

Class Information

Day and Time: Tuesday / Thursday 1:45 pm to 3:00 pm
Room Number: E201

Contact Information

Instructor Name: Kirk Spencer
Instructor Email: kspencer@criswell.edu
Instructor Phone: 469.834.5211 (Text First)
Instructor Office Hours: Tues/Thurs 11:00 to 1:00



Course Description and Prerequisites

A capstone course that will attempt a biblically-based critique of the ongoing integration of theology and modern thought. The various facets of western culture (music, art, literature, theater, etc.) are examined, evaluating the strengths and deficiencies of each from the perspective of a Judeo-Christian worldview. Throughout this survey of art and ideas, the student will develop the analytical skills necessary to recognize and evaluate the contributions that modern (and postmodern) culture has made to the church as well as our individual lives. (Prerequisites may be taken concurrently: THS 203 or THS 204)

Course Objectives

Upon completion of this course the student should be able:

- A. To demonstrate a reasoned Biblical and theological understanding of culture.
- B. To analyze differing expressions of culture and identify the subtle and overt ways they convey differing views of reality, truth, morality (ethics) and beauty (aesthetics).
- C. To demonstrate an ability to recognize and interpret the symbolic nature of much of the visual arts. This is especially important as an attempt to exegete culture with the intent of bringing the Christian community into the theological dialog found in much of recent cinema.
- D. To evaluate and appreciate human achievements in the arts while maintaining a clear witness for Christ that is within and unto a secularized modern culture without becoming a part of it.

Required Textbooks

Selected Essays (A collection of my essays will be provided as a PDF file. Out of the 60 essays, you should carefully chose 10 to read for the course.)

Spencer, Kirk. *Faith and Culture: Essays on Life in Modern Times.* Unpublished Manuscript: Criswell College. 2015.

Selected Texts (Only two of the books below will be read. Choose only two)

You can purchase them used, online for the best prices.

Postman, Neil. *Amusing Ourselves to Death.* Penguin Books: New York, 1985. ISBN: 0-14-009438-5

[Landmark work about image-based media culture in a postmodern context from a modernist perspective by a Christian author]

Veith, Gene. *Postmodern Times: A Christian Guide to Contemporary Thought and Culture.* Crossway Books: Wheaton, Illinois, 1994. ISBN: 0-89107-768-5

[Landmark work about basic elements of postmodernism written from a modernist perspective by a Christian author.]

Grenz, Stanley. *A Primer on Postmodernism.* Eerdmans Publishing Co.: Grand Rapids Michigan, 1996. ISBN: 0-8026-0864-6

[Landmark work about postmodernism written from a postmodern perspective by a Christian author.]

Turner, Steve. *Imagine: A Vision for Christians in the Arts.* InterVarsity Press: Downers Grove, Illinois, 2001. ISBN: 978-0-8308-2291-1

[A Christian artist addressing Christian artists who want to compete with non-believing contemporary artist by improving the quality of what is called "Christian Art."]

McGrath, Alister. *The Twilight of Atheism: The Rise and Fall of Disbelief in the Modern World.* Doubleday: New York, 2004. ISBN 0-385-5006-0

[A interesting and concise history of atheism written by a Christian who began his academic career as an atheist.]

Vanhooser, Kevin. *Everyday Theology: How to Read Cultural Texts and Interpret Trends.* Baker Academic, Grand Rapids, Michigan, 2007. ISBN: 978-0-8010-3167-0

[After two chapters on the mechanics of cultural hermeneutics (cultural interpretation) there are a series of essays on various cultural phenomenon to show how the principles of cultural hermeneutics are applied to specific cases.]

Richards, E. Randolph & Brandon J. O'Brien. *Misreading Scripture with Western Eyes: Removing Cultural Blinders to Better Understand the Bible.* IVP Books: Dowers Grove, Illinois, 2012. ISBN: 978-0-8308-3782-3

[Survey of how our cultural location and history affects our interpretation of scripture. Much anecdotal evidence to illustrate how our western interpretation differs from a more ancient and eastern perspective.]

Trueman, Carl R. *The Rise and Triumph of the Modern Self: Cultural Amnesia, Expressive Individualism, and the Road to Sexual Revolution*, Crossway: Wheaton, Illinois, 2020. ISBN: 9781433556333.

[Survey of the history of the development of the philosophical and cultural currents that lead to the sexual revolution and the confusion in sexual identity that followed with tips on how Christians can respond.]

Course Requirements and Assignments

- **Class Attendance, Department and Participation.**

Since class participation is vital to learning, absences should be taken only when absolutely necessary. Granting of excused absences is permitted at the discretion of the professor.

Three instances of either being tardy to class or departing before the end of class will be considered one absence. You will receive a participation grade based upon attendance and informed participation in class discussion. The participation grade will be reduced by 4 points for each unexcused absence.

Because this course is set up as a seminar course, with mostly reading and writing assignments, the classroom experience is a critical part of the learning (and evaluative) experience. As such, participation is a larger part of the over-all grade and absences will significantly reduce your participation grade. The amount and quality of questions asked (or answered) and comments made during classroom discussions will be used to determine the final grade.

The participation grade will constitute **25%** of your course grade.

- **Textbook Reading Assignments**

Under the course textbooks section, you will find a list of possible textbooks. You should **choose two** books from the list of selected texts to read during the first eight weeks of the course (or you can get approval for other texts from the professor). You will also be required to read at least 10 of the essays chosen from the collection of essays entitled “Faith & Culture” as part of the required reading assignment. The two selected texts will be collected and graded at the midterm. A reading grade will be determined based upon the how you have marked up the text and commented in the margin. There may be additional reading assigned during the course.

Your reading grade will constitute **25%** of the course grade.

- **Content Quizzes:**

Five quizzes will be given during the semester over basic foundational knowledge covered in class. These quizzes will be over:

1. Modern Thought
2. Postmodern Culture
3. Art Interpretation
4. Neibuhr’s Classification System

5. Art and Theology

The average of your quiz grades will determine **25%** of your course grade.

- **Journal of Cultural Criticism:**

Journals will constitute **25%** of the course grade.

During the course, you will complete a collection of essays in journal format of a combined total of at least 4 thousand words. In terms of formatting, this will be approximately 8 full pages, single spaced, with one-inch margins and using a 12 point Times New Roman font. The assignment should be in one document submitted as a Word Document. This journal will include descriptions, analysis and evaluation of different elements of modern and post-modern culture. It is expected that you will draw on information and analytical skills you have learned throughout your college education. This includes content from general education as well as bible and theology courses. Questions will arise in classroom discussion which can be answered as part of journal entries. The professor may also assign projects, which must be answered as part of the journal as a specific mini-essay. However, most sources for material of journal analysis will come from:

Watching TV, cable & streaming channels;
Watching movies and plays;
The internet; Various Blogs, Social Media & Memes
Attending concerts, art exhibits, museums;
From news reports and magazines; commercials and billboards
Having conversations with others;
Remembering conversations you have had with others;
Over-hearing the conversation of others;
Interviewing unbelievers;
Clothes, Jewelry, Language, Hairstyles, Etc. Etc.
And anything else you can think of.

Approach all of these experiences with the intent to uncover the messages that each is communicating and how it reflects particular elements of modern (post-modern) culture. The supplemental material found on Canvas and in other required reading will give a summary of modern and post-modern ideas. These elements are a starting point for what can be explored in the journal of culture critique. However, other aspects of modern and post-modern culture can be gleaned from class discussions, textbook readings and personal research.

The journal of cultural critique provides an opportunity for you to observe closely the culture that surrounds and influences you—to think about the messages that can be found in the medium of each form of cultural expression and to evaluate the impact these messages have had on ministry and upon life in general. This cultural analysis will be communicated in a series of mini essays of more than one page in length (500 words) and no more than two pages (1000 words).

It is critical that you do not treat the journal as a diary to simply record daily thoughts. Faith and Culture is a senior level class. The professor will assume that you have at least three years of college level class work to draw upon in your analysis. Journal essays are not simply what comes to mind, but rather a serious attempt to review and integrate elements of your education into a clear and well-reasoned analysis and evaluation.

THINGS TO DO

You will be required to include these things in your Journal:

- Each page of the journal should be numbered.
- Each essay in the journal should begin on a new page.
- Each essay should be given a clever title which both entices the reader to take time to read the essay and also quickly define the subject matter.
- Each essay in the journal should be longer than one page (500 words) but no longer than two pages (1000 words).
- Each essay should include each of these components:
 - **The Artifact**
A brief and interesting description of a cultural object or incident or thought or...
 - **The Message**
A clear analysis of the message contained in this cultural artifact and how this relates to more formalized philosophical classification (isms) of modern or post-modern thought (or other philosophies, if present).
 - **In the Church**
Discussion with examples of how this philosophy/message of culture has influenced the church and Christian ministry and whether this is Biblical (use scriptural or theological support).
 - **In My Life**
Self-critique with examples of how this philosophy/message of culture has impacted your life and whether this is a positive or negative influence.
- You should integrate content gleaned from general education, bible and theology courses as part of the cultural analysis.

[While you will have some idea of your course grade by midterm, with participation (based on absences) and your text reading grades, if you are worried about your journal grade (as it will count 25% of the course grade) you can email me the first essay in your journal and I will grade it (with feedback) to give you an idea of how you are doing. Also, keep in mind that a significant portion of how you do on the journal will be using critical thinking skills and including Biblical and general education content in your analysis and synthesis.]

Graduating Senior Journals:

In the spring semester, graduating seniors must have their Journal of Cultural Criticism and Critical Essay completed and submitted to the professor at least two weeks before graduation to allow time for them to be graded before grades are due.

Grade Weight

Informed Class Participation	25%
Textbook Reading	25%
Quizzes	25%
<u>Journal of Cultural Criticism</u>	<u>25%</u>
Total	100%

Course/Classroom Policies and Information

You are allowed to view I-Phones and laptops during class time for notification purposes. However, it is expected that you will be consistently engaged in classroom activities while in the classroom. If you spend more than a minute or two looking at your phone or laptop without engaging in classroom activities, the professor may ask you to put away your phone or laptop and rejoin the class. If you refuse, or continue this activity at a later time in the class, you will be asked to leave the class and will be counted as absent (as you are essentially absent).

Class Attendance

Students are responsible for enrolling in courses for which they (1) anticipate being able to attend every on-campus class session on the day and time appearing on course schedules, or (2) participating in academically related activities as identified in online-course schedules including synchronous class sessions conducted remotely by video, and then making every effort to do so. When unavoidable situations result in absence or tardiness, students are responsible for acquiring any missed information. Professors are not obliged to allow students to make up missed work. Per their independent discretion, individual professors may determine how attendance affects students' ability to meet course learning objectives and whether attendance affects course grades. Professors apprise students of such information in course syllabi.

Students receiving grants, loans, or scholarships must meet specified requirements of various departments at the college and should consult relevant sections of the *Academic Catalog*. To ensure such funds will not be forfeited, students are responsible for contacting the proper departments to ascertain any specific course participation requirements and consequences of not meeting such requirements. Students receiving grants, loans, or scholarships should consult the Financial Aid office.

While Criswell College is a non-attendance taking institution, it nevertheless must demonstrate that students begin their courses in order to comply with Federal Aid regulations. Accordingly, students must participate in academically related activities during census periods. Failure to meet this requirement will result in students being administratively dropped from courses.

Academically related activity is defined as any course-related activity that may be used as evidence of attendance. Examples include:

- physical presence in a classroom during a class session with the instructor present,
- participation in a synchronous remote video class session with the instructor present,
- submission of an academic assignment, quiz, or exam,
- participation in an interactive tutorial or computer-assisted instruction,
- participation in a study group or discussion board that is assigned by the instructor,
- documentation showing that the student and a faculty member corresponded about the academic subject of the course.

NOTE: Logging into a Canvas course alone and logging into a Synchronous Online class session without active participation or with the camera off are not considered attendance.

NOTE: A census period begins on the first day of a semester/term and runs through the end of the last day to drop courses. During the census period, attendance data is collected in order to demonstrate compliance with Federal Aid regulations. There is no census period for winter terms since there is no last day to drop courses.

Campus Closure

To ensure the health and safety of students and employees, college administrators may decide it is necessary on rare occasions to close the campus. Once this decision is announced, instructors will contact students to provide further details regarding the campus closure's impact on those courses. Students are responsible to watch for communication from their instructors and respond appropriately. (Unless otherwise specified by the instructor in this syllabus, this communication will be sent to the student's Criswell College e-mail account.)

In order to make progress toward the courses' objectives, instructors have the freedom during most campus closures to require students to participate in activities as alternatives to meeting on campus. An instructor may, for example, hold class remotely (through Zoom) at the scheduled time, provide a recording of a class or presentation for students to watch independently, or assign other activities that students are to accomplish before returning to campus. Students are responsible for accomplishing these alternative activities as well as any course requirements listed in this syllabus during the period of the campus closure. If, during the period of the campus closure, personal circumstances prohibit a student from accomplishing these alternative activities or course requirements and assignment listed in the syllabus during the campus closure, the student is responsible for communicating with the instructor as soon as possible. Instructors will not penalize students who do not have the means to accomplish the alternative activities during the period of the campus's closure and will work with students whose circumstances during the campus closure prohibited their timely completion of course requirements and assignments in the syllabus.

Grading Scale

Assigning grade definitions (i.e., above average, average, below average) is optional. Please delete the last column below if not assigning definitions. Additionally, delete these instructions when completing syllabus.

			Grade Definitions (optional)
A	93-100	4.0 grade points per semester hour	
A-	90-92	3.7 grade points per semester hour	
B+	87-89	3.3 grade points per semester hour	
B	83-86	3.0 grade points per semester hour	
B-	80-82	2.7 grade points per semester hour	
C+	77-79	2.3 grade points per semester hour	
C	73-76	2.0 grade points per semester hour	
C-	70-72	1.7 grade points per semester hour	
D+	67-69	1.3 grade points per semester hour	
D	63-66	1.0 grade point per semester hour	
D-	60-62	0.7 grade points per semester hour	
F	0-59	0.0 grade points per semester hour	

Incomplete Grades

Students requesting a grade of Incomplete (I) must understand that incomplete grades may be given only upon approval of the faculty member involved. An "I" may be assigned only when a student is currently passing a course and in situations involving extended illness, serious injury, death in the family, or employment or government reassignment, not student neglect.

Students are responsible for contacting their instructors prior to the end of the semester, plus filing the appropriate completed and approved academic request form with the Registrar's Office. The "I" must be removed (by completing the remaining course requirements) no later than 60 calendar days after the close of the term or semester in which the grade was awarded, or the "I" will become an "F."

Academic Honesty

Absolute truth is an essential belief and basis of behavior for those who believe in a God who cannot lie and forbids falsehood. Academic honesty is the application of the principle of truth in the classroom setting. Academic honesty includes the basic premise that all work submitted by students must be their own and any ideas derived or copied from elsewhere must be carefully documented.

Academic dishonesty includes, but is not limited to:

- cheating of any kind,
- submitting, without proper approval, work originally prepared by the student for another course,
- plagiarism, which is the submitting of work prepared by someone else as if it were his own, and

- failing to credit sources properly in written work.

Institutional Assessment

Material submitted by students in this course may be used for assessment of the college's academic programs. Since programmatic and institutional assessment is done without reference to specific students, the results of these assessments have no effect on a student's course grade or academic standing at the college. Before submitting a student's work for this type of assessment, the course instructor redacts the work to remove anything that identifies the student.

Institutional Email Policy

All official college email communications to students enrolled in this course will be sent exclusively to students' institutional email accounts. Students are expected to check their student email accounts regularly and to respond in an appropriate and timely manner to all communications from faculty and administrative departments.

Students are permitted to setup automatic forwarding of emails from their student email accounts to one or more personal email accounts. The student is responsible to setup and maintain email forwarding without assistance from college staff. If a student chooses to use this forwarding option, he/she will continue to be responsible for responding appropriately to all communications from faculty and administrative departments of the college. Criswell College bears no responsibility for the use of emails that have been forwarded from student email accounts to other email accounts.

Disabilities

Criswell College recognizes and supports the standards set forth in Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act (ADA) of 1990, and similar state laws, which are designed to eliminate discrimination against qualified individuals with disabilities. Criswell College is committed to making reasonable accommodations for qualifying students, faculty, and employees with disabilities as required by applicable laws. For more information, please contact the Student Services Office.

Intellectual Property Rights

Unless otherwise specifically instructed in writing by the instructor, students must neither materially nor digitally reproduce materials from any course offered by Criswell College for or with the significant possibility of distribution.

Research and Writing Standards

The default writing style for written assignments in Criswell College Courses is the latest edition of *A Manual for Writers of Research Papers, Theses and Dissertations* by Kate Turabian. However, instructors are free to require alternative writing styles in their courses. These styles include but are not limited to the American Psychological Association (APA), Chicago Manual of Style, Modern Language Association (MLA), and Society of Biblical Literature (SBL) writing guides.

Resources and Supports

Canvas and SONIS: Criswell College uses Canvas as its web-based learning tool and SONIS for student data. Students needing assistance with Canvas should contact the Canvas Help Support line at (844) 358-6140. Tech support is available at this number, twenty-four hours a day. Students needing help with SONIS should contact the Campus Software Manager at studenttechsupport@criswell.edu.

Student Services: The Student Services Office exists to foster and encourage success in all areas of life—physical, intellectual, spiritual, social, and emotional. Students are encouraged to reach out for assistance by contacting the office at 214.818.1332 or studentservices@criswell.edu. The Student Services Office also works with local counseling centers to ensure that every student has access to helpful mental health resources. More information is located on the college website at [Criswell College Mental Health Resources](#), and students may contact the Director of Student Services if they have any questions.

Wallace Library: Students can access academic resources and obtain research assistance by contacting or visiting the Wallace Library, which is located on campus. For more information, email the Wallace Library at library@criswell.edu. Login credentials are emailed to students near the beginning of the semester.

Tutoring Center: Students are encouraged to consult with tutors to improve and enhance their skills and confidence. Tutors have been recommended by the faculty to ensure that the tutor(s) are qualified to serve the student body. Every tutor brings experience and expertise in an effort to provide the proper resources for the subject matter at hand. To consult with a tutor, students can schedule an appointment through Calendly (<https://calendly.com/criswell-tutoringcenter>) or by visiting the Tutoring Center located on the second floor in room E203. For questions, call 214.818.1373 or email at tutoringcenter@criswell.edu.

Course Outline/Calendar

Weekly Session

Assignment

Week 1 (January 21-23)

Introduction and Syllabus
Modern & Post-Modern Culture

Purchase Textbooks
What is “Culture” & “Faith”?
Study for Quiz Over Modern Thought

Week 2 (January 28-30)

Journal Examples
What is Faith? What is Culture?

Study for Quiz Over Modern Thought
Textbook Reading

Week 3 (February 4-6)

Journal Examples
Medieval Art and Ideas

Study for Quiz Over PostModern Culture
Textbook Reading

Take Quiz Over Modern Thought

Week 4 (February 11-13)

Baroque Art and Ideas
Romantic Art and Ideas

Textbook Reading
Study for Quiz Over PostModern Culture

Week 5 (February 18- 20)

Impressionist Art and Ideas
Van Gogh Post-Impressionism

Study for Quiz Over PostModern Culture
Textbook Reading

Week 6 (February 25-27)

Expressionist Art and Ideas
Futurist and Cubist Art and Ideas

Textbook Reading
Begin Journal Essays
Study for Quiz Over Art Classification

Take Quiz Over PostModern Culture

Week 7 (March 4 - 6)

Movie “All Quiet on the Western Front”

Textbook Reading
Study for Quiz Over Art Interpretation

Week 8 (March 11-13)

Surrealism, DaDa, Abstract Art
Critique of “The Wizard of Oz”

Textbook Reading
Journal Work
Finish Textbook Reading

Take Quiz Over Art Classification

SPRING BREAK (March 17-24)

Week 9 (March 25-27)

Anti-Art Art: Found Art & Pop Art

Read Essays in “Faith & Culture”
Journal Work
Study for Quiz Over Neibuhr’s Classification

Turn in Annotated Textbooks to Be Graded

Week 10 (April 1-3)

Anti-Art Art: Op Art & Mega Art

Study for Quiz Over Neibuhr’s Classification
Journal Work

Week 11 (April 8-10)

Critique of Compositions by Spencer

Read Essays in “Faith & Culture”
Journal Work

Take Quiz Over Neibuhr’s Classification

Week 12 (April 15-17)

Messianic Images and Christ Figures
Cinematic Prayers

Read Essays in “Faith & Culture”
Journal Work
Study for Quiz Over Art and Theology

Week 13 (April 22-24)

Critique of “Forest Gump”

Read Essays in “Faith & Culture”
Journal Work
Study for Quiz Over Art and Theology

Graduating Senior Turn in Journals and Critical Response Essay

Week 14 (April 29 – May 1)
Critique of “Forest Gump”

Read Essays in “Faith & Culture”
Journal Work

Take Quiz Over Art and Theology

Week 15 (May 6-8)
Critique “Forest Gump”

Finish Essays in “Faith & Culture”
Finish Journal Work

Week 16 (May 13-15)
Turn in All Reading Assignments
Turn in Journal

Selected Bibliography

Niebuhr, H. Richard. *Christ & Culture*. New York: HarperCollins World, 2003.

[Published in 1951, established a basic yet unforgettable classification of historical relationship of secular and sacred within Christianity by inserting three prepositions between the words Christ and Culture: Christ **against** Culture, Christ **of** Culture and Christ **above** Culture. Then adding two other categories within Christ above Culture (Christ & Culture in Paradox and Christ Transforming Culture). These categories have been defined and redefined many times since their creation.]

Rookmaaker, H. R. *Modern Art and the Death of a Culture*. Wheaton, Illinois: Crossway, 1994.

[Groundbreaking work published in 1970 by an art historian/theologian reinforcing Christian bias against modern art as secular and nihilistic.]

Schaeffer, Francis A. *Art and the Bible*. Downers Grove: InterVarsity Press, 2009.

[Published in 1973 to demonstrate a Biblical affirmation of the arts and call Christians back to the artistic creativity for God’s glory as a reflection of His image in humanity.]

Schaeffer, Francis A. *How Should We Then Live?: The Rise and Decline of Western Thought and Culture*. Wheaton, Ill: Crossway Books, 2005.

[Watershed work, first published in 1976, tracing the decline of Western culture with the moral prescription to publicly live-out the Biblical Christian ethic.]

John Wiley Nelson. *Your God is Alive and Well and Appearing in Popular Culture*. [S.l.]: Wipf & Stock, 2015.

[Recognizes in 1976 that the real American religion is reflected in our popular culture.]

Anderson, Walter Truett. *Reality Isn't What It Used to Be: Theatrical Politics, Ready-to-Wear Religion, Global Myths, Primitive Chic and Other Wonders of the Postmodern World*. San Francisco, Calif: HarperSanFrancisco, 2003.

[1990 grand tour of the postmodern world written from a postmodern perspective by a non-Christian author touching all the touchstones.]

Banks, Robert, and R. Paul Stevens. *The Complete Book of Everyday Christianity: An Comprehensive Guide to Following Christ in Every Aspect of Life.* Singapore: Graceworks Pte Ltd, 2011.

[Originally published by InterVarsity in 1997 provides an archive of issues of entertainment, cinema, mass media, computer games and this new thing called the “Information Superhighway.”]

Groothuis, Douglas. *Truth Decay: Defending Christianity against the Challenges of Postmodernism.* Downers Grove, Ill: IVP, InterVarsity Press, 2001.

[Survey from a conservative Christian perspective of the decline of truth in postmodern thought and how theology, ethics and art can be used to come to its defense.]

Cobb, Kelton. *The Blackwell Guide to Theology and Popular Culture.* Malden, Mass: Blackwell, 2005.

[Discusses various theories of popular culture and suggests there may be a theology of popular culture.]

Staub, Dick. *The Culturally Savvy Christian: A Manifesto for Deepening Faith and Enriching Popular Culture in an Age of Christianity-Lite.* San Francisco, Calif: Jossey-Bass, 2008.

[In the vein of C.S. Lewis, Christians should be proactive and use their creative talents to enrich the art of popular culture.]

Taylor, Barry. *Entertainment Theology: New-Edge Spirituality in a Digital Democracy.* Grand Rapids, Mich: Baker Academic, 2008.

[An overview of various theological issues within postmodern pop culture, from the artistic perspective of philosophical and historic analysis. Edgy and controversial synthesis of Christian Spiritualities to save the historic church and traditional Christianity from the coming extinction.]

Roncase, Mark, and Patrick Gray. *Teaching the Bible Through Popular Culture and the Arts.* Leiden: Brill, 2008.

[A compendium of hundreds of illustrations of Biblical concepts in art, cinema, music, literature and other various media.]

Hipps, Shane. *Flickering Pixels: How Technology Shapes Your Faith.* Grand Rapids, MI: Zondervan, 2016.

[2009 publication to expose how technology uses us to shape how we view society, Scripture and worship. There is less control when we know how our technologies control us.]

Demarest, Bruce A., and Keith J. Matthews. *The Dictionary of Everyday Theology and Culture.* Colorado Springs, CO: NavPress, 2010.

[Defining and explaining theological concepts by illustrating them with popular culture.]

Anderson, Jonathan A., and William A. Dyrness. *Modern Art and the Life of a Culture: The Religious Impulses of Modernism.* Downers Grove, IL: InterVarsity, 2016.

[The title is the same as the groundbreaking work mentioned at the beginning of the Bibliography with “life” replacing “death.” Coauthored by an artist and a theologian, it is an attempt to show that religion can be found in modern art.]

Gould, Paul M. *Cultural Apologetics: Renewing the Christian Voice, Conscience, and Imagination in a Disenchanted World.* Grand Rapids, MI: Zondervan, 2019.

[Using culture to present Christian faith as, not only plausible, but desirable and even mysteriously wonderful.]