structured liberal education

syllabus

spring quarter 1975-76

COURSE TITLE: SLE SEMINAR
DEPARTMENT CODE: 999
COURSE NUMBER: 93
UNITS: 9
REQUIRED TEXTS


Brecht, B., Mother Courage and Her Children, Bentley, E. (tr.), New York, Grove Pr., 1963.


Freud, S., General Introduction to Psychoanalysis, New York, Pocket Books.


Gerth and Mills, From Max Weber, Boston, Beacon.


Moraze, C., Triumph of the Middle Classes, New York, Anchor, 1968.


Wordsworth, Selected Poetry and Prose of Wordsworth, New York, New American Library.

TERM PAPER SCHEDULE

SPRING QUARTER

I. Friday, April 9 -- PAPER TOPICS -- During the first two weeks of the quarter, you should discuss your ideas for a paper topic with your tutor. You should have the area in which you want to do research well in mind by the end of the second week.

Friday, April 16 -- By the end of the third week of the quarter, you should have discussed specific ideas for your papers with your tutor. You should feel free to discuss your ideas with the faculty, as well. Your tutor will direct you to an appropriate faculty member, if necessary.

III. Friday, April 30 -- PRECIS -- A precis of your paper topic, including the title of your paper, will be due in the Flo Mo office at the end of the 5th week of the quarter, 5:00 p.m., Friday, April 30. The precis should be a one-half page, succinct description of your paper topic. (You should submit one copy to the office for faculty use, one copy to your tutor, and you should keep one copy for yourself.)

5:00 p.m., Monday, May 31 -- FINAL PAPERS DUE -- This final deadline is Monday of the last week of the quarter. Since your papers will serve as a basis for your oral exam and the faculty will have to read them before the orals, the papers must be in by this deadline.

V. Suggested length: 15 to 20 pages.

VI. ORAL EXAMS WILL BE HELD ON FRIDAY AND SATURDAY, JUNE 4TH AND 5TH AND WILL LAST APPROXIMATELY ONE-HALF HOUR FOR EACH STUDENT.
WEEK I: 30 March to 2 April

TOPIC: The Industrial Age

TOPIC QUESTIONS:

I. 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?

What were the characteristics of the bourgeoisie as a class? How did they differ from "middle classes" in the past (cf. Aristotle's Politics)?

How does Adam Smith reflect habits of mind inherited from Bacon and Hobbes? Why was his thought so attractive to the bourgeoisie? In what ways is it and is it not an apology for capitalism?

IV. What basic elements of social life does Adam Smith think are important? What does he ignore?

V. Does modern capitalism bear any resemblance to Smith's doctrines?

REQUIRED READING:

Moraze, C., The Triumph of the Middle Classes, Chs. 1, 4-6, 8-10, 13, and Conclusion.


Weber, M., "Science as a Vocation", in From Max Weber, Ch. V.

SCHEDULE:

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<tr>
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<tr>
<td>Tue</td>
<td>3:15</td>
<td>Plenary Session--The Industrial Revolution and the Emergence of the Bourgeois Class, Mancall</td>
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<td>7:00</td>
<td>Plenary Session--A Simulation Game, Cohen and Reider</td>
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<td>Wed</td>
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<td>Plenary Session--Science as a Theme for the Modern Period, Cohen</td>
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<td>Discussion Sections</td>
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<td>7:00</td>
<td>Plenary Session--Historical Survey, 1789-1914, Reider</td>
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<tr>
<td>Thu</td>
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<td>Discussion Sections</td>
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TOPIC: Reactions to Industrialism: Economic Analysis and the Poet's Vision

TOPIC QUESTIONS:

I. What are the basic theoretical ideas of Marx? What does he see as the defining features of the new system? How does he know that another system is possible?

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

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

IV. Is Marx's theory of history deterministic? What does he mean by human freedom? How does this differ from Adam Smith's idea of freedom? Does history come to an end for Marx after the Revolution? How important is this to his theory?

V. Why did reason prove to be an inadequate guide for the Romantic poet? What could Imagination teach that Reason could not?

How did the French and Industrial Revolutions affect the values that Wordsworth chose? How would he describe "freedom"? What were his later programs for social reform?

Why did these poets turn to nature for their inspiration? How do the themes of "Elegiac Stanzas" and "Kubla Kahn" complicate the Romantic view of a poet's relation to the natural world and to his public?

REQUIRED READING:

Coleridge, "Kubla Kahn", copies will be made available.

Marx, Manifesto of the Communist Party, in Marx-Engels Reader, pp. 331-362.

__, Economic and Philosophic Manuscripts of 1844, in Marx-Engels Reader, pp. 52-103.

__, Working-Class Manchester, in Marx-Engels Reader, pp. 429-435.

__, from Capital, in Marx-Engels Reader, pp. 198-204, 215-225, 239-249.


SCHEDULE:

Tue 3:15 Plenary Session--Introduction to Marxism, Mancall
7:00 Plenary Session--Marx as a Philosopher, Goheen
WEEK II (cont.)

SCHEDULE (cont.)

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WEEK III: 12 to 16 April

TOPIC: The Exposure and Critique of Marxism

TOPIC QUESTIONS:

I. What are the "laws" of capitalism that determine its development? Are these general laws of history, or specific to capitalism?

II. Is it fair for Marx to generalize about capitalism from the British example of 1860? How much of his critique is still valid today? How would you be able to verify this? Does it matter if the revolution has not come about in the specific manner he seems to have predicted?

III. What does Marx mean by "scientific socialism"? How does this compare with other ideas of science? How does Hempel's article implicitly criticize Marx's theory of history?

IV. Can you equate Dickens' description of characters (Gradgrind, Bounderby, Blackpool) with a general "ethic" of social behavior?

V. What does the circus stand for? How is it a contrast to Coketown? Is Dickens in favor of reforming a system, or are his main interests in human elements that lie outside any system?

VI. What do you suppose are Dickens' views on education? Utilitarianism? Laissez-faire economics? Would you call his a sophisticated social analysis? Is there something nostalgic that runs through his work? Is there something Christian, too?

REQUIRED READING:

Dickens, Hard Times, read over break.

Hempel, "The Function of General Laws in History", copies will be made available.


SCHEDULE:

Tue 3:15  Plenary Session--Marxist Explanation, Mancall and Cohen
7:00  Film: "The Organizer"
3:15  Plenary Session--Dickens, Dunlap
4:15  Discussion Sections
3:15  Discussion Sections
WEEK IV: 19 to 23 April

TOPIC: Marxism: Applications and Alternatives

TOPIC QUESTIONS:

I. How is Marxism applied to specific historical situations, such as France in 1848? How does a Marxist historian do an historical analysis? How would this differ from other approaches to history? Is it simply a matter of how important they think economic causes are?

II. In what ways is The Protestant Ethic a critique of Marx? How does Weber define capitalism? What specific ideas of Marx does he reject? Is he more optimistic about capitalism than Marx in the long run?

Why does Brecht oppose the Aristotelian tenets of illusion, empathy, and catharsis in theatre? What does he propose instead? What is the "alienation affect" 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?

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

REQUIRED READING:

Brecht, Mother Courage.

____, A Short Organum for Theatre, copies will be made available.


SCHEDULE:

Tue 3:15 Plenary Session--France in 1848, Professor Wright
7:00 Plenary Session--Brecht, Professor Gillispie

Wed 3:15 Plenary Session--Marx vs. the Protestant Ethic, Cohen and Mancall
4:15 Discussion Sections

Thu 3:15 Discussion Sections
WEEK V: 26 to 30 April

TOPIC: Introduction to Darwinism / Artistic Estrangement and Primitivism

TOPIC QUESTIONS:

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

With what traditional views does the theory of evolution conflict? Can they be harmonized with the theory of evolution?

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

Does the doctrine of the "survival of the fittest" have ethical implications? economic implications?

V Is man and society still in the evolutionary process? Has evolution stopped?

VI. How does Rimbaud upset common notions of beauty? Could you support the poet's self-image that he is: a victim and a rebel, a convict and an angel, a seer and a savage, a sinner and an innocent?

How does poetry approach ritual or a piece of music? Does poetry have to have a "meaning"? What else can it have, or do?

VIII. How much of the cities in The Illuminations belong to "our world"? How much of it is unique to the poet's vision? Of what importance are mystical transformations to a general theory of poetry, or imagination? What does "The Genie" portend for the role of the poet among men?

REQUIRED READING:

Darwin, from The Origin of the Species, in Darwin, pp. 98-276.


SCHEDULE:

Tue 3:15 Plenary Session--Introduction to Darwin, Professor Heller
         4:15 Plenary Session--Rimbaud, Dunlap

Wed 3:15 Plenary Session--Darwin (cont.), Professor Heller
         4:15 Discussion Sections
         7:00 Plenary Session--Primitivism in Art, Dunlap

Thu 3:15 Discussion Sections
WEEK VI: 3 to 7 May

TOPIC: Social Darwinism / Artistic Exile

TOPIC QUESTIONS:

I. For questions about Darwin, see Week V Topic Questions.

II. How does Eliot 'universalize' the image of the Wasteland? Why does he use symbols from vastly different cultures and periods?

III. What do "dryness", "water", "fire", and "thunder" symbolize? What are the Christian elements you recognize in The Wasteland? How are the seasons important to The Wasteland? Why is sexuality a dominant image?

IV. In what ways is Tiresias like Eliot? Why might Prufrock belong in the world of The Wasteland? Why wouldn't Rimbaud?

REQUIRED READING:


SCHEDULE:

3:15 Plenary Session--Social Darwinism, Professor Kennedy
7:00 Plenary Session--T.S. Eliot, Professor Middlebrook
3:15 Plenary Session--Social Darwinism (cont.), Professor Kennedy
4:15 Discussion Sections
3:15 Discussion Sections
WEEK VII: 10 to 14 May

TOPIC: New Critique of Liberal Culture: Nietzsche and Weber

TOPIC QUESTIONS:

I. What is wrong with traditional culture in Nietzsche's view?
II. Does Nietzsche belong to the tradition of utopian thinking?
III. What reactions would Plato have to Nietzsche's view of man?
IV. What is Nietzsche's response to the claim that "man is a rational animal"?
V. How is Weber continuing the liberal tradition? How is he criticizing it at the same time? How does his method of studying bureaucracy reflect this?

What is an "ideal type"? Does it have any moral value? Does it ever exist? What purpose does such a concept serve?

What is Weber's philosophy of history? Does he make Nietzsche seem naïve? On what points would he agree with Nietzsche?

REQUIRED READING:

Nietzsche, A Genealogy of Morals
Weber, in From Max Weber, Introduction, Chs. VIII and IX.

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<tr>
<td>Tue</td>
<td>3:15</td>
<td>Plenary Session--Weber, Cohen</td>
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<td>7:30</td>
<td>Plenary Session--Nietzsche, Professor McGinn</td>
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<td>Film: &quot;The Trial&quot;</td>
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TOPIC: Irrationalism and the New Science of Man

TOPIC QUESTIONS:

I. 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 construe proof? Is it reasonable to call psychoanalysis a science?

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

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

IV. Why should an artist deal so much with his unique concerns of being an artist? What is an "artistic temperament"? In what ways is the artist a hero in the modern world? What is his "quest"? What does he stand in opposition to?

V. 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 analysts find Joyce's way of thinking dangerous for weaker persons than he?

REQUIRED READING:

Freud, A General Introduction to Psychoanalysis, Parts 2 and 3.
Joyce, Portrait of the Artist as a Young Man, and the "Epiphany" from Stephen Hero, and the essays by Beebe, Levin, and Burke

SCHEDULE:

Tue 3:15  Plenary Session--Freud, Goheen and Ehret  7:00  Film: "Freud"
Wed 3:15  Plenary Session--Joyce, Professor Chace  4:15  Discussion Sections  7:00  Plenary Session--Stravinsky, Saffle
Thu 3:15  Discussion Sections
WEEK IX: 24 to 28 May

TOPIC: Freudian Social Thought / Revolution in Physics

TOPIC QUESTIONS:

I. How can Freudian thought be applied to the analysis of society? Is there a significant difference between Freud's psychological theories and his social theories?
What kinds of institutions does Freud find have psychological principles underlying them?
How would you go about reconciling Marx and Freud?

IV. What is meant by saying that modern physics "temporalizes space"?

V. Does the indeterminacy principle undermine the doctrine of strict determinism?
Is the Newtonian world view seriously compromised by relativity theory? If so, how?
Contrast Aristotle's physics and Newtonian physics with the Einsteinian. Is the basic revision of the Newtonian conception of nature a shift from "objects" or "things" to "events" as the basic units of nature?

REQUIRED READING:

Barnett, The Universe and Dr. Einstein.
Freud, Civilization and Its Discontents.
, Group Psychology and the Analysis of the Ego.

SCHEDULE:

Tue 3:15 Plenary Session--Freudian Social Thought, Reider
7:00 Plenary Session--Social Construction of Reality, Professor Hastorf

Wed 3:15 Discussion Sections
7:00 Film: "The Cabinet of Dr. Calagari"

Thu 3:15 Discussion Sections
7:00 Plenary Session--Modern Physics, Yearian
WEEK X: 31 May to 2 June

TOPIC: Modern Physics / Summing-up

TOPIC QUESTIONS:

Topic Questions on science from Week IX

REQUIRED READING:

Review Barnett

SCHEDULE:

Tue  3:15  TERM PAPERS DUE
      Plenary Session--Physics (cont.), Yearian
  3:15  Plenary Session--Summing-up of Spring Quarter, Staff

Fri & Sat  Oral Exams
STRICTED LIBERAL EDUCATION

SPRING QUARTER

BIBLIOGRAPHY

WEEK I

W. Barber, A HISTORY OF ECONOMIC THOUGHT
F. Braudel, CAPITALISM AND MATERIAL LIFE, 1400-1800
C. Brinton, A DECADE OF REVOLUTION, 1789-1799
P. Deane, THE FIRST INDUSTRIAL REVOLUTION
E. Hobsbawm, THE AGE OF REVOLUTION, 1789-1799
P. Laslett, THE WORLD WE HAVE LOST
P. Mathias, THE FIRST INDUSTRIAL NATION
K. Polanyi, THE GREAT TRANSFORMATION

WEEKS II & III

S. Avineri, KARL MARX: SOCIAL AND POLITICAL THOUGHT
I. Berlin, KARL MARX
D. Egbert, SOCIAL RADICALISM AND THE ARTS
G. Lichtheim, MARXISM
_____ , THE ORIGINS OF SOCIALISM
_____ , A SHORT HISTORY OF SOCIALISM
E. Mandel, THE FORMATION OF THE ECONOMIC THOUGHT OF KARL MARX
S. Marcus, ENGELS, MANCHESTER, AND THE WORKING CLASS
D. McLellan, KARL MARX: HIS LIFE AND THOUGHT
_____ , MARX BEFORE MARXISM
R. Tucker, PHILOSOPHY AND MYTH IN KARL MARX

WORDSWORTH

M. Abrams, NATURAL SUPERNATURALISM
_____ , THE MIRROR AND THE LAMP
H. Bloom, ROMANTICISM AND CONSCIOUSNESS
B. Crane, THE POLITICAL IDEAS OF ENGLISH ROMANTICS

DICKENS

J. Gross & G. Pearson, DICKENS AND THE TWENTIETH CENTURY
H. House, THE DICKENS WORLD
F. Leavis, THE GREAT TRADITION
R. Williams, CULTURE AND SOCIETY

WEEK IV

J. Droz, EUROPE BETWEEN REVOLUTIONS
G. Duveau, 1848: THE MAKING OF A REVOLUTION
F. Fetjo, THE OPENING OF AN ERA: 1848
P. Robertson, THE REVOLUTIONS OF 1848
J. Sigman, 1848
P. Stearns, 1848, THE REVOLUTIONARY TIDE IN EUROPE
A. de Toqueville, RECOLLECTIONS
WEEK IV (cont.)

BRECHT

L. Baxandall, RADICAL PERSPECTIVES IN THE ARTS, "The Mirror and the Dynamo"
W. Benjamin, ILLUMINATIONS
___, ON BRECHT
D. Caute, THE ILLUSION
P. Demetz, BRECHT
M. Esslin BRECHT
F. Ewen, BERTOLT BRECHT
J. Willett, BRECHT ON THEATRE

WEEKS V & VI

J. Barzun, MARX, DARWIN, WAGNER
J. Burrow, EVOLUTION AND SOCIETY
L. Eiseley, DARWIN'S CENTURY
C. Himmelfarb, DARWIN AND THE DARWINIAN REVOLUTION
R. Hofstadter, SOCIAL DARWINISM IN AMERICAN THOUGHT
Z. Medvedev, RISE AND FALL OF T.D. LYSENKO

RIMBAUD

W. Fowlie, RIMBAUD
O. Friedrich, THE STRUCTURE OF MODERN POETRY
I. Howe, LITERARY MODERNISM
E. Wilson, AXEL'S CASTLE

ELIOT

E. Drew, T.S. ELIOT: THE DESIGN OF HIS POETRY
H. Gardner, THE ART OF T.S. ELIOT
B. Southam, A GUIDE TO THE SELECTED POEMS
A. Tate, T.S. ELIOT, THE MAN AND HIS WORK
J. Vickery THE LITERARY IMPACT OF THE GOLDEN BOUGH

WEEK VII

NIETZSCHE

C. Brinton, NIETZSCHE
A. Danto, NIETZSCHE AS PHILOSOPHER
W. Kaufman, NIETZSCHE (the standard source)
G. Morgan, WHAT NIETZSCHE MEANS
R. Solomon, NIETZSCHE

WEBER

R. Bendix, MAX WEBER (the standard source)
R. Bendix & G. Roth, SCHOLARSHIP AND PARTISANSHIP
J. Freund, THE SOCIOLOGY OF MAX WEBER
A. Giddens, CAPITALISM AND MODERN SOCIAL THEORY
D. Macrae, MAX WEBER
A. Mittman, THE IRON CAGE
O. Stammer, MAX WEBER AND SOCIOLOGY TODAY
WEEKS VIII & IX
J.A.C. Brown, FREUD AND THE POST-FREUDIANS
H. Ellenberger, THE DISCOVERY OF THE UNCONSCIOUS
T. Luckman & P. Berger, THE SOCIAL CONSTRUCTION OF REALITY
H. Marcuse, EROS AND CIVILIZATION
B. Nelson, FREUD AND THE 20TH CENTURY
P. Reiff, FREUD: THE MIND OF THE MORALIST
P. Roazen, FREUD: POLITICAL AND SOCIAL THOUGHT
L. Whyte, THE UNCONSCIOUS BEFORE FREUD
R. Wollheim, FREUD

JOYCE
R. Ellman, JAMES JOYCE
H. Levin, JAMES JOYCE: A CRITICAL INTRODUCTION
W. Tindall, A READER'S GUIDE TO JAMES JOYCE

WEEK X
J. Bernstein, ALBERT EINSTEIN
R. Clark, EINSTEIN
L. Feuer, EINSTEIN AND THE GENERATIONS OF SCIENCE
W. Heisenberg, PHYSICS AND BEYOND
_____, PHYSICS AND PHILOSOPHY