NEW COURSE PROPOSAL

I. Identifying Information
   a. New course proposal effective Fall 2014 (Academic Year 2014/2015)
   b. College of Arts and Sciences
   c. Department of History
   d. Course title: The Enlightenment
   e. Proposed course number: HIST-686 (Cross-listed with HIST-486)
   f. Three (3) credit hours
   g. Prerequisite: HIST-110 Renaissance and Revolutions (for undergraduates).
   h. Course description:
      Explores the Enlightenment in a pan-European and transatlantic context as an
      intellectual and cultural movement that engaged a growing reading public through
      publications and forums of intellectual sociability. Students become familiar with
      ‘canonic’ figures, such as Voltaire and Adam Smith, and lesser known authors,
      such as women and Caribbean slaveholders. Meets with HIST-486
   i. Grade type: A-F
   j. Anticipated offerings: Alternate springs.
   k. This course is not offered for General Education credit, as a rotating topics course, or
      any of the other categories under Section I.(k.) of the new course proposal template.

II. Rationale
   a. This course has been taught previously in the department as a rotating topics section.
      Its enrollment, especially when offered as an undergrad/graduate course, has always
      been robust. The course is popular with undergraduates and can be used to satisfy a
      distribution requirement. It is a logical continuation for students who have taken the
      department’s introductory course in European History, Renaissance and Revolutions.
      Graduate students also enroll in the course, especially those concentrating on early
      American history or European studies. The course appeals to both doctoral and
      Master’s students, including those pursuing degrees in Public History. Graduate
      students may use the course to develop a field in early modern European history or in
      the Atlantic world.
   b. There is no special fee associated with this course.
   c. This course has been offered previously as:
      Spring 2003  HIST 387/687-001  with 20 students
      Spring 2007  HIST 500-001  with 11 students
      Fall 2008  HIST 500=003  with 8 students
      Spring 2010  HIST 312/612-001  with 23 students.
   d. The course is unique to the Department of History.
   e. Based on prior enrollment, 20-25 students per section are estimated to register.
f. As the course has been offered regularly as a topics course, it is already accommodated by the department’s classroom allotments.
g. No special facilities are required for this course.
h. The course is expected to be taught by full-time faculty (Prof. April Shelford)
i. Approval of this new course will not disrupt the scheduling of any existing courses (see f above)
j. Learning outcomes for this course are as follows: Students will be able to demonstrate broad knowledge of historical events and periods and their significance; will be able to deploy skills of critical analysis, including formulating persuasive arguments, evaluating evidence and critiquing claims in the literature, interpreting a variety of primary sources
k. Outcomes will be evaluated on the basis of several short papers and one longer final, paper, which may take the form of a bibliographic essay or research paper; formal presentation of new material to the entire class; level and quality of participation in regularly scheduled meeting as well as any additional graduate student meetings
l. A sample syllabus, based on previous offerings, is attached to this proposal.

Catalog Copy

**HIST-686 The Enlightenment (3)** Explores the Enlightenment in a pan-European and transatlantic context as an intellectual and cultural movement that engaged a growing reading public through publications and forums of intellectual sociability. Students become familiar with ‘canonic’ figures, such as Voltaire and Adam Smith, and lesser known authors, such as women and Caribbean slaveholders. Meets with HIST-486
The Enlightenment (HIST 312/612)

Spring 2010, Tuesdays, 5:30-8:00 pm

Instructor:
Professor April G. Shelford
Battelle Tompkins 125
Office phone: (202) 885-2613  Not a good way to contact me!
e-mail: shelfor@american.edu  Way to go!
Office hours: Mon. & Thurs., 2:30-3:30 pm; Tues., 4:00-5:00 pm and 8:00-9:00 pm; or by appointment.

Course description: The significance of the Enlightenment has been hotly debated in recent years: Was it a "science of freedom"? Or did it create new means of social and political control and new justifications for dominant groups? Debates over the legacies of the Enlightenment have only become more urgent in a post-9/11 world, and this course explores these questions and that of the Enlightenment’s continued relevance (if any) by reading selected works of recent historical scholarship and primary sources. We will encounter the Enlightenment both as a body of "canonical texts" and as ideas in motion as new publics participated in intellectual life through new new forums of intellectual sociability and new publishing ventures from encyclopedias to periodicals. Students are invited to consider the Enlightenment less as a unified body of thought than as an often contradictory, cosmopolitan cultural movement that received different articulations in different national and colonial contexts. Thus, this is a course of many Enlightenments – the French and the Scottish, German and the Italian, North American and Caribbean – of many shadings from radical to moderate, atheist to Christian. The course is organized thematically, though the arbitrariness of such divisions will soon become obvious, encouraging students to discover and explore the interconnectedness of the course’s major themes.

Assigned readings: The following texts are required reading and available for purchase in the university bookstore.


As indicated on the class schedule, other readings are available in the Reserves Room. I have labeled xeroxes as [RX] and books by [RB]. Other sources are available on Blackboard through e-reserves [ER], as an external link [EL], or under course documents [CD]. You will find some through AU library databases, notably [JSTOR] and [Project Muse].

N.B. I do not expect you to have detailed knowledge of eighteenth-century Europe. I do expect you to take the initiative to inform yourself sufficiently of basic background information in order to begin contextualizing the texts, primary and secondary, that we will be reading. Eighteenth-Century
Europe: Tradition and Progress, 1715-1789 by Isser Woloch is a very good and brief treatment. Europe 1450 to 1789: Encyclopedia of the Early Modern World (available online through the AU library) is an excellent resource. Plan to make frequent use as well of Encyclopedia of the Enlightenment, which I have placed in reserves. Encyclopedia Britannica Online, available through the AU library website, can also be very helpful.

Schedule of Readings and Lectures
I reserve the right to make changes in any and all requirements of this course in response to changing circumstances or perceived need.

What Is Enlightenment?

Week 1 (January 12): Introduction & lecture; assignment of presentation topics

Social Contexts of Enlightenment / Religion and Irreligion during the Enlightenment

Week 2 (January 19): In-class video: Nathan the Wise by Gotthold Ephraim Lessing; Melton, Introduction, chapters three and four, The Rise of the Public in Enlightenment Europe; Outram, Chapter 8; Voltaire, "Lisbon Earthquake" [EL]

Week 3 (January 26): Melton, chapters five, seven and eight, The Rise of the Public in Enlightenment Europe; Thérèse philosophe [ER] N.B. Thérèse philosophe is the most infamous forbidden novel of the eighteenth century. It is highly pornographic. If you would like to take a pass on this for whatever reason, feel free. But let me know before the beginning of class discussion so that I will not expect your full participation – nor will I assess a grace session.

The Improving Spirit

Week 4 (February 2):

Week 5 (February 9): Outram, Chapter 3; Beccaria, On Crimes and Punishments; Franco Venturi, "Church and Reform in Enlightenment Italy" [JSTOR]


Science in the Old and New Worlds
**Week 6 (February 16):** Outram, Chapter 7; Jacques Roger, Chapter Six ("A New Discourse on Method") and Chapter Eighteen ("Unity and Diversity of Living Forms") [ER]; Thomas Jefferson, *Notes on the State of Virginia*, Query VI.


**Week 7 (February 23):** Marie-Noëlle Bourget, "The Explorer" [ER]; Diderot, "Supplement to Bougainville's Voyage" [EL]; James Delbourgo, chapter from *A Most Amazing Scene of Wonder* [ER]

**Group Presentation:** Anna, Nick Robert Darnton, I, II, and V of *The Business of Enlightenment* [RB]

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**Virtue and Sentiment**

**Week 8 (March 2):** Luigi Turco, "Moral sense and the foundations of morals," *The Cambridge Companion to the Scottish Enlightenment* [RB], Adam Smith, excerpts from *The Theory of Moral Sentiments* (TBA)


**Week 9 (March 16):** John Shovlin, Introduction and Chapter 1 ("Commerce, Finance, and the Luxury Debate") in *The Political Economy of Virtue* [RB]; Adam Smith, *The Theory of Moral Sentiments*, TBA

**Group Presentation:** Emily G, Sean James E. McClellan III, Chapter TBA, *Colonialism and Science: Saint Domingue in the Old Regime* [RB]; Neil Safier, chapter from *Measuring the World* [ER]


**Week 11 (March 30):** William M. Reddy, "The Flowering of Sentimentalism (1700-1790), *The Navigation of Feeling* [ER]; Diderot on Reading Richardson, [EL]; Rousseau, excerpts (TBA) from *La Nouvelle Héloïse* [ECCO]

**Group Presentation:** Ashley, Lisa, Elizabeth Staszak Robert Darnton, "Readers Respond to Rousseau," *The Great Cat Massacre* [RB]; Philip Carter, “Tears and the Man,” *Women, Gender, and Enlightenment* [RB]

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**Gender & Race in the Enlightenment**

**Week 12 (April 6):** Outram, chapter 6; Melton, chapter 6; Graffigny, *Letters from a Peruvian Woman*
**Group Presentation:** Erica, Allison, Nick


**Group Presentation:** Josh, Pete, Greg

**What Is Enlightenment?**


**Assessment, Course Requirements, & Assignments**

To receive a passing grade in this course, you must submit all assignments.

**Assessment:**

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<thead>
<tr>
<th>Assessment</th>
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<tr>
<td>Group Presentation</td>
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<tr>
<td>Individual Presentation Essay</td>
<td>20%</td>
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<tr>
<td>Participation in Discussion</td>
<td>15%</td>
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<tr>
<td>Discussion Readiness Assignments (DRAs)</td>
<td>30% (6 at 5% each)</td>
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<td>Final Examination</td>
<td>20%</td>
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**Graduate Students:** You will find the additional requirements for the course at the end of the syllabus.

**Participation in Discussion:** The success of a seminar depends entirely on the preparation of the participants and their willingness to engage each other in searching discussion. Thus, your first priority is to complete each week's readings unless you are taking a grace session (see below). I will grade your participation in discussion. Discussion is not the serial expression of individual opinions, much less an occasion for intellectual exhibitionism. You must engage with and respond to what others are saying. Feel free to express agreement, even praise of another's point. But I also expect that you will challenge each other – while remaining civil. Keep in mind that speaking often does not ensure a high grade for discussion. I have had students who did not contribute frequently, yet whose interventions reflected great thoughtfulness. On the other hand, if you speak rarely or not at all, you will receive a poor, even failing grade for participation. While some of us are naturally reticent, the fact is, nearly every profession requires you to express yourself effectively orally. This class is good practice in a supportive environment. If you have any issues about participation at any time, you should speak to me as soon as possible. **Please note:** I take an interventionist approach to discussion. Do not take it personally if I interrupt you or press you on a point. Your chief
responsibility in discussion is the quality of your input; my chief responsibility is making sure that everyone benefits from discussion as much as possible.

**Group Presentation:** The group presentation is worth 15% of your grade, so do take it seriously. You will be assigned to a group and a presentation during the first class. The readings for the presentations comprise two or three articles or book chapters. Your group's presentation on them will enrich our discussions by injecting diverse, relevant, and current scholarly interpretations, introducing other dimensions of Enlightenment culture, and / or adding depth to topics already covered. For each presentation, I have selected readings that are more or less related to each other; some sets of readings are very much in dialogue with each other, while others are selected to show variations on a theme. Many of the presentations follow one to two weeks after the session devoted to the theme closest to the readings, though some are relatively free standing. I do this so that you will have a context for understanding the readings, and I expect your group to put the readings in that context for your fellow students. You must also take the initiative to inform yourself adequately of important events, people, themes, etc., mentioned in your readings. For this, consulting the reference books listed at the beginning of this syllabus should suffice quite nicely.

For example, if one of your articles addresses emerging bureaucracy in Frederick II's kingdom, you should have some idea who Frederick II is!

In your presentation, address the following points as relevant, though not necessarily in this order:

- How do these articles / book chapters relate to each other? How and how much are the readings related to each other? Are they in explicit dialogue, for example, or do they merely address a different aspect of the same phenomenon? Do they respond to the same earlier and influential interpretation? Use this understanding of your materials to draw instructive comparisons or contrasts!

- What is the relevance of the materials your group is presenting to the course? How do they relate to topics we have already discussed or read or heard presentations about?

- How would you characterize basic differences in the authors' approaches? Does one discuss only one country, for example, and the other take a more cosmopolitan approach? Is one writing a social history, the other a cultural history? Does one rely on compiling statistical information, while another relies on close reading of texts?

- In brief, what are the authors' arguments? How would you briefly summarize the subject of the readings and their major points?

- How do the authors construct / support their arguments? All historians use primary and secondary sources to some degree, for example, but rarely in the same "mix" and frequently in different ways.

- What kinds of sources do the authors use? Do they use a set of previously known sources in a different way? Do they uncover new sources? What are the inherent limitations / possibilities in the sources that they use?

- How do the authors situate themselves historiographically? Are they responding to each other? If so, summarize concisely how the authors are responding to each other. Do they strongly agree or disagree with previous work in the field? Do they ally themselves with a particular
historical school, approach, or methodology? What do the authors assume about the nature of history and / or the proper means for investigating it?

• Are the authors seeking to offer more nuanced or different views of an already familiar phenomenon? Are they offering syntheses of older material? Do the works expand current knowledge of the subject?

• As an aspiring historian, what have you learned about conducting historical research and writing history from these readings? (A model may be good, meaning that you would seek to imitate it, or poor, meaning that it engages in practices to avoid. Keep in mind that some of the authors are not historians, though they still might have something to teach us about writing good history!)

• How generally have these readings enhanced your understanding of the Enlightenment?

When you present to the class, you must provide a hand-out, which you will also post on Discussion Board within a week after your presentation (I will provide a place for posting). Your hand-out should contain an outline of your major points. Do not make it too detailed, or your classmates will read your hand-out rather than listen to you. Feel free to include significant quotations, too. You may develop a powerpoint presentation (make sure that you inform me so I can have the machine turned on). However, a powerpoint presentation should present only your major points in outline, and your presentation should not be a recitation of the points on the screen. That is very boring and will earn a poor grade – I guarantee it!

You should take as much care with a class presentation as you do with a paper. Too often students arrive still shuffling through their notes and xeroxes and proceed to mumble through their presentation. Be warned: I will grade any such presentation very harshly. Before you present, you must intellectually digest the material you have read. Then you must work to summarize and analyze it clearly, concisely, and precisely in your own words. Apt quotation can be a real help to your listeners; excessive quotation raises a red flag with me (“Does this student really understand what s/he is saying?”). As with a paper, you need to introduce your subject. You also need an exposition and a conclusion.

Remember, too, that this is a group presentation. While you may divide labor between you as you see fit, it should be clear that all of you have had a hand in preparing the presentation and have a grasp of the material, if not all of it in the same detail. You will have to do the tough work together of presenting commonalities, contrasts, etc.

Be warned: Presenting the contents of the articles or book chapters in the order in which the authors wrote them, paragraph by paragraph, page by page, is an extremely poor strategy. You will almost certainly exceed the time limit. More important: An article is meant to be read; your presentation must be meant to be heard. Always remember that people cannot absorb as much information when they are listening as when they are reading. In an article, the reader can always refer back if s/he has missed something or does not understand a point. Your auditors cannot do the same, so usually you must reorder the material and build in appropriate emphases and transitions.

Students are frequently quite critical of the presentation skills of instructors, and they often criticize their classmates for "boring" presentations on class evaluations. (If my experience is any guide, though, they rarely apply such high standards to themselves.) I persist in this assignment despite the
risk of tedium, because there are few professions where the ability to present your ideas in oral form will not serve you well. Presentations also extend the amount of material that we can cover, and they are an important exercise in analysis and critical thinking.

So have mercy on your audience. Recall the poor presentations you have heard, and identify their weak points. Avoid the following pitfalls:

- The presenters include too much information.
- The presentation is poorly organized.
- The presenters fail to make the major points clear from the beginning.
- The presenters fail to reinforce the major points as they are presenting.
- It is not always clear whether the presenters are discussing a major or a subsidiary point.
- The presenters get lost in extraneous detail – and so do the listeners!
- The presentation is incoherent. It is a series of random points or observations, and the audience cannot distinguish between the "forest and the trees."
- The presenters could have used a visual aid to add emphasis or help listeners with spelling, for example, using the blackboard (low tech, but it works!)
- The presenters never look up from their notes, speak in a monotone, and remain motionless.
- The presenters do not engage with the audience, much less appear interested in the subject.
- The presentation is not well-paced. The presenters rush to the finish.
- The presentation runs long, and the very exasperated instructor cuts it short.

Your group must meet with me no later than one week before you present to discuss the status of your presentation. At that time, you should have read through the articles assigned carefully and have more than a general idea of what you want to say and how you want to organize your material.

Please feel free to consult with me whenever you like before or after our required meeting, in person or through e-mail.

Your group report to the class must not exceed 30-40 minutes. We need time to discuss your presentation and ask questions, and we will always have much else to discuss during any given class. I will cut you off if I have to, and I will lower your grade.

**Individual Presentation Essay (20%)**: Prepare a four-six page (1000-1500 words) analytic and coherent essay on the articles assigned to your group. Do not summarize the contents of the articles. Your essay should focus on what you have learned about the Enlightenment through the articles. You may use any of the above questions as a point of departure. Feel free, too, to make connections with other readings and discussions in the course. The tone may be relatively informal, though I do expect an introduction, exposition, and conclusion. You should include specific references to the readings; in-text citation will do. As always, I do not forbid you to use "I," but do so sparingly. First-person is rarely necessary and almost always undercuts the persuasiveness of your writing. Please note that this presentation must represent your views, not that of the group. Your presentation paper is due no later than two weeks after the presentation. Please submit to Digital Dropbox, tagged "Presentation: [Your name]." If you have any questions about preparing your presentation essay, please do not hesitate to contact me through e-mail or meet with me in person.
**DRAs:** You must submit a total of six DRAs from the second week in the course on. You choose the weeks, but you may submit no fewer and no more than three DRAs by class time on February 23. Submit your DRA to Discussion Board on Blackboard no later than noon of the day that we will be discussing the primary source. I will accept no DRAs on sources that we have already discussed in class. On Blackboard, you will find a forum with the session and major readings indicated. Feel free to submit as an attachment, but make sure that you do so as an .rtf or Microsoft Word file (NOT docx or Wordperfect). Those of you working on Apples might have some trouble, so test the system in the beginning of the semester so your submissions will not be held up. Try to read as many of your classmates' contributions before class as you can.

In your DRA, you may comment on any aspect of the **primary source reading.** You are certainly free to mention ideas and information drawn from secondary sources, but a DRA that focuses on them will receive a poor grade. Do **not** attempt a summary. We have all read the source, and the DRA should be brief. Think of the DRA as a "mini-essay." Give your DRA a title, which helps to focus your attention and that of your reader. Feel free to develop a discussion point or question that you might present to the class. B Alternatively, you might choose to present a quotation from the text that you found particularly striking and that you think merits further discussion, then explain briefly why you think so. e sure that you give me an idea of the thought process behind your discussion point or question. As the semester goes on, feel free to make connections, comparisons, and contrasts between the week's readings and earlier assignments. I do not expect DRAs to be as formal as a paper, though you should indicate the location of specific passages to which you allude (in-text citation suffices and is encouraged!).

At the beginning of the semester, I may take much more care pointing out and explaining writing problems. As the semester proceeds, I expect that you will have learned from my earlier comments. Use "I" very sparingly, and avoid the passive! Please do not delve deeply into your like or dislike of the reading. We may learn a great deal from something we enjoy reading very little – and learn nothing at all from something we enjoy a great deal. My concern (and my focus in grading) is always on learning, not personal preferences. Also avoid disclaimers and qualifiers such as "It seems like" or "I believe that." They do not excuse you from supporting your points, and they fatally weaken your prose.

Note well: Some readings in the course will offend our modern (postmodern?) sensibilities. Try to transcend the natural impulse to make moral judgments, however justified. Try instead to understand the mentalities of the people we are investigating and to determine why they thought the way they did. Engage with your subjects; expand your imaginative capacities. Do not kid yourself that we, living in the United States in the year 2010, have cornered the market on truth.

The following general questions should help you approach the primary sources. If you like, you may use one or more of them as a starting point for a DRA:

- Why did Professor Shelford assign this text?
- What have I learned from this text that I didn't know before?
- How does this text relate to the course's theme(s)?
- How did the author(s) think differently from / similarly to the way we do?
- Why did the author(s) write the text? For whom?
- In what genre is the source written, and what effect does that have on his / her expression?
- Does what I read here confirm or challenge the interpretations I have read in secondary sources or heard about in class presentations about the Enlightenment?
Does what I read here confirm or challenge my preconceptions about the Enlightenment?

You will receive a letter grade for your DRAs. That said, do not obsess over these assignments, and do not write more than two-three pages (500-750 words). There is no minimum length, though it is unlikely you will be able to sufficiently develop your idea in less than 250 words. Though informal and brief, keep in mind that, in my experience, students frequently benefit a great deal from writing DRAs. By the end of the course, they are often thinking and writing at a consistently more sophisticated level. Keep in mind, too, that I will penalize you if I sense that you are dashing off just anything and posting it. You cannot submit a DRA if you taking a grace session or after a source has been discussed in class. Bring a copy to class as I may ask you to read it aloud.

Final Examination: I will provide more information on this as the semester proceeds. More than likely, it will require you to write two or three essays that will help you synthesize the course material. Usually, I precirculate the essay questions from which I will make a final choice for the exam. It may also include a short-answer component. It will not be a sit-down examination, though it will probably have a time limit.

See "Citations Guidelines" for advice on quoting and citing sources properly and for required formats for footnotes, endnotes, or in-text citation. I also expect you to abide by the information contained in "Guide to Common Writing Errors." You will find these documents in Course Documents on Blackboard.

Fine Print: Grace Sessions, Attendance, Late Work Policies, Classroom Decorum, Cheating & Plagiarism

Grace Sessions: Ideally, I would like everyone to come to class having read and considered carefully all of the assigned reading, but you have responsibilities in your other courses, not to mention family and other professional commitments. I prefer that you attend class even if you have not been able to prepare sufficiently. If you find yourself in this situation, notify me at the beginning of class that you want to take a grace session. I neither require nor expect nor want an explanation — that is your business. I will not expect you to participate in that evening's proceedings, and I will not penalize you. You are entitled to up to two grace sessions. You do not have to take them; they are an option. I reserve the right to suspend this policy if I sense that it is being abused.

Attendance policy: If you are absent four times in this course, you automatically fail — no exceptions. For each absence, you lose a grace session. If you are absent three times, your grade will be reduced by 1/3 of a letter grade.

Late Work policy: I will not accept late work unless I have received a satisfactory explanation before the deadline. Even if I accept your explanation, I may make an alternative assignment.

Classroom Decorum: It can be difficult to maintain focus in an evening class. Please do your utmost, however, to arrive on time, alert, and ready to contribute. I will try to build in a brief break for every session. Please remember that you are not the only person in this class and that our classroom is not your living room. Extend to your classmates and me the same courtesy and respect that you would like us to extend to you. Whispering comments or passing notes is both rude and distracting. Feel free to bring a beverage to class, but no eating. Turn off your cellphone. You are permitted to use a computer in class, but if you use it for anything but consulting your readings and notes and taking notes on class
activities, I will forbid you from using a computer in class for the remainder of the semester. Think ahead, so you do not have to leave the class during discussion for any reason.

**Cheating and Plagiarism:** Standards of academic conduct are set forth in the University's Academic Integrity Code. By registering, you have acknowledged your awareness of it, and you are obliged to become familiar with your rights and responsibilities as defined by it. Violations of the Academic Integrity Code will not be treated lightly, and disciplinary actions will be taken should such violations occur. Please see me if you have any questions about the academic violations described in the Code in general or as they relate to particular requirements for this course. And keep in mind: I prefer to believe my students are obvious. If you violate the code and I catch you, I will seek to have you penalized to the maximum extent.
The Enlightenment (Spring 2010)
Additional Graduate Student Requirements

**DRAs:** You may write one – but only one – DRA on either the first or second additional sessions. I will provide a location for your DRA on Blackboard / Discussion Board under the course number.

**First Additional Session:** The Robertson and the Outram are both discussions of the historiography of the Enlightenment. Thus, there is overlap between their presentations. I nevertheless thought that it would be useful for you to read both. The Darnton article is one of the most influential articles in Enlightenment studies; as the title indicates, McMahon directly responds to Darnton. Both are wonderfully lively writers, so prepare yourself for a real treat.

James Robertson, chapter 1 from *The Case for Enlightenment* [E-Reserves]
Dorinda Outram, chapter 1, *The Enlightenment*

**Second Additional Session:** This second session will be devoted to the writing of history during the Enlightenment. These selections are taken from John Pocock’s magisterial *Barbarism & Religion*, an incredibly rich discussion in four volumes – and he’s not done yet! Pocock’s overall objective is to write, in a sense, a "total" history of the creation of Edward Gibbon's *Decline and Fall of the Roman Empire*. In my experience, while graduate students find Pocock challenging, they also find reading him very rewarding. Order copies of the book through the Consortium or Interlibrary Loan.

Volume 2, Sections 2 and 4

**Final Session / Final Project: Critical Book Review** Please note that this project takes the place of the final examination.

For this project, you will select a book on an Enlightenment topic that particularly interests you. You must, however, receive approval of your choice from me no later than February 23, 2010. Frequently it is a good idea to bring two or three possibilities to discuss. (Yes, you must get the books!) If you particularly liked an excerpt from a book assigned to the class or for a presentation, you may consider it a candidate for this assignment.

For our third and final session, I will treat you to dinner in my home. During our meeting, you will give an informal presentation on your book. I do not expect you to have done all the work for the final paper, and you should feel free to raise questions with the book and / or the project that you feel would benefit from discussion. The primary purpose of this meeting is to share what you have learned on your own with all of us, thus further enhancing our collective learning experience. I would appreciate, too, if you would give some thought to summing up your experience in the course.

Your assignment is to write a critical book review of ten–fifteen pages (2500–3000 words). This review must not be a book report! In it, you must put the book into the larger context of our work in the course, Enlightenment studies, and the historiography of the topic your
book handles. Thus, it will probably be necessary for you to consult other writings on the topic, and it may be helpful to read reviews.

I do not expect you to do the work required to write a full-fledged bibliographic essay, though you may usefully consider this assignment a "mini" form of the same. While I do not, of course, expect you to have the expertise of reviewers published in the *New York Review of Books*, the reviews you find there are good models for this assignment.

Unlike the DRAs, this is a formal paper. I expect good writing and citation practice. Deadline to be announced.
APPENDIX A

STATEMENT OF SUPPORT FROM DEANS
Thanks, Tammi!

Mieke Meurs  
Associate Dean of Graduate Studies  
College of Arts and Sciences  
American University  
(202) 885-3776

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Tamar Gutner  
From: Tamar Gutner/tgutner/AmericanU To: Mie...  
03/27/2014 02:21:07 PM

From: Tamar Gutner/tgutner/AmericanU  
To: Mieke Meurs/mmeurs/AmericanU@AmericanU,  
Date: 03/27/2014 02:21 PM  
Subject: Fw: New CAS Courses for Dean and Library Comment

Mieke,  

I meant to tell you that SIS supports these courses.

Tammi

Tamar Gutner  
Associate Dean for Faculty Affairs and Graduate Education  
School of International Service  
American University  
4400 Massachusetts Avenue, NW  
Washington, DC 20016-8071

tgutner@american.edu  
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-----Forwarded by Tamar Gutner/tgutner/AmericanU on 03/27/2014 02:20PM-----

To: Tamar Gutner/tgutner/AmericanU@AmericanU  
From: James Goldgeier/jgoldgei/AmericanU  
Date: 03/11/2014 04:30PM  
Subject: Fw: New CAS Courses for Dean and Library Comment
Hi Ajay. I’ll look forward to hearing back about any issues related to those two courses. I’m sure Sherburne would be happy to meet to discuss potential cooperation. Thanks.

Hi Mieke:

I have reviewed the courses and in general we are supportive of the new courses proposed. We have some concern with two:

Perf 582 - Arts Enterprise this may overlap with some of the courses we have in our entrepreneurship program
Perf 588 - Performing Arts Management this may overlap with some of the courses in our Business Entertainment program

I have asked Program Directors of the two programs to provide more detailed feedback. At the minimum, I see some opportunities for our two schools to collaborate in these two areas.

Best,

Ajay
I'll respond to her question.

Mieke Meurs  
Associate Dean of Graduate Studies  
College of Arts and Sciences  
American University

Begin forwarded message:

From: "Rose Ann Robertson" <robert@american.edu>  
To: "Mieke Meurs" <mmeurs@american.edu>  
Cc: "Ajay Adhikari" <aadhika@american.edu>, "Anthony Varona" <avaron@american.edu>, "Diane Lowenthal" <diane.lowenthal@american.edu>, "Claudio Grossman" <grossman@wcl.american.edu>, "James Goldgeier" <jgoldgei@american.edu>, "Jeffrey Rutenbeck" <jeffl@american.edu>, "Mary Lee Clark" <mlclark@american.edu>, "Michael Ginzberg" <ginzberg@american.edu>, "Nancy Davenport" <davenport@american.edu>, "Peter Starr" <paperlesspost@paperlesspost.com>

Subject: Re: New CAS Courses for Dean and Library Comment

Mieke,

SOC supports these courses. However, I do want to focus on PERF 577 Museum Management and PERF 582 Arts Enterprise as examples of courses that we might want to
consider offering across units. The Arts Enterprise course talks about entrepreneurial ventures, something that's being taught in SOC, Kogod and SIS. Perhaps there are ways we could approach such a course that would allow students from all schools and colleges to learn about basic entrepreneurial activities, then have them split off into their specific disciplines. I think the students might benefit from the cross fertilization. I also wanted to note that Professor Maggie Stogner is doing a lot of work in Museum exhibits and technology and that we might find a partnership there as well.

Rose Ann

Rose Ann Robertson  
Associate Dean for Academic Administration  
School of Communication  
American University  
202-885-2002

From:  Mieke Meurs/mmeurs/AmericanU  
To:  Ajay Adhikari/oadhika/AmericanU@AmericanU, Anthony Varona/avarona/AmericanU@AmericanU, Diane Lowenthal/dlowent/AmericanU@AmericanU, James Goldgeier/jgoldgei/AmericanU@AmericanU, Jeffrey Rutenbeck/jeff/AmericanU@AmericanU, Mary Lee Clark/mlclark/AmericanU@AmericanU, Michael Ginzberg/ginzberg/AmericanU@AmericanU, Nancy Davenport/davenport/AmericanU@AmericanU, Rose Ann Robertson/robert/AmericanU@AmericanU, "Claudio Grossman" <grossman@wcl.american.edu>, "Peter Starr" <paperlesspost@paperlesspost.com>,  
Date:  03/11/2014 01:56 PM  
Subject:  New CAS Courses for Dean and Library Comment

Dear Colleagues. I am forwarding the proposed new courses below for review and comment. Thank you.

Mieke Meurs  
Associate Dean of Graduate Studies  
College of Arts and Sciences  
American University  
(202) 885-3776
Dear Mieke,

WCL has no objections to the proposals.

Greetings,

Claudio

Claudio Grossman
Dean, American University Washington College of Law
Raymond Geraldson Scholar for International and Humanitarian Law
Phone: (202) 274-4004
Fax: (202) 274-4005

From: Mieke Meurs [mailto:mmeurs@american.edu]
Sent: Tuesday, March 11, 2014 1:56 PM
To: Ajay Adhikari; Anthony Varona; Diane Lowenthal; James Goldgeier; Jeffrey Rutenbeck; Mary Lee Clark; Michael Ginzberg; Nancy Davenport; Rose Ann Robertson; Claudio Grossman; Peter Starr
Subject: New CAS Courses for Dean and Library Comment

Dear Colleagues. I am forwarding the proposed new courses below for review and comment. Thank you.

Mieke Meurs
Associate Dean of Graduate Studies
College of Arts and Sciences
American University
APPENDIX B

STATEMENT OF SUPPORT FROM LIBRARY
MEMORANDUM

TO: Mieke Meurs  
Associate Dean of Graduate Studies  
College of Arts and Sciences

FROM: Nancy Davenport  
University Librarian

DATE: March 19, 2014

SUBJ: Request for Review: New Course Proposals from CAS

I am pleased to forward the University Library's impact statement regarding the College of Arts and Sciences recently proposed Performing Arts and History Courses.

The statement, drafted by Librarian Martin Shapiro, is appended below.

LIBRARY IMPACT STATEMENT – Ten new course proposals from CAS

Members of the library faculty have reviewed and are pleased to support the ten course proposals from the College of Arts and Sciences. Seven of these courses are from the Department of Performing Arts (two are cross-listed with the Department of Art), and three are from the Department of History.

Each of the courses has been offered in previous semesters as parts of rotating topics series (Performing Arts 596 or History 311/611, 312/612, and 387/687). These proposals seek to make these courses permanent. As the library has supported these courses with resources before, we are confident we will continue to do so. Almost all of the required readings listed in the attached course syllabi are already held by the library, or are on order, including e-journals such as International Journal of Cultural Policy; International Journal of Arts Management; Journal of Arts Management, Law, and Society; and Museum Management and Curatorship. The History courses will use monographs and databases such as JSTOR, Project MUSE, and Eighteenth Century Collections Online.

Library faculty members responsible for building collections in the areas of Performing Arts and Arts Management are Nobue Matsuoka-Motley (nobue@american.edu) and Martin Shapiro (mshapir@american.edu); for Art History, Melissa Becher (mbecher@american.edu) and Martin Shapiro (mshapir@american.edu), and for History, Clement Ho (cho@american.edu). Thank you for the opportunity to comment on these proposals.