6. What are the three advantages of Bilbo? (181)

Chapter IX, Barrels out of Bond (pp. 185-204)

1. Though not named in this chapter, the king was Thranduil. And this was the home of Legolas, son of Thranduil. Why are they not named?
2. Why this comment: “... using the road that my people made?” (188)
3. Why wouldn’t Thorin tell the Elvenking of their mission?
4. “... kindheartedly put the keys back on his belt” (196). Why?
5. Why do you suppose that Thorin and Balin were the only dwarves who are noted as complaining? (196)
6. Compare and contrast Tolkien’s writing style with C. S. Lewis and Max Lucado (if you have read all three). Comment especially on how explicit their theological positions can be seen.

Chapter X, A Warm Welcome (pp. 205-218)

1. Who comes out of the barrels first?
2. Why does Thorin ask Bilbo, “In the meanwhile what next?” (211)
3. “... some ... openly doubted the existence of any dragon...” Why?
4. How is Thorin related to Fili and Kili? (213)
5. “The only person thoroughly unhappy was Bilbo.” Why? (218)

Chapter XI, On the Doorstep (pp. 219-229)

1. How do the words “bleak and barren,” written about the landscape, parallel the attitude of the travelers? (220)
2. Why do you think Thorin chose Balin, Fili, Kili, and Bilbo to spy out the land to the south of the Front Gate? (220) Part of the answer is on p. 222.
3. Crows as archetypes? (222)
4. Why this: “None of them had much spirit left.” (223)
5. Why does Bilbo have more spirit than the others?
6. How does Bilbo show leadership here? (223)
7. Who found the steps toward the secret door? (224)
8. Why does Bilbo have “a queer feeling”? (228, line 1)
9. Who figures out the meaning of the thrush and the snail?
10. What role is the thrush supposed to have?
11. Who calls out, “The key! The key!” (229)
12. The answer to three of the four questions: Bilbo

Chapter XII, Inside Information (pp. 230-252)

1. “... possessed of *good luck* far exceeding the usual allowance ...” (230) Hasn’t Bilbo already done far more than anyone asked of him?
2. What was “the bravest thing he ever did”? (233)
3. How does Tolkien the philologist show himself on p. 234?
4. What does Bilbo take back to the dwarves? (234)
5. “Dragons ... know it to an ounce as a rule ...” (235) So what?
6. Why does Thorin send the four inside the mountain that he does? (237)
7. What “had always been a weak point in their plans”? (238f.)
8. Why does Thorin ask Bilbo, “What then do you propose we should do?” (239)
9. What have we learned about dragons? (240)
10. What is Smaug’s weakness? (246)
11. What examples of foreshadowing do you see?
12. Is the thrush an archetype? (247)
13. What is going on when Bilbo wishes for home?
14. Why this: “you shall choose your own fourteenth”? (250)
15. Why do you think Tolkien chose the name “Arkenstone” for the greatest treasure? (251)

Chapter XIII, Not at Home (pp. 253-265)

1. Why does Bilbo feel “a strange lightening of the heart”? (254)
2. How is going down a parable of life? (254)
3. Why are Oin and Gloin supposed to have tinderboxes? See p. 37. (255)
4. How did the fear of the dwarves keep them from a valuable treasure? (256)
5. Which dwarf is the first to be willing to go to Bilbo’s aid? (258)
6. What is mithril? (259)
7. What is *cram*? (264)
8. Why was there a gathering of very many birds? (265)

Chapter XIV, Fire and Water (pp. 266-276)

1. Were the people of Esgaroth prepared for the dragon? (267)
2. Who was the hero at Esgaroth? (268)
3. How effective is the twelfth man at Texas A & M?

4. Who were Bard's ancestors? (269)
5. How last minute were the thrush and Bard's arrow? (270) So what?
6. How many died in Smaug's attack? (271)
7. What are gledes?
8. How does the Master of the town deal with the damage? (272)
9. What sickness affects the town after the death of Smaug? (9273f.)
10. How does Bard act in the aftermath? (274)
11. What do we hear about prayer? (275)

Chapter XV, The Gathering of the Clouds (pp. 277-288)

1. The thrush and Roäc the raven—what does the raven tell them?
2. Why does Roäc tell them to trust Bard and not the Master (280)?
3. In what was Bilbo “much mistaken” (281)?
4. Did Bard have a reasonable request (286)?
5. With what did Bard not reckon?
6. Was it a good idea to “dismiss the elvish host” (287)?
7. Why didn't Bard do it?
8. What is Bard's plan (288)?

Chapter XVI, A Thief in the Night (pp. 289-295)

1. How does Bombur characterize Thorin?
2. How do you evaluate the plan of Bilbo? Strengths and weaknesses?
3. How do you evaluate Bard? (293)
4. What of “I promised...”? (294)
5. Who says, “Well done! Mr. Baggins!” (295)
6. “There is news brewing . . .” (295) What news?
7. Any archetypes? Encouragement of moral virtues?

Chapter XVII, The Clouds Burst (pp. 296-309)

1. Page 298: “Dear me!...” How do you view the burglary of Bilbo now?
2. How does Thorin appear in all his strength and weakness in this chapter?
3. Gandalf, “You are not making a very splendid figure as King under the Mountain.” Is Gandalf right?
4. How did some of the dwarves feel when Bilbo left the mountain? Gandalf? (299)
5. Where is Mount Gundabad? (303)
6. Was Bilbo a coward in the Battle of the Five Armies?
7. What of tension and resolution in this chapter?

Chapter XVIII, The Return Journey (pp. 310-319)

1. “... I would take back my words and deeds at the Gate.” So what?
2. What was Bilbo's reaction to Thorin's death?
3. What was Bilbo's comment on his “business with the stone”? (312)
4. What finally happened to the Arkenstone? (314)
5. Is generosity a characteristic of strength?
6. At what time is tea? (316)
7. Are the seasons in the book something Tolkien did intentionally? To what end? (317)

Chapter XIX, The Last Stage (pp. 320-330)

1. General comments?

2. What is “gloaming”? (321)
3. Who was the Necromancer? (322)
4. Why does Gandalf say, “You are not the hobbit that you were”? (326)
5. Did you find anything humorous? (327)
6. Was Tolkien planning a sequel (see page 328)?
7. “...and there was friendship in those parts between elves and dwarves and men.” (328) So what?
8. “Then the prophecies of the old songs have turned out to be true, after a fashion!” said Bilbo. (330)
9. In retrospect, what ideas does *The Hobbit* encourage?

Writing a Paper or Report for REL 3362

Students start with an A. Each of the items listed below can lower your grade one level, i.e., from a B+ to a B.

I. Content (60 percent of the grade)

- A. The topic is appropriate to the course and your book assignment, neither too broad nor too narrow. The paper is at least eight full pages in length, excluding title page, outline, and bibliography.
- B. Your topic is clearly stated in your first paragraph and well developed throughout the paper. All of your paper relates to and develops the topic.
- C. Research shows depth in understanding sources and incorporating insights into the paper. Personal opinion is absent from the paper, and personal application is minimal or absent.
- D. Parenthetical documentation (instead of footnotes or endnotes) indicates frequent use of items in your bibliography. At least three citations appear per page, and most items in the bibliography are cited more than once. The author does not take credit for insights gained from research, documenting all insights other than the author’s and other than common knowledge. Plagiarism is thereby avoided.
- E. All items in your bibliography appear somewhere in your documentation. The bibliography contains a minimum of five sources. Papers intending to earn an A contain more than the minimum.

II. Organization (20 percent of the grade)

- A. The paper has clear progression of thought, including an introduction, the main arguments, and then a summarizing conclusion. The reader is able to follow your argumentation. An outline appears on the first page after the title page, but before the paper itself (unless the paper is fewer than four pages). The title page includes author, title, date, and course.
- B. Subheadings appear throughout the paper, dividing the paper into its major sections.
- C. Topic sentences, normally at the beginning of a paragraph, indicate the direction of each paragraph.

III. Writing (20 percent of the grade)

- A. The paper contains substantially correct grammar and completely correct spelling. If the paper is written on a word processor, the paper has been run through a spellchecker, thus guaranteeing that the only spelling mistakes are contextual (i.e., using *their* where you should use *there*). Therefore, completely correct spelling allows for two contextual spelling mistakes in the paper. Non-contextual spelling mistakes are not allowed, even if the author does not use a word processor. Author also uses complete sentences, page numbering, correct punctuation, and correct capitalization. Proofreading is evident, whether done by the author or a friend or both.
- B. The paper contains correct format (MLA or Turabian or *The Chicago Manual of Style*), including typewritten, double-spaced paper with one inch margins on all sides. Parenthetical documentation is accurately used, and the bibliography lists all sources alphabetically by author and in the correct form, including author, title, place of publication, publisher, and date. In the case of articles, bibliography includes author, title, periodical, volume and number, date, and pages. Page-numbering is also included.
- C. Writing style avoids obscure phrases (e.g., ambiguous antecedents to personal pronouns), filler (e.g., “In my personal opinion, although I’m not an expert on the subject, . . .” or “When I was first assigned this topic, I didn’t know how to begin.” Or “It is interesting to note that . . .”), lots of white space (e.g., block quotes should be single-spaced), awkward phrasing, sexist language, and extensive quotations.