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

Mark Vancall
- 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. 497-1555 (office) 727-1275 (home)

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

Larry Ryan
- Professor of English, Director of Humanities Special Programs. Research interests in Dante Castiglione, Chaucer, Shakespeare. 497-1413

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. 497-1555

Peter Lyman
- Lecturer in SLE, Faculty Resident Florence Moore Hall. Ph.D. in Political Science. Research interests in Modern Political Theory, Anger and Aggression. 322-8943

George Cattermole
- Assistant Professor, Philosophy. Research interests in Marxism and alienation, political philosophy and the philosophy of education. 497-2472

Jonathan Veitch
- Teaching Assistant in SLE, M.A. candidate in English. Vagabond Extraordinaire. Research interests include William Faulkner and the literary, philosophical, and historical phenomenon of "Modernism". 723-4840

REQUIRED TEXTS

Appleman, Darwin (WW Norton)
Arendt, Eichmann in Jerusalem (Penguin)
Ayre, Language, Truth and Logic (Dover)
Balzac, Pere Goriot (Penguin)
Brecht, Mother Courage (Grove Press)
Dostoevsky, Notes From The Underground (Dutton)
Eliot, Selected Poems (Harcourt Brace)
Freud, Civilization and Its Discontent (WW Norton)
Freud, Sexual Enlightenment of Children (Collier-McMillian)

* Goethe, The Sorrows of Young Werther (Vintage)
Hegel, The Philosophy of Hegel (Modern Library)

**Joyce, Portrait of the Artist As a Young Man (Norton Critical Education)
Kafka, The Penal Colony and Other Short Stories (Schocken Press)
Kagan, Ozment, Turner, The Western Heritage (Macmillan)
Mill, On Liberty (Harlan-Davidson)
Mill, On Subjection of Women (Harlan-Davidson)
Plath, Ariel (Harper)
Nietzsche, Basic Writings (Modern Library)

**Woolf, To The Lighthouse (Harcourt Brace)

* Read over break.
** Begin reading to get a head start.
COURSE REQUIREMENTS

In addition to participation in scheduled SLE activities, the formal requirements of the program this quarter include four written papers and an oral final examination.

All papers should be 3-4 pages in length.

Paper #1 — Due Monday, April 11 at 5:00 PM (Week III)
Paper #2 — Due Monday, April 25 at 5:00 PM (Week V)
Paper #3 — Due Monday, May 16 at 5:00 PM (Week VIII)
Paper #4 — Due Monday, May 30 at 5:00 PM (Week X)

#1 The significance of an event: The Dual Revolution
#2 The definition of a concept: Capitalism
#3 A precis of a book: Civilization and Its Discontents
#4 An interpretation of a text: the assigned passage from Portrait of the Artist.

General Instructions

a) Each of these exercises will be discussed briefly in the evening plenary session immediately following the due date for the previous exercise. The first one will be discussed at the first evening plenary session.

b) In each paper, you are to use the materials presented in the course (reading, lectures, films) as the basis of your essay. Your work should focus on the assigned texts while using the other course materials to enrich your analysis. The book precis (paper #3), however, should focus exclusively on the assigned book.

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 Jonathan Veitch’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 1-1/2 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 or 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 Marx, put the work and the page number immediately after the quotation, in parentheses. For example: As Marx says, "the circulation of commodities is the starting-point of capital" (Capital, p. 329). If you are citing a secondary source, give the author and page number. For example, "The French Revolution constituted one of the central turning points in modern European history..." (Kagan, et al. p. 593). If you are quoting from one of the lectures, give the lecturer's name and the date of the lecture.

6. You should not need to use any sources this quarter other than the assigned materials. We are more interested at this stage in your own thinking, not your ability to do library research. However, if you use additional sources you must include a bibliography at the end of your essay.

7. If you learn to use the text editing features of LOTS (the computer), 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. Overcrowding and breakdowns 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 - March 29 - 31

Theme: Sensibility and Rationalism

29 Tue 3:15 Plenary: The Dual Revolution:
3:15 The French Revolution (Gordon Wright, History)
4:10 The Industrial Revolution (Walter Vincenti, VT3)

30 Wed 3:15 Discussion Sections

6:45 Plenary: Goethe and Romanticism (David Wellbery, German Studies)

31 Thu 3:15 Discussion Sections

7:00 Plenary: Smith and the Origins of Capitalism (Mark Mancall, History)

8:30 Film: The Shock of the New: Mechanical Paradise

Reading

Adam Smith (1723-1790), Copied Selections

Goethe (1749-1832), Sorrows of Young Werther

Kagan, The Western Heritage p. 524-542, 593-646

Study Questions

Goethe

1. Think about the patterns of Werther's love. To what extent do bourgeois family structures determine romantic love?

2. What is Werther's relationship to nature? Try to place his idolatry of Nature in a historical context.

3. Consider the epistolary form of the novel. Why does Werther constantly write down his feelings & love? Why does he send his letters to a third party? to a man?

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Study Questions, continued

Smith

1. What are the consequences of the division of labor for society? For the worker? How does Smith balance the two?

2. What does Smith mean by "the invisible hand"? What are the implications of "the invisible hand" for the liberal theory of the proper role of government in the economy?
Week II - April 5 - 9

Theme: Bourgeois Self-Confidence

5 Tue 3:15 Plenary: Mill & Liberalism (George Cattermole)
7:00 Plenary: Balzac and the Bourgeois Novel (Leo Weinstein, French)

Apr. 6 Wed 3:15 Discussion Sections
7:00 Plenary: Hegel (John Goheen, Philosophy)

Thu 3:15 Discussion Sections
7:00 Film: Shock of the New: The Faces of Power
9:00 Film: Hedda Gabler (Flo Mo activity)

8 Fri 7:00 Film: Don Giovanni
or

Apr. 9 Sat 2:00 Film: Don Giovanni

Reading

(1770-1831), The Philosophy of Hegel p. 3-42; 241-251; 399-415

Balzac, (1799-1850), Pere Goriot

Mill (1806-1873), On Liberty, The Subjection of Women

Kagan, Western Heritage, p. 660-685

Study Questions

Balzac

1. What were the conditions that made the emergence of a new society possible? What were the principal characteristics of the industrial age, compared with the previous one?

2. How does the concern with money of the bourgeois world change the nature of social ties and obligations?

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Balzac

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

4. How does the relatively new form of literature known as the "novel" reflect the new age?

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

Mill

1. How does Mill justify liberty of expression?

2. Why does Mill argue for freedom of thought and expression?

3. What reason does Mill give for respecting dissenting views concerning a view commonly held to be true?

4. Why does Mill fear "conformity"?

5. Is there a conflict between Smith's idea of an invisible hand and Mill's discussion of public education in Representative Government? Is education a proper and necessary means of government, given Smith's description of the impact of the division of labor on the mind of the worker?

Hegel

1. Does Hegel find a god in history? How does he criticize the traditional theological god?

2. What is the role of great men in history?

3. The movement of history is toward freedom according to Hegel. How does he explain this?

4. When and why does Hegel think history begins?

5. How does Hegel justify private property?

6. Does Hegel justify inequality? How?

7. What is the role of "recognition" in the master-servant relation?

8. What does Hegel mean when he writes "... the fear of his master is the beginning of wisdom..."
Week III April 11-14

Theme: The Pattern of History is Hope

11 Mon 5:00 *FIRST PAPER DUE

Apr. 12 Tue 3:15 Plenary: Marx and Dialectical Materialism (Mark Mancall, History)

7:00 Film: The Organizer

13 Wed 3:15 Discussion Sections

6:45 Plenary: Darwin (Craig Heller, Biology)

Apr. 14 Thu 3:15 Discussion Sections

7:00 Plenary: Sociobiology (Luigi Cavalli-Sforza, Medical School)

Reading

Darwin (1804-1882), Texts and Essays, p. 35-103; 108-134; 161-176.

Marx (1818-1883), Marx-Engels Reader. Theses on Feuerbach 143-145; Econ & Phil Manuscripts 66-105; German Ideology 155-186.

Kagan Western Heritage, p. 685-702; 769-785.

Recommended

Darwin, 211-219; 244-256; 297-304; 389-399; 444-471; 529-571

Study Questions

Marx

What are the basic theoretical ideas of Marx?

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

3. 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?

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Marx

4. 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?

Darwin

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

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

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

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

5. "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 simple (undirectional) causal explanations?

6. "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?

7. What characteristics does a 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.)?

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

9. 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?
Week IV - April 19-21

Theme: The Pattern of History is Hope (continued)

19 Tue 3:15 Plenary: Freud and the Discovery of the Unconscious
7:00 Plenary: Marx's Theory of Ideology & Superstructure
(Mark Mancall)

Apr. 20 Wed 3:15 Discussion Sections
7:00 Film: Ten Days That Shook the World

Apr. 21 Thu 3:15 Discussion Sections

Thu 7:00 Plenary: Freud and Dreams (William Domhoff, Sociology
and Psychology, UCSC)

Reading

(1818-1883) Communist Manifesto p. 469-500; Kapital 302-312, 319-329,
351-361, 439-443; On the Jewish Question p. 26-52; the
Civil War in France p. 626-629; The Commune p. 632-634;
Critique of the Gotha Program p. 528-532.

Freud (1856-1939), Sexual Enlightenment of Children

Study Questions

Marx

1. What does Marx see as the defining features of the new 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? 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?

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Study Questions, continued

**Marx**

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. Have any of these measures been implemented in the U.S.? Are any of them worthwhile?

7. What does Marx mean by the "fetishism of commodities"?

8. Do you agree with Marx's labor theory of value?

**Freud**

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

2. Is man a rational animal after all? 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. How does Freud define infant (child) sexuality? What evidence does he gather? What is the relation of sexuality and insight?

4. How does parental power shape the sexual and intellectual life of children? How does Freud teach parents to use their power?

5. On page 79, Freud summarizes his pre-war view of therapy, "analysis replaces repression by condemnation". Given Freud's view of human nature in this book, is this view of reason optimistic or pessimistic?
Week V: April 25-28

Does the Bourgeoisie Have a Soul?

25 Mon 5:00 *SECOND PAPER DUE

Apr. 26 Tue 3:15 Plenary: Dostoevsky’s Russia (Terrence Emmons, History)

4:10 Plenary: Dostoevsky (Bill Todd, Slavic Languages)

6:45 Plenary: Reading Nietzsche (Peter Lyman)

27 Wed 3:15 Discussion Sections

7:00 Plenary: Wagner (Paul Robinson, History)

Apr. 28 Thu 3:15 Discussion Sections

7:00 Film: Shock of the New: Landscape of Pleasure
Trouble in Utopia

Reading

Dostoevsky (1821-1881) Notes From Underground

Nietzsche, (1844-1900) Basic Writings: Ecce Homo 671-791; Genealogy
of Morals, Third Essay 533-599; Beyond Good and
Evil, Part Four 269-284.

Kagan, Western Heritage, p. 705-754

Study Questions

Dostoevsky

1. Is Notes From Underground a work of social criticism?

2. What is rationality, or irrationality, for that matter?

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

Is there more than one narrative perspective in Notes? Is the
narrator a reliable one? Can Notes be read "literally"? Can one
legitimately infer authorial meaning or intentions from narrative
statements?

5. Compare and contrast Dostoevsky’s views of man and society (assuming
such views may be inferred) with those of Freud. What might Marx
say of Notes?

6. Is the narrator sick, or all too sane, or does it matter?
Week VI - May 3 - 5

Theme: Just Maybe

3 Tue 3:15 Plenary: Weber and the Origins of Sociological Method (Peter Lyman)

7:00 Plenary: Brecht: Fashioning a Marxist Aesthetic (Martin Esslin, Drama)

4 Wed 3:15 Discussion Sections

7:00 Plenary: World War I: The Great Divide (James Sheehan, History)

5 Thu 3:15 Discussion Sections

7:00 Film: The Shock of the New: The Threshold of Liberty, The View From the Edge

Reading

(1864-1920) From Max Weber: Politics as a Vocation, 77-83 and 95-128; Science as a Vocation, 129-156; Bureaucracy, 196-204; 214-216; 221-228.

Brecht, (1889-1956) Mother Courage

Kagan, Western Heritage, p. 754-766; 795-820

Study Questions

Brecht

1. 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?

2. 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?

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Brecht

3. Does Mother Courage "learn" in the play? What is the audience supposed to have learned?

4. 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?

5. From a Marxist point of view, why is the art of capitalism realistic?
Week VII - May 9 - 12

Theme: Despair

May 9 Mon 7:00 Film: The Grand Illusion

May 10 Tue 3:15 Plenary: Kafka (Sara Lennox, German Studies)
7:00 Plenary: T.S. Eliot (Jonathan Veitch)

May 11 Wed 3:15 Discussion Sections

Plenary: Freud (Irvin Yalom, Psychiatry)

May 12 Thu 3:15 Discussion Sections

Plenary: Sartre & Existentialism (Raymond Giraud, French)

Reading

Freud, (1856-1939), Civilization and Its Discontents
Eliot, (1882-1941), The Wasteland
Kafka, (1883-1924), "The Metamorphosis", "In the Penal Colony" and "Report to The Academy"

Study Questions

Freud

1. How can Freudian thought be applied to analysis of society? Is there a significant difference between Freud's psychological theories and his social theories?

2. What kinds of institutions does Freud find have psychological principles underlying them?

3. How would you go about reconciling Marx and Freud?

4. If Freud is right about human behavior, does this contradict Marx? Weber? What does he have in common with Nietzsche?

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Study Questions, continued

Eliot

1. How does Eliot universalize the image of the "wasteland"?

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 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?

   How does Tiresias figure in the poem?

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

Kafka

1. After his parents and the chief clerk are aware of his metamorphoses, 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?
Week VIII May 16 - 19

Theme: Exit Inward

May 16 Mon 5:00 *THIRD PAPER DUE

May 17 Tue 3:15 Plenary: Joyce (Bill Chace English)

7:00 Film: The Balcony

May 18 Wed 3:15 Discussion Sections

6:45 Plenary: Virginia Woolf and Bloomsbury (Lucio Ruotolo, English)

May 19 Thu 3:15 Discussion Sections

7:00 The Shock of the New: Culture as Nature

Reading

Joyce, (1882-1940), Portrait of the Artist

Woolf, (1882-1941), To the Lighthouse


Study Questions

Joyce

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? What does he stand in opposition to?

2. How important is the plot of The Portrait? Is Joyce’s work like poetry? What is Joyce’s theory of art? Does the concept of epiphany find parallels in the work of Freud? In the work of Wordsworth? Why are art and religion related vocations? Why are they different?

Why should Freudian analysis find Joyce’s way of thinking dangerous for weaker persons than he?

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Woolf

1. Is the dinner party scene in the window a work of art? Is Mrs. Ramsey, as creator of the scene, entitled to the title "artist"? Has she created something that will endure? What is her relationship to her creation? How does that contribute, in part, to its breaking apart?

2. What must Lily understand about Mrs. Ramsey before she can complete her picture? Do you think that Woolf is making a point about the relationship of the artist to tradition?

3. Where does Woolf believe the artist must stand in relation to his/her art? Where does the artist's final allegiance lie? What did endure? What didn't? Why?

4. How do the three sections of the novel work together? What are the differences between them? How does the last scene "in the window" prepare you for Mr. Ramsey's voyage to the lighthouse?

5. What is the time span of the novel? Of each of the sections? How does Woolf bend and exploit "time" to explore the silences between speech? How does this relate to Lily's purpose as an artist? Do you see a separation between Lily and Woolf?

6. How might "To The Lighthouse" be considered a political novel?

Is it possible to write without the "consciousness of sex"? Does Woolf achieve the androgeny that Lily's vision encompasses? Why is it important that Lily never married?

8 Are Portrait and Lighthouse essentially mythic? What stories are they retelling? How do their characters reinforce this point? What is different about their "re"-presentation? Is this consistent with the purpose of their art?
Week IX: May 24 - 26

Theme: Auschwitz is No Metaphor

24 Tue 3:15 Plenary: National Socialism, Hitler and the Holocaust (Amy Sims)
7:00 Films: Night and Fog; Shock of the New: The Future That Was

25 Wed 3:15 Discussion Section

26 Thu 3:15 Discussion Sections
7:00 Film: Teorama (Introduction by Mark Mancall)

Reading
Arendt Eichmann in Jerusalem

Language, Truth & Logic

Study Questions
Arendt

1. Do you agree with the judges' decision? Defend

2. Compare Eichmann's case (especially his insistence that he was "not guilty in the sense of the indictment" and his "Pontius Pilate" feelings) with Antigone's conflict in Sophocles' play.

3. Think about the "banality of evil." Can an administration, (a super-humanly-inhuman entity in Arendt's words) murder?

4. Hannah Arendt was a Jew who fled Nazi Germany. She was a philosopher who was employed as a reporter. What should be her responsibility to ethics, philosophic discourse and a reporter's objectivity? Do they conflict?

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Study Questions, continued

Ayer

1. What does Ayer mean by a strong verifiability principle?
2. Why does Ayer adapt a weak verifiability principle?
3. What does Ayer assert about metaphysics? How does he support his rejection of metaphysics?
4. How would Ayer respond to Descartes’ argument in Meditation #VI?
5. What would be Ayer’s response to an ethical assertion such as the Golden Rule?
Week X: May 30 - June 1

Theme: World Without End

30 Mon 5:00 * FOURTH PAPER DUE

31 Tue 3:15 Plenary: Panel Discussion: Is Western Culture Dangerous to Mind and Body?

7:00 Film: The Confession

1 Wed 5:00 SLE Banquet: Hemlock cocktails

Reading

Plath, Ariel

Have a nice vacation.