

# ENLIGHTENMENT CULTURE

## **Course Description**

Ancient Culture takes an interdisciplinary approach to the humanities of the Enlightenment. The course provides a solid foundation in the ideas and concepts that were either dominant or emergent, and it locates them within their historical and cultural contexts. The learner will trace developments of ideas, compare and contrast texts, and look for core belief systems and ethical stances that may inform the period's unique position with respect to discourse production. In addition to seeking new insights and views into the period, the course encourages thinking across cultures, periods, and modes of thought.

Further, the course requires the learner to apply the ideas and the concepts to issues in current times, in order to develop new perspectives and vantage points, which the learner will share in a learning community, and will develop in dynamic research and writing. The course requires clarity of vision and courage to encounter, question, develop and integrate new ideas and ways of thinking. This course is intended for students who already possess a bachelor's and, ideally, a master's degree, and who would like to develop interdisciplinary perspectives that integrate with their prior knowledge and experience.

## **About the Professor**

Susan Smith Nash has developed numerous literature courses in the humanities, including world literature, American literature, and film. She earned her Ph.D. from the University of Oklahoma, where she currently holds an appointment. Nash is widely published in the areas of literature, film criticism, e-learning, and discourse of science. In addition, she has served as editor for journals focusing on literature and literary criticism. She prepared the following Study Guides: American Cinema, Poetry, Fiction, Ancient Literature, Medieval Literature, Enlightenment Literature, 19th Century Literature, and 20th Century Literature.

# Study Guide

## Enlightenment Culture

**Instructions for the Study Guide:** Please use the questions to develop a deeper understanding of the text and to review the concepts. As you read, consider the questions. Keeping careful notes or a journal will help you prepare to write the essays at the end of each section as well as the final essay. Your required and supplemental readings can be found in the "Readings" file.

**Instructions for Essays:** Please write a 1,250 – 1,500 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

**Instructions for Final Essay:** Please write a 5,000 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

UNIT	WEEKS	TOPICS
		O1. Identify and describe major Enlightenment works of literature and their authors. O2. Explain the emergence of themes in the Enlightenment, and discuss examples in literature. O3. Analyze the evolution of satire in the Enlightenment and discuss how it was used in drama, prose, and poetry. What was the function of satire? O4. Describe the changing role of literature in society, and explore how it was used in political ideas as well as in the transformation of societies. O5. Trace the ideas and techniques found in Enlightenment literature, and identify where they persist even to current times. O6. Explore the fundamental ideas about humanity and human experience as traced in Enlightenment literature.

UNIT	WEEKS	TOPICS
<b>I</b>		<b>Art</b>
	1-3	<b>Baroque Art</b>
Overview		The Space that Tells a Story: Dramatic Narrative in Art and Architecture
Introduction		The baroque style is characterized by dramatic lighting and spatial relationships, both in art and architecture, with the goal of eliciting passions in the viewer. Northern European baroque differed from that produced in southern Europe and in the New World. However, both trends in baroque art tend to engage the viewer, both physically and emotionally. In painting and sculpture emotional impact flowed from highly developed naturalistic illusionism, usually heightened by

dramatic lighting effects, which created a deep sense of drama, energy, and movement of forms. Architecture departed from the classical forms used during the Renaissance and took on the fluid, plastic aspects of sculpture.

Question Theme: Q1. List the core ideas that are expressed in Baroque Art. How does it represent a break from the Renaissance. How does Baroque art relate to authority – both spiritual and earthly?

**Essay** E1. Discuss the kinds of narratives that can be found in Baroque art and architecture. What are some of the ideas about humanity, the nature of leadership, god, and nature?

## II **Philosophy**

### 4-6 **Scientific Revolution**

The Spirit of Inquiry  
Philosophers of Nature  
Rationalists  
Empiricists

Overview Nature and Science Are Investigated in New Ways

Introduction Great advances in the understanding of nature took place during the early modern time. In addition to the advances found through the expeditions of the world, there were great strides in sciences and mathematics. Many of the accomplishments can be laid at the feet of the new ways of thinking about nature, and the renewed emphasis on observable fact rather than speculation. Two important strands of thinking – rationalism and empiricism – were at the heart.

Q1. The Spirit of Inquiry It might be said that the 'scientific spirit' grows from certain thinkers, in the late 17<sup>th</sup> and early 18<sup>th</sup> century, who were united by their desire to reexamine natural and social events, and to come up with their own individual (and independent) interpretations of reality. You will already know that the roots of inquiry were firmly planted among the classical Greeks (and earlier, in Sumeria and Egypt).

Q2. Compare and contrast the rationalists and the empiricists.

**Essay** E2. Trace the relationship between new ideas in science and philosophy. Which of the ideas seem the most revolutionary to you? Explain.

### 7-9 **Enlightenment: Human Rights**

Thomas Jefferson (1743-1826)  
Declarations of Rights and Independence

Overview Ground Rules for Establishing a New State

Introduction Voltaire, Rousseau, Franklin, and Mary Wollstonecraft—who follows—form, with Thomas Jefferson, a perfect Anglo-American Enlightenment portrait. Jefferson, the chief author of the American Declaration of Independence, there sums up the guiding principles of the American Revolution—as well, on the whole, as of the almost concurrent French Revolution. The belief in ‘certain unalienable Rights’ is central to this document, which shares its time’s conviction that the human being deserves the Right to Life, Liberty, and the Pursuit of Happiness. The particular focus of this assertion, of course, is the alleged misbehavior of the British Crown, but the philosophical point springs from an entire era in which confidence in human reason, societal good sense, and universal order is strong.

Question Theme: Human Rights Q1. Do you recognize the principles Jefferson espouses, as part of contemporary democratic practice in the West? What do you think about the philosophical foundation Jefferson is taking for granted? Is it ‘self-evident that all men are created equal’? Is it self-evident that governments derive their power from the consent of the people? How would Virgil have felt about these propositions, creator as he is of a monumental tribute to the Roman Emperor?

Question Theme: Human Rights Q2. What do political theorists of the Enlightenment consider to be core human rights? How do these writers go about critiquing current governance and explaining how and why it is inadequate and/or inappropriate for an advanced society? Why are human rights the pillar? How does the Declaration of Independence illustrate these concepts?

Question Theme: Human Rights Q3. John Locke advanced the idea that government should be based on a social contract, and that people, who are inherently good, would respect each other’s rights. In contrast, Hobbes believed a strong ruler would keep greedy, irascible individuals in light. Jefferson, in contrast, wrote about the natural rights of man including the right to life, liberty, and property. What did he say about it?

#### Revolution in Political Thought

Q1. What were the primary characteristics of the works of political philosophy during the Enlightenment?

Hobbes, *Leviathan*

Q2. Hobbes believes that the Leviathan that he proposes is ideal for assuring a peaceful society. In this sense it is an ideal, perhaps utopian, civilization. However, the Leviathan could be viewed as totalitarian. Can you reconcile Hobbes's ideas of utopia with the totalitarian methods he advocates? Would you like to live in the world of Hobbes’ *Leviathan*?

Locke, John

Overview Social Contract and a Theory of Mind

Introduction	<p>Many of the advances in science and mathematics can be traced back to the influence of Locke's epistemologies, and his ideas about how and what to do with human perception. He was the first empiricist, and his ideas expressed in the <i>Essay on Human Understanding</i> were pivotal, not only in science, but political philosophy.</p> <p>Q1. What were Locke's core ideas? How did they relate to individuals? To governments?</p> <p>Rousseau (1712-1778) Two Treatises of the Government</p>
Overview	Born Free
Introduction	<p>Rousseau was critical for those who wanted to preserve the rights of the individual within a government or social system. His ideas about freedom are cornerstones of modern democracies.</p> <p>Q1. In what ways do Rousseau's ideas differ from those at work in modern democracies? Could some of his ideas be useful today? Which ones and why? Can they be evaluated?</p>
<b>Essay</b>	E3. Discuss the differing views of humanity and human rights in the works studied in this unit. Are some of the ideas about human rights predicated upon a specific set of beliefs about what it means to be human, and human nature? Do any of the writers in this unit believe that humanity is innately bad? And, if they do, what are their positions about freedom?
10-12	<p><b><i>Enlightenment: Women and Marriage</i></b></p> <p>Love, Marriage, and the Education of Women</p> <p>Mary Wollstonecraft Vindication of the Rights of Women</p>
Overview	Early Feminism Insisting on its Rights
Introduction	Mary Wollstonecraft affirms to the max the Enlightenment assumption that every human person is equal before God. It might enrich our view of 18th century enlightened woman, to compare Mary Rowlandson with Mary Wollstonecraft.
Question	Q1. Do you think Mary Wollstonecraft would be inspiring to present day Feminists?
Question Theme: Women's Rights	Q2. Discuss key ideas about women's rights, marriage, and education during the Enlightenment. Do you see any relation to today's feminist movements?
<b>Essay</b>	E4: Enlightenment authors critiqued the absolute power and divine

right of rulers, and suggested that the actual power of governance rests with the people rather than the rulers. Further, the Enlightenment pointed out that traditional social and family arrangements gave unequal rights to women. How did the Enlightenment aim to establish of all people. Please use the readings in this unit as the foundation of your answer, and support your argument with clear examples.

### III

### Literature

13-15

#### **Satire**

Jonathan Swift (1667-1745)  
Gulliver's Travels

Overview The Human Condition: Between Banality and Viciousness

Introduction Perhaps you will see the inherent mystery in Swift's *Gulliver's Travels*. The author appears to be creating, in the Houyhnhnms, an attractive model for humanity at its best—until we realize that life among these people is a placid bore. The Yahoos appear malignantly disgusting, yet full of the very life missing among the Houyhnhnms. Swift as author seems to take a bitter view of mankind, yet plainly he is relying on traditional senses of value when he critiques the Lilliputians and the Brobdinagians. We may finally want to say of this work, which fascinates us on so many levels, not least on the childish level, that it betrays our efforts to pigeonhole it as a genre.

Question Theme: Fiction Q1. Once again the questions. Is *Gulliver's Travels* fiction in the sense you usually understand? If not, what is this text? Satire on Mankind? Fantasy travel literature? Do you see here some traces of the fascination with exotic lands, which is highlighted in *Oronoko*? A lot of questions, yes, and none susceptible to a black and white response.

Question Theme: Satire Q2: How does Swift use *Gulliver's Travels* to satirize English society? Where does Gulliver encounter the Yahoos and the Houyhnhnms? Why does he not see the Yahoos has human physical form at first? When does he start to see that they are, in fact, also humans, like Gulliver himself? How do the Houyhnhms behave?

Question Theme: Satire Q3. Discuss Yahoos and Houyhnhnmss and their attributes. Compare and contrast these two groups of creatures with the human beings. Is completely rational society possible? How is Swift satirizing English society? Discuss the rational society of the Houyhnhnms in light of the rationalism proposed by Enlightenment philosophers.

Alexander Pope (1688-1744)  
The Rape of the Lock

Overview High Society, Elegant Language, Miniature Violence

Introduction Would you agree that comedy, and its nephew satire, operate on the assumption of authorial superiority? Were not Petronius, Cervantes,

and Moliere, to pick examples from our course, all in a sense 'looking down' on mankind (or segments of mankind) as they drew their social portraits? (If so, how does comedy differ from tragedy in the relation of its author to his/her 'material'?)

- Theme: Q1. How does *The Rape of the Lock* satirize the life of the elite?  
Satire
- Question Q2. Alexander Pope is a master of satire, which he generates searing  
Idea: hot from his faultlessly clever Alexandrine lines. But exactly what kind  
Satire of 'looking down' takes place in *The Rape of the Lock*? Is the focus on human social pretension? Is it on the pathos of woman, who is here in a wider sense victim of social rape? Would Voltaire have been comfortable with Pope's brand of satire? What do you think of the particular relation of satire to comedy in general? Is satire intended to amuse or to instruct?
- Question Q3. In "The Rape of the Lock," how are epic conventions used to make  
Idea: the characters and the action ridiculous? How are certain elements  
Satire deflated and others inflated to make it both comic and satiric? How does *The Rape of the Lock* satirize the life of the elite?
- Voltaire (1694-1778)  
Candide
- Overview Innocence at Grips with the Problem of Evil
- Introduction Voltaire's *Candide*, in any case, spoke straight from its time, in pillorying naïve faith in the universe, ignorance (Candide's) which leads to massive denial, and mankind's reluctance to use good sense in evaluating and in interpreting human affairs. To proclaim that all is for the best in the best possible world, when disaster is everywhere, seemed to Voltaire the height of insanity. Do you agree with him? In the face of natural disaster do you feel that faith in the order and plan of the universe is undermined? What do you think Sophocles or Virgil would have said to this proposition? After all they too dealt with, and interpreted, crushing tragedy.
- Question: Q1. Have you begun to note the Enlightenment penchant for correcting/critiquing human behavior, in the light of reason? Would it be correct to say that Moliere, Behn, Swift, and Voltaire all work around a reformative view of human nature? If you accept this broad general idea, which would follow from the thought of a century given to clarifying life, would you then agree that this reforming penchant was less apparent in the earlier texts we have read?
- Question Q2: How does Voltaire use *Candide* to satirize French society?  
Ideas: Discuss the functions of Pangloss, Cacambo, and Martin. Compare  
Satire Swift and Voltaire's ideal societies (the world of the Houyhnhnms vs El Dorado). Voltaire's views on the philosophy of Optimism (Leibniz). Contrast the optimism of Pangloss and the pessimism of Martin. Discuss echoes of courtly love in Candide's pursuit of Cunegonde. What does Candide believe at the beginning and end of the story?

How is he criticizing utopianism?

Question  
Ideas:  
Satire

Q3. Discuss Voltaire's views on the philosophy of Optimism (Leibniz). Contrast the optimism of and Pangloss and the pessimism of Martin. What does Candide believe at the beginning and end of the story? How is he criticizing utopianism?

**Essay**

E5. Discuss the use of poetry and fiction during the Enlightenment to criticize various social institutions. Discuss the role of the journey, or encounters between contrasting societies to further level criticism of institutions and/or human nature. What do the authors gain when they satirize attempts to put together ideal societies?

#### IV

#### Finals

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Review, Annotated Bibliography, Research Paper

**Final  
Essay  
Question**

Please choose one question from the selections below for your final essay.

FE1. Discuss the materials from the first half of the course as serving to question or destroy traditional social arrangements. How do they prepare the way for positive declarations of rights of the individual? Who ought to have rights? Should some be denied rights? What do the authors say?

FE2. Discuss the ways, direct or indirect, positive or negative, in which Enlightenment authors explore and enforce social norms. Are there general areas of agreement about the ways in which individuals as well as societies should function? Are there inalienable truths? What are the standards of judgment? How do various authors establish and enforce them? Are the sanctions—that is, punishments for transgression—theological or social/secular? How far do the authors expand idea of individual rights and responsibilities?

FE3. Early modern authors and artists differed in their views of human nature. Some believed that humans are / were innately evil, while others believed in the goodness and perfectibility of the human being. Discuss works of literature and art that illustrate contrasting views of human nature.

FE4 In this course we have read work written over a considerable period of time, from Moliere's *Tartuffe*, in the early 17th century, to the work of Thomas Jefferson, who lived until two centuries after Moliere's *Tartuffe*. We have grouped all of these thinkers as Enlightenment minds, but of course that kind of large label is bound to miss the important details underneath it. Do you see significant differences in viewpoint/world-view among our Enlightenment authors, according to the time position they occupy in our readings?

FE5. The defence of basic human rights is a powerful theme in Enlightenment writing. What are the main texts in the development of that theme? Do these issues, of individual rights, seem to you

prominent in earlier works we have read? In Greek tragedy? In Chaucer or Boccaccio?

FE6. Compare and contrast the ideas about the role of the individual in society.

## Syllabus

### Learning Outcomes:

By the end of this course, students should be able to do the following:

1. Discuss the meanings and manifestations of culture found in the subject of the course.
2. Identify unique theoretical underpinnings and influential thinkers in the course topic.
3. Analyze the relationship between the various aspects of cultural texts and the particular social, cultural, and biographical contexts of their production.
4. Research and critically evaluate cultural productions.
5. Use secondary sources and close reading skills to produce a substantive critical essay relating one or more specific cultural productions to the economic, social, cultural, or biographical contexts of its production.
6. Demonstrate a balanced perspective and a deepened understanding of the cultures, times, people, and situations that produce these works.
7. Write coherent historical arguments that explore the relationships of various concepts and texts, and which provide a clear synthesis.

### Course Goals:

1. To provide students with a broad perspective of approaches to world culture and an understanding of the various ways in which they manifest themselves and to assess students' ability to express their perspectives through exams and essays.
2. To provide students with a deeper understanding of diverse cultural and interdisciplinary traditions the course focus and to express this deepened understanding in written tests and a critical essay.
3. To provide an overview of cultural analysis and interpretation methods and help students apply these skills in writing essay examinations and a critical essay.
4. To read widely and critically in a variety of cultural texts in order to explore potential meanings and to demonstrate the depth and breadth of this reading in essay examinations and a critical essay.
5. To do library research on a particular trend, event, concept, an individual theorist, or an issue in the area of comparative culture and to write a critical essay which incorporates this research.

### Course Content:

1. Cultural developments and texts that have been designated as being produced within the category of the course topic.
2. Discussion of the theoretical, social, philosophical and biographical contexts in which those works were produced.
3. Historical movements in various periods.
4. Discussion of the cultural issues and questions related to theoretical, social,

- philosophical, and biographical approaches to the study of the course topic.
5. Key ideas about how to evaluate and interpret cultural events, texts, and approaches.
  6. Criticism and reflection upon political and economic systems as reflected in culture.
  7. Discussion of the relevance of course readings to the understanding of contemporary cultural issues.
  8. Critical analysis and interpretation of culture.
  9. Conducting scholarly research on and off-line.

### **Course Outline:**

For the detailed course outline, please see the study guide.

### **Textbook(s):**

Gloria Fiero. *The Humanistic Tradition, Book 1*. NY: McGraw-Hill, 2005.  
Bedford Anthology, Vol 1. NY: St Martins, 2004  
Marvin Perry. *An Intellectual History of Modern Europe*. NY: Houghton-Mifflin. 1993.  
Daniel Kolak. *The Longman Standard History of Philosophy*. NY: Pearson, 2006.  
Marilyn Stokstad. *Art History: Vol 1. Ancient Art*. 3<sup>rd</sup> Edition. Prentice-Hall, 2009.  
Joseph Campbell. *The Hero With a Thousand Faces*. NY: MJF Books, 1949.

Additional material will be available through web readings and the Online Library, which will provide students access to selected journal articles, book chapters, and reference materials.

### **Course Preparedness:**

This course is a history course which requires analysis, research, and writing. It assumes the mastery of prerequisite college-level skills in spelling, grammar, punctuation, paragraphing, and essay writing. It also assumes the ability to read and analyze literary texts. This course provides instruction in history and does not address remedial writing issues at the sentence, paragraph, or essay level. The California Department of Education "English-Language Arts Content Standards for California Public Schools" offers context for understanding the standard for writing at the college level. Students who do not meet the standards outlined in the "English-Language Arts Content Standards" will not pass this course.

In short, this course assumes that students already "write with a command of standard English conventions, write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument, and use clear research questions and creative and critical research strategies" (California Standards, Grades Nine and Ten). This course focuses on texts and analysis and requires college-level writing skills that exceed those required at the secondary level.

### **Course Workload:**

In accordance with accreditation standards, requires approximately two hours of outside work for every contact hour. For a 3-hour course, there are 48 contact hours, plus a minimum of 96 hours outside work. For a sixteen-week course, students can expect to devote a minimum of 6 hours of independent study per week in order to complete the coursework.

### **Grading Factors:**

## **Discussion Board (20%)**

The Discussion Board provides the learner a place to respond to questions on the topic and to exchange ideas, reactions and analyses of the texts. Discussion questions concentrate on ideas, themes, and characters in literary works. There will be one question per week. Discussion Board questions will be responded to by all learners in the course and will be evaluated by the instructor. The Discussion Board is not available for OCW courses.

## **Journal (20%)**

Your journal consists of your responses to questions in the Study Guide. These questions require you to reflect on the material and to write a one to two-paragraph response. At the end of the course, you will gather together all of your Study Guide responses and will turn them in as a final portfolio.

## **Essay (20%)**

You will write an essay on one of the topics provided to you by your instructor in which you apply a critical paradigm from theorists or issues raised by the Study Guide questions. You should start your paper with a succinct thesis statement, describe the critical paradigm and the text(s) being analyzed. Be sure to cite critical passages to demonstrate support for your argument.

Length: 1,000—1,500 words. Essay topics will be assigned by the instructor and will reflect material covered in the Study Guide and the readings.

## **Exam (40%)**

Students must complete the assignments, submit them, and take the proctored exam.

### **Definition of Grades:**

#### **Graduate Courses**

- A** Outstanding Achievement
- B** Commendable Achievement
- C** Marginal Achievement
- D** Unsatisfactory \*
- F** Failing \*

\* Students receiving this grade in a course that is required for his/her degree program must repeat the course.

- I Incomplete** A grade given at the discretion of the instructor when a student who has completed **at least two-thirds of the course class sessions** and is unable to complete the requirements of the course because of uncontrollable and unforeseen circumstances. The student must convey these circumstances (preferably in writing) to the instructor prior to the final day of the course. If an instructor decides that an "Incomplete" is warranted, the instructor must convey the conditions for removal of the "Incomplete" to the student in writing. A copy

must also be placed on file with the Office of the Registrar until the "Incomplete" is removed or the time limit for removal has passed. An "Incomplete" is not assigned when the only way the student could make up the work would be to attend a major portion of the class when next offered.

An "I" that is not removed within the stipulated time becomes an "F." No grade points are assigned. The "F" is calculated in the grade point average.

**W Withdrawal** Signifies that a student has withdrawn from a course after beginning the third class session. **Students who wish to withdraw must notify their admissions advisor before the beginning of the sixth class session in the case of graduate courses, or before the seventh class session in the case of undergraduate courses.** Instructors are not authorized to issue a "W" grade.

### **Plagiarism:**

Plagiarism is the presentation of someone else's ideas or work as one's own. Students must give credit for any information that is not either the result of original research or common knowledge. If a student borrows ideas or information from another author, he/she must acknowledge the author in the body of the text and on the reference page. Students found plagiarizing are subject to the penalties outlined in the Policies and Procedures section of the Catalog, which may include a failing grade for the work in question or for the entire course. The following is one of many websites that provide helpful information concerning plagiarism for both students and faculty:

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

### **Ethics:**

Ethical behavior in the classroom is required of every student. The course will identify ethical policies and practices relevant to course topics.

### **Technology:**

Students are expected to be competent in using current technology appropriate for this discipline. Such technology may include word processing, spreadsheet, and presentation software. Use of the internet and e-mail may also be required.

### **Diversity:**

Learning to work with and value diversity is essential in every class. Students are expected to exhibit an appreciation for multinational and gender diversity in the classroom.

### **Civility:**

As a diverse community of learners, students must strive to work together in a setting of civility, tolerance, and respect for each other and for the instructor. Rules of classroom behavior (which apply to online as well as onsite courses) include but are not limited to the following:

- Conflicting opinions among members of a class are to be respected and responded to in a professional manner.
- Side conversations or other distracting behaviors are not to be engaged in during lectures, class discussions or presentations

- There are to be no offensive comments, language, or gestures

**Students with Disabilities:**

Students seeking special accommodations due to a disability must submit an application with supporting documentation, as explained under this subject heading in the General Catalog. Instructors are required to provide such accommodations if they receive written notification from the University.

**Writing Across the Curriculum:**

Students are expected to demonstrate writing skills in describing, analyzing and evaluating ideas and experiences. Written reports and research papers must follow specific standards regarding citations of an author's work within the text and references at the end of the paper. Students are encouraged to use the services of the University's Writing Center when preparing materials.

The following website provides information on APA, MLA, and other writing and citation styles that may be required for term papers.

**Online Library:**

Our Online Library supports academic rigor and student academic success by providing access to scholarly books and journals electronically.