

## **COURSE SYLLABUS**

**First-Year Seminar II  
Knowing: Revolution & Enlightenment  
Spring 2012 FS 101A  
M/W 12:15 to 1:40pm  
DAC 125  
Instructor: Aimee K. Michel  
Email: amichel@simons-rock.edu  
Office hours: M/W 1:40-2:40  
T/R 1:40-2:40**

### **Course Description**

This course centers on changes in the nature of knowledge and knowing, as various revolutions—the Scientific Revolution, political revolutions (American, French, and others), the Industrial Revolution—swept the world. Connections between the theories developed by thinkers of the era and their concrete manifestations in events, arts, and letters are explored. The chronological timeframe for this course runs from the 16th century through the year 1850. In this course, the geographic range centers in Europe but expands into the New World, as the notion of Western civilization changes with the colonization of the Western Hemisphere.

The course begins to incorporate secondary sources, initially by using those provided for the students, and later with some degree of investigating materials on their own. Students learn to differentiate between their own ideas, their classmates' ideas, and ideas presented in varying types of secondary materials; students also learn appropriate and responsible uses of the various sources and ideas. Students learn to be mindful of which ideas are their own and which come from outside sources.

### **Learning Goals for the Seminar Sequence, our Common Intellectual Experience**

The Common Intellectual Experience courses ask students to engage with the question “What does it mean to be human?”; to understand the complexity and diversity of human experience and the forms through which it is represented; and to communicate this understanding to different audiences with a balance of intellectual authority and an awareness of the limitations of one’s knowledge and experience.

Each student should be able to:

- articulate and contextualize major themes, ideas, and events of Western civilizations, including diversities within them.
- analyze and make connections among different kinds of primary materials—textual, visual, and auditory—from a variety of disciplines and genres.
- discern the validity of sources and conduct responsible research.
- participate fully in intellectual discussions by asking relevant questions, presenting one’s own ideas, and listening thoughtfully to the questions and ideas of others.
- articulate and evaluate rigorous arguments in support of clear positions, in both written and oral forms.
- engage with perspectives beyond one’s own, including those beyond one’s own cultural and historical circumstances.

## **Materials**

The course materials are a combination of purchased books, a DVD, e-reserve documents, online items from password-protected library databases, and items freely available on the internet. The books and DVD available for purchase at the Simon’s Rock Bookstore are:

Descartes. *Discourse on Method and Meditations on First Philosophy*. Trans. Donald A. Cress. 4<sup>th</sup> Ed. Indianapolis: Hackett, 1998. ISBN: 0-87220-420-0

Douglass, *The Narrative and Selected Writings*. New York: Modern Library, 1984.

Locke. *Second Treatise on Government*. Indianapolis: Hackett, 1984.

Luther. *On Christian Liberty*. Trans. Martin A. Lambert. Augsburg Fortress Publishers, 2003. ISBN-10: 9780800636074

Machiavelli. *The Prince*. Trans. Daniel Donno. New York: Bantam Classics, 1984.

Marx & Engels. *The Communist Manifesto*. New York: Penguin Classics, 2002.

Mozart & Da Ponte, *Don Giovanni*. London: BBC/Opus, 2009. DVD.

Shakespeare. *The Tempest*. New York: Signet Classics, 1998.

Shelley. *Frankenstein*. New York: Norton Critical Edition, 1995.

All other materials can be accessed via the CampusGuide for this course:

<http://simons-rock.campusguides.com/seminar2>

Materials are grouped by “Blocks” of one to four weeks in length. Each Block focuses on a particular era, culture, and/or theme. To locate materials, it is important to know in which Block your class currently is. There are four Blocks in First-Year Seminar II:

- Block 1: Revolutions in Knowing
- Block 2: Power and the New World
- Block 3: Social and Political Revolutions
- Block 4: Birth of the Modern

To access the CampusGuide, you will need to use the password **semtwo**. To view certain images from the CampusGuide from certain locations, you will need to enter your Simon’s Rock username and password.

### **Information Fluency Labs**

All students are required to register for a section of the Information Fluency Labs. Taught by Library staff, these sessions help students develop both specific information-gathering skills and a broader theoretical understanding of relevant issues. Because students may register for a variety of Lab times, different students in this class will attend their sessions at different times; this also gives you an opportunity to engage in the Seminar experience with students beyond this specific group. The Information Fluency Labs meet three times, during the **second**, **seventh**, and **tenth** weeks of the course. Attendance at these sessions, and completion of assignments and homework for these sessions, are required.

### **Seminar Lectures**

This semester, there will be three First-Year Seminar Lectures. These lectures, which serve as collective learning events for all students enrolled in First-Year Seminar 1, will be held in the McConnell Theater at 3:15pm on the dates specified in the Course Outline. The lectures offer an opportunity for additional understanding of selected Seminar materials, presented in a collective setting. You are expected to attend, take notes, and be prepared to discuss the lecture in subsequent class sessions. You also have the opportunity to ask the lecturer questions following the lecture. Your Seminar teacher will take attendance at the lectures.

### **Response Journals**

Response Journals are required to prepare for thoughtful participation in each class session. As homework for each class session, a prompt will be given, sometimes specific

and sometimes more general. Each Response Journal should be 1 to 1½ typed, double-spaced pages (250-400 words). The Response Journals for each week will be collected every **Wednesday**

### **Papers: Numbers and Lengths**

Four papers are required in this course. The first three papers are 5-6 typed, double-spaced pages in length (1250-1500 words), and each will explore a topic drawing from within the assigned Block. The process for each of these first two papers will include an in-class DRAFT DAY, for which you are to bring a full draft of your paper.

The fourth paper is slightly longer, 6-8 pages (1500-2000 words), and will address the course's core theme of "Knowing: Revolution and Enlightenment" drawing upon materials from multiple points in the semester, including the final Block. That paper can draw upon materials that you have already written about during the semester, but it cannot simply duplicate a previous paper.

All papers must also include 1-2 pages (250-500 words) of typed process notes, which offer space to recount and reflect upon the writing process for that paper. This might include the student's own opinions on the paper and thoughts on how to improve in subsequent papers.

### **Papers: The Nature of the Seminar Paper**

A Seminar paper should be an analytical and critical engagement with the materials, rather than creative fiction, personal essay, poetry, or some other genre. In Seminar papers, students should strive to make arguments and draw conclusions beyond those that occur immediately or that are generally obvious about the text. The goal is to demonstrate analytical creativity and imagination, intellectual risk-taking, as well as the ability to engage in such activities in writing.

All Seminar papers should be based on a sound thesis, engage with the materials of the course (appropriately attributed and cited), demonstrate a distinctive voice (in dialogue with other voices and opinions), and move toward a reasoned conclusion.

**Thesis and Conclusions:** The thesis of a Seminar paper should lead to an analysis or exploration grounded in the materials of the course. A thesis may be in the form of an interesting question or a compelling synthesis of new ideas. The resulting paper should use analysis, argument, and interpretation—and make frequent, specific, and relevant references to evidence from the course materials—to support the thesis ideas or questions. The conclusion should logically follow from the thesis and analysis. The author should also anticipate, and at times respond to, potential criticisms, including those based on passages or sections of the materials that might appear to contradict the conclusion.

**Research and Citations:** Because all seminar papers are grounded in the materials of the course, they should include reference to at least one source from the course appropriate to the paper topic. During the second and third semesters in the sequence a paper should also appropriately use and make reference to sources found through external research. When used, external sources should be clearly attributed and differentiated from each other. All quotations and distinctive ideas from all sources used (including the primary material(s)) should be cited in accordance with accepted style guidelines.

**Style and Voice:** Students are encouraged to develop a distinctive voice in their Seminar papers. As such, Seminar papers should convey the author's sense that her or his opinions, assessments and interpretations of the sources are valuable, but that there are also contrasting opinions which may be usefully put in dialogue with the author's own.

### **Academic Honesty**

Academic honesty is a core value in the Simon's Rock community. We value one another for our ideas, and, accordingly, we give credit whenever we reference someone else's ideas, whether or not we use their exact words. As the CampusGuide for this course states, "In the simplest terms, plagiarism is intellectual theft." Please consult the CampusGuide tab on "Avoiding Plagiarism" for an excellent resource on this important topic.

### **Breakdown of Evaluation Components**

20% Class Participation and Attendance  
20% Response Journals  
60% Four papers (15% each)

### **COURSE OUTLINE:**

#### **BLOCK I: REVOLUTIONS IN KNOWING**

1. M 1/23 Rembrandt, *The Anatomy Lesson*  
W 1/25 secondary material "**Renaissance and Revolution**"  
by John Henry (campus guide)  
Francis Bacon, *The New Organon*, excerpt (reader)
2. M 1/30 Descartes, *Discourse on Method*

*First, Second Meditations*

- W 2/1 Descartes, con't  
**(INFORMATION FLUENCY LABS meet this week)**
3. M 2/6 Locke, *Essay on Human Understanding*, excerpt (reader)  
Walter E. Baszin, “**Luther on Music**” (critical article) (campus guide)
- M 2/6 LECTURE: Larry Wallach on Luther and Bach
- W 2/8 Martin Luther, *On Christian Liberty*  
Cranach, *Portrait of Martin Luther*  
3 Settings of the Lutheran hymn “**Ein feste Burg ist unser Gott**”  
Bach, *Cantata No. 80*, “**Ein feste Burg Ist unser Gott**” (reader and campus guide)
4. M 2/13 Documents from the Scientific Revolution: (reader)  
Galileo, *The Starry Messenger*  
Newton, *Principia* - “**Rules of Reasoning in Philosophy**”  
secondary material “**Religion and Science**” by John Henry (campus guide)
- W 2/15 **DRAFT DAY: Block I Essay**
- F 2/17 **Essay I due by noon**

V A C A T I O N

**BLOCK II: POWER AND THE NEW WORLD**

5. M 2/27 Raphael, *Portrait of Lorenzo de Medici*;  
Holbein, *Portrait of Henry VIII*  
Machiavelli, *The Prince (including Introduction)*
- M 2/27 **Lecture:** Nancy Bonvillain: Iroquois and European Contact
5. W 2/29 **Maps of the New World and New World voyages**  
Hernan Cortes, *Second Letter from Mexico*, excerpt (reader)  
*Iroquois Nation Constitution & Condolence Cane* (reader)
6. M 3/5 Shakespeare, *The Tempest, Introduction (pp. lxiii-lxxvii) and The Tempest on Stage and Screen pp. 180-190*
- M 3/5 **Film Screening:** *The Tempest*
- W 3/7 *The Tempest*

7. M 3/12 Sor Juana, *Letter to Sor Filotea* (campus guide)  
Cabrera, *Portrait of Sor Juana*
- W 3/14 Velazquez, *Las Meninas* (painting)  
with critical essay “*Las Meninas*” by Michel Foucault (reader)
- DRAFT DAY: Block II Essay**  
**(INFORMATION FLUENCY LABS meet this week)**
- F 3/16 ESSAY II due by noon**

### BLOCK III: SOCIAL AND POLITICAL REVOLUTIONS

8. M 3/19 Locke, *Second Treatise on Civil Government: Intro, 7-68*  
M 3/19 **Lecture:** Asma Abbas on Locke & Rousseau
- W 3/21 Locke, *Second Treatise on Civil Government: 69-124*

### V A C A T I O N

9. M 4/2 Rousseau, *The Social Contract*, excerpt (reader)
- W 4/4 Jefferson, *Declaration of Independence*,  
*U.S. Constitution* and *Bill of Rights*  
Marquis de Lafayette, *Declaration of the Rights of Man and of  
The Citizen* (all from reader)  
Condorcet, “*The Influence of the American Revolution on  
Europe*” pgs 85-94, 101 (campus guide)
10. M 4/9 Wollstonecraft, *Vindication of the Rights of Women*, Intro by Rossi  
Boucher, *Portrait of Madame de Pompadour*  
Stanton, *Declaration of Sentiments* (all from reader)
- W 4/11 Mozart/da Ponte, *Don Giovanni*  
**(INFORMATION FLUENCY LABS meet this week)**
11. M 4/16 *Don Giovanni*, with handout of essays by Ellen Bleiler:  
“*Don Giovanni: Literary Background*” and  
“*Don Giovanni: Musical Background*”

## BLOCK IV: BIRTH OF THE MODERN

- W 4/18**      **Essay III due**  
Wordsworth, “**Composed Upon Westminster Bridge, September 3, 1802**”  
Blake, “**London**” and “**The Tyger**”;  
Keats, “**Ode on a Grecian Urn**”;  
Shelley, “**Ozymandias**” (all from reader)
12.    M 4/23      Mary Shelley, *Frankenstein*
- W 4/25      Mary Shelley, *Frankenstein*
13.    M 4/30      Douglass, *Narrative of the Life of Frederick Douglass*
- W 5/2        Douglass, *Narrative of the Life of Frederick Douglass*  
                    **With photograph of Douglass**
14.    M 5/7        Marx, *The Communist Manifesto* : 27-38; 218-258
- W 5/9**      **Graphic representations of workers and the Industrial Revolution, and other 19<sup>th</sup> century photographs:** timeline of photographic development, including: Charles DeForest Fredericks, *Nail Factory (Havana)*; D. Diderot, *Glass Factory*; George Walker, *Factory Children, Yorkshire*; John Thompson, *Old Factory Site, China*; Jacob Riis, *In Poverty Gap; Poverty Gappers*; and *Tenement House Yard*; Vincent Van Gogh, *State Lottery Office*; Winslow Homer, *New England Factory*; William Oliver, *Nitrate Factory, Peru*; and others.
- F 5/11      **Essay IV due by 3 PM**