

The Bible In Ancient And Modern Media Story And Performance Biblical Performance Criticism

The Art of Biblical Performance The Dictionary of the Bible and Ancient Media Character Studies and the Gospel of Mark From Orality to Orality Performing Early Christian Literature Expanding Approaches to Bible Translation The Art of Biblical Performance From Text to Performance Biblical Performances for Holiness Prophets, Performance, and Power Prophets as Performers From Text to Performance The Catholic Biblical Quarterly Cyclopaedia of Biblical, Theological and Ecclesiastical Literature A Critical History of the Christian Doctrine of Justification and Reconciliation All the Year Round The Bible in Ancient and Modern Media The Christian Union Embodied Performance The Bible in the School: a Lecture. Third Edition, Etc Tom Thatcher Matthew Ryan Hauge James A. Maxey Kelly Iverson James A. Maxey Travis West Kelly R. Iverson Shining Star William Doan Jeanette Mathews Kelly Iverson John McClintock Albrecht Ritschl Holly Hearon Henry Ward Beecher Sarah Agnew MACKLIN (Professor.)

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the dictionary of the bible and ancient media is a convenient and authoritative reference tool introducing specific terms and concepts helpful to the study of the bible and related literature

in ancient communications culture since the early 1980s biblical scholars have begun to explore the potentials of interdisciplinary theories of oral tradition oral performance personal and collective memory ancient literacy and scribality visual culture and ritual over time these theories have been combined with considerations of critical and exegetical problems in the study of the bible the history of israel christian origins and rabbinics the dictionary of the bible and ancient media responds to the rapid growth of the field by providing a source of reference that offers clear definitions and in depth discussions of relevant terms and concepts and the relationships between them the volume begins with an overview of ancient media studies and a brief history of research to orient the reader to the field and the broader research context of the book with individual entries on terms and topics commonly encountered in studies of the bible in ancient media culture each entry defines the term concept under consideration then offers more sustained discussion of the topic paying particular attention to its relevance for the study of the bible and related literature

characters in the second gospel are analysed and an in depth look at different approaches currently employed by scholars working with literary and reader oriented methods of analysis is provided the first section consists of essays on method theory and the second consists of seven exegetical character studies using a literary or reader oriented method all contributors work from a literary narrative critical reader oriented or related methodology the book summarizes the state of the discussion and examines obstacles to arriving at a comprehensive theory of character in the second gospel specific contributions include analyses of the representation of women god jesus satan gentiles and the roman authorities of mark s gospel this work is both an exploration of theories of character and a study in the application of those theories

in this groundbreaking work bible translation is presented as an expression of contextualization that explores the neglected riches of the verbal arts in the new testament going beyond a historical study of media in antiquity this book explores a renewed interest in oral performance that informs methods and goals of bible translation today such exploration is concretized in the new testament translation work in central africa among the vute people of cameroon this study of contextualization appreciates the agency of local communities particularly in africa who seek to express their christian faith in response to anthropological pauperization an extended analysis of african theologians demonstrates the ultimate goals of contextualization liberation and identity oral performance exploits all the senses in experiencing communication while performer

text and audience negotiate meaning performance not only expresses but also shapes identity as communities express their faith in varied contexts this book contends that the new testament compositions were initially performed and not restricted to individualized silent reading this understanding encourages a reexamination of how bible translation can be done performance is not a product but a process that infuses biblical studies with new insights methods and expressions

scholars of early christian literature acknowledge that oral traditions lie behind the new testament gospels while the concept of orality is widely accepted it has not resulted in a corresponding effort to understand the reception of the gospels within their oral milieu in this book kelly iverson reconsiders the experiential context in which early christian literature was received and interpreted he argues that reading and performance are distinguishable media events and significantly that they produce distinctive interpretive experiences for readers and audiences alike iverson marshals an array of methodological perspectives demonstrating how performance generates a unique experiential context that shapes and informs the interpretive process iverson's study explores the dynamic oral environment in which ancient audiences experienced the gospel stories he shows why an understanding of oral performance has important implications for the study of the nt as well as for several issues that are largely unquestioned by biblical scholars

the assertion in this book included within the bpc series is that translation is as fundamental to biblical material as performance both in its history as well as in its research approaches translation in this sense is more than a transference of meaning from one linguistic system to another bible translation highlights innovative connections and conceptions to biblical texts in their promulgation reception and ever changing nature a predominant theory used throughout this book is social semiotic multimodality this communication theory informs an approach to translation that expands beyond words to other semiotic resources sign language embodied performance social media theater materiality and many other types of multimodal communications inform translation it is important to understand that the bible is a translated experience translation reflects the various ways in which the bible has been mediated and appropriated throughout history it follows therefore that bible translation as a global activity has been and continues to be influenced by the political and economic flows of history race class ethnicity gender sexual orientation and other elements of our social locations directly influence the enterprise and results of bible translation

for centuries the bible's essential identity as a book has been taken for granted by scholars and lay people alike over the past hundred years or so the oral transmission of biblical material has been researched and advanced with great rigor and today many scholars accept the oral origins of the hebrew bible however for many of these scholars their acceptance seems to be primarily intellectual as opposed to practical orality has not been integrated at a methodological level this volume is one attempt to address that oversight it argues that with respect to the narratives the ancient crafts of drama and performance are evident in the received texts that they reach their fullest interpretive potential when they are re-enacted through body and voice in space and time before a gathered audience a fuller understanding of israel's performance tradition the art of biblical performance will lead to a greater appreciation of israel's dramatic and theological achievement

no marketing blurb

the biblical prophets and biblical performance criticism are brought together in three case studies elijah ezekiel jonah presented as performances this book proposes a new method of reading the biblical prophets with a threefold focus on creativity commentary and connections with this method the many and varied performances of the prophets can be better appreciated critical analysis of the quintessentially performative nature of the prophets as embodied spokespersons for yhwh aids us in understanding and clarifying yhwh's message to audiences situations and communities of the past as well as engaging contemporary audiences

for the last two centuries biblical interpretation has been guided by perspectives that have largely ignored the oral context in which the gospels took shape only recently have scholars begun to explore how ancient media inform the interpretive process and an understanding of the bible this collection of essays by authors who recognize that the jesus tradition was a story heard and performed seeks to reevaluate the constituent elements of narrative including characters structure narrator time and intertextuality in dialogue with traditional literary approaches these essays demonstrate that an appreciation of performance yields fresh insights distinguishable in many respects from results of literary or narrative readings of the gospels

includes various reports of the association

this cutting edge volume has been brought together in honor of thomas boomershine author scholar

storyteller innovator the particular occasion inviting this recognition of his work is the twenty fifth anniversary of the society of biblical literature s section on the bible in ancient and modern media bamm which tom was instrumental in founding for two and half decades this program unit has provided scholars with opportunities to explore and experience biblical material in media other than silent print including both oral and multimedia electronic performances this book explores many though by no means all of the issues lifted up in those sessions over the years contributors a k m adam adam gilbert bartholomew arthur j dewey dennis dewey joanna dewey robert m fowler holly e hearon david rhoads philip ruge jones whitney t shiner marti j steussy richard w swanson

embodied performance presents a methodology by which performer interpreters can bring their intuitive interpretations to the scholarly conversations about biblical compositions it may not be comfortable for scholarship is out of practice in listening to emotion and intuition it may not be the only way to bring the fullness of human meaning making into scholarly discussions it is a beginning as sarah agnew storyteller and scholar places herself as the subject and object under examination observing her practice as a biblical storyteller making meaning through embodied performance and develops a coherent method rigorously tested with an embodied performance analysis of romans follow sarah s story as she searches within biblical performance criticism for such a method before determining the need to strike out in a new direction from within an already innovative field all biblical scholars are complex human beings making meaning through their embodiment their emotions their embeddedness in community embodied performance analysis offers a way to attend to and incorporate the full range of human meaning making in our engagement with biblical compositions for richer discussion closer to the intent of the compositions themselves

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