SLE FACULTY

Mark Mancall - Director of SLE - Professor of History; Director of Overseas Studies. Research interests in Chinese History, Third-World History, Marxism, Structuralism, and Linguistics. 497-3555 (Office 327-1275 (Home)

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

Larry Ryan - Professor of English; Director of Humanities Special Programs. Research interests in Dante, Castiglione, Chaucer, Shakespeare. 497-3413

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

Michael Carter - Lecturer in SLE; Director, Instruction and Research Information Centers, CIT. Ph.D. in Modern European History. Research interests in Modern French history, Terrorism and violence, the French Revolution. 497-2868

Nicholas Burbules - Acting Instructor in SLE. M.A. in Philosophy, doctoral candidate in Education. Research interests in philosophy of language, ideology, philosophy of science, philosophy of social research. 497-4205

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

Required Texts - SLE Spring 1982

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Camu  The Plague  Ra
en  texts  Nort
Do  Notes From the Underground
Du  The Division of Labor in Society
Selected Poems  co
and  Civilization and Its Discontents  rto
read  New Introductory Lectures on Psychoanalysis
Four Major Plays
Joyce  Portrait of the Artist as a Young Man
Kafka  The Trial
he  The Shock of the New  Knop
Ma  homa  Co
rd  Or. Liberty
he  Use and Abuse of History  Bo  Me
Beyond Good and Evil  ita
he  wo Cu ture  Cam
Guide to the Selected Poems of S. Eliot
he Marx-Engels Reader  No
A Room of One's Own  RC
Course Requirements

Weekly papers

Each week of Spring quarter from Week II through Week IX, a short paper (2 pages) is due at 3:00 p.m. on Monday afternoon. The paper should be a reaction to the major reading or readings of the week and should show that you have read and understood the material. It also should include your own critical response to the authors. All essays must be typed. As in past quarters, you should hand in two copies to your tutor and one to Nick Burbules. Late papers will be penalized.

Papers should be written in response to the following questions:

Week II  due Mon., Apr. 5  What is Marx's view of human nature?
Week III  Apr. 12 -- What are the literary techniques in Mother Courage that distinguish it from Molière's Misanthrope?
Week IV  Apr. 19 -- Do you think that the poor and underprivileged are a result of "natural selection"? What would Darwin think?
Week V   Apr. 26 -- Might not an illusion lurk in the highest interpretation of the word "objectivity"? (p. 37) How would the underground man react to Nietzsche's assertion?
Week VI  May 3  Are Eliot and Durkheim concerned with the same problems in modern society?
Week VII  May 10  Does Stephen Daedalus discover a way of avoiding civilization and its discontents?
Week VIII May 17  Does K's experience in The Trial shed any light on Mein Kampf or on Felix Krull?
Week IX  May 24  How would Camus and Woolf explain the tendency of scientists to divorce themselves from value issues?

Final Exam

The final examination for the course will be an oral exam of approximately half an hour, to take place on Friday, June 5, or Saturday, June 6. Each student will be questioned by a small panel of the faculty and tutors. The exam will cover the entire range of materials read during the year, with the greatest emphasis falling on the Spring Quarter reading. Of particular interest will be questions of how different kinds of periods treated similar questions or how they reformulated traditional problems in new ways. You will not be expected to have completely polished answers to questions; the emphasis will be on the quality of your ideas, not on the ease or glibness with which they are expressed. The best preparation for the exam is active participation in discussion sections throughout the quarter, based on careful reading of the texts.
SLE STYLE SHEET

1. Papers should be typed, double-spaced, with 1½ inch margins on all sides to allow for readers' comments. In no case should your paper be more than two pages.

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 should be consulted. Read Writing, Writing every week; absorb it into your soul.

5. The SLE staff is not interested in your mastery of proper footnote form at this time. We want you to spend your time thinking and writing. Therefore, when dealing with sources, you may use this simple shortcut: if you are using a primary source such as Marx, put the author, work and the page number immediately after the quotation in parentheses. For example: As Marx says, "a commodity is, in the first place, an object outside us..." (Marx, Capital, p. 303).

6. You should not use sources other than the assigned readings, and will not, therefore, 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. Ideally, 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 (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. It is very risky to depend on it. Overcrowding and breakdown are not acceptable excuses for late papers. Similarly, the unavailability of copy machines, or an inadequate supply of change at 2:45 p.m. on any given Monday, are unacceptable excuses.
Week I: Capitalism and Liberalism

Mar 30 Tue 3:15 The French Revolution (Michael Carter)
7:00 Origins of Capitalist Theory (John Caskey, Economics)

Mar 31 Wed 3:15 Discussion Sections
7:00 Balzac & the Bourgeois Novel (Prof. Giraud, French & Italian)

Apr 1 Thu 3:15 Discussion Sections
Plenary: Origins of Marxism: Kant & Hegel (George Cattermole)

Reading
Balzac, (1799-1850), Eugenie Grandet.
Mill, (1806-1873), On Liberty
Bentham, (1748-1832), copied selections
Recommended
Gay & Webb, Europe to 1815, Chapter

Study Questions
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?

3. Why did Balzac select a provincial setting for Eugenie Grandet? Was it uniquely a provincial tragedy?

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

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

6. Examine Bentham's statement of the principle of utility. Does Mill follow the same principle?

7. How does Mill justify liberty of expression?

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

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

10. Why does Mill fear "conformity"?
Week II: Reactions to Industrialism: Marxism

Apr 1 Thu 7:00 Plenary: Origins of Marxism: Kant & Hegel (George Cattermole)

Apr 5 Mon 3:15 Industrial Revolution and Capitalism (Mark Mancall)
   7:00 Film: The Organizer

Apr 6 Tue 3:15 Discussion Sections
   7:00 Marx & Theoretical Materialism (Mark Mancall)

Apr 7 Wed 3:15 Discussion Sections
   7:00 Tutor workshop.

Reading

Hegel (1770-1831), Copied Selections.

Marx (1818-1883), Marx - Engels Reader:
   Theses on Feuerbach p. 143-145
   Economic and Philosophic Manuscripts, p. 66-105
   German Ideology, p. 155-186

Pope's Encyclical (copied selections)

Study Questions

1. 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?

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?

5. What is the role of labor in the master-servant relationship? Do you find Hegel's views at all relevant to your labors here at Stanford?

6. Does Hegel think individuals "make" history?

7. Does Hegel believe in progress?
Week III: Marxism: Theories & Art

Apr. 8 Thu 3:15 Marx's Theory of Ideology & Superstructure (Mark Mancal)

Apr. 12 Mon 3:15 Brecht & Epic Theater (Martin Esslin, Drama)

Apr. 13 Tue 3:15 Discussion Sections

Apr. 14 Wed 3:15 Discussion Sections

7:00 Film: Ten Days That Shook the World

7:00 Blake's Poetic Vision (Ann Mellor, English)

7:00 Tutor Workshop

Reading

Marx, (1818-1883), *Marx - Engels Reader*: Communist Manifesto, p. 469-500
Kapital, p. 302-312, 319-329, 351-361, 439-442
On the Jewish Question, p. 26-52
Speech at Graveside, p. 681-682

Brecht, (1898-1956), Mother Courage
Selections from Organum (copied selections)

Blake's Poems (copied selections)

Study Questions

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?

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

6. 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?

7. 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?

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

9. 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?

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

11. What does Marx say in the Communist Manifesto regarding the abolition of private property? What does he say about the extent and status of personal property?

12. In the Communist Manifesto Marx lists ten measures by means of which communism is to be achieved. Have any of these measures been implemented in the U. S.? Are any of them worthwhile?

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

14. Do you agree with Marx's labor theory of value?
Week IV: The New Naturalism

15 Thu 3:15 Plenary: Darwin (Craig Heller, Biology)

19 Mon 3:15 Ibsen (Charles Lyons, Drama)
7:00 Film: Hedda Gabler

20 Tue 3:15 Discussion Sections
7:00 "Sociobiology" (William Durham, Anthropology)

21 Wed 3:15 Discussion Sections
Thu 7:00 Tutor Workshops

Reading

Darwin, (1804-1882), Darwin: *Texts & Essays*, p. 35-208

Ibsen, (1828-1906), "The Wild Duck", "A Doll House"

Study Questions

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

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

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

4. Does the doctrine of the survival of the fittest have ethical implications? economic implications?

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

6. "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?

7. "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?

8. 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.)?

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

10. 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?
Ibsen

1. Ibsen is often considered the first "modern" dramatist. What is new in his plays, in theme and structure and characterization? Are these characteristics typically modern? Which other modern authors does he share some of these traits with?

2. Ibsen is also considered a "realist". In what sense is this valid? Is it as valid for The Wild Duck as for A Doll House?

3. How does Ibsen present social issues in dramatic form, as he does with the oppression of women in The Doll House, and the relations between the upper and lower classes in The Wild Duck? What kinds of criticisms of bourgeois society is Ibsen making? How do they compare to Marx?

4. What does the wild duck symbolize? What purpose is served by having a clearly symbolic image so central to the play?

5. How is Nora in A Doll House a forerunner of contemporary concerns about the liberation of women and the emptiness of bourgeois marriage? How is this theme connected to the theme of illusion and reality in both plays?
Week V: Critiques of Rationalism

Apr. 22 Thu 3:15 Plenary: Reading Nietzsche (David Wellbery, German Studies)
Apr 26 Mon 3:15 Dostoevsky's Russia (Mark Mancall)
7:00 Nietzsche's Germany (Henning Kohler, History)
Apr 27 Tue 3:15 Discussion Sections
7:00 Dostoevsky (Rene Girard, French & Italian)
Apr 28 Wed 3:15 Discussion Sections
7:00 Tutor Workshops

Reading
Dostoevsky, (1821-1881), Notes from Underground
Nietzsche, (1844-1900), "The Use and Abuse of History"
Beyond Good and Evil, p. 97-170

Recommended
Hughes, The Shock of the New. (Begin Reading)

Study Questions
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 represented in Notes?
4. Who is the narrator in Notes? Is there more than one narrative perspective? 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 view of man and society (assuming such view can 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?
7. On what basis does Nietzsche distinguish between the three kinds of history? What do all three have in common?
8. How is the Use and Abuse of History a critique of the culture of Nietzsche's time? What aspects of the critique are still relevant for modern culture?
9. What does Nietzsche believe is the "malady of history"? What is it?
10. Does Nietzsche think that there is a "cure" for the "malady of history"? What is it?

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11. Do you agree with Nietzsche's statement "You can explain the past only by what is most powerful in the present"? What would Hume say about this claim? Could the claim shed light on the notion of "theory-laden data"?

12. What does Nietzsche think about "woman as such"?

13. According to Nietzsche, Europe is sick. What are the symptoms of this sickness? Does Nietzsche believe it can be cured? How?

14. What is Nietzsche's conception of the true philosopher? How does it compare with Plato's notion of the philosopher?

15. Why is Nietzsche opposed to democracy? Do you find any value in his argument?

16. Why is Nietzsche so opposed to the utilitarians?

17. What would be Nietzsche's attitude toward the E.R.A.?
Week VI: Fin de Siecle and First World War

Apr 29 Thu 3:15 Plenary: Durkheim (Ann Swidler, Sociology)

3 Mon 3:15 Weber (Ann Swidler, Sociology)

7:00 T. S. Eliot (Diane Middlebrook, English)

May 4 Tue 3:15 Discussion Sections

7:00 Film: The Grand Illusion

5 Wed 3:15 Discussion Sections

7:00 Tutor workshops

Reading

Durkheim, Division of Labor, p. 70-132, 168-173, 193-229, 374-388, 396-409

Weber, (1864-1920), "Science as a Vocation" (copied selections)

Eliot, (1888-1965), The Wasteland

Southam - Guide to Eliot's Poems

Recommended

Hughes, Shock of the New

Study Questions

1. How does Durkheim's method differ from Weber's? Why is he more likely to use statistical data?

2. How is Durkheim responding to Marx? What are the changes in approach to studying society scientifically?

3. Do the sacred and profane have a role in modern life? What are our contemporary totems and rituals?

4. What are the two forms of solidarity? Does Durkheim seem to prefer one to the other?

5. What is Durkheim's attitude toward individualism? Did it change over time?

6. What is a "social fact"? How does Durkheim's approach to social explanation parallel the content of his social theory?

7. How does Eliot universalize the image of the wasteland?
Week VII: Discovery of the Unconscious and Self-Conscious

6 Thu 3:15 Plenary: Freud (Bill Weber, Dept. of Psychiatry)

May 10 Mon 7:00 Film: Freud

May 11 Tue 3:15 Discussion Sections

7:00 Lecture: Joyce (Larry Ryan)

12 Wed 3:15 Discussion Sections

7:00 Tutor workshops.

Reading

Freud, (1856-1939), New Introductory Lectures, Ch. XXIX, XXXIII Civilization and Its Discontents

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

Recommended

Hughes, Shock of the New

Study Questions

1. 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?

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

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

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

5. 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?

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

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

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

9. How would you go about reconciling Marx and Freud?
Week VIII: Crisis of Western Culture

May 13 Thu 3:15 Plenary: Kafka & Mann (Russell Berman, German Studies)

May 17 Mon 3:15 National Socialism, World War II and the Holocaust (Amy Sims)
7:00 Film: Night+Fog

May 18 Tue 3:15 Discussion Sections
7:00 Crisis on Philosophy: Logical Positivism, Husserl (John Goheen)

May 19 Wed 3:15 Discussion Sections
Tutor workshops.

Reading
Mann, (1875-1955), *Felix Krull*
Kafka, (1883-1924), *The Trial*

Hitler, Mein Kampf (copied selections)

Study Questions

1. How does Kafka see the problem of the individual in modern culture? Why does he use law as the dominant metaphor in *The Trial*?

2. How does Kafka break with the realistic tradition in literature, such as we find in the works of Balzac?

3. What would Kafka think of Nietzsche?

4. Would Felix Krull make a good courtier?

5. What is the role of costume in Felix Krull?

6. Krull confesses that he is made of "finer stuff". Is he? Are you? If he is, what does this say about his society?

7. Compare the ways in which Felix Krull and the underground man deal with appearance and reality.
Week IX: Responses to Crisis

May 20 Thu 3:15 Plenary: Kulturkampf: North/South, male/female, science/humanities (Mark Mancall)

May 24 Mon 7:00 Existentialism: philosophy & literature - (Nick Burbules)
Film: Six Characters in Search of an Author

May 25 Tue 3:15 Discussion Sections
7:00 Film: Hiroshima mon Amour

May 26 Wed 3:15 Discussion Sections
7:00 Tutor workshops.

Reading
Woolf, (1882-1941), A Room of One's Own
Camus, (1913-1960), The Plague
Snow, Two Cultures

Study Questions

1. What perspective does Woolf give you on the history of Western Culture? How does she introduce doubt about some of the dominant assumptions of our culture?

2. How does she provide an antidote to some of the shadowy images of women that haunt other works of literature we have read, from Marlowe, Shakespeare, and Cervantes to Dostoevsky and Joyce?

3. What would Marx think of Virginia Woolf and her argument about the economic restraints on women? How would they differ? How is literature in general related to its social and economic context? Can it be fully understood without it?

4. Do women, in fact, as Woolf claims, write and think different than men? Does this apply to the texts we have read this year. Does this help explain why we have not read any other works by women this year?

Camus:

5. The Plague is an allegory. Of what?

6. What are the different opinions about love expressed in the novel? How do they compare?

7. How does Camus use minor characters (Grand, Tarrou, Cottard, Rambert, etc.) to illustrate the alternative responses to crisis?

8. Why does the narrator select Grand as the hero rather than Rieux? Why does Camus keep the identity of the narrator secret?

9. Existentialism is often criticized for being individualistic and having a subjectivist ethic. How does Camus address these issues in the novel?

10. Is The Plague an anti-Christian novel?

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Week X: The Future of Western Culture

May 27  Thu  3:15  Plenary: Panel Discussion
Jun  1  Tue  3:15  Discussion Sections
          7:00  Film: Dr. Strangelove
Jun  2  Wed  5:00  SLE Banquet
Jun  3  Fri
Jun  4  Sat  Oral final examinations at hours to be arranged

Have a nice summer.
11. How does Snow define the two cultures? Are there more than two?

12. In which of the two cultures (in case there are only two) would you place the messages of the two novels?