



Advancing God's Kingdom by Preparing Competent Christian
Leaders for Spirit-Empowered Life and Ministry

G208 English Christian Literature Survey

3 credits. Prerequisites: Worldviews and Contemporary Culture.

May 10 – May 14, 2021

Module F

Monday – Friday, 9:00am-4:00pm.

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Please note: This course includes reading before and during the module.



*The Evangelium has not abrogated legends; it has hallowed them,
especially the 'happy ending'.*

-J.R. Tolkien

Course Goals

Course Description

Christianity is a literary faith, and Christians have a unique understanding of the power of images and stories to communicate God's vision for his people. This course surveys the imaginative writing of English Christians from the seventh to the twenty-first century AD and explores the continuing value of Christian literature for faith and practice. Students examine the form and content of a diverse selection of narratives, dramas, and poems that have been shaped by a Christian worldview. In addition, students practice the arts of persuasive and creative writing.

Relationship to Horizon's Mission

Throughout their history, Christians have used literary forms to embody, interpret, and share the experience of Christian discipleship. In so doing, they have produced some of the most beautiful and profound examples of literary art in the world, a heritage worthy of recognition, celebration, and serious study. This course prepares students for Christian leadership by equipping them to understand and delight in that creative heritage and to evaluate the purpose and value of literary art in the life of the church.

Core Competencies and Learning Outcomes

To demonstrate competency in *contextual awareness*, students will

1. Articulate a Christian theory of literature that defines literary form and explains the value and purpose of literature for Christian faith and practice.
 - Preparation: *Discussion Lessons; Discussion Groups*
 - Assessment: *Statement of Christian Poetics*
2. Identify and describe a range of imaginative texts from the English Christian literary tradition.
 - Preparation: *Class discussion; Discussion Lesson; Discussion Groups*
 - Assessment: *Statement of Christian Poetics*

To demonstrate competency in *skilled communication*, students will

3. Use close reading and critical literary terms to interpret literary texts.
 - Preparation: *Class discussion*
 - Assessment: *Literary Essay; Poetry Explication (if applicable)*
4. Compose written work using HCS Level 2 Canadian Standard English (grammar, punctuation, mechanics, syntax, organization, and style).
 - Assessment: *Literary Essay; Poetry Explication (if applicable); Statement of Christian Poetics*
5. Compose written work using the appropriate essay or creative genre for the given context, purpose, and audience.
 - Assessment: *Literary Essay; Poetry Explication OR Creative Writing Piece*
6. Convey a clear purpose or message that is integrated with the broader theme(s) of the composition and supported by reason, evidence and illustration, style, and structural design.
 - Assessment: *Literary Essay; Poetry Explication OR Creative Writing Piece; Statement of Christian Poetics*

Course Work

Required Readings

**** Please purchase novels in hardcopy.** Novels create detailed imaginative worlds that require a reader to focus deeply for extended periods of time. Research has repeatedly shown that, as

readers, we are able to focus longer and engage detail better when we read text in print rather than digital formats.¹

Therefore, in order that you might experience the novels to their full extent, we will read, study, and discuss the novels using print copies. Please make sure you **have copies of the novels available to work with during class or post module discussions.**

Bellamy, Leanne, ed. *Christian Literature and Essays: Reading Package*. Saskatoon: Horizon College and Seminary, 2021. (Available on Populi)

Lewis, C.S. *The Great Divorce*. New York: HarperOne, 2001. ISBN: 978-0-06-065295-1 (Purchase in hardcopy); 148 pages, light reading

McGrath, Alister E, ed. *Christian Literature: An Anthology*. Oxford: Blackwell, 2001
ISBN: 13: 978-0-631-21606-3
Approximately 120 pages, medium textbook reading

Ryken, Leland, ed. *The Christian Imagination: The Practice of Faith in Literature and writing*. Colorado: WaterBrook, 2002. ISBN: 978-0-87788-123-0
Approximately 100 pages, medium textbook reading

Taylor, Daniel. *Death Comes for the Deconstructionist*. Eugene, OR: Slant, 2014 (ISBN-10: 1498293913; ISBN-13: 978-1498293914). ****Not available on the DTL.**
(Purchase in hardcopy); 195 pages, light reading

Veith, Gene Edward Jr. *Reading Between the Lines: A Christian Guide to Literature*. Wheaton: Crossway Books, 1990. ISBN: 0-89107-582-8
200 pages, medium textbook reading

Recommended

Rooke, Constance. *The Clear Path: A Guide to Writing English Essays*. 3rd ed. Toronto: Nelson, 2004. ISBN: 13: 978-0176415617

**While students have the benefit of accessing their textbooks online through the [Digital Theological Library](#), they will not have access to the Digital Theological Library upon graduation. Therefore, we encourage students to purchase select textbooks to build their personal library. For your convenience, Horizon has partnered with Kennedy's Parable to provide textbooks.

¹ Alexandra, Patricia and Singer, Laura M, "Reading on Paper and Digitally: What the Past Decades of Empirical Research Reveal," *Review of Educational Research*, 87, no.6 (2017): 1007-1041, <https://doi.org/10.3102%2F0034654317722961>.

Course Assignments and Activities

Portfolio Components. *Statement of Christian Poetics.* This assignment must be edited and submitted to the *Statement of Beliefs e-Project* in your Portfolio on *Portfolium*; *Literary Analysis Essay* OR *Poetry Explication* OR *Creative Writing Piece*. You may choose ONE of these assignments for your Portfolio. Your chosen assignment must be edited and submitted to the *Skilled Communication e-Project* in your Portfolio on *Portfolium*. See the [Portfolio Guide](#): “What Goes in My Portfolio” for further information.

1. Pre-Module Reading

Our approach to the study of literature will be discussion-based, and in order to engage in class discussions, you must come to class each day having read the materials listed for that day.

To prepare for Monday’s class, please complete two sets of readings before the module begins:

Preparatory Reading

Read the following sections of your *Christian Literature: An Anthology* textbook. These sections will give you background information to help you understand where we are entering the story of Christian literature:

“Preface,” pages xi -xv; “The Patristic Period: Introduction,” pages 3-12; “Chapter 12: Augustine of Hippo”

Read as much as you can of C.S. Lewis’ *The Great Divorce*. You must be ready to discuss the novel by Tuesday’s class.

Monday’s Class: Readings

Read all texts listed for Monday’s class **before class** begins and come prepared to discuss “The Dream of the Rood” and “The Life of Cuthbert” in detail.

Christian Literature: “English and Irish Sources: Introduction,” pages 121-125; “Chapter 14: Caedmon’s Hymn”; “Chapter 15: Bede”; “Chapter 19: The Exeter Book of Riddles.”

Reading Package: “The Dream of the Rood”; “Life of Cuthbert” excerpts

2. Literary Analysis Essay

Throughout this course, you will compose three written texts. The first of these is your literary analysis essay.

For this assignment, you may choose any text we have covered in the class and use *close reading* to examine its genre, subject, form, word choices, and themes. You will then present your analysis and interpretation of the text in your essay, making sure to include a thesis statement that is supported by reasoned arguments and textual evidence. Research is not a requirement for this assignment, but you may also include scholarly secondary source material if you choose. Any secondary sources must be peer-reviewed.

A list of possible topics will be provided closer to the due date. You may choose a topic from this list or you may propose a topic of your own. Please **confirm your topic choice with the instructor** no later than **May 28, 2021**.

- **Related learning outcomes:** 3, 4, 5, and 6.
- **Assignment Length:** 6-8 pages. **Due Date:** June 4, 2021

3. *Poetry Explication OR Creative Writing Piece & Artist Statement*

For your second written piece, you may choose to write a poetry explication essay OR a creative writing piece in one of the imaginative genres we have covered during the course. **You may not write about or in the same genre as the text you discussed in your literary analysis essay.**

A **Poetry Explication** is a detailed analysis of a poem that identifies each of the linguistic and poetic elements and explains how those elements work together to create the poem's meaning. Although an explication will include an understanding of the poem's meaning (interpretation), the primary emphasis is on explaining how the poem works. As with a literary analysis essay, a poetry explication requires a **thesis statement** that is supported by argument and evidence from the text. You should not use secondary sources for an explication.

A **Creative Writing Piece** must reflect an earnest attempt to communicate using one of the imaginative genres we have covered in the course. For example, you may choose to write a sonnet, a short story, the first chapter of a novel, etc. Creative writing pieces should be recognizable as belonging to your chosen genre and should be as long as is appropriate for the form (e.g. a sonnet is 14 lines). Creative pieces must include an identifiable subject, unifying themes, and be written with a consistent style and voice. Creative writing pieces must also include an **artist's statement**, a one-page introduction that describes the main ideas you have tried to communicate and explains your reasons for choosing the genre, mode, and techniques you have used.

- Related learning outcomes: 3, 4, 5, and 6
- **Assignment Length:** 6 pages OR a length appropriate for the form and 1 page artist's statement. **Due Date:** June 11, 2021

4. *Statement of Christian Poetics.*

For the third written piece, you will compose a personal statement of Christian poetics that outlines your view of the nature, effect, purpose, and value of Christian literature in the lives of individual Christians and the church and as a tool with which Christians can communicate the meaning of the gospel to the world.

Your statement should reference or quote directly from

- Class textbook (*Reading Between the Lines*) and the essays from your Reading and Discussion lessons
- A minimum of three imaginative texts from the course that illustrate your ideas
- Class lectures

In general, your statement should indicate your awareness of

- **Historicity:** how do your beliefs reflect your current time, place, culture and how is that the same or different from the ways Christians have viewed and used literature in the past?
- **Worldview:** how are your beliefs about literature consistent with or in conflict with an orthodox Christian worldview?
- **Imaginative discourse:** how do the imagination and literary texts function together to create meaning?

In particular, your statement should use paragraph format and address the questions listed below. You do not have to address the questions individually or in the order listed; instead, seek to develop a statement that integrates your thinking about the following topics:

1. How is a Christian poetic rooted in the doctrine of the *imago Dei*?
2. What does it mean to say that Christian literature is both in the world and not of the world?
3. In what ways does Christian literature teach?
4. In what ways does Christian literature delight?
5. How does imaginative expression function as a vehicle of truth, including in fiction and poetry?
6. In what ways might Christian literature “baptize the imagination”? What role does this baptism play in the development of faith?
7. How does Christian literature help a reader to have contact with Christian disciples who have lived in other times and places? Why is that important for discipleship?
8. How might literature serve to demonstrate not only the truth but the desirability of Christianity?
9. How can “promiscuous reading” help Christians appreciate and understand their own worldview as well as the worldviews of others?
10. How do you respond to concerns that literature is at best frivolous and at worst dangerous and open to abuse?

- Related learning outcomes: 1, 4, and 6.
- **Assignment Length:** 2-3 pages. **Due Date:** June 18, 2021

5. *Reading and Discussion Lessons*

Each week following the module, you will complete one reading and discussion lesson in Populi. Each lesson will include discussion questions that you must answer using your textbook or essays from your reading package. This is a formative assignment designed to help you prepare for your Statement of Christian Poetics, and you should approach your readings with the 10 poetics questions in mind.

Discussions will be marked as complete or incomplete, and you must participate in ALL weekly discussions to complete the course.

- Related learning outcome(s): #. 1 and 2.
- **Assignment Length:** 200-300 words per lesson. **Due date:** May 21, May 28, June 2, June 9.

6. *Group Discussions (x2).*

We will meet together twice following the module to discuss the course material. You may attend the discussion in person or via Zoom. This meeting is designed to help you prepare for the Statement of Christian Poetics.

During our first meeting, will discuss *Death Comes for the Deconstructionist*. During our second meeting, we will discuss your readings and beliefs regarding Christian poetics. Make sure to come to the meetings having completed all of the assigned readings for the week. You must participate in both discussions to complete the course.

- Related learning outcome(s): #. 1 and 2.
- **Assignment Length:** 2 hours x2. **Due date:** May 26; June 16. Meeting times will be determined via email following the module.

Estimate of Time Investment (individual time investments may vary)

Readings	39 hrs	N/A
Classroom time	30 hrs	N/A
1. Literary Analysis Essay	10hrs	
Topic Proposal Due		May 28
Essay Due		June 4
2. Poetry Explication OR Creative Writing	10hrs	June 11
3. Statement of Christian Poetics	5hrs	June 18
4. Discussions	6hrs	May 21, May 26 (group), May 28, June 2, June 9, June 16 (group)
Total =	100 hrs	

Assessment Rubrics

Rubrics are available on Populi in the “Course Rubrics” lesson.

Course Schedule

Date	Topic	Reading and Assignments
		*Readings and videos must be completed before class on the assigned due date.
Pre-Module Work	The origins of Christian literature Preparatory reading and Day 1 Texts	<i>A Christian Anthology</i> : “Preface,” pages xi -xv; “The Patristic Period: Introduction,” pages 3-12; “Chapter 12: Augustine of Hippo”; “English and Irish Sources: Introduction,” pages 121-125; “Chapter 14: Caedmon’s Hymn”; “Chapter 15: Bede”; “Chapter 19: The Exeter Book of Riddles.”

		<p><i>Reading Package:</i> “The Dream of the Rood”; “Life of Cuthbert” excerpts</p> <p><i>The Great Divorce</i></p>
May 10	<p>Syllabus Overview and Study Calendars</p> <p>A Christian Poetic</p> <p>Key Terms: Form, genre, epic, heroic, symbolism</p> <p>Old English and the Church</p> <p>Dream Vision</p> <p>Hagiography</p> <p>Literature and Discipleship</p>	<p>*Texts should be read before class so you are ready to discuss them in class.</p> <p><u>Day 1 Texts</u> <i>A Christian Anthology:</i> “English and Irish Sources: Introduction,” pages 121-125; “Chapter 14: Caedmon’s Hymn”; “Chapter 15: Bede”; “Chapter 19: The Exeter Book of Riddles.”</p> <p><i>Reading Package:</i> “The Dream of the Rood”; “Life of Cuthbert” excerpts.</p>
May 11	<p>Key Terms: Genre, mode, allegory, metaphor, parable, fable, satire, parody, allusion, frame narrative, irony, theme, dialect</p> <p>English and the Norman Conquest</p> <p>Devotional Literature</p> <p>Beast Literature</p> <p>Introduction to <i>The Great Divorce</i></p>	<p><u>Day 2 Texts</u> “Middle Ages: Introduction,” pages 175-180; “Chapter 30: Dante Alighieri”; “Chapter 33: William Langland”; “Chapter 36: The York Mystery Plays.”</p> <p><i>Reading Package:</i> “Revelations of Divine Love: Chapter 51”; “The Nun’s Priest’s Tale”</p> <p><i>The Great Divorce</i></p>
May 12	<p>Key Terms: Poetry, meter, foot, scansion, iambic, trochaic, stanza, caesura, lyric, elision, rhyme, metaphysical, conceit</p> <p>The Renaissance and the Shift Inside</p> <p>Lyric Poetry and the Sonnet</p> <p><i>The Great Divorce:</i> Theme 1</p>	<p><u>Day 3 Texts</u> <i>A Christian Anthology:</i> “The Renaissance and Reformation: Introduction,” 275-286; “Chapter 48: William Shakespeare”; “Chapter 52: John Milton”; “Chapter 57: John Bunyan.”</p> <p><i>Reading Package Section 1:</i> “Meter”; “The Tyger”; “Sonnet 116”; Holy Sonnet XIV”; “The Windows”; “The Raven’s Complaint”</p> <p><i>The Great Divorce</i></p>
May 13	<p>Key terms: Free indirect style, enchantment, realism, fantasy</p>	<p><u>Day 4 Texts</u></p>

	<p>World War 1 and Free Verse</p> <p>The History of the Novel</p> <p>Fantasy and Vision</p> <p><i>The Great Divorce: Theme 2</i></p>	<p><i>A Christian Anthology: “The Modern Period: Introduction,”</i> pages 481-486; “Chapter 63: Jonathan Edwards”; “Chapter 65: John Wesley”; “Chapter 70: Samuel Taylor Coleridge”; “Chapter 78: Matthew Arnold”; “Chapter 79,” George MacDonald.”</p> <p><i>Reading Package Section 1: “God’s Grandeur”; “Split the Lark”; “Journey of the Magi”; “The Adam at Night”; “Prepositional Theology”</i></p> <p><i>The Great Divorce</i></p>
May 14	<p>Key Terms: image, detail, plot, story, setting, atmosphere, point of view</p> <p>From Modern to Postmodern Literature</p> <p>The Short Story</p> <p>The Grotesque</p> <p>Detective Fiction</p> <p>Mennonite Fiction</p> <p><i>The Great Divorce: Theme 3</i></p>	<p><u>Day 5 Texts</u></p> <p><i>Reading Package Section 1: “A Good Man is Hard to Find”; “The Secret of Father Brown”; “The Mirror and the Magistrate”; “The Jude”</i></p> <p><i>The Great Divorce</i></p>
May 21	Discussion Lesson 1	<i>Reading Between the Lines</i>
May 26	Group Discussion: <i>Death Comes for the Deconstructionist</i>	<i>Death Comes for the Deconstructionist</i>
May 28	Discussion Lesson 2	Reading Package: Section 2 Topics DUE (Literary Analysis Essay)
June 2	Discussion Lesson 3	Reading Package: Section 3
June 4		Literary Analysis Essay DUE
June 9	Discussion Lesson 4	Reading Package: Section 4
June 11		Poetry Explication OR Creative Writing Piece DUE
June 16	Group Discussion: Christian Poetics	Reading Package: Section 5
June 18		Statement of Christian Poetics DUE

- First submissions of assignments will not be accepted after June 18, 2021.

Revision Week Schedule

Date	Assignment
Monday, June 21	Literary Analysis resubmission 1 (as necessary)
Tuesday, June 22	Poetry Explication resubmission 1 (as necessary)
Wednesday, June 23	Statement of Christian Poetics resubmission 1 (as necessary)
Thursday, June 24	Literary Analysis resubmission 2 (as necessary)
Friday, June 25	Poetry Explication resubmission 2 (as necessary)
Friday, June 25	Statement of Christian Poetics resubmission 2 (as necessary)

- No resubmission of assignments will be accepted after June 25, 2021.

Academic Policies**General Assignment Guidelines**

Please see the Horizon [Format Guide](#) for assignment submission, grammar, and formatting guidelines.

Late Assignments and Extensions

Students are expected to submit work by the assigned due dates, as part of their development of the Leadership and Administration competency. To submit extension requests, students must submit the [Assignment Extension Request Form online](#) and *before the due date*. Professors may grant extensions in the case of extenuating circumstances, such as significant illness or a family emergency. Furthermore, no extensions will be granted beyond the final day of a term or semester.

A late assignment will not be assessed until the student first meets with the professor or the Adjunct Faculty Advisor to discuss whether the student's reasons for the late submission are acceptable. Unexcused late submissions will be tracked across each student's program. If one assignment is submitted more than five days late or if a student incurs multiple instances of unexcused late submissions, it will result in academic discipline, such as required tutoring, academic probation, failure of the course, or failure to qualify for graduation. Similar to standard human resource employment practices, students will receive warnings and conditions with increasing severity of academic discipline.

Resubmission of Assignments

Students have until the last day of revision week to submit revisions, and students can only submit up to two revisions for each assignment. Students should follow the revision schedule outlined above.

Horizon College Assessment of Student Work

The goal of courses is to help students develop the stated competencies, not earn letter grades. Assignments are the means by which instructors evaluate development of those competencies. Consequently, students do not earn overall "grades" on individual assignments. Instead, assessment focuses on measuring students' competency as outlined in the syllabus and assignment rubric. For purposes of transferability to other institutions, the final competency

designations will be translated to a comparable letter grade on a traditional transcript. The tables below explain Horizon's approach:

Horizon CBE Scale		Descriptor	Letter Grade	Grade Point	U of S Equivalency
E	Exceeding	Student exceeded competency requirements for some learning outcomes and met requirements for all remaining learning outcomes.	A+	4.0	90-100
			A	4.0	85-89
			A-	3.7	80-84
M	Meeting	Student met competency requirements for all learning outcomes and may have exceeded in one.	B+	3.3	77-79
			B	3.0	73-76
			B-	2.7	70-72

Students pass a course only after they have demonstrated that they have *met or exceeded all* competency requirements for a course. If the student chooses not to meet all course competency requirements, the course will not be sufficient to fulfill their program requirements at Horizon. Nevertheless, for transferability purposes, the student will receive a letter grade of C+ or below on a traditional transcript.

BTM	Beginning to meet	Student was beginning to meet competency requirements for any one or more learning outcomes, and met or exceeded competency requirements for all other outcomes.	C+	2.3	67-69
			C	2.0	63-66
			C-	1.7	60-62
NYM	Not yet meeting	Student was not yet meeting competency requirements for one or more learning outcomes.	D+	1.3	57-59
			D	1.0	53-56
			D-	0.7	50-52
			F	0.0	0-49

Academic Honesty

Horizon uses the University of Saskatchewan definition of plagiarism described as “the presentation of the work or idea of another in such a way as to give others the impression that it is the work or idea of the presenter. Adequate attribution is required. What is essential is that another person have no doubt which words or research results are the student's and which are drawn from other sources” (Office of the University Secretary, 2012). Students are expected to give due recognition to sources from which all substantial phrases, sentences or even ideas are drawn. Note also that you may not submit work done in one course to satisfy the requirements of another course (unless both instructors agree beforehand to accept such work). See [here](#) for examples of plagiarism and further guidelines in the College [Student Handbook](#).

Disability Services Information

If you would benefit from learning accommodations due to pre-existing physical or mental health conditions or learning disabilities, contact the Academic or Student Life departments at the beginning of the course. Horizon will work to meet your learning and/or physical needs where possible. If any conditions arise during the course that you wish to disclose, please contact us as soon as possible. In all cases you will need to provide current [documentation](#) of the disability or condition you wish to disclose. Horizon takes appropriate care to ensure confidentiality about any such disclosures. For more information, contact Bob Williamson, Dean of Students, at

bwilliamson@horizon.edu; Heather Wood, Associate Dean of Students, at hwood@horizon.edu; or Leanne Bellamy, Academic Coach, at lbellamy@horizon.edu.

Class Attendance

Students should attend all classes in order to facilitate competency development. In the case of illness or other unforeseen circumstances, students may miss one day of a module course or three days of class in a term or semester course without academic penalty. A student must be present for the full duration of a class period in order to be registered as present for the class. Students who are absent for more than the number of classes stated above will automatically fail the course. Students wishing to be exempted from this policy due to extenuating circumstances may make an academic appeal, where they will need to document and verify those circumstances. Students who miss a class are responsible to get missed notes or handouts from another student, rather than from the professor.

Campus Health Policy

While on campus, please maintain 2 metres of physical distance between yourself and others. Do not come on campus if you are experiencing symptoms (even if they are mild) of fever, cough, shortness of breath, sore throat, chills, runny nose, or a loss of your sense of taste or smell. If you have any of these symptoms, do not return to campus until advised by Public Health. You should self-isolate and contact HealthLine 811 for advice on whether you should be tested for COVID-19. This will help keep others safe and possibly spare them from self-isolation and testing. While you are in self-isolation, you may attend class online. The link to access your class is posted on the course page on Populi, under the Syllabus tab, under Links on the right side of the page.

Live-Streaming Etiquette

If attending class online via live-stream, keep your camera on and stay present and attentive throughout the class session. Access your class with a computer (preferably) or tablet, not a cell phone. Arrive to class on time, and dress as you would if you were attending class on campus. Join the class from a quiet space with minimal background noise, and mute your microphone until you wish to speak to the class.

Use of Technology

Horizon encourages the use of electronic devices in the classroom to enhance learning. Careful consideration must be given to privacy issues, copyrighted materials, and the general care and concern for others. Please respect the following classroom policies:

- Please use online access for course learning only. This is a matter of respect for the instructor's teaching, your own learning, and fellow students who may be distracted by other uses.
- Students should secure permission from the instructor to record any teaching material. This includes PowerPoint slides, white board illustrations, notes, and any form of audio or video.
- Student feedback is a valuable input for course improvements. Please resolve any classroom grievance about the instructor or course with the instructor personally, through the Horizon College and Seminary grievance procedures, or the Populi-based course evaluations. It is inappropriate to air classroom grievances on a social media platform.

- When instructors use recording mechanisms in the classroom, recorded materials will be used for the sole purpose of instruction and cannot be released to any social media outlet without the written consent of the students whose images have been recorded.
- In general, it is not acceptable to share photographs or videos of students in the classroom setting without permission from those whose images appear in such media.

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