

SCRIPTURE AND TRADITION 15: TEXTING GOD
FALL 2016

Instructor: Catherine Murphy
Office: Kenna 323B
Office hours: MW 2:15–3:30 p.m. and by appointment
Phone: (408) 551-1909

SCTR 15.43261
Kenna 109
MWF 10:30–11:35 p.m.
E-mail: cmurphy@scu.edu

Required Books

- | | New / Used / Rent New / Rent Used / E-Book |
|--|--|
| Sergio Cariello, illustrator. <i>The Action Bible: God's Redemptive Story</i> .
Colorado Springs, Colorado: David C Cook, 2010. [ISBN 978-0-7814-4499-6]
<i>You will also need regular access to the complete NRSV Bible, but you can read it
online for free at www.biblia.com/books/nrsv.</i> | [\$27 / \$20.25 / \$21.60 / \$5.40 / \$11.49 kindle] |
| Douglas A. Knight and Amy-Jill Levine. <i>The Meaning of the Bible:
What the Jewish Scriptures and Christian Old Testament Can Teach Us</i> .
New York: HarperCollins, 2011. [ISBN 978-0-06-206773-9] | [\$20 / \$15 / \$16 / \$4 / \$13 yuzu/kindle] |
| Amy-Jill Levine. <i>Short Stories by Jesus: The Enigmatic Parables of a
Controversial Rabbi</i> . New York: HarperCollins, 2014.
[ISBN 978-0-06-156103-0] | [\$26 / \$19.50 / \$20.80 / \$5.20 / \$12.99 kindle] |

Recommended Book

- | | New / Used / Rent New / Rent Used / E-Book |
|---|---|
| Rachel Wagner. <i>Godwired: Religion, Ritual and Virtual Reality,
Media, Religion and Culture</i> . New York: Routledge, 2012.
[ISBN 978-0-415-78145-9 pbk; 978-0-203-14807-5 ebk] | [\$44.95 / \$33.70 / \$40.45 / \$20.25 / \$44.95 yuzu/kindle] |

Course Description

In this course you'll explore how Jews and Christians have scripted their experiences of the sacred using technologies ranging from scrolls, books and oral storytelling to print, film, video games and electronic media. You'll examine how communities determine what counts as their "sacred" scripture and how they perform their core myths in ritual. You'll read those core myths and stories and see how the traditions constantly revised them. You'll also consider how new forms of the script alter the message, focusing on technologies today and how these prompt us to configure new virtual realities that redefine and at times even replace the traditional functions of scripture and religion.

Purpose of the Core Course in Religious Studies

At Santa Clara University, the study of religious belief and practice in various cultural contexts (including your own) is one of the central features of the Core Curriculum. This has always been important in Jesuit Catholic education, which is why this is just the first of three Religious Studies courses you'll take with us (RTC 1). But it isn't about making you believe certain teachings or limiting your inquiry to one tradition. Religious Studies at Santa Clara is broader, deeper, and more analytical than you might expect. We want you to think critically about religious experiences, practices and beliefs—yours if you profess any, and those of other people. We want you to consider how these are all embedded in specific histories and cultures, and to appreciate the diversity. We hope that this will help you to negotiate a world in which religion matters, but in very different ways to different peoples.

Course Learning Objectives

By the end of this course, you will be able to:

1. Describe and compare the central religious ideas and practices from Christianity and Judaism, and from at least two globally distinct regions (exams, Texting God exercises 2 & 3). **Core RTC 1**
2. Use critical approaches to reflect on your own beliefs and the religious dimensions of human existence (Texting God exercises 2 & 3). **Core RTC 2**
3. Develop skills in critical thinking: especially reflection, close reading, information literacy, and self-expression (Texting God exercises, class participation, quizzes/exams). **Course**

How to Prepare for Class

Course Website and Camino Page

A website accompanies this course and provides resources for you, such as assignment directions and guidelines, a glossary, a library reserve page, grade reports, and support for your research. It also has a link to our Camino page, where some readings for our course are stored and where you will submit most of your assignments.

Reading, Questions & Study Prior to Class

The readings listed for each day's topic should be prepared before that class. Readings listed as "primary" are those from the Bible (*The Action Bible* and the NRSV online), while those listed as "secondary" are from contemporary authors writing about those traditions (our other textbooks). Class prep pages on the course website introduce the readings and offer a few questions for consideration; if you prepare these, you'll be well prepared for the exams. But by all means write your own questions and observations from the reading; that will help you participate in discussion and prepare gradually for exams—especially if the reading is from a book that you're reading electronically (you can't use a computer in class to check the text).

Where to Find the Readings

Our primary readings are in the Bible. We'll be using a popular comic-book version of the Bible, *The Action Bible*, as our entry point, and comparing several of its versions of the stories with the New Revised Standard Version (*The Action Bible* is in the bookstore, and you can use a free version of the NRSV online). Most of the secondary readings will be in our two other course textbooks (*The Meaning of the Bible* and *Short Stories by Jesus*). All three of these course textbooks are also on reserve in the library (just go to the Circulation Desk, and ask for the resource you need for SCTR 15, Prof. Murphy; you can check a text out for four hours). Occasionally, the reading won't be in one of those four books, but on our course Camino page instead (the title will be linked to the reading on the Camino syllabus/home page).

Questions, Discussion & Lecture

Classes will begin with a brief q&a session (yours for the professor and classmates, or the professor's questions for you). We will generally do some close reading of the primary texts (course learning objective 3), followed by a conversation about the central questions posed for the day. Brief lectures will supplement the conversation to provide background or emphasis on key concepts. *Because we need to maintain the focus and respect for our common work, no computers, iPads, cellphones, or other electronic devices may be used during class.*

Assessment and Grading

Grade Components and Scale

Class Participation (engagement in class activities 10%; oral participation 15%, attendance 5%)	30%
Exams (3 at 10% each)	30%
Texting God: 3 Exercises (2 small exercises 10% each; final culminating exercise 20%)	40%

Scale

93.5–100	A	86.7–89.9	B+	76.7–79.9	C+	66.7–69.9	D+
90.0–93.4	A-	83.3–86.6	B	73.3–76.6	C	63.3–66.6	D
		80.0–83.2	B-	70.0–73.2	C-	60.0–63.2	D-

Oral Participation & Attendance

Class participation is a critical part of this course, since self-expression is an important critical skill to develop (learning objective 3). Class participation includes your informed responses on pop quizzes and in class—during formal lectures, in open question periods, and during small-group activities and class discussion. In order to participate, you've got to come to class (see the attendance policy below) and bring the readings and your typed ideas and questions with you. Your preparation for class, based on your reading and reflection, is a substantial contribution to your classmates, and therefore to your grade. With attendance (which counts for 5%), your participation totals almost a third of your grade (30%).

Texting God: 3 Exercises

There are two short papers (10 points each/10% of grade) and one longer paper (20 points/20% of grade) due in this class. Each of these are exercises allowing you to configure the scriptures we are reading in light of past or current techniques of interpretation or technologies of the word. Here's a brief description of each; more complete directions and templates for each paper will be posted on the Assignments tab on the course website. The course website also has a style sheet to show you how to format margins, typeface and footnotes. Plan to submit all exercises in Microsoft Word and in electronic form at the appropriate assignment drop box on Camino.

Exercise	Due Date
<p>1. <i>Configuring your sacred</i></p> <p>Create a mash-up of "texts" that communicate what is sacred to you. The mash-up can include lyrics, art, video, stories, poems and/or codes you live by, but whatever form it takes, it needs an accompanying 3-page narrative that defines what "the sacred" is (in dialogue with <i>Godwired</i> ch. 5) and then explains each of your choices in terms of that definition. (<i>learning objective 2</i>)</p>	September 30, Friday
<p>[Topic statement & bibliography for Texting God Exercises 2-3 due]</p> <p>Because papers 2-3 involve the selection of good professional sources, a topic statement and list of twelve sources (three primary and nine secondary) will be due in the fourth week.</p>	October 12, Wednesday
<p>2. <i>Writing the story</i></p> <p>Select a major biblical story, such as the exodus or the life of Christ, or a major biblical genre like apocalyptic literature, and analyze it in its original historical context. To do this, you will need to consult the NRSV version of the text, two biblical commentaries dedicated to your chosen book or genre (e.g., <i>Hermeneia</i>, the <i>Anchor Bible Commentary</i>, or the <i>New Interpreter's Bible</i>), and two professional journal articles on your passage or topic. Then write a paper in which you identify the date, describe the authors, discuss the major themes in the work, and tie those themes to the historical context of the authors. (<i>learning objectives 1& 2</i>)</p>	November 7, Monday
<p>3. <i>Interpreting the story</i></p> <p>Using the same story or genre you chose for the second paper, you'll analyze two contemporary interpretations of it, one of which must be religious (whether in film, visual art, video game, or music), linking each of their themes to their respective historical contexts, and then comparing the issues and messages in the original composition to the modern interpretations. To analyze the contemporary interpretations, select at least five new secondary sources that help you both appreciate the mode the director, musician, or artist is using and analyze their choices in light of their social context. As you integrate your discoveries from the second paper, do not simply paste that paper in, because your aim now is to <i>compare and contrast</i> the original composition of your story in its context to its modern renderings in our context. Conclude by revisiting your first paper and considering whether (and how) the social context that shaped your modern media interpretations shapes your definition of the sacred now, at the end of our course. The final paper is due at the end of our final exam period, that is, by 12:10 p.m. on Friday of finals week (December 9). (<i>learning objectives 1-3</i>)</p>	December 9, Friday

Examinations

There are three scheduled exams—in the 3rd, 6th and 9th weeks of class. Each exam is cumulative of material covered to that point in the course, and will take the whole class period (10% each, 30% total). The exams will consist of text exercises in which you analyze a biblical text, as well as short-answer and longer-answer essays on the readings and course concepts (no true/false or multiple choice questions). Plan to bring a green book to class for each exam. The exams will assess the first and third learning objectives.

Extra Credit

Extra credit opportunities will be posted online at "Extra Credit Events" periodically throughout the quarter. To receive extra credit, attend the event, write a 2-3 page summary and evaluation, and turn it in within one week of the event. Directions for the paper can be found online at "Extra Credit Events." Both types of assignment help you to practice your skills at close reading or listening, reflection, and critical thinking. 3% of grade max, only counted if all required assignments have been submitted.

Course Evaluation

You will have a chance to assess the course through a mid-quarter survey (so that adjustments can be made to improve the course), and at the end of the course through a numerical evaluation, a narrative evaluation, and a Student Assessment of Learning Gains (SALG).

Policies & Protections for You

Attendance

If you're sick or something comes up, please notify the professor in advance or within a week of the missed class. *Remember: You're not doing yourself or anyone else any favors if you come to class sick—you can always make up the work.* Notifying the prof means that the absence is excused; it's unexcused and counts more against your grade if you don't let the prof know. After the first excused absence, and for all unexcused absences, your attendance and class participation grades will be affected. At three or more unexcused absences (10+% of the course) your entire grade for the course begins to drop. Seven unexcused absences (24% of course) will result in a failing grade. Daily roll will be taken. 5% of grade +.

Academic Integrity

The Academic Integrity pledge is an expression of the University's commitment to fostering an understanding of—and commitment to—a culture of integrity at Santa Clara University. The Academic Integrity pledge, which applies to all students, states:

I am committed to being a person of integrity. I pledge, as a member of the Santa Clara University community, to abide by and uphold the standards of academic integrity contained in the Student Conduct Code.

Students are expected to uphold the principles of this pledge for all work in this class. What that means in this course is that you are expected to collaborate to share ideas, resources, and questions, particularly on group work and exam preparation. This sharing becomes cheating or plagiarism when you present as your original work the insights or work of another. Work on extra credit, exams and the Texting God papers is expected to be original to you. That does not mean that every idea and insight you write about will be your own; it means that your assignments should be guided by your insights and, when you do rely on an authority other than yourself, you note that reliance through standard footnotes and bibliography (see the "Style Sheet" at the course website). If you are caught cheating or plagiarizing on a required assignment, you will receive an "F" on the assignment and in the course, and the matter will also be forwarded for further action to the Office of Student Life.

Disability Accommodation Policy

If you have a disability for which accommodations may be required in this class, please contact Disabilities Resources (DR), Benson 216, www.scu.edu/disabilities, as soon as possible to discuss your needs and register for accommodations with the University. If you have already arranged accommodations through DR, please discuss them with the professor within the first two weeks of class. Students who have medical needs related to pregnancy or parenting may be eligible for accommodations (see below). While the professor is happy to assist you, she is unable to provide accommodations until she has received verification from DR. The DR office will work with students and faculty to arrange proctored exams for students whose accommodations include double time for exams and/or assisted technology (if you have been approved for time-and-a-half on exams, please talk let the professor know as soon as possible). DR must be contacted in advance to schedule proctored examinations or to arrange other accommodations; they would be grateful for two weeks' advance notice. For more information you may contact DR at 408.554.4109.

Accommodation for Pregnancy & Parenting

In alignment with Title IX of the Education Amendments of 1972, and with the California Education Code, Section 66281.7, SCU provides reasonable accommodations to students who are pregnant, have recently experienced childbirth, and/or have medically related needs. Pregnant and parenting students can often arrange accommodations by working directly with their instructors, supervisors, or departments; also, a pregnant or parenting student with related medical conditions may request accommodations through DR.

Sexual Harassment & Discrimination (Title IX)

Santa Clara University upholds a zero tolerance policy for discrimination, harassment and sexual misconduct. If you (or someone you know) have experienced discrimination or harassment, including sexual assault, domestic/dating violence, or stalking, the professor encourages you to tell someone promptly. For more information, please consult the University's Gender-Based Discrimination and Sexual Misconduct Policy at <http://bit.ly/2ce1hBb> or contact the University's EEO and Title IX Coordinator, Belinda Guthrie (408.554.3043, bguthrie@scu.edu). Reports may be submitted online through <https://www.scu.edu/osl/report/> or anonymously through Ethicspoint <https://www.scu.edu/hr/quick-links/ethicspoint/>.

Wk	Date	Pages of Reading	Topic of Lecture & Discussion
1	9/19	[-]	INTRODUCTIONS, REVIEW OF SYLLABUS
UNIT 1. BASIC CONCEPTS			
1	9/21	[19]	HOW DO TEXTS MEAN? <u>Secondary Reading:</u> Stanley Fish, "Is There a Text in This Class?" in <i>Is There a Text in This Class? The Authority of Interpretive Communities</i> (Cambridge, Massachusetts: Harvard University Press, 1980) 303-321 (Camino); online class prep
	9/23	[26]	TECHNOLOGIES OF THE SELF & SOCIAL SEMIOTICS <u>Secondary Reading:</u> Wagner, <i>Godwired</i> chapter 5 (Camino); online class prep
2	9/26	[24]	THE MEDIA ARE THE MESSAGE: FROM ORALITY TO MULTIMODALITY <u>Secondary Reading:</u> Gunther Kress, "Mode," in <i>Multimodality: A Social Semiotic Approach to Contemporary Communication</i> (New York: Routledge, 2010) 79-102 (Camino); online class prep <u>Optional Reading:</u> Dennis Baron, "Writing It Down," in <i>A Better Pencil: Readers, Writers, and the Digital Revolution</i> (New York: Oxford University Press, 2009) 3-18 (Camino)
	9/28	[23]	POSTMODERN CHALLENGES TO RELIGIOUS NARRATIVES <u>Secondary:</u> Gerald Loughlin, "Postmodern Scripture," in <i>Christian Theologies of Scripture: A Comparative Introduction</i> (ed. Justin S. Holcomb; New York: New York University Press, 2006) 300-322 (Camino); online class prep <u>Optional:</u> Rudolf Otto, excerpt from <i>The Idea of the Holy: An Inquiry into the Non-rational Factor in the Idea of the Divine and Its Relation to the Rational</i> , trans. John W. Harvey (New York: Oxford University Press, 1950; German original, 1923) 1-25 (Camino)
	9/30	[26]	THE BIBLE DOESN'T SPEAK (& IT ISN'T WELL-HEARD, EITHER) <u>Primary:</u> Genesis 13-19 (read in the NRSV; cf. <i>Action Bible</i> 48-55) <u>Secondary:</u> Holly Joan Toensing, "Women of Sodom and Gomorrah: Collateral Damage in the War against Homosexuality?" <i>Journal of Feminist Studies in Religion</i> 21:2 (2005) 61-74 (Camino); online class prep
⇒ <i>Texting God Exercise 1 - "Configuring Your Sacred" due on Camino before class (3 pages typed)</i>			
UNIT 2. THE JEWISH TANAKH/CHRISTIAN OLD TESTAMENT			
3	10/3	[32]	CRAFTING OUR TEXTS: LITERARY ISSUES <u>Secondary:</u> Knight & Levine, <i>The Meaning of the Bible</i> chapter 2; online class prep
	10/5	[22]	THE STORY OF ANCIENT ISRAEL: DISCOVERIES & HISTORICAL FRAMEWORKS <u>Primary:</u> Synopsis of passages in the Dead Sea Scrolls compared to modern Bibles (Camino) <u>Secondary:</u> Knight & Levine, <i>The Meaning of the Bible</i> chapter 1, pp. 1-22; online class prep
	10/7		⇒ EXAM #1 (bring a green book)

Wk	Date	Pages of Reading	Topic of Lecture & Discussion
4	10/10	[20]	THE STORY OF ANCIENT ISRAEL: THE RISE & FALL OF KINGDOMS <u>Secondary:</u> Knight & Levine, <i>The Meaning of the Bible</i> chapter 1, pp. 22-41; online class prep
	10/12	[29]	THE STORIES WE PLAY: FILM, ANIMATION, VIDEO GAMES <u>Secondary:</u> Karin Kukkonen, "Popular Cultural Memory: Comics, Communities and Context Knowledge," <i>NORDICOM Review</i> 29:2 (2008) 261-73; Wagner, <i>Godwired</i> chapter 2, pp. 16-33 (both on Camino); online class prep ⇒ 1-2 page Topic Statement for Texting God Papers 2-3, with twelve sources in proper bibliographic format, due on Camino before class (for your sources, cite your three primary texts [the NRSV and your two modern works/modes], four sources on your original biblical story/genre [2 commentaries and 2 professional journal articles]; and five professional sources on your modern works/modes)
	10/14	[35]	A FUNDAMENTAL SIGN: EXODUS & THE PASSOVER RITUAL <u>Primary:</u> Exodus 1-17 (<i>Action Bible</i> 112-152) <u>Secondary:</u> Knight & Levine, <i>The Meaning of the Bible</i> chapter 6; online class prep <u>Video Clip:</u> <i>Exodus: Gods and Kings</i> (Dir. Ridley Scott, 2014)
5	10/17	[44]	A SECOND SIGN: THE COVENANT <u>Primary:</u> Exodus 19-20; 32; 34 (<i>Action Bible</i> 155-161; read the NRSV version of Exodus 19-20 closely) <u>Secondary:</u> Michael A. Meyer, "Scripture in Modern Judaism," in <i>Living Traditions of the Bible</i> (ed. James E. Bowley; St. Louis: Chalice, 1999) 191-206; Wagner, <i>Godwired</i> , chapter 2 pp. 33-53 (both on Camino); online class prep <u>Video Clip:</u> <i>The Ten Commandments</i> (Dir. Cecil B. DeMille, 1956)
	10/19	[32]	PERFORMING CRITICISM: THE JEWISH PROPHETS <u>Primary:</u> Ezekiel 1; 5 and 37; Jeremiah 27 (<i>Action Bible</i> 446-469; read all these passages in the NRSV closely) <u>Secondary:</u> Knight & Levine, <i>The Meaning of the Bible</i> chapter 13; online class prep
	10/21	[23]	PERFORMING CRITICISM: MUSIC & CONTEMPORARY PROPHECY <u>Secondary:</u> Michael Eric Dyson, "Performance, Protest, and Prophecy in the Culture of Hip-Hop," <i>Black Sacred Music</i> 5:1 (1991) 12-24; Michael J. Gilmour, "The Prophet Jeremiah, Aung San Suu Kyi, and U2's <i>All That You Can't Leave Behind</i> : On Listening to Bono's Jeremiad," in <i>Call Me the Seeker: Listening to Religion in Popular Music</i> (ed. Michael J. Gilmour; New York: Continuum, 2005) 34-43 (both on Camino); online class prep <u>Music:</u> Find a song that you consider prophetic and bring the lyrics to class; if you would like to upload an optional music video of the song for possible class viewing, please do so on Camino by Thursday 10/20 at 11:59 p.m.
6	10/24	[48]	CREATING WORLDS <u>Primary:</u> Genesis 1-11 (<i>Action Bible</i> 17-39; read the NRSV version of Genesis 1-3; 7 closely) <u>Secondary:</u> Knight & Levine, <i>The Meaning of the Bible</i> chapter 7 and pages 295-304; online class prep
	10/26	[25]	APOCALYPSE: REBIRTHING THE WORLD <u>Primary:</u> Daniel (<i>Action Bible</i> 470-488; read the NRSV version of Daniel 2 and 7 closely) <u>Secondary:</u> Knight & Levine, <i>The Meaning of the Bible</i> chapter 8 pp. 231-232, 239-257; online class prep
	10/28		⇒ EXAM #2 (bring a green book)

Wk Date Pages of Reading Topic of Lecture & Discussion

UNIT 3.

THE CHRISTIAN NEW TESTAMENT

- 7 10/31 [38] THE STORY OF JESUS, PART I
Primary: *Gospel of Mark* (Camino)
Secondary: Steve Moyise, "Jesus in History," in *From Sacred Text to Internet* (ed. Gwilym Beckerlegge; Religion Today: Tradition, Modernity and Change; Burlington, Vermont: Ashgate, 2001) 11-34; online class prep
- 11/2 [40] THE STORY OF JESUS, PART II
Primary: *Action Bible* 519-585 (read the NRSV version of Matthew 1-2 and 5-7 closely)
Secondary: Joanne Pearson with Steve Moyise, "Jesus in Film," in *From Sacred Text to Internet* (ed. Gwilym Beckerlegge; Religion Today: Tradition, Modernity and Change; Burlington, Vermont: Ashgate, 2001) 35-56; online class prep
Video Clip: Infancy and Sermon on the Mount scenes from *The Gospel According to Saint Matthew* (Dir. Pier Paolo Pasolini, 1964)
- 11/4 [47] THE STORY OF JESUS, PART III
Primary: *Action Bible* 586-650 (read the NRSV version of Mark 13:1-16:8 closely)
Secondary: James H. Cone, "Strange Fruit: The Cross and the Lynching Tree," *Journal of Theology for Southern Africa* 148 (2014) 7-17 (Camino); online class prep
Music Clip: Nina Simone, *Strange Fruit*
- 8 11/7 [28] THE STORIES TOLD BY JESUS: AN INTRODUCTION TO THE PARABLES
Secondary: Levine, *Short Stories by Jesus* Introduction (pp. 1-23); Michael Patella, "The Saint John's Bible Project: What's It Worth?" *Toronto Journal of Theology* 26:2 (2010) 215-19; online class prep
Optional: Michael Patella, "The Saint John's Bible: Biblical Authority within the Illuminated Word," *Word & World* 26:4 (2006) 383-91
 ⇒ *Texting God Exercise 2 – "Writing the Story" due on Camino before class (3 pages typed)*
- 11/9 [36] THE STORIES TOLD BY JESUS: LOST COIN, LOST SHEEP, LOST SONS
Primary: Luke 15 (*Action Bible* 600-604; read the NRSV version of Luke 15 closely)
Secondary: Levine, *Short Stories by Jesus* chapter 1 (pp. 25-70); online class prep
- 11/11 [35] THE STORIES TOLD BY JESUS: THE GOOD SAMARITAN
Primary: Luke 10 (*Action Bible* 594-598; read the NRSV version of Luke 10 closely)
Secondary: Levine, *Short Stories by Jesus* chapter 2 (pp. 71-106); online class prep
- 9 11/14 [36] THE STORIES TOLD BY JESUS: THE RICH MAN & LAZARUS
Class today will be held in the Archives, 3rd floor southeast corner of the library.
Primary: Luke 16:19-31 (not in the *Action Bible*; read the NRSV version closely); also, read Luke 11:2-4
Secondary: Levine, *Short Stories by Jesus* chapter 9 (pp. 247-273); Laura Kelly Fanucci, "Variations on a Theme: Intertextuality in the Illuminations of the Gospel of Luke," *Obsculta* 2:1 (2009) 21-30 (Camino); online class prep
- 11/16 ⇒ EXAM #3 (bring a green book)
- 9 11/18 CLASS CANCELLED
The professor will be attending the annual conference of the American Academy of Religion and Society of Biblical Literature in San Antonio, Texas.
- 11/21-25 *Have a restful and safe Thanksgiving break!*

Wk	Date	Pages of Reading	Topic of Lecture & Discussion
10	11/28	[25]	<p>DECODING THE BIBLE CODE</p> <p><u>Primary:</u> Michael Drosnin, "The Bible Code," in <i>The Bible Code</i> (New York: Touchstone, 1998) 14-51 (skim; on Camino); online class prep</p> <p><u>Secondary:</u> J. Paul Tanner, "Decoding the 'Bible Code,'" <i>Bibliotheca Sacra</i> 157 (2000) 141-59 (Camino)</p>
	11/30	[25]	<p>DO VIOLENT TEXTS & GAMES MAKE US VIOLENT?</p> <p><u>Secondary:</u> Wagner, <i>Godwired</i> chapter 7 (Camino); online class prep</p>
	12/2	[25]	<p>XBOX APOCALYPSE: ROMAN GAMES, REVELATION & THE SECULAR APOCALYPSE</p> <p><u>Primary:</u> Revelation 4-7; 13-14; 17-22 (<i>Action Bible</i> 742-743; you'll need to read these chapters in the NRSV, since the <i>Action Bible's</i> treatment is so short)</p> <p><u>Secondary:</u> Wagner, <i>Godwired</i> chapter 8 (Camino); online class prep</p>
11	12/9 F		<p>⇒ <i>Texting God Exercise 3 - "Interpreting the Story" due in assignment drop box on Camino by the end of our exam period (12:10 p.m.) (8 pages typed)</i></p>