

Course Information

Date Submitted: 3/19/2013

Current Prefix and Number: HON - University Honors Program , HON 151 - HONORS IN HUMANITIES: SUBTITLE REQUIRED

Other Course:

Proposed Prefix and Number:

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? No

1. General Information

a. Submitted by the College of: Undergraduate Education

b. Department/Division: Honors Program

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Meg Marquis

Email: memarq0@email.uky.edu

Phone: 257-3111

Responsible Faculty ID (if different from Contact)

Name: Ben Withers

Email: bwithers@uky.edu

Phone: 257-3111

f. Requested Effective Date

Semester Following Approval: No OR Effective Semester: Spring 2013

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: MIRRORS OF THE UNIVERSE: SUBTITLE REQUIRED

Proposed Title: MIRRORS OF THE UNIVERSE: SUBTITLE REQUIRED

c. Current Transcript Title: MIRRORS OF THE UNIVERSE: SUBTITLE REQ

Proposed Transcript Title:

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

Proposed Meeting Patterns

SEMINAR: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: PropGradingSys

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6

If Yes: Will this course allow multiple registrations during the same semester? Yes

2i. Current Course Description for Bulletin: Honors Humanities topics offered by various professors (topics announced the preceding semester). Whatever the topic, the Honors Humanities courses reflect on the human condition through works of art and literature (including folklore and film), philosophical and religious contemplation and argumentation, and historical narrative. They undertake interdisciplinary investigations of significant intellectual and cultural issues of our past and present (and thus of our future) and are designed to stimulate individual thought as well as develop writing, critical thinking, and small-group discussion skills.

Proposed Course Description for Bulletin: Honors Humanities topics offered by various professors (topics announced the preceding semester). Whatever the topic, the Honors Humanities courses reflect on the human condition through works of art and literature (including folklore and film), philosophical and religious contemplation and argumentation, and historical narrative. They undertake interdisciplinary investigations of significant intellectual and cultural issues of our past and present (and thus of our future) and are designed to stimulate individual thought as well as develop writing, critical thinking, and small-group discussion skills.

2j. Current Prerequisites, if any: Prereq: Membership in Honors

Proposed Prerequisites, if any: Prereq: Membership in Honors

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? No

If YES, explain and offer brief rationale:

5a. Are there other depts. and/or pgms that could be affected by the proposed change? **No**

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? **No**

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: **No**

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: **No**

Interactive Video: **No**

Hybrid: **No**

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? **NO**

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? **NO**

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|DOLPH|Randolph Hollingsworth|College approval for ZCOURSE_CHANGE HON 151|20130318

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_CHANGE HON 151|20130913

SIGNATURE|BCWITH2|Benjamin C Withers|Dept approval for ZCOURSE_CHANGE HON 151|20121012

**APOCALYPSE: MYTHS AND MEANINGS
HON 151:007 FALL SEMESTER 2012
WF 10:30-11:45 SC 113**

Instructor: Professor Benjamin C. Withers

Office Hours: 10:45-11:45am TTH (by appointment) POT 355

Email: bwithers@uky.edu

COURSE DESCRIPTION

Honors Humanities topics offered by various professors (topics announced the preceding semester). Whatever the topic, the Honors Humanities courses reflect on the human condition through works of art and literature (including folklore and film), philosophical and religious contemplation and argumentation, and historical narrative. They undertake interdisciplinary investigations of significant intellectual and cultural issues of our past and present (and thus of our future) and are designed to stimulate individual thought as well as develop writing, critical thinking, and small-group discussion skills. Prereq: Membership in Honors.

COURSE GOALS

This course will focus on developing a greater understanding of the continuing influence of the apocalypse and apocalyptic thinking in western culture, taking the canonical Book of Revelation as a starting point. Readings and in-class discussions are designed to provide context for this understanding, namely the historical, literary, and religious roots of the apocalypse and the reuses and reappearances of content, themes, and structures from late Antiquity through contemporary American society. Students will compare the tools and methods that modern scholars in several different disciplines have developed and defined studying the structures, meanings, and effects of apocalyptic texts, works of art, and other cultural expressions. By the end of the course, students will be able to articulate why apocalyptic themes, structures, and concerns continue to influence contemporary American culture.

LEARNING OUTCOMES

By the end of this course, each student should be able to:

- Demonstrate the ability to present and critically evaluate competing interpretations about the apocalypse through analysis and argumentation in writing and orally.
- Demonstrate the ability to distinguish how apocalyptic modes of thought have been manifested artistic, literary, and religious production across several historical periods.
- Demonstrate the ability to identify the values and presuppositions that underlie the world-views of different cultures and different peoples over time as well as one's own culture. In this course, this will be accomplished through an analysis of primary documents from the realms of art, literature, and film as well as through religion and historical narratives.
- Demonstrate ability to use appropriate vocabulary, concepts, methodology from religious studies, art history, and literature in written work, oral presentations and in classroom discussions.
- Demonstrate the ability to conduct a sustained piece of analysis, using concepts and materials acquired in this course that develops a logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable.

REQUIRED TEXTS: Text assignments for this course will be provided electronically using Dropbox.

RECOMMENDED TEXTS

The syllabus contains references for optional further reading and research. These texts are available at the UK Library or via the instructor.

Accommodations due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

COURSE ASSIGNMENTS:

- Read and be prepared to discuss the material assigned below. You will be required to select three readings and prepare short, written summaries in order to promote discussion.
- Two longer writing assignments during the semester will require you to use readings in order to analyze local events/performances.
- You will present the results of a group research project at the conclusion of the course. Working with 3-5 other students you will propose, research, and present an examination of a literary text, art work, film, or other cultural production that demonstrates your understanding of the tools and approaches developed in this course. The project should utilize both oral and visual modes of presentation. You will be required to present a trial run of your presentation to the instructor and revise as appropriate. Each member of the group will be required to provide a written summary of the results, their individual take on what was learned, and a short list of sources/bibliography.

ASSESSMENT:

Formal assignments are accompanied by a rubric designed to evaluate the components of the specific assignment. Peer reviews will be evaluated as part of your response/participation grade and in light of final papers/projects.

100-90 A	Class Participation	10%
89 – 80 B	Reading Reviews	15%
79 – 70 C	Longer Papers	20%
69 – 60 D	Mid-Term	25%
59 - 0 E	Group Project	30%

NOTES: The Instructor reserves the right to change the Syllabus and Course Schedule in order to accommodate the learning opportunities of the majority of students in the class.

Week 1: Introduction

Wednesday, August 22: Scope and goals of this class

Friday, August 24: An Overview of the NT Book of Revelation

Primary Texts: "Apocalypse Soon" <http://www.archaeology.org/0911/2012/>
Rob Dreher, "The Coming (Small) Apocalypse(s)"
http://www.realclearreligion.org/articles/2012/03/29/the_coming_small_apocalypses.html
Paul Baskem, "Earth is headed for disaster, Interdisciplinary Scientific Review Concludes" *Chronicle of Higher Education*, (June 6, 2012) <http://chronicle.com/article/Earth-Is-Headed-for-Disaster/132165/>

Week 2: Apocalypse as Literature and Genre

Wednesday, August 29: Apocalypse

Primary Text: Book of Revelations, Chapters 1-22
Secondary Reading: Browse PBS Frontline's Apocalypse! (1999) website:
<http://www.pbs.org/wgbh/pages/frontline/shows/apocalypse/explanation/brevelation.html>

Assignment: Bring to class a short essay (a paragraph or two) that answers these questions: What do you think are the main message and the original purpose of the Book of Revelation? Where do you find these expressed in the text itself (give chapter and verse numbers)?

Friday, August 24:

Secondary Reading: Elaine Pagels, "John's Revelation: Challenging the Evil Empire, Rome," in *Revelations: Visions, Prophecy, & Politics in the Book of Revelation*, 1-36. Bernard McGinn, "Introduction: John's Apocalypse and the Apocalyptic Mentality," in Emmerson and McGinn, eds. *The Apocalypse and the Middle Ages*, 3-11.

Questions: How do biblical scholars today define "apocalyptic," "apocalypse," and "apocalypticism"? How are these terms different from each other? How are they different from their popular definitions today?

Week 3: If it's the End of the World, How Do We Know It: Myths and Meanings

Wednesday, September 5: Revelation as Literature

Secondary Reading: David L. Barr, "The Story John Told: Reading Revelation for its Plot," 11-25; Frank Kermode, "The End," in *The Sense of an Ending*, 3-31.

Richard Webster, "New Endings for Old: Frank Kermodes's The Sense of an Ending,"
Secondary Readings: Secondary Reading:;

Friday, September 7: Myth, Mythic, Mythical

Primary Texts: Selections from the Book of Enoch, the Book of Daniel, and The Essene's War Scroll located at <http://www.pbs.org/wgbh/pages/frontline/shows/apocalypse/primary/>

Secondary Reading: Martin Ballard, "Fighting the Dragon of Chaos: Beginnings" in *End-Timers: Three Thousand Years of Waiting for Judgment Day* (Praeger, 2011), 1-8.

PBS Frontline's Apocalypse!

<http://www.pbs.org/wgbh/pages/frontline/shows/apocalypse/explanation/jews.html>

Other resources: Martin Ballard, "David's Righteous Branch: The Jewish End-time," in *End-Timers: Three Thousand Years of Waiting for Judgment Day* (Praeger, 2011), 9-24.

Questions: How do scholars use the terms "myth"? How are literary "genres" defined and constructed? How are both myth and genre "meaningful" ways of approaching the apocalypse?

Week 4: Apocalyptic Eschatology: It's a matter of Time?

Wednesday, September 12: Apocalyptic Eschatology

Secondary Readings: Secondary Reading: Leonard L. Thompson, "Ordinary Lives: John and His First Readers," 25-48;

Other sources: Adela Yarbro Collins, "The Power of Apocalyptic Rhetoric," in *Crisis and Catharsis: The Power of the Apocalypse*, pp. 141-61; John J. Collins, "Apocalyptic Eschatology in the Ancient World," *Oxford Handbook of Eschatology*, 40-55.

Friday, September 14: Eschatology and Modern Science

Primary Text: Thomas Kuhn, *Structure of Scientific Revolutions*, esp. Chapters 7, 10, 13.

Secondary Readings: Read over John J. Collins, "Towards the Morphology of a Genre," *Semeia* 14 (1979): 1-20. Browse the scientific approaches to the end of the universe at these websites: NASA's FAQ page: <http://www.nasa.gov/topics/earth/features/2012.html> and NASA's "Universe 101": http://map.gsfc.nasa.gov/universe/uni_fate.html

Other sources: Popularizations of scientific views of the end of the world, see PBS NOVA <http://www.pbs.org/wgbh/nova/universe/> And the glorious cheesy "Ten Ways the World Might End" at <http://science.discovery.com/videos/ways-the-world-might-end/>

Questions: What is the difference between "eschatology" and "apocalyptic eschatology"? How can we characterize differences between an apocalyptic and scientific understanding of the end of the world? How has the scientific world view impacted our understanding of the apocalypse; has the apocalyptic world view manifested in science?

Week 5: Millennialism: The Social Functions of the Apocalypse

Wednesday, September 19: Early Christian and Medieval Structures of History

Secondary Readings: Arno Borst, *The Ordering of Time: from the Ancient Computus to the modern computer*, 1-32.

Brett Edward Whalen, "From Adam to the Apocalypse: Postclassical Christianity and the Patterns of World History" 21-26 found online at: http://www.thewha.org/bulletins/spring_2007.pdf

Other sources: James Tabor, "Why2K?: The Biblical Roots of millennialism," *Bible Review* (December 1999) <http://www.religiousstudies.uncc.edu/people/jtabor/why2k.html>

Friday, September 21 IdeaFestival

Primary Text: IdeaFestival <http://www.ideafestival.com/index.php/about>

Secondary Readings: Richard Landes, "Varieties of Millennial Experience," Chapter 1 of *Heaven on Earth* (Oxford, 2011), 3-36.

Optional: Richard Landes, "Lest the Millennium Be Fulfilled: Apocalyptic Expectations and the Pattern of Western Chronography, 100-800 C.E." in *Use and Abuse of Eschatology in the Middle Ages*, ed. Verhelst and Wekenhuysen, 141-211; Barry Brummett, "Pre-Millennial and Post-Millennial Strategies" in *Contemporary Apocalyptic Rhetoric*, pp. 46-85.

Questions: How has western culture's concepts of time, time-keeping, and chronology changed over the last two millennia? Why is the concept of time important for understanding the apocalypse? What is the social role of time-keeping, historical periodization, and (especially) the "Millennium"

Week6:

Wednesday, September 26: Paper Due. Be prepared to discuss in class.

Friday, September 28: The End and the Beginning: Good and Evil; The Enemy, the Other and Us

Primary Texts: Genesis 1-2

Re-read Book of Watchers (Enoch 1) excerpts founds at

<http://www.pbs.org/wgbh/pages/frontline/shows/apocalypse/primary/enoch.html>

Secondary Reading: Elaine Pagels, "The Social History of Satan," in *The Origin of Satan*, 35-62.

Further Reading: See the following books written by Jeffrey Burton Russell: *The Devil : perceptions of evil from antiquity to primitive Christianity* (Ithaca, 1977); *Satan : the early Christian tradition* (Ithaca, 1981); *Lucifer, the Devil in the Middle Ages*, (Ithaca N.Y., 1984).

Questions: What do scholars mean by a "social history"? How does a social history change the way that we understand a figure such as Satan? What is the role of Satan/Devil in the Book of Revelation and how does an understanding based on social history change how we see that role?

Week 7: Approaches and Uses of the Apocalypse

Wednesday, October 3 Heavenly Jerusalem/Utopia the Early Medieval Church and Monastery

Primary Texts: Sta Pudenziana: <http://smarthistory.khanacademy.org/santa-pudenziana-rome.html?q=santa-pudenziana-rome.html>.

Skim the *Benedictine Rule*, read Prologue, Chapters I-II, XXXIII-XXXIV, and XXXIX-XL:

http://rule.kansasmonks.org/index.php?option=com_content&view=article&id=50&Itemid=57

The Monastery at St. Gall, view the interactive website at St Gall Plan:

http://www.stgallplan.org/en/index_plan.html

Secondary Reading: Dale Kinney, "Apocalypse in Early Christian Monumental Decoration," in B. McGinn (ed), *The Apocalypse in the Middle Ages*, 200-216.

Friday, October 5: St. Augustine of Hippo, Pseudo-Methodius

Primary Texts: Augustine, *City of God*, Book 20 (skim entire book); read chapters 7-9

closely. [http://etext.lib.virginia.edu/etcbin/toccer-](http://etext.lib.virginia.edu/etcbin/toccer-new2?id=AugCity.xml&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=20&division=div1)

[new2?id=AugCity.xml&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=20&division=div1](http://etext.lib.virginia.edu/etcbin/toccer-new2?id=AugCity.xml&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=20&division=div1)

Pseudo-Methodius: Introduction and texts "The Alexander Legend," "The Moslem Crises," and the "Last World Emperor," in B. McGinn (ed), *Visions of the End*, pp. 70-76.

Further suggestions: Paula Fredrickson, "Tyconius and Augustine on the Apocalypse," in

The Apocalypse in the Middle Ages, ed. Emerson and McGinn, 20-38; Robert Markus, *Saeculum: History and Society in the Theology of St. Augustine* (Cambridge 1989); Michael Allen, "Universal History 300-1000: Origins and Western Developments," in *Historiography in the Middle Ages*, edited by Deborah Mauskopf Deliyannis, *Orbis mediaevalis* 1 (2003), 17-42.

Week 8: Approaches and Uses of the Apocalypse

Wednesday, October 10: Trip to Special Collections

Friday, October 12:

Primary Texts: The short story "Blow Up" by Julio Centáyar.
Apocalypses in facsimile in the UK Libraries

Secondary Reading M. Camille, "Visionary Perception and Images of the Apocalypse in the Later Middle Ages," in b. McGinn, *The Apocalypse in the Middle Ages*, 276-89.

Midterm of the Fall Semester: Monday, October 15

Week 9: Varieties of Apocalyptic Reading and Seeing

Wednesday, October 17: Patterns of History, Joachim and German Proto-Reformation

Primary Texts: Joachim of Fiore in B. McGinn (ed), *Visions of the End*, pp. 126-40.
"Germany on the Eve of the Reformation," B. McGinn (ed), *Visions of the End*, pp. 270-76.

Other Sources: E. Randolph Daniel, "Joachim of Fiore: Patterns of History in the Apocalypse," in B. McGinn (ed), *The Apocalypse in the Middle Ages*, pp. 72-88.

Friday, October 19: Mid-Term Exam

Week 10: Apocalyptic America

Wednesday, October 24

Primary Texts: Christopher Columbus, selection from *The Four Voyages*
John Winthrop, "City upon a Hill" from *A Model of Christian Charity*,
Martin Luther King, "I have a Dream," (August 28, 1963)
<http://www.americanrhetoric.com/speeches/mlkhaveadream.htm>
Ronald Reagan, "Farewell Address, (January 1989),
<http://www.youtube.com/watch?v=332QeTNmfh8> and
<http://www.pbs.org/wgbh/americanexperience/features/general-article/reagan-quotes/>
(note general apocalyptic c themes)

Secondary Readings: <http://dailycaller.com/2011/02/04/reagan-shining-city-hill/>

Other sources: Thomas Cole, "Lecture on American Scenery
<https://www.csun.edu/~ta3584/Cole.htm> "The View from Mt. Holyoke (The Oxbow) 1836,"
http://picturingamerica.neh.gov/downloads/pdfs/Resource_Guide_Chapters/PictAmer_Resource_Book_Chapter_5A.pdf and The Metropolitan Museum Website:
<http://www.metmuseum.org/toah/works-of-art/08.228>

Friday, October 26

Primary Text: John Hagee, Interview with NPR *FreshAir*
<http://www.npr.org/player/v2/mediaPlayer.html?action=1&t=1&islist=false&id=6097362&m=6097363>

Secondary Reading: "Prophetic Belief in the United States," PBS Frontline *Apocalypse!*
<http://www.pbs.org/wgbh/pages/frontline/shows/apocalypse/explanation/amprophecy>.

html

Other sources: Paul Boyer, "The Pre-Millennial Strand," in *When Time Shall Be No More*, 80-90.

Questions: How does the rhetorical power of Revelation affect believers and non-believers today?

Week 11: Contemporary Popular Culture

Wednesday, October 28

Primary Text: Attend **Annual Lexington Thriller Parade**
<http://www.lexingtonky.gov/index.aspx?page=1881>

Friday, November 2:

Secondary Reading: Rikk Mulligan, "Zombie Apocalypse: Plague and the End of the World in Popular Culture," *End of Days*, 349-68. Mercer, Kobena. "Monster Metaphors: Notes on Michael Jackson's "Thriller"" *Screen*, vol 27, issue 1 (1986): 26-43. (Available through UK Library's ejournals). <http://screen.oxfordjournals.org/content/27/1/26.full.pdf+html>

Other Sources: Leverette, Marc. "The Funk of Forty Thousand Years; or, How the Undead Get Their Groove On" *Zombie Culture: Autopsies of the Living Dead*. Lanham: Scarecrow, 2008. p. 185-212; Yuan, David. "The Celebrity Freak: Michael Jackson's 'Grotesque Glory.'" *Freakery: Cultural Spectacles of the Extraordinary Body*. Ed. Rosmarie Garland Thomson. New York: NYU Press, 1996. 368-384.

Week 12: Contemporary Popular Culture

Wednesday, November 7

Secondary Readings: Susan Sontag, "The Imagination of Disaster," *Against Interpretation and Other Essays*

Lorenzo DiTamaso, "Apocalypticism and Science Fiction," in *End of Days: Essays on the Apocalypse from Antiquity to Modernity*

Jon Paulien, "The Lion/Lamb King: Reading the Apocalypse from Popular Culture," *In Reading the book of Revelation : a resource for students*, 151-162.

Friday, November 9

Primary Text: The movie *Independence Day* (1994; Roland Emmerich, Director)

Week 13:

Wednesday, November 14: Meeting with groups to discuss presentations

Friday, November 16: Meetings with groups to discuss presentations

November 21-24: Thanksgiving Holiday

Week 14: Presentations

Wednesday, November 28: Presentations

Friday, November 30: Presentations

Week 15: Dead Week

Wednesday, December 5:

Friday, December 7: Final Discussions

December 10-14 - Monday through Friday - Final Examinations

ATTENDANCE POLICY:

Class attendance is required. Two absences will lower one's grade one letter. Additional absences will lower the grade proportionately. Official University excused absences will be honored. All requests for excused absences must be in writing. There will be no make ups given for unexcused absences for any of the class assignments.

Excused Absences:

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences:

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Academic Integrity:

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

PLAGIARISM DEFINITION

"Plagiarism means taking the words and thoughts of others (their ideas, concepts, images, sentences, and so forth) and using them as if they were your own, without crediting the author or citing the source. Most plagiarism is willful, a sort of theft. It is possible to plagiarize unintentionally, though, by being careless or hurried, omitting quotation marks or slipping into the words or ideas of others through inattention or simply for convenience. Whether you meant it or not, you can be found guilty of plagiarism whenever other people's language gets used

without proper citation in your text. At this and most other universities, plagiarism is regarded as intellectual theft; faculty will rarely bother to determine whether you stole words on purpose or walked out of the shop having forgotten to pay.” (Source: <http://www.uky.edu/Ombud/Plagiarism.pdf>).

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else’s work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student’s assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

CLASSROOM DECORUM: The use of electronic devices, including laptops, cellphones, etc. is prohibited in the classroom during class time except for emergencies, accommodations and class presentations.

Social function: Millennium: Progress, Justice and Judgment

Pursuit of the Millennium, Introduction (definitely) and Chapters 1 (on apocalypticism)

Secondary Reading: Fiorenza 117-139

The Animal Apocalypse: 1 Enoch 85-90 (Reddish 41-53);

The Apocalypse of Weeks: 1 Enoch 93, 91 (Reddish 54-57)

Secondary Reading: HCBD: "numbers" (763-4), "symbol" (1076-79); "time" (1151-52);

[Nickelsburg 90-95, 145-51]

Questions: *Why are numbers, animals and other symbols so prominent in apocalyptic writings?*

How did they function for the original ancient readers? How do they affect modern readers differently?

Vision: Reading and Seeing

Dark, David *Everyday Apocalypse*

Reddish, Mitchell, ed. *Apocalyptic Literature: A Reader*. Peabody, MA: Hendrickson, 1990.

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apocalyptic eschatology

apocalypticism

chiasm

millennium

millennarian

Parousia

eschatology

imminence

teleology

progress

secular apocalypse

Urzeit/ Endzeit

utopia

crisis--judgment--vindication

exegesis

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