SYLLABUS
for
PROGRAM IN STRUCTURED LIBERAL EDUCATION
Spring 1993
SLE FACULTY

Edward Frueh
Lecturer in SLE, Ph.D. in Classics. Research interests in Greek and Roman literature, ancient sexuality, food, feasting, and decadence. 7-4238 (home)

Suzanne Greenberg
Coordinator of SLE, Ph.D. in History of Education. Research interests in modern Jewish history and history of Victorian England. 725-0102 (office); 326-5548 (home)

Mark Mancall
Professor of History, Director of SLE. Interests in Jewish history, Chinese history, Marxism and socialism. 723-5630 (office); 327-1275 (home)

Jonathan Reider
Associate Director of Undergraduate Admissions. Intellectual interests in the French Revolution, the history of political and social thought, anti-semitism, the history of Stanford, and baseball. 723-2091 (office); 326-3465 (home)

Mollie Schwartz Rosenhan
Lecturer in SLE, Ph.D. in Modern European History. Research interests in Judaism and feminism, utopias, and gender issues in the Holocaust. 326-1313 (home)

Greg Watkins
MFA in Film Production. Currently studying clinical psychology at the Institute of Transpersonal Psychology and writing a screenplay. 328-3933 (home)
REQUIRED TEXTS

Arendt, H. Eichmann in Jerusalem (Viking/Penguin)
Eliot, T.S. The Wasteland and Other Poems (HBJ)
Freud, S. Civilization and Its Discontents (WW Norton)
                      Introductory Lectures on Psychoanalysis (WW Norton)
Hughes, R. The Shock of the New (McGraw) (highly recommended)
Kafka, F. The Trial (Schocken)
Koestler, A. Darkness at Noon
Mill, J.S. On Liberty (Harlan Davidson)
Nietzsche, F. The Gay Science (Viking/Penguin)
                      On the Genealogy of Morals (Random)
Salih, T. Season of Migration to the North (Heinemann)
Shelley, M. Frankenstein (Penguin/New American Library)
Walcott, D. Omeros (Noonday Press)
Woolf, V. To the Lighthouse (HBJ)
The SLE Players

Following the spectacular success of *Lysistrata* in the Fall and *School for Wives* in the Winter, SLE students again have the opportunity to select and organize the production for the Spring Quarter. As in the Winter, the scope of this production will depend entirely upon student interest and enthusiasm. We will rely on students to select the work which will best display their talents as well as illuminate some facet of the quarter. If you would like to be a part of this production in any way, sign up on the sheet outside Suzanne's office as soon as possible. The organizational meeting for students interested in producing this play will be held soon after the beginning of the quarter. The performance date is set for Thursday, May 27th.
**WEEK 1**

**The Modern Condition**

**Tuesday, March 30th**
3:15 pm Lecture: Introduction to the Modern Dilemma  
Mark Mancall, SLE  
6:30 pm Lecture: Mill  
Prof. Steven Nadler, Philosophy

**Wednesday, March 31st**
3:15 pm Discussion Sections  
6:30 pm Lecture: Frankenstein  
Prof. Barry Katz, VTSS

**Thursday, April 1st**
3:15 pm Discussion Sections  
6:00 pm Film: Metropolis

Readings: Shelley, *Frankenstein*  
Mill, *On Liberty*

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**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 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?

3. 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?

4. According to Mill, why would society respect dissenting views concerning an issue that is commonly held to be true?

5. Why does Mill fear conformity? What features of industrial (mass) society are working to produce it?

6. How much individual freedom can a society permit? Does Mill go too far in your opinion?

7. How is *Frankenstein* structured? Who is the speaker?

8. Is there a monster in Mary Shelley's novel?

9. What is the view of science and technology communicated by this novel?

10. Is the nature versus nurture debate relevant to Victor Frankenstein's creation? If so, how?

11. How are women portrayed in this novel?
WEEK 2
The Collective Response: Marx

Tuesday, April 6th
3:15 pm  Lecture: The Marxist Analysis: Dialectical Materialism and History
Mark Mancall, SLE
6:30 pm  NO LECTURE

Wednesday, April 7th
3:15 pm  Lecture: Marxist Economics
Prof. Myra Strober, School of Education
6:00 pm  Discussion Sections

Thursday, April 8th
3:15 pm  Discussion Sections
6:00 pm  Film: Potemkin

Readings: Marx/Engels Reader,
Engels, Origin of the Family, Private Property and the State, pp. 734-47
Working Class Manchester (1844) pp. 579-585;
Marx, Early Marx, pp. 7-8, 12-15,
Economic and Philosophic Manuscripts (1844), pp.70-93,
Class Struggle and Mode of Production (1852) p. 220;
The Communist Manifesto (1848), pp. 469-500;
Capital (1867-83) pp. 319-329, 397-415, 439-442;
The German Ideology, pp. 154-5, 160-3, 172-5;

Study Questions

1. What is the labor theory of value? Why is it important? How does Marx's critique of capitalism differ from the bourgeois critiques of Mill?
2. What does Marx see as the defining features of the new capitalistic system? How does he know that another system is possible?
3. Why does Marx think that the proletariat will rebel? Is this inevitable? Will they need help from intellectuals? What sort?
4. Is Marx's theory of history deterministic? Is the Proletarian Revolution inevitable? What does he mean by human freedom?
5. 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?
6. Does history come to an end for Marx after the Revolution? How important is this to his theory?
7. What are the laws of capitalism that determine its development? Are these general laws of history or specific to capitalism?
8. What does Marx mean by the "fetishism of commodities?" How does this apply in modern America? To life at Stanford?
## WEEK 3
The Individual Soul: Nietzsche

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<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>Tuesday, April 13th</td>
<td>3:15 pm</td>
<td>Lecture: Nietzsche</td>
<td>Prof. Van Harvey, Religious Studies</td>
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<td>6:30 pm</td>
<td>Lecture: The Pathology of Philosophy</td>
<td>Prof. Irv Yalom, Psychiatry</td>
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<td>Wednesday, April 14th</td>
<td>3:15 pm</td>
<td>Discussion Sections</td>
<td>Prof. Arnie Eisen, Religious Studies</td>
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<td>6:30 pm</td>
<td>Lecture: The Beginnings of Social Science</td>
<td>Prof. Arnie Eisen, Religious Studies</td>
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<td>Thursday, April 15th</td>
<td>3:15 pm</td>
<td>Discussion Sections</td>
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<td>6:00 pm</td>
<td>Film: Clockwork Orange</td>
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Readings:  
- Genealogy of Morals: Bks 1,2  
- The Gay Science: Bks 1, 3-5

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**Study Questions**

1. What is new about Nietzsche's critique of Christianity, as compared to Machiavelli's and Marx's?
2. Is his critique of Christianity a valid indictment of a civilization that is now largely secular?
3. What does Nietzsche mean by the "ascetic ideal"? Why is it life-denying? What would Nietzsche think of Rousseau?
4. How would Nietzsche change the world? What is his concept of the individual and his responsibilities to society? Compare this to Mill.
5. 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 in the Republic?
WEEK 4
The Individual Psyche: Freud

Monday, April 19th
Paper #1 due

Tuesday, April 20th
3:15 pm Lecture: Freud
   Prof. David Rosenhan, Psychology and Law
6:30 pm Lecture: Psychoanalysis and Women
   Prof. Laura Carstensen, Psychology

Wednesday, April 21st
3:15 pm Discussion Sections
6:30 pm Lecture: Freud the Philosopher
   Prof. Lee Yearly, Religious Studies

Thursday, April 22nd
3:15 pm Discussion Sections
6:00 pm Film: Suddenly Last Summer

Readings: Civilization and its Discontents, Introductory Lectures on Psychoanalysis, Chapters 1, 5-7, 13, 14, 20-23; "Femininity" (copied selection)
Karen Horney, New Ways in Psychoanalysis, Chapter 6 (copied selection)

Study Questions

1. What is Freud's method of explanation? How does he get from observed symptoms to theory?
2. Are humans rational animals, 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. Why are dreams so important to Freud? Why are they proof of the existence and the structure of the unconscious?
4. How does Freud construct a social theory on the basis of his individual psychology? Why does he feel it necessary to add to the concept of the death-wish to his original theory?
5. What is Freud's theory of femininity? How does Karen Horney amend that theory? Is Karen Horney a Freudian?
6. What is Freud's criticism of religion? Does this show the influence of Nietzsche?
7. 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 5
Watershed: The Collapse of Meaning

Monday, April 26th  Paper#2 due
Tuesday, April 27th  3:15 pm Lecture: American Jazz
                   Prof. Grover Sales, Music
                   6:30 pm Lecture: Picasso
                   Prof. Albert Elsen, Art

Wednesday, April 28th 3:15 pm Discussion Sections
                       6:30 pm Lecture: The Wasteland
                       Prof. Michael Tratner, English

Thursday, April 29th  3:15 pm Discussion Sections
                      6:00 pm Film: L'Age D'or.

Music: American Jazz,
Art: Breton, The Surrealist Manifesto
Benjamin, "The Work of Art in the Age of Mechanical Reproduction" in Illuminations

Study Questions

1. How does Eliot universalize the image of the "wasteland"? How does this poem reflect the times in which it was written?
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 immediate 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 the poem? Is this answer satisfying to you?
5. How does Tiresias figure into the poem?
6. How does Eliot's allusion to Dante's Inferno deepen and extend the meaning of "The Wasteland"?
7. If surrealism acknowledges the authority of the unconscious in aesthetics, what might surrealist politics be like?
8. Describe the difference between Breton's attitude toward the unconscious and that of Freud.
9. What's Breton's idea of freedom? Contrast this with Enlightenment thinkers ... Marx ... Nietzsche...
10. What is "the case against the realistic attitude?"
11. What are the criteria of a surrealist aesthetic? What is beautiful?
12. What does surrealism do to the notion of an artist? Who can be a great artist of surrealism?
13. In what way is Benjamin a Marxist? Is he strictly a Marxist?
14. What has mechanical reproduction done to art?
15. Is "aura" really playing any less of a role in our mechanized culture?
16. What does Benjamin mean by saying that art become political?
17. What do you think of Benjamin's claim that, at the movies, "the public is an examiner, but an absent-minded one?"
WEEK 6
Breaking Silences

Tuesday, May 4th
3:15 pm Lecture: Virginia Woolf
   Prof. Michael Tratner, English
6:30 pm Film: Room of One's Own

Wednesday, May 5th
3:15 pm Discussion Sections
6:30 pm Lecture: Feminism
   Mollie Schwartz Rosenhan, SLE

Thursday, May 6th
3:15 pm Discussion Sections
6:00 pm Film: Dust

Readings: Woolf, To the Lighthouse
de Beauvoir, The Second Sex

Study Questions
1. How does Woolf reflect in her writing the transition to modernism that also applies to Eliot?
2. Why is it important for Woolf that women be able to write? What is literature about? Why do we need it?
3. Woolf's tone is one of self-conscious irony. Why is this rhetorically persuasive? Why does this work when bitterness or outrage might not?
4. What is the relationship of Lily Briscoe to Virginia Woolf? To Mrs. Ramsay? In what way is the artist a hero in the modern world? What is her quest?
5. When de Beauvoir insist that she is not concerned with women's happiness, what does she mean? Would Wollstonecraft agree with her position? Plato? Do you agree?
6. Women are sometimes described as "the only oppressed group that sleeps with the enemy" How would de Beauvoir explain this?
7. To what extent can de Beauvoir's analysis of female "immanence" explain women's status today?
8. Are women still "the second sex?" Does this text seem dated to you? In what ways? Do you have a better explanation?
WEEK 7
Transcendent Politics I: Fascism

Tuesday, May 11th
3:15 pm  Lecture: "These Boots are Made For Walking -- and They'll Walk all over You"
Mark Mancall, SLE
6:30 pm  Lecture: Kafka
To Be Announced

Wednesday, May 12th
3:15 pm  Discussion Sections
6:30 pm  Lecture: The Holocaust
Prof. Aron Rodrigue, History

Thursday, May 13th
3:15 pm  Discussion Sections
6:00 pm  Film: To Be Announced

Readings:
Kafka, The Trial
Arendt, Eichmann in Jerusalem

Study Questions
1. Do you agree with the judges' decision on Eichmann? Defend your answer.
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. 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?
4. What does the Holocaust say about the progress of the human mind, human rationality, and moral development?
5. What ideas in the history of western culture contributed to the mindset that produced Auschwitz, and which ones contributed to the criticism of it?
6. Why was Arendt's book so controversial?
7. How does Kafka see the problem of the individual in modern culture?
8. How does Kafka break with the realistic tradition in literature? How would you compare Kafka's style with that of Tolstoy?
9. What would Kafka think of Nietzsche?
10. Why does he use law as the dominant metaphor in The Trial?
WEEK 8
Transcendent Politics II: Communism

Monday, May 17th
Paper #3 due

Tuesday, May 18th
3:15 pm Lecture: Lenin: Theory and Practice of Revolution
Mark Mancall, SLE
6:30 pm Lecture: A New Literature
Prof. Frank Sysyn, History

Wednesday, May 19th
3:15 pm Discussion Sections
6:30 pm Lecture: Democratic Socialism
To Be Announced

Thursday, May 20th
3:15 pm Discussion Sections
6:00 pm Film: Seeing Reds

Readings: Koestler, Darkness at Noon
Milosz, "Marxism," "Tiger 2" (copied selections)
Michnik, "Why You Are Not Signing...," "Why You Are Not Emigrating..." (copied selectic
Konrad (copied selections)

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WEEK 9
Politics and Responsibility I

Monday, May 24th
Paper #4 due

Tuesday, May 25th
3:15 pm Lecture: East, West, North, South
Mark Mancall, SLE
6:30 pm Lecture: Omeros
Prof. Sylvia Wynter, Spanish and Portuguese

Wednesday, May 26th
3:15 pm Discussion Sections
6:30 pm NO LECTURE

Thursday, May 27th
3:15 pm Discussion Sections
6:00 pm SLE Play

Readings: Salih, Season of Migration to the North
Walcott, Omeros

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Study Questions

In what respects does the colonial experience transcend purely social, political and economic concerns?
2. How does oppression dehumanize the oppressor as well as the oppressed?
3. Is it possible to maintain an integral or coherent personal identity when moving between two distinct cultural universes?
4. What kind of intellectual and psychological compromises or assertions are necessary for the personal survival of the colonized?
5. In what ways do sexuality and attitudes toward gender reflect politics, economics and society?
WEEK 10
Politics and Responsibility II

Tuesday, June 1st
3:15 pm  Plenary: Am I Responsible for History?
          Mark Mancall, SLE
6:30 pm  Discussion Sections

Wednesday, June 2nd
READING PERIOD

Thursday, June 3rd
5:00 pm  Annual SLE Banquet
READING PERIOD

Friday, June 4th
ORAL EXAMINATIONS

Saturday, June 5th
ORAL EXAMINATIONS