



Findings *Paradise Lost*

English 1102

Dr. Sarah Higinbotham
& Dr. Patricia Taylor

Course Description

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

Often considered one of the pinnacles of English literature, John Milton's epic poem *Paradise Lost* has served as inspiration for authors, classical composers, rock musicians, political radicals, artists, filmmakers, and television shows producers. 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. We will consider how Milton depicts characters such as God and Satan, and how he writes about topics such as the nature of the universe, free will, revolution, marriage, sex, temptation, and knowledge. As we read and think about Milton's poem, we will listen to music by artists such as Grant Hart, Nick Cave and the Bad Seeds, and Cradle of Filth; we will watch episodes of *Star Trek* and *Supernatural*; and we will examine art by Gustav Doré and William Blake.

But while *Paradise Lost* is our topic, our goals concern communication skills. The course will be structured to foster critical thinking: you will learn to identify relevant questions about an issue, synthesize multiple perspectives, assess the soundness of a position, revise your work based on feedback, and apply your research to real world issues. Each assignment will ask you to formulate and defend your point of view in different media: you will write essays, perform poetry, create art, share electronic bibliographies, and give oral presentations.

Dr. Patricia R. Taylor

Email: patricia.taylor@lmc.gatech.edu

Office: Stephen C. Hall Building, Rm. 006

Office Hours:

TTh 8:45-9:30 AM

TTh 1:30-2:15 PM

and by appointment

Office Hour Sign-ups:

<http://patriciataylor.youcanbook.me>

Above: "Paradise Lost Concept Art: Lucifer's Fall from Heaven." Used with permission from Scott Derrickson.

Required Textbooks, Materials, and Costs

Tesky, Gordon, ed. *Paradise Lost: A Norton Critical Edition*. 3rd. Edition. New York: W.W. Norton, 2005.

[Print Edition Required]

WOVENText: The Bedford Book of Genres for Georgia Tech. Ed. by Georgia Tech's Writing and Communication Program, Amy Braziller, and Elizabeth Kleinfeld. New York: Bedford/St. Martins, 2015.

[Print Edition Required]

Commonplace Book. A small notebook, approximately 6x9"; we suggest a Moleskine or Paperblank.

Workshop Fees. \$8 for Paper Museum field trip.

"WOVEN" Communication

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.

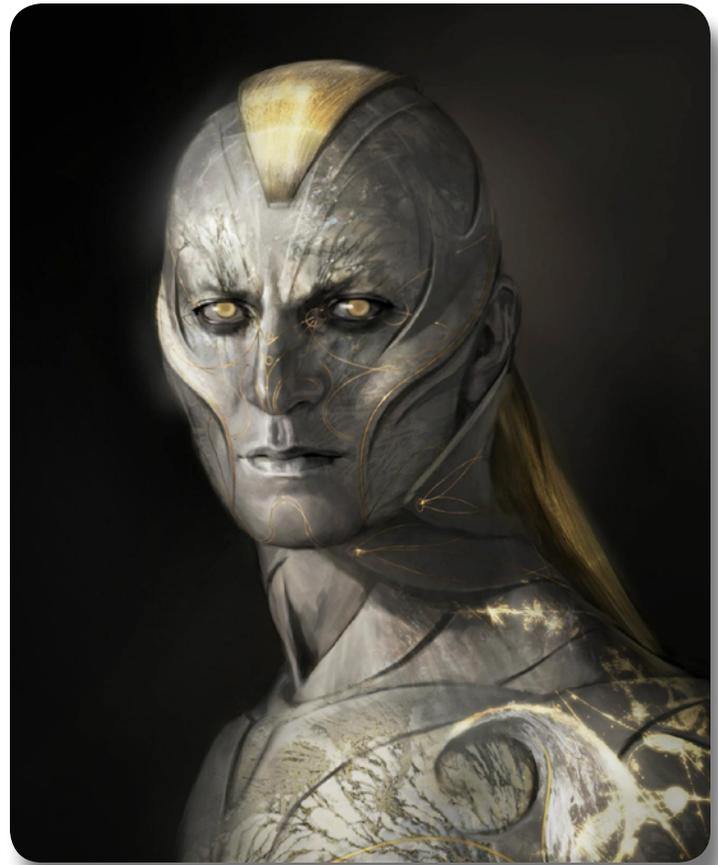
A mode is simply the form someone chooses to express their ideas. At Georgia Tech, we emphasize five different modes of communication: Written, Oral, Visual, Electronic, and Non-Verbal. The acronym this list produces (WOVEN) reflects the fact that most communication is woven together from multiple modes: 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 assignment 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.

Communication Habits

In English 1101 and 1102, students are expected to learn and practice seven habits of good communication:

- **Rhetoric:** consider the rhetorical situation, specifically the relationships between context, audience, composer, and argument.
- **Process:** draft, revise, and edit; offer and receive feedback on work in progress; reflect on the composing process and performance.
- **Argument:** craft a purposeful stance on an issue, demonstrate critical thinking, and persuasively organize ideas.
- **Research:** find and use credible evidence in support of a stance and in rebuttal to counterarguments.
- **Attribution:** borrow and cite ideas, words, images, etc. from other composers skillfully, ethically, and appropriately.
- **Conventions:** demonstrate appropriate control over genre, language, punctuation, style, and citation to suit audience.
- **Modes and Media:** integrate multiple modes of communication (written, oral, visual, electronic, nonverbal) ethically and skillfully; to select an appropriate medium for delivery of the argument.



"Paradise Lost Concept Art: Lucifer."
Used with permission from Scott Derrickson.

Office Hours

Office hours are a crucial form of class engagement and participation. Students who come to office hours are more likely to improve their skills and do well in this class.

My office hours are 8:45-9:30 AM and 1:30-2:15 every Tuesday and Thursday in the Stephen C. Hall Building, room 006. You can reserve a 15 or 30 minute timeslot in advance at <http://patriciataylor.youcanbook.me>. Reservations have first priority, but you can also simply drop by. I am also available on other days and times by appointment, my schedule permitting; I encourage you to e-mail me if you cannot come to the scheduled office hours so that we will find a time for us to meet.

When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I 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 Georgia Tech, your larger educational and professional goals, the latest Star Wars or Marvel movie, etc., so feel to just stop by.

Participation

I place great value on earnest, enthusiastic participation. In fact, 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, which means your comments and analysis will provide much of the substance of our class. To this end, your participation will be assessed on four main criteria:

- **Contributions to Class Sessions.** Do you participate in every class? Are your contributions thoughtful? Do you make sure you do not dominate class discussion? Do you listen carefully to other participants and respond to their contributions? Do you ask good follow-up questions? Do you take notes?
- **Preparedness.** Do you come to class ready to work, with all required preparations completed, including readings, discussion questions, drafts, and peer review documents? Do you show up on time? Do you bring your textbooks and writing supplies to class?
- **Collaboration.** Do you contribute to group projects effectively, both in and out of class time? Do you put full effort into peer review? Do you make use of office hours?

Some elements, such as group work and peer review effectiveness, will be graded by other members of the class. Tardiness is defined as coming in after I have finished calling roll (I usually start a minute or two before class, and complete a minute or two after).

Attendance

The Writing and Communication Program has a program-wide attendance policy. You can read it in its entirety at <http://b.gatech.edu/1R7jajV> but here are the highlights:

- You may miss three (3) classes without penalty. Each additional absence reduces your final grade by 1/3 of a letter grade.
- Missing six (6) classes results in automatic failure for the course.
- Only the [Dean of Students](#) (for illness, family emergencies) or the [Office of the Registrar](#) (for sports, official events, fieldtrips for other classes) may excuse an absence.
- You are responsible for finding out what you have missed while absent. Contact other students for notes, or ask on Piazza.
- 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.

Participation: Quality of Failure

One of the greatest hindrances to a student's active learning can be fear of failure: fear of looking silly or stupid in front of a classmate or faculty member, or fear of not getting a good grade on a project. Students have sometimes been taught that they need to be perfect, or as close to perfect as possible, to be rewarded. This is especially true for many Georgia Tech students who have been taught, explicitly or implicitly, that their identity and intellectual worth is tied up in test scores and GPAs.

However, as professors, Dr. Higinbotham and I think that there are things more important than perfection: curiosity, risk taking, persistence, integrity, self-awareness, and sometimes even failure itself can be better than perfection. (Indeed, this is one way to read the argument of Milton's poem.) We want you, in the words of Edward Burger, to make for yourselves "a mind enlivened by curiosity and the intellectual audacity to take risks and create new ideas, a mind that sees a world of unlimited possibilities."

For this reason, a portion of your final grade (5%) will be based not on how much you fail, but how you handle failure. Have you been willing to challenge yourself to take risks that might result in failure? Have you been aware of when you have failed, and refused to give up in the face of failure? Have you found ways to use your failure to create something new and interesting? Have you grown from your failures? We hope this grade category will give you the freedom to try new things, and even to fail at them, and to come back having learned something from the experience.

"Individuals need to embrace the realization that taking risks and failing are often the essential moves necessary to bring clarity, understanding, and innovation."

**-- Edward Burger,
"Teaching to Fail"**

Revision Requests

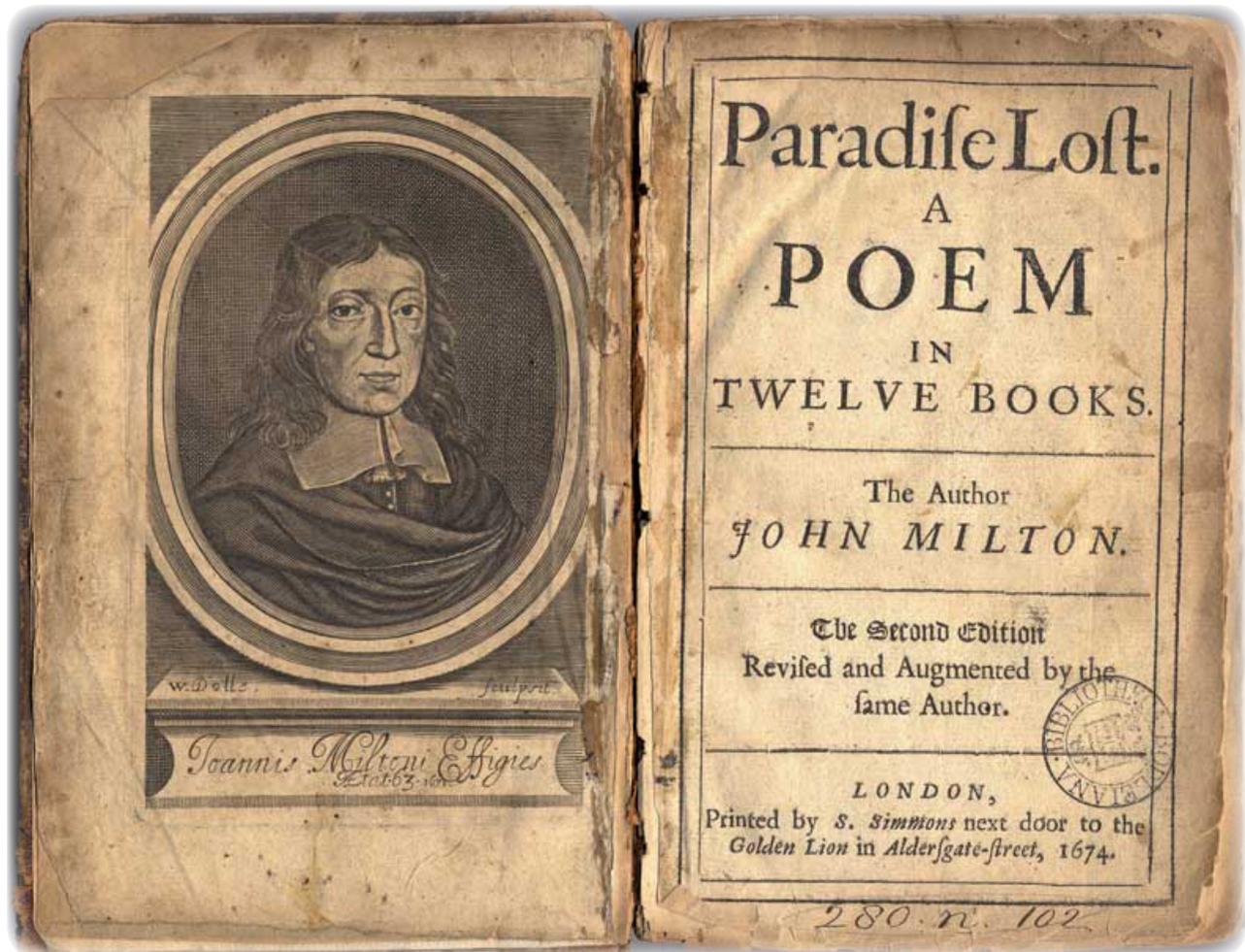
In the spirit of encouraging “Quality of Failure,” I have an open revision policy. This means that a student may request the opportunity to revise any individual assignment (as opposed to a group assignment) that was originally submitted on time may be revised for a higher grade. I highly value the composition process, and learning to revise is one of the most important skills you will practice in this class. Most students improve their overall skills the most by practicing **repeated** revision. The only exceptions to this policy are the final portfolio (because there will not be enough time for you to revise before grades are due), and projects that involved egregious plagiarism or academic misconduct.

The request must be emailed to me within 72 hours of the original grade being posted to T-Square and include the following:

- A clear explanation, in your own words, of what the most important issues with the previous draft of the assignment are.
- A detailed plan for revision that addresses these issues, with examples or strategies you plan to use in revision. Please note that editing is not the same as revision. Revision is changing the substance of the project, while editing is changing relatively superficial elements; a proposal that offers only editing plans will not be accepted.
- A proposed deadline for the revised project, usually no more than 14 days after the revision request. I recommend you make sure your deadline takes into account other deadlines (don't schedule it for the same day as your midterm in Chemistry, or for the same day as your next rough draft, for example).

I reserve the right to reject the request if it fails to meet these guidelines or the expectations associated with them. On some rare occasions, I may make extra revision mandatory.

Taking the opportunity to revise cannot harm your grade, though I do not guarantee a higher grade on a revision. The only exceptions are in cases of plagiarism on a revision. If you earn a higher grade, it will replace your previous grade completely. If you are uncertain about whether revising will be the best use of your time and energy, make an appointment to see me during office hours. If you make an appointment to discuss a revision possibility, the 72 hour deadline for the request can be extended.



John Milton. *Paradise Lost*, 2nd Edition (1674). Dunston B1345. Bodleian Library. Source: [Citizen Milton](#).

Assignment Logistics

Assignments are due on **T-Square 5 minutes before class** on the day it is due unless otherwise noted in the assignment guide. Please format all documents and citations [according to MLA style](#) unless otherwise noted in the assignment guide. All assignments must include a works cited page or section. Each submitted file name should include your last name, first initial, assignment title, and version (e.g. “**Burdell.G.Artifact1.Final.doc**”). Any assignment that fails to follow proper naming conventions or MLA format can be docked up to 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 and engineering 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.

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](#) concerning a medical or family emergency.

If I grant an extension, anything turned in more than 24 hours after the original deadline will still receive a 10% penalty on the final grade for each day it is late. I am willing to make exceptions to this policy in some circumstances if you discuss them with me as soon as is feasible.

Turning in a bad or incomplete project is better than turning in nothing. If you turn in nothing, you will receive a 0. You are likely to still receive some points if you turn in an incomplete project.

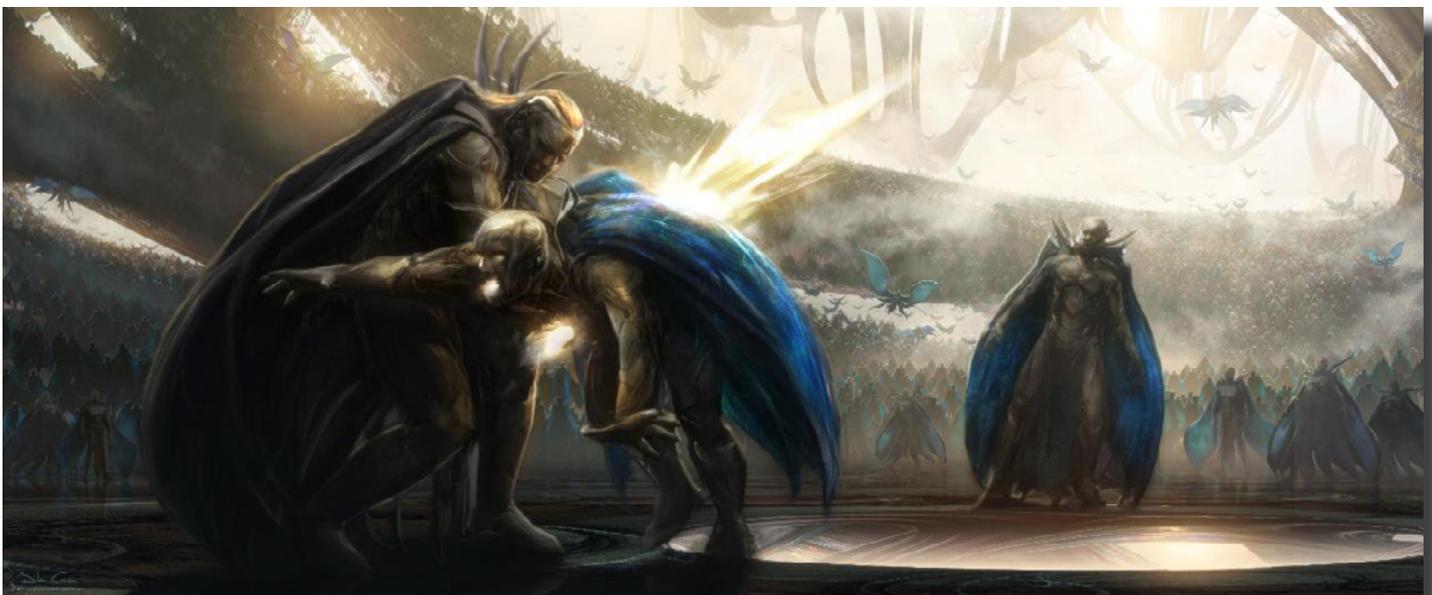
Email Policy

I answer questions via e-mail within 24 hours during the work week. I often respond on weekends, but cannot guarantee I will do so in as timely a fashion. Please plan accordingly. If you have a question that might not be personal to you alone, post it to the class Piazza site (accessible through T-Square). You may also receive a faster response through Piazza from one of your classmates.

I will not normally comment on whole projects outside of office hours or the normal class revision and grading process. However, I am happy to look at small pieces of your work if you provide a particular focus for my comments. For example, if you send me a polite e-mail with a draft of an essay introduction, asking if you have clearly established your argument, I'd be happy to provide feedback by e-mail.

Please follow professional e-mail etiquette when e-mailing all your professors at Georgia Tech, and make sure to indicate which section you are in when e-mailing me.

Below: “*Paradise Lost* Concept Art: The War in Heaven.” Used with permission from Scott Derrickson.



On Reading *Paradise Lost*

Please come to class having completed the assigned readings for the day (each reading is listed on the course schedule on the day it is due). **Always bring the reading to class with you.** Any reading not in our textbooks is either linked on the class schedule, or available through T-Square > Resources > Readings. However, reading *Paradise Lost* may be more difficult to read than your usual books. Milton's syntax can be complex, with latinate sentence structures, and he often includes vocabulary that is old and unfamiliar to the modern reader. Many unfamiliar words may be glossed in the notes in our textbook; if you run across others, you can look them up in the [Oxford English Dictionary](#), which will let you know which meanings of a word were in use at the time Milton was writing.

Many students find *Paradise Lost* easier to understand if they read it aloud. (Past students have sometimes formed reading groups in their dorms where they read the poem out loud together.) We suggest that you give yourself plenty of extra time for reading, especially at the beginning of the semester and you are unused to Milton's language.

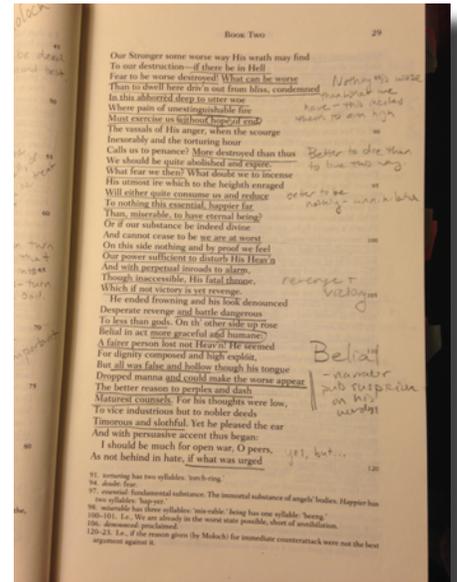
When you read, you should not simply passively pass your eyes over the text. In order to truly understand and process the text, you will need to be more active in your engagement by annotating your text with your thoughts:

- **Summarize** what is happening on the page
- **Star or underline** important passages and circle, bracket, or otherwise mark important words or ideas.
- **Write questions or comments** next to passages.
- **Doodle.** (No, seriously. For some people, it really [works](#).)

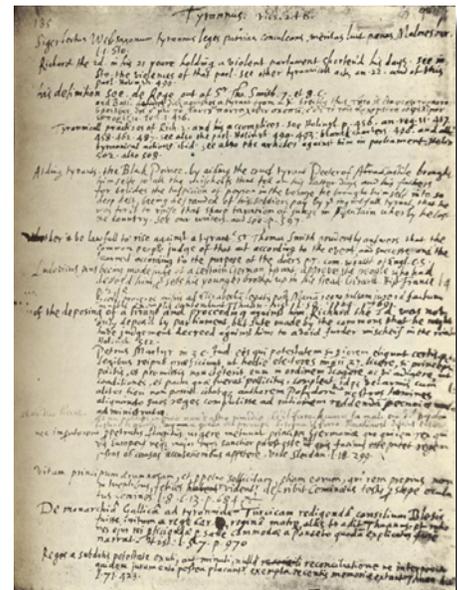
You will also be expected to keep a commonplace book, which will require you to transcribe portions of Milton's poem into another book, and this kind of active reading will help with that. (See the Assignment Guide for more details.) There is [significant research](#) that indicates that handwritten notes are substantially better than typewritten notes for learning purposes. By taking notes in both your textbook and in your commonplace book, you will preserve some of your initial reading experience, and can to bring it to class to share. Notes will also be essential when writing papers and creating other projects: your ideas will be easier to recall, find, and use. If you object to writing in your books, [use sticky notes](#).

If it becomes apparent that the class is not completing the reading with this kind of close attention, I will institute quizzes, which students have said are hellish (pun intended).

Below: Detail from Terrance Lindall, "*Paradise Lost: The Gold Illuminated Scroll*." Available Under CC-BY-SA 3.0. Source: [Wikipedia](#).



Above: "*Paradise Lost Marginalia*." Source: Patricia Taylor.



John Milton's Commonplace Book. Entries on "Tyrannus." Fair Use. Source: [Getty Images](#).

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, they must be stated in a way that respects the personhood and value of all other human beings.

Georgia Tech already has in place some standards for learning accessibility through the [Office of Disability Services](#), 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 and arrange a meeting so we can create a workable plan for your success in this course.

ADAPTS Contact Information

- Location: Smithgall Student Services Bldg, Suite 210 on 353 Ferst Drive.
- Email: adaptsinfo@gatech.edu
- Call: 404-894-2563 (V); 404-894-1664 (TDD)
- Fax: 404-894-9928

Communication Center

Georgia Tech's Communication Center is located in CULC Suite 447. It has more than sixteen trained peer and professional tutors available to work with all students. It is an excellent resource for any student who want help with communication-related projects, including papers, oral presentations, videos, poster designs, etc.

The Communication Center has some tutors especially trained to assist non-native English speakers, so this is a great resource for ESL/EFL students.

The Communication Center is often extremely busy, so you will need to think in advance about working with them. To make an appointment, please visit [the website](#). If you need assistance with the appointment system, you can call 404-385-3612. All services are free and confidential.

Additionally, the Communication Center has rehearsal rooms that can be reserved for practicing and recording presentations. You can reserve them [here](#).

Detail from Gustave Doré's "To Whom the Winged Heirarch Replied." 1866. Public Domain. Source: [Darkness Visible](#).



Academic Integrity

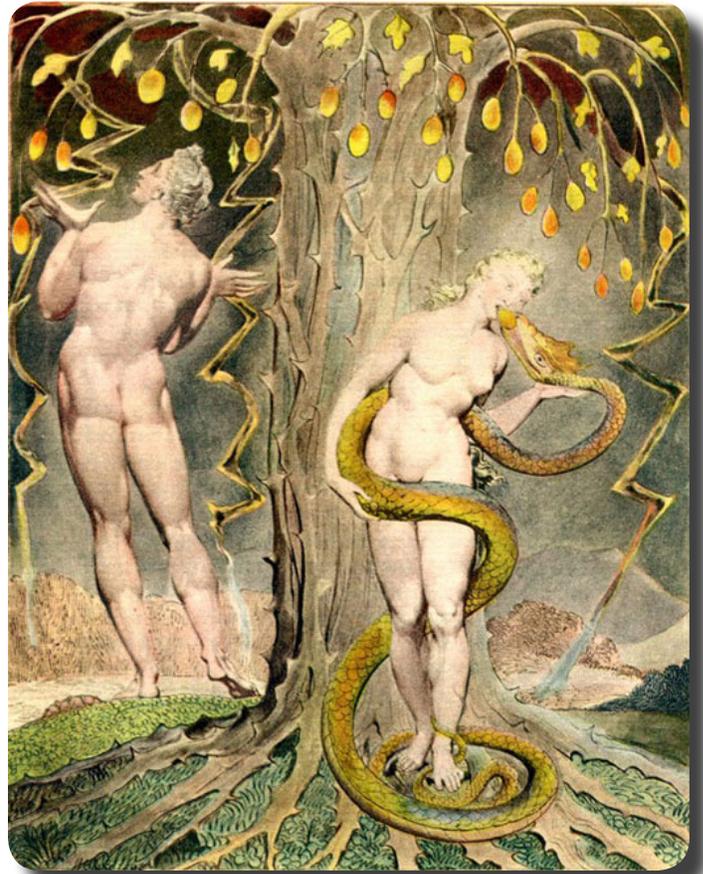
One goal in this course is for you to learn how to conduct yourself as a member of a community of scholars and professionals, recognizing that academic study is both an intellectual and ethical enterprise. I encourage you to study together, discuss readings outside of class, share your drafts during 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, and receive a zero for the assignment. This is true even if the plagiarism is accidental. Additionally, I am required to report all cases of plagiarism to the Office of Student Integrity, and repeated or egregious offenses can lead to expulsion. 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, or me.

Students commit plagiarism if they do ANY of the following:

- “Cut and paste” text, images, or sound into a project and present it as their own without citation
- Use the internet as a source of ideas without citing
- Modify material from a source (text, images, sound, etc.) and incorporate into a project without citing, presenting it as their own
- Submit a project created by someone else, including a tutor, while claiming to be the author
- Submit a project they created in another course without the permission of both instructors
- Put another person's ideas “in their own words” without documenting the source
- Take another person's expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done. This is considered plagiarism even when the student's own ideas are being expressed.

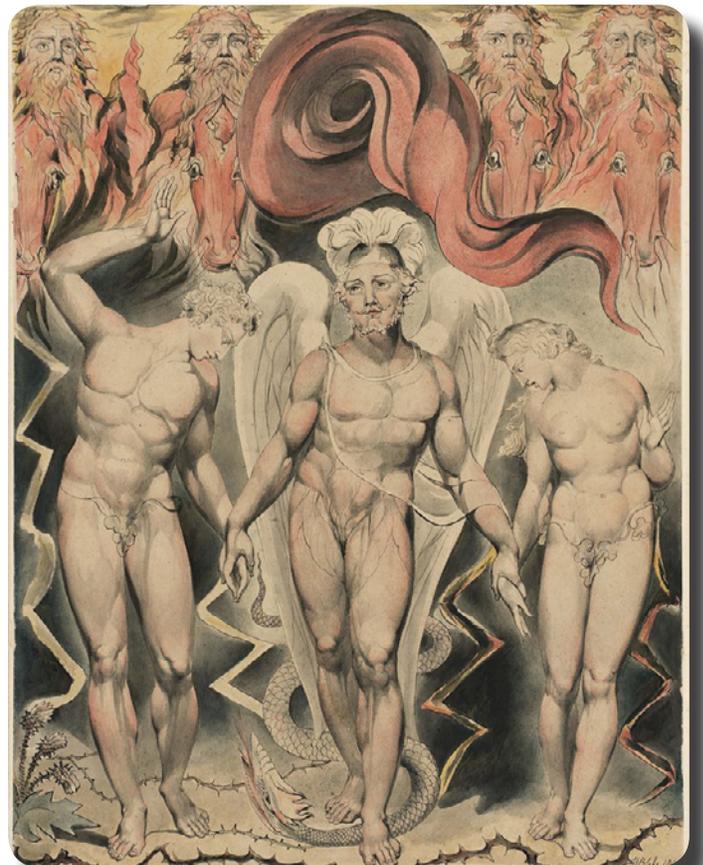
There are numerous resources for helping you avoid plagiarism: our textbook, *WOVENText*, has resources for citing (pg. 776-796); and you should also look at the [Purdue OWL](#). Harvard University has produced an excellent [guide](#) on using sources and avoiding plagiarism. We will also talk about how to read and use sources in class.

If you are ever tempted to plagiarize because of stress or lack of time, talk to me first because I can help. Do not let stress tarnish your academic record. Be sure to be familiar with the policies on academic misconduct and honor code (see <http://b.gatech.edu/1R7jajV> for links to these policies).



Above: William Blake's "The Temptation and Fall of Eve."

Below: William Blake's "The Expulsion from Eden."
1808 Butts Set of Illustrations. Public Domain. Source: [Don Ulin](#).



Common Syllabus and Program Policies

The Writing and Communication Program keeps a [Common Syllabus](#) of program policies for all sections of English 1101 and 1102. You will be held accountable for knowing all of these policies, both on the website and on this syllabus. Please read and be familiar with all of the following policies and information:

- Learning Outcomes
- Evaluation Equivalencies
- Evaluation Rubric
- Course Completion
- Attendance
- Participation in Class
- Non-discrimination
- Communication Center
- Accommodations
- Academic Misconduct
- Syllabus Modifications
- Dead Week
- Reflective Portfolio

Course Schedule

Subject to change in the event of blizzard, bubonic plague, and demon invasion

Date	Readings Due Check T-Square for readings marked TS.	Assignments Due
Tuesday January 12	Syllabus Assignment Guide: Commonplace Book (5-6) [In Class: Context Lecture]	
Thursday January 14	“ On Shakespeare ” <i>Areopagitica</i> selections (TS) Burger, “ Teaching to Fail ”	Syllabus Verification Form (On T-Square) Bring Commonplace Book to Class
Tuesday January 19	Assignment Guide: Coming to Terms (2-4) Harris, “Coming to Terms” (TS) <i>Paradise Lost</i> book 1 (pages 3-26)	
Thursday January 21	<i>WOVENText</i> 1-13, 33-50, 68-80, 569-78, 776-83 <i>Paradise Lost</i> book 2 (26-55)	
Tuesday January 26	Sanders, <i>Adaptation and Appropriation</i> , 1-25 (TS) <i>WOVENText</i> 801-804	Artifact 1: Close Reading Draft

Date

Readings Due

Check T-Square for readings marked TS.

Assignments Due

Thursday
January 28

WOVENText 804-807

Artifact 1: Recording Draft
Artifact 1: Peer Review Letters
[Bring headphones or earbuds to class]

Tuesday
February 2

Assignment Guide: Group Research (11-14)
Paradise Lost book 3

Artifact 1: Final Paper and Recording
Submit on T-Square, and bring hardcopy of paper to class.

Thursday
February 4

Paradise Lost book 4
Semenza and Knoppers, "Introduction" to
Milton and Popular Culture (TS)

Group Presentation Preferences

Tuesday
February 9

Harris, "Forwarding" & "Countering" (TS)
Paradise Lost Book 5
Nick Cave, "[Red Right Hand](#)," "[Mutiny in Heaven](#)," "[Song of Joy](#)"

Thursday
February 11

WOVENText 397-428
Paradise Lost book 6

Install Zotero and Zotero Group Set-up

Tuesday
February 16

Dobranski, "Clustering and Curling Locks"
(TS)

Thursday
February 18

Paradise Lost books 7 & 8

3 Annotation Studio Entries on Dobranski

Tuesday
February 23

Paradise Lost book 9

Thursday
February 25

Paradise Lost book 10

[7:30 PM: Poetry@Tech]

Date

Readings Due

Check T-Square for readings marked TS.

Assignments Due

Tuesday
March 1

Assignment Guide: CPB Book Art (7-10)
Paradise Lost books 11 & 12
WOVENText 123-128, 517-529

Commonplace Book [Due in Class]

Thursday
March 3

Sanders, *Adaptation and Appropriation*, 26-40 (TS)

[Meet at Paper Museum, bring \$8]

Tuesday
March 8

Option 1: *Supernatural* (TS)
Option 2: *Perelandra* Selections (TS)

Annotated Bibliography Entries on Zotero

Thursday
March 10

WOVENText 503-516
Grant Hart, *The Argument* ([Spotify](#), [YouTube](#))

Commonplace Book Remix Draft

Tuesday
March 15

Star Trek, "[Space Seed](#)"

Peer Review Letters

Thursday
March 17

WOVENText 198-228
[Group Work Day on Presentation]

Commonplace Book Remix

Tuesday
March 21

Spring Break

No Class

Thursday
March 23

Spring Break

No Class

Tuesday
March 29

[Special Event: All Day Reading of *Paradise Lost* in Hall 102]

Date	Readings Due Check T-Square for readings marked TS.	Assignments Due Due at 9AM unless otherwise noted.
Thursday March 31	<i>WOVEN</i> Text 229-236	[Group Work Day on Presentation] At Start of Class Time: Group Selfie By 11:59PM: Presentation Outline
Tuesday April 5		[Group Work Day on Presentation] By 11:59PM: Rehearsal Recording
Thursday April 7		Groups 1, 2, and 3 Presentations Presentation Feedback due by Midnight [7:30 Poetry@Tech]
Tuesday April 12		Groups 4 and 5 Presentations Presentation Feedback due by Midnight
Thursday April 14	<i>WOVEN</i> Text 144-151	Final Recording of Presentation Reflections and Group Evaluations
Tuesday April 19		Portfolio Rough Draft
Thursday April 21		Portfolio Peer Review Comments
Tuesday April 26		
April 28- May 5	Final Exams	Portfolio due at start of final exam period