

**ENLIGHTENMENT, REVOLUTION AND DEMOCRACY
SPRING 2019
BLHS-108**

Thursdays: 6:30 to 10:05 MASS AVE CAMPUS

**NOTE: REQUIRED SATURDAY WRITING WORKSHOP MARCH 30, 10-3 pm,
Conference Room TBA**

Professors: Kathryn Temple, J.D., PhD
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PLEASE NOTE: THIS SYLLABUS IS PROVISIONAL AND SUBJECT TO REVISION.

Course Description

Kant suggested “Dare to Know” as the motto that best described the Enlightenment, but he may just as well have suggested “Dare to Critique,” for knowledge during this period mapped onto critique and vice versa. Different Enlightenment thinkers have different understandings of knowledge and are concerned with understanding and critiquing different aspects of society, but they hold in common the “daring” conviction that they could come to understand society through their own faculties. In this course, we will explore the ideas and attitudes of the Enlightenment through examining literature and philosophy in the Enlightenment context.

Learning Objectives

This course is intended to give students a strong understanding of Enlightenment thought. Specifically, by the end of this course, students should be able to:

1. Explain the different meanings of “enlightenment” and “The Enlightenment” as well as identify commonalities and differences among different thinkers’ conceptions of “enlightenment” and different national versions of “The Enlightenment.”

2. Discuss how Enlightenment thought is similar to and different from pre-Enlightenment thought.
3. Articulate Enlightenment conceptions of freedom and authority and identify the differing relationships between these two concepts in different authors' works.
4. Articulate and analyze Enlightenment conceptions of reason, knowledge, and critique.
5. Describe modes of subjectivity that emerged during the Enlightenment, specifically forms of subjectivity arising from a democratic context.
6. Understand Enlightenment accounts of democratic self-government and the relationship of these accounts to the American and French Revolutions.
7. Discuss changes in conceptions of affective and domestic life during the Enlightenment, as well as the relationship of these changes to changing understandings of equality, freedom, and authority in political communities.
8. Explain the role of "universal rights" in justifying social and political revolutions.
9. Describe Counter-Enlightenment reactions to Enlightenment ideas.
10. Explain the Enlightenment concept of progress and the "project."
11. Apply Enlightenment ideas to our current world and evaluate the validity of Enlightenment ideas today as well as explain how Enlightenment ideas were both created in and reflected in literary works of the period.
12. Analyze Enlightenment literature and its relationship to Enlightenment thought. Identify generic conventions of various works of literature and relate them to Enlightenment thought.

In addition to these substantive goals, students will further develop their research, writing, oral communication, and analytical skills. Specifically, students will be expected to:

1. Conduct research on major Enlightenment figures.
2. Present this research before the class in a clear, well-structured oral presentation.
3. Write clear, precise papers that develop rigorous arguments and provide solid evidence for their claims.
4. In writing and discussion, offer compelling arguments for particular interpretations of texts, evaluate the validity and soundness of authors' arguments, and critique particular conceptions of concepts such as freedom, authority, individuality, and rights.

Required Texts

(TEXTS NOT LISTED HERE WILL BE AVAILABLE ON CANVAS. YOU ARE REQUIRED TO PRINT THESE TEXTS OUT AND BRING THEM TO CLASS IN HARD COPY. YOU MUST HAVE HARD COPY TO PARTICIPATE IN OUR CLASSROOM DISCUSSIONS.)

YOU MUST PURCHASE THE FOLLOWING TEXTS IN THESE EDITIONS AND IN HARD COPY.

Aphra Behn, *Oroonoko* ISBN-10: 019953876X ISBN-13 978-0199538768

Alexander Pope, *Rape of the Lock*, Bedford Cultural Edition, ISBN-13: 978-0312115692
ISBN-10: 0312115695

Mary Wollstonecraft, *Vindication of the Rights of Woman and the Wrongs of Woman, or Maria*. ISBN-13: 978-0321182739

Richard Brinsley Sheridan, *School for Scandal* ISBN-13 978-0486266879

John Robertson, *The Enlightenment: A Very Short Introduction*. ISBN-13: 978-0199591787
ISBN-10: 0199591784

Requirements and Grading

Formal Assignments:

Canvas Postings: Each student will post on Canvas six times in response to prompts offered by the professors. Students should respond to 3 prompts related to Professor Temple's material and 3 prompts related to Professor Krawczyk's material. Students should split their posts evenly between political philosophy and literary topics. An interdisciplinary approach is welcomed. Posts should appear 24 hours before the class to which they relate and should take up issues from the readings for that class. Please consider carefully your plans for posting so that you are able to post six times before the end of the semester. Late posts or multiple posts offered in a single week will not count towards this requirement. Posts should be between 250 and 500 words long and adhere to standard methods of composition. We especially welcome posts that advance discussions in class and/or discussions on the Canvas page themselves. **20 percent** of grade

Two Essays: Two 5-page, double-spaced, one-inch margins papers in response to the professors' prompts. Your paper may consist of a revision of a Canvas posting. Each paper is **20 percent** of your grade.

Rock Stars of the Enlightenment (Teachback): A "teachback" which introduces us to a major Enlightenment figure. The teachback should represent considerable research and the student should be prepared to present us with biographical details, a summary of major works and their content, and an appraisal of the figure's impact on Enlightenment thought. A bibliography should be included. The "teachback" should end with discussion questions that invite other students to interact with the presenter. Your "teachback" presentation should not be less than 20 minutes or more than 25 minutes, excluding discussion. Everything in your presentation should be cited as per the honor code. **10 percent** of grade

Class Participation: Students are expected to participate fully in the class, demonstrating their engagement with the class materials and with the ongoing discussion. Discussion should advance and deepen our level of thought about the materials. Generally, discussion points should be drawn directly from the texts or lectures and students should be able to move fluidly from text to discussion point and back again. **10 percent** of grade

Final Examination: **20 percent** of grade

Grades will be calculated as follows:

| | | |
|----------------|----------------|----------------|
| 93% – 100% = A | 90% – 92% = A- | |
| 87% – 89% = B+ | 83% – 86% = B | 80% – 82% = B- |
| 77% – 79% = C+ | 73% – 76% = C | 70% – 72% = C- |
| 67% – 69% = D+ | 60% – 66% = D | |
| Below 60% = F | | |

Policy on late paper submissions

One step of a letter grade will be deducted for each day a paper is late (e.g., from an A- to a B+, from a B+ to a B, etc.).

Policy on incompletes

Incompletes will be granted only in exceptional circumstances, such as a family or medical emergency. Students must contact me in advance regarding incompletes.

Attendance

Your attendance is vital to your learning and the learning of your classmates. You are expected to attend every class meeting. We understand that, on rare occasions, there are reasons beyond your control that might prevent you from attending a session (e.g., illness or a family emergency). If you know in advance that you must miss class for a valid reason, you **must** discuss it with us beforehand, or it will be considered an unexcused absence. If you miss class unexpectedly due to an emergency, you must obtain a note from a dean to excuse the absence.

Unexcused absences will result in a deduction of one step of a letter grade from your final grade (e.g., from a B to a B-). If you miss two classes for any reason, you may be dropped from the course involuntarily for failing to satisfy the requirements of the course.

Essay Preparation

Documentation for your essays must follow the MLA guidelines. Please note that the professor is not your personal editor and that this is not a remedial course. All writing submitted for review or posted on line should be checked for grammatical and stylistic issues and written in standard English. Papers with notable errors will be given an F and returned for revision without further comment.

Students are expected to meet with the professor during office hours at least once and as needed thereafter, and to make full use of the Writing Center.

LAPTOP AND SMART PHONE POLICY:

No electronics should be used in class without the professor's approval. Phones should be silenced and put away; laptops should be closed. Although we may occasionally consult our

laptops for information or use them in presentations, any unauthorized usage will be construed as one absence from class. Additionally, laptops or phones used without prior approval will be banished from the class for the remainder of the semester. If you have a disability that requires digital accommodations, please notify the professors and provide the appropriate documentation in support of your disability and accommodation.

NOTE-TAKING POLICY

Learning to take class notes is an important college-level skill. Students should expect to take notes in every class and to keep their notes and other materials in a well-organized notebook. The best note-taking does not end in class, but occurs when students return to their notes, organize and review them. To encourage this, you may substitute your class notes for the relevant class for a Canvas posting twice during the course of the semester. We will also do note checks periodically throughout the semester. Taking notes by hand is related to better learning and retention.

Office Hours

By appointment and before class.

Georgetown's Honor System

All students are expected to follow Georgetown's honor code unconditionally. Plagiarism violates the purpose and undermines the integrity of intellectual inquiry and will not be tolerated under any circumstances. We assume you have read the honor code material located at www.georgetown.edu/honor, and in particular have read the following documents: *Honor Council Pamphlet*, "What Is Plagiarism?," "Sanctioning Guidelines," and "Expedited Sanctioning Process."

Submitting material in fulfillment of the requirements of this course means that you have abided by the Georgetown honor pledge:

In the pursuit of the high ideals and rigorous standards of academic life, I commit myself to respect and uphold the Georgetown Honor System: To be honest in any academic endeavor, and to conduct myself honorably, as a responsible member of the Georgetown community, as we live and work together.

Any confirmed case of academic misconduct will, at minimum, result in failure on and zero credit for that assignment. Honor code violations will also be referred to the Honor Council and your dean.

Accommodating Disabilities

If you believe you have a disability, then you should contact the Academic Resource Center at 202-687-8354 (arc@georgetown.edu) for further information. The Center is located in the Leavey Center, Suite 335. The Academic Resource Center is the campus office responsible for

reviewing documentation provided by students with disabilities and for determining reasonable accommodations in accordance with the Americans with Disabilities Act (ADA) and University policies.

Course schedule:

Thurs Jan 10: Class One: Course Introduction Please read *The Enlightenment: A Very Short Introduction*, pp. 1-15 prior to class and Kant's "Dare to Know," available on Canvas. Be prepared to write about what you have read. (Temple and Krawczyk)

Thurs Jan 17: Class Two: Philosophical Foundations. This class will consider competing, foundational views of the social contract. Read brief excerpts from Thomas Hobbes's *Leviathan*, John Locke's *Second Treatise on Government*, and Jean-Jacques Rousseau's *The Social Contract*. Consider the ways in which these thinkers differ from one another in their concepts of the social contract. **Read selection from *Robinson Crusoe*** and recognize the enactment of a social contract. We will discuss the contribution that social contract theory makes to Enlightenment thought and to democratic society. (Krawczyk)

Thurs Jan 24: Class Three: Introduction to Aphra Behn and the Restoration. Read Aphra Behn's *Oroonoko*. You should read carefully, noting scenes that take up any of the Enlightenment issues discussed in the previous classes, particularly those of the importance of education, experience, progress, slavery and freedom, and gender, race and class destabilization. Introduction to Daniel Defoe. Attend also to issues of genre. What different types of writing does Behn include in this novel and why might that be important? There will be a content quiz on this material. (Temple)

Thurs Jan 31: Class Four: The Scottish Enlightenment, Virtue Ethics, and Moral Sensibility. This class will address the moral theories advanced by Scottish Enlightenment thinkers. Read excerpts from David Hume's *A Treatise on Human Nature* and his essay "On Miracles," Francis Hutcheson's *An Inquiry Concerning our Ideas of Virtue or Moral Good*, and Adam Smith's *Theory of Moral Sentiments*. Read two poems: Frances Greville's "A Prayer for Indifference" and Helen Maria Williams's "To Sensibility." Expect a quiz on this material. (Krawczyk)

Thurs Feb 7: Class Five: Introduction to Alexander Pope and to eighteenth-century poetry. Read the Introduction to the edition I have assigned for this class as well as Pope's *Rape of the Lock*. You should note particularly issues related to secularization, to the expansion of mercantile culture, and to gender relations. There will be a content quiz on this material. (Temple)

Thurs Feb 14: Class Six: Inequality and Reform: Slaves, Dissenters, and Veterans. Read from debates in British parliament over the abolition of slavery, excerpts from *The Interesting Life of Olaudah Equiano*, selected poems by Phyllis Wheatley, Anna Barbauld's "Epistle to William Wilberforce," and "Dialogue between a Master and Slave." Read excerpts from Dissenting pamphlets. Read selections of war-themed poetry and excerpts from *Recollections of Rifleman*

Harris. In class we will analyze war-themed artwork by J.M.W. Turner, John Singleton Copley, and Isaac Cruikshank. (Krawczyk)

Thurs Feb 21: Class Seven: Introduction to Samuel Richardson, Henry Fielding and to the modern novel. **Read selections of Richardson's *Pamela*, Fielding's *Shamela* and Fielding's *Tom Jones*, available on Canvas.** These novels/novella will introduce us to the "birth of the novel" and to ideas of individualism and literary realism. Note how novelistic techniques expand our understanding of the meaning of "experience" during this period. Important issues include that of education (What constitutes the best education? How do we learn? What is the role of the "authorities"? When and why should we obey?) Expect a quiz on this material. (Temple)

Monday Feb 25, Noon: First Paper Due. Please post your papers on Canvas (in the Discussion Board) and email them to Professors Temple and Krawczyk.

Thurs Feb 28, Class Eight: We will meet at Lauinger Library on the Main Campus for an introduction to rare books related to our course. (Krawczyk)

Thurs Mar 7: Spring Break

Thurs Mar 14: Class Nine: Introduction to Samuel Johnson. **Read Johnson's *Vanity of Human Wishes*, available on Canvas.** What is the role of poetry in Johnson's world? Note issues of imperial expansion, of human aptitude and limitations, of questions asked that cannot be answered. **Read Samuel Johnson's *Rasselas*** also on Canvas. Again, issues of education and experience are foregrounded here, but Johnson seems more interested in the limits and inadequacy of experience than in celebrating it as an Enlightenment good. Note scenes in which experience does and does not seem to be a good teacher. Note as well Johnson's narrative technique. Do the characters make progress as they travel through the world Johnson has created? Expect a quiz on this material. (Temple)

Thurs Mar 21: Class Ten: Revolutions: 1776 and 1789. Read excerpts from Thomas Paine's *Common Sense*, *The Age of Reason*, and the *Federalist Papers*. Watch Gordon Wood's lecture on YouTube, "What made the Founders different?" Read excerpts from Richard Price's sermon *A Discourse on the Love of Our Country*, The National Assembly's "Declaration of the Rights of Man," Edmund Burke's *Reflections on the Revolution in France*, and Mary Wollstonecraft's *Vindications of the Rights of Men*. What went wrong with the French Revolution? How were the teachings of Rousseau used and abused? How did the Terror evolve and what is its legacy? Read from Robespierre's "Justification of the Use of Terror." (Krawczyk)

Thurs Mar 28: Class Eleven: Introduction to Richard Sheridan and to Enlightenment theater. **Read Sheridan's *School for Scandal*.** Although the play claims to be about education, issues of authenticity and surface versus depth are foregrounded. Choose a scene that you would like to act out in class that reveals these issues at play. Expect a quiz on this material. (Temple)

Saturday Mar 30 Student Writing Retreat and Workshop 10-3 p.m. Location: TBD (You will have an opportunity to revise your first paper after this workshop.)

Thurs Apr 4: Class Twelve: Wollstonecraft, the Gothic and Revolution: Successes and Failures. The late eighteenth-century gothic raises issues related to what we might call the dark side of the Enlightenment. You should be alert to representations of power and authority, to gender issues and to the advantages and disadvantages of new knowledge. When is revolution justified? When does authority become despotism? Read *Maria* by Mary Wollstonecraft. Consider issues of revolution and rebellion in light of Wollstonecraft's prose style and methods. Using Wollstonecraft's work as a touchstone, we will discuss the successes and failures of the Enlightenment. (Krawczyk)

Thurs Apr 11: Class Thirteen: PAPER TWO DUE IN CLASS We will workshop the papers in class. Please print an original and three copies and bring them to class. (Temple)

Thurs Apr 18: EASTER BREAK

Thurs Apr 25: Last Class (Temple and Krawczyk)

FINAL EXAM: Final Examination. This take-home exam will be open book and open notes. Your responses must be emailed to us and posted on Canvas by May 3, 10 p.m.