PHILLIPS THEOLOGICAL SEMINARY
SYLLABUS DISCLAIMER

The following syllabus is the teaching and learning guide for the last time this course was taught. It will give you a good idea of the descriptions of the course, how it was taught, the reading, the papers and other assignments, the intended outcomes, and the workload. By examining this syllabus and others, you will be able to form an impression of what graduate theological education at Phillips Theological Seminary requires of students.

Due to periodic curriculum revisions, course names and/or numbers may be different on this syllabus than what the name and/or number of the current offered course may be.

This syllabus is provided for your information only. The faculty reserves the right to revise the curriculum, and each professor reserves the right to decide how best to meet the learning goals of the curriculum. Therefore, the following syllabus is an historical artifact rather than a promise of how the course will be taught in the future, or that the course will be taught again.

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The purpose of this course is to study the synoptic gospels in such a way to understand them and enable them as performance. This involves two aspects:

- Understanding each gospel in its historical context
- Ability to reconstruct a gospel’s performance arena.

The first aspect continues the trajectory that you began in Introduction to the New Testament (NT 500). This course will continue and deepen your study of the synoptic gospels. We will add in a more serious study of the problems of translation and performance.

Performance adds a new dimension—understanding a gospel not as something to be read silently and explained, but as a composition in performance. Performance is a double sided Janus: How was the composition performed and how should it be performed?

Thus the goal of this course is to enable a student (you) to understand exegesis as leading to performance.

The purpose of exegesis is to draw (ago) out (ex) the meaning of a composition. An exegesis enables you to know what and how a composition communicates. Therefore a good exegesis will suggest guidelines and issues for performance. But the actual performance of a composition will also suggest new issues for exegesis because performance involves live voicing and therefore selection from the possibilities of an exegesis. The movement from silence to speech generates a performance arena that creates and restricts meaning.

**Requirements:**

1) Attend class, do the Readings and participate in the class discussions.
   According to PTS policy, missing 20% of the classes (3 classes) results in an automatic failure.

2) Performance of a selection from the gospel of Mark on March 9. As part of the performance you will be expected to develop your own translation.

3) An exegetical paper on a selected synoptic section to be performed in class. Paper (5-10 pages) is due May 4. Part of this paper will be the development of your own translation of the selected passage. The papers will be posted on Blackboard for all students to read before the actual performance.

4) A performance in class (May 11/18) of the selected synoptic passage on which you did your exegetical paper.
   This performance and its accompanying exegesis will be discussed in class.
5) A written evaluation of your exegesis and performance that exposes the issues performance has raised, due by May 25 (no more than 5 pages).

An important resource: Biblical Performance Criticism website: http://www.biblicalperformancecriticism.org/

Calendar
January 26
Introduction
  Synoptic Problem
February 2
What is a Gospel?
Reconstruction of Q

February 9
Q as a Gospel

February 16
Mark

February 23
Video of Mark (David Rhoades)
March 2
Performance: The Marcan Passion Narrative
March 9
Student Performances of Mark

March 30
Gospel of Matthew
April 6
Gospel of Matthew
Performing the Sermon on the Mount

April 13
Gospel of Luke
April 27
Performing the Emmaus Story
May 4
Student Performances 1
Exegetical Paper Due May 4
May 11
Student Performance 2