INTRODUCTION

This syllabus contains the academic calendar for the Program in Structured Liberal Education, the weekly reading assignments, lectures, discussion, films, etc. It should be used as a guide in preparing for the work of the Program. By studying it earlier rather than later, you can pace your work to ensure proper preparation for seminar participation. You will be able to prepare the particular problems and texts well in advance of the week they are scheduled for discussion.

The syllabus also contains Study Questions which deserve your attention. These questions are intended to stimulate your thinking about the topics and texts for each week. They do not require specific answers and are at times purposefully broad. They will not appear on the final examination, nor will they necessarily be used during discussion. They are meant, rather, to illustrate the kinds of questions you should be asking yourself about the topics and texts. You should think about them not only because they are valuable and relevant in and of themselves, but also because they are a means to learn how to generate questions. After all, a question that is asked, and the way in which it is asked, is as important as the answer that is provided.

On the cover: "Singender Zecher" (Singing Reveller); Attic vase painting from Attische Vasenbilder, ed. Karl Reichhold. (Munchen: Verlag C.H. Beck, 1975) p. 56
Mark Mancall - Director of SLE - Faculty Resident Florence Moore Hall, Professor of History, Director of Overseas Studies. Research 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. Research interests in the pre-Socratic philosophers, Plato, Aquinas, Alfred Whitehead. 497-3682.

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

George Cattermole - Lecturer in SLE, lecturer in Freshman Seminars Program. Ph.D. in Philosophy. Research interests in Marxism and alienation, political philosophy and the philosophy of education. 497-2472.

Jon Reider - Lecturer in SLE, Coordinator of SLE. Ph.D. in Social Theory. Research interests in the History of Social Science and Philosophy; Mass Movements and Revolutions.


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. Also awakening to the beauties of economics.
REQUIRED TEXTS — SLE AUTUMN 1983–84

Aeschylus, Aeschylus One: Oresteia (University of Chicago Press)

Aristotle, Introduction to Aristotle, McKeon, ed. (Modern Library)

Aristotle, The Politics (Penguin Classics)

Austin and Vidal-Naquet, Economic & Social History of Ancient Greece, (University of California Press)

Euripides, Ten Plays (Bantam Books)

Greek Lyrics, Lattimore, ed. (University of Chicago Press)

Hesiod, Theogony (Bobbs-Merrill)

Homer, The Odyssey (Anchor)


Pollitt, Art & Experience in Classical Greece (Cambridge University Press)

Sophocles, Sophocles One (Oedipus Trilogy) (University of Chicago Press)

Strunk & White, The Elements of Style (Macmillan)

Thucydides, The Peloponnesian War (Penguin Classics)
COURSE REQUIREMENTS

In addition to participation in scheduled SLE activities, the formal requirements of the program this quarter include four short papers and a final examination. The papers should be 3-4 pages in length. A rough draft of each paper is expected by your tutor. For advice on writing papers, consult your tutor and section leader.

Paper #1 Due Monday, October 10 at 5:00 p.m. (Week III)
Definition of a Concept: What is a Myth?

In defining the term "myth", make full use of both the Greek and the Hebrew materials presented, both in lectures and discussion sections and in the assigned readings. Comparison is a method for arriving at a definition. For example, are epic and myth the same thing? Are the Odyssey and the myths in the Odyssey the same thing? Is the Odyssey as a whole a myth, or is it only composed of myths? Is there a difference between myth and scripture? Does scripture contain myth? Is there a difference between myth and revelation? How do the Greek and the Hebrew heroes compare? Both Odysseus and Moses were wanderers. Achilles and Joshua were both warriors. How are they similar? How do they differ? You can go beyond these questions and compose your own for use in this exercise.

Paper #2 Due Monday, October 24 at 5:00 p.m. (Week V)
Constructing a Moral Argument: Citizenship

In Sophocles' Antigone, Creon refuses to allow the burial of Polyneices and subsequently persecutes Antigone for doing so. Construct an argument explaining and defending his position. In doing so, you are encouraged (but not required) to draw on the thoughts of other authors and characters discussed to date.

Paper #3 Due Monday, November 14 at 5:00 p.m. (Week VIII)
Writing a Precis: Book I of the Republic

You are requested to write a precis of the first book of the Republic. This involves accounting in some way for the various sides of the question being debated - not simply choosing what you take to be
the best position. A precis is not an interpretation. Certainly in condensing your material into four pages, you will be performing a critical or editorial function. But choosing what is important and distilling it is your main task in this assignment.

Paper #4    Due Monday, December 5 at 5:00 p.m. (Week XI)

The Application of Aesthetic Theory to a Literary Text: the Poetics & Hippolytus

Aristotle developed a framework for analysis of the elements of a dramatic work. But like any framework, its usefulness is potentially limited. Analyze Euripides' Hippolytus using the tools of the Poetics. You may want to keep in mind some of the following questions: Do elements in the play resist Aristotle's framework? If so, what are they, and how would you want to refine Aristotle's framework to encompass these resistant elements? Or you may find, after all, that the play fits the framework well. If so, show how the Poetics enhances your understanding of the action.

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Papers are due at the assigned time on each of the above dates: lateness will be penalized. Make three copies of each paper: One should be delivered to Jon Reider's box in the main lounge. Two copies should be given to your tutor, who will keep one and return the other to you with comments. Always keep the original or one copy for yourself in case of loss or other catastrophe.
SLE STYLE SHEET

1. Papers should be typed, double-spaced, with 1½ inch margins on all sides to allow for readers' comments.

2. Papers should be stapled together, not paper-clipped. Do not use plastic folders.

3. Papers should have a title page which includes the following information: (1) title. (2) In the lower right-hand corner, list in order: your name, your tutor's name, your discussion leader(s), the date, the number of the paper assignment.

4. Correct spelling, punctuation, and typing are essential and will be taken into account in grading. On questions of grammar, punctuation, and usage, Nancy Packer's Writing, Writing (widely used in Freshman English) and Strunk and White's Elements of Style are recommended.

5. We want you to spend your time thinking and writing, not worrying about footnote format. Therefore, when dealing with sources, you may use this simple shortcut: if you are using a primary source such as Plato or Homer, put the work and the standard line number (not the page number) immediately after the quotation, in parentheses. For example: As Plato says, "Then a just man too will not differ at all from a just city..." (Republic IV, 435b). If you are citing a secondary source, give the author and the page number. For example, "Plato's philosophy must not be thought of as a rigid system." (Robinson, p. 144).

6. If you do not use sources other than assigned readings, you do not need a bibliography. However, if you do use additional sources, you should list them at the end of your paper in proper form, including the date and place of publication. You should not need to use any additional sources this quarter. We are more interested at this stage in your own thinking, not your ability to do library research or summarize the work of other scholars. Of course, you are free to consult any materials you choose.

7. If you learn to use the text editing features of LOTS or SMILE (computer centers), you may have the computer print out the copies of your paper. Some students have found that this saves time and energy in the long run. However, the computer is often crowded and frequently breaks down when you need to use it. These are not acceptable excuses for late papers. Similarly, the unavailability of copy machines or an inadequate supply of change at 4:45 p.m. on any given Monday are unacceptable excuses.
WEEK I

Theme: Myth and History

Sept. 28 W 3:15 Plenary: Myth and History (Mark Mancall)
Sept. 29 Th 3:15 Discussion Sections

Film: Black Orpheus

Reading

Hebrew Bible: Genesis (ca. 500 B.C.), 1-22; Ruth 1-4.

Hesiod, (ca. 700 B.C.), Theogony

Thucydides, (471-395 B.C.), Peloponnesian Wars pp. 35-49. (Introduction)

*************************Study Questions*************************

Myth:

(1) In what ways is a myth educational? How does myth explain, instruct, and guide behavior as well as belief?

(2) In what ways does a "mythic" worldview differ from our own? In what ways is our current worldview mythic?

(3) Compare the Greek and Hebraic gods.

(4) Is a mythical explanation of an event as satisfactory as any other?

(5) How do we normally attain knowledge: is it a matter of experience?

(6) George Lucas' Star Wars follows a basic mythic pattern. What are the various ways - plot, characterization, etc. - that this can be seen?

(7) Without any prefabricated theories concerning the function of myth, describe the mythic elements associated with the American flag. What do those elements mean to us as Americans?

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Genesis:

What is the function of the serpent in the story of Adam and Eve? Are there other figures or situations that belong in the same logical category as the serpent?

Will you be struck dead by lightning if you don't believe in the literal truth of Genesis?

(10) What is the significance of all the "begats" in Genesis? Do they contribute to the story? Are they necessary for it? Do they have any non-narrative significance? Were you begat?

(11) Who are the mythmakers in any society? In our society?

In Greek and other Near Eastern religions, the snake is a positive symbol usually associated with worship of a powerful female deity. With this background what would be the purpose of the writers of the Genesis myth in changing the symbolism from positive to negative? How is this associated with the view of woman as all evel(11)?

Hesiod

(13) What is the significance of Zeus' victory in the Theogony? What kind of ruler is he? What does the world of gods tell us about the world of men?

(14) What is the significance of the male-female polarities in Hesiod's cosmology? What different roles do the female gods play?

(15) What is the logic of Hesiod's cosmology? Is his thought "rational" in some sense? How does he think?

(16) Compare Hesiod and Thucydides. How do myth and history differ as explanatory devices?
WEEK II

Theme: Epic and Myth

Oct. 4 T 3:15 Plenary: The Odyssey (Mark Edwards, Classics)

Plenary: The Function of Myth (Bruce Rosenstock, Classics)

Oct. 5 W 3:15 Discussion Sections

Plenary: The Hebrew Bible (Mark Mancall)

Oct. 6 Th 3:15 Discussion Sections

Paper Topic Discussion: Constructing a Definition (Mark Mancall)

Reading

Homer, (ca. 850 B.C.), Odyssey

Exodus, (ca 1300 B.C.) 1-24, 31-35

1 Samuel, (ca. 1050-1010 B.C.), 8-31; 2 Samuel (entire)

Kings, 1-10

Esther, 1-10

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Study Questions

(1) How is personality defined in a mythic culture? To what degree is a person thought to be free to act independent of the influence of the supernatural?

(2) What is a hero?

(3) What is education in the Odyssey? How do Telemachus and Odysseus learn? How is the story of the Exodus similar? different?

(4) How are women depicted in the Greek and Hebraic tradition? What is their relationship to men? to each other?

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Compare Moses and Odysseus as leaders. Where does their authority come from?

Can Odysseus be said to have learned anything during his lengthy trials? What evidence can you point to?

Why is Odysseus' "cunning" celebrated over his strength or his wisdom?

What kind of literature is the Odyssey? How is epic poetry different from other kinds? Why would this kind of poetry develop earlier than other kinds?

What is the function of myth within society? For example, consider Helen as the symbol for the start of the Trojan War. What attitudes toward the feminine and toward women does this myth reflect? How does the myth shape and determine those attitudes?

(10) What is the significance of each of the unusual adventures—Lotus Eaters, Scylla and Charybdis, Sirens, Circe, etc.,—Odysseus has? What does each of these show about the development of character? Attitudes toward women?

(11) What is the nature of justice in the Odyssey? Why is revenge so important? What does this say about social values? Where do these values derive from?

(12) What kind of society is depicted in the Odyssey? What are this culture's ideas about wealth, social class, family, the individual, government?
WEEK III

Theme: Reactions to Myth

10 M 5:00 PAPER #1 DUE

11 T 3:15 Plenary: Critical Thought (John Goheen)
     7:00 Lecture: Euthyphro (George Cattermole)

Oct. 12 W 3:15 Discussion Sections
     6:30 Introduction to Medea (John Goheen)
     7:00 Film: Medea (Directed by Pasolini)

13 Th 3:15 Discussion Sections
     7:00 Plenary: Greek Sculpture (Lorenz Eitner, Art)

Reading

Plato, (427-347 B.C.), Euthyphro
Euripides, (480-406 B.C.), Medea
Pollitt, Art and Experience, Ch. 1-3

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Study Questions:

Plato

In a world dominated by myth, what does it mean to be rational or reasonable? What does it mean to be free or responsible in such a world?

What factors in human experience might explain the emergence of a critical attitude toward myth?

Does morality require a religious justification?

How is the "dialectic" used as a method for knowing in Plato? How is it different from earlier modes of knowledge?

Does Plato finally arrive at a definition for piety in the Euthyphro? If not, why not?

—continued next page
Euripides:

(6) How can the Medea be thought of as a 'reaction to myth?'

What is the structure of Euripides' version of the Medea story? What are the key episodes? What is the story about? How does Pasolini (the director of the film) change the original version? What is the new focus? Was this present in Euripides' version? Is it still the same myth, or a different one? What is Pasolini trying to say to a modern audience?

Pollitt:

(8) How can a work of art be said to impose an "order" on chaos?

According to Pollitt, what are the values embodied in Archaic sculpture, and how are these evident? Why should an event such as the Persian wars alter the style of artistic production? How does a change in style indicate a shifting concern with more general issues?

What was the oriental influence on classical sculpture and design? How did the Greeks react to this influence? What is "mannerism"? What social conditions might motivate such a return to an earlier style?

(10) The archaic period sees a rise of Gorgons and other monstrous female figures in the art. Similarly, after the Persian wars, artistic subjects of Greeks fighting the Amazons or Centaurs proliferate. How do these subjects represent an imposing of order on chaos? Whose order is being imposed?
WEEK IV

Theme: Polis and Citizenship

Oct. 18 T 3:15 Plenary: Greek Democracy (Mark Edwards, Classics)
Lecture: Changing Conceptions of Justice and the Polis (Jon Reider)

Oct. 19 W 3:15 Discussion Sections

Oct. 20 Th 3:15 Discussion Sections

6:00 Paper Topic Discussion: Constructing a Moral Argument (George Cattermole)

Film: Antigone

Reading
Aeschylus (525-456 B.C.), Oresteia
Sophocles (496-406 B.C.), Antigone
Thucydides (471-395 B.C.), "Pericles' Funeral Oration", pp. 143-51
Plato (427-347 B.C.), Apology, Crito

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Study Questions:

(1) How does Aeschylus' description of wisdom in lines 175-183 of Agamemnon differ from the kind of wisdom Plato is arguing for in the Euthyphro?

(2) How does the Chorus function in the Oresteia?

(3) Lines 1455-1460 of the Agamemnon suggest the ambiguities of Helen of Troy's legacy. How are these ambiguities treated in this play and in the subsequent plays of the trilogy?

(4) What is Zeus' justice in the Oresteia? Is justice an abstract law or a god? How would Aeschylus criticize Homer's conception of justice as revenge? How different is this "justice" at the end of the trilogy from the beginning?

continued next page
(5) How does the possibility for justice change in the second play? Why is the third play a trial? What kind of trial is it? Is the "just" solution in the Oresteia preferable to that in the Odyssey? What has changed? Why is the trial fought on sexual and generational grounds? What do you think of Athena's reason for voting the way she does? Are the Erinyes treated fairly? Is justice really being served?

(6) How has the portrayal of the gods changed? Why are the gods involved in the solution? Why is Athena's solution better than Apollo's? How does it reflect the relationship of human society to nature?

(7) How has the concept of the hero changed? Why is Orestes so unimportant in the last play? Why is it set in Athens?

(8) Compare the pictures of Athens' democratic values in Pericles' oration and in the Apology.

(9) Are the Apology and the Crito consistent with each other? How can you reconcile Socrates' resistance in the former with his obedience in the latter?

(10) What are some of the major differences between Pericles' and Socrates' ideas of citizenship and our own?

(11) Is Socrates a hero? In what sense of the term?

(12) What is Socrates' conception of "the Laws", and why does he feel his loyalty to them to be essential?

(13) Could you construct a better argument than Crito to dissuade Socrates from drinking the hemlock?
WEEK V

Theme: Political Economy and Social Structure

Oct. 24 M 5:00 PAPER #2 DUE

Oct. 25 T 3:15 Plenary: Greek Economy and Material Life (Bill Klingshorn, Classics)

7:00 Plenary: Aristotelian & Platonic Conceptions of Social Order (Bruce Rosenstock, Classics)

Oct. 26 W 3:15 Discussion Sections

Plenary: Greek Family and Everyday Life (Phil Slater)

Oct. 27 Th 3:15 Discussion Sections

Reading:

Austin & Vidal-Naquet, Economic and Social History of Ancient Greece

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Study Questions:

(1) How does society handle gross disparities in power within the family group?

(2) What happens when society's myths become incompatible with changing social standards?

(3) Every society treats certain human reactions as taboo, immoral, or at the very least, inappropriate. The society is then forced to cope with the tensions which result from these restrictions on human behavior. What remedial measures did the Greeks adopt in order to deal with such tensions?

(4) How did the changing material conditions of everyday life in ancient Greece coincide with new kinds of thought and literature?

(5) How can you read the classical authors for insights into material life and social structure?

(6) To what extent are Plato's and Aristotle's ideas of justice and social order reflections or criticisms of the everyday life of their own societies?
WEEK VI

Theme:  Love and the Limits of Passion

Nov. 1 T 3:15  Plenary: Greek Drama (John Winkler, Classics)

Plenary: Plato's Symposium (John Goheen)

Nov. 2 W 3:15  Discussion Sections

Film: Dream of Passion

Nov. 3 Th 3:15  Discussion Sections

Plenary: Sappho (John Winkler, Classics)

Reading
Euripides, (480-406 B.C.), Bacchants, Hippolytus
Sappho, (630-570 B.C.), Greek Lyrics, pp. 38-42
Plato, (427-347 B.C.), Symposium
Pollitt, Art and Experience in Classical Greece, Ch. 4

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Study Questions:

(1) How do Euripides' characters "know" the world?

(2) Why is Pentheus destroyed? Is he a hero?

(3) Are the gods still just in some sense? Is this a relevant question any more? How much of human action is reasonable, subject to choice? If people can't be fully rational, how can they be good? Who is responsible for justice, mortals or gods?

(4) What kind of gods are Apollo and Dionysus? What kind of religion is Dionysian? Are there modern equivalents? Is Euripides attacking the traditional anthropomorphic belief in the Homeric gods?

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Sappho is the only female writer we have read this quarter. Does her perspective differ fundamentally from that of male writers?

Symposium:

What is the relationship between each speaker's ideas and his social role? Why are Socrates' ideas appropriate to a philosopher?

What is the significance of the sequence of speeches? How do they build on each other? How does Socrates use the ideas presented earlier? What does he criticize in Agathon's discussion of love?

Why does Socrates alone attribute his ideas to someone else? Why to Diotima? Why not a conventional god like Zeus?

How does Socrates connect beauty and love? Is this a natural connection? How does Socrates know these things? Is it through recollection?

(10) Why does this dialogue occur at a symposium or banquet? What is the purpose of the occasion, and how does the conversation fit with it? Is it important that some of the guests are Socrates' lovers?

(11) How does Diotima reach the astonishing conclusion that love is desire for the everlasting possession of the good? Does this make any sense?

(12) What does Diotima mean in her account of the ascent from the love of an individual to beauty itself? How can one be in love with an idea?

(13) What are the implications of Diotima's doctrine for education? What is the role of irrational factors in education?

(14) What is the meaning of the Alcibiades-Socrates episode at the end? Is there any relation between Socrates' behavior and Diotima's conception of love? How does the final scene relate to the elevated speeches preceding it? In what sense is the Symposium a drama?

(15) Why is Socrates' ultimate mentor a woman? (Notice too that she is a hetaira, that class of independent, unmarried, and often powerful women in Greece). How does the relationship between Diotima and Socrates reflect on the all-male membership of the banquet?
WEEK VII

<table>
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<tr>
<th>Theme: Justice and Philosophy</th>
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<tbody>
<tr>
<td>8  T  3:15  Introduction to Plato (John Goheen)</td>
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<td>7:00  Lecture: Thucydides (Jon Reider)</td>
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<td>9  W  3:15  Discussion Sections</td>
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<td>6:45  Paper Topic Discussion: Constructing a Precis</td>
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<td>7:00  Film: Iphigenia</td>
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<td>10  Th  3:15  Discussion Sections</td>
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Reading:

Thucydides, (471-395 B.C.), "The Mytilenian Debate" (pp. 194-223), "The Melian Dialogue" (pp. 400-408)

Plato, (427-347 B.C.), Republic, Books I-IV

Study Questions:

1. What is the moral tone of the Melian dialogue and the debate over Mytilene? How does it compare to the end of the Odyssey? the Oresteia? Antigone? "Pericles' Funeral Oration"? Thrasymachus' argument?

2. How persuasive are the Athenian arguments on behalf of their political self-interest? Could you make stronger ones? What are the flaws in their arguments?

   What has happened in Athens to bring about this change in public discourse? Can you think of any parallels in American history? Can a democracy practice imperialism? Can it afford not to?

3. Did Melos and Mytilene deserve their fates?

   Republic, Book I.

   What is Socrates' criticism of Cephalus and Polymarchus? Is he convincing? How is Thrasymachus' argument more sophisticated? How does Socrates argue that the "stronger" can err in judgment? What role does the analogy of the ruler and the skilled craftsman play? What does this say about the "stronger"?

   —continued next page
Why does Plato hint that Socrates is descending into the Underworld at the very beginning? Is the Republic a journey? To where?

What is the dramatic structure of Book I? Why are these characters speaking in this order? Is Socrates convincing? Does he "win"?

Republic, Book II

How is Book II the real beginning of the defense of justice by Socrates? What is essential to justice? How do basic human needs justify this view? How do Glaucan and Adimantis develop the earlier arguments of Thrasymachus?

Why does society need a new kind of person, a just person? Why is justice not natural, but has to be taught and learned?

What does "founding a city in speech" mean? Is the ideal society of the Republic only the second best society? Why does Socrates take so much trouble to describe only the second best?

Republic, Book III

What is wrong with traditional education? Why does it cause injustice?

Why does Socrates criticize Homer? Is he right that the gods sometimes provide bad examples and should not be used as models in education? Doesn't Odysseus, for example, lie for good reasons?

Why does Socrates condemn laughter, art, and poetry? Does this conflict with his appreciation for beauty expressed in the Symposium? Why is imitation bad?

(10) Why is some music good while all poetry is bad?

Republic, Book IV

(11) What are the three basic virtues? Is wisdom confined to one class? If so, how can it characterize a whole society?

(12) Does this complete the idea of justice? What is still missing?

(13) Is this a new view compared with ideas of justice already treated in this course?
WEEK

Theme: Plato

Nov. 14 M 5:00 PAPER #3 DUE

Nov. 15 T 3:15 Plenary: Plato's Republic (John Goheen)
7:00 Lecture: Plato's Theory of Education (George Cattermole)

Nov. 16 W 3:15 Discussion Sections
7:00 Lecture: Greek Architecture (Isabelle Raubitschek, Art)

Nov. 17 Th 3:15 Discussion Sections

Reading

Plato, Republic, (427-347 B.C.), Bks
Pollitt, Art and Experience, Ch. 5

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Study Questions

Republic, Book V

(1) Why does Socrates want women to be educated? How does this differ from traditional Greek practice?

(2) How would society survive if the family were destroyed? Is Socrates radical in his views by the standards of Athenian society?

Republic, Books VI-VII

(3) What is Plato's purpose in the first part of Book VI? Who are the Sophists? If they were philosophers, why does Plato relate them to the "multitude"? What was their role in Greek political life in the 5th Century? Review Socrates' defense against the charge of corrupting the young in the Apology. How does this relate to his view of the Sophists?

—continued next page
How does Plato distinguish between opinion and knowledge? How does the "divided line" clarify this in terms of the objects of knowledge? What is dialectic for? What is the purpose of the cave allegory? In what sense could this be taken as the center of the Republic? Is it a myth?

**Republic, Book VIII**

(5) How do good states differ from bad ones? What causes good ones to degenerate? Why cannot bad ones improve just as easily?

How does Socrates' description of democracy differ from the standard one? Why is tyranny even worse? How does his view of democracy reflect recent Athenian history?

**Republic, Book IX**

(7) What does tyranny depend on?

What aspects of human beings are irrational? Is the irrational evil? Can it be eradicated? If it is so durable, how can Socrates be serious about thinking about an ideal state?

**Republic, Book X**

Why does the Republic end with a myth when Plato is so critical of many traditional myths? What is different about this one? How can myth express "truth"? Is his rejection of imitation a sound basis for criticizing poetry? How does it compare with his argument in Book III?

(10) What is the structure of the Republic as a complete work? Why is it framed by the argument of Book I and the myth of Book X? Why is Book VI in the middle? Is the rest symmetrical? How? What purpose does it serve?

(11) Is the Republic really a description of an ideal government, or is it something else?
The following questions relate to the whole text of the *Republic* rather than particular parts.

**Justice**

(12) How does "minding one's own business" relate to Plato's conception of justice?

(13) What are the implications of the idea that injustice is a kind of quarrel among the three elements of the soul, a rebellion of the lower against the highest? Is this a valid way of regarding the human soul and human activity?

(14) What are some alternative conceptions of justice? Why doesn't Plato deal with an egalitarian conception of justice?

**Education**

(15) Why is education so important in the *Republic*? Is myth part of it, or is it completely "rational"?

(16) How is it determined that "the use of falsehood and deception is for the benefit of the ruled"? Can a lover of truth tell noble lies?

(17) What is the difference between indoctrination and education? between education and training? Is some freedom necessary for education?
WEEK IX

Theme: Greek Aesthetics

Nov. 22 T 3:15 Plenary: Aristotle's Poetics (Bruce Rosenstock, Classics)

7:00 Discussion Sections

Nov. 23-24 W - Th Thanksgiving break (SLE will not meet)

Reading

Aristotle, (384-322 B.C.), Poetics

Sophocles, (496-406 B.C.), Oedipus Rex

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Study Questions

(1) Does a modern audience respond to Greek "tragedy" the way a classical Athenian audience would? What parts retain their impact even if one does not believe in the gods?

(2) How do Aristotle and Plato differ in their use of the word imitation specifically in "art imitates nature"? Why would Aristotle reject Plato's idea that art is twice removed from reality? Are Plato's and Aristotle's evaluations of art related to their conceptions of the place of emotions in human behavior? How is the effect of poetry in purging the emotions related to the understanding of poetry?

(3) In Aristotle's view, what distinguishes a work of art from ethical or scientific thought? Why does Aristotle say that poetry is more philosophical than history? What does Aristotle mean by his notion that drama expresses a "probable universal"?

(4) To what does Aristotle attribute the origin of poetry? How is drama related to learning? Does Aristotle consider that art is primarily concerned with the teaching of truths? How would Plato feel about this? Why does Aristotle use his general distinctions between matter and form, body and soul as a basis for his conception of art?

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(5) How does Aristotle distinguish between epic, tragedy, and comedy? Why does he consider tragedy superior to both comedy and epic? Is his ethical doctrine of the mean involved in the description of the noble character in tragedy? in comedy? What is the function of reversal and recognition in tragedy? What forms of plot in tragedy should be avoided? Why? How is the purging of the emotions accomplished?

(6) To what extent are Aristotle's views of tragedy applicable to the plays studied earlier in this course? Are Aristotle's comments on the discoveries in the Odyssey and Oedipus Rex convincing to you?

(7) When the hero is led to disaster by some hereditary flaw, does this violate a sense of justice and equity in the world? Or, does tragedy present some higher order of justice in portraying the necessary or probable consequences of earlier errors.

(8) Could Oedipus have heeded Jocasta's warning not to pursue "knowledge" in the climactic moments of Oedipus Rex?

(9) To what extent is Oedipus' "hubris" responsible for his fate?

(10) Does "knowledge" bring wisdom for Oedipus, or simply madness?

(11) Trace the themes of light and darkness, vision and blindness in the play.

(12) Did Oedipus have any real choices, or was everything so determined in advance that he is simply a pawn of the fates? If this is so, is he really noble?

(13) What is Oedipus' crime? Can you be guilty of a crime if you did not know it was one? Which is he punished for, patricide or incest?
WEEK X

<table>
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<th>Theme: Aristotle</th>
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<tr>
<td>29 T 3:15 Plenary: Aristotle's Ethics (John Goheen)</td>
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<td>6:45 Paper Topic Discussion: The Application of Aesthetic Theory</td>
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<tr>
<td>7:00 Aristotle's Politics (George Cattermole)</td>
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<td>Nov. 30 W 3:15 Discussion Sections</td>
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<td>7:00 Dramatic Reading: Lysistrata</td>
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**Reading**


***Study Questions***

**Ethics**

(1) What does Aristotle mean by happiness?

(2) People differ on their views of what constitutes the good life. How does Aristotle resolve these differences?

(3) What does Aristotle think is wrong with Plato's doctrine of the good?

   Why does Aristotle think that there is no one common element answering to one Idea?

   What does Aristotle mean when he says, "Happiness, then, is something final and self-sufficient, and is the end of action"?

(6) Why, on Aristotle's account, is happiness not equivalent to pleasure?

   What does Aristotle mean by the irrational part of the soul?

   continued next page
Politics

(8) How does Aristotle study politics? Is he a political scientist? What is his method?

(9) Why is unity of a state not a desirable aim? Why does he reject Plato's communism of wives and children? of property? Is he correct in saying that Plato denies happiness even to the guardians? How is his concept of happiness different from Plato's? How would Plato respond to these criticisms?


(11) What is "constitutional government"? Is this an ideal government? If not, why does Aristotle espouse it?

(12) How important are economic conditions for good government? How did Plato treat these? Is it fair to call Aristotle an economic determinist?

(13) What are the three parts of government, and how do they function in different forms of states? How does tyranny differ from aristocratic government?

(14) How do revolutions come about? Could a good government be overthrown by revolution?

(15) What functions does the middle class serve? Is it different from our idea of a middle class?

(16) Can a state be preserved against revolution? How can a tyrant preserve his tyranny? Must he appear virtuous? Why are tyrannies so unstable? Compare Aristotle's conception of tyranny with Plato's. What is Aristotle's criticism of Plato's theory of revolution? Is his account of Plato's ideas fair?

(17) What does it mean to say that "politics is a practical science rather than a theoretical one"?

(18) How does Aristotle's description of the best possible state compare with a modern bourgeois democracy? Why is moderate wealth a virtue, but too much is bad? Would Aristotle approve of modern capitalism more than Plato?
WEEK XI

Theme: Wisdom

5 M 5:00 PAPER #4 DUE

6 T 3:15 Plenary: Hebrew Conception of Wisdom (Robert Cohen, Religious Studies)

4:15 Plenary: Greek Conceptions of Wisdom John Goheen/ George Cattermole

7:00 Film: The Chosen

Dec. 7 W 3:15 Lecture: Aristotle's Physics and Metaphysics John Goheen

Dec. 8 Th 3:15 Discussion Sections

Reading

Sophocles, Oedipus at Colonnus

The Hebrew Bible (To be announced)

Aristotle's Physics and Metaphysics (hand-out)

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Study Questions

How do the Greeks and the Hebrews distinguish between knowledge and wisdom? Do they distinguish between goodness and wisdom?

What is the role of God or the gods in defining wisdom?

What does it mean to be wise? Is Oedipus wise in his old age? Must one suffer to be wise?

What is the function of "form" in nature for Aristotle?

Why must there be a final cause of all material motion? How can what is unmoved, move?

What analogy underlies the idea that the universe has a purpose?

How does Aristotle complete his metaphysical system?

How does the unmoved mover explain various types of motion, from the spheres to human action? How does form function in these processes? What function did it serve in other areas of his thought?