SYLLABUS
for
PROGRAM IN STRUCTURED LIBERAL EDUCATION

Spring 1991
Department 999
Course Number: 093
Units: 09
SLE FACULTY

George Cattermole
Lecturer in SLE, Ph.D. in Philosophy. Research interests in Marxism and alienation, political philosophy and the philosophy of education. 726-9590 (home)

Arnie Eisen
Associate Professor of Religious Studies. Interests in modern Judaism, social theory, and sociology of religion. 723-0467 (office)

John Goheen
Professor Emeritus of Philosophy, Director of SLE II. Research interests in the pre-Socratic philosophers, Plato, Aquinas, Alfred Whitehead. 322-5215 (home)

Suzanne Greenberg
Coordinator of SLE, Ph.D. in History of Education. Research interests in modern Jewish history and history of Victorian England. 725-0102 (office); 326-5548 (home)

Mark Mancall
Professor of History, Director of SLE. Interests in Jewish history, Chinese history, Marxism and socialism. 723-5630 (office); 327-1275 (home)

Jonathan Reider
Associate Director of Undergraduate Admissions. Intellectual interests in the French Revolution, the history of political and social thought, anti-semitism, the history of Stanford, and baseball. 723-2091 (office); 326-3465 (home)

Mollie Schwartz Rosenhan
Lecturer in SLE, Ph.D. in Modern European History. Research interests in Judaism and feminism, utopias, and gender issues in the Holocaust. 326-1313 (home)

Amy Sims
Lecturer in SLE, Ph.D. in Modern European History. Research interests in the Third Reich, modern German cultural and political history, and historiography. 327-4364 (home)
REQUIRED TEXTS

Arendt, H. Eichmann in Jerusalem (Viking/Penguin)
Balzac, H. Pere Goriot (New American Library)
Baldwin, J. Notes of a Native Son
Brecht, B. Mother Courage (Random House)
Fanon, F. The Wretched of the Earth (Random House)
Eliot, T.S. The Wasteland and Other Poems (HBJ)
Freud, S. Civilization and Its Discontents (WW Norton)

Introductory Lectures on Psychoanalysis (WW Norton)

Gay and Webb Europe since 1815 (recommended)
Hughes, R. The Shock of the New (Random House) (recommended)
Ibsen, H. Four Major Plays (New American Library)
Kafka, F. Metamorphosis/The Penal Colony (Schocken)
Mill, J.S. On Liberty (Harlan Davidson)
Nietzsche, F. The Portable Nietzsche (Viking/Penguin)
Shelley, M. Frankenstein (New American Library)
Salih, T. Season of Migration to the North (Heinemann)
Wiesel, E. Night (Bantam)
Woolf, V. To the Lighthouse (Harcourt Brace Jovanovich)
WRITING ASSIGNMENTS

Paper #1  10 pages  Due April 29th, 5:00 pm

The subject of the first paper is so inscrutable, complex and abstruse that we are unable to announce it at this time. Never fear, you will receive further instructions during Plenaries and discussion sections.

Paper #2  10 pages  Due May 21st, 5:00 pm

In this paper you will analyze a work of modern art. To place this project in perspective, we will visit the San Francisco Museum of Modern Art. A lecture on reading a painting as well as Robert Hughes' Shock of the New (both in book and video format) will aid you in your intellectual and creative quest.
The SLE Players

Following the spectacular success of *Lysistrata* in the Fall and *The Country Wife* in the Winter, SLE students have another opportunity to choose the production for the Spring Quarter. As in the Winter, the scope of this production will depend entirely upon student interest and enthusiasm. We will rely on interested students to select the work which will best display their talents as well as illuminate some facet of the quarter. If you would like to be a part of this production in any way, contact Suzanne Greenberg as soon as possible. The organizational meeting for students interested in producing this play will be held soon after the beginning of the quarter. The performance date is set for Thursday, May 16th.
WEEK

Romanticism

Tuesday, April 2nd
3:15 pm Plenary: French Revolution: Consequences and Meaning
Keith Baker, History
6:30 pm Lecture: Frankenstein and 19th Century Romanticism
Prof. Barry Katz, VTSS

Wednesday, April 3rd
3:15 pm Discussion Sections
6:30 pm Lecture: Liberals and Conservatives
Jon Reider, SLE

Thursday, April 4th
3:15 pm Discussion Sections
6:00 pm Film: Marat Sade

Reading:
Mary Shelley, Frankenstein
Edmund Burke, "Reflections on the French Revolution" (Copied Selection)
Selections from Romantic poets: Blake, Wordsworth, Byron, Keats (Copied Selection)

Study Questions
1. How did the Industrial Revolution transform European society? How did it contribute to the formation of new social classes, new forms of political organization, and new economic institutions?
2. What is the "Romantic movement"? What is the function of Romantic literature in the 19th century?
3. To what events or ideas are the Romantic poets reacting?
4. Is the Romanticism that you see in this Romantic poetry and in Frankenstein different from or similar to the Romanticism of Goethe's Sorrows of Young Werther?
WEEK 2

Idealism, Realism, and Materialism

Tuesday, April 9th
3:15 pm Lecture: Critique of Capitalism and Socialism: Utopian and Scientific
Mark Mancall, SLE
6:30 pm Lecture: The Marxist Analysis: Dialectical Materialism and History
Mark Mancall, SLE

Wednesday, April 10th
3:15 pm Discussion Sections
6:30 pm Lecture: Balzac and the Modern Novel
Prof. Linda Paulson, English

Thursday, April 11th
3:15 pm Discussion Sections
6:00 pm Film: Harlan County

Reading:
Honore de Balzac, Pere Goriot, (1834)
Karl Marx, Marx/Engels Reader, Early Marx, pp. 7-8, 12-15, Working Class
Manchester (1844) pp. 579-585; Economic and Philosophic Manuscripts (1844), pp.70-93; Class Struggle and Mode of Production (1852) p. 220; The Communist
Manifesto (1848), pp. 469-500; Capital (1867-83) pp. 319-329, 397-415, 439-42,
Mark's Section: 419-38

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Study Questions

1. What is the bourgeoisie, and how is it different from earlier "middle classes?" How does the bourgeois concern with money change the nature of social ties and obligations? What is Balzac's indictment of the change? How does it compare to Rousseau's view of property?
2. Is hypocrisy essential to the bourgeois world? Do Balzac and Machiavelli depict the same sort of hypocrisy?
3. How does the relatively new form of literature known as the "novel" reflect the new age? What are the essential characteristics of a novel? Why is the novel called "the characteristic bourgeois art form?"?
4. How does the city of Paris represent the new social order? How does Balzac's view of Paris differ from earlier cities such as classical Athens of Renaissance Florence?
5. What does Marx see as the defining features of the new capitalistic system? How does he know that another system is possible?
6. Why does Marx think that the proletariat will rebel? Is this inevitable? Will they need help from intellectuals? What kinds?
8. In the Communist Manifesto, Marx lists ten measures by which communism is to be achieved. Some of these measures have been implemented in the U.S. Has this led to communism? Why not?
9. Does history come to an end for Marx after the Revolution? How important is this to his theory?
10. What are the laws of capitalism that determine its development? Are these general laws of history or specific to capitalism? What does Marx mean by the "fetishism of commodities?" How does this apply in modern America? To life at Stanford? Compare this to Rousseau's view of property.
WEEK 3
The Struggle in History

Tuesday, April 16th
3:15 pm Plenary: Marxism after Marx
Mark Mancall, SLE
6:30 pm Lecture: Mill and Liberal Theory
George Catternmole, SLE

Wednesday, April 17th
3:15 pm Discussion Sections
6:30 pm FREE

Thursday, April 18th
3:15 pm Discussion Sections
6:00 pm Film: Seeing Reds

Reading:
John Stuart Mill, On Liberty
Karl Marx, Marx/Engels Reader, The German Ideology (1845-46), pp. 154-5, 160-3; 172-5
Friedrich Engels, Marx/Engels Reader, Origin of the Family, Private Property and the State (1884), pp. 734-47

Study Questions
1. What is the labor theory of value? Why is it important? How is Marx's critique of capitalism differ from the bourgeois critiques of Balzac and Mill?
2. What are the distinctive features of the economic system known as "capitalism"? What elements of capitalism coincide with liberal ideas? What elements are potentially in conflict with liberal ideas?
3. On what grounds does Mill argue for freedom of thought and expression? Is it the highest value for him? Where would he rank it compared to the value of private property?
4. According to Mill, why would society respect dissenting views concerning an issue that is commonly held to be true?
5. Why does Mill fear conformity? What features of industrial (mass) society are working to produce it?
6. How much individual freedom can a society permit? Does Mill go too far in your opinion?
WEEK 4

The Critique of "Rational" Society

Tuesday, April 23rd 3:15 pm Plenary: Nietzsche,
Prof. Van Harvey, Religious Studies
6:30 pm Lecture: Max Weber and Social Theory
Prof. Arnie Eisen, Religious Studies

Wednesday, April 24th 3:15 pm Discussion Sections
6:30 pm Ibsen and Modern Drama
Leigh Sealy, SLE

Thursday, April 25th 3:15 pm Discussion Sections
6:00 pm Film: Hedda

Reading:
Friedrich Nietzsche, The Portable Nietzsche "On Truth and Lie..." pp. 42-47; #341 from The Gay Science pp. 101-102; Zarathustra Prologue and Speeches pp. 121-137; Twilight of the Idols, pp. 465-513; Beyond Good and Evil; Birth of Tragedy
Henrik Ibsen, A Doll House
Max Weber, selections from "The Protestant Ethic and the 'Spirit' of Capitalism," "Politics as a Vocation," and "Science as a Vocation" (Copied Selection)

Study Questions

1. How have Protestant ideas been crucial in the formation of capitalism?
2. Some have called Weber "a disenchanted liberal." In what sense is this true? How have trends in modern society made it difficult to believe in the individualism of Mill?
3. Weber and other sociologists were engaged in a "Debate with Marx's ghost." How was Weber critical of aspects of Marx's theory?
4. What does Weber believe is the value of modern science? What are its limitations? What does he think about liberal parliamentary democracy?
5. What is new about Nietzsche's critique of Christianity, as compared to Machiavelli's and Marx's?
6. Is his critique of Christianity a valid indictment of a civilization that is now largely secular?
7. What does Nietzsche mean by the "ascetic ideal"? Why is it life-denying? What would Nietzsche think of Rousseau?
8. How would Nietzsche change the world? What is his concept of the individual and his responsibilities to society? Compare this to Mill.
9. Do you think Nietzsche is right that all moral codes of good and evil reflect power relations between the strong and the weak? Is Nietzsche simply restating Thrasymachus?
10. What would Ibsen think of the possibility of living a life of moral integrity in modern bourgeois society? How are professional men like the doctor and the judge portrayed? Why?
11. What does Ibsen think of academic scholarship? romantic love? moral earnestness?
12. Would you call this play a tragedy? What is its structure, i.e., how does it build to a climax?
WEEK 5

Birth of the Modern Self

Monday, April 29th
5:00 pm PAPER #1 DUE

Tuesday, April 30th
3:15 pm Plenary: Freud
Jon Reider, SLE
6:30 pm Lecture: Psychoanalysis and Women
Prof. Marilyn Yalom, Center for Research on Women and Gender

Wednesday, May 1st
3:15 pm Discussion Sections

Thursday, May 2nd
3:15 pm Discussion Sections
6:00 pm Film: Suddenly Last Summer

Reading:
Sigmund Freud, Civilization and its Discontents, (1930); Introductory Lectures on Psychoanalysis, Chapters 1,5-7, 13, 14, 20-23; Copied Selections
Karen Homey, New Ways in Psychoanalysis, Chapter 6 (Copied Selection)
James Baldwin, Notes of a Native Son: "Notes of a Native Son" and "Stranger in the Village"

Study Questions

1. What is Freud's method of explanation? How does he get from observed symptoms to theory?
2. Are humans rational animals, or are there underlying sources of human behavior that the conscious mind is unaware of? What kinds of evidence does Freud have for this? Does this constitute proof? Is it reasonable to call psychoanalysis a science?
3. Why are dreams so important to Freud? Why are they proof of the existence and the structure of the unconscious?
4. How does Freud construct a social theory on the basis of his individual psychology? Why does he feel it necessary to add to the concept of the death-wish to his original theory?
5. What is Freud's theory of femininity? How does Karen Homey amend that theory? Is Karen Homey a Freudian?
6. What is Freud's criticism of religion? Does this show the influence of Nietzsche?
7. Although Freud explicitly criticizes Bolshevism, many thinkers have tried to reconcile Marx's thought with Freud's. How would you go about doing this?
WEEK 6
The Arts I

Tuesday, May 7th
3:15 pm Plenary: World War I
   Prof. Gordon Craig, History
6:30 pm Lecture: Eliot
   Prof. Albert Gelpi, English

Wednesday, May 8th
3:15 pm Discussion Sections
6:30 pm Lecture: Kafka
   TBA

Thursday, May 9th
3:15 pm Discussion Sections
6:00 pm Film: The Grand Illusion

Reading:
Franz Kafka, The Penal Colony: "Metamorphosis," "Report to the Academy," "In the Penal Colony". (1915-24)
T.S. Eliot, The Wasteland (1922)
Southam, "Critical Notes on the Wasteland" (Copied Selection)

Study Questions

1. After his parents and the chief clerk are aware of his metamorphosis, Gregor tells them that he is only temporarily incapacitated and wants to get right back to work. What does this say about his character? How do material circumstances figure in Kafka's fantasy?

2. How does the father respond to Gregor?

3. What does Red Peter say about freedom in his report to the academy? What constituted the missing link between ape and man according to the narrator?

4. What conceptions of law, justice, and punishment are present in the "Penal Colony?" Do you think Kafka is artistically advocating a particular point of view regarding these?

5. How has Kafka developed new literary techniques? How has he broken with the 19th century realism of Balzac? How does he surprise the reader? What does this imply for the common sense assumptions of everyday life?

6. How does Eliot universalize the image of the "wasteland"? How does it reflect the times in which it was written?

7. The "change of Philomel by the barbarous king/ so rudely forced...." is etched upon the modern imagination. Why? What significance does Philomel hold for Eliot and his art?

8. "A writer's aesthetic always brings us back to his/her metaphysic." Why does Eliot juxtapose shards of images that bear no immediate apparent relation to each other? Why do you think Eliot believed he had to write the "Waste Land" in this fashion and no other?

9. What sort of hope, if any, is Eliot offering us at the end of the poem? Is this answer satisfying to you?

10. How does Tiresias figure into the poem?

11. How does Eliot's allusion to Dante's Inferno deepen and extend the meaning of "The Waste Land"?
WEEK 7

The Arts II

Tuesday, May 14th
3:15 pm Plenary: Virginia Woolf
   Prof. Michael Tratner, English
6:30 pm Lecture: Brecht
   Leigh Sealy, SLE

Wednesday, May 15th
3:15 pm Discussion Sections
6:30 pm Feminist Thought
   Molly Schwartz-Rosenhan, SLE

Thursday, May 16th
3:15 pm Discussion Sections
6:00 pm SLE Play

Reading:
Virginia Woolf, To the Lighthouse
Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence" (Copied Selection)
Bertolt Brecht, Mother Courage

Study Questions

1. How does Woolf reflect in her writing the transition to modernism that also applies to Kafka, and Eliot?
2. Why is it important for Woolf that women be able to write? What is literature about? Why do we need it?
3. Woolf's tone is one of self-conscious irony. Why is this rhetorically persuasive? Why does this work when bitterness or outrage might not?
4. Why should an artist deal so much with his unique concern of being an artist? What is artistic temperament? In what way is the artist a hero in the modern world? What is her quest?
5. Why does Brecht oppose the Aristotelian tenets of illusion, empathy, and catharsis in theater? What does he propose instead? What is the alienation effect and how does it work?
6. Can art be politically neutral? Does it lose some of its artistry if it is consciously political? Is there a difference between art that is consciously political and that which only has political implications?
7. From a Marxist point of view, why is the art of capitalism realistic?
8. What does Adrienne Rich mean by "compulsory heterosexuality"? by "lesbian continuum"?
WEEK 8

The Faces of Evil

Monday, May, 20th  5:00 pm  PAPER #2 DUE
Tuesday, May 21st  3:15 pm  Plenary: The Rise of Fascism and the Holocaust
                        Amy Sims, SLE
                        6:30 pm  "Night and Fog," Gloria Lyon, Holocaust Survivor
Wednesday, May 22nd  3:15 pm  Discussion Section
                        6:30 pm  Lecture: Gender in the Holocaust
                        Molly Schwartz Rosenhan, SLE
Thursday, May 23rd  3:15 pm  Discussion Sections
                        6:00 pm  Film: The Great Dictator

Reading:
Hannah Arendt, Eichmann in Jerusalem (1963) ch. II, III, VI, VIII, XIV, XV, Epilogue
Adolph Hitler, Mein Kampf (1924) (copied selection)
Elie Wiesel, Night

Study Questions
1. Do you agree with the judges' decision on Eichmann? Defend your answer.
2. Compare Eichmann's case (especially his insistence that he was not guilty "in the sense of the indictment" and his "Pontius Pilate" feelings) with Antigone's conflict in Sophocles' play.
3. What is the "banality of evil?" Can an administration (a super-humanly-inhuman entity in Arendt's words) murder? Could the Holocaust have happened if all Nazis were like Eichmann?
4. What does the Holocaust say about the progress of the human mind, human rationality, and moral development?
5. What ideas in the history of western culture contributed to the mindset that produced Auschwitz, and which ones contributed to the criticism of it?
6. Why was Arendt's book so controversial?
WEEK 9

Politics and Responsibility

Tuesday, May 28th
3:15 pm Plenary: East, West, North, South
Mark Mancall, SLE
6:30 pm Lecture: Fanon
Jon Reider, SLE

Wednesday, May 29th
3:15 pm Discussion Sections
6:30 pm FREE (optional film: Black and White in Color)

Thursday, May 30th
3:15 pm Discussion Sections
6:30 pm Film: Battle for Algiers

Reading:
Franz Fanon, The Wretched of the Earth pp. 7-106, 249-310
Tayeb Salih, Season of Migration to the North

Study Questions

1. How is Fanon Freudian?
2. In what respects does the colonial experience transcend purely social, political and economic concerns? How is the revolution therapeutic?
3. How does oppression dehumanized the oppressor as well as the oppressed?
4. Is it possible to maintain an integral or coherent personal identity when moving between two cultural distinct cultural universes?
5. What kind of intellectual and psychological compromises or assertions are necessary for the personal survival of the colonized?
6. In what ways do sexuality and attitudes toward gender reflect politics, economics and society?
WEEK 10

Politics and Responsibility II

Tuesday, June 4th
3:15 pm Plenary: Am I Responsible for History?
   Mark Mancall, SLE
6:30 pm Discussion Sections

Wednesday, June 5th
READING PERIOD

Thursday, June 6th
Friday, June 7th
Saturday, June 8th
READING PERIOD
ORAL EXAMINATIONS
ORAL EXAMINATIONS

Mai-Feier 1906