PROGRAM IN STRUCTURED LIBERAL EDUCATION
SYLLABUS

Spring, 1986
Department: 999
Course Number: 093
Units: 09
SLE FACULTY

Lawrence Ryan
Director of SLE, Professor of English and Humanities, Interests in Renaissance English literature, Shakespeare, Italian literature and culture. 723-3433 (office)

Steven Fuller
Lecturer SLE, Program Co-ordinator for SLE, PhD. candidate in German Studies (Philosophy), Research interests in the rise of German fascism, German and Austrian drama, classical German philosophy, acting and directing. 725-0102 (SLE office), 329-8903 (home)

Amy Sims
Lecturer in SLE, Resident Fellow in Florence Moore Hall. Ph.D. in Modern European History. Research interests in the Third Reich, Modern German cultural and political history, historiography.

John Goheen
Professor Emeritus of Philosophy. Research interests in the pre-Socratic philosophers, Plato, Aquinas, Alfred Whitehead. 723-3682 (office)

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)

Leigh Sealy
Lecturer in SLE. Ph.D. in Drama. Research interests in dramatic literature and criticism, theater history, and play analysis. Strong interest in directing and acting. 931-1708 (home)

Suzanne Greenberg
Lecturer in SLE. Ph.D. in History of Education. Research interests in feminization of teaching, educational reform, and Jewish history. 326-5548 (home)
REQUIRED TEXTS

Arendt
Balzac
Brecht
Breunig
Darwin (Appleman)
Dostoievsky
Du Bois
Eliot
Freud
Freud
Gilbert
Goethe
Hughes
Ibsen
Joyce
Kafka
King, M.L. jr.
Mill
Nietzsche
Nietzsche
Rich
Runciman
Sartre
Shell
Tucker
Woolf

Eichmann in Jerusalem
Pere Goriot
The Good Woman of Sezuan
The Age of Revolution and Reaction
Darwin
Notes From Underground
Three Negro Classics
Selected Poems
Civilization and its Discontents
Introductory Lectures
The End of the European Era
The Sorrows of Young Werther
The Shock of the New
Four Major Plays
Portrait of the Artist as a Young Man
The Penal Colony
Chaos or Community
On Liberty
The Birth of Tragedy
Twilight of the Idols
The Age of Nationalism and Reform
Max Weber: Selections
The Devil and the Good Lord
Fate of the Earth
The Marx/Engels Reader
To the Lighthouse

Penguin
N.A.L.
Random House
W.W. Norton
W.W. Norton
Dutton
Avon Books
H.B.J.
W.W. Norton
W.W. Norton
W.W. Norton
Random House
Random House
N.A.L.
Penguin
Schocken

H. Davids
Double Day
Penguin
W.W. Norton
Cambridge

W.W. Norton
WEEK 1

The Industrial Revolution, Capitalism, and Liberalism

Tuesday
3:15 pm  Plenary: Jefferson and Liberal Society,
George Cattermole
6:30 pm  Lecture: The French Revolution and Terror,
Michael Carter, I.R.I.S.

Wednesday
3:15 pm  Discussion Sections
6:30 pm  Lecture: Industrialization,
Barry Katz, VTSS

Thursday
3:15 pm  Discussion Sections
6:30 pm  Film: "Marat/Sade", by Peter Weiss
Steven Fuller

Reading
John Locke, Selections from The Second Treatise (copied selection)
Thomas Jefferson, original and revised The Declaration of Independence (1776) (copied selection)
John Stuart Mill, On Liberty
Breunig, The Age of Revolution and Reform, 1789-1850 ch. 1-2, 4

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. 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?

4. 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?

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

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

7. How much individual freedom can a society permit? Does Mill go too far in your opinion?
**WEEK 2**

**Romanticism**

<table>
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<tr>
<th>Monday</th>
<th>April 7th</th>
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<th>Workshop: Writing Requirements for Spring Quarter</th>
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<td>Steven Fuller and Staff</td>
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<tr>
<td>Tuesday</td>
<td>April 8th</td>
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<td>Plenary: Idealism from Kant to Hegel,</td>
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<td>Prof. David Wellbery, German Studies</td>
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<td>Lecture: Goethe's <em>Werther</em>,</td>
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<td>Prof. Katarina Mommsen, German Studies</td>
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<td>Discussion Sections</td>
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<td>6:30 pm</td>
<td>Lecture: Romantic Opera,</td>
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<td>Prof. Herbert Lindenberger, English</td>
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**Reading**

Goethe, *The Sorrows of Young Werther* (1773)

Hegel, *The Phenomenology of Mind* (1807), *The Philosophy of History* (1822), (copied selection)

Selections from Romantic poets: Blake, Wordsworth, Coleridge, Byron, Keats

Wagner, "Tristan and Isolde" (Tape at Meyer Library A.V. 1st floor)

Nietzsche, *Birth of Tragedy* (for lecture on opera)

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**Study Questions**

1. Does Hegel find a god in history? How does he criticize the traditional theological god?
2. 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?
4. What is the role of "recognition" in the master-servant relation? Why is the master-servant relation so central to his theory?
5. What does Hegel mean when he writes "...the fear of his master is the beginning of wisdom...?"
6. What kind of character is Werther? How could he be taken as a criticism of the rationalism characteristic of the Enlightenment?
7. Do you think we are meant to sympathize with Werther's plights? Is his fate melodramatic or tragic? In what sense is he heroic?
8. What is the image of love that Goethe depicts? How does it differ from that of Plato or Castiglione? What affinities does Goethe have with Euripides?
9. How does *Werther* demonstrate that it is the literature of a new bourgeois age, even as it is ostensibly revolting against conventional bourgeois values?
WEEK 3

Idealism, Realism, and Materialism

Monday  April 14th  5:00 pm  PAPER TOPIC DUE
Tuesday April 15th  3:15 pm  Plenary: From Hegel to Marx, Goheen/Cattermole/Fuller
                        6:30 pm  Lecture: The Early Marx, George Cattermole
Wednesday April 16th  3:15 pm  Discussion Sections
                          6:30 pm  Lecture: Balzac and the Modern Novel, Prof. René Girard, French and Italian
Thursday April 17th  3:15 pm  Discussion Sections
                            6:30 pm  Film: "The Organizer", Steven Fuller

Reading
Balzac, Pere Goriot, (1834)
Marx/Engels, Theses on Feuerbach pp.143-145 (1845); Economic and Philosophic Manuscripts pp.70-81 (1844); Wage, Labor, Capital pp.203-17
Bruenig, The Age of Revolution, ch. 5-6 (recommended)

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Study Questions
1. How does the bourgeois concern with money change the nature of social ties and obligations? What is Balzac's indictment of this change? How does it compare to Rousseau's view of property?
2. Compare Pere Goriot as a character to King Lear. What are different about Goriot's mistakes as a father?
3. Is hypocrisy essential to the bourgeois world? Do Balzac and Machiavelli depict the same sort of hypocrisy?
4. 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"?
5. 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 or Renaissance Florence?
6. What does Marx see as the defining features of the new capitalist system? How does he know that another system is possible?
7. Why does Marx think that the proletariat will rebel? Is this inevitable? Will they need help from intellectuals? What kinds?
8. Is Marx's theory of history deterministic? Is the Proletarian Revolution inevitable? What does he mean by human freedom? How does this differ from Mill's idea of freedom?
## Week 4

### The Struggle in History and Nature

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<td>Tuesday</td>
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<td>Plenary: Marxist Economics,</td>
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<td>Prof. John Gurley, Economics</td>
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<td>Lecture: Darwin,</td>
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<td>Craig Heller, Biology</td>
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<td>Thursday</td>
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<td>Discussion Sections</td>
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<td>Film: &quot;Reds&quot;, Steven Fuller</td>
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### Reading

- Marx/Engels, *Communist Manifesto*, pp. 469-500;
- *Capital* pp. 302-312, 319-329, 351-361, 439-442 (1867-83),
- *On Imperialism in India* pp. 653-658
- Darwin, *The Origin of the Species*, pp. 35-38, 48-74, 82-87, 98-103, 108-131, (1859);
- Breunig, *Age of Revolution*, ch. 7 (recommended)
- Rich, *Age of Nationalism and Reform*, ch. 1-3, also pp. 77-81, 91-100, 184-190 (recommended)

### Modern Selection

- Gore Vidal, *Requiem for the American Empire*  
  (copied selection)

### Study Questions

1. Does history come to an end for Marx after the Revolution? How important is this to his theory?
2. What are the laws of capitalism that determine its development? Are these general laws of history or specific to capitalism?
3. 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?
4. 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.
5. 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?
6. What doctrines in Aristotle made the conception of the evolution of man inconceivable?
7. After the theory of evolution of man, is it still possible to declare that man is "half ape, half angel"?
8. Does the doctrine of the "survival of the fittest" have ethical implications? Economic implications?
9. What criticisms can be made of the attempt to explain social and cultural phenomena in terms of biological phenomena?
10. "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 linear causal explanations?
11. "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?
12. What characteristics does the 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.)? Is it closer to history or physics?

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

14. 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?

15. Are science and religion inevitably opposed? Is the religious criticism of Darwin different from the difficulties Galileo had with the church? Why has Galileo been accepted by everybody, but Darwin hasn't?
## WEEK 5

### The Critique of "Rational" Society

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<td>Monday</td>
<td>April 28th</td>
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<td>FIRST PAPER DUE</td>
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<td>Tuesday</td>
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<td>Plenary: Nietzsche, Steven Fuller</td>
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<td>Lecture: Ibsen and Modern Drama, Leigh Sealy</td>
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<td>Lecture: Max Weber and Social Theory, Prof. Russell Berman, German Studies</td>
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<td>Film: &quot;Hedda&quot;</td>
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### Reading

- Weber, Selections, pp. 135-172, 226-262, 357-369
- Ibsen, *A Doll House*
- Rich, *Age of Nationalism*, pp.119-144, 216-227 (recommended)

### Study Questions

1. What does 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?
2. What does Ibsen think of academic scholarship? Romantic love? Moral earnestness?
3. Would you call these plays tragedies? What is their structure, i.e., how do they build to a climax?
4. What is Ibsen's view of history? How does the past affect the present of his characters? Does he believe in the possibility of progress or enlightenment?
5. What is the pattern of history for Weber? Why is bureaucratic-legal domination the characteristic form of power for modern society? Why is bureaucracy a sign of progress? What are its positive features?
6. How have Protestant ideas been crucial in the formation of capitalism?
7. Some have called Weber "a disenchanted liberal." In what sense this true? How have trends in modern society made it difficult to believe in the individualism of Mill?
8. Weber and other sociologists were engaged in a "Debate with Marx's Ghost." How was Weber critical of aspects of Marx's theory?
9. What does Weber believe is the value of modern science? What are its limitations? What does he think about liberal parliamentary democracy?
10. What is new about Nietzsche's critique of Christianity, as compared to Machiavelli's and Marx's?
11. Is his critique of Christianity a valid indictment of a civilization that is now largely secular?
12. What does Nietzsche mean by the "ascetic ideal"? Why is it life-denying? What would Nietzsche think of Rousseau?
13. How would Nietzsche change the world? What is his concept of the individual and his responsibilities to society? Compare this to Mill.
14. 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?
WEEK 6

Birth of the Modern Self

Tuesday May 6th
3:15 pm  Plenary: Freud, Scientist or Shaman?
          Prof. Lee Yearley, Religious Studies
6:30 pm  Lecture: Dostoevsky,
          Harriet Murav-Lavigne, Carnegie-Mellon Fellow

Wednesday May 7th
3:15 pm  Discussion Sections
6:30 pm  Lecture: Du Bois, The Souls of Black Folks,
          Prof. Clay Carson, History

Thursday May 8th
3:15 pm  Discussion Sections
6:30 pm  Film: Shock of the New, Part 1 and 2
          Steven Fuller

Reading
Dostoevsky, Notes From Underground (1864)
Freud, Introductory Lectures on Psychoanalysis, ch. 1, 5-7, 13-14, 20-23 (1917);
  Civilization and its Discontents, (1930)
Du Bois, The Souls of Black Folks,
Gilbert, The End of the European Era, ch. 1 (recommended)
Hughes, The Shock of the New, ch. 1-2 (recommended)

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Study Questions
1. Is Notes From Underground a work of social criticism? Why does Dostoevsky compare
   modern society to a "crystal palace"?
2. What is "hyperconsciousness"? Is the narrator sick, or all too sane?
3. What types of social conditions might give rise to the type of consciousness in Notes?
4. Compare and contrast Dostoevsky’s views of man and society with those of Marx? What
   does Dostoevsky think of materialism and determinism?
5. What is the connection between Part 1 and Part 2?
6. What is Freud’s method of explanation? How does he get from observed symptoms to
   theory?
7. Is man a rational animal, 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?
8. How does Freud define childhood sexuality? How is it different from adult sexuality?
   What evidence does he gather? What is the relation of sexuality and insight?
9. Why are dreams so important to Freud? Why are they proof of the existence and the
   structure of the unconscious?
10. How does Freud construct a social theory on the basis of his individual psychology? Why
    does he feel it necessary to add the concept of the death-wish to his original theory?
11. What is Freud’s criticism of religion? Does this show the influence of Nietzsche?
12. Although Freud explicitely criticizes Bolshevism, many thinkers have tried to reconcile
    Marx’s thought with Freud’s. How would you go about doing this?
WEEK 7

The Great Divide in the Arts

Tuesday May 13th
3:15 pm  Plenary: World War I, Prof. Peter Stansky, History
6:30 pm  Lecture: T.S. Eliot: Poetry and the Unconscious, Prof. Ronald Rebholz, English

Wednesday May 14th
3:15 pm  Discussion Sections
6:30 pm  Lecture: Brecht, Prof. Karl Weber, Drama

Thursday May 15th
3:15 pm  Discussion Sections
6:30 pm  Film: Shock of the New, Part 3 and 4
Steven Fuller

Reading

Eliot, The Wasteland (1922)
Southam, "Critical Notes on the Wasteland" (hand-out)
Breton, "What is Surrealism?" (1934) (copied selection)
Brecht, The Good Woman of Sezuan
Gilbert, The End of the European Era, ch. 3-5 (recommended)
Modern Selection: Feminist poetry
Hughes, Shock of the New, ch.3-4 (recommended)

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 immediately 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 this poem? Is it satisfying to you?
5. How does Tiresias figure in the poem?
6. How does Eliot's allusion to Dante's Inferno deepen and extend the meaning of "The Wasteland"?
7. 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?
8. 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?
9. Does Mother Courage "learn" in the play? What is the audience supposed to have learned?
10. 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?
11. From a Marxist point of view, why is the art of capitalism realistic?
12. Why were visual art and film so attractive as art forms for the surrealists?
13. How does Breton show the influence of Marx and Freud? Can art be revolutionary?
14. What is the connection between the breakdown of the rationalist consensus and the origins of surrealism?
15. Why did surrealists think that the unconscious could understand the nature of reality better than the conscious mind? What does this say about science as a way of knowing the truth?
**WEEK 8**

**New Voices and Styles in Modern Literature**

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<td>Tuesday</td>
<td>May 20th</td>
<td>3:15 pm</td>
<td>Plenary: Joyce, Prof. William Chace, English</td>
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<td>6:30 pm</td>
<td>Lecture: Woolf, Jane Novak, English</td>
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<td>Lecture: An Introduction to Feminism, Prof. Jane Collier, Anthropology</td>
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**Reading**

Joyce, *Portrait of the Artist as a Young Man* (1916)
Woolf, *To the Lighthouse* (1929)

**Study Questions**

1. Why should an artist deal so much with his unique concerns of being an artist? What is artistic temperament? In what way is the artist a hero in the modern world? What is his quest?
2. 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?
3. What developments does Stephen Daedalus go through? Why must he leave Ireland? What has he learned?
4. How does Woolf connect social circumstances to the problem of the lack of opportunity for women's creativity? What has changed to make "A Room of One's Own" possible now?
5. How does Woolf reflect in her writing the transition to modernism that also applies to Joyce, Kafka, and Eliot?
6. Why is it important for Woolf that women be able to write? What is literature about? Why do we need it?
7. 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 9

The Faces of Evil

Tuesday  May 27th  3:15 pm  Plenary: The Rise of Fascism and the Holocaust, Amy Sims  
                      6:30 pm  Lecture: Gandhi and Fanon, Jon Reider, Associate Dean of Admissions
       Wednesday May 28th  3:15 pm  Film: "Night and Fog"/Discussion Sections
                      6:30 pm  Lecture: Kafka, Prof. Russell Berman, German Studies
       Thursday  May 29th  3:15 pm  Discussion Sections
                      6:30 pm  Film: "Mephisto", Steven Fuller

Reading
Kafka, The Penal Colony: Metamorphosis, Report to the Academy, In the Penal Colony. (1915-24)  
Arendt, Eichmann in Jerusalem (1963) ch. II, III, VIII, Epilogue & Postscript
Hitler, Mein Kampf (1924) (copied selection)
M. Gandhi, (copied selection)
Gilbert, End of the European Era. ch. 6-10 (recommended)
Boyle, "Winter Night" (recommended)
Modern Selection: Fanon, The Wretched of the Earth (copied selection)

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. 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?
3. What does Red Peter say about freedom in his report to the academy? What constitutes the missing link between ape and man according to the narrator?
4. How does the father respond to Gregor?
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.
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?
10. 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?
11. Why was Arendt's book so controversial?
WEEK 10

The End of the Modern Era?

Monday       June 2nd       5:00 pm       PAPER DUE
Tuesday      June 3rd       3:15 pm       Plenary: Where do we go from here?
                  6:30 pm       Staff and students
Wednesday    June 4th       3:15 pm       Lecture: Sartre and Existentialism,
                  5:00 pm       Prof. Dagfinn Føllesdal, Philosophy
Thursday     June 5th       6:00 pm       Discussion Sections
Friday and Saturday, June 6th and 7th, all day -- Oral Examinations (see list)

Reading
Sartre, The Devil and the Good Lord
Martin Luther King jr., Community or Chaos
Gilbert, End of the European Era, ch. 6-10 (recommended)
Modern Selection: Shell, The Fate of the Earth ch.2

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Study Questions

1. Why is rebellion typical of the modern period? What are the types of rebellion?
2. How is Sartre reflecting and evaluating the authors read this quarter: Mill, Goethe, Marx, Nietzsche, Freud?
3. Are the "great works of western culture" responsible for leading humanity to the brink of nuclear disaster? Can they help to hinder it?
4. What is the greatness and tragedy of humanism, in Sartre's eyes? Why have such great crimes been committed in its name, at the time of Europe's highest development? Does Sartre have an alternative? Does King have an alternative? Does Shell have an alternative?
5. Do you?