

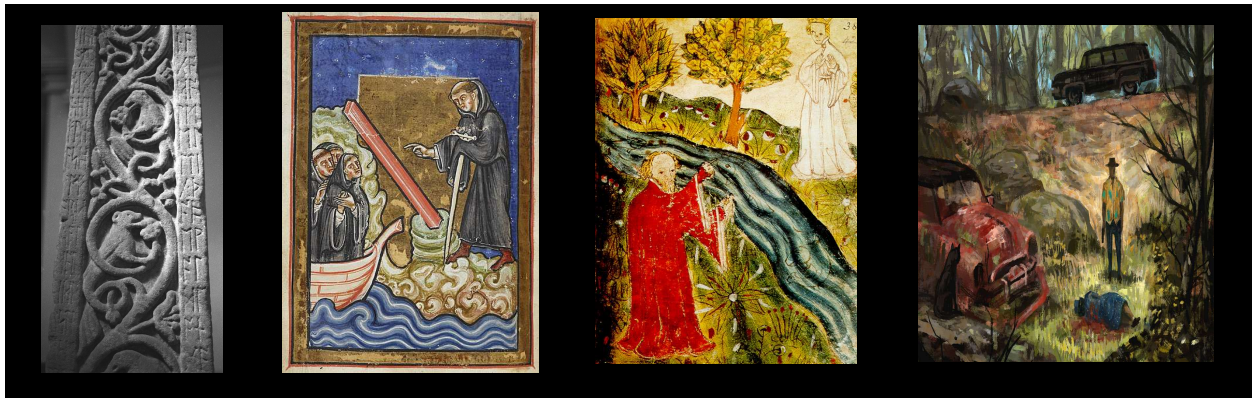
G208 English Christian Literature Survey

3 credits. Prerequisites: G143 Worldviews and Contemporary Culture.

👤 Saskatoon Campus 'A' Livestream 📺 Video on Demand

September 15 – December 19, 2025
Tuesday, 5:30 p.m. – 8:30 p.m. SK
(7:30 p.m. – 10:30 p.m. ET, until Nov. 2)
(6:30 p.m. – 9:30 p.m. ET, Nov. 2 and following)

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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 and poems that embody a Christian worldview and respond through the arts of persuasive and creative writing.

Relationship to Horizon and MCS's Missions

Throughout their history, Christians have used literary forms to embody, interpret, and share the experience of Christian vision and 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: *Weekly Readings*
 - Assessment: *Statement of Christian Poetics; Weekly Discussions*
2. Identify and describe a range of imaginative texts from the English Christian literary tradition.
 - Preparation: *Weekly Readings*
 - Assessment: *Statement of Christian Poetics; Weekly Discussions*



To demonstrate competency in *Skilled Communication*, students will

3. Use close reading and critical literary terms to interpret literary texts.
 - Preparation: *Weekly Readings; Weekly Discussions*
 - Assessment: *Literary Essay; Poetry Explication OR Artist's Statement (poems will not be assessed for this outcome)*
4. Compose written work using Horizon & MCS Level 2 Canadian Standard English (grammar, punctuation, mechanics, syntax, organization, and style).
 - Assessment: *Literary 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 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 Essay; Poetry Explication OR Poem and Artist's Statement; Statement of Christian Poetics*

Course Work

Required Readings

**** Please purchase novels and longer poems in hardcopy.** These texts 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

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>.

the novels and the *Pearl* poem to their full extent, we will read, study, and discuss them using print copies. Please make sure you **have copies of the novels and the *Pearl* poem available to work with during class discussions.**

Bellamy, Leanne, ed. *Christian Literature and Essays: Reading Package*. Saskatoon: Horizon College and Seminary, 2025. (Available on Populi)

Lewis, C.S. *The Great Divorce*. New York: HarperCollins, 2015. ISBN: 978-0060652951. (Purchase in hardcopy); ****Not available on the DTL.**

McGrath, Alister E, ed. *Christian Literature: An Anthology*. Oxford: Blackwell, 2001. ISBN: 13: 978-0631216063.
DTL: <https://thedtl.on.worldcat.org/oclc/43684503>.

Ryken, Leland, ed. *The Christian Imagination: The Practice of Faith in Literature and Writing*. Revised and Expanded Edition. Colorado: Shaw Books, 2002. ISBN: 978-0877881230.
DTL: <https://thedtl.on.worldcat.org/oclc/794912681>

Taylor, Daniel. *Death Comes for the Deconstructionist*. London: Marylebone House, 2016. ISBN: 9781910674444. (Purchase in hardcopy); ****Not available on the DTL.**

Tolkien, Christopher, ed. *Sir Gawain and the Green Knight: With Pearl and Sir Orfeo*. Translated by J.R.R. Tolkien. New York: Del Rey, 2021. ISBN: 978-0008433932. (Purchase in hardcopy); ****Not available on the DTL.**

Veith, Gene Edward Jr. *Reading Between the Lines: A Christian Guide to Literature*. Redesign Edition. Wheaton: Crossway Books, 2013. ISBN: 978-1433529740. (200 pages, medium textbook reading)
DTL: <https://thedtl.on.worldcat.org/oclc/1081432686>

Recommended

Carty, Austin. *The Pastor's Bookshelf: Why Reading Matters for Ministry*. Grand Rapids: William B. Eerdmans, 2022. ISBN: 978-0802879103.

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 many of 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.**

Course Assignments and Activities

Statement on the use of AI: As we will see, reading and responding to literature that celebrates God and His creation has many benefits, including honing our capacity for attention, wetting our desire for God himself, training our soul to perceive God and his purposes, and subverting the false and fanciful worldviews that tempt us away from God’s goodness. The use of AI, whether as a guide to thinking or a drafter or refiner of written expression, undermines all of these good gifts by circumventing students’ meaningful wrestling with the course material. Consequently, **the use of AI for any work in this class will not be accepted.** This includes using AI to generate ideas, draft written work, or refine written work through programs such as Grammarly. By completing all assignments unaided by AI, students are encouraged to develop and celebrate their God-given capacities for thoughtful and imaginative reflection and expression.

1. *Weekly Discussion and Reading* – 15%

To pass this course, you must **engage in class discussion (in-person or Zoom students) OR complete weekly discussion posts on Populi (VOD students).**

Each weekly lesson will include assigned readings and guided reading questions to help you navigate those readings.

- Students who attend in person or via livestream will discuss the readings during class.
- VOD students will discuss the texts with one another and the instructor through discussion board responses.

Assigned readings for each lesson will include primary texts (the poems, novel, or short stories we are studying that week) and supplemental readings, including chapters from your textbooks and essays from your Reading Package. The textbook chapters and Reading Package essays will provide you with important contextual and technical information to help you understand the nature and value of the primary texts.

Each lesson includes a **Guided Reading Questions** file; these questions are designed to help you “crack” the primary texts, which is to say, to read and understand the stories and poems for the week and prepare for the class discussion. **You do not need to submit written answers to these questions.**

- In-person or livestream students should use the Guided Reading Questions to prepare for class discussions.
- VOD students should use the Guided Reading Questions to prepare for discussion posts.

Class discussion (in-person or livestream students only): after reading the primary and supplemental texts assigned for the week, in-person and livestream students should **come prepared to discuss one question from that week’s discussion board.** Your reflections should focus on connecting the primary text to the themes addressed in the supplemental readings.

Discussion posts (VOD students): after reading the primary and supplemental texts assigned for the week, VOD students should **choose and answer one discussion question** from that week’s question list and **respond to one classmate’s post** on the discussion board. Your post should be

a **minimum of 500 words** total and focus on connecting the primary text to the themes addressed in the supplemental readings.

Both class discussions and the discussion board will **help you prepare for your Statement of Christian Poetics**, and you should approach each question with that final assignment in mind.

- To complete this assignment, students will follow these guidelines:
 - Complete all readings and videos assigned in the weekly lesson on Populi.
 - Participate in weekly live class discussion by reflecting on one discussion board question during class, OR
 - Participate in weekly discussion board posts by answering one question and responding to one classmate on the discussion board.
- Related learning outcome(s): #1, 2, and 3.
- **Assignment length:** Thoughtful classroom participation OR 500 words per discussion post.
- **Due dates:**

| Week | In-Person & Livestreaming Students *Due before class on the assigned due date | VOD Students (Discussion Post) *Due by 11:59pm <i>SK time</i> on the assigned due date | VOD Students (Response to Classmate) *Due by noon <i>SK time</i> on the assigned due date |
|------|--|---|--|
| 1 | Tues, Sept 16 | Sat, Sept 20 | Mon, Sept 22 |
| 2 | Tues, Sept 23 | Sat, Sept 27 | Mon, Sept 29 |
| 3 | Tues, Sept 30 | Sat, Oct 4 | Mon, Oct 6 |
| 4 | Tues, Oct 7 | Sat, Oct 11 | Mon, Oct 13 |
| 5 | Tues, Oct 14 | Sat, Oct 18 | Mon, Oct 20 |
| 6 | Tues, Oct 21 | Sat, Oct 25 | Mon, Oct 27 |
| 7 | Thurs, Nov 13* at 11:59pm <i>SK time</i> | | Sat, Nov 15* at noon <i>SK time</i> |
| 8 | Tues, Nov 18 | Sat, Nov 22 | Mon, Nov 24 |
| 9 | Tues, Nov 25 | Sat, Nov 29 | Mon, Dec 1 |
| 10 | Tues, Dec 2 | Sat, Dec 6 | Mon, Dec 8 |
| 11 | Tues, Dec 9 | Sat, Dec 13 | Mon, Dec 15 |

*There will be no class on November 11. However, ALL students (on-campus, livestreaming, and VOD) are required to complete the discussion post and response to classmate on Populi, as described above, for Week 7.

2. Poetry Explication OR Poem & Artist Statement – 30%

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 in 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 & MCS Format Guide*, 8-9).

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.

- To complete this assignment, students will follow these guidelines:
 - Poem and Artist's Statement
 - The poem appears to be of sufficient length to treat its subject with depth, complexity, and coherence.
 - A 1-page artist's statement is included.
 - Poetry Explication
 - Length: 6-7 pages.
 - The poem has been selected from the course reading list.
 - Paper and citation formatting closely follow the *Horizon & MCS Format Guide*. Please refer to page 8-9 for specific instructions on formatting and citing poetry.
 - Appears to include citations in footnotes when paraphrasing, summarizing, or quoting from other sources. **Includes a bibliography.**
- 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 12, 2025

3. *Statement of Christian Poetics* – 25%

For the second 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.
- Lecture 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 use the imagination to help us taste and see God's reality?

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 have Christians used the doctrine of creation, especially the *imago Dei*, and the doctrine of the *Incarnation*, to defend Christian poetics?
 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 does Christian literature demonstrate both the truth and the desirability of Christianity?
 7. How does Christian literature train us to communicate God's beauty, goodness, and truth?
 8. How does Christian literature create 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?
- To complete this assignment, students will follow these guidelines:
 - Paper and citation formatting closely follow the *Horizon & MCS Format Guide*. Please refer to page 8-9 for specific instructions on formatting and citing poetry.
 - Appears to include citations in footnotes when paraphrasing, summarizing, or quoting from other sources. Includes a bibliography.
 - Related learning outcomes: #1, 2, 4, and 6.
 - **Assignment Length:** 2-3 pages.
 - **Due Date:** November 28, 2025

4. *Literary Analysis Essay* – 30%

For your third 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 #2) 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 pages 8-11 in the *Horizon & MCS 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, 2025**.

- To complete this assignment, students will follow these guidelines:
 - Paper and citation formatting closely follow the *Horizon & MCS Format Guide*. Please refer to page 8-9 for specific instructions on formatting and citing poetry.
 - Appears to include citations in footnotes when paraphrasing, summarizing, or quoting from other sources. **Includes a bibliography.**
- Related learning outcomes: #3, 4, 5, and 6.
- **Assignment Length:** 6-8 pages.
- **Due Date:** December 12, 2025

Video-on-Demand (VOD) Student Requirements

As indicated on the course schedule, this class is offered by VOD. Students taking the course through VOD are required to indicate this during their course registration. While VOD recordings are available for any student who may be absent from class, non-VOD students are expected to attend class live following the class attendance policy.

- For this course, VOD students have some special assignment requirements:
 - *Weekly Discussion Posts:* Rather than discussing texts in class, VOD students will post responses to weekly discussion questions. Initial posts are due by Monday at 11:59 p.m. SK time and responses to classmates are due by Saturday at 11:59 p.m. SK time each week.
- By Saturday at 11:59 p.m. SK time each week, VOD students are required to watch and engage with all lecture content and in-class activities from the previous week's classes.
- VOD students will submit a video report using the **VOD Class Discussion Board** in Padlet. The report should be brief (approximately 3:00 minutes) and should 1) affirm you have watched the required recording for the last seven days, 2) summarize one thing you learned that week that will help you reach the course learning outcomes, 3) explain at least one question you had after watching the class recording.
- In order to pass the course, VOD students must submit all of their VOD weekly submissions. These submissions are marked pass/fail based on whether or not they demonstrate thoughtful engagement with the lecture content and in-class activities.

Estimate of Time Investment (individual time investments may vary)

| | | | |
|---|------------------|----------------------------|---|
| 1. Readings & Weekly Discussions Classroom time | 28 hrs 30 hrs | Weekly Weekly | Assignment Weighting 15% N/A |
| 2. Poetry Explication OR Creative Writing | 15 hrs | November 12 | 30% |
| 3. Statement of Christian Poetics | 10 hrs | November 28 | 25% |
| 4. Literary Analysis Essay Topic Proposal Due Essay Due | 17 hrs | November 25 December 12 | 30% |
| Total = | | 100 hrs | |

All assignments are due at 11:59 p.m. **SK time**, unless otherwise indicated.

Assessment Rubrics

Assignment rubrics can be found on Populi. Click on the name of the assignment to access each rubric.

Course Schedule

| Date | Topic | Reading and Assignments *Readings and videos must be completed before class on the assigned due date. |
|--------------|---|---|
| September 16 | *Syllabus Overview *Introduction to Christian Poetics *Anglo-Saxon England and Old English literature: Intro Key Terms: Form, genre, epic, dream vision | Week 1 Lesson & Discussion (see Populi) Primary text: “The Dream of the Rood” |
| September 23 | *English and the church *Literary Form Key Terms: Mode, allusion, dialect, hagiography heroic, symbol, kenning, riddle. | Week 2 Lesson & Discussion (see Populi) Primary texts: <ul style="list-style-type: none"> • “The Dream of the Rood” • “The Life of Cuthbert” excerpts |
| September 30 | *English and the Norman Conquest *Middle English and Early Modern English Key Terms: Allegory, parable, devotional literature | Week 3 Lesson & Discussion (see Populi) Primary Text: <ul style="list-style-type: none"> • <i>Revelations of Divine Love</i>: Chapter 51 • <i>The Pearl</i> |

| | | |
|-------------|---|---|
| October 7 | <p>* Literature of the Renaissance and Reformation *Prescribed poetic forms *The Enlightenment and Romanticism</p> <p>Key Terms: Poetry, versification, stress, meter, foot, scansion, iambic, trochaic, stanza, lyric, speaker, full rhyme, partial rhyme, enjambment, anaphora, personae, tone, voice, mood, sonnet, caesura, turn, sestet, octave, couplet, elision, metaphysical, conceit, inscape, instress, metaphor, free verse, imagism, internal rhyme, parallelism, cadence, repletion.</p> | <p>Week 4 Lesson & Discussion (see Populi)</p> <p>Primary Texts:</p> <ul style="list-style-type: none"> • Holy Sonnet XIV” • “The Windows” • “The Raven” • “The Tyger” |
| October 14 | <p>*Late modern English and Standardization *English as a global language *Free verse poetry</p> | <p>Week 5 Lesson and Discussion (see Populi)</p> <p>Primary Texts:</p> <ul style="list-style-type: none"> • “Split the Lark” • “Journey of the Magi” |
| October 21 | <p>*Imagination and Embodiment *Longing and Desire *Towards a Christian Poetics.</p> <p>Key Terms: Fantasy, vision, escape, recovery, consolation, sub-creation.</p> | <p>Week 6 Lesson and Discussion (see Populi)</p> <p>Primary Texts:</p> <ul style="list-style-type: none"> • “Mythopoeia” • “What Secrete Purple Wisdom?” • “God’s Grandeur” |
| November 11 | <p>In-person CLASS CANCELLED: ALL students complete Week 7 Lesson and Discussion (see Assignment # 1)</p> <p>*History of the novel/modern literature Introduction *The Romantic and the Grotesque *Detective Fiction *Mennonite Fiction *American Southern Gothic Fiction</p> <p>Key Terms: short story, image, detail, plot, story, setting, atmosphere, point of view, grotesque, detective fiction, American Southern Gothic.</p> <p>Key Terms: short story, image, detail, plot, story, setting, atmosphere, point of view, grotesque, detective fiction, American Southern Gothic.</p> | <p>Week 7 Lesson and 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” <p>“A Good Man is Hard to Find”</p> |
| November 12 | | <p>Poetry Explication OR Poem DUE</p> |

| | | |
|-------------|--|--|
| November 18 | *History of the novel continued Key Terms: Novel, realism, romantic, gothic, sentimental, fantasy | Week 8 Lesson & Discussion (See Populi) Primary Texts: • <i>The Great Divorce</i> |
| November 25 | **Literary Tradition: Medieval, Modern, and Postmodern Key Terms: watchful dragons, virtue, eucatastrophe. | Week 9 Lesson & Discussion (See Populi) Primary Texts: • <i>The Great Divorce</i> |
| November 25 | | Essay Topic DUE |
| November 28 | | Statement of Christian Poetics DUE |
| December 2 | *Deconstruction *Hermeneutics of love Key Terms: Key Terms: character, aporia, metanarrative, true, good, beautiful. | Week 10 Lesson and Discussion (see Populi) Primary Text: • <i>Death Comes for the Deconstructionist</i> |
| December 9 | *Literature and Apologetics Key Terms: Key Terms: sentimental, <i>imago Dei</i> , teach, delight, incarnation, <i>eros</i> , participation | Week 11 Lesson & Discussion (see Populi) Primary Text: • <i>Death Comes for the Deconstructionist</i> |
| December 12 | | Literary Analysis Essay DUE |

- Revision week is December 15-19. Your instructor may also request revisions on some assignments before revision week.
- No assignments will be accepted after December 19, 2025.

Academic Policies

General Assignment Guidelines

Please see the [Horizon](#) & [MCS](#) Format Guide for assignment submission, grammar, and formatting guidelines. The length of papers should fall within +/- 10% of the stated length. Papers that fall outside the length guidelines may not be graded. Assignments should be submitted via Populi under *Submissions* (not *Comments*). The resource at this [link](#) explains how to submit assignments on Populi.

Extensions

To submit extension requests, students must submit the *Request Extension Form* on the [MCS](#) or [Horizon](#) website and *before the due date*. Professors reserve the right to deny extensions. Generally, the sooner that a student asks for an extension, the more willing faculty tend to be in

granting extensions. Furthermore, no extensions will be granted beyond the final day of a term or semester unless approval is granted by the Associate Academic Dean (MCS) or Assistant Academic Dean (Horizon).

Late Assignments

Students are expected to submit work by the assigned or extended due dates, as part of their development of the Leadership and Administration competency. Late submissions will be tracked across each student's program. Repeated late submissions, including late submissions of revisions, will result in academic discipline, such as warnings, required coaching, or academic probation. Similar to standard human resource employment practices, students will receive warnings and conditions with increasing severity of academic discipline.

If an assignment is submitted more than four calendar days late, the student will receive a failing grade (0%) for that assignment until it is submitted (students must demonstrate competency by submitting and passing all assignments to pass a course). Upon submission, the assignment may not be graded until revision week. In addition, the student will receive the grade for the assignment with minimal feedback (only a brief rationale for the assignment grade) and no opportunity to submit revisions.

Assignment Completion

Professors usually will not accept assignments that have not been completed according to the instructions given in the syllabus. If a professor informs a student that a submitted assignment is incomplete, the student will be given the opportunity to complete and resubmit the assignment quickly. If this is not possible, the assignment will be regarded as submitted late.

Assignment 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 and MCS's College Assessment of Student Work

The goal of courses is to help students develop their competency, not earn letter grades. Assignments are the means by which instructors evaluate development of competency by assessing learning outcomes as outlined in the syllabus and each assignment rubric. Once a student's assignment has met all competency requirements, the professor will assign a grade for that assignment. Assignments that do not meet competency will receive a 0. A final course grade is not calculated until the end of the course. Students pass a course (with a B- or higher) only after they have demonstrated that they have *met or exceeded all competency requirements* for that course and, therefore, only after they have passed all assignments.

| Horizon and MCS CBE Scale | | Descriptor | Letter Grade | Grade Point | U of S Equivalency |
|------------------------------|---------------------------|--|-----------------|----------------|-----------------------|
| E | Exceeding expectations | Student demonstrated exceptional achievement of the learning outcomes. | A+ | 4.0 | 90-100 |
| | | Student demonstrated excellent achievement of the learning outcomes. | A | 4.0 | 85-89 |
| | | | A- | 3.7 | 80-84 |

| | | | | | |
|---|----------------------|--|----|-----|-------|
| M | Meeting expectations | Student demonstrated good achievement of all learning outcomes. | B+ | 3.3 | 77-79 |
| | | | B | 3.0 | 73-76 |
| | | | B- | 2.7 | 70-72 |

If the student does not meet all competency requirements in a course and, therefore, does not pass all the assignments in a course, the course will not be sufficient to fulfill their program requirements at Horizon and MCS. Nevertheless, for transferability purposes, the student will receive a letter grade of C+ or below according to the scale below.

| | | | | | |
|-----|--------------------------------|---|----|-----|-------|
| BTM | Beginning to meet expectations | Student was beginning to meet one or more learning outcomes. | C+ | 2.3 | 67-69 |
| | | | C | 2.0 | 63-66 |
| | | | C- | 1.7 | 60-62 |
| NYM | Not yet meeting expectations | Student made insufficient progress toward meeting learning outcomes. | D+ | 1.3 | 57-59 |
| | | | D | 1.0 | 53-56 |
| | | | D- | 0.7 | 50-52 |
| | | | F | 0.0 | 0-49 |

Academic Integrity

Students learn best when practicing academic integrity. A lack of integrity is displayed in acts such as deception, abuse of confidentiality, cheating, inappropriate collaboration, or plagiarism. Plagiarism occurs when a student presents the words or ideas of another person or an artificial intelligence (AI) tool in such a way as to give others the impression that it is their own words or ideas. In academic writing, there should be no doubt which words or ideas are the student's and which are drawn from other sources or AI. Students are expected to submit their own original work and 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 Student Handbook.

Horizon and MCS have a subscription to software that ensures the originality of academic writing, verifies the proper citation of all sources, and detects AI-generated content. When you submit an assignment, you will automatically receive a summary on Populi that includes your submitted files along with an originality score (a high originality score is positive).

Artificial Intelligence (AI) Usage

In keeping with the Academic Integrity policy above, students must disclose on the title page of all assignments whether or not they have used AI and how they have used it. If the assignment has no title page, the student must disclose this to the instructor by some other means, such as in a comment on Populi. Students are expected to follow the policy for acceptable use of AI that is published in the [Horizon](#) and [MCS](#) Student Handbooks.

Accessible Learning Services Information

Horizon and MCS are committed to provide safe and inclusive learning environments which equalize the opportunity for students with disabilities to meet the requirements of the institutions, programs, and courses. The application for Academic Accommodations begins with a student

disclosing a medical diagnosis or professionally documented learning disability during the application process. Enrolled students may contact Accessibility services personnel (at MCS, the Director of Academic Success, Wendy Holmes at wendy.holmes@mcs.edu; at Horizon, the Academic Accommodations Coordinator, Richelle Bekkattla at rbekkattla@horizon.edu). All Academic Accommodations will adhere to the Guiding Principles listed in the Student Handbooks.

Class Attendance (On Campus or Livestreaming)

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 livestreaming 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 the equivalent of six hours of class (e.g., one day of a module course or two three-hours classes) without academic penalty. Students who are absent for more than this 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.

Livestreaming Etiquette

Students taking the course through livestreaming are required to indicate this during their course registration. While livestreaming 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 livestream, 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 and MCS encourage 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 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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