SYLLABUS
for
PROGRAM IN STRUCTURED LIBERAL EDUCATION

Spring 1990
Department 999
Course Number: 093
Units: 09
SLE FACULTY

George Cattermole
Lecturer in SLE, Ph.D. in Philosophy. Research interests in Marxism and alienation, political philosophy and the philosophy of education. 726-9590 (home)

Steven Fuller
Lecturer in SLE, Resident Fellow in Florence Moore Hall, Ph.D. candidate in German Studies (Philosophy), Research interests in the rise of German fascism, German and Austrian drama, classical German philosophy, acting and directing. 323-4112 (home)

John Goheen
Professor Emeritus of Philosophy, Director of SLE II, Assistant to the Ombudsperson. Research interests in the pre-Socratic philosophers, Plato, Aquinas, Alfred Whitehead. 322-5215 (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. 723-4800 (office); 327-1275 (home)

Kenneth Peter
Lecturer in SLE, Ph.D. in Politics. Research interests in political theory and philosophy. 791-7716 (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)

Amy Sims
Lecturer in SLE, Ph.D. in Modern European History. Research interests in the Third Reich, modern German cultural and political history, and historiography. 327-4364 (home)

Robert Watson
Lecturer in SLE, Reference Librarian at Meyer Undergraduate Library, Ph.D. in Comparative Literature. Research interests in medieval English, Latin and Italian classical literature. 725-1185 (office); 494-1724 (home)
REQUIRED TEXTS

Arendt, H.
Balzac, H.
Brecht, B
Fanon, F.
Freud, S.
Gay and Webb (recommended)
Hughes, (recommended)
Ibsen, H.
Joyce, J.
Kafka, F.
Mill, J.S.
Nietzsche, F.
Shelley, M.
Tucker, R.
Wiesel, E.
Woolf, V.
Jovanovich)

Eichmann in Jerusalem (Viking/Penguin)
Pere Goriot (New American Library)
Mother Courage (Random House)
The Wretched of the Earth (Random
Civilization and Its Discontents (WW
Introductory Lectures (WW Norton)
Europe since 1815
The Shock of the New (Random House)
Four Major Plays (New American Library)
Portrait of the Artist as a Young Man (Viking/
Metamorphosis/The Penal Colony

On Liberty (Harlan Davidson)
The Portable Nietzsche (Viking/Penguin)
Frankenstein (New American Library)
The Marx/Engels Reader (WW Norton)
Night (Bantam)
To the Lighthouse (Harcourt Brace

Copied Selections for the entire quarter are available at the Stanford Bookstore.
WRITING ASSIGNMENT

Paper #1 10 pages Due April 23rd, 5:00 pm

Concentrating on Marx and at least one other author, select a theme from the texts we have read. How do these 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.

Paper #2 10 pages Due May 21st, 5:00 pm

Extending the analysis that you began in your first paper, incorporate at least two authors you have read during weeks four through seven. How do these two authors contribute to or differ from your original argument and assumptions about what is "modern" in the modern period? Again, work with your section leader and tutor to plan a strategy for this further exploration.
The SLE Players

Following the spectacular success of Lysistrata in the Fall and The Miser in the Winter, SLE students have another opportunity to choose 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 interested 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, contact Suzanne Greenberg 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 17th.
### WEEK 1

#### Romanticism

**Tuesday, April 3rd**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:15 pm</td>
<td>Plenary: Frankenstein and 19th Century Romanticism</td>
</tr>
<tr>
<td></td>
<td>Prof. Barry Katz, VTSS</td>
</tr>
<tr>
<td>6:30 pm</td>
<td>Lecture: Hegel</td>
</tr>
<tr>
<td></td>
<td>John Goheen, SLE</td>
</tr>
</tbody>
</table>

**Wednesday, April 4th**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:15 pm</td>
<td>Discussion Sections</td>
</tr>
<tr>
<td>6:30 pm</td>
<td>Lecture: The Critique of Capitalism: Socialism: Utopian and Scientific</td>
</tr>
<tr>
<td></td>
<td>Mark Mancall, SLE</td>
</tr>
</tbody>
</table>

**Thursday, April 5th**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:15 pm</td>
<td>Discussion Sections</td>
</tr>
<tr>
<td>6:00 pm</td>
<td>Film: Modern Times</td>
</tr>
<tr>
<td></td>
<td>Suzanne Greenberg</td>
</tr>
</tbody>
</table>

**Reading:**

- Mary Shelley, *Frankenstein*
- Hegel, copied selection
- Selections from Romantic poets: Blake, Wordsworth
- Marx/Engels Reader, Early Marx, pp. 7-8, 12-15, *Theses on Feuerbach* (1845) pp.143-145;
  - *Working Class Manchester* (1844), pp. 579-585

**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. Does Hegel find a god in history? How does he criticize the traditional theological god?
4. 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?
6. What is the role of "recognition" in the master-slave relationship? Why is the master-servant relationship so central to Hegel's theory?
7. What does Hegel mean when he writes "...the fear of his master is the beginning of wisdom...?"
WEEK 2

Idealism, Realism, and Materialism

Tuesday, April 10th
3:15 pm Lecture: Marx: Dialectical Materialism and History
   Mark Mancall, SLE
4:45 pm "Shock of the New"
6:30 pm Balzac and the Modern Novel
   Prof. Linda Paulison, Literature and the Arts

Wednesday, April 11th
3:15 pm Discussion Sections
6:30 pm Lecture: Marxist Economics
   Prof. Myra Strober, School of Education

Thursday, April 12th
3:15 pm Discussion Sections
6:00 pm Film: The Organizer, Mark Mancall

Reading:
Balzac, Pere Goriot, (1834)
Marx/Engels Reader, Economic and Philosophic Manuscripts (1844), pp.70-93 ; Class Struggle and
319-329, 397-415, 419-442 (1867-83)

Study Questions

1. How does the bourgeois concern with money change the nature of social ties and obligations? What is Balzac's indictment of the change? How does it compare to Rousseau's view of property?
2. Is hypocrisy essential to the bourgeois world? Do Balzac and Machiavelli depict the same sort of hypocrisy?
3. 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"?
4. 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 of Renaissance Florence?
5. What does Marx see as the defining features of the new capitalistic system? How does he know that another system is possible?
6. Why does Marx think that the proletariat will rebel? Is this inevitable? Will they need help from intellectuals? What kinds?
8. 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?
9. Does history come to an end for Marx after the Revolution? How important is this to his theory?
10. What are the laws of capitalism that determine its development? Are these general laws of history or specific to capitalism?
11. 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.
WEEK 3

The Struggle in History

Tuesday, April 17th
3:15 pm  Plenary: Marxism after Marx
         Mark Mancall, SLE
4:45 pm  "Shock of the New"
6:30 pm  Lecture: The Other Left: Social Democracy
         Prof. Chimen Abramsky, History

Wednesday, April 18th
3:15 pm  Discussion Sections
6:30 pm  Lecture: Mill and Liberal Theory
         George Cattermole, SLE

Thursday, April 19th
3:15 pm  Discussion Sections
6:00 pm  Film: Seeing Reds, George Cattermole

Reading:
Marx/Engels Reader, The German Ideology (1845-46), pp. 146-200; selected writings, pp. 520-524, 542-548, 594-603, 653-677
John Stuart Mill, On Liberty

Study Questions

1. 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?
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?
WEEK 4

The Critique of "Rational" Society

Monday, April 23rd  5:00 pm  PAPER #1 DUE
Tuesday, April 24th  3:15 pm  Plenary: Nietzsche, Steven Fuller, SLE
                      4:45 pm "Shock of the New"
                      6:30 pm Lecture: Max Weber and Social Theory
                      Prof. Martin Lipset, Political Science

Wednesday, April 25th  3:15 pm  Discussion Sections
                       6:30 pm  Ibsen and Modern Drama
                       Leigh Sealy, SLE

Thursday, April 26th  3:15 pm  Discussion Sections
                       6:00 pm  Film: Hedda, Bob Watson

Reading:
Zarathustra Prologue and Speeches pp. 121-137, Twilight of the Idols, pp. 465-513
Ibsen, A Doll House
Weber, copied selection

Study Questions

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

Birth of the Modern Self

Tuesday, May 1st
3:15 pm  Plenary: Freud
           Prof. David Rosenhan, Law School/Psychology
4:45 pm  "Shock of the New"
6:30 pm  Lecture: Psychoanalysis and Women
           Prof. Susan Nolen-Hoeksema, Psychology

Wednesday, May 2nd
3:15 pm  Discussion Sections
6:30 pm  Lecture: Fanon
           Jon Reider, Office of Admissions

Thursday, May 3rd
3:15 pm  Discussion Sections
6:00 pm  Film: Suddenly Last Summer, Suzanne Greenberg

Reading:
Freud, Civilization and its Discontents, (1930), Introductory Lectures on Psychoanalysis, Chapters 1, 5-7, 13, 14, 20-23
Fanon, The Wretched of the Earth pp. 7-106, 249-310

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 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 6

The Arts I

Tuesday, May 8th
3:15 pm Plenary: Joyce
Prof. Michael Tranter, English
4:45 pm "Shock of the New"
6:30 pm Lecture: British Aspects of World War I
Prof. Peter Stanksy, History

Wednesday, May 9th
3:15 pm Discussion Sections
6:30 pm Lecture: Eliot
Prof. Michael Tranter, English

Thursday, May 10th
3:15 pm Discussion Sections
6:00 pm Film: Black and White in Color, Steven Fuller

Reading:
Eliot, The Wasteland (1922) (copied selection)
Southam, "Critical Notes on the Wasteland" (copied selection)
Joyce, Portrait of the Artist as a Young Man (1916)

Study Questions

1. How does Eliot universalize the image of the "wasteland"? How does it 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 "Waste Land" 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 Waste Land"?
7. Why should an artist deal so much with his unique concern of being an artist? What is artistic temperament? In what way is the artist a hero in the modern world? What is his quest?
8. 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?
9. What developments does Stephen Daedalus go through? Why must he leave Ireland? What has he learned?

Cinq Centièmes

L'AURORE

Littéraire, Artistique Sociale

J'Accuse...!

LETTRE AU PRÉSIDENT DE LA RÉPUBLIQUE

Par ÉMILE ZOLA
WEEK 7

The Arts II

Tuesday, May 15th
3:15 pm Plenary: Brecht
Steven Fuller, SLE
4:45 pm "Shock of the New"
6:30 pm Lecture: FREE

Wednesday, May 16th
3:15 pm Discussion Sections
6:30 pm Lecture: Virginia Woolf
Prof. Diane Middlebrook, English

Thursday, May 17th
3:15 pm Discussion Sections
6:00 pm SLE Play

Reading:
Woolf, To the Lighthouse
Brecht, Mother Courage

Study Questions

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. 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?
3. From a Marxist point of view, why is the art of capitalism realistic?
4. How does Woolf reflect in her writing the transition to modernism that also applies to Joyce, Kafka, and Eliot?
5. Why is it important for Woolf that women be able to write? What is literature about? Why do we need it?
6. 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 8

The Faces of Evil

Monday, May 21st
5:00 pm PAPER #2 DUE

Tuesday, May 22nd
3:15 pm Plenary: The Rise of Fascism and the Holocaust
Amy Sims, SLE
4:45 pm "Shock of the New"
6:30 pm Kafka: The Existential Modernist
Prof. Russell Berman, German Studies

Wednesday, May 23rd
3:15 pm Discussion Section
6:30 pm Lecture: Gender in the Holocaust
Molly Schwartz Rosenhan, SLE

Thursday, May 24th
3:15 pm Night and Fog, Gloria Lyon, Holocaust Survivor
6:00 pm Discussion Sections

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)
Weisel, Night

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. How does the father respond to Gregor?
3. What does Red Peter say about freedom in his report to the Academy? What constituted the missing link between ape and man according to the narrator?
4. 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?
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 your answer.
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?
   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?
   Why was Arendt's book so controversial?
WEEK 9

Politics and Responsibility

Monday, May 28th
6:00 pm Film: "The Condemned of Altona," Suzanne Greenberg

Tuesday, May 29th
3:15 pm Plenary: Sartre and Existentialism,
   Prof. Dagfinn Follesdal, Philosophy
4:45 pm "Shock of the New"
6:30 pm Lecture: Literature on the Edge of History
   Prof. Andrew Wachtel, Slavic Literature

Wednesday, May 30th
3:15 pm Discussion Sections
6:30 pm Lecture: Poland?
   Prof. Andrzej Kapiszewski, Political Science

Thursday, May 31st
3:15 pm Discussion Sections
6:30 pm Film: The Confession, Mark Mancall

Reading:
Borowski, "This Way for the Gas, Ladies and Gentlemen" (1946), copied selection
Mrozek, "The Elephant" (1958), copied selection
Kis, "The Knife with the Rosewood Handle" from A Tomb for Boris Davidovich (1976), copied selection
Kundera, "Lost Letters" from The Book of Laughter and Forgetting (1978), copied selection
Selected Readings, copied selections

Study Questions

1. What expectations are aroused from the title of Borowski's story? Does the story itself conform to these expectations? What is the narrator's position in the camp, and why do you think the author has chosen this position for his narrator? What is the moral viewpoint of the story, and how is it conveyed?

2. Who is the narrator of "The Elephant" and what is his attitude toward the incidents he is describing? How does this narrator differ from the story's implied author? What does the story's last paragraph mean? Is the story funny?

3. What is the tone of "The Knife with the Rosewood Handle"? Why do you think that the narrator packs so much action into this short story? Who is "The One Who Must be Believed" and what role does he play in the story? What is the role of language and words in the story?

4. What is the relationship of the public and the private in "Lost Letter"? Why are forgetting and remembering such important categories in the story? Is Mirek meant to be a positive character?

5. Is there anything non-trivial that all four of these stories can be said to have in common?
WEEK 10

Politics and Responsibility II

Tuesday, June 5th

3:15 pm Plenary: Am I Responsible for History?
Mark Mancall, SLE

Wednesday, June 6th

6:30 pm Discussion Sections
READING PERIOD

Thursday, June 7th

5:00 pm Annual SLE Banquet

Friday, June 8th

READING PERIOD

Saturday, June 9th

ORAL EXAMINATIONS

Reading:
Copied Selections

Friday and Saturday, June 8th and 9th all day: Oral Examinations