SYLLABUS
for
PROGRAM IN STRUCTURED LIBERAL EDUCATION

Fall 1993
Department 999
Course Number: 091
Units: 09
INTRODUCTION

This syllabus contains the academic calendar for the Program in Structured Liberal Education, the weekly reading assignments, lectures, discussions, films, etc. It should be used as a guide in preparing your work for the Program. By studying it earlier rather than later, you can pace your work to ensure proper preparation for seminar participation. You should prepare the assigned texts before the first plenary session of each week.

The syllabus also contains Study Questions which deserve your attention. These questions are intended to stimulate your thinking about the topics and texts for each week. They do not require specific answers and are at times purposefully broad. They will not appear on the final examination, nor will they necessarily be used during discussion. They are meant, rather, to illustrate the kinds of questions you should be asking yourself about the topics and texts. You should think about them not only because they are valuable and relevant in and of themselves, but also because they are a means to learn how to generate questions. The question itself and how one asks it are equally as important as the answer offered.
SLE STYLE SHEET

1. Papers should be typed, double-spaced, with one inch margins on both sides to allow for comments. Keep in mind that a standard page is equal to approximately 250 words.

2. Papers should be stapled together, not paper-clipped. Do not use folders.

3. Papers should have a title page which includes the following information: (1) title, and (2) in the lower right-hand corner, in order: your name, your tutor's name, your discussion leader's name, date, and 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 word usage, Nancy Packer's Writing, and Diana Hacker's A Writer's Reference are recommended.

5. We want you to spend your time thinking and writing, not worrying about footnote format. Therefore, when dealing with sources, you may use this simple shortcut: if you are using a primary source such as Plato or Homer, put the work and the standard line number (not the page number) immediately after the quotation, in parentheses. For example: As Plato says, "Then a just man too will not differ at all from a just city" (Republic IV, 435b). If you are citing a secondary source, give the author and the page number. For example, "Not all Classical Art is Athenian..." (Pollitt, p. 64).

6. If you do not use sources other than assigned readings, you do not need a bibliography. However, if you do use additional sources, you list them at the end of your paper in proper form, including the date and place of publication. 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 the Macintosh cluster in the Undergraduate Library or the computers in Florence Moore, you may have the computer print out the copies of your papers. Some students have found that this saves time and energy in the long run. However, the computer facilities are often crowded and occasionally a computer can go down just when you need to use it. These are not acceptable excuses for late papers. Of course, you may use your own computer if you have one, but please use only standard typefaces. We are interested in content, not graphics.
COURSE REQUIREMENTS

In addition to participation in scheduled SLE class meetings, the formal requirements of the program this quarter include six four-page papers and a final examination. For more advice on writing papers, consult your tutor and/or section leader.

Papers are due at the designated time on each date listed in this syllabus. LATENESS WILL BE PENALIZED. Make a copy of each paper for your section leader and one copy for your tutor. Your tutor has a marked mail slot on the wall outside Suzanne Greenberg's office in the Flo Mo main lounge; place the copy for your tutor in his or her box. On the floor underneath these tutor mail slots there will be a box marked "SLE PAPERS," place the copy for your section leader in this box. Always keep the original or one copy for yourself in case of loss. For convenience and to save money, we suggest you buy a copy card at the library, which will give you a discount on all their copy machines, and you won't need a supply of change. Remember to allow enough time on due dates for copying.

The SLE Players

SLE will undertake the production of three plays this year. The scope of these productions will depend upon student interest and enthusiasm. In the Fall quarter, we have planned a production of Lysistrata by Aristophanes. If you would like to be a part of this production in any way -- on stage or behind the scenes --, contact Suzanne Greenberg as soon as possible. An organizational meeting will be announced within the first two weeks of the quarter. All students are encouraged to participate. The performance date is set for Thursday, December 2nd at 6:00 pm.
REQUIRED TEXTS

Aeschylus, Aeschylus One: Oresteia (University of Chicago)

Aristophanes, Lysistrata (Penguin VI)

Aristotle, Introduction to Aristotle (McGraw)

Aristotle, The Politics (Penguin VI)

Barnard, Sappho: A New Translation (University of California)

Cornford, The Republic of Plato (Oxford University)

Frost, Greek Society (D.C. Heath)

Hacker, A Writer's Reference (St. Martin's)

Hadas, Ten Plays By Euripides (Bantam)

Hamilton, Mythology (Penguin/New American Library) [recommended]

Homer, The Odyssey (Doubleday)

Miller, Bhagavad Gita (Bantam)

New Oxford Annotated Bible (Oxford University)

Plato, Euthyphro, Apology and Crito (Macmillan/Bobbs-Merrill)

Plato, The Symposium (Penguin VI)

Pollitt, Art and Experience in Classical Greece (Cambridge University) [recommended]

SLE Course Reader (for sale in the Flo Mo main lounge after the first meeting on 9/24/93)

Sophocles, Sophocles One: Three Tragedies (University of Chicago)
SLE FACULTY

Suzanne Greenberg
Lecturer in SLE, 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 History. Research interests in Judaism and feminism, utopias, and gender issues in the Holocaust. 326-1313 (home)

Gita van Heerden
Ph.D. in Philosophy. Research interests in aesthetics, German philosophy, social thought, psychoanalytic theory. 852-9330 (home)

Greg Watkins
MFA in Film Production. Currently studying clinical psychology at the Institute of Transpersonal Psychology while also writing a screen play. 326-3933 (home)
WEEK 1
What Is A Classic?

Wednesday, September 29th
3:15 pm Plenary: What is a Classic?
  Mark Mancall, SLE
5:15 pm Meet with Tutors
6:30 pm Lecture: Oedipus Rex, A Classic
  Leigh Sealy, SLE.

Thursday, September 30th
3:15 pm Discussion Sections
6:00 pm Film: Spice

Reading:
T. S. Eliot, "What is a Classic?"
Sophocles, Oedipus Rex

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Study Questions
1. Does Oedipus have any real choices, or is everything so determined in advance that he
   is simply a pawn of the fates? If this is so, is he really noble? When the hero is led to
disaster by some hereditary flaw, does this violate a sense of justice and equity in the
world?
2. In the climatic moments of Oedipus Rex, could Oedipus have heeded Jocasta's warning
   not to pursue "knowledge?" To what extent is Oedipus' "hubris" responsible for his
   fate?
3. What is Oedipus' crime? Can there be an assumption of guilt if the perpetrator has no
   knowledge of the criminality of his or her actions? Is Oedipus punished for patricide or
   incest? Could one argue that Oedipus is innocent of any crime, since he had no
   intention of committing patricide or incest and even left home to avoid that possibility.
   What kind of justice is it that punishes such an innocent man? Are the gods who
   maneuvered Oedipus into his situation fundamentally unjust, beyond justice, or beyond
   all human reckoning or understanding?
**WEEK 2**
**India I**

**Tuesday, October 5th**

3:15 pm  Plenary: Myth and the Ramayana  
Mark Mancall, SLE

6:30 pm  Lecture: India  
Mark Mancall, SLE

**Wednesday, October 6th**

3:15 pm  Discussion Section

6:30 pm  No Lecture

**Thursday, October 7th**

3:15 pm  Discussion Sections

6:00 pm  Film: The Home and the World

**Reading:** Ramayana (copied selections)

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**Study Questions**

1. What is a myth? Is myth pre- or non-scientific? Why are myths associated with religion? Are myths necessarily false?

2. What kinds of problems do myths solve? How do myths instruct behavior? What makes a mythical explanation satisfactory?

3. The Ramayana was written about the kshatriya or warrior/ruling class of ancient India. What can be learned about this class of society from the poem? What were the role and duties of the king? What is known about the system of government? What must life have been like in a city like Ayodhya in prosperous times? Why was the proper conduct of the king so important to society?

4. The Ramayana is still the most popular and well-known epic poem of South Asia in part because the characters exemplify the ideal behavior and values expected by society especially in in-familiar relationships. From what you have read, what is the proper behavior of each member of a family? How does age and sex affect this relationship?

5. The court intrigue between the main queens in Dasaratha's harem is pivotal to the events of the story. Why do you think that Manthura urges Kaikeyi to demand her boons from Dasaratha? What methods does Kaikeyi use to persuade Dasaratha to grant her wishes? What might happen to Kaikeyi were Rama to become king?

6. When Rama is told about his father's promise to Kaikeyi that her son, Bharata, is to become heir apparent, why does he so readily accept his fate? Does his brother, Laksmna have the same reaction? Why is Sita so insistent on accompanying him to the forest?

7. The most controversial plot of the story to modern audiences is the abandonment of the pregnant Sita. Why does Rama feel it is necessary to banish her from the kingdom? What might have happened had he allowed her to stay in Ayodhya? What events in his past could have influenced his decision? Do you think that his action tarnished his image as the ideal man? How might audiences in Valmiki's time have felt about it? What does this action say about the role of a proper king versus that of a proper husband?

8. In time, the heroic epic poem became part of Indian mythology. How are the characters in the poem connected with the existing gods?
WEEK 3
India II

Tuesday, October 12th
3:15 pm  Plenary: Bhagavad-Gita
          Mark Mancall, SLE
6:30 pm  Lecture: Hinduism
          Mark Mancall, SLE

Wednesday, October 13th
12:00 pm  PAPER #1 DUE

Thursday, October 14th
3:15 pm  Discussion Sections
6:00 pm  Film: Mahabharata, Part 2

Reading: Bhagavad-Gita

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Study Questions
1. What is the proper duty of a kshatriya? Does duty to the kingship come before duty to
   the family? Is it necessary to avoid family conflict?
2. The Bhagavad-Gita was probably composed during a time in Indian history when there
   was pressure being placed on (male) members of society to renounce the world and live
   as mendicants or members of the growing Buddhist and Jaina religious communities of
   monks. What is the response in the Gita to this? How does the Gita attempt to solve
   the pull between the needs of society for householders to procreate and maintain society
   versus the individuals' desire for a religious life? Do you think this was successful?
3. Why do you think there was so much stress placed on properly performing the duties
   of one's own varna or class in society? What does this say about the divisions in
   Indian society and their stability at this time?
WEEK 4
Myth and Memory: The Hebrew Epic

Monday, October 18th
5:00 pm PAPER #2 DUE

Tuesday, October 19th
3:15 pm Plenary: Middle East Myth Systems
   Prof. Carol Delaney, Anthropology
6:30 pm Lecture: The Hebrew Bible
   Suzanne Greenberg, SLE

Wednesday, October 20th
3:15 pm Discussion Sections
6:00 pm Lecture: Genesis and Exodus
   Prof Howard Eilberg-Schwartz, Religious Studies

Thursday, October 21st
3:15 pm Discussion Sections
6:00 pm Film: To Be Announced

Reading:
Hebrew Bible: Genesis, Exodus 1-24, 32-35:3, Deuteronomy 29:2-34

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Study Questions
1. What is the function of the serpent in the story of Adam and Eve?
2. What is the significance of all the "begats" in Genesis? Do they contribute to the story? Do they have any non-narrative significance? Why is there so much emphasis on descent and lineage?
3. What is the significance of the succession from Adam to Noah to Abraham? What is God's relationship with them?
4. In Greek and other Near Eastern religions, the snake is a positive symbol usually associated with worship of a powerful female deity. With this background what would be the purpose of the writers of the Genesis myth in changing the symbolism from positive to negative? How do the writers of Genesis portray women? How do women function as daughters, wives and mothers?
5. How would you explain the following episodes: Jacob wrestling with the angel, the abandonment of Joseph by his brothers, the binding of Isaac, the fate of Lot's wife?
6. Why are "brothers" so significant in Genesis?
7. In considering Moses, how is personality defined in mythic culture? To what extent is a person thought to be free to act independently of the influences of the supernatural?
8. What is a hero? Does Moses qualify for the job?
9. What is the nature of the covenental relationship between God and the Hebrews?
10. Does the Moses of Deuteronomy expand your conception of this Biblical "leader"?
11. Why does God deny Moses entrance to the "promised land"?
WEEK 5
The Hebrew Bible and History: Kingship and Prophecy

Tuesday, October 26th
3:15 pm Plenary: From Tribe to Kingdom
Mark Mancall, SLE
6:00 pm Lecture: Women and the Bible
Prof. Alice Bach, Religious Studies

Wednesday, October 27th
12:00 pm PAPER #3 DUE
3:15 pm Discussion Sections
6:30 pm No Lecture

Thursday, October 28th
3:15 pm Discussion Sections
6:00 pm Film: To Be Announced

Reading:
Hebrew Bible: Judges 4-5, Ruth, 1 Samuel 8-31, 2 Samuel 1-20, 1 Kings 1

Study Questions
1. What do the Israelites prescribe as the responsibilities of a king? In this context, is there a division between political and religious roles?
2. How are Moses, Saul, and David different?
3. What is Samuel's role? Does he have an analogue in other literature you have read this quarter?
4. Why do the Israelites demand that Samuel give them a king? Does God object to doing so?
5. Do Saul and David fulfill Samuel's predictions concerning how the king will act?
6. Do you perceive in these texts any clear distinction between the realm of religion and the realm of politics? Would a phrase like "the separation of church and state" have meaning in ancient Israel?
7. Why does Deborah have the title of prophet?
8. Is Ruth a heroine? Why or why not?
WEEK 6
Epic and Lyric

Monday, November 1st
5:00 pm PAPER#4 DUE

Tuesday, November 2nd
3:15 pm Plenary: The Odyssey
Ed Frueh, SLE
6:30 pm Lecture: Ancient Greek Art I
Prof. Andrew Stewart, UC Berkeley

Wednesday, November 3rd
3:15 pm Discussion Sections

Thursday, November 4th
3:15 pm Discussion Sections
6:00 pm Film: Black Orpheus

Reading:
Homer, The Odyssey
Barnard, Sappho: A New Translation

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Study Questions
1. What is education in the Odyssey? How do Telemachus and Odysseus learn?
2. Why is Odysseus' *cunning* celebrated over his strength or his wisdom?
3. How is an epic poem different from other kinds of poetry? Why would this kind of poetry develop earlier than other forms of literature?
4. What is the significance of each of Odysseus' unusual adventures -- Lotus Eaters, Scylla and Charybdis, Sirens, Circe, etc. What does each of these show about the development of his character? Is there a reason why the adventures are ordered in a particular way?
5. What is the nature of justice in the Odyssey? Why is revenge so important? What does this say about social values? From where do these values derive?
6. What kind of society is depicted in the Odyssey? What is this culture's attitude toward wealth, social class, family, the individual, government?
7. The Odyssey portrays a wide variety of female characters: Penelope, Helen, Nausica, Calypso, Circe, the Sirens, etc. How do they demonstrate positive and negative feminine qualities?
8. *The Odyssey* depicts a struggle between nature and culture.* What do you think this means?
9. How does Sappho communicate what she values most? What language does she use? What is her view of the world?
10. What is the picture of *love* painted by Sappho in her poetry? How does this vision differ from the *love* which the Odyssey or the Ramayana portray?
WEEK 7
Drama as History and History as Drama

Tuesday, November 9th
3:15 pm Plenary: The Oresteia and Greek Tragedy
Leigh Sealy, SLE
6:30 pm Lecture: Euripides
Prof. Marsh McCall, Classics

Wednesday, November 10th
12:00 pm PAPER #5 DUE
3:15 pm Discussion Sections
6:30 pm Lecture: The Prelude to Athenian Democracy
Prof. Steven Johnstone, Classics

Thursday, November 11th
3:15 pm Discussion Sections
6:00 pm Film: Medea

Reading:
Aeschylus, The Oresteia
Euripides, Medea; The Bacchants

Study Questions

Aeschylus
1. How does the Chorus function in the Oresteia?
2. How would Aeschylus criticize Homer's conception of justice as revenge? How different is the "justice" at the end of the trilogy from the "justice" at the beginning?
3. How does our view of Clytemnestra's crime change? Does Orestes have any choice? Why does he feel guilty for obeying Apollo? Isn't obeying the gods' commands just?
4. Why is the third play a trial? What kind of trial is it? Why is the trial fought on gender and generational grounds? What do you think of Athena's reason for voting the way she does? Are the Erinyes treated fairly? Is justice really being served?
5. How has the portrayal of the gods changed? Why are the gods involved in the solution? Why is Athena's solution better than Apollo's? How does it reflect the relationship of human society to nature?
6. What seems to be Aeschylus' view of the state? of justice? How different are these views from those of Sophocles?

Euripides
7. How can Medea be thought of as a "reaction to myth?"
8. Do Jason and Medea represent different cultures? Are these cultures compatible or in conflict? Is Jason justified? Is Medea? For whom do we feel sympathy at the end?
9. What is the structure of Euripides' version of the Medea story? What are the key episodes? What is the story about?
10. Does Euripides present a message or moral? Does he differ significantly from Aeschylus or Sophocles in his dramatic style?
11. Why are Pentheus and Hippolytus destroyed? Do they deserve their punishments? To what extent are they pawns in the gods' hands? Compare their fates to Oedipus'.
12. Are the gods just? Is this a relevant question? How much of human action is reasonable, subject to choice? Are the gods or mortals responsible for justice? Is Euripides attacking the traditional anthropomorphic belief in Homeric gods?
13. Does Euripides present a message or a moral? Does he differ significantly from Aeschylus or Sophocles in his dramatic style?
14. What can be learned from the divine, Greek or Hebrew, about the management of human affairs?
WEEK 8
Plato 1

Monday, November 15th
5:00 pm PAPER #6 DUE

Tuesday, November 16th
3:15 pm Plenary: Intro to Plato: The Beginning of Critical Thought
Ed Frueh, SLE
6:30 pm Lecture: Symposium
Prof. Mark Edwards, Classics

Wednesday, November 17th
3:15 pm Discussion Sections
6:30 pm Lecture: Ancient Greek Art II
Prof. Andrew Stewart, U.C. Berkeley

Thursday, November 18th
3:15 pm Discussion Sections
6:00 pm Film: Iphigenea

Reading:
Plato, Apology, Crito, Symposium

Study Questions
1. What do you think of Socrates' defense? Is it an effective one? Could you make a stronger case? What is the effect of his irony?
2. Is Socrates a hero? If so, in what sense of the term is he heroic?
3. What is Socrates' conception of "the Laws" in the Crito, and why does he feel his loyalty to them to be essential?
4. Could you construct a better argument than Crito to dissuade Socrates from drinking the hemlock?
5. Are the Apology and the Crito consistent with each other? How can you reconcile Socrates' resistance in the former with his submission in the latter?
6. Why does the Symposium occur at a banquet?
7. What is the relationship between each speaker's ideas and his social role? Why are Socrates' ideas appropriate to a philosopher?
8. What does Socrates criticize in Agathon's discussion of love?
9. Why does Socrates alone attribute his ideas to someone else? Why to Diotima? Why not a conventional god like Zeus? Who is Diotima? What is her role in the dialogue?
10. How does the analysis of love lead to the idea of beauty? For Plato, is true love possible between humans?
11. How does Diotima reach the astonishing conclusion that love is desire for the everlasting possession of the good? Can one be in love with an idea?
12. What are the implications of Diotima's doctrine for education?
13. What is the meaning of the Alcibiades-Socrates episode at the end? Is there any relationship between Socrates' behavior and Diotima's conception of love?
14. How does the final scene relate to the elevated speeches preceding it? In what sense is the Symposium a drama?
Reading:
Plato, *The Republic*, Bks 1-4 (Chapters I-XIX)

Study Questions

**Republic, Book I**
1. How does Socrates argue that the "stronger" can err in judgment? What role does the analogy of the ruler and the skilled craftsman play?
2. Why does Plato hint that Socrates is descending into the Underworld? Is the *Republic* a journey? To where?
3. What is the dramatic structure of Book I? Why are these characters speaking in a particular order?
4. Is Socrates convincing?

**Republic, Book II**
5. How do Glaucon and Adeimantus develop the earlier arguments of Thrasymachus?
6. Why does society need a new kind of person, a just person? Why is justice not natural, but has to be taught and learned?
7. Is the ideal society of the *Republic* only the second best society? Why does Socrates take so much trouble to describe only the second best?
8. Does Socrates convince you that Thrasymachus' arguments are in error?

**Republic, Book III**
9. What is wrong with traditional education? Why does it cause injustices? Is there a difference between education and training?
10. Why does Socrates criticize Homer? Is he correct that the gods sometimes provide bad examples and should not be used as models in education?
11. Why does Plato condemn laughter, art, and poetry? Why is imitation bad? Why is some music good while all poetry is bad?
12. Is the "Noble Lie" (414c) justified? How can a philosopher, of all people, justify lying?

**Republic, Book IV**
13. What are the three basic virtues? How are they allotted to each class? If wisdom is confined to one class, how can it characterize a whole society?
14. What is distinctively new about Plato's concept of justice?
15. How is justice connected to "doing one's own business" (433b)?

**Republic, Book V**
16. Why does Plato want women to be educated? How does this differ from traditional Greek practice?
17. What is Plato's criticism of the traditional family?
WEEK 10
Plato and His Pupil

Tuesday, November 30th
3:15 pm  Plenary: The Politics
   Gita van Heerden, SLE
6:30 pm  Lecture: Athenian Democracy
   Prof. Steven Johnstone, Classics

Wednesday, December 1st
3:15 pm  Discussion Sections
6:30 pm  Lecture: Women in Ancient Greece
   Prof. Susan Stephens, Classics

Thursday, December 2nd
3:15 pm  Discussion Sections
6:00 pm  Live Performance: Lysistrata

Reading:
Plato, Republic, Books 5-9 (Chapters XX-XXXIV)
Aristotle, Politics: Book I, 1-9, 12-13; Book II, 1-5; Book III, -11; Book IV, 1-3, 7-11

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Study Questions
Republic, Books VI-IX
1. In his explanation of the "divided line," how does Plato distinguish between opinion and knowledge?
2. What is the purpose of the cave allegory? Is it a myth?
3. Plato believed that the path to knowledge was by means of the dialectic. Could you explain this process?
4. How do good states differ from bad ones? What causes good ones to degenerate?
5. What is Plato's conception of democracy?
6. Why is tyranny the natural consequence of democracy?
7. What aspects of human beings are irrational? Is the irrational evil? Can it be eradicated?
8. Is the Republic really a description of an ideal government, or is it something else?

Politics
9. How does Aristotle study politics? What is his method? Why does Aristotle start with the household? (Hint: the Greek for the "science of household management" is oeconomia.)
10. How does Aristotle justify slavery? Is there an error in his reasoning? Does he present any arguments that would be useful to an abolitionist?
11. What is Aristotle's view of private property? How does this differ from Plato's? From laissez-faire capitalism?
12. What is a citizen for Aristotle? What is the relationship between a citizen and the polis?
13. How does Aristotle's definition of "constitution" differ from a modern American definition? What advantage does the Greek notion of constitution hold over our own?
14. What causes constitutions to change and to degenerate from one form into another?
15. What does Aristotle think of the middle class? Of women?
16. Does Aristotle distinguish between a good man and a good citizen? Does he differ on this subject from Socrates? From Antigone?
17. What is the task of political theory for Aristotle? How does this differ from Plato? From Aeschylus? Is politics "a practical science rather than a theoretical one?" Is Aristotle a political scientist?
WEEK 11
Aristotle's World

Tuesday December 7th
3:15 pm Plenary: Aristotle and the Greek Conception of the Good Life
Gita van Heerden, SLE
5:00 pm How to Review for the Final Exam
Suzanne Greenberg and Tutors, SLE
6:30 pm No Lecture

Wednesday December 8th
3:15 pm Discussion Sections
6:30 pm Live Performance: The Music of Sappho and the Song of Songs
Diane deLaet, Poet and Harpist

Thursday December 9th
3:15 pm Discussion Sections

Reading:
Aristotle, *Ethics*: Book I, 1-13; Book II, 1-9; Book VIII, 1-12; Book IX, 8-9; Book X, 8

Study Questions
1. What is the relationship of experience to knowledge? How is knowledge different from wisdom? In what sense is it divine?
2. What is Aristotle's criticism of Plato's forms (Ideas)?
3. What does Aristotle mean by happiness? How does this emotion differ from pleasure?
4. People differ on their views of what constitutes the good life. How does Aristotle resolve these differences? How does his view of the good life differ from that of Plato?
5. What does Aristotle mean by the irrational part of the soul?
6. Does Aristotle consider the utility of friends to be the basis of friendship?
7. What is true friendship according to Aristotle?
8. Do you think the Aristotelian "mean" is an appropriate tool for achieving a "good" character?

FINAL EXAM: SUNDAY, DECEMBER 12th at 9:00 pm in JORDAN HALL 041
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Fall 1993
Department 999
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Units: 09