



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

G208 DE English Christian Literature Survey

3 credits. Prerequisites: G143 Worldviews and Contemporary Culture.

 Directed Study

Please note: This course includes six in-person meetings with the Instructor.

September 12 – December 16, 2022
Fall 2022

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*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: *Lesson Discussions; Reading Meetings*
 - Assessment: *Statement of Christian Poetics*
2. Identify and describe a range of imaginative texts from the English Christian literary tradition.
 - Preparation: *Lesson Discussions; Reading Meetings*
 - 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: *Lesson Discussions; Reading Meetings*
 - Assessment: *Literary Analysis Essay; Poetry Explication OR Artist's Statement (poems will not be assessed for this outcome)*
4. Compose written work using HCS Level 2 Canadian Standard English (grammar, punctuation, mechanics, syntax, organization, and style).
 - Assessment: *Literary Analysis Essay; Poetry Explication OR Artist's Statement (poems will not be assessed for this outcome); Statement of Christian Poetics*
5. Compose written work using the appropriate essay or creative genre for the given context, purpose, and audience.
 - Assessment: *Literary Analysis Essay; Poetry Explication OR Poem and Artist's Statement*
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 Analysis Essay; Poetry Explication OR Poem and Artist's Statement; 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 discussions with the instructor.**

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 130 pages, medium textbook reading

Ryken, Leland, ed. *The Christian Imagination: The Practice of Faith in Literature and Writing*. Revised and Expanded Edition. Colorado Springs: 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: 9781639820092. ****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, 1990. ISBN: 9781433529740. 200 pages, medium textbook reading

Recommended

Carty, Austin. *The Pastor's Bookshelf: Why Reading Matters for Ministry*. Grand Rapids: William B. Eerdmans, 2022. ISBN: 978-0-8028-7910-3.

Rooke, Constance. *The Clear Path: A Guide to Writing English Essays*. 3rd edition. 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 Laura M. Singer, "Reading on Paper and Digitally: What the Past Decades of Empirical Research Reveal," *Review of Educational Research* 87.6 (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 Poem and Artist's Statement.* 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. *Lesson Interaction and Reading*

In order to pass this course, you must **complete weekly lessons on Populi**. Each lesson will include assigned readings, guided reading questions to help you navigate the readings, and discussion board responses.

You must take your reading seriously if you wish to succeed in this course. **Assigned readings** for each lesson will include the primary texts we are studying that week as well as supplemental readings, including chapters from your textbooks, essays from your Reading Package, and lesson notes. Textbook chapters, Reading Package essays, and lesson notes will provide you with important contextual and technical information to help you understand what the primary texts are and to think about their value, so make sure to complete all readings from each lesson during the week in which they are assigned.

Download the **Guided Reading Questions** file in each lesson to help you "crack" the primary texts, which is to say, to read and understand the stories and poems we study that week. You do not need to submit your answers to these questions.

Each lesson also includes **discussion board questions** that will focus on important themes in your supplemental readings and ask you to consider how the primary texts relate to those big themes. Each week, you will **answer two questions** and **respond to one** classmate's answer on the discussion board.

The weekly discussion board is a formative assignment designed to **help you prepare for your Statement of Christian Poetics**, and you should approach each question with that final assignment 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, 2, and 3.
- **Assignment length:** 500 words per lesson.
- **Due date:** September 16, 23, 30, October 7, 14, 21, November 11, 18, 25, December 2, 7.

2. *Reading Meetings with the Class and Instructor (x6)*

We will meet six times throughout the semester to develop interpretive skills and deepen your engagement with primary texts. You may attend the meetings in person or via Zoom, but you must **have a copy of the primary text available during the meeting.**

To prepare for meetings, **review the primary text before you attend** and bring any questions you have about the text or lesson notes so we can discuss them in the meeting. **You must participate in all meetings to complete the course.**

Reading Meeting 1: “The Dream of the Rood” (see lesson 1)

Reading Meeting 2: “The Nun’s Priest’s Tale” (see lesson 3)

Reading Meeting 3: Reading Poetry: Traditional (see lessons 4 & 5)

Reading Meeting 4: Reading Poetry: Free Verse (see lesson 6)

Reading Meeting 5: *The Great Divorce* (see lessons 7 & 8)

Reading Meeting 6: *Death Comes for the Deconstructionist* (see lesson 10)

- Related learning outcome(s): #1, 2, and 3.
- **Assignment length:** 1 hour x 6.
- **Due date:** September 23, October 7, 14, 21, November 18, December 2.
 - Meeting times will be determined via email during the first week of the course.

3. *Poetry Explication OR Poem & Artist’s Statement*

Throughout this course, you will compose three written pieces. For your first written piece, you may choose to write a poetry explication essay OR a poem of one of the forms we cover during the course. **You may not write about or in the same genre as the text you will discuss in your literary analysis essay.**

A **Poetry Explication** is a detailed analysis that identifies each of a poem’s 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 emphasis is on explaining how the poem works. A poetry explication requires a **thesis statement** that is supported by argument and evidence from the text, but it does not use secondary sources. Do **cite poetic lines** appropriately (see the *Horizon Format Guide*, 5-6).

A **Poem** must reflect an earnest attempt to communicate using one of the poetic forms we cover in the course. For example, you may choose to write a sonnet, a thematic verse lyric, or a free verse poem. Poems should be recognizable as belonging to your chosen form and should be as long as is appropriate for the form (e.g. a sonnet is 14 lines). Poems must include an identifiable subject, unifying themes, and be written with a consistent style and voice. You must also accompany your poem with 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 form, 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:** November 7, 2022.

4. *Literary Analysis Essay*

For your second written piece, you will compose a literary analysis essay.

For this assignment, you may choose any text we have covered in the class (unless you worked with that text or genre for assignment #3) 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 and cited appropriately. Use parenthetical references to cite your primary text, as you do for poetry, drama, and biblical quotations (see the *Horizon Format Guide*).

A list of possible topics is available in Populi. 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 **November 25, 2022**.

- Related learning outcomes: #3, 4, 5, and 6.
- **Assignment length:** 6-8 pages.
- **Due date:** December 2, 2022.

5. *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 in the church, and as a tool with which Christians can communicate the meaning of the gospel to the world. In short, what *is* Christian literature and what does it do?

Your statement should reference or quote directly from

- Class textbooks (*Reading Between the Lines* and *The Christian Imagination*) and the essays from your Reading Package.
- Lesson notes.
- A minimum of three imaginative texts from the course that illustrate your ideas.

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 does Christian literature engage the imagination to communicate 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 ideas about the following topics:

1. How is a Christian poetic rooted in the doctrines of creation, and especially the *imago Dei*, and reconciliation?
2. How is Christian literature both in the world and not of the world?
3. How might Christian literature “baptize the imagination,” and what role does this baptism play in the development of faith?
4. What does Christian literature teach?
5. Why does Christian literature delight?
6. How might Christian literature demonstrate both the truth and the desirability of Christianity, both inside and outside the church?
7. How does Christian literature train us to communicate the beauty, goodness, and truth of the gospel?
8. 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?
9. How can reading literature 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, 2, 4, and 6.
- **Assignment length:** 2-3 pages.
- **Due date:** December 7, 2022

Estimate of Time Investment (individual time investments may vary)

1. Lessons Interaction and Reading	70 hrs	Weekly
2. Reading Meetings	6 hrs	Sept.23, Oct.7, 14, 21, Nov.18, Dec.2
3. Poetry Explication OR Poem	10hrs	November 7
4. Literary Analysis Essay	10hrs	
Topic Proposal Due		November 25
Essay Due		December 2
5. Statement of Christian Poetics	5hrs	December 7
Total =	101 hrs	

Assessment Rubrics

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

Course Schedule

Date	Topic	Reading and Assignments *Discussions must be completed by the end of each week.
Week 1 (September 12-18)	*Christian Poetics *Anglo-Saxon England and Old English Literature Key Terms: Form, genre, epic, heroic, symbol, dream vision, kenning, riddle.	Week 1 Lesson & Discussion (see Populi) Primary text: “The Dream of the Rood”
Week 2 September 19-25)	*Literature and Worldview *English and the church *English and the Norman Conquest *Literary Form Key Terms: Mode, allusion, parable, dialect, hagiography, devotional literature.	Week 2 Lesson & Discussion (see Populi) Primary texts: <ul style="list-style-type: none"> • “The Life of Cuthbert” • <i>Revelations of Divine Love</i>: Chapter 51
September 23		Reading Meeting 1: “Dream of the Rood”
Week 3 (September 26 - October 2)	*Literature and Discipleship *Middle English and Early Modern English *Literary Form and Literary Mode Key Terms: Allegory, fable, bestiary, beast epic, Romance, satire, parody, frame narrative, irony, theme.	Week 3 Lesson & Discussion (see Populi) Primary Text: “The Nun’s Priest’s Tale”
Week 4 (October 3-9)	*Literature and Discipleship *Early Modern English *Literary Mode *Introduction to Poetry Key Terms: Poetry, versification, stress, meter, foot, scansion, iambic, trochaic, stanza, lyric, speaker, full rhyme, partial rhyme, enjambment, anaphora, personae, tone, voice, mood.	Week 4 Lesson & Discussion (see Populi) Primary Texts: <ul style="list-style-type: none"> • “The Tyger” • “Split the Lark” • “The Raven”
October 7		Reading Meeting 2: “The Nun’s Priest’s Tale”
Week 5 (October 10-16)	*Imagination and Embodiment *Literary Tradition: Pre-Modern and Early Modern *Poetry: Traditional Key Terms: Sonnet, caesura, turn, sestet, octave, couplet, elision, metaphysical, conceit, inscape, instress, metaphor.	Week 5 Lesson & Discussion (see Populi) Primary Texts: <ul style="list-style-type: none"> • “Holy Sonnet XIV” • “The Windows” • “God’s Grandeur” • “Sonnet 116”

October 14		Reading Meeting 3: Reading Sonnets
Week 6 (October 17-23)	<p>*Imagination and Embodiment *Late Modern English and Standardization *Literary Tradition: Modern and Postmodern *Poetry: Modern and Postmodern</p> <p>Key Terms: Free verse, imagism, internal rhyme, parallelism, cadence, repletion.</p>	<p>Week 6 Lesson & Discussion (see Populi)</p> <p>Primary Texts</p> <ul style="list-style-type: none"> • “Journey of the Magi” • “Prepositional Theology” • TBD (Luci Shaw)
October 21		Reading Meeting 4: Reading Free Verse
Week 7 (November 7-13)	<p>*Literature and Apologetics * English as a Global Language *History of the Novel</p> <p>Key Terms: Novel, free indirect style, realism, romantic, gothic, sentimental.</p>	<p>Week 7 Lesson & Discussion (See Populi)</p> <p>Primary Text: <i>The Great Divorce</i></p>
November 7		Poetry Explication OR Poem and Artist’s Statement DUE
Week 8 (November 14-20)	<p>*Literature and Apologetics *Literature in Conversation</p> <p>Key Terms: Fantasy, vision, escape, recovery, consolation, eucatastrophe, watchful dragons, Faerie, sub-creation.</p>	<p>Week 8 Lesson & Discussion (See Populi)</p> <p>Primary Text: <i>The Great Divorce</i></p>
November 18		Reading Meeting 5: <i>The Great Divorce</i>
Week 9 (November 21-27)	<p>*Longing and Desire *Modern Fiction</p> <p>Key Terms: short story, image, detail, plot, story, setting, atmosphere, point of view, grotesque, detective fiction, American Southern Gothic.</p>	<p>Week 9 Lesson & Discussion (see Populi)</p> <p>Primary Texts:</p> <ul style="list-style-type: none"> • “The Secret of Father Brown” • “The Mirror and the Magistrate” • “The Jude” • “A Good Man is Hard to Find”
November 25		Literary Analysis Essay Topic DUE
Week 10 (November 28 – December 4)	<p>*Longing and Desire *Postmodern Fiction</p> <p>Key Terms: Deconstruction, tradition, character, aporia, metanarrative, true, good, beautiful.</p>	<p>Week 10 Lesson & Discussion (see Populi)</p> <p>Primary Text: <i>Death Comes for the Deconstructionist</i></p>

December 2		Reading Meeting 6: <i>Death Comes for the Deconstructionist</i>
December 2		Literary Analysis Essay DUE
Week 11 (December 5-9)	Conclusion	Week 11 Lesson & Discussion (see Populi)
December 7		Statement of Christian Poetics DUE

- First submissions of assignments will not be accepted after December 9, 2022.

Revisions

- Since this is a DE course, revisions will be requested throughout the semester. Watch your rubrics for due dates for revisions.
- No resubmission of assignments will be accepted after December 16, 2022.

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.

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. Students can generally submit up to two revisions for each assignment, although a professor may accept more revisions if the professor determines the student is addressing all of the professor's instructions and making significant progress toward achieving competency.

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 more than 40% of the 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 40% or less.	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; Jessie Lysholm, Associate Dean of Students, at jlysholm@horizon.edu; or Leanne Bellamy, Academic Coach, at lbellamy@horizon.edu.

Class Attendance

Students should attend all classes in order to facilitate competency development. Students are expected to be present through the delivery method that they registered for, either on campus or through live-streaming with their camera on. A student must be present for the full duration of a class period in order to be registered as present for the class. 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. 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.

Live-Streaming Etiquette

Students taking the course through live-streaming are required to indicate this during their course registration. While live-streaming access is available for on-campus students who are unable to attend class due to illness, on-campus students are expected to attend class in person following the class attendance policy.

If attending class online via live-stream, in order to be marked present for class, you must keep your camera on and stay present and attentive throughout the class session, extending the gift of engagement. 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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