SYLLABUS
for
THE PROGRAM IN STRUCTURED LIBERAL EDUCATION

Das Kapital.

Kritik der politischen Ökonomie.

Von

Karl Marx.

Erster Band.
Buch 1: Der Produktionsprozess des Kapitals.

Das Recht der Ubersetzung wird verwehrt.

Hamburg
Verlag von Otto Meissner.
1867.

SPRING 1987

Department: 999
Course: 093
Units: 9
Required Texts

Appleman, Arendt, H.
Balzac, H.
Brecht, B
Dostoevsky,
Eliot,
Fannon, F.
Franklin,
Freud, S.

Gay and Webb (recommended)
Goethe, J.
Hughes, (recommended)
Ibsen,
Joyce, J.
Kafka, F.
King, M.L. jr.
Mill, J.S.
Nietzsche, F.
Runciman,
Sartre,
Tucker,
Wiesel, E.
Woolf, V.

Darwin
Eichmann in Jerusalem
Pere Goriot
Mother Courage and Her Children
Notes from Underground/The Grand Inquisitor
Selected Poems
The Wretched of the Earth
Three Negro Classics
Civilization and Its Discontents
Introductory Lectures...
Europe since 1815
The Sorrows of Young Werther
The Shock of the New
Ibsen: Four Major Plays, vol. 1
Portrait of the Artist as a Young Man
The Penal Colony
Where Do We Go From Here?
On Liberty
The Portable Nietzsche
Weber: Selections...
The Devil and the Good Lord
The Marx/Engels Reader
Night
A Room of One's Own

Copied Selections for the entire quarter are available from Steven Fuller
Paper Topics Spring 1987

Paper #1: 10 pages Due Monday, April 27th 5:00pm

Choose two authors we have read so far this quarter and explore them in terms of Marxist analysis. What would a Marxist critique of them be? What do you see as the strengths and weaknesses of the Marxist position in terms of these authors? Your task is to apply your understanding of Marx to other texts. (Do not choose Hegel) Work with your section leader and tutor to select a specific theme.

Paper #2: 2 page Precis Due Friday, May 22nd 1:00pm
10 pages Due Monday, June 1st, 5:00pm

Concentrating on two authors, select a theme from the texts we have read since week 5. How do the two authors differ in their treatment of your chosen issue? How might your investigation lead to a concept of what is "modern" in the modern period? Work with your section leader and tutor to select a specific theme. You will be required to turn in a two page precis on your idea, outlining the paper's direction. (Do not choose Marx)
Week 1

The Industrial Revolution, Capitalism, and Liberalism

Tuesday March 31st
3:15 pm Plenary: Jefferson and Liberal Society,
Jay Fliegelman, English/ Am. Studies
7:00 pm Lecture: The French Revolution and Terror,
Jon Reider
8:00 pm "Shock of the New"

Wednesday April 1st
3:15 pm Discussion Sections
7:00 pm Lecture: Industrial Revolution,
Barry Katz, VTSS

Thursday April 2nd
3:15 pm Discussion Sections
6:00 pm Film: "Marat/Sade", by Peter Weiss

Reading:
John Locke, Selections from The Second Treatise (copied selection)
Thomas Jefferson, original and revised version of The Declaration of Independence (1776) (copied selection
Gay and Webb, Europe to 1815, chapter 11

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?
Week 2

Romanticism

Tuesday April 7th
3:15 pm  Plenary: Idealism and Hegel, David Wellbery, German Studies
7:00 pm  Lecture: Goethe's Werther, Katarina Mommsen, German Studies
8:00 pm  "Shock of the New"

Wednesday April 8th
3:15 pm  Discussion Sections
7:00 pm  Lecture: Schubert Lieder, Paul Robinson, History

Thursday April 9th
3:15 pm  Discussion Sections
6:00 pm  Special Lecture: Marx and Social Theory, Mark Mancall, History and SLE

Reading:
Goethe, The Sorrows of Young Werther (1773)
Hegel, The Phenomenology of Mind (1807), "Master/Slave" (copied selection)
Selections from Romantic poets: Blake, Wordsworth, Coleridge, Byron, Keats
Engels, Working Class Manchester pp.579-585 (Marx/Engels Reader)

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. What kind of character is Werther? How could he be taken as a criticism of the rationalism characteristic of the Enlightenment?
7. Do you think we are meant to sympathize with Werther's plights? Is his fate melodramatic or tragic? In what sense is he heroic?
8. 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?
9. How does Werther demonstrate that it is the literature of a new bourgeois age, even as it is ostensibly revolting against conventional bourgeois values?
Week 3
Idealism, Realism, and Materialism

Tuesday April 14th
3:15 pm Lecture: The Early Marx,
Steven Fuller
8:00 pm "Shock of the New"

Wednesday April 15th
3:15 pm Discussion Sections
7:00 pm Lecture: Balzac and the Modern Novel,
Prof. Renè Girard, French

Thursday April 16th
3:15 pm Discussion Sections
6:00 pm Film: "The Organizer", Steven Fuller

Reading:
Balzac, Pere Goriot, (1834)
Marx/Engels, Theses on Feuerbach pp.143-145 (1845); Economic and Philosophic
Manuscripts pp.70-81 (1844);
The Communist Manifesto (1848) pp. 469-500

Study Questions
1. 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?
2. Compare Pere Goriot as a character to King Lear. What are different about Goriot's
mistakes as a father?
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?
What are the essential characteristics of a novel? Why is the novel called "the characteristic
bourgeois art form?"
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 classical Athens or Renaissance Florence?
6. What does Marx see as the defining features of the new capitalist system? How does he
know that another system is possible?
7. Why does Marx think that the proletariat will rebel? Is this inevitable? Will they need help
from intellectuals? What kinds?
does he mean by human freedom? How does this differ from Mill's idea of freedom?
**Week 4**

**The Struggle in History and Nature**

**Tuesday April 21st**
- **3:15 pm** Plenary: Marxist Economics, Prof. John Gurley, Economics
- **7:00 pm** Lecture: "If Sharks were People", Steven Fuller

**Wednesday April 22nd**
- **3:15 pm** Discussion Sections
- **7:00 pm** Lecture: Darwin, Craig Heller, Biology

**Thursday April 23rd**
- **3:15 pm** Discussion Sections
- **6:00 pm** Film: "Seeing Red", Steven Fuller

**Reading:**


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**Study Questions**

1. Does history come to an end for Marx after the Revolution? How important is this to his theory?
2. What are the laws of capitalism that determine its development? Are these general laws of history or specific to capitalism?
3. 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?
4. 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.
5. What is the labor theory of value? Why is it important? How is Marx's critique of capitalism differ from the bourgeois critiques of Balzac and Mill?
6. What doctrines in Aristotle made the conception of the evolution of man inconceivable?
7. After the theory of evolution of man, is it still possible to declare that man is "half ape, half angel"?
8. Does the doctrine of the "survival of the fittest" have ethical implications? Economic implications?
9. What criticisms can be made of the attempt to explain social and cultural phenomena in terms of biological phenomena?
10. "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?
11. "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?
12. 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?

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

14. 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?

15. 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

The Critique of "Rational" Society

Monday April 27th
5:00 pm PAPER DUE

Tuesday April 28th
3:15 pm Plenary: Nietzsche, Steven Fuller
7:00 pm Lecture: Ibsen and Modern Drama, Leigh Sealy
8:00 pm "Shock of the New"

Wednesday April 29th
3:15 pm Discussion Sections
7:00 pm Lecture: Dostoevsky, Bill Todd, Slavic

Thursday April 30th
3:15 pm Discussion Sections
7:00 pm Film: "Hedda", Steven Fuller

Reading:
Dostoevsky, The Grand Inquisitor
Zarathustra Prologue and Speeches pp.121-137,
Twilight of the Idols pp.465-492
Ibsen, A Doll House

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Study Questions

1. 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?
2. What does Ibsen think of academic scholarship? Romantic love? Moral earnestness?
3. Would you call these plays tragedies? What is their structure, i.e., how do they build to a climax?
4. 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?
5. 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?
6. How have Protestant ideas been crucial in the formation of capitalism?
7. Some have called Weber "a disenchanted liberal." In what sense this true? How have trends in modern society made it difficult to believe in the individualism of Mill?
8. Weber and other sociologists were engaged in a "Debate with Marx's Ghost." How was Weber critical of aspects of Marx's theory?
9. What does Weber believe is the value of modern science? What are its limitations? What does he think about liberal parliamentary democracy?
10. What is new about Nietzsche's critique of Christianity, as compared to Machiavelli's and Marx's?
11. Is his critique of Christianity a valid indictment of a civilization that is now largely secular?
12. What does Nietzsche mean by the "ascetic ideal"? Why is it life-denying? What would Nietzsche think of Rousseau?
13. How would Nietzsche change the world? What is his concept of the individual and his responsibilities to society? Compare this to Mill.
14. 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

Birth of the Modern Self

Tuesday May 5th  
3:15 pm  Plenary: The Fundamentals of Freud, TBA
7:00 pm  Lecture: Du Bois, "Shock of the New"

Wednesday May 6th  
3:15 pm  Discussion Sections
7:00 pm  Lecture: Max Weber and Social Theory, Arnold Eisen, Religious Studies

Thursday May 7th  
3:15 pm  Discussion Sections
7:00 pm  Film: "Freud" PBS special

Reading
Weber, Selections, pp. 135-172, 226-262, 357-369
Freud, Introductory Lectures on Psychoanalysis, ch. 1, 5-7, 13-14, 20-23 (1917); Civilization and its Discontents, (1930)
Du Bois, The Souls of Black Folk, ch.1
Fanon, The Wretched of the Earth, (case studies) pp.TBA

Study Questions
1. What is Freud's method of explanation? How does he get from observed symptoms to theory?
2. 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?
3. 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?
4. Why are dreams so important to Freud? Why are they proof of the existence and the structure of the unconscious?
5. 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?
6. 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

The Great Divide in the Arts

Tuesday May 12th
3:15 pm  Plenary: World War I, James Sheehan, History
7:00 pm  Lecture: Poetry and the Unconscious, Herbert Lindenberger, English
8:00 pm  "Shock of the New"

Wednesday May 13th
3:15 pm  Discussion Sections
7:00 pm  Lecture: Brecht, Steven Fuller

Thursday May 14th
3:15 pm  Discussion Sections
6:00 pm  Film: Black and White in Color, Steven Fuller

Reading
Eliot, The Wasteland (1922)
Southam, "Critical Notes on the Wasteland" (hand-out)
Brecht, Mother Courage and Her Children
Hughes, Shock of the New, ch.3-4 (recommended)

Study Questions
1. How does Eliot universalize the image of the "wasteland"? How does it reflect the times in which it was written?
   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?
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"?
7. 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?
8. 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?
9. Does Mother Courage "learn" in the play? What is the audience supposed to have learned?
10. 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?
11. From a Marxist point of view, why is the art of capitalism realistic?
12. Why were visual art and film so attractive as art forms for the surrealists?
13. How does Breton show the influence of Marx and Freud? Can art be revolutionary?
Week 8

New Voices and Styles in Modern Literature

Tuesday May 19th
3:15 pm  Plenary: Joyce, Prof. William Chace, English
7:00 pm  Lecture: Woolf, Diane Middlebrook, English
8:00 pm  "Shock of the New"

Wednesday May 20th
3:15 pm  Discussion Sections
7:00 pm  Lecture: An Introduction to Feminism, Barbara Gelpi, English

Thursday May 21st
3:15 pm  Discussion Sections
6:00 pm  Film: "Modern Times", directed by Charlie Chaplin

Reading
Joyce, Portrait of the Artist as a Young Man (1916)
Woolf, A Room of One's Own, short story (TBA)
de Beauvoir, The Second Sex (copied selection)
Hughes, Shock of the New, ch. 5-8 (recommended)

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Study Questions

1. Why should an artist deal so much with his unique concerns of being an artist? What is artistic temperment? 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

The Faces of Evil

Tuesday May 26th
3:15 pm  Plenary: The Rise of Fascism and the Holocaust, Amy Sims
7:00 pm  Lecture: Kafka, Prof. Russell Berman, German Studies

Wednesday May 27th
3:15 pm  "Night and Fog"/Discussion Sections
7:00 pm  Lecture: Literature of the Holocaust --A Contradiction in Terms?, John Felstiner, English

Thursday May 28th
3:15 pm  Discussion Sections
6:00 pm  Film: "Mephisto", Steven Fuller

Reading
Kafka, The Penal Colony; Metamorphosis, Report to the Academy, In the Penal Colony. (1915-24).
Arendt, Eichmann in Jerusalem (1963) ch. II, III, VI, VIII, XIV, XV, Epilogue
Hitler, Mein Kampf (1924) (copied selection)
Wiesel, Night
Boyle, "Winter Night" (recommended)

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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. How does the father respond to Gregor?
5. How has Kafka developed new literary techniques? How has he broken with the 19th century realism of Balzac? How does he surprise the reader? What does this imply for the common sense assumptions of everyday life?
6. Do you agree with the judges' decision on Eichmann? Defend.
7. 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.
8. 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?
9. What does the Holocaust say about the progress of the human mind, human rationality, and moral development?
10. 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?
11. Why was Arendt's book so controversial?
Week 10

The End of the Modern Era?

Monday June 1st 5:00 pm  PAPER DUE
Tuesday June 2nd 3:15 pm  Plenary: The New Physics,
Peter Galison, History of Science
7:00 pm  Lecture: Sartre and Existentialism,
Prof. Dagfinn Føllesdal, Philosophy
8:00 pm  "Shock of the New"
Wednesday June 3rd 3:15 pm  Discussion Sections
6:00 pm  Film: "Eyes on the Prize", Steven Fuller
Thursday June 4th 5:00 pm  Annual S.L.E. Banquet

Friday and Saturday  June 5th and 6th all day: Oral Examinations (see list)

Reading
Sartre,  The Devil and the Good Lord
Martin Luther King jr., Community or Chaos
M. Gandhi,  (copied selection)
Einstein, A.  TBA (copied selection)

Study Questions
1. Why is rebellion typical of the modern period? What are the types of rebellion?
2. How is Sartre reflecting and evaluating the authors read this quarter: Mill, Goethe, Marx,
  Nietzsche, Freud?
3. Are the "great works of western culture" responsible for leading humanity to the brink of
  nuclear disaster? Can they help to hinder it?
4. What is the greatness and tragedy of humanism, in Sartre's eyes? Why have such great
  crimes been committed in its name, at the time of Europe's highest development? Does
  Sartre have an alternative? Does King have an alternative? Does Shell have an alternative?
5. Do you?