

Such, then, was the state of my imaginative life;
over against it stood the life of my intellect.
The two hemispheres of my mind were in the sharpest contrast.
On the one side a many-islanded sea of poetry and myth;
on the other a glib and shallow 'rationalism.'
Nearly all that I loved I believed to be imaginary;
nearly all that I believed to be real I thought grim and meaningless.

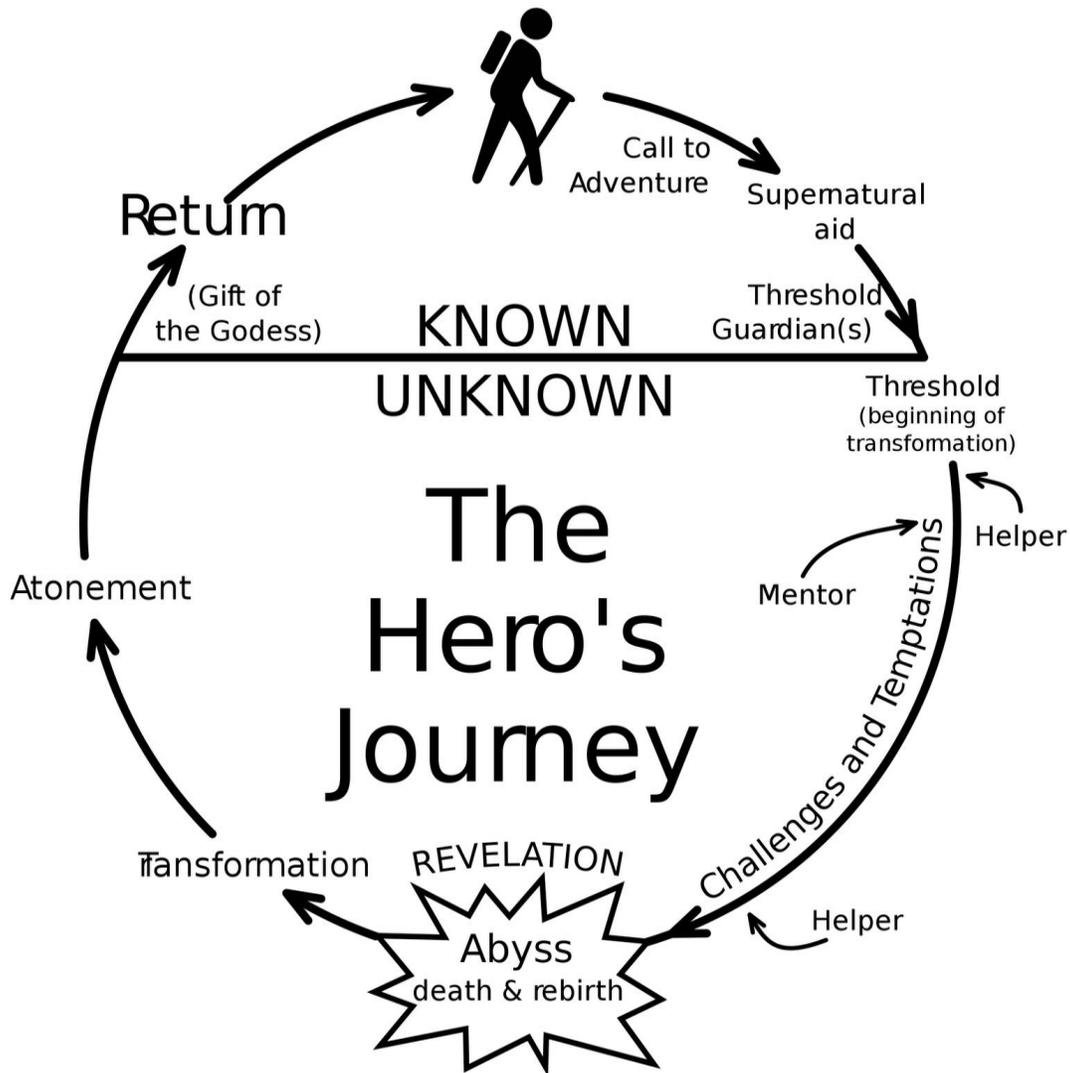
C.S. Lewis

Choose from among the following five: All but 2 will require a written response; the more detailed, the response, the stronger the assessment.

1. You can become an Inkling like Lewis and envision a world somewhat rooted in this one but taken to the extreme in that it is either utopic or dystopic (or, well, what the heck, somewhere in the middle). Do not write a trilogy or a novel; just take up the challenge of reviewing one of these classic works that consider **faith** by way of **imagination**. Write about Lewis, Tolkien, Pullman, Rowling (Wow! They're all British!) or another writer whose focus was the notion of faith and discuss your interpretation (**perception**) of faith and imagination and how this is brought to life by way of story (**language**).
2. Imagine you have been selected to enter a work in a juried exhibit at The Rooms. Thus your work is likely to be seen and perceived by a number of people and will be assessed by criteria linked to art and by experts in the field. The show is called *My Way* and focuses on depictions of any, some or all of the eight ways of knowing. With both this scenario and these directions in mind, create a visual or some other form of representation that demonstrates your personal association with *My Way*; bear in mind, too, your work needs to convey the abstract essence of what Knowing means to you.
3. In a recent interview, American writer Diane Ackerman commented that humans are becoming less empathetic in part due to the ubiquity of technology. Put down the e-reader and take up the stories that make you feel (**emotion**). Writer Richard Ford said in an interview on Sunday Morning last year, that if loneliness is the disease, the story is the cure. Compose a defense that the novel is the path to empathy and support your thesis by way of one-three works that you feel compel people out of their ordinary lives to relate to imagined times and circumstances.
4. Imagine you are culling through your childhood toys, this time to donate to an upcoming museum exhibit about artefacts from modern times. By way of **memory**, prepare a profile of the toys you believe proved integral to your life, showcasing how they launched your **imagination**, shaped your **perception** and **language**, how they—perhaps—became personified in your consideration of them; how—perhaps—you imbued them with special powers. Trace the early years of your imagination by way of a reconsideration of the role of play. (Photos welcome!)

5. Joseph Campbell was another scholar who dealt with the power of **imagination** and **faith**. Mythology is an attempt for us to **rationalize** the inexplicable and motifs emerge throughout story to serve as guides. With that in mind, and with consideration of the following chart, map out your own personal mythology

You can approach this assignment in one of two ways: 1. By way of memory, look back on your life so far and consider a point that was your summons (Call to Adventure) and embark on a reflective journey as to what then unfolded; who were your aids; what were the obstacles; what did you learn OR 2. Cast ahead and apply your intuition, rationalism, perception AND faith, and predict what your journey will be like. Plot it by way of a chart; write it up by way of a journal entry.



ALTERNATE OR Finally, imagine the assignment. I have faith it will prove worthy.