

**Dr. Patricia R. Taylor**

**Georgia Institute of Technology**

**Writing and Communication Program**



*Paradise Lost*  
by John Milton

**Spring  
2014**

**English 1102**

**A 9:05 Clough 125**  
**J1 10:05 Clough 127**  
**G 12:05 Clough 125**

## Contact Information

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## Required Texts

John Milton. *Paradise Lost*. Ed. Gordon Teskey. 3<sup>rd</sup> ed. New York: W.W. Norton, 2005.

Grant Hart. *The Argument*. Domino Records, 2013. MP3 or CD.

WOVEN<sup>Text</sup>. Purchase access here: <http://ebooks.bfwpub.com/gatech.php>

## Materials and Costs

You will need Microsoft Word and PowerPoint. You may find having Adobe Photoshop and InDesign useful, but the Library's Multimedia Studio has both. You should expect to pay for printing, photocopying, and fabrication expenses related to class projects.

## Course Description

**Tyranny. Liberty. Revolution. War. Free Will. Angels. Demons. Sex. Chaos. Theodicy. Sin. Redemption. Forgiveness.**

Often considered one of the pinnacles of English literature, John Milton's epic poem *Paradise Lost* has served as inspiration for authors (Neil Gaiman and Terry Pratchett), classical composers (Joseph Haydn), heavy metal bands (Cradle of Filth), political radicals (Malcolm X), artists (Gustav Doré), filmmakers (Scott Derrickson), and television shows (*Supernatural*). In this class, we will explore *Paradise Lost* as a product of the political, religious, and cultural contexts of the seventeenth century, as well as how the poem has been adapted and used in the centuries since—and what it might mean for us today.

But while *Paradise Lost* is our topic, our goals concern communication skills. In this class, you will learn to think critically and communicate in ways that will prepare you to succeed academically at Georgia Tech and professionally in the work place. The class will introduce you to the complexities and challenges of communicating with audiences in contexts where the written word interacts closely with visual and oral elements, and it imagines written communication as part of a larger "WOVEN" framework that also includes oral, visual, electronic, and non-verbal communication.

Art on pages 1-4 of this syllabus comes from Scott Derrickson's film-that-was-never-made, *Paradise Lost* (concept art circa 2011/12). Used with permission. Images on page 5 come from Gustav Doré's 1866 illustrated edition, and images on pages 6-7 come from William Blake's 1808 illustrations.

# What is “WOVEN”?

As the course description indicates, what separates this class from other English classes you may have taken in the past is its emphasis on developing your ability to manage multiple modes of communication at the same time.

A mode, according to *WOVENText*, is simply “the manner you choose to express your ideas” (1.2). At Georgia Tech, we emphasize five different modes of communication: Written, Oral, Visual, Electronic, and Non-Verbal. The acronym this list produces (WOVEN) reflects the fact that most communication is woven together from multiple modes: written work is always visual, often electronic, and often either developed through oral discussion or meant to be read aloud; oral composition is usually accompanied by non-verbal cues, and sometimes developed in a written form; visual images are often paired with written texts and oral communication; etc.

Each artifact will engage at least two modes, and ask you to consider the ways each mode influences and interacts with the others. That said, written communication is the theoretical core upon which we will build our course; we will consider each of the other modes primarily (though not exclusively) in relationship to writing.

## Class Components

Participation (W, O, N)	10%
Artifact 1: Argumentative Essay (W, V)	15%
Artifact 2: Research Project	25%
Annotated Bibliography (W, E)	10%
Infographic/Poster (W, V, E)	15%
Artifact 3: Group Oral Performance	15%
Script and Performance (W, O, V, N)	
Group Paper and Evaluations (W)	
Artifact 4: Commonplace Book (Remix)	20%
Commonplace Entries (W, V, E)	5%
Remix, Presentation (Any, O)	5%
Remix Website (W, V, E)	10%
Reflective Portfolio	15%

## Late Work/Extensions

I do not accept late work unless you request an extension **by e-mail at least 24 hours in advance**, or have a documented excuse from the Dean of Students. You do not automatically receive an extension. **If you do not receive an affirmative reply by the original deadline, you have not received an extension.**

You are unlikely to receive more than one extension in a semester, so make requests wisely. **If I grant an extension, anything more than 24 hours late will receive a 10% penalty on the final grade for each day it is late.** Finally, turning in a bad project is better than turning in nothing, and I am more likely to allow a request for a rewrite than an extension.

Any material submitted by e-mail will be considered late unless you receive an exemption *in advance*.



All assignments must be submitted to the T-Square Assignment page by 10AM on the day they are due. Please format documents and citations according to MLA Style (paper template is available on T-Square). Use *WOVENText* (Chapter 39) or [Zotero](#) to maintain consistent style. All assignments must include a works cited page or section. **All assignments that fail to follow proper format (including a works cited page) will be docked 10% automatically.**

Each file name should include your last name, first initial, class and section, assignment title, and version (e.g. “Burdell.G.J1.Artifact1.Final.doc”). **Files that do not follow this format will automatically be docked 5%.**

Note: I require this level of detail for document design and delivery because it is comparable to a standard Statement of Work [SOW] procedure used in the business world. SOWs lay out the purpose, scope, and standards for deliverables so that everyone knows what the requirements are, and to make sure that efficiency and quality standards can be met. Failing to follow SOWs indicates a lack of attention to detail, an inability to follow directions, and unpreparedness for the workplace.

# Participation

I place great value on earnest, enthusiastic participation. Some of the greatest joy I'll have in class will be in hearing your insights and seeing your minds at work. My goal is to involve you in the learning process, and to that end, your comments and analysis will provide much of the substance of our class. You must meet *all* basic criteria to receive a particular participation grade.

**90-100:** "A" students enthusiastically contribute to all class discussions with the intent of improving their own or the class' understanding of the material. They actively and respectfully listen to their peers and professor. They are never or rarely tardy. They complete and turn in all required preparation, including reading, preliminary assignments, drafts, and peer review comments. They always bring their textbook(s) to class. During group work, they collaborate effectively with peers and facilitate the group's best work. If they need help, they make extensive use of office hours.

**80-89:** "B" students contribute to most discussions with the intent of improving their own or the class' understanding of the material, only occasionally going off-topic. When called upon, they make an attempt to answer, even if they are unsure of their thinking. They actively, respectfully listen to their peers and professor, and take notes. They are only rarely late to class, and are not disruptive when they come in. They collaborate effectively with peers in group work. They complete and turn in all required preparation, including reading, preliminary assignments, drafts, and peer review comments. When they need help, they make use of office hours.

**70-79:** "C" students rarely contribute to class discussion, but are not disruptive. They may have difficulty responding to the professor's questions because they have not completed the reading. They do not engage in active listening, and thus appear disengaged. They may spend class time on activities not related to class. They lag in collaborative group work. They complete and turn in most but not all preparation. They only rarely make use of office hours.

**60-69:** "D" students are occasionally disruptive or disrespectful to peers or the professor. They are unprepared for class discussion (they often fail to do the reading, complete preliminary assignments, or bring the textbook to class), or do not complete peer review. When working in groups, they substantially detract from collaborative work. They are often late to class, and never make use of office hours.

**0-59:** "F" students are regularly late, and when present may sleep through class or otherwise act in disruptive ways. They detract from class learning. They behave un-collegially or fail to participate in collaborative work. They do not complete required preliminary work for assignments.

# Attendance

The Writing and Communication Program has a program-wide attendance policy. You can read it in its entirety at <http://goo.gl/niuy0c>, but here are the highlights:

- You may miss four (4) classes over the course of the semester without penalty.
- Each additional absence deducts one-third of a letter grade from your final grade. **Missing eight (8) classes results in automatic failure of the class.**
- Only absences officially exempted by the Dean of Students (for illness, family emergencies) or the Office of the Registrar (sports, official university events, fieldtrips for other classes) will not be counted among your allotted absences.
- You are responsible for finding out what you have missed while absent.
- My roll constitutes the official list of absences. If you are late to class, it is your responsibility to make sure I did not mark you absent when I called roll.



# Office Hours

My office hours are 1-2 PM MWF in Stephen C. Hall Building, office 121, unless otherwise noted. I am available at other times by appointment. Come early and come often! If you would like to reserve a spot in my office hours in advance, you can do so at this website: <http://patriciataylor.youcanbook.me>. Reservations have first priority, but you can still simply drop by.

When you want to meet about your work, it helps to have a specific question you want to talk about, a paragraph you want feedback on, or a particular skill or strategy you would like help with. If you're feeling lost and don't know exactly what you need to work on, or have multiple issues you want to discuss, I highly recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at GT, your larger educational and professional goals, the latest episode of Doctor Who, etc., so feel to just stop by.



# On Reading

Please come to class having completed the assigned readings for the day (listed on the course schedule on the day they are due). Always bring the reading with you. Any reading not in our textbooks is in T-Square > Resources > Readings. However, reading is more complicated than you may be used to thinking. Milton's language is complex; most students find it easier to understand if they read it aloud. (Past students have formed reading groups where they read the poem out loud together.) When you read, you must not simply passively pass your eyes over the text.

Instead, you should annotate your text with your thoughts:

- Write down your understanding of what is happening on the page
- Star or underline important passages, circle, bracket, or mark important words
- Write questions next to passages that you don't understand

I will often begin class by asking everyone to identify just such a word, question, or passage for class discussion—don't be caught without one.

By taking notes in your book, you will preserve some of your initial reading experience, and can bring it to class to share with others. Notes will also be very valuable when writing papers: your thoughts are much easier to recall, find, and use. It will also be important for you to do this kind of note-taking in order to complete your Commonplace Book (see the Assignment Guide for more information). If you strenuously object to writing in your books, use sticky notes, or buy a dedicated notebook to keep comprehensive notes in.

**If it becomes apparent that the class is not completing the reading with this kind of close attention, I will institute quizzes, which (pardon the pun) will be hellish.**

# Email Policy

I make every effort to answer questions via e-mail or our class Piazza site within 24 hours during the workweek. I often respond on weekends, but cannot guarantee I will do so in a timely fashion. Please plan accordingly.

If you have a question that might not be personal to you alone, check the class Piazza site to see if someone else has asked the same question before contacting me. You may also receive a faster response through Piazza from one of your classmates.

I will not read or comment on whole papers or projects via e-mail outside of the normal class revision process. I am, however, happy to look at small pieces of your work (such as a paragraph), especially if you provide a particular focus for my comments. For example, if you send me a polite e-mail with a draft of an introduction for an essay, asking whether you have clearly established your argument, I'd be happy to provide feedback by e-mail.

# Artifact Descriptions

These are the four major projects we will be completing this semester. Full details can be found in the Assignment Guide.

## Commonplace Book

This group project will require you to follow commonplace book practices—similar to those Milton himself used—to create an electronic record of quotations, images, music, media, and research related to *Paradise Lost*. You will set up a blog, update it regularly, tag all of your posts, and comment on your fellow group members' posts.

At the end of the semester, you will individually remix your commonplace book into a creative, physical, multimodal adaptation of some aspect of *Paradise Lost*, along with a website that explains and contextualizes the adaptation. Example adaptations include stained glass, photo albums, illustrated manuscripts, board games, Lego dioramas, 3D printed sculptures, comic books, pottery, etc. Websites can be designed using Wix or Jigsy, but students with advanced web programming skills may code their own site.

## Argumentative Essay

The first paper of the semester will ask you to consider rhetorical and visual representations of Hell in *Paradise Lost* and make an argument about their nature and purpose. You will be expected to demonstrate your ability to make a logical, evidence-based argument with a strong “so-what” factor.



## Oral Performance

This group project will require students to adapt a piece of Milton's poem into a dramatic performance.



## Research Project

Drawing on a list of topics provided by the instructor, you will conduct research on Milton's life and poem. You will begin by creating an annotated bibliography of research resources related to your topic in Zotero, and then use the research to create an argumentative poster or infographic in order to connect the research to Milton's poem and present the information to the class.

Sample topics include:

- Seventeenth-century religious beliefs
- The English civil wars
- The Interregnum
- Early modern science
- Women and gender in the 17<sup>th</sup> century, etc.

## Final Reflective Portfolio

At the end of the semester, every student is required to present a comprehensive, reflective portfolio of his or her work for the assessment of our program. We will work on this portfolio throughout the semester by writing reflections on each assignment as we do them. However, be aware you will need to **keep electronic copies of every draft of all assignments.**

# Common Course Policies

Please read and be familiar with the information at <http://goo.gl/niuy0c> on the following program-wide policies and information:

- Learning Outcomes
- Evaluation Equivalencies
- Attendance
- Evaluation Rubric
- Participation in Class
- Non-discrimination
- Communication Center
- Disability Accommodations
- Academic Misconduct
- Syllabus Modifications
- Reflective Portfolio
- Dead Week / WPFE
- General Education Outcomes

You will be held accountable for knowing all policies, both on the website and on this syllabus.

## Universal Learning

I am committed to the principle of universal learning. This class does not discriminate based on race, color, age, religion, national origin, sexual orientation, gender, marital status, disability, or status as a veteran. My goal is that our classroom, in all its forms, be as inclusive as possible. Mutual respect, civility, and the ability to listen and observe others carefully are crucial to universal learning. I expect all students to participate with me in creating an environment where all students can engage and learn. Alternative viewpoints are welcome; however, statements that are deemed racist, sexist, homophobic, classist, or otherwise discriminatory toward others in the class or outside the class will not be tolerated.

Georgia Tech already has in place some standards for learning accessibility through the ADAPTS program, which serves any student who has a documented, qualifying disability. Any student who may require an accommodation should provide me with a Faculty Accommodation Letter from ADAPTS and arrange a meeting so we can create a workable plan for your success in this course.

### ADAPTS Contact Information

- Visit: Smithgall Student Services Bldg, Suite 210 on 353 Ferst Drive
- Email: [adapts@vpss.gatech.edu](mailto:adapts@vpss.gatech.edu).
- Call: 404-894-2563 (V); 404-894-1664 (TDD);
- Fax: 404-894-9928



Raphael Teaches Adam and Eve

## Program Rubric

The Writing and Communication Program uses a common rubric to assess all assignments, and especially the portfolio. You can see this rubric at <http://goo.gl/niuy0c>. Individual assignments may emphasize different elements of the rubric, but for now, be aware that all assignments will be assessed based on the following categories:

**Rhetorical Awareness, Stance and Support, Organization, Conventions, Design for Medium**

We will spend time in class defining these terms, and developing strategies for dealing with each category.

# Communication Center

Georgia Tech's Communication Center is located in **Clough Commons, Suite 447**. It is an excellent resource for all students who want help with communication-related projects, including papers, oral presentations, videos, poster designs, etc. They can help not only with the writing for this class, but for all classes. The Communication Center also has professional tutors especially trained to assist non-native English speakers, so this is a great resource for ESL/EFL students.

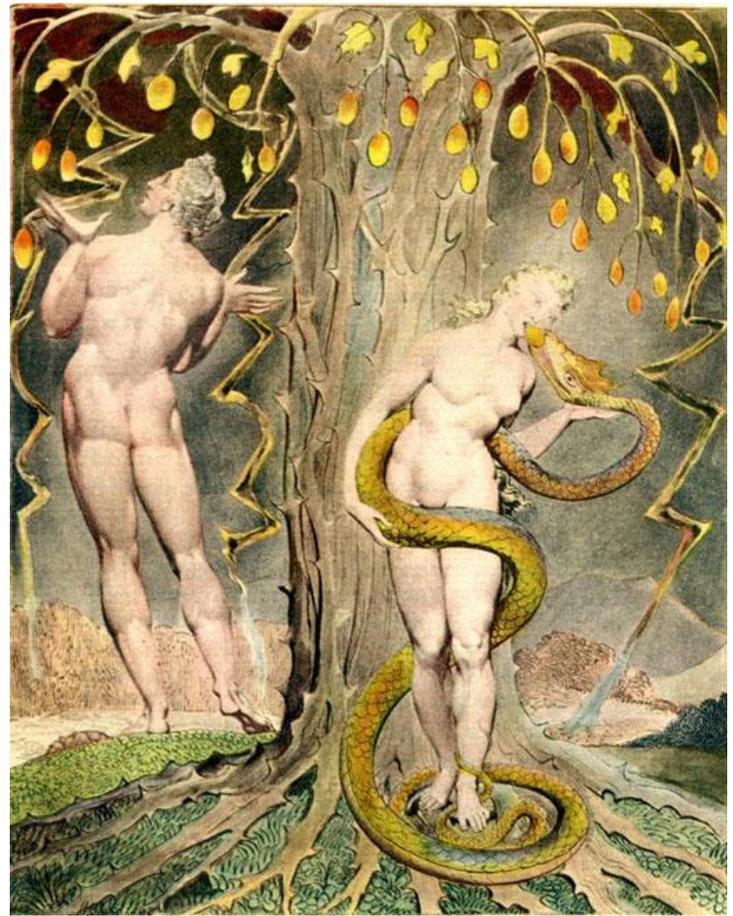
To make an appointment, please visit the website: <http://communicationcenter.gatech.edu/content/make-appointment>. If you need assistance with the appointment system, you can call 404-385-3612.

All services are free and confidential.

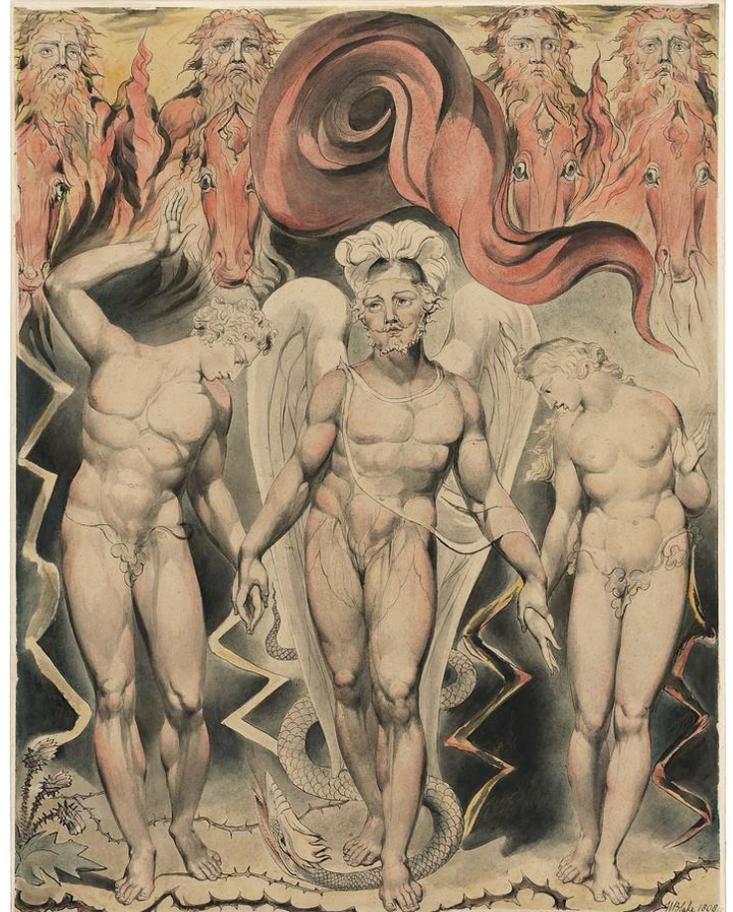
## Academic Integrity

One goal in this course is for you to learn how to conduct yourself as a member of a community of scholars, recognizing that academic study is both an intellectual and ethical enterprise. I encourage you to study together, discuss readings outside of class, share your drafts during peer review and outside of class, and go to the Communication Center with your drafts. You are encouraged to build on the ideas and texts of others; this is a vital part of academic life. However, when you use another person's ideas, language, or syntax - whether directly, in summary, or in paraphrase - you must formally acknowledge that debt by signaling it with a standard form of academic citation. If you do not, you are guilty of plagiarism, will receive a zero for the assignment, and you may fail the course. You will also be referred to the Office of Student Integrity, as required by Georgia Tech policy. Ignorance of academic conventions or of Georgia Tech's policies never excuses a violation; if you have questions during the semester you can consult the Communication Center, a reference guide (such as *WOVENText*), or me.

**If you are ever tempted to plagiarize, come to me first because I can probably help.** It is much better to receive a lower grade than to fail for plagiarism, or to be suspended or expelled. Do not let stress or lack of time tarnish your academic record. Be sure to be familiar with the policies on academic misconduct and honor code (see <http://goo.gl/niuy0c> for links to these policies). For definitions and tips to avoid plagiarism, see [this site](#).



The Temptation



The Expulsion

# Course Schedule

Subject to change in case of blizzard, plague, and demon invasion.

Wk	Day	Date	Readings Due	Assignments Due
1	M	Jan 6	Syllabus	
	W	Jan 8	Assignment Guide pgs. 1-3 Harris, " <a href="#">Intro</a> " and " <a href="#">Coming to Terms</a> " "Areopagitica" (339-374)	Syllabus Verification Form
	F	Jan 10	WOVENText 48 [Workshop: Multimodal Synergy]	
2	M	Jan 13	"The Life of John Milton" (xv-xxvii) <i>Paradise Lost</i> Book 1 (pages 3-26)	
	W	Jan 15	Harris, " <a href="#">Forwarding</a> " and " <a href="#">Countering</a> " <i>PL</i> Book 2 (26-55)	
	F	Jan 17	WOVENText 21 Assignment Guide pgs. 4-7 [Topics: Outlines and Introductions]	[CPB Check 1]
3	M	Jan 20	<b>No Class, MLK Jr Day</b>	
	W	Jan 22	WOVENText 37; [Topics: Quotations and Transitions]	Artifact 1 Logical Outline
	F	Jan 24	<i>PL</i> Book 3 (55-76)	
4	M	Jan 27	Sanders, <i>Adaptation and Appropriation</i> ( <a href="#">1-25</a> )	
	W	Jan 29	WOVENText 27; [Topics: How to Give Feedback]	Artifact 1 Rough Draft
	F	Jan 31	[Topics: <i>Paradise Lost</i> Art]	Peer Review Comments
5	M	Feb 3	"Selections from the Bible" (307-330) Cradle of Filth, " <a href="#">Better to Reign in Hell</a> "	[CPB Check 2]
	W	Feb 5	<i>PL</i> Book 4 (77-105) Assignment Guide pgs. 7-13	Artifact 1 Final Draft
	F	Feb 7	[Workshop: Zotero and Research]	Artifact 2 Proposal
6	M	Feb 10	<i>PL</i> Book 5 (105-132) "From <i>The Voice of the Devil</i> " (389)	Initial Bibliography
	W	Feb 12	<i>PL</i> Book 6 (132-158)	
	F	Feb 14	<i>PL</i> Book 7 (158-177)	Have 2 Sources Read
7	M	Feb 17	Haydn, <i>On Creation</i> ( <a href="#">Introduction and Lyrics</a> , <a href="#">Part 1</a> , <a href="#">Part 2</a> , <a href="#">Part 3</a> )	1 Annotation
	W	Feb 19	<i>PL</i> Book 8 (177-195) [Topic: CRAP Principles]	
	F	Feb 21	<i>PL</i> Book 9 (196-229)	[CPB Check 3]
8	M	Feb 24	[Topics: Posters and Infographic Arguments]	Full Annotated Bibliography
	W	Feb 26	Assignment Guide pgs. 13-14 [Workshop: Script]	Logical Outline
	F	Feb 28	<i>PL</i> Book 10 (229-259)	

Wk	Day	Date	Readings Due	Assignments Due
9	M	Mar 3	<i>PL</i> Book 11-12 (260-303)	
	W	Mar 5	[Workshop: Poster Design, Meet in Lab]	Visual Outline
	F	Mar 7	[Workshop: Performance Planning]	Poster Rough Draft
10	M	Mar 10	[Workshop: Poster Peer Review]	Peer Review Comments
	W	Mar 12	[Workshop: Oral Performance with Dr. Kotchian]	Oral Performance Script Draft
	F	Mar 14	[Workshop: Performance Planning]	Poster Final Draft [CPB Check 4]
11	M	Mar 17	Spring Break	
	W	Mar 19	Spring Break	
	F	Mar 21	Spring Break	
12	M	Mar 24	Sanders, <i>Adaptation and Appropriation</i> ( <a href="#">26-41</a> ); Semenza and Knoppers, “Introduction” to <i>Milton and Popular Culture</i> ( <a href="#">1-20</a> )	
	W	Mar 26	Harris, “ <a href="#">Taking An Approach</a> ” Assignment Guide pgs. 15-17; [Workshop: Commonplace Remix]	
	F	Mar 28	Grant, <i>The Argument</i>	
13	M	Mar 31	[In-Class: Performances]	Performance, Script, and Group Paper
	W	Apr 2	[Topics: Website Design]	Oral Performance Reflection
	F	Apr 4	<i>Star Trek</i> , “ <a href="#">Space Seed</a> ”	Remix Proposal
14	M	Apr 7	<i>Supernatural</i> , 4.9, 4.10 (T-Square under Resources)	
	W	Apr 9	<i>Supernatural</i> , Clip selections from 4.22, 5.1, 6.22, 7.1 (T-Square under Resources)	[CPB Check 5]
	F	Apr 11	TBA	Remix Artifact and Website Draft
15	M	Apr 14	[Workshop: Website Peer Review]	Peer Review Comments
	W	Apr 16	Assignment Guide pg. 18 [Topic: Portfolio]	
	F	Apr 18	[Remix Presentations]	Remix Website and Artifacts Final
16	M	Apr 21	[Remix Presentations Overflow]	Work on Portfolio
	W	Apr 23	Dead Week	Work on Portfolio
	F	Apr 25	Dead Week	Work on Portfolio
17			Finals Week	Portfolio Due