SYLLABUS
for
PROGRAM IN STRUCTURED LIBERAL EDUCATION

Winter 1989
Department 999
Course Number: 092
Units: 09
SLE Faculty

Lawrence Ryan
Director of SLE, Professor of English and Humanities. Interests in Renaissance English literature, Shakespeare, Italian literature and culture. 497-3433 (office)

Steven Fuller
Lecturer SLE, Program Co-ordinator for SLE, PhD. candidate in German Studies (Philosophy). Research interests in the rise of German fascism, German and Austrian drama, classical German philosophy, acting and directing. 725-0102 (SLE office), 346-2052 (home)

Amy Sims
Lecturer in SLE, Resident Fellow Florence Moore Hall, Ph.D. in Modern European History. Research interests in the Third Reich, Modern German cultural and political history, historiography. 723-4205 (office)

John Goheen
Professor Emeritus of Philosophy. Research interests in the pre-Socratic philosophers, Plato, Aquinas, Alfred Whitehead. 497-3682 (office)

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)

Leigh Sealy
Lecturer in SLE, Ph.D. in Drama. Research interests in dramatic literature and criticism, theater history, and play analysis. Strong interest in directing and acting. 931-1708 (home)

Suzanne Greenberg
Lecturer in SLE, Resident Fellow in Rinconada, Wilbur Hall, Ph.D. in History of Education. Research interests in Modern Jewish history and history of Victorian England. 326-5548 (home)
REQUIRED TEXTS

St. Augustine, *Confessions* (Penguin)

Bergman, *The Seventh Seal* (Frederick Ungar Publishing)

Boccaccio, *The Decameron* (Penguin)

Castiglione, *The Book of the Courtier* (Anchor Doubleday)

Cervantes, *Don Quixote* (Penguin)


Descartes, *Meditations* (Bobbs-Merrill)

Galileo, *Discoveries and Opinions* (Anchor Doubleday)

Gay and Webb, *Europe to 1815* (Harper and Row)


Machiavelli, *The Prince* (Crofts Classics)

*Mandragola: The Root of the Mandrake* (strongly recommended)

Marlowe, *Doctor Faustus* (Signet)

More, *Utopia* (Crofts Classics)

Pico della Mirandola, *Oration on the Dignity of Man* (Bobbs-Merrill Library Liberal Arts)

New English Bible (Oxford)


Shakespeare, *King Lear* (New American Library)

*The Tempest* (New American Library)
WRITING ASSIGNMENTS
(All papers should be 5-7 pages in length.)

PAPER #1: Dante
Due Tuesday, January 20th at 1:00pm.

Compare and contrast the views of God, Faith, or Punishment in Dante's Inferno and Ingmar Bergman's The Seventh Seal. You may wish to compare one Canto in the Inferno to an episode in the film.

PAPER #2: Art
Due Tuesday, February 3rd at 1:00pm.

Renaissance art speaks a visual rather than a textual language. What values does the painting communicate to the renaissance viewer? What does the painting say to us today? Use Castiglione (Bk.2) and/or "The City of Man" readings to support your claims. What is your response to the painting?

PAPER #3: Utopia
Due Tuesday, February 17th at 1:00pm.

Twenty years after you have graduated from Stanford a planet in space is found to be habitable by humans. If you were to lead a group of men women and children to settle the planet, what social order would you establish. Drawing upon views in Machiavelli and More, map out the kind of society you would create. (You are free to reject the views of either or both, but you should explain why.) Make your assumptions explicit and be sure to explain how your views will be implemented.

PAPER #4: Science
Due Tuesday, March 10th at 1:00pm.

During the Scientific Revolution, science began to challenge religion. Today science challenges all types of discourse. Drawing on your readings of Descartes, Bacon, and/or Galileo construct a definition of science which also describes its method and function. You may wish to discuss one or both of the following questions: Is scientific truth compatible with religious and political belief? What are the powers and the limitations of science and the scientific method?
The SLE Players

Because of the overwhelming success of Lysistrata in the Fall, SLE will undertake the second of its three productions planned for this year. As in the Fall, the scope of this production will depend entirely upon student interest and enthusiasm. For the Winter Quarter, we have planned Mandragola: The Root of the Mandrake, written by Machiavelli. If you would like to be a part of this production in any way -- on stage or behind the scenes --, contact Steven Fuller as soon as possible. The organizational meeting for this quarter's production will be held soon after the beginning of the quarter. We encourage ALL students to participate. The performance date is set for Thursday, March 5th at 7:00 pm.
WEEK 1

Christianity

Tuesday, January 6th
3:15pm Plenary: Christianity, Prof. Ted Good, Religious Studies
7:00pm Lecture: St. Augustine, Prof. Lee Yearley, Religious Studies

Wednesday, January 7th
3:15pm Discussion Sections
7:00pm Lecture: Rome and the Middle Ages, Prof. Stephen Ferruolo, History

Thursday, January 8th
3:15pm Discussion Sections
6:00pm Film: "The Seventh Seal" Ingmar Bergman
Steven Fuller

Reading:

The Bible (60-110 AD), The Gospel According to Mark and John
Paul's First letter to the Corinthians
Augustine (397 AD), Confessions Bk. 1-4, 7,8,10.
Gay and Webb, Europe to 1815, pp. 14-47.

Study Questions

1. Compare the two gospels. Do they describe the same Jesus? The same events? How do they differ? Does each book have a distinct tone, emphasis, or style?
3. Do you find the theology of Paul consistent with the teachings of Jesus in the gospels?
4. Does it make sense to talk of a "Judaic-Christian" heritage? In what ways is the New Testament continuous with the Hebrew Bible? In what ways is it discontinuous?
5. In what ways and to what extent are Christianity and Platonism compatible? What changes did St. Augustine have to make in Platonism in order to make the two compatible? Is it possible to be both a rationalist and a believer?
6. How can Christian "other-worldly" be reconciled with the "real world" needs of political and social life?
7. Is Christianity more naturally a religion for an empire, a monarchy, or some other form of government? Is there any form of government with which it is totally at odds in principle?
8. Why is Augustine writing his Confessions? To whom, besides God is he addressing them?
9. What is his analysis of sin? Why are the senses so important in sinning? What role does the pear tree episode play in his life?
10. Why does Augustine convert? Why does it take him so long?
11. How do Augustine's Confessions reflect the decay and disintegration of the Roman Empire?
WEEK 2

The Middle Ages

Monday, January 12th
6:00pm Workshop: Poetic Modes in Dante, Larry Ryan

Tuesday, January 13th
3:15pm Plenary: The World of Dante's Inferno, Prof. John Freccero, French and Italian
7:00pm Lecture: The Judeo-Islamic Tradition, Prof. Arnold Eisen, Religious Studies

Wednesday, January 14th
3:15pm Discussion Sections
7:00pm Lecture: Thomas Aquinas, John Goheen

Thursday, January 15th
3:15pm Discussion Sections

Reading:
Dante Alighieri (ca. 1310), The Inferno.
Bergman The Seventh Seal
Thomas Aquinas (ca. 1270), "On Natural Law", "On Women" (copied selections)

Study Questions

1. Following Aristotle, Aquinas distinguishes between intellectual and moral virtues. Do you find any difference between Aquinas' account and Aristotle's?
2. Could Aristotle be a Christian on the basis of his ethical theory alone? Why or why not?
3. What is the significance of the format of the scholastic questions that Aquinas uses?
4. Why does Aquinas need to prove the union of body and soul? Although he cites Augustine to support his position, how does his view differ from Augustine's?
6. Is the medieval world-view as systematic and all-encompassing as that of Plato and Aristotle? How does it differ?
7. What is Aquinas' distinction between cardinal and theological virtues? Why do these distinctions matter? How do they help you understand the system of sin in Dante's Inferno?
8. Generally, souls are positioned in Dante's hell according to the nature of their failure in moral virtue. How, then, does one explain the presence in Canto 4 of such virtuous persons as Socrates, Plato, Aristotle, Cicero, Homer, Virgil, etc.?
9. Why should the first sinners to whom Dante speaks in the Inferno be the lovers Paolo and Francesca? Why is it appropriate for Dante to respond as he does to Francesca's story? What does his reaction signify about the nature of their love affair?
10. Why should sins of violence and malice (or fraud) be punished more severely in Dante's hell than sins resulting from sensual appetites? What might Plato have said about Dante's ordering of the different kinds of sins? How would you rank sins in order? Why order them at all?
11. How does Dante's account of the fate of Ulysses (Odysseus) differ from that in the Odyssey? What is Dante's apparent attitude toward Ulysses, and why does he place him in the Eighth Circle of the Inferno?
WEEK 3
The Dawn of the Renaissance

Tuesday, January 20th
1:00pm Paper #1 Due: Dante/Bergman
3:15pm Plenary: Boccaccio, The Decameron, Larry Ryan
7:00pm Lecture: "What was being reborn?", Larry Ryan

Wednesday, January 21st
3:15pm Discussion Sections
7:00pm Lecture: The Economic Rise of the Cities, Prof. Larry Bryant, History

Thursday, January 22nd
3:15pm Discussion Sections
6:00pm Film: "Decameron" Steven Fuller

Reading:
Boccaccio, The Decameron (1350)
Day I: Introduction, Tales 1,2,3; Day II: Tale 9;
Day III: Tales 1,9,10; Day IV: Tale 5;
Day V: Tale 9; Day VI: Tales 4,10;
Day VII: Tale 9; Day VIII: Tale 3;
Day IX: Tales 6; Day X: Tales 5,10: Epilogue

Petrarch, "The Ascent of Mont Ventoux" (copied selection)
Gay and Webb, Europe to 1815, pp. 49-6
"The City of Man," (copied selection)

Study Questions

1. How does Petrarch's climb illustrate the transition between the medieval and the Renaissance eras? How is his description a kind of confession? How does it differ from St. Augustine's?
2. What is Boccaccio's attitude toward the various sins for which people were punished in Dante's Hell? Does he, in fact, approve of "immoral" behavior? How would he consider himself a good Christian nevertheless?
3. What is Boccaccio's attitude toward religion, the Church, priests, etc.? Why does he show them being hypocrites so frequently?
4. What insights into daily life, customs, and social structure does Boccaccio provide? What is his attitude toward women?
5. What are Boccaccio's positive values that emerge underneath the humor? Is Boccaccio a humanist? In what sense?
WEEK 4
Renaissance Ideals

Monday, January 26th
6:00pm Workshop: "How to read a Painting",
Christie Junkerman

Tuesday, January 27th
3:15pm Plenary: Renaissance Art,
Christie Junkerman
7:00pm Lecture: The Courtier and Renaissance Ideals
Larry Ryan

Wednesday, January 28th
3:15pm Discussion Sections
7:00pm Lecture: Pico and Humanism,
John Goheen

Thursday, January 29th
3:15pm Discussion Sections
6:00pm Film: "The Return of Martin Guerre"
Steven Fuller

Reading:

Pico, Oration on the Dignity of Man.
Castiglione, The Book of the Courtier (1516), Bk.1: sections 1-20, 24-26, 40-52;
   Bk.2 sections 7-20, 96-100; Bk.3: sections 1-18, 53-58, 77;
   Bk. 4: sections 1-14, 49-73.
Gombrich, "Art and Illusion" (copied selection)
Gay and Webb, Europe to 1815, pp. 70-83.

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Study Questions

1. What are some of the fundamental characteristics that define the Renaissance? Why is it impossible to demarcate the Renaissance sharply from the Middle Ages? What characteristics of the Medieval period continue into the Renaissance?

2. What is Pico's idea of human nature? How does it compare to Castiglione's, Alberti's, and Rabelais'?

3. Is Pico's reconciliation of texts from widely differing sources a legitimate intellectual exercise? Why is it important to him to try to do it?

4. Does Pico's glorification of man border on heresy? Can man truly become like the angels? Does man have any limits? What happens to original sin in this case?

5. What are the social and intellectual conditions that make it possible to write a book about an ideal courtier? Could such a book be written today?

6. What is sprezzatura and why is it so important for the courtier? How does it infuse all his activities, both serious and playful?

7. Why is noble birth important for a courtier? What does Castiglione think of social mobility?

8. What is the role of women at the ideal court? Are they anything more than pleasing companions for the courtiers? What special virtues do they possess? How does Castiglione's treatment compare to Boccaccio's treatment of women?

9. Is the courtier a superficial human type, all manners but no real human substance? How does Castiglione's idea of personality compare to our modern sense?

10. How does Castiglione use and adapt Platonic ideas? What would Plato think of his ideal court?

11. How do painting and sculpture during the Renaissance express and reflect Renaissance ideas, specifically humanistic ones?
12. How does Renaissance art use classical models? How does it contrive to be both Christian and secular at the same time?
13. How do da Vinci and Cellini illustrate the growing self-consciousness and personality of the artist at this time?
14. What are some of the stylistic principles of Renaissance art: color, composition, perspective, etc.?
15. What is the relationship of Renaissance art to its concrete social context?
WEEK 5

The Birth of the Modern State

Tuesday, February 3rd
1:00pm Paper #2 Due: Art
3:15pm Plenary: Political Theory,
   Barry Katz, VTSS
7:00pm Lecture: Utopia,
   Jon Reider, Associate Dean of Admissions

Wednesday, February 4th
3:15pm Discussion Sections
7:00pm Lecture: Thomas Hobbes,
   Steven Fuller

Thursday, February 5th
3:15pm Discussion Sections
6:00pm Film: "A Man for all Seasons"
   Steven Fuller

Reading:

Machiavelli, The Prince (1513)
   The Mandragola (strongly suggested)
Hobbes, The Leviathan (1651), (selections TBA)
More, Utopia (1516)
Gay and Webb, Europe to 1815, pp. 97-122.

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Study Questions

1. Is it possible to study politics scientifically? How would you go about it? What are some of the ways to minimize personal bias?
2. Is politics an amoral or immoral activity? Is it possible to be an effective politician and a morally good person at the same time? Does politics contribute to the general welfare, or is it just a struggle for power?
3. What is the role of violence in politics? Is it always bad? Can evil means be used to achieve good ends? Do governments have a right to use violence when citizens do not?
4. Is there any difference between politics within a state and politics between states? Are the rules for survival the same?
5. Has Machiavelli broken with the political thought of Dante? What would he think of Thrasymachus' arguments in the Republic, Book I? Of Thucydides?
6. Does Machiavelli have any idea of justice? How does he decide what is right and wrong? Is success or failure all that matters to him?
7. How is Machiavelli a Renaissance man? Why is he more influenced by Roman history than by Greek philosophy? Does he derive his classification of the types of states from Aristotle?
8. What is Hobbes' view of human nature? Does he start from the same premises as Machiavelli? If so, how does he reach different conclusions?
9. Hobbes has been identified as the forefather of both modern totalitarianism and modern liberal individualism. To which of these do you think he has the closer affinities?
10. What is the basis of "natural rights" in Hobbes' thought? How does this differ from the tradition of "natural law" that the Renaissance inherited from the classical era?
11. Both Machiavelli and Hobbes lived in periods of severe political disorder and revolution. How did this experience shape their sense of what was ideal and what was possible in politics?
12. What is the role of the "state of nature" for Hobbes? Did it ever exist? If not, why is it still a useful concept? Why did it become a common idea at this time?
13. Hobbes translated Thucydides. Why would he have found Thucydides interesting?
14. In what ways is Thomas More a "Renaissance" thinker? What aspects thought are more medieval in emphasis?
15. Why would a close advisor of the King of England write a book that was by implication so critical of the society of his own day?
16. What is the purpose of creating a Utopia that, by definition, may never be realized? What does he borrow, and not borrow, from Plato?
17. What arguments does More make for the elimination of private property? What potential does More see for the individual without the burden of private property? Do you agree? Is More a forerunner of modern socialism, as Engels argued?
18. Why does More, a devout Catholic, create a utopia without Christianity?
WEEK 6
The Reformation

Tuesday, February 10th
3:15pm Plenary: The Protestant Reformation, Prof. Paul Seaver, History
7:00pm Lecture: The Faust Tradition, Prof. Katarina Mommsen, German Studies

Wednesday, February 11th
3:15pm Discussion Sections
7:00pm Lecture: The Counter-Reformation, Amy Sims

Thursday, February 12th
3:15pm Discussion Sections
6:00pm Film: "Aguirre, the Wrath of God" Steven Fuller

Reading:
Luther, On Christian Liberty (1520).
Marlowe, Doctor Faustus
Gay and Webb, Europe to 1815, pp. 123-169

Study Questions
1. It has been said that the Renaissance humanists laid the egg that Luther hatched. What do you think is the relationship between the Renaissance and the Reformation?
2. While the Catholic Church insists that it loves all its saints, there nevertheless often has been an ambivalent feeling toward St. Augustine who is seen as lying at the root of most heresies. What was the Augustinian influence on Martin Luther?
3. In response to the medieval theology of such thinkers as St. Thomas Aquinas, Luther once snarled that "Aristotle was a pagan pig." How does the theology of Luther differ from that of Aquinas' with its Aristotelian inheritance?
4. Despite its doctrinal uncertainty at the time of the Reformation, the church was generally receptive to what Luther called the semi-Pelagian argument that men can achieve salvation partly through good works. Why does Luther believe that good works cannot be considered in the attainment of salvation?
5. How does Luther conceive of the relationship of Church and State? What traits must the good prince have?
WEEK 7
The New World and Renaissance Skepticism

Tuesday, February 17th
1:00pm  Paper #3 Due: Utopia
3:15pm  Plenary: Shakespeare’s Lear,
         Prof. Ron Rebholz, English
7:00pm  Lecture: The “New” World,
         Prof. George Collier, Anthropology

Wednesday, February 18th
3:15pm  Discussion Sections
7:00pm  Lecture: The Tempest,
         Prof. Larry Friedlander, English

Thursday, February 19th
3:15pm  Discussion Sections
6:00pm  Film: “Ran”
         Steven Fuller

Reading:
Shakespeare (1564-1616), King Lear (1605),
The Tempest (1611).
Las Casas, In Defense of the Indians (1550) - (copied selection)
Montaigne, "Of Cannibals" (1587), "Of Coaches" (1585) - (copied selection)
Gay and Webb, Europe to 1815, pp.169-188.

Study Questions

1. What aspects of Aristotle’s conception of tragedy are applicable to King Lear? Can both Oedipus and Lear be included under the rubric of tragedy? How would we have to alter Aristotle’s definition to do so?
2. How does King Lear reflect the disintegration of the harmonious world view of the Middle Ages and the Renaissance?
3. Is there a Greek sense of fate in King Lear? Are there also Christian elements? Why is it set in non-Christian society?
4. How would Shakespeare have us respond to the suffering and weakness of mankind?
5. What is the contribution of the sub-plot involving Gloucester, Edmund and Edgar to the total effect of Lear?
6. How are conditions in the world, in the state, and in the individual related to one another in the course of King Lear? How is Lear a microcosm of society and the world at large?
7. What evidence is there that the actions of various characters violate Shakespeare’s understanding of natural law? Consider the relations of people to each other, to the state, and to the gods. What is the role of the fool in this presentation of the upsetting of order?
8. Could Machiavelli have used any of the content of Lear in his assumptions concerning human nature and political power? Do you suppose that the general effects of the Copernican revolution would attack or defend the vision in Lear? Why?
9. In Act I, Sc. I of The Tempest how are the relationships among the characters defined? Who professes power? Who is in visible control? Which authority appears to be more "rational"? What may the storm itself symbolize?
10. What is Caliban’s attitude toward nourishment, work, and sexual promiscuity? How do he and Ariel describe pleasure and freedom? How would their utopian dreams differ from that of Gonzalo?
11. In his actions and in his advice, how does Gonzalo display considerate behavior towards others in Act I, Sc. I; and Act II, Sc. I? Is this behavior political, too?
12. What relative value does Prospero attach to his learning at the beginning of the play? How does he feel about it at the end? What has effected the change?
13. Why was the existence of the American Indians a problem for the Spanish? Why was Aristotle relevant to attempts at solving the problem?
14. How would you apply other philosophers we have read: for example, Plato, St. Augustine, Pico, to this issue? Could you use Aristotle differently than Las Casas did in his response to Sepulveda?

15. What is the hypothetical problem in our own era which is equivalent to the Indian problem for the Spanish, and how should we as a civilization confront it? What authors would you use to understand it?

16. Do you think Las Casas has a good argument? How would you support his reasoning but on other grounds?

17. How does Montaigne reflect a new skepticism about the values of Renaissance Europe? How does he use the idea of the New World to develop this theme? How does his attitude compare with those of Las Casas and Shakespeare toward "savages"?
WEEK 8

Don Quixote

Tuesday, February 24th
3:15pm Plenary: Don Quixote,
Prof. René Girard, French
7:00pm Lecture: Renaissance Music,
Prof. Bill Ramsey, Music

Wednesday, February 25th
3:15pm Discussion Sections
7:00pm Lecture: Women and Mysticism,
Prof. Hester Gelber, Religious Studies

Thursday, February 26th
3:15pm Discussion Sections
6:00pm Film: "Galileo" By Bertolt Brecht
Steven Fuller

Reading:
Cervantes, Don Quixote (1604-1614): Part 1, Prologue and Ch. 1-25, 46-52;
Part 2. Ch.1-10, 22-26, 60-74.
Gay and Webb, Europe to 1815, pp. 189-200.

Study Questions

1. What causes Don Quixote to leave his home and embark upon his quest? What is it about his manner of life that causes him to leave?
2. What clues does Quixote's physical appearance provide about his character?
3. Why is it important that Don Quixote receive the knighthood from somebody else? Why does he need social recognition of his knightly status?
4. What roles do the various secondary characters play? In what ways do they encourage Don Quixote in his quest? In what ways do they try to stop him?
5. In chapters 11-14, Cervantes presents the pastoral world. What characterizes it? What makes his view of it pessimistic? Is his treatment of it in Don Quixote a rejection of the pastoral world?
6. What is Cervantes' attitude toward Books of Chivalry? What forms the basis for his opinion? Is it possible to view Don Quixote as just another Book of Chivalry?
7. In what way is Don Quixote's love for Dulcinea essential to his quest for the knightly ideal?
8. What is the meaning of the adventure with the galley slaves?
9. Does Don Quixote really renounce the Chivalric Code on his deathbed?
10. It has been said that what separates a classic work of art from ordinary works is its ability to "live" and continue to grow long after its creation. Is Don Quixote a classic work of art? Does it live for you today?
WEEK 9

The Scientific Revolution

Tuesday, March 3rd
3:15pm Lecture: Physics Demonstration,
Prof. Mason Yearian, Physics
7:00pm Plenary: The Scientific Revolution,
Prof. Denis Phillips, Philosophy/Education

Wednesday, March 4th
3:15pm Discussion Sections
7:00pm Lecture: Descartes,
Prof. John Perry, Philosophy

Thursday, March 5th
3:15pm Discussion Sections
7:00pm S.L.E. Players: "Mandragola"
Steven Fuller

Reading:

Bacon (copied selection).
Descartes, Meditations (1641).
Copernicus, "The Revolution of the Celestial Spheres" (1543) - (copied selection).
Ptolemy, (copied selection).
Gay and Webb, Europe to 1815, pp. 233-246.

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Study Questions

1. Is there a necessary conflict between science and religion?
2. What traditional views were threatened by the controversy over the position of the earth in the solar system? Why is Galileo so hostile to Aristotle?
3. Does the lay public have any role to play in science? What is the relation of science to other institutions of society?
4. What is Galileo's debt to Plato and Renaissance Neo-Platonism?
5. What is the importance of Galileo's distinction between objective and subjective qualities of matter?
6. What is the significance of the Church's warning that it is permissible to teach the Copernican system as a convenient computational device but not as fact?
7. What did Galileo mean by "interrogating nature"?
8. Would "I doubt, therefore I am" be as indubitable as "I think, therefore I am"? Why is the latter question so crucial to Descartes?
9. Why does Descartes find it difficult to know that physical objects exist?
10. How does Descartes know that the mind and the body are two distinct "substances"?
11. Suppose you are asleep; does the "I" no longer exist?
12. Why does Descartes find the "geometrical method" so attractive?
13. Is Descartes' doctrine of innate ideas the same as Plato's "theory of ideas"?
14. Why does Bacon think there is a need for a new approach to scientific investigation?
15. What does Bacon see as the purpose of scientific investigation? Must scientific work have a practical aim?
16. How does the inductive method differ from logic?
17. What are the four "Idols"? Which do you think is the most dangerous? Is Bacon's method sufficient enough to eliminate the "idols"?
WEEK 10
The New Synthesis: The Enlightenment

Tuesday, March 10th
1:00pm Paper #4 Due: Science
3:15pm Plenary: The Meaning of Enlightenment, Prof. David Wellbery, German Studies
7:00pm Lecture: Mozart, Prof. Tom Baumann, Music

Wednesday, March 11th
3:15pm Discussion Sections
5:00pm Hand-out Final Examination

Reading:
- Rousseau, The Social Contract (1762)
- The Second Discourse on Inequality (1755)
- Kant, "What is Enlightenment?" (copied selection)

Study Questions

1. How does Rousseau's method of investigating nature differ from Hobbes'? Which is more scientific or objective?
2. How do Hobbes and Rousseau differ in their description of the state of nature? What are the political implications of these differences?
3. What is the origin of inequality according to Rousseau? Why does Rousseau disagree with Hobbes about the origin of inequality?
4. Is private property legitimate or illegitimate? Contrast the answers of Hobbes and Rousseau? What is your own opinion?
5. Hobbes' position has been called a defense of "possessive individualism", since it focuses on the individual as a naturally competitive and self-interested being. How does Rousseau look at the individual? Do you think Rousseau is correct in his assessment of the individual’s "inherent" nature?
6. What are the stages described by Rousseau in the history of inequality?
7. How does Rousseau's doctrine of the "general will" provide a foundation of democracy? Does he sacrifice too much individual autonomy? Are liberty and equality compatible?
8. Both Machiavelli and Rousseau make use of examples from classical history. What different uses do they make of these sources?

Final Examinations Due Monday, March 16th, 12:00 noon