YLLABU:
PROGRAM IN STRUCTURED LIBERAL EDUCATION
p 1994
SLE FACULTY

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. Jewish history, Chinese history, South and Southeast Asian 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
Ph.D. in Modern European History. Research interests in Judaism and feminism, utopias, and gender issues in the Holocaust. 326-1313 (home)

Gita van Heerden
Ph.D. in Philosophy. Research interests in aesthetics, German philosophy, social thought, and psychoanalytic theory. 852-9330 (home)

Greg Watkins
MFA in Film Production. Currently studying clinical psychology at the Institute of Transpersonal Psychology and writing a screenplay. 328-3933 (home)
REQUIRED TEXTS

Baldwin, J., Notes of a Native Son (Beacon)
Freud, S., Civilization and Its Discontents (WW Norton)

   Introductory Lectures on Psychoanalysis (WW Norton)

Hughes, R., The Shock of the New (McGraw) (highly recommended)
Kafka, F., The Metamorphosis, The Penal Colony, and Other Stories (Schocken)
Koestler, A., Darkness at Noon
Levi, P., Survival at Auschwitz (Macmillan)
Mill, J.S., On Liberty (Harlan Davidson)
Momaday, N.S., House Made of Dawn (Random)
Nietzsche, F., The Gay Science (Viking/Penguin)

   On the Genealogy of Morals (Random)

Salih, T., Season of Migration to the North (Heinemann)
SLE Course Reader
Tolstoy, L., Anna Karenina (WW Norton)
Woolf, V., To the Lighthouse (HBJ)
The SLE Players

Following the spectacular success of *Lysistrata* in the Fall and the Winter play, SLE students again 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, sign up on the sheet outside Suzanne's office 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 26th.
WEEK 1
The Modern Condition I

Tuesday, March 29th
3:15 pm  Plenary: Introduction to the Modern Dilemma
         Mark Mancall, SLE
6:00 pm  Lecture: Mill
         Prof. Mark Tunick, Political Science

Wednesday, March 30th
3:15 pm  Discussion Sections
6:00 pm  Lecture: Romantic Poetry
         Prof. George Dekker, English and
         Associate Dean of Graduate Policy

Thursday, March 31st
3:15 pm  Discussion Sections
6:00 pm  Film: Metropolis

Reading:
Romantic poetry (copied selection)
Mill, *On Liberty*, "The Subjection of Women" (copied selection)

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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 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?

7. To what social and economic conditions are the Romantic poets responding? What
kind of value system do they create?
WEEK 2
The Modern Condition II

Tuesday, April 5th
3:15 pm Plenary: The Marxist Analysis: Dialectical Materialism and History
Mark Mancall, SLE
6:00 pm Lecture: Mark’s Marx (continued)

Wednesday, April 6th
3:15 pm Discussion Sections
6:00 pm Lecture: Marxist Economics
Prof. John Gurley, Economics

Thursday, April 7th
3:15 pm Discussion Sections
6:00 pm Film: Potemkin

Reading:

Shock of the New, Part I (on reserve in Meyer Library)

Study Questions

What is the labor theory of value? Why is it important? How does Marx's critique of capitalism differ from the bourgeois critiques of Mill?
2. What does Marx see as the defining features of the new capitalistic system? How does he know that another system is possible?
3. Why does Marx think that the proletariat will rebel? Is this inevitable? Will they need help from intellectuals? What sort?
4. Is Marx's theory of history deterministic? Is the Proletarian Revolution inevitable? What does he mean by human freedom?
5. 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?
6. Does history come to an end for Marx after the Revolution? How important is this to his theory?
7. What are the laws of capitalism that determine its development? Are these general laws of history or specific to capitalism?
8. What does Marx mean by the “fetishism of commodities?” How does this apply in modern America? To life at Stanford?
WEEK 3
The Individual vs. Society

Tuesday, April 12th
3:15 pm Lecture: Nietzsche
   Prof. Van Harvey, Religious Studies
6:00 pm Lecture: Weber
   Jon Reider, SLE

Wednesday, April 13th
3:15 pm Discussion Sections
6:00 pm Lecture: Wagner and Opera
   Prof. Paul Robinson, History
3:15 pm Discussion Sections
6:00 pm Film: Clockwork Orange

Thursday, April 14th
3:15 pm Discussion Sections

Reading:
Nietzsche, *Genealogy of Morals*: Bks 1,2
The Gay Science: Bks 1, 3-5
Weber (copied selection)
Shock of the New, Part II (on reserve in Meyer)

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Study Questions

1. What is new about Nietzsche's critique of Christianity, as compared to Machiavelli's and Marx's?
2. Is his critique of Christianity a valid indictment of a civilization that is now largely secular?
3. What does Nietzsche mean by the "ascetic ideal"? Why is it life-denying?
4. How would Nietzsche change the world? What is his concept of the individual and his responsibilities to society? Compare this to Mill.
5. 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 in the Republic?
WEEK 4
The Individual Psyche: Freud

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<th>Wednesday, April 20th</th>
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<tr>
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<td>5:00 pm PAPER #1 DUE</td>
<td>3:15 pm Pleaury: Freud</td>
<td>3:15 pm Discussion Sections</td>
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<td>Prof. David Rosenhan, Psychology and Law</td>
<td>6:00 pm Lecture: Psychoanalysis and Women</td>
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<td>Prof. Morris Kaplan, Humanities Center</td>
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<td>6:00 pm Lecture: Psychoanalysis and Women</td>
<td>3:15 pm Discussion Sections</td>
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<td>Prof. Morris Kaplan, Humanities Center</td>
<td>6:00 pm Lecture: Freud the Philosopher</td>
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<td>Prof. Lee Yearley, Religious Studies</td>
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<td>6:00 pm Lecture: Freud the Philosopher</td>
<td>6:00 pm Film: Suddenly Last Summer</td>
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<td>Reading:</td>
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<td>Freud, Civilization and its Discontents</td>
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<td>Introductory Lectures on Psychoanalysis, Chapters 1, 5-7, 13, 14, 20-23</td>
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<td>“Femininity” (copied selection)</td>
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<td>Horney, New Ways in Psychoanalysis, Chapter 6 (copied selection)</td>
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<td>Shock of the New, Part III (on reserve in Meyer)</td>
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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
Breaking Silences

Monday, April 25th
5:00 pm PAPER #2 DUE

Tuesday, April 26th
3:15 pm Lecture: Virginia Woolf
    Prof. Michael Tratner, English
6:00 pm Lecture: Feminism
    Mollie Schwartz Rosenhan, SLE

Wednesday, April 27th
3:15 pm Discussion Sections
6:00 pm Lecture: Feminist Economics
    Prof. Myra Strober, School of Education
3:15 pm Discussion Sections

Thursday, April 28th
3:15 pm Discussion Sections
6:00 pm Film: Dust

Reading:
Woolf, To the Lighthouse
de Beauvoir, The Second Sex (copied selection)
Shock of the New, Part IV (on reserve in Meyer)

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Study Questions
1. How does Woolf reflect in her writing the transition to modernism that also applies to 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. What is the relationship of Lily Briscoe to Virginia Woolf? To Mrs. Ramsay? In what way is the artist a hero in the modern world? What is her quest?
5. When de Beauvoir insists that she is not concerned with women's happiness, what does she mean? Would Wollstonecraft agree with her position? Plato? Do you agree?
6. Women are sometimes described as "the only oppressed group that sleeps with the enemy" How would de Beauvoir explain this?
7. To what extent can de Beauvoir's analysis of female "immanence" explain women's status today?
8. Are women still "the second sex?" Does this text seem dated to you? In what ways? Do you have a better explanation?
WEEK 6
The Case of Anna K

Tuesday, May 3rd
3:15 pm Plenary: Anna Karenina I
Prof. Gregory Friedin, Slavic Languages and Literature
6:00 pm Lecture: Anna Karenina II
Prof. Gregory Friedin, Slavic Languages and Literature

Wednesday, May 4th
3:15 pm Discussion Sections
6:00 pm Lecture: Russia
Mark Mancall, SLE

Thursday, May 5th
3:15 pm Discussion Sections
6:00 pm Film: The Stalker

Reading:
Tolstoy, Anna Karenina

Shock of the New, Part V (on reserve in Meyer)

Study Questions

1. When Tolstoy set out to write Anna Karenina in the 1870s, he wanted to produce both a historical novel and a family novel, one dealing with Russia’s passage into the modern age and the other dealing with the crisis of the family as a fundamental social institution. Elements of both these designs are strongly present at the very outset of the novel. What are they?

2. Most critics of Anna Karenina, both contemporary and modern, seem to agree on one thing: Anna Karenina is not a family novel. What do they have in mind?

3. In a way, the novel is a story of three women, each with a separate plot line that from time to time crosses with that of another. However, only Anna can be considered to be a key protagonist, an honor she shares with several male characters. How does this asymmetry in gender and structure relate to the ideology of the novel, Tolstoy’s “message”?

4. The setting of the novel shifts between the city (the old Russian capital city Moscow, and the relatively new Imperial capital St. Petersburg), the country, and finally, Italy. What is the special relevance of each setting?

5. Characters in this novel belong to distinct social groups: nobility (many of them aristocrats), professionals (doctors, lawyers, professors, writers), peasants, the urban poor, merchants and businessmen, bureaucrats, and the military. Some characters belong to more than one category. Consider these categories as means of characterization. To what extent does one’s social class, occupation, or estate define a given character?

6. Discuss Tolstoy’s use of symbols and symbolically charged situations (the railroad, the candle, the steeple chase, the dreams).

7. Consider Tolstoy’s use of art as a theme in the novel (painting, music, the opera).

8. There is one chapter in the novel that has a title. Find it and discuss the significance of this chapter for the development of the novel and Tolstoy’s thought.

9. What is the force, or forces, that animate the characters in Anna Karenina? Consider the famous “mowing scene.”
## WEEK 7
World War I and the Collapse of Meaning

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<tr>
<td>Tuesday, May 10th</td>
<td>3:15 pm</td>
<td>Plenary: Kafka</td>
<td>Prof. John Felstiner, English</td>
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<td>6:00 pm</td>
<td>Lecture: The Waste Land</td>
<td>Prof. Michael Tratner, English</td>
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<td>Wednesday, May 11th</td>
<td>3:15 pm</td>
<td>Lecture: Picasso</td>
<td>Prof. Albert Elsen, Art</td>
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<td>6:00 pm</td>
<td>Discussion Sections</td>
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<td>Thursday, May 12th</td>
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<td>6:00 pm</td>
<td>Film: L'Age D'Or</td>
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**Reading:**
- Eliot, *The Waste Land*
- Kafka, "The Metamorphosis," "Before the Law," "An Imperial Message," "A Report to an Academy," "In the Penal Colony"

**Shock of the New, Part VI (on reserve in Meyer)**

**Study Questions**

1. How does Eliot universalize the image of the "wasteland"? How does this poem reflect the times in which it was written?
2. 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?
3. "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?
4. What sort of hope, if any, is Eliot offering us at the end of the poem? Is this answer satisfying to you?
5. How does Tiresias figure into the poem?
6. How does Eliot's allusion to Dante's *Inferno* deepen and extend the meaning of "The Waste Land"?
7. How does Kafka see the problem of the individual in modern culture?
8. How does Kafka break with the realistic tradition in literature? How would you compare Kafka's style with that of Dostoevsky?
9. What would Kafka think of Nietzsche?
### Study Questions

1. Throughout his memoir, Levi grapples with survival, his own and others'. To what extent does Levi believe individuals control their own survival in the Nazi concentration camps?
2. Who are the “muselmanner?” Why does Levi declare them among “the drowned?” How does Levi use water imagery? Is he a modern Odysseus?
3. What is Buma? What is its relationship to Auschwitz?
4. Levi recalls that in the evenings the prisoners would tell each other stories “all different and all full of a tragic, disturbing necessity.” He asks whether these are “stories of a new Bible.” Do survivors’ stories constitute a “new Bible?” What do they “reveal” about human nature? Morality? God? Does the West need a new Bible?
5. Does Auschwitz extend our understandings of good and evil? Of human possibility?
6. Who is responsible for the Holocaust?
7. Do Levi’s experiences answer the Holocaust deniers?
8. Are there differences between the destruction of European Jewry and the heavy death toll during the years of the slave trade and Black slavery? Cambodia’s annihilation of all real, imagined and potential opponents of the regime? The Serbian attack on Moslem Bosnians? Can we call all these events “holocausts?”
9. Rubashov says to Ivanov, “What a mess, what a mess we have made of our golden age.” What was the golden age for Rubashov? Is he deluded?
10. What is the meaning of the title, Darkness at Noon? What is the accusation levelled against Rubashov? Is he guilty?
11. Can you separate Rubashov’s ideological commitment from the political system he helped to create and which ultimately judges him?
12. What is the relationship between Rubashov and Rip Van Winkle? How does this relationship contribute to your understanding of Koestler’s views on the state and individual responsibility?
### WEEK 9
**Alternative Voices**

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<td>Monday, May 23rd</td>
<td>5:00 pm <strong>PAPER #4 DUE</strong></td>
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| Tuesday, May 24th | 3:15 pm **Plenary: House Made of Dawn**  
Prof. Robert Warrior, English |
|               | 6:00 pm **Lecture: James Baldwin**  
Prof. Sharon Holland, English |
| Wednesday, May 25th | 3:15 pm **Discussion Sections**                                     |
|               | 6:00 pm **Lecture: At the Edge of the West**  
Greg Watkins, SLE |
| Thursday, May 26th | 3:15 pm **Discussion Sections**                                     |
|               | 6:00 pm **SLE Play**                                                    |

**Reading:**
Momaday, *House Made of Dawn*
Baldwin, *Notes of a Native Son*: “Notes of a Native Son” and “Stranger in the Village”
*Alternative Paradigms* (copied selection)

*Shock of the New, Part VIII* (on reserve in Meyer)

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**Study Questions**

1. How does *House Made of Dawn* fit or not fit into your expectations of what an American Indian novel is all about?
2. What is Abel’s relationship to place, both at Jemez Pueblo and in Los Angeles?
3. What is the relationship in the novel between traditional oral and ceremonial traditions and the form of the modern novel?
4. What is the role of running and travel in *House Made of Dawn*?
5. What is the importance of Baldwin’s identification of himself as a “native son”? To what is he native? How does his relationship with his father play into this identity as a “native son”?
6. Baldwin describes the whites he encounters in both the U.S. and Europe as innocent, or striving to recover innocence. What does “innocent” mean to Baldwin? How does innocence in his usage relate to guilt, or crime? Are “ignorance” and “innocence” interchangeable for Baldwin?
7. For whom is Baldwin writing? What does he hope his writings will achieve? What effect do they have on you? On your actions?
WEEK 10
The Beginning is in the End

Tuesday, May 31st
3:15 pm  Plenary: Season of Migration to the North
Mark Mancall, SLE
6:00 pm  Discussion Sections

Wednesday, June 1st
READING PERIOD

Thursday, June 2nd
5:00 pm  Annual SLE Banquet

Friday, June 3rd
ORAL EXAMINATIONS

Saturday, June 4th
ORAL EXAMINATIONS

Reading:
Salih, Season of Migration to the North

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Study Questions

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