SYLLABUS
for
PROGRAM IN STRUCTURED LIBERAL EDUCATION

Spring 1992
Department 999
Course Number: 093
Units: 09
SLE FACULTY

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

Edward Frueh
Lecturer in SLE, Ph.D. in Classics. Research interests in Greek and Roman literature, ancient sexuality, food, feasting, and decadence. 7-4238 (home)

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)

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)

Greg Watkins
MFA in Film Production. Currently studying clinical psychology at the Institute of Transpersonal Psychology and writing a screenplay. 341-4016 (home)
REQUIRED TEXTS

Arendt, H. *Eichmann in Jerusalem* (Viking/Penguin)
Craig, *Heritage of World Civilizations: Volume C* (Macmillan)
Eliot, T.S. *The Wasteland and Other Poems* (HBJ)
Fanon, F. *The Wretched of the Earth* (Random House)

Garcia Lorca, F. *Selected Writings* (Macmillan)
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)
Mann, T. *Death in Venice* (Random House)
Mill, J.S. *On Liberty* (Harlan Davidson)
Nietzsche, F. *The Portable Nietzsche* (Viking/Penguin)
Salih, T. *Season of Migration to the North* (Heinemann)
Shelley, M. *Frankenstein* (New American Library)
Wiesel, E. *Night* (Bantam)
Woolf, V. *To the Lighthouse* (Harcourt Brace Jovanovich)
Wright, R. *Black Boy* (Harper Collins)
WRITING ASSIGNMENTS

Paper #1 10 pages Due April 27th, 5:00 pm

Choose Marx and one or two other authors, or one author and one film, from Weeks 1-4, and write a paper on a topic of interest to you.

Paper #2 10 pages Due May 18th, 5:00 pm

In this paper you will analyze a work 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 search.

The SLE Players

Following the spectacular success of Lysistrata in the Fall and Tartuffe in the Winter, SLE students have the opportunity to select and organize 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 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 28th.
WEEK 1
Romanticism and Materialism

Tuesday, March 31st
3:15 pm  Plenary: The Birth of the Modern
Mark Mancall, SLE
6:30 pm  Lecture: Frankenstein and 19th Century Romanticism
Prof. Barry Katz, VTSS

Wednesday, April 1st
3:15 pm  Discussion Sections
6:30 pm  Lecture: The Marxist Analysis: Dialectical Materialism
and History
Mark Mancall, SLE

Thursday, April 2nd
3:15 pm  Discussion Sections
6:00 pm  Film: Potemkin

Reading:
Mary Shelley, Frankenstein
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, 439-442

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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. Is the Romanticism that you see in Frankenstein different from or similar to the Romanticism of Goethe's Sorrows of Young Werther?
4. What does Marx see as the defining features of the new capitalistic system? How does he know that another system is possible?
5. Why does Marx think that the proletariat will rebel? Is this inevitable? Will they need help from intellectuals? What kinds?
7. 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?
8. Does history come to an end for Marx after the Revolution? How important is this to his theory?
9. What are the laws of capitalism that determine its development? Are these general laws of history or specific to capitalism?
10. 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 2
The Struggle in History

Tuesday, April 7th
3:15 pm  Plenary: Marxism after Marx
          Mark Mancall, SLE
6:30 pm  Lecture: Mill and Liberal Theory
          George Cattermole, SLE

Wednesday, April 8th
3:15 pm  Discussion Sections
6:30 pm  Marxist Economics
          Prof. Myra Strober, School of Education

Thursday, April 9th
3:15 pm  Discussion Sections
6:00 pm  Film: Seeing Reds

Reading:
John Stuart Mill, On Liberty
Marx/Engels Reader, The German Ideology, pp. 154-5, 160-3, 172-5; Friedrich Engels,
Origin of the Family, Private Property and the State, 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 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 3
The Critique of "Rational" Society

Tuesday, April 14th 3:15 pm  Plenary: Nietzsche, Prof. Van Harvey, Religious Studies
6:30 pm  FREE

Wednesday, April 15th 3:15 pm  Discussion Sections
6:30 pm  Lecture: Max Weber and Social Theory
          Prof. Arnie Eisen, Religious Studies

Thursday, April 16th 3:15 pm  Discussion Sections
6:00 pm  Film: Marat/Sade

Reading:
Weber, Copied Selection

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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?
WEEK 4
Birth of the Modern Self

Tuesday, April 21st
3:15 pm  Plenary: Psychoanalysis and Women
          Prof. Laura Carstensen, Psychology
6:00 pm  Plenary: Freud
          Prof. Paul Robinson, History

Wednesday, April 22nd
3:15 pm  Discussion Sections
6:30 pm  Lecture: Ibsen and Modern Drama
          Leigh Sealy, SLE

Thursday, April 23rd
3:15 pm  Discussion Sections
6:00 pm  Film: Wild Strawberries

Reading:
Freud, Civilization and its Discontents, Introductory Lectures on Psychoanalysis,
        Chapters 1, 5-7, 13, 14, 20-23; Copied Selection
Karen Horney, New Ways in Psychoanalysis, Chapter 6 (Copied Selection)
Henrik Ibsen, The Wild Duck

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 Horney amend that theory? Is Karen Horney 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 5
The Beginning of the Crisis

Monday, April 27th
5:00 pm  PAPER #1 DUE

Tuesday, April 28th
3:15 pm  Plenary: World War I
         Prof. Steven Zipperstein, History

              6:30 pm  Lecture: Eliot
         Prof. Michael Tratner, English

Wednesday, April 29th
3:15 pm  Discussion Sections

              6:30 pm  Lecture: Kafka
         Prof. Russell Berman, German Studies

Thursday, April 30th
3:15 pm  Discussion Sections

              6:00 pm  Film: The Grand Illusion

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

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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 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 this poem 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 Wasteland"?
WEEK 6
The Arts

Tuesday, May 5th
3:15 pm  Plenary: Rodin and Modern Art
         Prof. Albert Elsen, Art
6:30 pm  Lecture: Feminist Theory
         Prof. Jane Collier, Anthropology

Wednesday, May 6th
3:15 pm  Discussion Sections
6:30 pm  Lecture: Virginia Woolf
         Prof. Michael Tatrner, English

Thursday, May 7th
3:15 pm  Discussion Sections
6:00 pm  Film: Cleo from Five to Seven

Reading:
Virginia Woolf, To the Lighthouse
Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence"
(CopiedSelection)

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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. What does Adrienne Rich mean by "compulsory heterosexuality"? by "lesbian continuum"?
Week 7
Culture Adrift

Monday, May 11th 6:00 pm Lecture: How to Read a Painting
Brigid Doherty, SLE

Tuesday, May 12th 3:15 pm Plenary: Fascism
Mark Mancall, SLE
6:30 pm Lecture: Garcia Lorca
Prof. Michael Predmore, Spanish

Wednesday, May 13th 3:15 pm Discussion Sections
6:30 pm Lecture: Mann
Prof. Steven Fuller, Great Works

Thursday, May 14th 6:00 pm Film: Los Olvidados

Reading:
Thomas Mann, *Death in Venice* and *Mario the Magician*
Frederico Garcia Lorca, *The House of Bernarda Alba*

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Study Questions

The House of Bernarda Alba
1. The figure of Bernarda Alba has an allegorical function. What does she represent in the Spain of her day? What is the function of the maid, Poncia?
2. What meaning does the house itself communicate to its inhabitants, as well as to the audience? Is the meaning the same for both?
3. What is the significance of the insanity of the grandmother?
4. What is the value system presented by this play?
5. Are there structural patterns within each act, and is there a special order in the presentation of the play? How does structure convey meaning?
6. Study the play with a view to contrasting elements. Can you imagine how the drama of this play reflects a nation on the verge of civil war?

"Death in Venice"
7. What is the conception of art put forth by the artist? Is Mann critical of this conception of art?
8. What is the difference between sexual and erotic love which this story elucidates?
9. What elements of ancient Greek philosophy does Mann employ?

"Mario the Magician"
10. What does the symbol of the tourist represent? How is the world of northern Europe contrasted with that of southern Europe?
11. Why doesn't the family simply leave?
12. What are the symbols of fascism in the text, and what is the erotic element in politics?
WEEK 2
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commonly held to be true?
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**WEEK 8**

**The Faces of Evil**

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<td>Amy Sims, SLE</td>
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<td>Wednesday, May 20th</td>
<td>6:00 pm</td>
<td>Film: Night and Fog and Gloria Lyon, Holocaust Survivor</td>
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<td>Thursday, May 21st</td>
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**Reading:**
- Adolph Hitler, *Mein Kampf* (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 mind set 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 26th
3:15 pm  Plenary: East, West, North, South
          Mark Mancall, SLE
6:30 pm  Lecture: Richard Wright
          Prof. Horace Porter, English

Wednesday, May 27th
3:15 pm  Discussion Sections
6:30 pm  Lecture: Fanon
          Jon Reider, SLE

Thursday, May 28th
3:15 pm  Discussion Sections
6:30 pm  SLE Play

Reading:
Franz Fanon, The Wretched of the Earth pp. 7-106, 249-316
Tayib Salih, Season of Migration to the North
Richard Wright, Black Boy

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 2nd
3:15 pm Plenary: Am I Responsible for History?
Mark Mancall, SLE

Wednesday, June 3rd
6:30 pm Discussion Sections
READING PERIOD

Thursday, June 4th
5:00 pm Annual SLE Banquet
READING PERIOD

Friday, June 5th
ORAL EXAMINATIONS

Saturday, June 6th
ORAL EXAMINATIONS