Department: 999
Course Number: 093
Units: 09

Liberty Leading the People
Eugene Delacroix, 1830
SLE FACULTY

Mark Mancall
Director of SLE, Faculty Resident Florence Moore Hall, Professor of History, Director of Overseas Studies. Interests in Chinese history, Jewish history, Third-World history, Marxism, and structuralism. 497-3555 (office); 327-1275 (home)

John Goheen
Professor Emeritus of Philosophy, University Ombudsman. Interests in the pre-Socratic philosophers, Plato, Aquinas, Alfred Whitehead. 497-3682

Jon Reider
Lecturer and Program Coordinator of SLE. Ph.D. in Social Theory. Interests in the history of social science and philosophy, mass movements and revolutions, anti-Semitism. 497-4205 (office) 326-3465 (home)

Amy Sims
Lecturer in SLE, Assistant to the Director of Overseas Studies. Ph.D. in Modern European History. Interests in the Third Reich, modern German cultural and political history, historiography. 497-3555

George Cattermole
Lecturer in SLE. Ph.D. in Philosophy. Interests in Marxism and alienation, political philosophy and the philosophy of education. 726-9590

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

Karen Kramer
Lecturer in SLE and German Studies. Ph.D. in German Studies. Director of Stanford Program in Berlin. Interests in modern German literature, drama, and literary theory.

Colin Baxter
Teaching Fellow in SLE. M.A. in Philosophy. Interest in political and moral philosophy and Jewish history. 854-7065

David Phillips
Teaching Fellow in SLE. Graduate student in Comparative Literature. Interests in modern philosophy, literature, and critical theory. 326-1467
REQUIRED TEXTS

Arendt, Eichmann in Jerusalem (Penguin)
Balzac, Pere Goriot (NAL)
Brecht, Mother Courage (Grove Press)
Breunig, The Age of Nationalism and Reform, 1850-1890 (Norton)
Camus, The Rebel (Vintage)
Dostoevsky, Notes From Underground (Dutton)
Eliot, Selected Poems (Harcourt Brace)
Freud, Civilization and Its Discontents (Norton)
Gilbert, The End of the European Era, 1890 to the Present (Norton)
Goethe, Sorrows of Young Werther (Vintage)
Hughes, The Shock of the New (Knopf)
Ibsen, Four Major Plays, Vol. 1 (NAL)
Joyce, Portrait of the Artist As a Young Man (Penguin)
Kafka, The Penal Colony (Schocken)
Mill, On Liberty (Harlan-Davidson)
Nietzsche, Birth of Tragedy and the Genealogy of Morals (Anchor)
Woolf, A Room Of One's Own (Harcourt Brace)
COURSE REQUIREMENTS

All Papers should be five to six pages long.

Paper #1 — Due Monday, April 15 (Week 3) at 5:00 P.M.

“The antipathy to Christianity in liberalism is the consequence of the dominance of the marketplace over concepts like the Truth or the Good.” Is this an accurate statement about liberalism, as illustrated by Mill's On Liberty? How would a Christian, or any believer in the existence of fixed moral truths, respond to Mill?

Paper #2 — Due Monday, May 6 (Week 6) at 5:00 P.M.

Assume that The Communist Manifesto contains the essential elements of Marx's ideas. What are the possibilities and limitations of his materialistic worldview? Consider both the questions to which The Communist Manifesto provides the answers as well as those questions which Marx did not ask.

Paper #3 — Due Monday, May 20 (Week 8) at 5:00 P.M.

Freud found in Dostoevsky a kindred spirit who anticipated many of his ideas, although they were products of very different cultural settings. Others have argued that, despite these affinities, Dostoevsky and Freud are as far apart as any two thinkers can be. Discuss which position you find more supportable, and why.

Final Exam — Friday, June 7 & Saturday, June 8.

Each student will take an oral exam of approximately 30 minutes, administered by a team of faculty members and tutors. It will cover the material from Spring Quarter in depth, including all the films.
Week 1 - April 1-5

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<tr>
<td>April 2</td>
<td>Tue</td>
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<td>Plenary: The Industrial Revolution and Capitalism (Mancall)</td>
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<td>Plenary: The French Revolution (Reider)</td>
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<td>April 3</td>
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<td>Plenary: Kant (Cattermole)</td>
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<td>April 4</td>
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<td>Film: Marat-Sade</td>
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Reading

John Stuart Mill, On Liberty (1859)

Immanuel Kant, Perpetual Peace (1795)

Foundations of the Metaphysics of Morals (1785)  
[copied selections]

Breunig, The Age of Revolution and Reaction, 1789-1850, ch. 1-2, 4

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 bourgeoisie, and how is it different from earlier "middle classes"?

3. 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?

4. 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?

5. According to Mill, why should society respect dissenting views concerning an issue that is commonly held to be true?

6. Why does Mill fear conformity? What features of industrial (mass) society are working to produce it?
7. How much individual freedom can a society permit? Does Mill go too far in your opinion?

8. What is Kant's "categorical imperative", and how is it established? How does it differ from utilitarian ethics?

9. Why does Kant think a republican form of government is the best guarantee of peace?
### Week 2 - April 8-12

**Theme:** Idealism, Realism and Materialism

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<tr>
<td>April 8</td>
<td>Mon</td>
<td>7:00</td>
<td>Film: <em>The Shock of the New</em>, Part 1 (The Mechanical Paradise) &amp; Part 2 (The Powers that Be)</td>
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| April 9 | Tue | 3:15 | Plenary: Hegel (Goheen)  
       |     |      | Plenary: Marx I (Mancall). Note: this session will meet in the Alondra Lounge. |
| April 10 | Wed | 3:15 | Discussion Sections  
       |     |      | Plenary: Balzac and the Modern Novel (Prof. Raymond Giraud, French) |
| April 11 | Thu | 3:15 | Discussion Sections  
       |     |      | Film: *The Organizer* |

**Reading**

- Balzac, *Pere Goriot* (1834)
- Marx-Engels Reader,  
  - Marx, Theses on Feuerbach pp. 143-145 (1845); Economic and Philosophic Manuscripts pp. 70-105 (1844); German Ideology pp. 155-186 (1846)  
  - Engels, Working Class Manchester pp. 579-85 (1844)
- Hughes, *The Shock of the New*, ch. 1-2 (recommended)
- Bruenig, *Age of Revolution*, ch. 5-6

**Study Questions**

1. Does Hegel find a god in history? How does he criticize the traditional theological god?
2. When and why does Hegel think history begins? How does Hegel explain that the movement of history is toward freedom? What does he mean by freedom, and how does his concept differ from liberal individualism? What is the role of great men in history?
4. What is the role of "recognition" in the master-servant relation? Why is the master-servant relation so central to his theory?

5. What does Hegel mean when he writes "...the fear of his master is the beginning of wisdom...?"

6. How does the bourgeois concern with money change the nature of social ties and obligations? What is Balzac's indictment of this change? How does it compare to Rousseau's view of property?

7. Compare Pere Goriot as a character to King Lear. What is different about Goriot's mistakes as a father?

8. Is hypocrisy essential to the bourgeois world? Do Balzac and Machiavelli depict the same sort of hypocrisy?

9. How does the relatively new form of literature known as the "novel" reflect the new age? What are the essential characteristics of a novel? Why is the novel called "the characteristic bourgeois art form?"

10. How does the city of Paris represent the new social order? How does Balzac's view of Paris differ from earlier cities such as classical Athens or Renaissance Florence?

What are the basic theoretical ideas of Marx? What is materialism? How is the early Marx still a Hegelian in some ways? How does he reject Hegel?

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

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 from the ancient Greek and Renaissance periods? Why is it a particularly modern concept and problem?
Week 3 - April 15-19

Theme: Romanticism

April 15 Mon 5:00 FIRST PAPER DUE

April 16 Tue 3:15 Plenary: Goethe and Romanticism (Prof. David Wellbery, German Studies)

7:00 Plenary: Ibsen and Modern Drama (Leigh Sealy)

April 17 Wed 3:15 Discussion Sections

Film: A Doll House

April 18 Thu 3:15 Discussion Sections

Reading

Goethe, Sorrows of Young Werther (1773)

Ibsen, The Wild Duck (1884), & Hedda Gabler (1890)

Study Questions

1. What kind of character is Werther? How could he be taken as a criticism of the rationalism characteristic of the Enlightenment?

2. Do you think we are meant to sympathize with Werther's plight? Is his fate melodramatic or tragic? In what sense is he heroic?

3. What is the image of love that Goethe depicts? How does it differ from that of Plato or Castiglione? What affinities does Goethe have with Euripides?

4. How does Werther demonstrate that it is the literature of a new bourgeois age, even as it is ostensibly revolting against conventional bourgeois values?

5. What does Ibsen think of the possibility of living a life of moral integrity in modern bourgeois society? How are professional men like the doctor and the judge portrayed? Why?


7. Would you call these plays tragedies? What is their structure, i.e., how do they build to a climax?

8. What is Ibsen's view of history? How does the past affect the present of his characters? Does he believe in the possibility of progress or enlightenment?
Week 4 - April 22-26

Theme: Struggle in History and Nature

April 22 Tue 3:15 Plenary: Marx II (Mark Mancall)
7:00 Plenary: Darwin (Prof. Ward Watt Biology)

April 23 Wed 3:15 Discussion Sections
7:00 Plenary: Sociobiology: Genetics and Ethics (Prof. Dow Woodward, Biology)

April 24 Thu 3:15 Discussion Sections
7:00 Film: Reds

Reading

Marx-Engels Reader: Communist Manifesto, pp. 469-500 (1848); Das Kapital, pp. 302-312, 319-329, 351-361, 439-443 (1867-83); On the Jewish Question, pp. 26-52 (1843); The Civil War in France, pp. 618-642 (1871)


Breunig, Age of Revolution, ch. 7

Rich, Age of Nationalism and Reform, ch. 1-3, also pp. 77-81, 91-100, 184-190

Study Questions

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

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

3. Is Marx's theory of history deterministic? Is the Proletarian Revolution inevitable? What does he mean by human freedom? How does this differ from Mill's idea of freedom?

4. Does history come to an end for Marx after the Revolution? How important is this to his theory?

5. What are the laws of capitalism that determine its development? Are these general laws of history or specific to capitalism?
6. 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?

7. 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.

8. What is the labor theory of value? Why is it important? How does Marx's critique of capitalism differ from the bourgeois critiques of Balzac, Mill, and Ibsen?

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

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

11. Does the doctrine of the "survival of the fittest" have ethical implications? Economic implications?

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

"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 linear causal explanations?

14. "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?

What characteristics does the 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.)? Is it closer to history or physics?

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

17. 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?

18. Are science and religion inevitably opposed? Is the religious criticism of Darwin different from the difficulties Galileo had with the church? Why has Galileo been accepted by everybody, but Darwin hasn't?
Week 5 - April 29-May 4

Theme: The Critique of Nationalism

April 29 Mon 7:00 Film: Mondragon
April 30 Tue 3:15 Plenary: Max Weber (Prof. Ann Swidler, Sociology)
May 1 Wed 3:15 Discussion Sections
7:00 Plenary: Nietzsche (Prof. Van Harvey, Religious Studies)
May 2 Thu 3:15 Discussion Sections
7:00 Film: Shock of the New, Part 3 (The Landscape of Pleasure & Part 4 (Trouble in Paradise)

Reading
Weber, Selections: pp.135-172, 212-262, 331-354
Nietzsche, Genealogy of Morals, pp. 154-187, 190-299 1887)
Hughes, Shock of the New, ch. 3-4
Rich, Age of Nationalism, pp. 119-144, 216-227

Study Questions
1. What is the pattern of history for Weber? Why is bureaucratic-legal domination the characteristic form of power for modern society? Why is bureaucracy a sign of progress? What are its positive features?
2. How have Protestant ideas been crucial in the formation of capitalism?
3. 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?
4. Weber and other sociologists were engaged in a "Debate with Marx's Ghost." How was Weber critical of aspects of Marx's theory?
5. What does Weber believe is the value of modern science? What are its limitations? What does he think about liberal parliamentary democracy?
6. What is new about Nietzsche's critique of Christianity, as compared to Machiavelli's and Marx's?
7. Is his critique of Christianity a valid indictment of a civilization that is now largely secular?

8. What does Nietzsche mean by the "ascetic ideal"? Why is it life-denying? What would Nietzsche think of Rousseau?

9. How would Nietzsche change the world? What is his concept of the individual and his responsibilities to society? Compare this to Mill.

10. 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 6 - May 6-10

**Theme:** Birth of the Modern Self

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<td>May 6</td>
<td>Mon</td>
<td>5:00</td>
<td>SECOND PAPER DUE</td>
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<td>May 7</td>
<td>Tue</td>
<td>3:15</td>
<td>Plenary: Dostoevsky (Joan Stevenson, Slavic Languages)</td>
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<td>7:00 Plenary: Freud (Reider)</td>
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<td>May 8</td>
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<td>7:00 Film: Freud</td>
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<td>May 9</td>
<td>Thu</td>
<td>3:15</td>
<td>Plenary: Poetry and the Unconscious (Prof. Diane Middlebrook, English)</td>
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**Reading**

Dostoevsky, *Notes From Underground* (1864)

Freud, *Introductory Lectures on Psychoanalysis*, ch. 1, 5-7, 13-14, 20-23 (1917); *Civilization and Its Discontents* (1930)

Gilbert, *The End of the European Era*, ch. 1

**Study Questions**

1. Is *Notes From Underground* a work of social criticism? Why does he compare modern society to a "crystal palace"?

2. What is "hyperconscioussness"? Is the narrator sick, or all too sane?

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

4. Compare and contrast Dostoevsky's views of man and society with those of Marx? What does Dostoevsky think of materialism and determinism?

5. What is the connection between Part I and Part 2?

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

7. Is man a rational animal, 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?
8. How does Freud define childhood sexuality? How is it different from adult sexuality? What evidence does he gather? What is the relation of sexuality and insight?

9. Why are dreams so important to Freud? Why are they proof of the existence and the structure of the unconscious?

How does Freud construct a social theory on the basis of his individual psychology? Why does he feel it necessary to add the concept of the death-wish to his original theory?

What is Freud's criticism of religion? Does this show the influence of Nietzsche?

12. 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 7 - May 13-18

Theme: The Great Divide

May 14 Tue 3:15 Plenary: T.S. Eliot (Prof. Diane Middlebrook)
Plenary: World War I (Prof. Herrick Chapman, History)

May 15 Wed 3:15 Discussion Sections
7:00 Brecht (Karen Kramer)

May 16 Thu 3:15 Discussion Sections
7:00 Plenary: Surrealism (Mancall)
with Film: Un Chien D'Andalou

Reading

Eliot, The Wasteland (1922)
Southam, "Critical Notes on The Wasteland" (hand-out)
Brecht, Mother Courage (1939)
Breton, "What is Surrealism?" (1934) (cop. sel.)
Gilbert, End of the European Era, ch. 3-5

Study Questions

1. How does Eliot universalize the image of the "wasteland"? How does it 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 bring us back to his/her metaphysic". Why does Eliot juxtapose shards of images that bear no immediately apparent relation to each other? Why do you think Eliot believed he had to write "The Wasteland" in this fashion and no other?

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

5. How does Tiresias figure in the poem?

6. How does Eliot's allusion to Dante's Inferno deepen and extend the meaning of "The Wasteland"?
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?

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?

Does Mother Courage “learn” in the play? What is the audience supposed to have learned?

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?

From a Marxist point of view, why is the art of capitalism realistic?

Why were visual art and film so attractive as art forms for the surrealists?

How does Breton show the influence of Marx and Freud? Can art be revolutionary?

What is the connection between the breakdown of the rationalist consensus and the origins of surrealism?

Why did surrealists think that the unconscious could understand the nature of reality better than the conscious mind? What does this say about science as a way of knowing the truth?
### Week 8 - May 21-25

**Theme:** New Voices and Styles in Modern Literature

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<td>Mon</td>
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<td>THIRD PAPER DUE</td>
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<td>May 21</td>
<td>Tue</td>
<td>3:15</td>
<td>Plenary: Joyce (Prof. Bill Chace, English)</td>
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<td>Plenary: Virginia Woolf (Gretchen Grzina, Center for Teaching and Learning)</td>
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<td>May 22</td>
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<td>Discussion Sections</td>
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<td>Shock of the New Part 5 (The Threshold of Liberty) &amp; Part 6 (A View from the Edge)</td>
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<td>May 23</td>
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<td>7:00</td>
<td>Shock of the New Part 7 (Culture as Nature) &amp; Part 8 (The Future That Was)</td>
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**Reading**

- Joyce, *Portrait of the Artist As a Young Man* (1916)
- Woolf, *A Room of One's Own* (1929)
- Hughes, *Shock of the New*, ch. 5-8 (recommended)

**Study Questions**

1. Why should an artist deal so much with his unique concerns of being an artist? What is artistic temperament? In what way is the artist a hero in the modern world? What is his quest?

2. How important is the plot of Portrait? Is Joyce's work like poetry? What is Joyce's theory of art? Why are art and religion related vocations? Why are they different?

3. What developments does Stephen Daedalus go through? Why must he leave Ireland? What has he learned?

4. How does Woolf connect social circumstances to the problem of the lack of opportunity for women's creativity? What has changed to make "A Room of One's Own" possible now?

5. How does Woolf reflect in her writing the transition to modernism that also applies to Joyce, Kafka, and Eliot?

6. Why is it important for Woolf that women be able to write? What is literature about? Why do we need it?

7. Woolf's tone is one of self-conscious irony. Why is this rhetorically persuasive? Why does this work when bitterness or outrage might not?
Week 9 - May 27-May 31

Theme: The Faces of Evil

May 27 Mon  MEMORIAL DAY HOLIDAY

May 28 Tue  3:15 Plenary: Franz Kafka (Karen Kramer)

May 29 Wed  3:15 Discussion Sections
7:00 Film: Night and Fog

May 30 Thu  3:15 Discussion Sections
7:00 Film: Mephisto

Reading

Kafka, The Penal Colony: The Judgment, Metamorphosis, Before the Law, A Report to the Academy, In the Penal Colony (1915-24)

Arendt, Eichmann in Jerusalem (1963)

Hitler, Mein Kampf (1924) (cop. sel.)

Gilbert, End of the European Era, ch. 6-10

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. 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?

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

4. Why does the father respond to Georg's visit as he does in The Judgment?

5. What is the significance of the parable, "Before the Law?"

6. How has Kafka developed new literary techniques? How has he broken with the 19th century of realism of Balzac? How does he surprise the reader? What does this imply for the common sense assumptions of everyday life?
Do you agree with the judges' decision on Eichmann? Defend.

8. 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.

9. 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?

10. What does the Holocaust say about the progress of the human mind, human rationality, and moral development?

11. 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?

12. Why was Arendt's book so controversial?
Week 10 - June 4-8

Theme: The End of the Modern Era?

June 4  Tue  3:15  Plenary: Responsibility (Mancall)
                   7:00  Film: The Confession

June 5  Wed  3:15  Discussion Sections
                   5:00  ANNUAL SLE BANQUET
                   7:00  Film: Black and White in Color

June 7 & 8  Fri & Sat:  ORAL EXAMINATIONS
               all day

Reading
Camus, The Rebel (1951)
Gilbert, End of the European Era, ch. 11-15

Study Questions
1. Why is rebellion a necessity for Camus? Why is it typical of the modern period? What are the types of rebellion?
2. How is Camus reflecting and evaluating the authors read this quarter: Mill, Goethe, Marx, Nietzsche, Freud?
3. What is the greatness and tragedy of humanism, in Camus' eyes? Why have such great crimes been committed in its name, at the time of Europe's highest development? Does Camus have an alternative?
4. Do you?