

HON2020: FOUNDATIONS IN HUMANITIES II: RENAISSANCE/ENLIGHTENMENT

Spring 2026

MWF 8:30-9:35 am

Dr. Rosco Williamson

rwilliam@pointloma.edu

Colt 112

cell: 1-619-252-4515

Dr. Bettina Tate Pedersen BAC 116 - x2260

BettinaPedersen@pointloma.edu

Dr. Keith Pedersen

CMC 217 - x2202

KeithPedersen@pointloma.edu

Course Reading – Required Texts

- John Merriman (2010), *A History of Modern Europe, Vol. 1: From the Renaissance to the Age of Napoleon*, 3rd ed. (Norton)
- Isaac Kramnick, ed. (1995), *The Portable Enlightenment Reader* (Penguin)

Course Objectives

This course will cover the “early modern” period, roughly 1450 to 1789. The importance of this period is so vast that it will have to come out during the course and cannot be squeezed into a couple paragraphs in the “course objectives” section. Our primary objective will be to become familiar with the important and transformative events, persons, and ideas of this period and discuss why they matter.

The course will be structured around the idea that the driving forces of the period are ideas and shocks. Ideas emerge from and modify the way people look at their world. They create the framework in which life is lived, new concepts are understood, and values are embraced or rejected. Thus, we can better understand the period by examining the ideas its people espoused. By “shocks” we mean the unexpected events or changes that compelled individuals and societies to renegotiate their place in the world.

Another idea we want to explore is the interrelationship between those areas of study commonly called the Humanities. Art, music, literature, history, and philosophy are all reflections of the society’s beliefs, values, interests, and circumstances (and vice versa). We can best understand a people by examining all of these facets of what makes us human. And, because we all share humanity, we can better understand ourselves.

Course Learning Outcomes

- Students will be able to explain some of the major intellectual movements of the early modern period, including the Renaissance, Reformations, Scientific Revolution, and Enlightenment.
- Students will be able to analyze the impact of these movements on arts, music, literature, historiography, philosophy, and religion (and vice versa).
- Students will be able to apply course materials to better understand their own beliefs, values, and interests and those of the “modern” world.

Course Grading

The following is the breakdown of how the final grade will be determined:

20%	Exam #1
20%	Exam #2
25%	Final Exam
15%	Quizzes/Assignments
10%	Weekly Reflections
10%	Attendance and Participation

The final exam will cover material from the third part of the course and will also be cumulative.

Make-ups

NO MAKE-UP EXAMS OR QUIZZES WILL BE ALLOWED WITHOUT A UNIVERSITY-APPROVED EXCUSED ABSENCE OR DOCTOR'S WRITTEN PERMISSION. Any student receiving a university-approved excused absence should contact the professor BEFORE the absence to arrange a time to make-up the missed exam.

Attendance and Participation

Participation will be 5% of your total grade. There aren't a lot of people in class, so no one can hide in the crowd. Participation is not measured in quantity but in quality. The student who talks all the time, but doesn't add very much to the discussion, will fare no better than the student who says nothing. Good participation means being prepared for class, demonstrating it, *and* joining in on class discussions.

Attendance will be 5% of your total grade. Of the 41 total class sessions:

If you miss	0-1 classes	= you get the full 5%
	2-3	= 4%
	4	= 3%
	5	= 2%
	6	= 1%
	7	= 0%
	8 or more	= you will be dropped

In terms of tardiness: don't be tardy. Class is only 65 minutes long, so there is no time for tardiness. If it starts to be a problem for someone, I'll have a one-on-one with that person and tardies will start to be counted as absences. 8:30 am is definitely early, but it's not crazy early.

One more note on attendance: You never know when some new idea is going to strike you and fundamentally and deeply change the way you think about the world. So, take advantage of every opportunity that you have and immerse yourself in learning – even when you'd rather be asleep in your bed.

Assignments

Periodically over the course of the semester there will be assignments given to help you get more out of the readings or to help prompt class discussion. Unless otherwise instructed, they will be turned in on Canvas before the following class session. You will also be asked **to experience one music concert** over the course of the semester. Dr. Keith Pedersen will provide more details on available concerts.

Quizzes

Quizzes can cover material from the readings for the day, readings for the previous lecture, and content from the previous lecture. They will be given at the start of the class session and turned in before the discussion for that day begins. Students can be best prepared for quizzes by (1) keeping up with the reading for each lecture, (2) reviewing class notes from the previous lecture before class, (3) attending class regularly, and (4) being on time to class (since quizzes are at the start of class).

Weekly Reflections

Every Monday, each student will turn in a 1-1 ½ page reflection (typed and single-spaced) on the *collateral* reading for the previous week. Collateral reading means all of the readings that are not from the Merriman textbook. The reflection must be turned in on Canvas before class on Monday. No late reflections will be accepted. You get one freebie over the semester, meaning you can skip turning in a reflection with no penalty – but use your freebie wisely.

The reflection should include (1) what was the main argument(s) of the reading and (2) your reactions to the things that you learned about in these readings. Ask yourself if there was anything you had a strong reaction to (such as “I was fascinated with...”, “This really ticked me off...”, etc.), if there were things you disagreed with, and/or if there were things that you’d be interested in finding more information about. One of the goals of these reflections is to be able to look back over the course of the semester and see if you can better identify what it is in the world that YOU really care about. So, think about the reflections less as an assignment for the prof to read, and more as being a way to get a better idea of who you are and who you want to become.

Final Examination Policy

Successful completion of this class requires taking the final examination **on its scheduled day**. No requests for early examinations or alternative days will be approved.

Course Artificial Intelligence (AI) Policy

AI is in everything, so outright banning these tools doesn’t really make sense. But, **students may not use AI tools to generate content for assignments submitted for a grade**. These tools do not replace the essential skills outlined in the course objectives. Remember that AI-generated content can sometimes be inaccurate or biased. You are responsible for all submitted work and must not pass off AI-generated content as your own, as this will be considered academic plagiarism and will result in a zero on the assignment.

PLNU Copyright Policy

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU Academic Honesty Policy

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the University Catalog. See Academic Policies for definitions of academic dishonesty and for further policy information.

PLNU Academic Accommodations Policy

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See Disability Resource Center for additional information.

PLNU Attendance and Participation Policy

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See Academic Policies in the Undergraduate Academic Catalog.

PLNU Mission To Teach – To Shape – To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modelled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

Part I: Renaissance and Reformation

Jan 12: Introduction (R. Williamson, K. Pedersen, B. Tate Pedersen)

Jan 14: Renaissance

Merriman, 46-73

Pico Della Mirandola *Oration on the Dignity of Man* (late 15th cent)

Francois Rabelais *Gargantua and Pantagruel* (1532)

Jan 16: The State of the World

Merriman, 35-43, 169-94, 201-03

Jan 19: NO CLASS (MLK Jr. Day)

Jan 22: From Renaissance to Reformation

Merriman, 34-35, 84-89

Erasmus *On the New Testament* (1516)

Handbook of the Militant Christian (1503)

The Complaint of Peace (1517)

The Education of a Christian Prince (1516)

Jan 23: How to Hear and Appreciate Music (K Pedersen)

Hildegard von Bingen *Ordo virtutum* (ca. 1151)

Jan 26: Music before and after the Reformation (K Pedersen)

Josquin des Prez *Ave Maria* (ca. 1485)

Martin Luther *Ein feste Berg* (1529)

Palestrina *Missa Papae Marcelli* (ca. 1560)

Diarmaid MacCulloch *Reformation: 322-26* (2003)

Jan 28: The Reformation

Merriman, 89-116

Martin Luther *The Faith of a Christian* (1520)

The Pagan Servitude of the Church (1520)

Preface to Romans (1522)

On Secular Authority (1523)

Jan 30: The Counter-Reformation

Merriman, 116-27

Council of Trent *Decrees* (1546-47)

Jesuits *Constitution of the Society of Jesus* (1540)

Robert Bellarmine *The Power of the Pope in Temporal Affairs* (ca. 1610)

Feb 2: Literary Close Reading and Christian Mystics (B Tate Pedersen)

Teresa of Avila *The Book of Her Life* (c. 1567)

Arcangela Tarabotti *From Paternal Tyranny* (1654)

Feb 4: Christianity and Poetry (B Tate Pedersen)

Mary Herbert	Translation poems of the Psalms (ca. 1595)
John Donne	<i>Holy Sonnets</i> 4, 5, 14 (1633, 1635)
George Herbert	"The Altar," "Easter Wings," "The Pulley" (1633)

Feb 6: How to Be a "Good" Ruler

Merriman, 19-34, 73-83	
Brian Downing	<i>The Military Revolution and Political Change</i> , 64-74 (1992)
Machiavelli	<i>The Prince</i> (1513 [1522]) <i>The Discourses of Livy</i> (1531) "Letter to Vitori" (1513)

Feb 9: Theological Defense of Women and Gender Polemics (B Tate Pedersen)

Amelia Lanyer	<i>Salve Deus Rex Judaeorum</i> (1611)
Joseph Swetnam	"The Arraignment of Lewd, Idle, Froward..." (1615)
Rachel Speght	"A Muzzle for Malastomus" (1617)
Dorothy Waugh	<i>A Relation Concerning Dorothy Waugh's Cruel Usage....</i> (1656)

Feb 11: Monteverdi, Purcell and Opera (K Pedersen)

G. Monteverdi.	"Tu se' morte," <i>L'Orfeo</i> (1607)	opera	recitative
H. Purcell	"Dido's Lament," <i>Dido and Aeneas</i> (1689)	opera	aria
Merriman, 187-95			

Feb 13: The Wars of Religion

Merriman, 130-49	
John Calvin	<i>Institutes of the Christian Religion</i> (1545)
P. du Plessis-Mornay	<i>Vindiciae Contra Tyranos</i> (1579)
Galileo Galilei	"Letter to the Grand Duchess Christina" (1615)

Feb 16: Montaigne and the Baroque

Merriman, 150-65, 203-11	
Montaigne	"On Cannibalism" (1580) "The Apology of Raymond Sebond" (1580) "Judgments of God's Ordinances" (1580) "On Experience" (1580)
Stephen Toulmin	<i>Cosmopolis</i> , 45-56 (1990)
Gloria Fiero	"The Baroque Style" (2011)

Feb 18: Recovery from Chaos

Merriman, 298-310	
Rene Descartes	<i>Discourse on Method</i> [ER 181-85] (1637)
Stephen Toulmin	<i>Cosmopolis</i> , 69-83 (1990)

Feb 20: EXAM #1

Part II: Reason and Realignment

Feb 23: The Scientific Revolution

Merriman, 310-23	
Isaac Newton	<i>Principia Mathematica</i> [ER 43-48] (1687) "The Argument for a Deity" [ER 96-101] (1704, 1692)
Leibniz	<i>On the Improvement of Metaphysics</i> (1686) <i>On the Universal Science</i> (1679)
Stephen Toulmin	<i>Cosmopolis</i> , 105-17 (1990)
Gloria Fiero	"The Impact of the Scientific Revolution on Art" (2011)

Feb 25: English Constitutionalism

Merriman, 214-38	
Thomas Hobbes	<i>Leviathan</i> (1651)
John Locke	<i>Second Treatise of Civil Government</i> [ER 395-405] (ca. 1680s) <i>A Letter Concerning Toleration</i> [ER 81-90] (1689-93)

Feb 27: Marriage, Motherhood, and Faith (B Tate Pedersen)

Anne Bradstreet	Various Poems and Letters (1650, 1678)
Katherine Phillips	"A Married State," "On the Death of My First..." (1646, 1667)
Mary Astell	<i>Some Reflections upon Marriage</i> [ER 560-68] (1706)

Mar 2: Race Relations (B Tate Pedersen)

Phyllis Wheatley	"On Being Brought from Africa to America" "To the Right Honorable William, Earl of Dartmouth" (1773)
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Mar 4: Slavery, Empire and Global Trade

Mar 6: French Absolutism

Merriman, 252-71	
Cardinal Richelieu	<i>Political Testament</i> (1630s)
Peter Burke	<i>The Fabrication of Louis XIV</i> , 84-97 (1992)

Mar 9-13: NO CLASS (Spring Break!)

Mar 16: The Rococo and Enlightened Despotism

Merriman, 400-18	
Giambattista Vico	<i>New Science</i> [ER 351-56 and Canvas]
Montesquieu	<i>The Spirit of the Laws</i> [ER 405-16] <i>The Persian Letters</i> [ER 106-09]

Mar 18: Class Relations

Merriman, 362-88	
Bernard Mandeville	<i>The Fable of the Bees</i> [ER 242-56] (1714)

Mar 20: Louis XIV's Court and Vivaldi: The Instrumental Turn (K Pedersen)

E.-C. Jacquet de la Guerre Suite #3 in A Minor: *Pièces de clavicin* (ca. 1687) dance suite allemande
A. Vivaldi Spring, Mov't #1: *Four Seasons* (1723) violin concerto ritornello
Gloria Fiero "Baroque Instrumental Music" (2011)

Mar 23: Class Relations: Swift (B Tate Pedersen)

Jonathan Swift "A Modest Proposal" (1729)

Mar 25: Bach I (K Pedersen)

Johann Sebastian Bach *Little Organ Fugue in G Minor* BMV 578 (1707?) organ fugue fugue
Johann Sebastian Bach *Brandenburg Concerto #5* BMV 1050 (ca. 1721) concerto grosso ritornello
Gloria Fiero "The Music of the Protestant North" (2011)

Mar 27: Bach II (K Pedersen)

Johann Sebastian Bach *Wachet Auf* BMV 140 (1731) cantata chorale prelude
Johann Sebastian Bach *B Minor Mass* BMV 232 (1749) mass Ordinary chorale fantasia

Mar 30: Public Order and the Church

Merriman, 388-97
John Wesley *The Character of a Methodist* (1742)
"Sermon: National Sins and Miseries" (1775)
"Letter to William Wilberforce" (1791)
David Hume "Of Miracles" and *History of Religion* [ER 109-15] (1768, 1757)
Voltaire *Philosophical Dictionary* [ER 125-29] (1764)
Bababec and the Fakirs (1750)
Rousseau "Profession of Faith of a Savoyard Vicar" [ER 134-40] (1762)

Apr 1: EXAM #2

Apr 3: NO CLASS (Easter)

Apr 6: NO CLASS (Easter)

Part III: Rationality and Revolution

Apr 8: What Is Enlightenment?

Merriman, 326-47
Immanuel Kant *What Is Enlightenment?* [ER 1-7] (1784)
Jean D'Alembert *Reflections on the Republic of Letters* [ER 15-17] (1760)
Denis Diderot *Encyclopedie* [ER 17-21] (ca. 1760s)
Cesar Dumarsais *Definition of a Philosophe* [ER 21-22] (ca. 1760s)
Condorcet *Historical Picture of the Human Mind* [ER 26-38] (1794)

Apr 10: George Frederic Handel (K Pedersen)

G. F. Handel	"Rejoice greatly," <i>Messiah</i> (1741)	oratorio	aria (ritornello)
G. F. Handel	"Hallelujah," <i>Messiah</i> (1741)	oratorio	chorus
Jonathan Keates	<i>Messiah</i> (2017), chs. 2, 6 (pp. 17-24, 63-70)		

Apr 13: The Eighteenth Century and the Emergence of the Public

Merriman, 418-25, 347-59			
Joseph Priestley	"Letter to Edmund Burke" [ER 382-87] (1781)		
Rousseau	<i>The Social Contract</i> [ER 430-36] (1762)		
Thomas Paine	<i>Common Sense</i> [ER 442-48] (1776)		
Edmund Burke	<i>Reflections on the Revolution in France</i> (1790)		

Apr 15: Equality (B Tate Pedersen)

Catherine Macauley	"Women's Education" [ER 591-601] (1790)		
Constantia	<i>On the Equality of the Sexes</i> [ER 601-09] (1790)		

Apr 17: TBA

Apr 20: Mary Wollstonecraft and Women's Rights (B Tate Pedersen)

Olympe de Gouges	<i>The Rights of Woman</i> [ER 609-18] (1791)		
Mary Wollstonecraft	<i>Vindication of the Rights of Woman</i> [ER 618-28] (1792)		

Apr 22: Franz Joseph Haydn and the Classical Form (K Pedersen)

F. J. Haydn	<i>Emperor Quartet</i> , Mov't. 2 (1797) string quartet	theme-and-variations	
	(String Quartet in C Major, Op. 76, No. 3)		

Apr 24: Wolfgang Amadeus Mozart (K Pedersen)

W. A. Mozart	Piano Sonata in F Major, Mov't 1(ca. 1783)	piano concerto	sonata
W. A. Mozart	Symphony No. 40, Mov't 1(1788)	symphony	sonata

Apr 27: The Romantics (B Tate Pedersen)

See Canvas

Apr 29: The Effects of the Enlightenment

Merriman, 359			
Edward Gibbon	<i>The Decline and Fall of the Roman Empire</i> [ER 150-55] (1776, 1788)		
French Revolutionaries	<i>Declaration of the Rights of Man and the Citizen</i> [ER 466-69] (1789)		
Robespierre	"Speech to the National Convention" (1794)		
Adorno & Horkheimer	<i>Dialectic of Enlightenment</i> (1944)		

May 1: So What?

Final Exam: MONDAY, May 4, 7:30-10:00AM