

**English 336
Milton
Spring 2020**

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Office hours: Mondays 3-4:30, Tuesdays 3-3:50, Thursdays 1-1:50*, and by appointment
*except Feb. 6, Mar. 5, and Apr. 2

Texts

Rental: Roy Flanagan, ed. *The Riverside Milton*

Purchase: *Paradise Lost*, ed. Gordon Teskey (Norton Critical Edition) ISBN 978-0-393-92428-2 (\$26.65)

→Useful now, especially starting March 8, absolutely needed by Mar. 10

Virgil, *The Aeneid*, trans. Allen Mandelbaum ISBN 978-0-553-21041-5 (\$5.95)

→Needed by Feb. 18

Optional: *Milton's Selected Poetry and Prose*, ed. Jason P. Rosenblatt (Norton Critical Edition) ISBN 978-0-393-97987-9 (\$24)

Description and Goals

John Milton lived in a tumultuous time, and was right in the thick of things. While most people now think of him as a great poet, he was best known in his own day as a polemical writer, debating a range of political, social, and religious issues—sometimes in an official capacity as England's Secretary for Foreign Tongues, often exposing himself to scathing personal attacks, and ultimately risking his life. Of course, he also produced a substantial body of poetry on a variety of subjects. Reading his work is challenging, but allows you to explore a range of literary genres, learn something about the hotly contested culture of mid-seventeenth century England, and think deeply about theology, gender, friendship, politics, and many other topics.

The primary goal of this course is to increase your familiarity with, and ability to appreciate, discuss, and interpret the works of Milton. This will include learning about the historical context, culture, and genres of his time, as well as developing the ability to read the texts closely and construct meanings from them. For English majors and minors, it meets the Major Authors requirement.

Because this course is also part of the Communication in the Major program for the English major, another goal of the course is to develop your ability to write about literature effectively and with awareness of the conventions and standards of literary criticism, and to give you practice in giving oral presentations.

By the end of the course you should be able to

- Analyze and interpret British literature of the early modern period thoughtfully, relating it to its cultural context and literary history.
- Write and speak effectively about literature, citing primary and secondary sources appropriately.

Classes will consist primarily of full- and small-group discussion, with some mini-lectures on background material. Course work includes daily preparation, participation in discussions, two papers, and an oral presentation.

Requirements and Grading

- **Preparation for class.** Read the material on the schedule for each day, making note of your questions and observations. You may find much of this material difficult, but do what you can with it. For some readings, I will post some suggestions for possible things to look for or think about as you read, and links to useful resources. Feel free to draw on these, or follow your own interests.
- **Attendance and participation.** Regular attendance and meaningful engagement during class is expected.
- **Papers.** The first will be a relatively short, focused analysis (about 5 pages), worth **25%** of the course grade. The other will be a longer analysis, incorporating secondary sources (about 10 pages), worth **40%** of the course grade. Deadlines are shown on the attached schedule, and guidelines will be provided in separate handouts. Grading criteria will be detailed on a separate handout and discussed before the first paper is due.

Drafts of the papers will be submitted for instructor and/or peer review. Paper 1 may be revised after it is graded, for possible bonus points (up to 2.5% of the final grade).
- **Oral presentation.** This will be an eight-to-ten-minute presentation presenting your work-in-progress toward the final paper. Guidelines and grading criteria will be provided in class. Presentations will take place April 14 and 21. The presentation is worth **15%** of the course grade.
- **Final exam.** This will be a final exam, worth **10%** of the course grade.
- The remaining **10%** of the course grade will reflect your attendance, participation in class, and ungraded work. The rubric on the next page will guide the determination of your grade.

	Ideal	Satisfactory (B)	Unsatisfactory
Attendance	Is present for all of every class meeting, or (rarely) is absent for a compelling reason, which is shared with the instructor promptly.	Attends consistently (at least 90% of the time). Occasional absences or late arrival are mostly for a valid reason.	Missing class, arriving late, or leaving early, more than 10% of the time, or less often but without explanation.
Attentiveness	Consistently comes equipped (book, notebook, etc.) to class. Is always listening actively when not speaking.	Usually comes equipped and is listening actively when not speaking.	Attends to something other than class activities.
Drafts		Submitted as scheduled, showing an appropriate degree of progress toward the final draft, allowing for meaningful feedback.	Not done, done late, or done but sketchy (failing to show appropriate progress toward the final draft; not enough material to allow for meaningful feedback).
Peer feedback	More than usually helpful or insightful.	Specific comments are made and explained.	Not done, done late, or comments are too brief, vague, or general to give the writer much useful feedback.
Quality of participation	Makes comments that stand out for the level of careful thought they demonstrate: about the material and about the unfolding conversation.		Makes comments that reflect inattentiveness to others' contributions or lack of preparation, are irrelevant, or otherwise tend to derail the conversation.
Classroom community	Improves the conversation in a significant way. (E.g. helps draw others out, makes extra effort to contribute if shy, etc.)		Impairs the conversation in a significant way. (E.g. dominates discussion, talks while others are talking, treats other students or their ideas with disrespect)

Policies

Attendance: You should plan to attend class regularly. Absences and late arrivals will impact your grade directly as described above, and will likely have a negative effect on your performance on other graded assignments. If you are ever absent, late, or unable to participate in a particular activity for some legitimate reason, let me know what is going on so that I can take your particular situation into account when I assign a grade for attendance and participation.

Late papers: Similarly, you will benefit most from this course when you do your writing according to the schedule I have set up for submitting, getting feedback, and revising. A late paper will have its grade lowered by one letter grade per week. If legitimate problems interfere with getting your work in on time, talk with me about them, the earlier the better.

Academic honesty: I assume that students enrolled in a 300-level course understand the difference between appropriate and inappropriate forms of help in writing papers and know how to cite sources properly. If you have questions or feel unsure about any use of help or sources, please ask. The university policy on Academic Misconduct will be followed when applicable and includes the possibility of an F for the assignment or for the course. For more information about UWSP's policies regarding Academic Misconduct, see <http://www.uwsp.edu/dos/Documents/AcademicIntegrityBrochure.pdf>.

Accommodations for Students with Disabilities: If you have a disability and may need special accommodations for this course, please please contact the Disability and Assistive Technology Center. Call 715 346-3365 or email datctr@uwsp.edu to make an appointment or get more information. DATC is located in room 609 of Albertson Hall (a.k.a. Library).

Use of Technology: Phones, tablets, or other devices should be silenced and put away, unless you are using them to take or refer to notes and you have the discipline to avoid distractions. Note: Students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom, and possibly being reported to the Dean of Students.

Email: Your UWSP email account is the university's standard method of communication with you, and you should check it regularly. I may at times use email to contact the class as a whole or individual students; I will routinely use Canvas for reminders and announcements.

Assessment: UWSP regularly assesses majors to ensure that we are providing you with the best education we can. As part of this effort, samples of student work are sometimes shared, anonymously, with a small group of faculty members. Please let me know if you have any questions about the assessment process or concerns about how your work may be used.

Any change to the syllabus will be announced in class and posted in Canvas.

Schedule

Page numbers for Jan. 21 - Feb. 18 refer to *The Riverside Milton* except where noted. (Some of this material is also available in the Norton Critical *Poetry and Prose*, which you may find more readable—referred to as *P&P*.)

Jan. 21: Introduction to the course; The Nativity Ode, 33-47. (Also in *P&P*, 3-13)

Jan. 28: "On Shakespear," 60-62
 "L'Allegro" and "Il Penseroso," 65-77
 Elegy I (179-82)
Arcades (89-93)
 "On the Death of a Fair Infant," 247-9.

Sonnet #7 (85)
 "To My Father," 223-7
 Elegy VI (195-98)
 "Mansus," lines 70-84 (page 234)
Lycidas, 94-107.

(Except for Elegies and Mansus, these are also in *P&P*, 24-37, 14-17, 79-80, 210-15, 68-75)

Useful to read at some point: Biography (Norton Critical *PL*, pages xv-xxvii)

Feb. 4: *Comus*, 109-171 (Also in *P&P*, 38-68)

Preface to the second book of *The Reason of Church Government*, 920-25
 "Epitaph for Damon," 236-44
Tenure of Kings and Magistrates, 1060 (first full paragraph)-1063 (middle of first column)
 Sonnets 15, 16 (289-91), 18 (254-55), "On the new forcers of Conscience" (264-65)
 (RCG is also in the Norton Critical *PL*, 331-39; *TKM* and poems also in *P&P*, 390-top of 396, 215-25, 84-87, 75-76)

Feb. 11: Sonnets 19 (255-6), 22(293), and 23 (258-9) (Also in *P&P*, 87-90)
Second Defense, pages 1106 (middle of right column) –1109 (end of first paragraph) and 1117 (first full paragraph) – 1118.

A sampling of Milton's political writing: (Also in *P&P*, 243-55 and first full paragraph on 442-47)

- *Doctrine and Discipline of Divorce*: Book I, Preface and Chapters 1-4 (934-40)
- *Ready and Easy Way*, top of right column on 1146-end
- Start *Areopagitica*, page 997 (introduction starts on 987). Read at least to the right column on page 1001. (This is also in the Norton Critical *Paradise Lost*, pages 339-bottom of 344, and *P&P*, 333-top of 344.)

Feb. 18: Finish *Areopagitica* (to page 1024, or page 374 in Norton PL, 380 in P&P):

The Aeneid, books 1 – 3

Paper 1 draft – submit online or drop at my office by Monday 4:30 to get feedback Tuesday, or turn in at class Tuesday for feedback by Thursday

Feb. 25: *Aeneid* 4 – 8

Paper 1 due (four copies, anonymous)

Full class will be abbreviated this day, and individual conferences schedule during the rest of the week.

Peer reviews due by noon Thursday (email or bring to office)

Mar. 3: *Aeneid* 9 – 12

Paradise Lost, Book 1 (3-26)

(Optional) revision of paper 1 due

Note: Pages for Mar. 3 – April 14 refer to the Norton Critical *Paradise Lost*. You may also find reference to the introductions and notes in the Riverside useful.

Mar. 10: *PL* Books 2 and 3 (26-76)

Excerpts from Blake and Shelley (389 and 393-395) and from Fish (542-5).

Spring break

Mar. 24: *PL* Books 4 and 5 (77-132)

Katherine Calloway, "Beyond Parody" (photocopy, also posted in Canvas)

Mar. 31: *PL* Books 6, 7, and 8 (132-95)

Genesis 1-2, pages 307-310, and excerpts by Nyquist and Walker (505-20)

Paper 2 proposal

Apr. 7: *PL* Book 9 (196-229)

Genesis 3, pages 310-311

Class meets in CCC 307 for bibliographic work

Preliminary bibliography due by Friday at noon

Apr. 14: *PL* Books 10, 11, and 12 (229-303).
Excerpts of criticism by Lewis, Rajan, Waldock, and Gross (401-424)

Presentations

Apr. 21: *Paradise Regained*, Books 1 and 2 (Riverside 711-50 or P&P 96-122)

Presentations

Apr. 28: *Paradise Regained*, Books 3 and 4 (Riverside 751-82 or P&P 122-151)

Samson Agonistes, lines 1-709 (Riverside 784-820 or P&P 156-177)

Paper 2 draft (including draft bibliography) to instructor and peer review group by Thursday at 4:00

May 5: *Samson Agonistes*, lines 710-1758 (Riverside 820-44 or P&P 177-204)

Full class meeting will be abbreviated. Peer review groups meet TBA, comments due at meeting.

Paper 2 due by 5:00 pm on Friday, May 8

May 12 (Tuesday), 5:00 – 7:00 pm, is our final exam time.

