"Adventure constitutes an ancient and widespread subject matter. Not an occasion for marginal
escapist literature, as it has become for us since the seventeenth century, but an act claiming to be
constitutive of culture itself . . ."--Paul Zweig

"For this is the marrowbone of every American adventure story: some men with guns, going
somewhere, to do something dangerous. Whether it be to scout a continent in a covered wagon, to
weld the Union in a screaming Wilderness, to save the world for democracy, to vault seas and rip
up jungles by the roots and sow our seed and flag and spirit, this has ever been the essence of our
melodrama: men with guns, going somewhere, to do something dangerous." --Glendon Swarthout

Boston College Mission Statement
Strengthened by more than a century and a half of dedication to academic excellence, Boston
College commits itself to the highest standards of teaching and research in undergraduate,
graduate and professional programs and to the pursuit of a just society through its own
accomplishments, the work of its faculty and staff, and the achievements of its graduates. It seeks
both to advance its place among the nation's finest universities and to bring to the company of its
distinguished peers and to contemporary society the richness of the Catholic intellectual ideal of a
mutually illuminating relationship between religious faith and free intellectual inquiry.

Boston College draws inspiration for its academic societal mission from its distinctive religious
tradition. As a Catholic and Jesuit university, it is rooted in a world view that encounters God in
all creation and through all human activity, especially in the search for truth in every discipline, in
the desire to learn, and in the call to live justly together. In this spirit, the University regards the
contribution of different religious traditions and value systems as essential to the fullness of its
intellectual life and to the continuous development of its distinctive intellectual heritage.

COURSE CONTENT:
It has been said that the literature of adventure sacrifices such things as characterization in favor
of narrative action, featuring larger-than-life-heroes as its central protagonists. Although this may
be true in the most simplistic of blockbuster movies, true adventure literature features
protagonists with inner lives as rich and complex as the struggles they face. The single defining
element of all the great adventure heroes is their ability to conquer their adversaries or prevail
over a hostile environment. This is why the dramatic conflict in many adventure stories is
structured as a series of traps and escapes, a literary convention that allows the hero to
demonstrate great strength, courage, and intelligence by escaping an otherwise inevitable
destruction. At a larger, thematic level, then, the adventure hero's triumph over imminent death—
or the fact that he dies a noble death which renders him immortal--becomes a symbolic conquest
of human mortality.

This class will survey the popular adventure story from its inception in seventeenth century
England to the present day. Students will analyze and discuss the various types of popular
adventure fiction within various social, cultural, historical, and artistic contexts. Categories of the adventure story to be covered include pseudo historical adventures by Shakespeare, Native American tales by Erdrich, popular fiction by Benchley, and true adventure stories by Weihenmayer and Hillenbrand.

COURSE DESCRIPTION:

EN 28601 Literature of Adventure
Adventure stories always capture our imagination—narratives of travel to exotic lands, battles with monsters, quests for treasure, the rescues of fair maidens and extreme experiences. Adventure means travel and quests as it intersects with technology, clashes with the forces of nature, sparks political intrigue and prompts growth and change for all who reach for the challenge. Texts include Erdrick, Shakespear, Hillenbrand, Weihenmayer and Benchley. June 25–Aug 1, T TH, 6:15-9:15 p.m.

Course Objectives
1. understand the historical and cultural context surrounding literary works including the political, social, religious, and artistic milieu in which our authors wrote.
2. identify the elements of prose genres (fiction, drama, satire): plot, setting, character, theme, irony, and argument.
3. in classroom conversation, make inferences about literature that rest on textual evidence/logic.
4. articulate a critical position or interpretation; gather and use textual or critical evidence to support a particular interpretation

Grading
Grading will be calculated using the following terms:
Participation/Attendance/Journal: 20%
In-class Essay Exams: 30%
Midterm Paper: 25%
Final: 25%

WCAS Grading System
The undergraduate grading system consists of twelve categories: A (4.00), A- (3.67), excellent; B+ (3.33), B (3.00), B- (2.67), good; C+ (2.33), C (2.00), C- (1.67), satisfactory; D+ (1.33), D (1.00), D- (.67), passing but unsatisfactory; F (.00), failure; I (.00), incomplete; F (.00), course dropped without notifying office; W (.00), official withdrawal from course. The graduate grading system is A (4.00), A- (3.67), Excellent; B+ (3.33), B (3.00), good; B- (2.67), C (2.00), passing but not for degree credit; F (.00), failure.

Grade Reports. All students are required to log into the web through Agora to access their semester grades. Students must utilize their BC username and password to log on. If your username or password is not known, the Student Learning and Support Center in the O’Neill Library Computer Center will issue a new one. The SLSC requires a valid picture ID (a BC ID, driver’s license or passport) to obtain your password.
Written Work, Academic Integrity, Accommodations, Policies
Students are expected to prepare polished written work. Written materials must be typed in the format required by your instructor. Strive for a thorough, yet concise style. Cite literature appropriately. Aim for concise, precise expression. Proofread materials to ensure the use of proper grammar, punctuation, and spelling. You are encouraged to make use of campus resources for refining writing skills; visit the Connors Center in O’Neill for more information.

Scholarship and Academic Integrity
All students will produce original work and cite references appropriately. Failure to reference properly is plagiarism. Academic dishonesty includes, but is not limited to, plagiarism, fabrication, collusion, cheating on examinations or assignments, and submitting the same paper or substantially similar papers to meet the requirements of more than one course without seeking permission of all instructors concerned. Scholastic misconduct may also involve acts that violate the rights of other students, such as depriving another student of course materials or interfering with another student’s work.

Request for Accommodations
If you have a disability and will be requesting accommodations for this course, please register with either Dr. Kathy Duggan (dugganka@bc.edu), Associate Director, Connors Family Learning Center (learning disabilities or AHD) or Dean Paulette Durrett, (paulette.durrett@bc.edu), Assistant Dean for students with disabilities, (all other disabilities). Advance notice and appropriate documentation are required for accommodations.

Attendance
Class attendance is an important component of learning. Students are expected to attend all classes and to arrive by the beginning of and remain for the entire class period. It is the student’s obligation to inform the instructor of an absence before the class meets. The student is still expected to meet all assignment deadlines. If a student knows that s/he will be absent on a particular day, s/he is responsible for seeing the instructor beforehand to obtain the assignments for that day. If a student misses a class, s/he is responsible for making up the work by obtaining a classmate’s notes and handouts and turning in any assignments due. If you miss class, you cannot make up participation points associated with that class. Additional assignments and corrective are at the discretion of the instructor. If circumstances necessitate excessive absence from class, the student should consider withdrawing from the class. In all cases, students are expected to accept the decision of the instructor regarding attendance policies specific to the class.

Boston College encourages students to participate in the religious holidays of their faiths. It is the responsibility of students to review course syllabi as soon as they are distributed and to consult the faculty member promptly regarding any possible conflicts with observed religious holidays. If asked, the student should provide accurate information about the obligations entailed in the observance of a particular holiday. However, it is the responsibility of the student to complete any and all class requirements for days that are missed due to conflicts due to religious holidays.

Deadlines
Assignments are due at the beginning of the class period on the specified dates. Late assignments will be graded accordingly.

Course Assignments
It is expected that 8 hours per week of your study time will be spent on homework/ out of class assignments. These are listed below. Please note that some weeks will require more time and some weeks less time but the average is approximately 8 hours per week.
Additionally, since class meets for 2.5 hours per week, we will all e-chat about out-of-class multimedia assignments that supplement and enhance our texts for 1-1.5 hours per week. For this purpose, be sure that you **USE and REGULARLY CHECK** your *Boston College email account* (the email account ending in @bc.edu) If you utilize another personal or work account, make sure to link your Boston College account to it, so that you can receive every piece of BC email. IT IS ESSENTIAL THAT YOU DO THIS, since non-BC accounts often get relegated to “Junk” email.

**COURSE TEXTS:**
Include, but are not limited to:

Shakespeare: **HAMLET**

Shakespeare: **OTHELLO**

Benchley: **JAWS**

Erdrich: **GAME OF SILENCE**

Weihenmayer: **TOUCH THE TOP OF THE WORLD**

Hillenbrand: **UNBROKEN**

**COURSE SCHEDULE:**
(Note: Readings are due on the day they are listed.)

**Week One:** Introductions and Connell’s “The Most Dangerous Game”

**Weeks Two-Four:**  Hamlet and Othello  *First Exam Week Two; Midterm Week Four*

**Week Five:** Erdrich, Benchley  *Second Exam Week Five*

**Week Six:** Weihenmayer, Hillenbrand