

UNDERSTANDING THE TIMES SERIES

# UNDERSTANDING THE CULTURE

A SURVEY OF SOCIAL CHALLENGES

STUDENT MANUAL

UNDERSTANDING THE CULTURE STUDENT MANUAL

Published by Summit Ministries

P.O. Box 207

Manitou Springs, CO 80829

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LCCN: 2017962858

ISBN-13: 978-0-936163-65-9

ISBN-10: 0-936163-65-8

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Printed in the United States of America

First Printing 2018

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### Course Overview

Culture happens when humans interact with the natural world. Everyone participates in culture, and some people even help create or change it. *Understanding the Culture* is a guidebook for learning what culture is and how Christians can work to influence it for the better.

Despite stunning advances in technology and medicine, most people think our culture has gotten worse. But should Christians have anything to do with trying to fix it? Haven't so many culture-change efforts ended badly? Won't there always be legitimate disagreements?

It is a daunting task to apply a biblical worldview to the challenges of our times, but *Understanding the Culture* effectively does so by helping students understand:

- What culture is, how it is made, and how Christians in the past have shaped it.
- What biblical principles look like applied to tough issues such as technology, amusement, abortion, euthanasia, bio-ethics, same-sex attraction, feminism, marriage, politics, creation care, poverty, community development, diversity, justice, and the use of force.
- How we can become cultural change agents.

*Understanding the Culture* also outlines in great detail how Christians in the past have positively influenced nearly every aspect of Western culture, and other cultures around the world. Now it's our turn. This hands-on manual will equip Christians to heal a broken world and restore God's original design for culture.

**Syllabus:** What occurs each day and when assignments are due.

### Main Sections

Before beginning this curriculum, it will be helpful to understand its structure and components.

1. **Objectives:** Main learning goals for each chapter.
2. **Chapter Discussion Questions:** A review of the material read in each chapter.
3. **Classroom Activities:** Activities designed to reinforce content from each chapter.
4. **Readings:** Primary source materials, sometimes from non-Christian sources.

5. **Reading Discussion Questions:** A review of the material from the primary source readings.
6. **Reading Quizzes:** Multiple-choice and true/false questions for each primary source reading.
7. **Videos:** Lectures from experts, which dive deeper into key subjects.
8. **Video Outlines:** Notes from each video.
9. **Video Discussion Questions:** A review of the material covered in each video.
10. **Video Quizzes:** Multiple-choice and true/false questions for each video.
11. **Key Points:** Includes key questions, terms, verses, players, and works from each chapter reading.
12. **Writing Assignments:** Essay questions to answer at the end of each chapter.
13. **Tests:** A mixture of questions (matching, multiple choice, true/false, fill-in-the-blank, short answer, and essay) taken from each chapter's content.

### **College Credit**

If you are interested in learning more about college credit for this course, please visit [understandingthetimes.com/college-credit](http://understandingthetimes.com/college-credit) for more information.

## SYLLABUS

### WEEK 1

DAY	5-Day	ASSIGNMENT	PG
1	In Class	<b>ASSIGN</b> UTC Chapter 01 Assignment (p. 17)	1
	In Class	<b>VIEW</b> UTC Chapter 01 Objectives	
	At Home	<b>READ</b> UTC Chapter 01	
2	In Class	<b>DISCUSS</b> UTC Chapter 01 Questions	2
	In Class	<b>EXPLORE</b> UTC Chapter 01 Activities	2
3	In Class	<b>DISCUSS</b> UTC Chapter 01 Questions	2
	In Class	<b>EXPLORE</b> UTC Chapter 01 Activities	2
4	In Class	<b>DISCUSS</b> UTC Chapter 01 Questions	2
	In Class	<b>EXPLORE</b> UTC Chapter 01 Activities	2
5	In Class	<b>DISCUSS</b> UTC Chapter 01 Questions	2
	In Class	<b>EXPLORE</b> UTC Chapter 01 Activities	2

### WEEK 2

DAY	5-Day	ASSIGNMENT	PG
6	In Class	<b>DISCUSS</b> UTC Chapter 01 Questions	2
	In Class	<b>EXPLORE</b> UTC Chapter 01 Activities	2
	At Home	<b>WATCH</b> “Culture Making” Part 1	8
7	In Class	<b>GIVE</b> “Culture Making” Part 1 Quiz	CD
	In Class	<b>DISCUSS</b> “Culture Making” Part 1 Questions	10
	At Home	<b>WATCH</b> “Culture Making” Part 2	12
8	In Class	<b>GIVE</b> “Culture Making” Part 2 Quiz	CD
	In Class	<b>DISCUSS</b> “Culture Making” Part 2 Questions	14
9	In Class	<b>STUDY FOR</b> UTC Chapter 01 Test	
10	In Class	<b>COLLECT</b> UTC Chapter 01 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 01 Test	CD
	At Home	<b>READ</b> UTC Chapter 02	

### WEEK 3

DAY	5-Day	ASSIGNMENT	PG
11	In Class	<b>REVIEW</b> UTC Chapter 01 Test	19
	In Class	<b>REVIEW</b> UTC Chapter 01 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 02 Assignment (p. 41)	
	In Class	<b>VIEW</b> UTC Chapter 02 Objectives	
	At Home	<b>READ</b> UTC Chapter 02	
12	In Class	<b>DISCUSS</b> UTC Chapter 02 Questions	20
	In Class	<b>EXPLORE</b> UTC Chapter 02 Activities	20
13	In Class	<b>DISCUSS</b> UTC Chapter 02 Questions	20
	In Class	<b>EXPLORE</b> UTC Chapter 02 Activities	20
14	In Class	<b>DISCUSS</b> UTC Chapter 02 Questions	20
	In Class	<b>EXPLORE</b> UTC Chapter 02 Activities	20
15	In Class	<b>DISCUSS</b> UTC Chapter 02 Questions	20
	In Class	<b>EXPLORE</b> UTC Chapter 02 Activities	20

**WEEK 4**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
16	In Class	<b>DISCUSS</b> UTC Chapter 02 Questions	20
	In Class	<b>EXPLORE</b> UTC Chapter 02 Activities	20
	At Home	<b>READ</b> “What Is Culture?”	26
17	In Class	<b>GIVE</b> “What Is Culture?” Quiz	CD
	In Class	<b>DISCUSS</b> “What Is Culture?” Questions	34
	At Home	<b>WATCH</b> “A Christian Perspective of Art”	36
18	In Class	<b>GIVE</b> “A Christian Perspective of Art” Quiz	CD
	In Class	<b>DISCUSS</b> “A Christian Perspective of Art” Questions	38
19	In Class	<b>STUDY FOR</b> UTC Chapter 02 Test	
20	In Class	<b>COLLECT</b> UTC Chapter 02 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 02 Test	CD
	At Home	<b>READ</b> UTC Chapter 03	

**WEEK 5**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
21	In Class	<b>REVIEW</b> UTC Chapter 02 Test	
	In Class	<b>REVIEW</b> UTC Chapter 02 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 03 Assignment (p. 59)	
	In Class	<b>VIEW</b> UTC Chapter 03 Objectives	43
	At Home	<b>READ</b> UTC Chapter 03	
22	In Class	<b>DISCUSS</b> UTC Chapter 03 Questions	44
	In Class	<b>EXPLORE</b> UTC Chapter 03 Activities	44
23	In Class	<b>DISCUSS</b> UTC Chapter 03 Questions	44
	In Class	<b>EXPLORE</b> UTC Chapter 03 Activities	44
24	In Class	<b>DISCUSS</b> UTC Chapter 03 Questions	44
	In Class	<b>EXPLORE</b> UTC Chapter 03 Activities	44
25	In Class	<b>DISCUSS</b> UTC Chapter 03 Questions	44
	In Class	<b>EXPLORE</b> UTC Chapter 03 Activities	44

**WEEK 6**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
26	In Class	<b>DISCUSS</b> UTC Chapter 03 Questions	44
	In Class	<b>EXPLORE</b> UTC Chapter 03 Activities	44
	At Home	<b>WATCH</b> “J-Shaped Cultures”	50
27	In Class	<b>GIVE</b> “J-Shaped Cultures” Quiz	CD
	In Class	<b>DISCUSS</b> “J-Shaped Cultures” Questions	52
	At Home	<b>WATCH</b> “How to Move Ideas”	54
28	In Class	<b>GIVE</b> “How to Move Ideas” Quiz	CD
	In Class	<b>DISCUSS</b> “How to Move Ideas” Questions	56
29	In Class	<b>STUDY FOR</b> UTC Chapter 03 Test	
30	In Class	<b>COLLECT</b> UTC Chapter 03 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 03 Test	CD
	At Home	<b>READ</b> UTC Chapter 04	

**WEEK 7**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
31	In Class	<b>REVIEW</b> UTC Chapter 03 Test	
	In Class	<b>REVIEW</b> UTC Chapter 03 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 04 Assignment (p. 78)	
	In Class	<b>VIEW</b> UTC Chapter 04 Objectives	61
	At Home	<b>READ</b> UTC Chapter 04	
32	In Class	<b>DISCUSS</b> UTC Chapter 04 Questions	62
	In Class	<b>EXPLORE</b> UTC Chapter 04 Activities	62
33	In Class	<b>DISCUSS</b> UTC Chapter 04 Questions	62
	In Class	<b>EXPLORE</b> UTC Chapter 04 Activities	62
34	In Class	<b>DISCUSS</b> UTC Chapter 04 Questions	62
	In Class	<b>EXPLORE</b> UTC Chapter 04 Activities	62
35	In Class	<b>DISCUSS</b> UTC Chapter 04 Questions	62
	In Class	<b>EXPLORE</b> UTC Chapter 04 Activities	62

**WEEK 8**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
36	In Class	<b>DISCUSS</b> UTC Chapter 04 Questions	62
	In Class	<b>EXPLORE</b> UTC Chapter 04 Activities	62
	At Home	<b>READ</b> “Cultural Issues in the Coming Years”	67
37	In Class	<b>GIVE</b> “Cultural Issues in the Coming Years” Quiz	CD
	In Class	<b>DISCUSS</b> “Cultural Issues in the Coming ...” Questions	71
	At Home	<b>WATCH</b> “Engaging the Culture”	73
38	In Class	<b>GIVE</b> “Engaging the Culture” Quiz	CD
	In Class	<b>DISCUSS</b> “Engaging the Culture” Questions	75
39	In Class	<b>STUDY FOR</b> UTC Chapter 04 Test	
40	In Class	<b>COLLECT</b> UTC Chapter 04 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 04 Test	CD
	At Home	<b>READ</b> UTC Chapter 05	

**WEEK 9**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
41	In Class	<b>REVIEW</b> UTC Chapter 04 Test	
	In Class	<b>REVIEW</b> UTC Chapter 04 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 05 Assignment (p. 104)	
	In Class	<b>VIEW</b> UTC Chapter 05 Objectives	81
	At Home	<b>READ</b> UTC Chapter 05	
42	In Class	<b>DISCUSS</b> UTC Chapter 05 Questions	82
	In Class	<b>EXPLORE</b> UTC Chapter 05 Activities	82
43	In Class	<b>DISCUSS</b> UTC Chapter 05 Questions	82
	In Class	<b>EXPLORE</b> UTC Chapter 05 Activities	82
44	In Class	<b>DISCUSS</b> UTC Chapter 05 Questions	82
	In Class	<b>EXPLORE</b> UTC Chapter 05 Activities	82
45	In Class	<b>DISCUSS</b> UTC Chapter 05 Questions	82
	In Class	<b>EXPLORE</b> UTC Chapter 05 Activities	82



**WEEK 10**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
46	In Class	<b>DISCUSS</b> UTC Chapter 05 Questions	82
	In Class	<b>EXPLORE</b> UTC Chapter 05 Activities	82
	At Home	<b>READ</b> “The Christian Mind”	88
47	In Class	<b>GIVE</b> “The Christian Mind” Quiz	CD
	In Class	<b>DISCUSS</b> “The Christian Mind” Questions	97
	At Home	<b>WATCH</b> “Critical Thinking”	99
48	In Class	<b>GIVE</b> “Critical Thinking” Quiz	CD
	In Class	<b>DISCUSS</b> “Critical Thinking” Questions	101
49	In Class	<b>STUDY FOR</b> UTC Chapter 05 Test	
50	In Class	<b>COLLECT</b> UTC Chapter 05 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 05 Test	CD
	At Home	<b>READ</b> UTC Chapter 06	

**WEEK 11**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
51	In Class	<b>REVIEW</b> UTC Chapter 05 Test	
	In Class	<b>REVIEW</b> UTC Chapter 05 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 06 Assignment (p. 126)	
	In Class	<b>VIEW</b> UTC Chapter 06 Objectives	107
	At Home	<b>READ</b> UTC Chapter 06	
52	In Class	<b>DISCUSS</b> UTC Chapter 06 Questions	108
	In Class	<b>EXPLORE</b> UTC Chapter 06 Activities	108
53	In Class	<b>DISCUSS</b> UTC Chapter 06 Questions	108
	In Class	<b>EXPLORE</b> UTC Chapter 06 Activities	108
54	In Class	<b>DISCUSS</b> UTC Chapter 06 Questions	108
	In Class	<b>EXPLORE</b> UTC Chapter 06 Activities	108
55	In Class	<b>DISCUSS</b> UTC Chapter 06 Questions	108
	In Class	<b>EXPLORE</b> UTC Chapter 06 Activities	108

**WEEK 12**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
56	In Class	<b>DISCUSS</b> UTC Chapter 06 Questions	108
	In Class	<b>EXPLORE</b> UTC Chapter 06 Activities	108
	At Home	<b>READ</b> “Connectivity and Its Disconnects”	114
57	In Class	<b>GIVE</b> “Connectivity and Its Disconnects” Quiz	CD
	In Class	<b>DISCUSS</b> “Connectivity and Its ...” Questions	119
	At Home	<b>WATCH</b> “Bioethics”	121
58	In Class	<b>GIVE</b> “Bioethics” Quiz	CD
	In Class	<b>DISCUSS</b> “Bioethics” Questions	123
59	In Class	<b>STUDY FOR</b> UTC Chapter 06 Test	
60	In Class	<b>COLLECT</b> UTC Chapter 06 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 06 Test	CD
	At Home	<b>READ</b> UTC Chapter 07	

**WEEK 13**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
61	In Class	<b>REVIEW</b> UTC Chapter 06 Test	
	In Class	<b>REVIEW</b> UTC Chapter 06 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 07 Assignment (p. 150)	
	In Class	<b>VIEW</b> UTC Chapter 07 Objectives	129
	At Home	<b>READ</b> UTC Chapter 07	
62	In Class	<b>DISCUSS</b> UTC Chapter 07 Questions	130
	In Class	<b>EXPLORE</b> UTC Chapter 07 Activities	130
63	In Class	<b>DISCUSS</b> UTC Chapter 07 Questions	130
	In Class	<b>EXPLORE</b> UTC Chapter 07 Activities	130
64	In Class	<b>DISCUSS</b> UTC Chapter 07 Questions	130
	In Class	<b>EXPLORE</b> UTC Chapter 07 Activities	130
65	In Class	<b>DISCUSS</b> UTC Chapter 07 Questions	130
	In Class	<b>EXPLORE</b> UTC Chapter 07 Activities	130

**WEEK 14**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
66	In Class	<b>DISCUSS</b> UTC Chapter 07 Questions	130
	In Class	<b>EXPLORE</b> UTC Chapter 07 Activities	130
	At Home	<b>READ</b> “The Impact of the Net”	135
67	In Class	<b>GIVE</b> “The Impact of the Net” Quiz	CD
	In Class	<b>DISCUSS</b> “The Impact of the Net” Questions	143
	At Home	<b>WATCH</b> “Amusing Ourselves to Death”	145
68	In Class	<b>GIVE</b> “Amusing Ourselves to Death” Quiz	CD
	In Class	<b>DISCUSS</b> “Amusing Ourselves to Death” Questions	147
69	In Class	<b>STUDY FOR</b> UTC Chapter 07 Test	
70	In Class	<b>COLLECT</b> UTC Chapter 07 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 07 Test	CD
	At Home	<b>READ</b> UTC Chapter 08	

**WEEK 15**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
71	In Class	<b>REVIEW</b> UTC Chapter 07 Test	
	In Class	<b>REVIEW</b> UTC Chapter 07 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 08 Assignment (p. 169)	
	In Class	<b>VIEW</b> UTC Chapter 08 Objectives	153
	At Home	<b>READ</b> UTC Chapter 08	
72	In Class	<b>DISCUSS</b> UTC Chapter 08 Questions	154
	In Class	<b>EXPLORE</b> UTC Chapter 08 Activities	154
73	In Class	<b>DISCUSS</b> UTC Chapter 08 Questions	154
	In Class	<b>EXPLORE</b> UTC Chapter 08 Activities	154
74	In Class	<b>DISCUSS</b> UTC Chapter 08 Questions	154
	In Class	<b>EXPLORE</b> UTC Chapter 08 Activities	154
75	In Class	<b>DISCUSS</b> UTC Chapter 08 Questions	154
	In Class	<b>EXPLORE</b> UTC Chapter 08 Activities	154

**WEEK 16**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
76	In Class	<b>DISCUSS</b> UTC Chapter 08 Questions	154
	In Class	<b>EXPLORE</b> UTC Chapter 08 Activities	154
	At Home	<b>WATCH</b> “The Case for the Pro-Life Position P1”	160
77	In Class	<b>GIVE</b> “The Case for the Pro-Life Position P1” Quiz	CD
	In Class	<b>DISCUSS</b> “The Case for the ... P1” Questions	162
	At Home	<b>WATCH</b> “The Case for the Pro-Life Position P2”	164
78	In Class	<b>GIVE</b> “The Case for the Pro-Life Position P2” Quiz	CD
	In Class	<b>DISCUSS</b> “The Case for the ... P2” Questions	166
79	In Class	<b>STUDY FOR</b> UTC Chapter 08 Test	
80	In Class	<b>COLLECT</b> UTC Chapter 08 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 08 Test	CD
	At Home	<b>READ</b> UTC Chapter 09	

**WEEK 17**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
81	In Class	<b>REVIEW</b> UTC Chapter 08 Test	
	In Class	<b>REVIEW</b> UTC Chapter 08 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 09 Assignment (p. 188)	
	In Class	<b>VIEW</b> UTC Chapter 09 Objectives	171
	At Home	<b>READ</b> UTC Chapter 09	
82	In Class	<b>DISCUSS</b> UTC Chapter 09 Questions	172
	In Class	<b>EXPLORE</b> UTC Chapter 09 Activities	172
83	In Class	<b>DISCUSS</b> UTC Chapter 09 Questions	172
	In Class	<b>EXPLORE</b> UTC Chapter 09 Activities	172
84	In Class	<b>DISCUSS</b> UTC Chapter 09 Questions	172
	In Class	<b>EXPLORE</b> UTC Chapter 09 Activities	172
85	In Class	<b>DISCUSS</b> UTC Chapter 09 Questions	172
	In Class	<b>EXPLORE</b> UTC Chapter 09 Activities	172

**WEEK 18**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
86	In Class	<b>DISCUSS</b> UTC Chapter 09 Questions	172
	In Class	<b>EXPLORE</b> UTC Chapter 09 Activities	172
	At Home	<b>WATCH</b> “The Hermeneutics of Sexuality”	178
87	In Class	<b>GIVE</b> “The Hermeneutics of Sexuality” Quiz	CD
	In Class	<b>DISCUSS</b> “The Hermeneutics of Sexuality” Questions	181
	At Home	<b>WATCH</b> “The Worldview behind Porn”	183
88	In Class	<b>GIVE</b> “The Worldview behind Porn” Quiz	CD
	In Class	<b>DISCUSS</b> “The Worldview behind Porn” Questions	185
89	In Class	<b>STUDY FOR</b> UTC Chapter 09 Test	
90	In Class	<b>COLLECT</b> UTC Chapter 09 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 09 Test	CD
	At Home	<b>READ</b> UTC Chapter 10	

**WEEK 19**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
91	In Class	<b>REVIEW</b> UTC Chapter 09 Test	
	In Class	<b>REVIEW</b> UTC Chapter 09 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 10 Assignment (p. 208)	
	In Class	<b>VIEW</b> UTC Chapter 10 Objectives	191
	At Home	<b>READ</b> UTC Chapter 10	
92	In Class	<b>DISCUSS</b> UTC Chapter 10 Questions	192
	In Class	<b>EXPLORE</b> UTC Chapter 10 Activities	192
93	In Class	<b>DISCUSS</b> UTC Chapter 10 Questions	192
	In Class	<b>EXPLORE</b> UTC Chapter 10 Activities	192
94	In Class	<b>DISCUSS</b> UTC Chapter 10 Questions	192
	In Class	<b>EXPLORE</b> UTC Chapter 10 Activities	192
95	In Class	<b>DISCUSS</b> UTC Chapter 10 Questions	192
	In Class	<b>EXPLORE</b> UTC Chapter 10 Activities	192

**WEEK 20**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
96	In Class	<b>DISCUSS</b> UTC Chapter 10 Questions	192
	In Class	<b>EXPLORE</b> UTC Chapter 10 Activities	192
	At Home	<b>WATCH</b> “Same-Sex Marriage”	198
97	In Class	<b>GIVE</b> “Same-Sex Marriage” Quiz	CD
	In Class	<b>DISCUSS</b> “Same-Sex Marriage” Questions	200
	At Home	<b>WATCH</b> “Why Marriage Matters”	202
98	In Class	<b>GIVE</b> “Why Marriage Matters” Quiz	CD
	In Class	<b>DISCUSS</b> “Why Marriage Matters” Questions	205
99	In Class	<b>STUDY FOR</b> UTC Chapter 10 Test	
100	In Class	<b>COLLECT</b> UTC Chapter 10 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 10 Test	CD
	At Home	<b>READ</b> UTC Chapter 11	

**WEEK 21**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
101	In Class	<b>REVIEW</b> UTC Chapter 10 Test	
	In Class	<b>REVIEW</b> UTC Chapter 10 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 11 Assignment (p. 236)	
	In Class	<b>VIEW</b> UTC Chapter 11 Objectives	211
	At Home	<b>READ</b> UTC Chapter 11	
102	In Class	<b>DISCUSS</b> UTC Chapter 11 Questions	212
	In Class	<b>EXPLORE</b> UTC Chapter 11 Activities	212
103	In Class	<b>DISCUSS</b> UTC Chapter 11 Questions	212
	In Class	<b>EXPLORE</b> UTC Chapter 11 Activities	212
104	In Class	<b>DISCUSS</b> UTC Chapter 11 Questions	212
	In Class	<b>EXPLORE</b> UTC Chapter 11 Activities	212
105	In Class	<b>DISCUSS</b> UTC Chapter 11 Questions	212
	In Class	<b>EXPLORE</b> UTC Chapter 11 Activities	212

**WEEK 22**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
106	In Class	<b>DISCUSS</b> UTC Chapter 11 Questions	212
	In Class	<b>EXPLORE</b> UTC Chapter 11 Activities	212
	At Home	<b>READ</b> “A Christian Environmental Ethic”	218
107	In Class	<b>GIVE</b> “A Christian Environmental Ethic” Quiz	CD
	In Class	<b>DISCUSS</b> “A Christian Environmental ...” Questions	229
	At Home	<b>WATCH</b> “Energy and the Environment”	231
108	In Class	<b>GIVE</b> “Energy and the Environment” Quiz	CD
	In Class	<b>DISCUSS</b> “Energy and the Environment” Questions	233
109	In Class	<b>STUDY FOR</b> UTC Chapter 11 Test	
110	In Class	<b>COLLECT</b> UTC Chapter 11 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 11 Test	CD
	At Home	<b>READ</b> UTC Chapter 12	

**WEEK 23**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
111	In Class	<b>REVIEW</b> UTC Chapter 11 Test	
	In Class	<b>REVIEW</b> UTC Chapter 11 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 12 Assignment (p. 262)	
	In Class	<b>VIEW</b> UTC Chapter 12 Objectives	239
	At Home	<b>READ</b> UTC Chapter 12	
112	In Class	<b>DISCUSS</b> UTC Chapter 12 Questions	240
	In Class	<b>EXPLORE</b> UTC Chapter 12 Activities	240
113	In Class	<b>DISCUSS</b> UTC Chapter 12 Questions	240
	In Class	<b>EXPLORE</b> UTC Chapter 12 Activities	240
114	In Class	<b>DISCUSS</b> UTC Chapter 12 Questions	240
	In Class	<b>EXPLORE</b> UTC Chapter 12 Activities	240
115	In Class	<b>DISCUSS</b> UTC Chapter 12 Questions	240
	In Class	<b>EXPLORE</b> UTC Chapter 12 Activities	240

**WEEK 24**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
116	In Class	<b>DISCUSS</b> UTC Chapter 12 Questions	240
	In Class	<b>EXPLORE</b> UTC Chapter 12 Activities	240
	At Home	<b>READ</b> “The Golden Triangle of Freedom”	246
117	In Class	<b>GIVE</b> “The Golden Triangle of Freedom” Quiz	CD
	In Class	<b>DISCUSS</b> “The Golden Triangle of ...” Questions	255
	At Home	<b>WATCH</b> “Political Animal”	257
118	In Class	<b>GIVE</b> “Political Animal” Quiz	CD
	In Class	<b>DISCUSS</b> “Political Animal” Questions	259
119	In Class	<b>STUDY FOR</b> UTC Chapter 12 Test	
120	In Class	<b>COLLECT</b> UTC Chapter 12 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 12 Test	CD
	At Home	<b>READ</b> UTC Chapter 13	

**WEEK 25**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
121	In Class	<b>REVIEW</b> UTC Chapter 12 Test	
	In Class	<b>REVIEW</b> UTC Chapter 12 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 13 Assignment (p. 289)	
	In Class	<b>VIEW</b> UTC Chapter 13 Objectives	265
	At Home	<b>READ</b> UTC Chapter 13	
122	In Class	<b>DISCUSS</b> UTC Chapter 13 Questions	266
	In Class	<b>EXPLORE</b> UTC Chapter 13 Activities	266
123	In Class	<b>DISCUSS</b> UTC Chapter 13 Questions	266
	In Class	<b>EXPLORE</b> UTC Chapter 13 Activities	266
124	In Class	<b>DISCUSS</b> UTC Chapter 13 Questions	266
	In Class	<b>EXPLORE</b> UTC Chapter 13 Activities	266
125	In Class	<b>DISCUSS</b> UTC Chapter 13 Questions	266
	In Class	<b>EXPLORE</b> UTC Chapter 13 Activities	266

**WEEK 26**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
126	In Class	<b>DISCUSS</b> UTC Chapter 13 Questions	266
	In Class	<b>EXPLORE</b> UTC Chapter 13 Activities	266
	At Home	<b>READ</b> "A World Split Apart"	271
127	In Class	<b>GIVE</b> "A World Split Apart" Quiz	CD
	In Class	<b>DISCUSS</b> "A World Split Apart" Questions	281
	At Home	<b>WATCH</b> "Religious Liberty"	283
128	In Class	<b>GIVE</b> "Religious Liberty" Quiz	CD
	In Class	<b>DISCUSS</b> "Religious Liberty" Questions	286
129	In Class	<b>STUDY FOR</b> UTC Chapter 13 Test	
130	In Class	<b>COLLECT</b> UTC Chapter 13 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 13 Test	CD
	At Home	<b>READ</b> UTC Chapter 14	

**WEEK 27**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
131	In Class	<b>REVIEW</b> UTC Chapter 13 Test	
	In Class	<b>REVIEW</b> UTC Chapter 13 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 14 Assignment (p. 316)	
	In Class	<b>VIEW</b> UTC Chapter 14 Objectives	291
	At Home	<b>READ</b> UTC Chapter 14	
132	In Class	<b>DISCUSS</b> UTC Chapter 14 Questions	292
	In Class	<b>EXPLORE</b> UTC Chapter 14 Activities	292
133	In Class	<b>DISCUSS</b> UTC Chapter 14 Questions	292
	In Class	<b>EXPLORE</b> UTC Chapter 14 Activities	292
134	In Class	<b>DISCUSS</b> UTC Chapter 14 Questions	292
	In Class	<b>EXPLORE</b> UTC Chapter 14 Activities	292
135	In Class	<b>DISCUSS</b> UTC Chapter 14 Questions	292
	In Class	<b>EXPLORE</b> UTC Chapter 14 Activities	292

**WEEK 28**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
136	In Class	<b>DISCUSS</b> UTC Chapter 14 Questions	292
	In Class	<b>EXPLORE</b> UTC Chapter 14 Activities	292
	At Home	<b>READ</b> “Living as if People Mattered”	298
137	In Class	<b>GIVE</b> “Living as if People Mattered” Quiz	CD
	In Class	<b>DISCUSS</b> “Living as if People Mattered” Questions	308
	At Home	<b>WATCH</b> “Effective Compassion”	310
138	In Class	<b>GIVE</b> “Effective Compassion” Quiz	CD
	In Class	<b>DISCUSS</b> “Effective Compassion” Questions	313
139	In Class	<b>STUDY FOR</b> UTC Chapter 14 Test	
140	In Class	<b>COLLECT</b> UTC Chapter 14 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 14 Test	CD
	At Home	<b>READ</b> UTC Chapter 15	

**WEEK 29**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
141	In Class	<b>REVIEW</b> UTC Chapter 14 Test	
	In Class	<b>REVIEW</b> UTC Chapter 14 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 15 Assignment (p. 343)	
	In Class	<b>VIEW</b> UTC Chapter 15 Objectives	319
	At Home	<b>READ</b> UTC Chapter 15	
142	In Class	<b>DISCUSS</b> UTC Chapter 15 Questions	320
	In Class	<b>EXPLORE</b> UTC Chapter 15 Activities	320
143	In Class	<b>DISCUSS</b> UTC Chapter 15 Questions	320
	In Class	<b>EXPLORE</b> UTC Chapter 15 Activities	320
144	In Class	<b>DISCUSS</b> UTC Chapter 15 Questions	320
	In Class	<b>EXPLORE</b> UTC Chapter 15 Activities	320
145	In Class	<b>DISCUSS</b> UTC Chapter 15 Questions	320
	In Class	<b>EXPLORE</b> UTC Chapter 15 Activities	320

**WEEK 30**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
146	In Class	<b>DISCUSS</b> UTC Chapter 15 Questions	320
	In Class	<b>EXPLORE</b> UTC Chapter 15 Activities	320
	At Home	<b>READ</b> “Just War Tradition”	326
147	In Class	<b>GIVE</b> “Just War Tradition” Quiz	CD
	In Class	<b>DISCUSS</b> “Just War Tradition” Questions	335
	At Home	<b>WATCH</b> “The Rules of the Game”	337
148	In Class	<b>GIVE</b> “The Rules of the Game” Quiz	CD
	In Class	<b>DISCUSS</b> “The Rules of the Game” Questions	340
149	In Class	<b>STUDY FOR</b> UTC Chapter 15 Test	
150	In Class	<b>COLLECT</b> UTC Chapter 15 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 15 Test	CD
	At Home	<b>READ</b> UTC Chapter 16	



**WEEK 31**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
151	In Class	<b>REVIEW</b> UTC Chapter 15 Test	
	In Class	<b>REVIEW</b> UTC Chapter 15 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 16 Assignment (p. 364)	
	In Class	<b>VIEW</b> UTC Chapter 16 Objectives	345
	At Home	<b>READ</b> UTC Chapter 16	
152	In Class	<b>DISCUSS</b> UTC Chapter 16 Questions	346
	In Class	<b>EXPLORE</b> UTC Chapter 16 Activities	346
153	In Class	<b>DISCUSS</b> UTC Chapter 16 Questions	346
	In Class	<b>EXPLORE</b> UTC Chapter 16 Activities	346
154	In Class	<b>DISCUSS</b> UTC Chapter 16 Questions	346
	In Class	<b>EXPLORE</b> UTC Chapter 16 Activities	346
155	In Class	<b>DISCUSS</b> UTC Chapter 16 Questions	346
	In Class	<b>EXPLORE</b> UTC Chapter 16 Activities	346

**WEEK 32**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
156	In Class	<b>DISCUSS</b> UTC Chapter 16 Questions	346
	In Class	<b>EXPLORE</b> UTC Chapter 16 Activities	346
	At Home	<b>READ</b> "Letter from a Birmingham Jail"	351
157	In Class	<b>GIVE</b> "Letter from a Birmingham Jail" Quiz	CD
	In Class	<b>DISCUSS</b> "Letter from a Birmingham Jail" Questions	357
	At Home	<b>WATCH</b> "The Struggle for Equality"	359
158	In Class	<b>GIVE</b> "The Struggle for Equality" Quiz	CD
	In Class	<b>DISCUSS</b> "The Struggle for Equality" Questions	361
159	In Class	<b>STUDY FOR</b> UTC Chapter 16 Test	
160	In Class	<b>COLLECT</b> UTC Chapter 16 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 16 Test	CD
	At Home	<b>READ</b> UTC Chapter 17	

**WEEK 33**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
161	In Class	<b>REVIEW</b> UTC Chapter 16 Test	
	In Class	<b>REVIEW</b> UTC Chapter 16 Assignment	
	In Class	<b>ASSIGN</b> UTC Chapter 17 Assignment (p. 489)	
	In Class	<b>VIEW</b> UTC Chapter 17 Objectives	367
	At Home	<b>READ</b> UTC Chapter 17	
162	In Class	<b>DISCUSS</b> UTC Chapter 17 Questions	368
	In Class	<b>EXPLORE</b> UTC Chapter 17 Activities	368
163	In Class	<b>DISCUSS</b> UTC Chapter 17 Questions	368
	In Class	<b>EXPLORE</b> UTC Chapter 17 Activities	368
164	In Class	<b>DISCUSS</b> UTC Chapter 17 Questions	368
	In Class	<b>EXPLORE</b> UTC Chapter 17 Activities	368
165	In Class	<b>DISCUSS</b> UTC Chapter 17 Questions	368
	In Class	<b>EXPLORE</b> UTC Chapter 17 Activities	368



**WEEK 34**

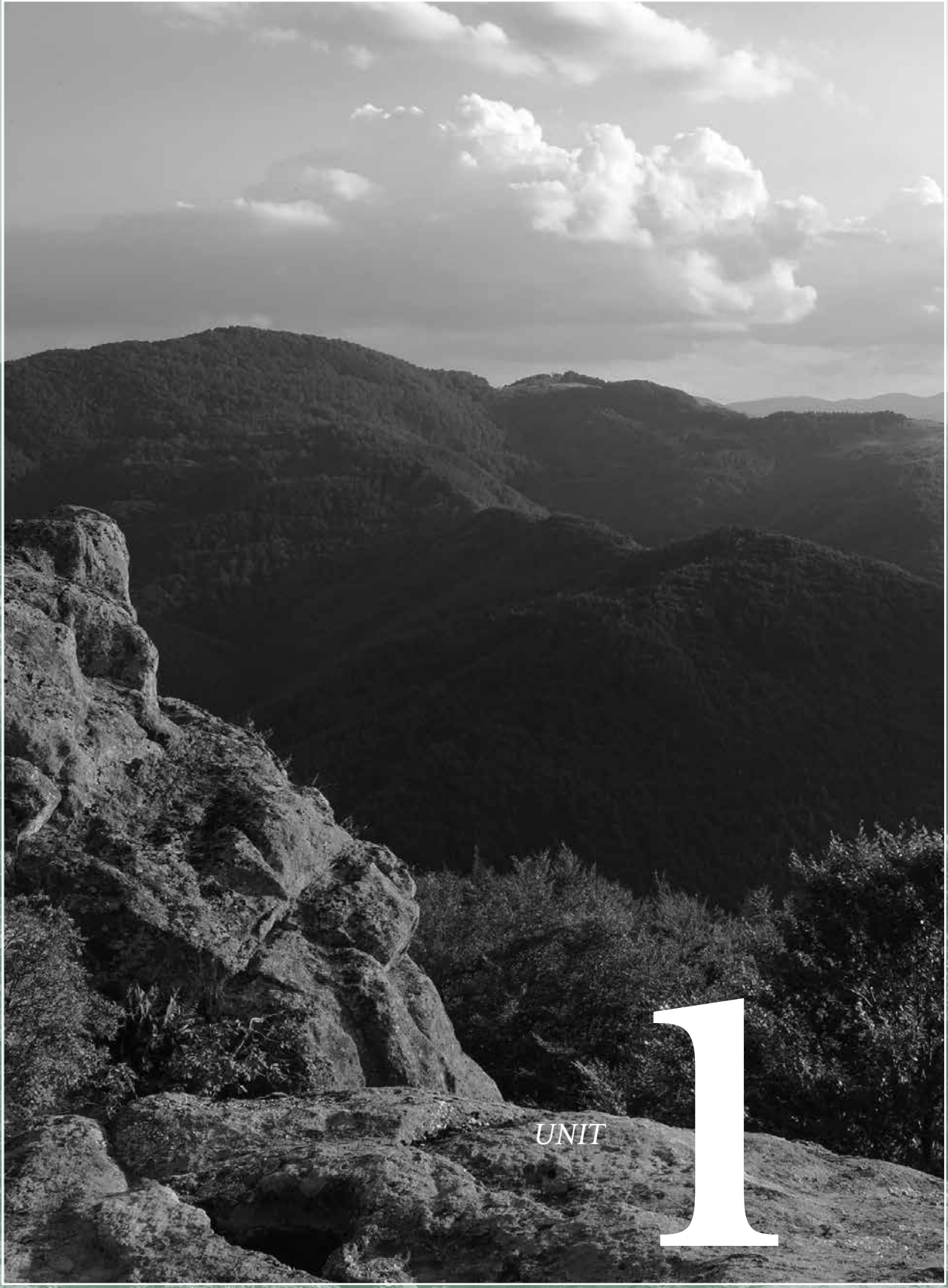
<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
166	In Class	<b>DISCUSS</b> UTC Chapter 17 Questions	368
	In Class	<b>EXPLORE</b> UTC Chapter 17 Activities	368
	At Home	<b>READ</b> “A Theology of Cities”	373
167	In Class	<b>GIVE</b> “A Theology of Cities” Quiz	CD
	In Class	<b>DISCUSS</b> “A Theology of Cities” Questions	381
	At Home	<b>WATCH</b> “Christianity in Community”	383
168	In Class	<b>GIVE</b> “Christianity in Community” Quiz	CD
	In Class	<b>DISCUSS</b> “Christianity in Community” Questions	386
169	In Class	<b>STUDY FOR</b> UTC Chapter 17 Test	
170	In Class	<b>COLLECT</b> UTC Chapter 17 Assignment	CD
	In Class	<b>GIVE</b> UTC Chapter 17 Test	CD
	At Home	<b>READ</b> UTC Chapter 18	

**WEEK 35**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
171	In Class	<b>REVIEW</b> UTC Chapter 17 Test	
	In Class	<b>REVIEW</b> UTC Chapter 17 Assignment	
	In Class	<b>VIEW</b> UTC Chapter 18 Objectives	391
	At Home	<b>READ</b> UTC Chapter 18	
172	In Class	<b>DISCUSS</b> UTC Chapter 18 Questions	392
173	In Class	<b>DISCUSS</b> UTC Chapter 18 Questions	392
174	In Class	<b>DISCUSS</b> UTC Chapter 18 Questions	392
175	In Class	<b>DISCUSS</b> UTC Chapter 18 Questions	392

**WEEK 36**

<b>DAY</b>	<b>5-Day</b>	<b>ASSIGNMENT</b>	<b>PG</b>
176	In Class	<b>DISCUSS</b> UTC Chapter 18 Questions	392
177	In Class	<b>STUDY FOR</b> UTC Chapter 18 Test	
178	In Class	<b>STUDY FOR</b> UTC Chapter 18 Test	
179	In Class	<b>STUDY FOR</b> UTC Chapter 18 Test	
180	In Class	<b>GIVE</b> UTC Chapter 18 Test	CD



UNIT

# 1

# 1

## INTRODUCTION

### CHAPTER 1 LEARNING OBJECTIVES

*Students will be able to:*

1. recognize the importance of Christians to properly care about the world around us. [1.1]
2. recognize the consequences our ideas should have on our actions, and discuss the influence of our decisions on the world around us. [1.2]
3. identify the impact our concept of “the big picture” has on our caring for the world around us. [1.3]
4. discuss the implications of living in a universe that we can observe and how that demonstrates God’s concern for humanity. [1.4]
5. explain how our answers to metaphysical questions, addressing both the positive and negative aspects of human progress, often lead to cultural conflict. [1.5]
6. analyze the culture conflict in America between liberal and fundamentalist movements in the early twentieth century. [1.6]
7. discuss the responses of Christian conservatism in the latter half of the twentieth century to cultural changes. [1.7]
8. identify the multiple reasons why Christian conservatism as a cultural movement began to fracture by the end of the twentieth century. [1.8]
9. identify and discuss the biblical reasons for Christians to concern themselves with the culture around us. [1.9]
10. identify and discuss the biblical directives for the attributes Christians ought to pursue when engaging with the culture. [1.10]

## CHAPTER 1 DISCUSSION QUESTIONS

1. What is the overall purpose of this book? [1:1]
2. How has technology enabled us to make better decisions? [1:2]
3. If you had to go a week without any access to information technology or social media, how would your life be different?
4. What is the “anthropic principle?” [1:4]



**9. What are some issues over which Christians should leave their churches? What are some issues where disagreement doesn't necessarily call for breaking fellowship?**

**10. Who are the New Evangelicals? [1:7]**

**11. How did the New Evangelicals impact American culture? [1:7]**

**12. Which group do you most identify with: Fundamentalists, Liberals, New Evangelicals, or something else? [1.7]**

**13. What factors caused Evangelicalism to splinter in the early twenty-first century? [1:8]**

**14. What is “the third way” suggested by this book between Secularism and Gnosticism? [1:8]**

**15. What are the main things God cares about? [1:9]**

**16. Is the command to love our neighbor strictly a New Testament concept or can it be found in the Old Testament? [1:9]**

**17. How does the biblical view of humanity differ from all other worldviews? [1:9]**

**18. What is narcissism and how is it affecting our culture? [1:9]**

**19. What is involved in pursuing a life of wisdom? [1:10]**

**20. What does it mean to live a worthy life? [1:10]**



**21. What role do words play in a caring life? [1:10]**

**22. What are some key things you will learn in this book? [1:11]**

**23. What factors determine if we go through life as “givers” or “takers”? [1:12]**



## “CULTURE MAKING” PART I VIDEO

Andy Crouch notes the dysfunctional relationship between Christianity and culture in which both parties see each other at their worst. Christianity embraced a series of postures in the last hundred years that hasn't helped very much. Christians became known for condemning, critiquing, consuming, and copying culture instead of changing and creating it.

Crouch explains why the most important chapters in the Bible for properly understanding culture are the first two (Genesis 1 and 2) and the last two (Revelation 21 and 22). The Bible starts with a good world and ends with a glorious one. Sin (Genesis 3) and judgment (Revelation 20) are part of reality but they aren't what God intended or what will prevail in the end.



*To access this video, go to [www.summitu.com/utc](http://www.summitu.com/utc) and enter the passcode found in the back of your manual.*



## “CULTURE MAKING” PART I VIDEO OUTLINE

The relationship between \_\_\_\_\_ and culture over the past century has become dysfunctional as both parties focus on the worst aspects of the other. Christians have become known for condemning, critiquing, and judging culture.

Movements like Fundamentalism have correlated holiness with what Christians *don't* do. The children of fundamentalists have reacted to their parents' **condemnation** of culture by **critiquing, copying, or consuming** culture.

What these four Cs have in common is that they are all reactions to culture but they don't add anything creative or new to it.

**Twenty-first Century Prayer**—“Deliver us from \_\_\_\_\_.”

The Lord's Prayer, “deliver us from evil,” has been replaced with “deliver us from culture.” This assumes *evil* and *culture* are synonymous. This mindset ignores some important chapters in the Bible

**Key chapters for properly understanding culture:**

**Genesis 1 and 2:** Six times God says creation is good. It becomes “\_\_\_\_\_” when he makes humans as his image bearers and tells them to fill and subdue—“cultivate”—the world.

**Revelation 21 and 22:** God's goal is not a restored garden but a \_\_\_\_\_. A city is where the depth and diversity of culture reaches critical mass. The work of culture will be brought into the city, not swept into the lake of fire.

The Bible starts with a good world and ends with a glorious one. Sin (Genesis 3) and judgment (Revelation 20) are part of reality but they aren't what God intended or what will prevail in the end.

We have to do our part to shape the *good* into the *very good*, to move from nature to culture. Cultivation doesn't happen automatically; humans have to do it.

Examples of culture:

- Grain to bread
- Grapes to wine
- Sound to music
- Minerals to jewels



**4. What kind of worldview results from ignoring these important chapters?**

**5. What are some examples of how cultivation takes something "good" in nature and makes it "very good"?**



## “CULTURE MAKING” PART 2 VIDEO

The good news that frames the Bible is that creation was “good” and became “very good” with the creation of God’s image bearers. And in the end God rescues and redeems the world and gives it to his image bearers in a beautiful city they will inhabit forever.

The Bible gives two answers as to what went wrong in the middle of the story: 1) Idolatry—the putting of what God made in the place of God himself. The danger of idols is that they take over and destroy the lives of their followers. 2) Injustice—the sign that someone has tried to play God in the life of someone else. Injustice exaggerates the image of God in the powerful and debases it in the poor.



*To access this video, go to [www.summitu.com/utc](http://www.summitu.com/utc) and enter the passcode found in the back of your manual.*



## “CULTURE MAKING” PART 2 VIDEO OUTLINE

God’s story, as told in the Bible, moves from “good” to “very good” to “glory.” This progression gives us a sense of hope. But two things went wrong in the middle of the story.

### 1. Idolatry:

Idolatry is the putting of what God made in the place of God himself. The image bearers, meaning to represent God in the world, make substitute images instead. They turn to created things as a substitute for their Creator.

Every idol makes two false promises:

1. You shall not surely \_\_\_\_\_—the conditions of a creature will not apply to you.
2. You shall be like \_\_\_\_\_—you will ascend out of your creaturely status into something better.

The danger of idols is that they take over and destroy the lives of their followers.

All idols work at first, but they don’t keep working. They demand everything in the end and deliver nothing of what they promised.

God hates that the world is full of \_\_\_\_\_ of himself.

Any good thing can be an idol, such as exercise or wine.

### 2. Injustice:

Injustice is the sign that someone is “trying to play God” in the life of someone else. Injustice exaggerates the image of God in the powerful and debases it in the poor.

God hates idolatry and injustice for the same reason: they are the substitution of false images for the true image of God. Instead of “making” a false god (idolatry) someone is “playing” God in the lives of others (injustice).

God does not leave us in our idolatry and injustice. He is \_\_\_\_\_ his image in us and in creation. God is rescuing and redeeming the world and giving it to his image bearers in a beautiful city they will inhabit forever.





**4. What is injustice?**

**5. How are idolatry and injustice related?**

## Chapter 1 Key Points

### Key Questions:

1. Should Christians care about culture?
2. Should Christians try to shape culture?

### Key Terms:

1. Ecumenism
2. Evangelicalism
3. Fundamentalism
4. Gnosticism\*
5. Imago Dei\*
6. Metaphysics
7. Moral Majority
8. Moralistic Therapeutic Deism\*
9. Narcissism
10. Shalom\*
11. Social Gospel
12. Two-Kingdoms Theology\*
13. Worldview

### Key Verses:

1. Genesis 1:26–28
2. Leviticus 19:9–15
3. Matthew 22:37–40\*
4. 1 Corinthians 10:31

### Key Works:

1. *The Fundamentals: A Testimony to the Truth* by A. C. Dixon, R. A. Torrey, James Orr, B. B. Warfield, and C. I. Scofield
2. *Theology for the Social Gospel* by Walter Rauschenbusch

### Key Players:

1. Shane Claiborne
2. Jerry Falwell
3. Johannes Gutenberg
4. Dwight L. Moody
5. Walter Rauschenbusch

### Key Events:

1. *Roe v. Wade*

*\*Short answer or essay question on the exam*

## CHAPTER 1 ASSIGNMENT

Answer the following questions with at least one paragraph.

- 1. List and briefly describe the five essential questions that comprise a worldview.**
- 2. Why is a focus on God's glory central to the Christian worldview?**
- 3. What is the doctrine of imago Dei, how does the biblical understanding of human beings differ than that of any other worldview, and how should it affect our relationships with our neighbors?**
- 4. How is our status as image bearers of God related to our use of words?**



UNIT

2

# 2

## WHAT IS CULTURE?

### CHAPTER 2 LEARNING OBJECTIVES

*Students will be able to:*

1. express the development of culture as something that happens when humans interact with the world around them. [2.1]
2. recognize the biblical support for and proper approach in engaging culture. [2.2]
3. identify a definition of culture and important considerations for studying culture. [2.3]
4. identify six aspects of culture: artifacts, institutions, practices, beliefs, ethos, and meta-beliefs. [2.4]
5. analyze five approaches to culture that have been adopted by Christians throughout history. [2.5]
6. identify and discuss steps that Christians may take in order to participate in the transformation of culture. [2.6]
7. describe the Christian's responsibility to engage culture as obedience to God and imitation of Christ. [2.7]

## CHAPTER 2 DISCUSSION QUESTIONS

1. Does culture transform people or do people transform culture? [2.1]
2. Can you think of examples in history where a small group of Christians changed culture? [2.1]
3. Do you think American culture has gotten better or worse in the twenty-first century? Give examples to support your opinion. [2.2]
4. What is the “quill removal” approach to changing culture? [2.2]

5. **What is culture? [2.3]**

6. **Who are “cultural anthropologists” and what do they do? [2.3]**

7. **In what ways does technology affect culture? [2.3]**

8. **How does language help to shape culture? [2.4]**

- 9. Ken Myers of the influential Mars Hill Audio says there are six aspects of culture we must consider to both understand and influence culture. These include artifacts, institutions, practices, beliefs, moods and styles, and meta-beliefs. What are “artifacts” and why should we pay attention to them? [2.4]**
- 10. What are “institutions” and why should we pay attention to them? [2.4]**
- 11. What are “practices” and why should we pay attention to them? [2.4]**
- 12. What are “beliefs” and why should we pay attention to them? [2.4]**



13. What are “moods and styles” and why should we pay attention to them? [2.4]

14. What are “meta-beliefs” and why should we pay attention to them? [2.4]

15. In his book *Christ and Culture*, theologian H. Richard Niebuhr outlines five approaches to culture that Christians have taken through the centuries. What is the “Christ against culture” approach? [2.5]

16. What is the “Christ of culture” approach? [2.5]

**17. What is the “Christ above culture” approach? [2.5]**

**18. What is the “Christ and culture in paradox” approach? [2.5]**

**19. What is the “Christ, the transformer of culture” approach? [2.5]**

**20. Which of these approaches to Christ and culture seem to align more closely with what the Bible teaches? [2.6]**

**21. Which of these views of Christ and culture do you personally think is the best approach? [2.6]**

**22. What does it mean to see culture as part of our Christian mission? [2.6]**

**23. What does it mean to take culture seriously? [2.6]**

**24. What's involved in creating a new culture? [2.6]**

## “WHAT IS CULTURE?” READING

Roger Scruton defines culture from the perspective of anthropologists, ethnologists, and sociologists. He underscores the role of the “elite” in creating culture that is then shared by all. He also draws a distinction between culture and civilization and then focuses on Western civilization, which began as a fusion of Christianity and the Roman Empire.

Surprisingly, Scruton delves into the importance of laughter and jokes as a way to understand the “judgment” and “taste” of a culture. Reflecting on humor and amusement gives us a clear intimation of the nature and meaning of culture to a given group. The same can be said for the group’s understanding and appreciation of art.

### WHAT IS CULTURE?

by Roger Scruton

Anthropologists write of the “culture” of the people they observe, meaning those customs and artifacts which are shared, and the sharing of which brings social cohesion. Ethnologists, on the one hand, define culture more widely, to include all intellectual, emotional, and behavioral features that are transmitted through learning and social interaction, rather than through genetic endowment. Sociologists, on the other hand, use the term more narrowly, to mean the thoughts and habits whereby people define their group identity, and stake out a claim for social territory. In all those uses, the term “culture” is associated with the human need for membership, and describes a shared asset of a social group. In this book I shall be defining “culture” in another way, to denote an acquisition that may not be shared by every member of a community, and which opens the hearts, minds, and senses of those who possess it to an intellectual and artistic patrimony. Culture, as I shall describe and defend it in this book, is the creation and creator of elites. This does not mean, however, that culture has nothing to do with membership or with the social need to define and conserve a shared way of life. Although an elite product, its meaning lies in emotions and aspirations that are common to all.

By “culture” I mean what has also been called “high culture”—the accumulation of art, literature, and humane reflection that has stood the “test of time” and established a continuing tradition of reference and allusion among educated people. That definition raises a question: whose accumulation, and which people? In response, it is useful to revisit a distinction, made in another way and for another purpose by Herder, and exploited for yet another purpose by Spengler, between culture and civilization. A civilization is a social entity that manifests religious, political, legal, and customary uniformity over an extended period, and which confers on its members the benefits of socially accumulated knowledge. Thus, we can speak of

Ancient Egyptian civilization, Roman civilization, Chinese civilization, and Western civilization. Civilizations can include each other, whether as contemporaneous or as successive parts. For example, Roman civilization includes that of Roman Gaul, and Islamic civilization that of the Abbasids.

The culture of a civilization is the art and literature through which it rises to consciousness of itself and defines its vision of the world. All civilizations have a culture, but not all cultures achieve equal heights. The stone-age civilization that produced the wall-paintings of the Lascaux caves has left a memorable icon of its world, but its one lasting cultural achievement pales beside the art and literature of Greece. Whether we can describe one culture as objectively superior to another is a question that I shall touch on later in this book. For the moment it is enough to recognize that cultures are the means through which civilizations become conscious of themselves, and are permeated by the strengths and weaknesses of their inherited form of life. There are as many cultures as there are civilizations, even though you can belong to a civilization and know little or nothing of its culture—which is the situation of most Westerners today.

### **Western Culture**

This book is about Western culture, which means the culture of Western civilization. To say as much is to set no clear limits to my topic. Civilizations grow out of and into each other, and often divide like amoebas so as to generate two contemporaneous offshoots; hence, it is very hard to set spatial or temporal boundaries on Western civilization. It grew from the fusion of Christianity with the law and government of Rome, became conscious of itself in the high Middle Ages, passed through a period of skepticism and Enlightenment, and was simultaneously spread around the globe by the trading and colonial interests of its more adventurous members. And throughout its most flourishing periods, Western civilization has produced a culture which happily absorbs and adapts the cultures of other places, other faiths, and other times. Its basic fund of stories, its moral precepts, and its religious imagery come from the Hebrew Bible and the Greek New Testament. Onto those Judeo-Christian roots, however, has been grafted a tree of many branches, bearing many kinds of fruit. *The Thousand and One Nights*, which has a central place in Islamic culture, is equally part of the cultural heritage of the West, while the pagan literature of Greece and Rome has been taught for centuries as the fount of our literary tradition.

Those facts should not make for confusion. There is no paradox in the idea that two distinct cultures (belonging to two distinct civilizations) may nevertheless share parts of their heritage, and certainly no paradox in the idea that they can cross-fertilize each other, as Muslim, Christian, and Jewish cultures cross-fertilized each other in the great days of Averroes, Maimonides, and Peter Lombard. Indeed, it is important to understand, in the context of today's "culture wars" and the widespread advocacy of "multiculturalism," that Western culture has an unparalleled ability and willingness to assimilate other cultural traditions.

Still, it might be suggested that I have so far done very little to confine my subject matter. Are we really to consider all the art, literature, music, and philosophical

reflection of the West as part of its culture, and does it all have a claim to our protection? Neither suggestion is plausible. Although new works are constantly being added to our inheritance, there is a distinction between those that “enter the canon” and those that remain on the periphery. Every culture is characterized by a central stream or tradition of works that have not merely “stood the test of time” but which continue to serve as models and inspirations for living practitioners. The process whereby an artistic, literary, or musical tradition develops and strengthens is a fascinating one, to which critics have devoted much thought. And theories of the “tradition” are invariably controversial, as critics fight to champion favorites of their own and to denigrate those of others. But this battle over the canon is itself part of the canon: a tradition is the residue of critical conflicts, that which remains when the sound and fury has dwindled to a schoolroom murmur.

### **Culture and Judgment**

Another way of putting that point is to say that culture issues from judgment. A culture is supplied with its monuments and its durable styles by unceasing comparisons and choices, from which a canon of masterpieces emerges not as the object of a single collective choice, not even a choice that must be made anew by each generation, but as the by-product of myriad choices over centuries. Just as customs emerge over time, from the countless efforts of human beings to coordinate their conduct, so do cultural traditions emerge from the discussions, allusions, and comparisons, with which people fill their leisure hours.

Many people will be unhappy with that idea, believing either that there is no such thing as this “judgment” to which I refer or that, if there is such a thing, it is irremediably “subjective,” with no inherent ability either to stand up to skeptical examination or to guarantee the survival of a culture in times of doubt. This response is expressed in a variety of ways and for a variety of purposes, and it is one aim of this book to rebut it. In all its forms, however, it rests on a confusion, long ago pointed out by Kant. It is true that our judgments of works of art are subjective in the sense that they issue from our personal experience, impressions, and tastes. But it does not follow that they are subjective in the sense of admitting no argument in their favor, or connecting with no important experiences and emotions which might be tested by life.

Still, it might be wondered, what kind of judgment is intended? In considering this question, eighteenth-century writers referred to “taste;” by which they meant a distinct rational faculty, through which we choose what is worthy of our attention. But what kind of attention? And worthy in what respect? During the course of their discussions, thinkers of the Enlightenment began to write of “aesthetic” judgment making use of a term introduced by Kant’s mentor Baumgarten, though often disagreeing radically over what they meant by it. The term stuck, and today it is a commonplace to speak of aesthetic judgment as the thing that distinguishes the realm of culture from the realms of science, religion, and morality. We are, however, no nearer to a definition today than were those philosophers of the Enlightenment who, whether they stuck, like Hume and Addison, to the old idea of taste, or whether they adopted, like Kant and Schiller, the new jargon of aesthetics, were never able to satisfy one another that they were referring to a single thing.

## Judgment and Laughter

Rather than tie myself in that knot, therefore, I propose to cut through it by considering one of the raw materials from which culture is built, namely laughter. All rational beings laugh—and maybe only rational beings laugh. And all rational beings benefit from laughing. As a result there has emerged a peculiar human institution—that of the joke, the repeatable performance in words or gestures that is designed as an object of laughter. Now there is a great difficulty in saying exactly what laughter is. It is not just a sound—not even a sound, since it can be silent. Nor is it just a thought, like the thought of some object as incongruous. It is a response to something, which also involves a judgment of that thing. Moreover, it is not an individual peculiarity, like a nervous tic or a sneeze. Laughter is an expression of amusement, and amusement is an outwardly directed, socially pregnant state of mind. Laughter begins as a collective condition, as when children giggle together over some absurdity. And in adulthood amusement remains one of the ways in which human beings enjoy each other's company, become reconciled to their differences, and accept their common lot. Laughter helps us to overcome our isolation and fortifies us against despair.

That does not mean that laughter is subjective in the sense that “anything goes” or that it is uncritical of its object. On the contrary, jokes are the object of fierce disputes and many are dismissed as “not funny,” “in bad taste,” “offensive,” and so on. The habit of laughing at things is not detachable from the habit of judging things to be worthy of laughter. Indeed, amusement, although a spontaneous outflow of social emotion, is also the most frequently practiced form of judgment. To laugh at something is already to judge it, and when we refrain from laughing at what someone nevertheless believes to be funny, we may thereby show our disapproval of that person's stance. A joke in “bad taste” is not just a failure: it is an offence, and one of the most important aspects of moral education is to teach children not to commit that offense. Think about this, and you will quickly see that, however difficult it may be to define such notions as “judgment” and “taste,” they are absolutely indispensable to us.

Shakespeare provides us with a telling example of what I mean in the involved subplot to *Twelfth Night*. The drunken Sir Toby Belch and his disorderly companions decide to play a practical joke on Malvolio, steward to Sir Toby's beautiful cousin Olivia, in revenge for Malvolio's justified but stuck-up disapproval of their ways. The practical joke involves persuading Malvolio that Olivia loves him and will love him yet more if he obeys various absurd recommendations concerning his costume and conduct. As a result of this prank, Malvolio is at first humiliated, then wounded, and finally locked up as mad, to be rescued at last only by the twists and turns of the somewhat farcical plot. Remorse, of a shallow kind, visits the pranksters. But the audience, which had begun by laughing with them, finds itself now looking on them with cold disdain and on Malvolio with uneasy pity. A cloud of discomfiture surrounds the play's conclusion, as the laughter which had propelled it is suddenly brought to judgment and condemned.

## The Concept of Art

Those remarks do not amount to a theory of humor, or of the “judgment of taste” on which it depends. But they point to the fact that there is nothing obscure about this judgment, which is a familiar part of everybody’s life, with a vital role to play in cementing human society. Maybe amusement is a species of, a cousin to, or a prelude to, aesthetic appreciation. But we don’t have to determine whether that is so, in order to see that there really is a kind of judgment at the heart of culture, and that we are engaged in it all the time. Furthermore, this judgment can be educated, is in all forms morally relevant, and involves many of our deepest and most important social instincts. Reflecting on amusement and humor, and their place in our lives, you get a very clear intimation of a more general truth, at the nature and meaning of culture—namely that culture is judgment, and that judgment matters.

The example also helps us to deflect what has come to be a routine dismissal of culture and the pursuit of it—a dismissal that begins from skepticism about the concept of art. A century ago Marcel Duchamp signed a urinal, entitled it “La Fontaine,” and then exhibited it as a work of art. This famous gesture has since been repeated *ad nauseam*, and insofar as students now learn anything in art schools, it consists in the ability to perform this gesture while believing it to be original—an epistemological achievement comparable to that of the White Queen who, in her youth, could believe six impossible propositions before breakfast. One immediate result of Duchamp’s joke was to precipitate an intellectual industry devoted to answering the question “What is art?” The literature of this industry is as tedious and pointless as are the imitations of Duchamp’s gesture, and not even the wit and intellect of Arthur Danto has served to enliven it. Nevertheless, it has left a residue of skepticism that has fueled the attack on culture. If anything can count as art, then art ceases to have a point. All that is left is the curious but unfounded fact that some people like looking at some things, others like looking at others. As for the suggestion that there is an enterprise of criticism, which searches for objective values and lasting monuments to the human spirit, this is dismissed out of hand as depending on a conception of the artwork that was washed down the drain of Duchamp’s “fountain.”

The argument has been rehearsed with malicious wit by John Carey, and is fast becoming orthodoxy, not least because it seems to emancipate people from the burden of culture, telling them that all those venerable masterpieces can be ignored with impunity, that reality TV is “as good as” Shakespeare and techno-rock the equal of Brahms, since nothing is better than anything else and all claims to aesthetic value are void. The argument, however, is based on the elementary mistake of thinking of art as what Mill called a “natural kind” like water, calcium carbonate, or the tiger—in other words, a kind whose essence is fixed not by human interests, but by the way things are. If, in defining art, we were attempting to isolate some feature of the natural order, then our definition would certainly have failed if we could set no limits to the concept. “Art” however, is not the name of a natural kind, but of a functional kind like “table.” Anything is a table if it can be used as tables are used—to support things at which we sit to work or eat. A packing case can be a table; an old urinal can be a table; a human slave can be a table. This does not make the concept arbitrary, nor does it prevent us from distinguishing good tables from bad.



Return now to the example of jokes. It is as hard to circumscribe the class of jokes as it is the class of artworks. Anything is a joke if somebody says so. For “joke” names a functional kind. A joke is an artifact made to be laughed at. It may fail to perform its function, in which case it is a joke that “falls flat.” Or it may perform its function, but offensively, in which case it is a joke “in bad taste.” But none of this implies that the category of jokes is arbitrary, or that there is no such thing as a distinction between good jokes and bad. Nor does it in any way suggest that there is no place for the criticism of jokes, or for the kind of moral education that has a dignified and decorous sense of humor as its goal. Indeed, the first thing you might learn, in considering jokes, is that Marcel Duchamp’s urinal was one—quite a good one the first time around, corny by mid-twentieth century, and downright stupid today.

### **Art and Aesthetic Interest**

What I have said about jokes can be readily transferred to artworks too. Anything is art if somebody sincerely says so, for art is a functional kind. A work of art is something put forward as an object of aesthetic interest. It may fail to perform its function, in which case it is aesthetically empty. Or it may perform its function, but offensively, in which case it is brash, vulgar, disturbing, or whatever. But none of this implies that the category of art is arbitrary, or that there is no such thing as a distinction between good and had art. Still less does it suggest that there is no place for the criticism of art, or for the kind of aesthetic education that has a decorous and humane aesthetic understanding as its goal.

It is hardly surprising that jokes and artworks are so similar. For some artworks consist entirely of jokes: not only cheeky gestures like Duchamp’s urinal, but also extended works of literature, like *Tristram Shandy* and *Through the Looking Glass*. Comedies and jokes appeal to the same emotional repertoire. And jokes, like works of art, can be endlessly repeatable. Still, in defining art as a functional kind I have introduced a new idea—that of “aesthetic interest.” And the reader will want to know what kind of interest this is, and whether it is central to culture in general, or specialized to works of art. This is another knot which I propose to cut through. Aesthetic interest, I suggest, is simply the kind of interest that we take in works of art. We are all familiar with it, though we don’t necessarily know how to define it. And we all know that, like amusement, aesthetic interest is inseparable from judgment.

Works of art, like jokes, are objects of perception: it is how they look, how they sound, how they appeal to our sensory perception that matters. In aesthetic interest we see the world as it really seems: in Wallace Stevens’s words we “let be be finale of seem.” We then encounter a unity of experience and thought, a coming together of the sensory and the intellectual for which “imagination” is the everyday name. This fact, which places the meaning of aesthetic experience outside the reach of science, explains its peculiar value. In the moment of beauty we encounter meaning in immediate and sensory form.

Aesthetic interest is of the greatest practical import to beings like us, who move on the surface of things. To engage now with those distant parts of my life which are not of immediate concern, to absorb into the present choice the full reality of a life

that stretches into distant moral space, I need insight into the meaning of things. I need symbols in the present moment, of matters beyond the moment. The ability to participate imaginatively in merely possible states of affairs is one of the gifts of culture: without this ability a person may not know what it is like to achieve the goals at which he aims, and his pursuit of those goals will be to a certain measure irrational.

Aesthetic interest is an interest in appearances. But there are appearances that we ought to avoid, however much they fascinate us. By contrast, there are appearances which are not merely permissible objects of aesthetic interest, but which reward that interest with knowledge, understanding, and emotional uplift. We deplore the Roman games, at which animals are slaughtered, prisoners crucified, and innocents tormented, all for the sake of the spectacle and its gruesome meaning. And we would deplore it, even if the suffering were simulated, as in some cinematic replication, if we thought that the interest of the observer were merely one of gleeful fascination. But we praise the Greek tragedy, in which profound myths are enacted in lofty verse, in which the imagined deaths take place out of sight and unrelished by the audience. An interest in the one, we suppose, is depraved, in the other noble. And a high culture aims, or ought to aim, at preserving and enhancing experiences of the second kind, in which human life is raised to a higher level—the level of ethical reflection.

### **The Sphere of Culture**

A culture does not compromise works of art only, nor is it directed solely to aesthetic interests. It is the sphere of intrinsically interesting artifacts, linked in the faculty of judgment to our aspirations and ideals. We appreciate jokes, works of art, arguments, works of history and literature, manners, dress, and forms of behavior. And all these things are shaped through judgment.

What should we include in the category of culture? The answer is suggested by my argument, which has pointed to a certain kind of judgment as central to the phenomenon. A culture consists of all those activities and artifacts which are organized by the “common pursuit of true judgment” as T.S. Elliot once put it. And true judgment involves the search for meaning through the reflective encounter with things made, composed, and written, with such an end in view. Some of those things will be works of art, addressed to the aesthetic interest; others will be discursive works of history or philosophy, addressed to the interest in ideas. Both kinds of work explore the meaning of the world and the life of society. And the purpose of both is to stimulate the judgments through which we understand each other and ourselves.

Artistic philosophical traditions therefore provide our paradigm of culture. And the principle that organizes a tradition also discriminates within it, creating the canon of masterpieces, the received monuments, the “touchstones” as Matthew Arnold once called them, which it is the goal of humane education to appreciate and to understand. The question now before us is how we might justify such an education, and what should be its place in the curriculum today.

Before addressing that question, however, there is an objection that must be acknowledged. Many people with no interest in high culture make moral judgments. They judge people in terms of their characters and actions, and organize their world

through conceptions of right and wrong, good and bad, virtue and vice. Yet the species of judgment that I have been considering, which looks critically on the forms of human interest, and which searches the world for meanings, implications, and allusions, may hold no interest for them. Their taste in art, like their taste in jokes, may be coarse or nonexistent; their interest in ideas and arguments may be equally sparse, and the only spectacles they enjoy might be those of organized sport. Yet this says nothing about their moral worth, or their utility as members of society. Conversely, there are highly cultivated people, with a refined taste in art and consuming interest in intellectual questions, who live the lives of vicious psychopaths: Hitler and Stalin, to name but two. These evident facts, repeatedly and lamentably confirmed by history, lend a new kind of force to the cultural skeptic, who may still ask what the point is of activities and interests that leave the moral landscape seemingly so little changed. This is, I suspect, the principal reservation that educated people may have, concerning the value of culture and the purpose of teaching it. It will therefore be necessary for me to return, in the course of my argument, to the problem posed by the “evil aesthete,” and the “philistine philanthropist”—the problem of the seeming disconnection between moral virtue and cultural refinement.

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This essay originally appeared as a chapter in Roger Scruton, *Culture Counts: Faith and Feeling in a World Besieged* (New York, NY: Brief Encounters, 2007), 1–15. It is reproduced here with the permission of Mark Moyar, published by arrangement with Encounter Books and Writers’ Representatives, LLC. All rights reserved.

<sup>1</sup>Kant, *The Critique of Judgment* (1790), available in various translations, which puts aesthetic judgment for the first time clearly in the center of our modern intellectual concerns.

<sup>2</sup>See Frank Buckley, *The Morality of Laughter*, University of Michigan Press (2003), in which the nature of laughter, as a society-forming practice among moral beings, is admirably spelled out.

<sup>3</sup>(1981), a work which shows how problems of ontology are intrinsic to our normal ways of describing art.

<sup>4</sup>John Carey, *What Good are the Arts?* London, Faber and Faber (2005).

<sup>5</sup>J. S. Mill, *A System of Logic*, tenth edition, London, Longmans (1879), Book 1, Chapter 7, Section 4.

<sup>6</sup>Failure to appreciate this point, I have argued, underlies the disaster of utilitarian and modernist architecture—an architecture that denies the tradition which has formed and educated the human eye. See *The Aesthetics of Architecture*, London and Princeton (1979).

<sup>7</sup>T. S. Eliot, *On the Use of Poetry and the Use of Criticism*, London (1933).

<sup>8</sup>Matthew Arnold, *Culture and Anarchy*, London (1869).

## **“WHAT IS CULTURE?” DISCUSSION QUESTIONS**

**1. How is “culture” defined by the various academic disciplines?**

**2. Is there a difference between civilization and culture?**

**3. What role does tradition play in defining culture?**

**4. What can laughter teach us about a culture's value system?**

**5. What should be included in the category of culture?**



## “A CHRISTIAN PERSPECTIVE OF ART” VIDEO

Steve Griesen and Charles Denler introduce themselves and share how they got involved in media, from humble beginnings to award-winning careers in movie scoring, documentary films, and more. They debunk the idea of “Christian” films or “Christian” music based on the simple truth that a Christian is a follower of Christ. A movie or song can’t be a follower of Christ, so it can’t be a Christian.

Jesus shared his message through stories known as parables. The power of story is how we communicate our values and worldview. Every movie has a worldview behind it because it’s made by people with worldviews. Steve and Charles show clips from *Star Wars* and *Mr. Holmes* and point out the underlying worldviews. They also show two of their own documentaries—*The Bear Man of Eno* and *Master Designer*—and explain how they go about their craft.



To access this video, go to [www.summitu.com/utc](http://www.summitu.com/utc) and enter the passcode found in the back of your manual.



## “A CHRISTIAN PERSPECTIVE OF ART” VIDEO OUTLINE

### Is there such a thing as “Christian” music and movies?

No, because a Christian is a follower of Christ and a movie or a song can't be a follower of Christ. But movies and music can be used to spread the gospel and share the Christian worldview.

Jesus shared his message through \_\_\_\_\_ i.e., parables (Matthew 13:34).

Parables were a common cultural communication. Through them, Jesus connected with his audience in a way the religious leaders did not, both touching personal needs and communicating spiritual truth.

The power of story is how we can communicate our Christian values and worldview.

### Worldviews ask and answer basic questions:

- What is the existence and nature of \_\_\_\_\_?
- What is the nature of humans?
- What is the origin and nature of evil?
- What is the source and nature of \_\_\_\_\_?
- What is the meaning of human history?

### All films have a worldview because they're made by people with worldviews:

Examples of worldviews behind popular movies:

- *Star Wars*: Far Eastern thought about ultimate reality. An impersonal life force is behind everything and is accessible to all.
- *Mr. Holmes*: Traditional Western (Christian) values of honoring parents, forgiving those who wronged you, being honest and compassionate.

Examples of documentary films with a Christian message:

- *The Gentle Bear Man of Eno*: Steve explained how the story of Michael took shape when he went to Canada and began shooting.
- *Master Designer*: Underscores intelligent design in nature by looking at sophisticated animal design for which evolution has no explanation.





4. Does every movie express a worldview?

5. Can you identify the worldviews behind the movies *Star Wars* and *Mr. Holmes*?

## Chapter 2 Key Points

### Key Questions:

1. What is culture?
2. Can Christians change culture in any meaningful and positive way?
3. What approach should Christians take in dealing with culture?

### Key Terms:

1. Artifact
2. Belief
3. Benedict Option
4. Conversionist
5. Cultural Anthropologist
6. Culture\*

7. Derek
8. Ethos
9. Institution
10. Meta-beliefs
11. Practice
12. Secularization

### Key Verses:

1. Acts 17:16–34\*

### Key Works:

1. *Notes Toward the Definition of Culture*, T. S. Eliot
2. *Christ and Culture*, H. Richard Niebuhr
3. *The Last Christian on Earth*, Os Guinness

### Key Players:

1. H. Richard Niebuhr
2. Francis Schaeffer
3. Samuel Wilberforce
4. William Wilberforce

### Key Organizations:

1. L'Abri

*\*Short answer or essay question on the exam*

## CHAPTER 2 ASSIGNMENT

Answer the following questions with at least one paragraph.

**1. Why might a Christian understanding of sin lead to a different understanding of social problems, cultural change, or revolution than would a secular worldview?**

**2. As described in this chapter, what is the difference between a sign and symbol in communication and why is it significant that humans can communicate with symbols?**

**3. Why does this chapter say that “Christ, the transformer of culture” helps believers live a life of love and avoid a selfish or watered-down Christianity?**

**4. What does this chapter say about the relationship between beauty and a Christian effort to transform a culture?**

Other potential questions:

- How many of the five approaches to culture have you heard, or believed in? Can you think of friends, groups, or cultures influenced by each of them?
- How would you rank the six components of culture in order of importance? Which of the six do you encounter the most in your life, and are they the most influential or important?



UNIT

# 3