

University of Utah
ENGL 5650-004

TuTh 12.25pm – 1.45pm, LNCO 3870
Fall 2024

Professor Chris Jones
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Advanced Seminar in Literary Study: Milton's *Paradise Lost*



Course Description

First published in 1667, Milton's long, narrative poem *Paradise Lost* quickly established itself as "England's national epic", gaining a cultural authority similar to that of Homer's *Odyssey* and Virgil's *Aeneid*, epics it expressly set out to surpass and supersede as a theologically challenging Christian reworking of pagan tradition. The poem became hugely influential over subsequent English writers, especially Blake, Wordsworth and Shelley, the poem plays a central role in Mary Shelley's *Frankenstein*, whose themes of creation and corruption, innocence and knowledge, mirror its own, and the poem has inspired many painters and engravers over several centuries.

In this seminar we will carry out a deep and sustained study of the poem until the mid-semester break. Our focus will be on close reading the poem, its use of language, genre conventions, and allusion to sources. After the break we will turn to some of the landmarks in the vast secondary literature on *Paradise Lost*, and participate in the many debates that have arisen around the poem. The syllabus for this second half of the course will be devised in collaboration with students, depending on your particular interests as they evolve over the course of the first half of the semester. To this end, this current syllabus is provisional and will be finalized during the class.

Learning Outcomes

During their coursework in English 5650, students will learn to:

- Deepen their attention to and analysis of the interpretive complexities of literary and other creative works as well as the intersections among texts, genres, and media;
- Position their analyses of creative works relative to pertinent scholarly debates, literary histories, and cultural contexts;
- Conduct independent research by using library catalogues, digital databases, and/or literary archives, assess the academic value of secondary sources, and properly cite the information used;
- Evaluate and revise their work through peer review, self-reflection, and/or multiple stages of drafting and editing toward a polished final project;
- Compose a 12-15 page research paper (or digital media equivalent) that originates a complex interpretive question and pursues a multifaceted argument through sustained close readings, formal and intertextual analyses, integration of secondary sources, and an expository structure developed in tune with the logic of the argument.

Set Text

You must obtain a print copy of EITHER John Milton, *Paradise Lost*, A Norton Critical Edition, 2nd edn, ed. by Gordon Teskey (Norton, 2020). ISBN: 978-0-393-61716-0.

OR John Milton, *Paradise Lost*, Longman Annotated English Poets, 2nd edn, ed. by Alastair Fowler (Longman, 2006). ISBN 9781405832786.

Note that the Longman annotated edition by Fowler has an extremely full set of on-page notes, which you will find invaluable to your study of the poem. It is, however, currently \$64.99 new from Longman (cheaper copies may be available second hand), whereas the Norton Critical Edition by Teskey is \$28.97 in paperback (do not buy the e-book package). I have therefore asked the University Bookstore to stock copies of the Norton (which is perfectly satisfactory from a scholarly point of view and contains a selection of extracts from secondary criticism); you can choose either of these editions, depending on your budget. (Don't go for some random, different edition you see online, no matter how cheap it is; there are some very dodgy editions out there!)

NB: please buy the hard (paper) copy of these books, not a digital or e-book package. This is because I want you to get into the habit of writing and making notes in your books, and to bring them into class each day, so that we can read from them together. There is a lot of research indicating that people are less distracted when they read paper books compared with digital, and that they retain more information, and for longer, after reading paper books. Plus it's better for your eyes!

There are no other books necessary for purchase for this course, although you may find it useful to consult, as a first port-of-entry into Milton scholarship, some of the chapters in *The Cambridge Companion to Paradise Lost*, ed. by Louis Schwartz (Cambridge: Cambridge University Press, 2014), an e-book version of which is available via the Marriott Library.

Grading Breakdown

Class attendance and participation: 10%

Close reading exercise (two to three pages): 10%

Group Feedback on close reading exercise: 10%

Secondary source critical exercise (two to three pages): 10%

Critical research question and thesis statement: 10%

Final Research Paper/Creative Project (twelve to fifteen pages): 50%

94-100% = A	77-79.9% = C+	67-69.9% = D+	0-59.9% = E
90-93.9% = A-	74-76.9% = C	64-66.9% = D	
87-89.9% = B+	70-73.9% = C-	60-63.9% = D-	
84-86.9% = B			
80-83.9% = B-			

PLEASE NOTE: to pass this course, you must pass all elements of assessment (including having satisfactory attendance). You cannot pass on a mean average grade overall if you fail to complete one of the papers, or the final, or enough discussion posts, or achieve satisfactory attendance. If one of these elements is missing, you will receive a fail.

Course Timetable

Week 1

Aug 20th Course introduction.

Aug 22nd *PL*, book I

Week 2

Aug 27th *PL*, book II

Aug 29th *PL*, book III

Week 3

Sept 3rd *PL*, book IV

Sept 5th *PL*, book V

Week 4

Sept 10th *PL*, book VI

Sept 12th *PL*, book VII

Week 5

Sept 17th *PL*, book VIII

Sept 19th *PL*, book IX

Week 6

Sept 24th *PL*, book X

Sept 26th *PL*, book XI

Week 7

Oct 1st *PL*, book XII

Oct 3rd Close reading exercise

Week 8 **FALL BREAK**

Week 9

Oct 15th Topic- and theme-based discussion be determined in consultation with students, but to include study of several items of secondary literature, on themes and topics of interest to the group. Over the course of the remaining classes, exercises and assignments will build skills necessary for the final research paper.

Oct 17th tbd, as above

Week 10

Oct 22nd

Oct 24th**Week 11**

Oct 29th Stanley Fish and intro to reception

Oct 31st *Paradise Lost* and *Frankenstein*
Group Feedback on close reading exercise due Friday 1st November**Week 12**Nov 5th Gender in *PL*Nov 7th Clothing in *PL***Week 13**

Nov 12th Milton's praxis: verse, Bible, Dante

Nov 14th Early reception of *PL*
Secondary source critical exercise due before this class**Week 14**Nov 19th Blake and Doré's illustrations of *PL*Nov 21st *Paradise Regained***Week 15**Nov 26th *PL* in contemporary culture
Critical research question and thesis statement due before this class

Nov 28th NO CLASS. THANKSGIVING.

Week 16

Dec 3rd Work on final research paper/creative project/office hour consultations

Dec 5th Work on final research paper/creative project/office hour consultations

Exams Week

Dec 13th Final Research Paper Due

Instruction Method and Class Preparation

This is essentially a seminar-style discussion class. Make sure you have read the relevant book of *Paradise Lost* carefully before each session in the first half of the semester, and the set secondary reading later in the semester. Do not come without having done the reading! I may occasionally give short (i.e. 10-15 minute) 'mini-lecture' introductions to some aspect of the text, but most of the class will be given over to group discussion which I will lead and direct. The more you are willing to

engage with each other's ideas about the text we are reading, the more you will gain from the course. We will do this respectfully, learning to argue and present our ideas rationally through evidence (that is, from the set text – please bring your edition of the poem to class with for that reason), to persuade and be persuaded with intellectual flexibility. Montaigne is supposed to have said that 'there is no conversation more boring than the one where everyone agrees', and that 'it is good to rub and polish our brain against that of others'. We are going to have interesting conversations with rubbed and polished brains.

Screens and Devices in Class

Many of us need to be contacted in an emergency by family members if we have caring responsibilities. For this reason, you can have your phone switched to silent in a bag or on your person – if you need to check it occasionally to see if there is a family emergency you may do so, but please then put your phone back. Phones should not be out on the desk during class and not in constant and regular use. Do not read the set texts through your phone's tiny screen; bring the Norton anthologies to class with you. Phones are a distraction from our work and it's disrespectful to me and to your classmates to be scrolling on them while we're in discussion. I will ask you to leave class if you abuse these rules.

Some of you will prefer to take notes directly by typing on a keyboard, rather than on paper. For these reasons you are welcome to have a laptop or tablet open in class. But please be respectful to me, and to each other. Keep these devices in silent mode. Pay attention when someone else is talking. Don't watch videos and don't have social media apps open. We don't have a lot of in-person discussion time. Let's not waste it. We can be online every other minute of the day outside of class. Class time is special. Oh, and bring your books. Did I say that already? Bring your books. They're better than screens.

Absence and Lateness Policy

If you need to be absent from class for a genuine reason (sometimes work/family/life/health stuff just comes up), please, as a courtesy, write to me as soon as you can to explain your absence. I will excuse you from the attendance roll if you have good reason for absence, for up to five occasions. After that (and for any unexplained absences at all), I will bear your absences in mind when assigning your participation grade. This will inevitably start to lower this part of your grade into the B, C and lower ranges, regardless of how good your participation is. Try not to throw away credit like this.

Please be punctual; late arrivals disturb the class and it's disrespectful to me and your fellow students. Occasionally there are circumstances out of our control that mean we may be late for an appointment, but if this is a regular occurrence, then there's some other problem you need to address. If you're more than 5 minutes late, I'll mark you as such on the register and count three "lates" as an absence when I come to grade your participation. If you are going to be more than 20 minutes late, please just don't turn up – you've missed too much already.

If you are experiencing an ongoing issue or difficulty that is preventing you from attending and engaging in the course, please contact me and let me know. I am sympathetic (I have grown daughters who were at university through Covid – I know how hard things can be) and I will work with you where I can to make reasonable adjustments to enable you to succeed. If your difficulty is

of the nature of a disability, you must register with the Center for Disability & Access for me to accommodate you – see below.

NB. If you miss more than 1/2 of our total class meetings (i.e. fifteen), you cannot pass the course, because in a very real sense you will not have taken the course – and anyone missing so many classes would almost certainly perform too poorly on assignments to pass on their own merits. But that is the reason to articulate the policy: to save you the trouble of trying frantically, at the end of the semester, to complete coursework on material you have not studied. To clarify: if you miss fifteen or more classes, regardless of whether you have written to explain your absences, you cannot pass the attendance requirement of the course, and therefore you cannot pass the course.

Assignments and Assessment

Note that the submission portal in Canvas will always be open until midnight on the date specified for submission of an online assignment. This does not mean you have to, or even should, be working that late on your assignment! I believe in work-life balance, and I used to set the submission times at 5pm, but I have learned from experience that many of you need to balance your studies with shift work or family responsibilities, so I have given in to midnight deadlines! But I do encourage those of you who can, to submit earlier and go to bed and get some sleep.

Participation (10%)

This is not awarded merely for attendance; you have to do more than just show up to earn a good participation grade. Specifically, you need to be well prepared (i.e. have done the reading and clearly thought about it), bring the text with you, and participate intelligently in class discussion; that means listening actively, as well as speaking – don't just dominate your classmates – they might have more interesting things to say than you do! If you never contribute to class discussion, look like you haven't done the readings, and frequently have no text with you, you can't be surprised if your participation grade is low even if you have full attendance. If you participate well when you're in class, but are frequently absent, those absences will also have an impact on the participation grade (see absence policy above).

Close reading exercise (2 to 3 pages): on Thursday 3rd October (10%)

This will be a timed, online exercise, which you will submit through Canvas (in lieu of our class that day – so you can do this exercise from home if you wish). You will be given a passage of around 40 or so lines from within the poem. You should start your answer by briefly contextualizing the passage (saying what has happened previously in the poem, who is speaking in the passage, and what its particular significance is). Then you should spend the rest of your two-to-three pages analyzing the passage's language, imagery, figures of speech and use of relevant textual sources: point out what is of particular interest in the verbal detail and texture of the words themselves (do not paraphrase what the passage says, beyond your opening, contextualizing sentence or two). You may note other episodes of the poem, outside the set passage, which the passage echoes, or anticipates, and why those internal references matter. Quotations from, and references to the passage should be from one of the two approved editions for the class, and in the format: (*PL*, book number, line number). E.g. *PL*, 2, 18-20 refers to *Paradise Lost*, Book II, lines 18 to 20. Answers should be double-spaced and in 11 or 12 point font. Note that we will be practicing the skills required for this exercise throughout the first half of the semester.

Critical secondary source exercise (2 to 3 pages): due Wednesday 13th November (10%)

For this task I want you to find a scholarly journal article or book chapter on an aspect of *Paradise Lost* that you find personally interesting, and write a critical review of it. NB a critical review does not mean that you “rate” the article, as if you might a book or a film, recommending others to read/watch it or not. Rather, I want you to first summarize what the argument of the article or chapter is about (it ought to have one, if it has been published in a scholarly venue), then briefly itemize what evidence the author cites in support of that argument, and finally then you assess both the importance of that argument (how much does it matter to understanding some aspect of the poem?) and its persuasiveness (does the evidence it offers support the argument appropriately, or are there any counters to the argument you can see?).

While you might use searches on the open internet to find materials (and I will be setting some secondary reading which you can also use for this exercise), please be sure that anything you do find there is a properly peer-reviewed piece of published academic research, and not just a blog post by a random enthusiast. Even a personal blog page of a university professor is not sufficient for this exercise, as this has not been peer-reviewed by other anonymous academics before it is allowed to be published. Anything that is published with an academic journal, or in a book by a university press or other academic publisher should have gone through this important and rigorous process. Using the search function within the Marriott Library is a much safer way of finding appropriate materials for this exercise; there is A LOT of material on *Paradise Lost* held in the Marriott, both in print and in digital formats. If you find something which you are not sure about, please send me the link and ask if it is suitable.

Your title for this exercise should be “A Critical Review of...” and then the full bibliographic details of the article/chapter you have found, according to whichever citation format you are accustomed (Chicago, MLA etc), including author name, article title, venue of publication, date, and page range.

Please note! The first thing you find and read might not necessarily be easy or appropriate to review in the manner I have outlined above (maybe there’s no discernible argument? Or it’s too long or too short?). So be aware you might have to read a few things before you find the one you want to review for this assignment (and that won’t harm your understanding of the poem). Please begin reading in advance enough of the deadline that you are not scrambling for something appropriate at the last minute.

Answers should be double-spaced and in 11 or 12 point font. Late submissions will lose 10% of their grade for every whole or part day they are late.

Critical research question & thesis statement (1 page): due Monday 25th November (10%)

In one sentence, formulate a research question that you would like to pursue for your final paper. The question should not be so narrow or leading that it begs a straightforward yes/no answer, not should it be so open that it could never be feasibly answered within 12 to 15 pages.

The research question should then be followed by a research abstract of one to two paragraphs (maximum 500 words) that states why this question is an important one (what is at stake?), outlines what work has already been done in this area, sets out a proposed thesis that addresses your question, and states what kind of approach and methodology your research paper will use. Use the impersonal third-person language of the research abstract for this exercise (i.e. “This paper will argue that...”, rather than a first-person address.)

This assignment will be submitted via Canvas, and we will workshop the submissions together as a class. Note that you may change the research question or thesis statement for your final paper after this process, if you wish.

If you are pursuing a Creative Project (for which you must obtain my written permission in advance), then this assignment should describe the nature of that project and how it will be achieved.

Answers should be double-spaced and in 11 or 12 point font. Late submissions will lose 10% of their grade for every whole or part day they are late.

Final Research Paper (twelve to fifteen pages): due on Friday 13th December (50%)

In accordance with the requirements for the Advanced Seminar in English, you will produce a scholarly researched, thesis-driven paper, accurately referencing both primary sources (including, of course, the poem itself) and relevant secondary sources. It should have a title which in some way implies a research question (though it need not be formulated as an actual question), and be followed by a short abstract, outlining the paper's thesis and written in the third person. The paper itself must be followed by a full and exhaustive bibliography of all sources you have used researching and writing your paper (this may be far more than the 10 to 12 of the annotated bibliography exercise), though it will not be annotated as in your earlier assignment.

Our previous class assignments have been building towards this task, and we will be discussing and workshopping your individual ideas during the latter weeks of the semester. In the final teaching week of the semester, there will be no formal in-person classes, while you work on your papers, but I will be available for individual "office-hour" style consultation sessions, either in person or via zoom (limited to one per student, of around 15 minutes), and can give feedback on essay plans or short samples of writing in draft.

If you wish to submit some kind of Creative Project in lieu of a Final Research Paper, you must obtain written permission from me, in advance of the previous assignment. Bear in mind that such a project must be equivalent in terms of time and rigor to the Final Research Paper, and must be firmly based around the poem *Paradise Lost*.

There can be no late submissions for this exercise – just turn whatever you have in (via Canvas) by midnight on December 13th!

What I am looking for in Writing Assignments (general advice for essays of any length)

1) In an essay-style paper (less so a close-reading exercise on an individual poem, but this advice is still relevant there to a point), I am looking for **a convincing and persuasive argument or thesis about the set text and our interpretation of it**. Ask yourself what your argument is before you start writing, and be sure that you pursue that argument throughout. Don't make digressions from it. The very best papers (and so the ones that get highest grades) tend to have something about their argument that surprises the reader – something original that I haven't thought of before, or at least not in that way before.

2) Don't give me an introductory paragraph about historical background, when the work was written, what was going on in funny old, medieval 'wee' Britain at the time (unless it is relevant to your argument), what the author liked for breakfast etc. I know all that already, apart from the

breakfast part, and that's not relevant, trust me. And you don't have space to waste on anything that isn't moving your argument forwards, in answer to the question prompt. Don't tell me that the Middle Ages/seventeenth-century/third Sunday of 1475 was 'a time of great change and social upheaval'. All times are, aren't they?

3) An introductory paragraph can state succinctly what you think is at stake critically in the question asked. I.e. why this question might matter. Or what the different ways of answering or approaching it might entail, so that I can see you've given it some thought from more than one angle. You might start by interpreting the question in a particular way, or within a specific context or limits, or taking issue with one of its key terms. Just as long as you don't depart entirely from that question and go rogue. Feel free then to write a sentence along the lines of "this essay will argue/show/aim to demonstrate that..." and your thesis. Then stick to it.

4) Stay close to the text. Refer to details from it often. Either with direct quotation where relevant (with book/line/page numbers given in parenthesis), or simply by line/page/section number, as appropriate. This is called 'textual evidence', and it's how you support your points, analysis, and ultimately your argument.

5) Avoid making very personal, subjective statements about your feelings. In a sense the study of literature IS personal, and when you make an argument about a text, you are advancing an opinion, but you are trying to persuade me, your reader, that your way of understanding the text is a good one. You will do that better by directing me back to textual evidence that supports your view, rather than just stating your view, or referring to yourself as the arbiter. Persuade me you are right, don't merely assert without evidence. This advice is very close to the maxim "show, don't tell".

6) Related to the point above, don't feel you need to tell me how great the work is, or that it's 'timeless', or 'universal', or any of those other things. This isn't an exercise in appreciation. I hope you do find things here you like, and if you do, I will probably glean that enthusiasm from your writing anyway, without you using up precious words to tell me. But you might violently dislike a text and nevertheless write something extremely argumentatively compelling about it (I kind of hate and love Milton in almost equal measure, but that's what keeps me coming back to him). In a sense all the texts here are 'timeless' in that they are in the Norton anthology and we're still talking about them in 2024. They're almost certainly not 'universal' in that they belong to a time and a place and a culture that we don't share – we might be reading them, in fact, to find out what is *not* universal, but specific, particular, and unlike ourselves. A kind of critical detachment is a good goal to aim for in this kind of more formal, academic writing. Be committed, but no need to gush.

7) Avoid paraphrase and summary without analysis. Sometimes you have to do a little of this, just in order to set up a point you want to make about a passage as efficiently as possible. But if you find you are just telling me what happens in the text for more than a couple of sentences without any interpretation, analysis or argument, then stop. Rethink: what's my argument again? What am I trying to do in this paragraph, and in this sentence that supports and develops that argument? That will probably keep you right.

8) You don't need to read secondary literature and critics for your assignments on this course, but if you do, don't quote from them merely to make your point. The proper evidence to support a point is the primary text. Quoting from a critic to disagree with them, or to advance an alternative kind of

argument, is a better use of secondary reading. If you do want to do this, footnote the quotation with a full bibliographic reference, including page number, to the source/critic you are citing.

9) Avoid idiomatic, colloquial and informal forms of language. These are OK in some circumstances (I don't mind them in your Canvas posts, or class discussion, for example), but not in others. In academic writing we are, in part, practicing the more formal registers of writing that are sometimes required in a workplace, or institutional context. We're learning to code-switch, because this makes us more effective writers. Think of the difference between when it's OK to wear jeans and a t-shirt, for instance, but when it would be more appropriate to wear a jacket and tie. To this end, in academic writing avoid using contracted forms like 'don't' (= do not), 'aren't' (are not) and so on. I've used them here in this document, because of the register of the address I'm making to you, but I don't use them in my own academic publications, and you shouldn't in your essays.

10) It's normal convention to put the titles of literary works in italics. This is helpful sometimes in clearing up ambiguity. For example, Othello is a character. If you write 'Othello is a failure', I will think you mean 'as a husband', or 'as a hero', or something similar. *Othello* is a play. If you write '*Othello* is a failure', I will think you mean it's a bad play, and want you to support that opinion with evidence. An exception to this is for short poems that were published as part of a longer collection, not on their own. They tend to have their titles put in single quotation marks – John Donne's poem 'The Flea', for example. You can do this too. I'll be impressed that you're paying attention to detail.

Plagiarism:

Part I.B.2.c of the University of Utah Student Code designates plagiarism as academic misconduct, and defines it as “the intentional, unacknowledged use or incorporation of any other person’s work in, or as a basis for, one’s own work offered for academic consideration or credit or for public presentation.” This includes the submission of essays written and sold by others even if *they* claim to be “not plagiarized”; *your* submission of it, under your own name, constitutes plagiarism.

Here are some reasons never, ever even to consider plagiarizing:

- (1) free or purchased online essays are invariably garbage
- (2) the highly specific nature of our texts and assignments makes plagiarism pointless
- (3) it's literally *my job* to notice the inconsistencies in style that are the hallmarks of plagiarism
- (4) I have anti-plagiarism software resources at my disposal
- (5) cleverer people than you have plagiarized and still gotten caught
- (6) the work it takes to plagiarize effectively > the work of writing the paper yourself.

Part V.B stipulates that students found guilty of plagiarism “may be subject to academic sanctions including but not limited to a grade reduction, failing grade, probation, suspension or dismissal from the program or the University” (www.regulations.utah.edu/academics/6-400.html). So no matter how desperate you are or how untraceable you think it is, just don't do it. You are only cheating yourself, and you will be caught. If you are unsure about what constitutes plagiarism, see me.

Students with Disabilities (ADA statement): *The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability & Access, 162 Olpin Union Building, 801-581-5020. CDA will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in alternative format with prior notification to the Center for Disability & Access.*

[NB. This means if you have a pre-existing disability you **must** register with the CDA *before* you can request accommodation, which they will then do on your behalf.]

University Safety Statement: *The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.*

Addressing Sexual Misconduct. *Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677 (COPS).*

English Department Diversity Statement. *Literature allows us to imagine the lives of others and broaden our perspectives. How we talk about it together, in the physical or virtual classroom, is part of that process. Our diverse identities and experiences will inform and enhance those discussions. As we confront sometimes difficult topics, each member of the class is expected to foster a respectful, generous, and supportive classroom environment that makes room for productive difference and reasoned debate.*

Content Accommodation Policy:

NB – *with his kind permission I have adopted the wording of this section from Professor Richard Preiss's syllabus, as I couldn't think of a better way to put this myself. As Prof. Preiss writes:*

The past is a different country. Literature documents the full scope of human experience, and human experience is culturally (and thus historically) determined. Despite being less permissive about political speech, religious freedom, codes of dress, and women's rights, medieval and early modern England was more at ease with sexuality and bodily function than we are – yet often in ways that were themselves intolerant of difference. In order to explore early English literature and thought fully, it is often necessary to discuss concepts – racism, misogyny, homophobia, transphobia, sexual violence, heresy, atheism, mental and physical disability – that, depending on one's background, history of trauma, and maturity, may be discomfiting. We will treat these matters sensitively, but we cannot pretend they are not there. (Nor do they disappear once we leave the early modern period: modernity has not been much better, and may be getting worse.) No one will be forced to write on topics that violate their ethical or religious sensibilities, but no allowances will be made for missed classes, assignments, or poor participation on this account. If you find the realities of human history or the physical side of human life unwholesome, this course may not be for you.

“It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class”
(<http://www.regulations.utah.edu/academics/6-100.html>). For more information, please consult the University of Utah Regulations website.

Prof Chris Jones, August 2024