

Literature Colloquium
Wednesday, June 12, 1 – 9PM

Speakers	Bio	Summary
<p>Smith, Adrian</p> <p>Covenant Academy (TX)</p> <p>The Five-Act Drama of Life, Literature, and Scripture</p>	<p>Adrian T. Smith, PhD, has taught biblical studies for twenty years at numerous seminaries, including Westminster (Philadelphia and Dallas), Erskine (Due West, SC), and Redeemer (Dallas). He is Visiting Professor of New Testament at Missional Training Center (Phoenix). Adrian is ordained as a Minister of the Gospel (Associate Reformed Presbyterian Church). He is the author of <i>Searching for the Self: Classic Stories, Christian Scripture, & the Quest for Personal Identity</i> (Wipf & Stock, 2018), and <i>The Representation of Speech Events</i> (Brill, 2014). Adrian is married with two children, and lives in Texas, where he teaches humanities at Covenant Academy in Cypress.</p>	<p>The Roman playwright Terrence said, if you want your play to be performed, and a repeat performance requested, it should have exactly no more and no less than five acts. Shakespeare, of course, followed this insight. But is the classical five-act structure merely conventional, or does it reveal a deeper wisdom about life?</p> <p>Dr. Smith’s presentation utilizes insights from literary critics, to demonstrate that the traditional 5-act pattern is a metaphor for life. The presentation begins with the biology of biography. This leads to a 5-part “plot snake.” The five twists of the “plot snake” are then illustrated from well-known works of literature, and also traced from Genesis to Revelation to depict the biblical metanarrative. Finally, the presentation summarizes the wisdom (life-lessons) embodied in each of the five acts of the “plot snake.” This presentation will help teachers to integrate literature and Scripture with the spiritual formation of students.</p>
<p>Novell, Christine</p> <p>Regent Preparatory School of Oklahoma</p> <p>On Teaching Tragedy in Tragic Times</p>	<p>Christine Norvell is a classical Christian educator, a voracious reader, a wife, and mother of three boys. A graduate of Faulkner University’s Great Books program with a Masters in Humanities, she is the author of <i>Till We Have Faces: A Reading Companion</i> (2017) and writes regularly at The Imaginative Conservative, The Classical Thistle, and at her literary blog at christinenorvell.com.</p>	<p>According to Dante, a tragic worldview sees life as full of pleasure and joy before it ends in suffering. A comic worldview sees life as full of suffering that ends in the joy of heaven. This eternal perspective is critical for our students to identify as they experience the world around them. Through teaching tragedy, we can explore how the Greeks and Shakespeare viewed the worst of times. The tragic hero may not survive, but we see how their tragic perspective affects their choices. We too can discover how our choices as Christians affect our present lives, our view of eternity. The workshop will present concrete means to discuss and analyze tragedies with students by examining tragic archetypes, common terminology, and primary and secondary texts.</p>

<p>Head, David</p> <p>Seffner Christian Academy</p> <p>Dante as a Role Model of the Classical Christian Humanist</p>	<p>David teaches English composition at Seffner Christian Academy near Tampa, Florida. He holds five degrees, including a recent PhD in Interdisciplinary Humanities from Faulkner University with a dissertation titled “<i>Dangerous Syncretism or Durable Synthesis? Dante’s Mixture of Classical and Christian in the Divine Comedy</i>” Dr. Head has been both teacher and administrator over thirty years and has served as Consultant for the College Board AP English program, scoring essays and leading workshops. He has directed plays and musicals and led numerous educational trips to UK and Western Europe, including classical sites in Italy and Greece. He has received six National Endowment for the Humanities Summer Scholar Awards, including a summer in Italy studying the Renaissance in Florence. He also received Fellowships from the English-Speaking Union to study Shakespeare at the new Globe and from the Lilly Endowment to study sites of classic British novels and films in the UK. Hobbies include reading the classics, stage acting, travel, and cruising in his C-6 Corvette convertible along the highways of America.</p>	<p>This presentation asserts that Dante’s (1265-1321) life and major works, especially the <i>Divine Comedy</i>, show us as classical Christian educators how to combine the best of the Great Conversation of Western culture with our rich, biblically grounded Christian intellectual heritage. Using specific passages from Dante’s texts, we aim to answer the questions: What were Dante’s sources of classical learning? How did he combine this tradition with the Christian tradition to create a classic embracing the best of both traditions without sacrificing either biblical truth, Reformation <i>solas</i>, or the three theological virtues? This session will attempt to demonstrate that we as classical educators can demonstrate “classical Christian” as an attainable reality, not an oxymoron and that, depending on how it is applied, the term, “humanist,” need not be a “dirty word” in our culture’s vocabulary.</p>
<p>Hadley, Sean</p> <p>Trinitas Christian School (FL)</p> <p>Growing Up with Jack: How Learning from C. S. Lewis Spans the Grammar, Logic, & Rhetoric Schools</p>	<p>Sean C. Hadley teaches humanities at Trinitas Christian School and is a doctoral student in Faulkner University’s Great Books Honor College. He has written book reviews and essays for publications such as the <i>Journal of Faith and the Academy</i> and the <i>Journal of Baptist Theology & Ministry</i>. Additionally, he has given talks on topics related to American Literature and Christian Education. Sean and his wife, Sarah, have three sons, and a daughter.</p>	<p>There are only a handful of writers whose work bridges the divide between reality and fantasy. There are even fewer who are able to employ that writing to crossing boundaries in terms of the Liberal Arts. One of those authors is C.S. Lewis, who received an education similar to that which many of us offer to our students today. For this very reason, Lewis plays a role in classrooms across the country. But how are his works integrated? Are his <i>Chronicles of Narnia</i> haphazardly mixed into Grammar School classrooms? Do teachers offhandedly recommend parts of the <i>Space Trilogy</i> to older students? This session proposes a method of integrating the writing of Lewis, both fiction and non, across the entirety of the curriculum from Junior Kindergarten and through Twelfth Grade. Lewis represents the expected result of classical learning, and thus helps teachers and students to understand the beginning and end of education.</p>