REQUIRED TEXTS

Balzac, H,  
Père Goriot  (New American Library)

Bowness, Alan,  
Modern European Art (Harcourt Brace)

Brecht, B,  
Mother Courage (Random House)

Calder, N,  
Einstein's Universe (Penguin)

Darwin, C  

Dostoevsky,  
Notes From the Underground (Signet)

Durkheim,  
Selected Writings. Giddens, ed. (Cambridge Univ)

Eliot, T.S.,  
Selected Poems (Harcourt Brace)

Freud, S,  
Civilization and Its Discontents

Freud, S,  
An Outline of Psychoanalysis (Norton)

Ibsen, H.  
Four Major Plays (Signet)

Joyce, J,  
Portrait of the Artist as a Young Man. (Penguin)

Kafka, F.,  
The Trial (Signet)

Nietzsche, F,  
The Genealogy of Morals/Ecce Homo (Random

Southam,  

Weber, M,  
Selections (Cambridge)

Hobsbawm, E,  
The Age of Revolution. (New American Library)

Tucker,  

Woolf, V.  
A Room of One's Own. (Harcourt Brace).

Cover design: "Universal Suffrage-or the Scum Uppermost"- hand-colored etching by George Cruikshank, published in London, July 17, 1819. An allegorical representation of a trophy showing the consequences of "radical reform". Bird-like monster triumphs over arts, royalty, religion, the English Bill of Rights, the Magna Carta, and numerous other institutions cherished by the aristocracy. It is not clear whether the artist was entirely sympathetic with the political sentiments expressed in this design. It has been argued that Cruikshank took stands on political issues in accordance with the ideas of his employer without regard to his own opinion.
Course Requirements

Each week of Spring quarter, from Week II through Week IX (May 26), a short (2-3 pages) paper is due at the beginning of the Tuesday afternoon plenary session. The paper should be a reaction to the major reading or readings of the week and should show that you have read and understood the material; ideally, it should also include your own critical response to the authors. As in past quarters, you should hand in two copies to your tutor and one to Jon Reider. The essays should be typed.

Papers should be written in response to the following questions:

Week 2 -- What is your reaction to Karl Marx? React to some of his major points; be specific.

Week 3 -- In what ways is Brecht a Marxist playwright? Is Mother Courage an effective example of epic theater?

Week 4 -- a) How does Darwin's theory of evolution alter our view of history and human nature?

b) What does the wild duck represent?

Week 5 -- How do Dostoevsky and Nietzsche criticize the liberal and Marxist belief in human rationality?

Week 6 -- What are the fundamental characteristics of modern society, according to Durkheim and Weber? How are they a response to Marx?

Week 7 -- How do Freud's and Joyce's views of the self compare?

Week 8 -- What is Joseph K. charged with? Is he guilty? Does he feel guilty?

Week 9 -- What is new about Einstein's conception of the universe?

Term paper

The other written work for SLE this quarter consists of a term paper of 15-20 pages on a subject of your choice. The topic should be developed with the help of your tutor and any members of the SLE faculty you wish to consult. It should deal with some aspect of the questions raised and materials read during the Spring quarter. In all cases, your topic must be approved by your section leader and your tutor.

The term paper should demonstrate your ability to treat a complex intellectual problem with thoroughness and sophistication. It is important to think about it from the beginning of the quarter and to work on it steadily rather than trying to cram it into the last few weeks. The reading for the quarter does not diminish significantly toward the end because it is expected that you will have been working on your paper on a regular basis.

A successful paper should achieve an appropriate balance between your own intellectual creativity and a scholarly appreciation of the texts you have read. Your personal contribution is probably the most important part of the paper. Although the topic should be of general intellectual interest, it should also be of personal concern to you. How you select it,
define it, and investigate it are crucial aspects of this intellectual experience. The most significant problem that tends to develop is that of limiting the topic to a reasonable scope. Try to define a topic which can be adequately treated in a paper of this length.

No outside research in secondary literature is necessary, although you are free to consult any sources you wish. All sources consulted should be properly acknowledged; proper footnote and bibliography style should be observed in all papers. If in doubt, check one of the numerous handbooks available in the bookstore. This is a formal piece of work and should be free of typos and spelling mistakes. Use a dictionary when necessary.

On Monday, June 1, at 5:00 P.M., two copies of your paper are due in Jon Reider's box.
WEEK I: March 30- April 3

Topic: Capitalism and Liberalism

Schedule:

3:15  Plenary: The Industrial Revolution and the Origins of Capitalism - Michael Carter
7:00  The Enlightenment and Adam Smith- Jon Reider, Ted Mitchell
9:00  The French Revolution- Michael Carter. Room 163E
3:15  Discussion Sections
7:00  Tutorial
Thu 9:00  Balzac and the Bourgeois Novel- Prof. Ray Giraud, French. Room 163E.
3:15  Discussion Sections  ALLAIRE
7:00  Starpower - Jon Reider

Reading:
Hobsbawm, The Age of Revolution. p. 17-

Balzac, Père Goriot.

Adam Smith, Bentham, (Copied Selections).

Recommended

Study Questions

1. How does Locke develop and change Hobbes' idea of natural right? How does he differ in his theory of the state of nature? How does he connect this to the idea of liberty and eventually to property? Why does a person have a natural right to property? Are there any limits to this right?

2. How does Locke influence Smith and Bentham? How is the common theme of individualism carried through?

3. What were the conditions that made the emergence of a new society possible? What were the principal characteristics of the industrial age compared with the previous one?

4. What were the characteristics of the bourgeoisie as a class? How did they differ from "middle classes" in the past? (cf. Aristotle's Politics).

5. How do Locke, Smith and Bentham reflect habits of mind inherited from Bacon? Why was their thought so attractive to the bourgeoisie? In what ways is it or is it not an apology for capitalism?

6. What basic elements of social life does Adam Smith think are important? What does he ignore?
WEEK II: April 6-10

Topic: Reactions to Industrialism: Marxism and Romanticism

Schedule:

Tue 9:00 Philosophical Origins of Marxism: Kant and Hegel, Prof. Gheen, Room 163E.

Plenary: Introduction to Karl Marx, Prof. Paul Robinson, History.

9:45 The Conception of Alienation - Ron Jepperson

The Concept of Ideology - Nick Burbules 9 Th.

8:00 Hobsbawm - Bishop

Wed 3:15 Discussion Sections

Blake's Poetic Vision - Prof. Ann Mellor, English

Thu 3:15 Discussion Sections

Art of the Capitalist Era - Prof. Mark Mancall

Reading:

"Theses on Feuerbach" p.143-145, "German Ideology" p. 146-186.

Blake, Poems (Copied Selections).

Hobsbawm, The Age of Revolution. p. 137-201, 277-298

STUDY QUESTIONS

1. What are the basic theoretical ideas of Marx? What does he see as the defining features of the new system? How does he know that another system is possible?

2. What is the relationship between theory and practice for Marx? How is philosophy a materialistic act?

3. Why does Marx think that the proletariat will rebel? Is this inevitable? Will they need help from intellectuals? What kinds?

4. Is Marx's theory of history deterministic? What does he mean by human freedom? How does this differ from Adam Smith's idea of freedom? Does history come to an end for Marx after the Revolution? How important is this to his theory?

5. Why is alienation so important to Marx? If it is not an inevitable feature of human existence, how can it be overcome? Is it unique to capitalist society? How does Marx's idea of alienation differ from similar ideas of the Greeks and the Renaissance? Why is it a particularly modern concept and problem?
WEEK III: April 13-17

Topic: Marxism: Theories of History and Art.

Schedule:

Tue 9:00  Laws in History- Prof. Goheen, Room 163E
  Evaluating Historical Materialism- Ron Jepperson
  Brecht and the Epic Theater- Prof. Esslin, Drama

Wed 9:00  Revolutions of 1848 - Michael Carter, Room 163E
  Discussion Sections

7:00  Film: "The Organizer"

Thu 3:15  Discussion Sections
  Film: "Potemkin" - SESSION WITH JOSH ON AUTHORS

Reading:


Brecht, Mother Courage.
  Short Organum (Copied Selections).


STUDY QUESTIONS

1. What are the "laws" of capitalism that determine its development? Are these general laws of history, or specific to capitalism?

2. Is it fair for Marx to generalize about capitalism from the British example of 1860? How much of his critique is still valid today? How would you be able to verify this? Does it matter if the revolution has not come about in the specific manner he seems to have predicted?

3. What does Marx mean by "scientific socialism"? How does this compare with other ideas of science? How does Hempel's article implicitly criticize Marx's theory of history?

4. How can Marxism be applied to a specific historical situation, such as the debate over the origins of capitalism? Does a Marxist simply ascribe everything to economic causes? How does a Marxist select evidence and make historical generalizations?

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?

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6. What does the character Mother Courage stand for? What does she believe in? What are the alternative roles suggested by her children, and why won't she accept them? Could Marx analyze the events of the play?

7. Does Mother Courage "learn" in the play? What is the audience supposed to have learned?

8. 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?

9. From a Marxist point of view, why is the art of capitalism realistic?
WEEK IV: April 20-24

Topic: Darwin and Ibsen

Schedule:

Tue 3:15 Plenary: Darwin- Prof. Craig Heller, Biology DISCUSSION
Film: "Inherit the Wind"

Wed 9:00 Ibsen- Prof. Charles Lyons, Drama. Room 163E
Discussion Sections
Film: "The Doll's House"

Thu 9:00 Philosophical Anthropology- Ron Jepperson, Room 163E
3:15 Discussion Sections
7:00 Nature and Culture: Sociobiology- Prof. Will Durham, Anthro

Reading

Appleman, Darwin. p. 3-10, 27-31, 35-103, 108-208, 211-219, 244-256, 297-304
389-399, 444-471, 529-571.

Ibsen, "The Wild Duck", "Doll's House".

Study Questions

1. What doctrines in Aristotle made the conception of the evolution of man inconceivable?

2. With what traditional views does the theory of evolution conflict? Can they be harmonized with the theory of evolution?

3. After the theory of evolution of man, is it still possible to declare that man is "half ape, half angel"?

4. Does the doctrine of the survival of the fittest have ethical implications? economic implications?

5. What criticisms can be made of the attempt to explain social and cultural phenomena in terms of biological phenomena?

6. "The reason that the human brain makes the human way of life possible is that it is the result of that way of life." Why is this quotation not a mere truism? Why do evolving biological systems not lend themselves to simple (undirectional) causal explanations?

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7. "The brain is not an organ of thinking, but an organ of survival, like claws and fangs." How might Darwin try to explain the development of human's symbolizing capacity?

8. What characteristics does a theory of evolution have as a type of explanation? How is it the same as or different from other types of explanation we have seen (e.g. in its interpretation of fossil records, relation of theory and logical reconstruction to evidence, etc.)?

9. Why might the very notion of "human nature" be suspect?

10. Interpret the following: "The directions of man's organismic development is socially determined; to this extent it could be said that man is a self-producing being." What are some of the implications of this statement?

Ibsen

1. Ibsen is often considered the first "modern" dramatist? What is new in his plays, in theme and structure and characterization? Are these characteristics typically modern? Which other modern authors does he share some of these traits with?

2. Ibsen is also considered a "realist". In what sense is this valid? Is it as valid for The Wild Duck as for a Doll House?

3. How does Ibsen present social issues in dramatic form, as he does with the oppression of women in The Doll House, and the relations between the upper and lower classes in The Wild Duck? What kinds of criticisms of bourgeois society is Ibsen making? How do they compare to Marx?

4. What does the wild duck symbolize? What purpose is served by having a clearly symbolic image so central to the play?

5. How is Nora in A Doll House a forerunner of contemporary concerns about the liberation of women and the emptiness of bourgeois marriage? How is this theme connected to the theme of illusion and reality in both plays?
Week V: April 27-May 1

**Topic: Critiques of Rationalism**

**Schedule:**

**Tue** 9:00  Nietzsche's Germany - Amy Sims, Room 163E

Plenary Session: Dostoevsky- Prof. René Girard.

Reading Nietzsche- Prof. David Wellbery, German

**Wed** 9:00  Nietzsche and National Socialism- Amy Sims, Room 163E

3:15  Discussion Sections  

7:00  - Dave Evans on Nietzsche.

**Thu** 3:15  Discussion Sections

7:00  Modern Art: Impressionism and After- Prof. Wanda Corn, Art.

**Reading:**

Thus Spake Zarathustra (Copied Selections)

Dostoevsky, *Notes from the Underground*.

Bowness, *Modern Art* Ch. 1-3.

**Study Questions**

1. What is wrong with traditional culture in Nietzsche's view?

2. Does Nietzsche belong to the tradition of utopian thinking?

3. What reactions would Plato have to Nietzsche's thinking?

4. What is Nietzsche's response to the claim that man is a rational animal?

5. What is Nietzsche's criticism of the western religious tradition? Why is civilization based on guilt? How would he solve this problem?

6. How would Nietzsche criticize Marx? Can the two be reconciled?

7. What is the meaning of Zarathustra's message:"God is dead"? If God is now dead, in what sense was he once alive?

8. Who are the last men? Are there any affinities between Nietzsche's description of the last men and Marx's conception of man in capitalist society? What does Nietzsche think of capitalist society?

9. What is the significance of the time of day in Thus Spoke Zarathustra? Are certain types of activity characteristically undertaken at different times of day? Why?
10. What are the origins of our religious, or more generally, extra-worldly impulses (thoughts)?

11. Zarathustra tells us that the healthy body and the Overman are the meaning of the earth. How are these related?

12. What differences are there between Zarathustra's notion of the friend and the Judeo-Christian notion of the neighbor?

13. Is Notes From the Underground a work of social criticism?

14. What is rationality, or irrationality, for that matter?

15. What types of social conditions might give rise to the type of consciousness represented in Notes?

16. Who is the narrator in Notes? Is there more than one narrative perspective? Is the narrator a reliable one? Can Notes be read literally? Can one legitimately infer authorial meaning or intentions from narrative statements?

17. Compare and contrast Dostoevsky's view of man and society (assuming such views can be inferred) with those of Freud. What might Marx say of Notes?

18. Is the narrator sick, or all too sane, or does it matter?
WEEK VI: May 4-8

Topic: Fin de Siècle: Art and Social Theory

Schedule:

Tue 9:00 Fin de Siècle- Amy Sims, Room 163E
Plenary: Durkheim- Prof. Ann Swidler, Sociology.
Weber- Jon Reider

Wed 3:15 Discussion Sections
7:00 Social Explanation- Ron Jepperson, Nick Burbules.

Thu 3:15 Discussion Sections
7:00 Feminism and Modern Literature- Prof. Anne Mellor, English.

Reading:


Woolf, A Room of One's Own.

Study Questions

1. In what ways is The Protestant Ethic a critique of Marx? How does Weber define capitalism? What specific ideas of Marx does he reject? Is he more optimistic about capitalism than Marx in the long run?

2. What is Weber's philosophy of history? What is the importance of the metaphor of the iron cage? Is Weber a liberal, i.e. a believer in the individual? How has he changed from Adam Smith?

3. Does Weber think one must be a Protestant to be a capitalist? What exactly is the link between religion and economics for him?

4. How does Weber's concept of bureaucracy fit into his theory of history? Why is bureaucracy the most rational form of authority? What does rational mean in this context? Why is bureaucracy the most typical form of modern authority? What would Weber think of the difference between socialism and capitalism?

5. What is Weber's method? What is an ideal type? How does he go about understanding history? How is this different from a scientific approach to history as favored by Hempel or Marx? What is verstehen?

6. What is Weber's ideal of scientific objectivity? Is it applicable to the social sciences? Do you think it is practical?

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Study Questions Continued

Durkheim

1. What are the three kinds of suicide for Durkheim? What is anomic suicide, and why is it the most important kind?

2. Why is anomic suicide the most representative kind in modern society? What is there in society that prompts people to commit suicide?

3. Why does religious affiliation seem to affect suicide rates? What other factors influence them as well?

4. What does it mean to say that suicide is a social fact, not just an individual one? How does Durkheim’s explanation of suicide differ from one you might make if someone you knew committed suicide? Why is Durkheim not as interested in the reasons an individual might give for contemplating suicide?

5. How does Durkheim's method differ from Weber's? Why is he more likely to use statistical data?

6. How is Durkheim responding to Marx? What are the changes in approach to studying society scientifically?

Woolf

1. What perspective does Woolf give you on the history of Western Culture? How does she introduce doubt about some of the dominant assumptions of our culture?

2. How does she provide an antidote to some of the shadowy images of women that haunt other works of literature we have read, from Marlowe, Shakespeare, and Cervantes to Dostoevsky and Joyce?

3. What would Marx think of Virginia Woolf and her argument about the economic restraints on women? How would they differ? How is literature in general related to its social and economic context? Can it be fully understood without it?

4. Do women, in fact, as Woolf claims, write and think differently than men? Does this apply to the texts we have read this year? Does this help explain why we have not read any other works by women this year?
Week VII: May 11-May 15

Topic: Discovery of the Unconscious and the Self-conscious.

Schedule:

3:15    Plenary: Freud- Jon Reider.
7:00    Joyce- Prof. Larry Ryan
3:15    Discussion Sections - SCHNEIDER
7:00    Film: "Freud"
3:15    Discussion Sections
7:00    Film: "Young Dr. Freud".

Reading

Freud, Civilization and Its Discontents

Outline of Psychoanalysis

Joyce, Portrait of An Artist

Study Questions

1. Is man a rational animal after all? 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?

2. If Freud is right about human behavior, does this contradict Marx? Weber? What does he have in common with Nietzsche?

3. What is Freud's method of explanation? How does he get from observed symptoms to theory?

4. Why should an artist deal so much with his unique concerns of being an artist? What is artistic temperament? In what ways is the artist a hero in the modern world? What is his quest? What does he stand in opposition to?

5. How important is the plot of The Portrait? Is Joyce's work like poetry? What is Joyce's theory of art? Does the concept of epiphany find parallels in the work of Freud? In the work of Wordsworth? Why are art and religion related vocations? Why are they different?

6. Why should Freudian analysis find Joyce's way of thinking dangerous for weaker persons than he?

7. How can Freudian thought be applied to analysis of society? Is there a significant difference between Freud's psychological theories and his social theories?

8. What kinds of institutions does Freud find have psychological principles underlying them?

9. How would you go about reconciling Marx and Freud?
Week VIII: May 18-22

Topic: The Explosion of Meaning

Schedule:

3:15  Plenary: Kafka- Prof. Russell Berman, German Studies.
7:00  Film: "Un Chien D'Andalou"
3:15  Discussion Sections
7:00  Film: "The Trial"
Thu 3:15 Discussion Sections
7:00  Modern Art-

Reading

Kafka, The Trial.
Breton, Manifestos on Surrealism. (Copied Selections).
Bowness, Modern Art. ch. 4-8.

STUDY QUESTIONS

1. How does Kafka see the problem of the individual in modern culture? Why does he use law as the dominant metaphor in The Trial?

2. What ideas of Weber's can be found in Kafka?

3. How does Kafka break with realistic tradition in literature, such as Balzac? What is the new element?

4. What would Kafka think of Nietzsche?

5. How is Pirandello's play radically different from previous forms of drama? What does he have in common with Brecht? What is a "character" to Pirandello?

6. What is Pirandello trying to say about art? What is the relationship to the theme of illusion and reality? In what sense is art real? In what sense is it realistic?

7. How is surrealism a critique of previous modes of artistic expression? What is communicated through the apparently extreme or arbitrary selection of elements? What is the political message inherent in this approach?
WEEK IX: May 25-29

Topic: Relativity in Science, Subjectivity in Art

Schedule:

3:15  Plenary: Einstein's Universe - Josh Frieman
7:00  The New Epistemology - Ron Jepperson
3:15  Discussion Sections - CLUTE
7:00  Film: "Six Characters in Search of An Author"
      Introduction by Prof. Lyons, Drama.
3:15  Discussion Sections
7:00  Film: "Dr. Caligari"

Reading

Calder, Einstein's Universe
Heisenberg, Copied Selections - ONLY "Copenhagen Interpretation"

Study Questions

1. Consider the following question which Einstein tackled at the age of 16: You are running at the speed of light. What do you see? How would a beam of light look to you?

2. What are Newton's ideas of space and time? How does Einstein change them?

3. Does relativity mean that everything is relative? If not, what things are absolute or invariant?

4. Your roommate says, "A and B are moving past each other. According to Einstein, A says that B's ruler is contracted and B says that A's ruler is contracted. This is obviously contradictory. What is your response?"

5. Describe the kind of reasoning used by Einstein in his thought-experiments. Are they empirical? Merely theoretical?

6. Einstein remarked in later years that he was not influenced by the Michelson-Morely experiment in his development of special relativity; he refers to theories as free creations of the human mind. Why then had no one put forward the relativity theory earlier?

7. Why does the speed of light have a special place in the relativity theory? Why isn't some other speed so important? (sound for instance).

8. Your roommate says, "It's absurd to describe an electron as both a wave and a particle. These are contradictory qualities, and it is senseless to apply them to the same object." What is your response?

9. What does Einstein mean by "God does not play dice"? How does he know?

10. What implications do relativity and quantum mechanics have for art, literature, politics, and religion?
WEEK X: June 1-5

Topic: Consciousness and Reflections

Schedule:

**TERM PAPERS DUE**

Tue 3:15  Plenary: T.S. Eliot, Prof. Herb. Lindenberger, English
7:00  Film: Marat-Sade
5:00  SLE Banquet

Reading

Eliot, "The Wasteland"  "Prufrock", "Hollow Men".

Have a nice summer!