PROGRAM IN STRUCTURED LIBERAL EDUCATION
SYLLABUS

Spring, 1988
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)

John Freccero
Professor of Italian and Comparative Literature. Research interests in Dante and Medieval Studies. 723-1261 (office)

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. 723-3682 (office) 322-5215 (home)

Suzanne Greenberg
Lecturer in SLE, Coordinator of SLE. Ph.D. in History of Education. Research interests in modern Jewish history and British history. 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)

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)

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, and historiography. 327-4364 (home)
Required Texts

Appleman,
Arendt, H.
Balzac, H.
Dostoevsky,
Eliot,
Fanon, F.
Freud, S.
Goethe, J.
Hobsbawn, E.

Hughes, (recommended)
Joyce, J.
Kafka, F.
Malcolm X
Mill, J.S.
Nietzsche, F.
Strindberg
Tucker,
Wiesel, E.
Woolf, V.

Darwin (Norton)
Eichmann in Jerusalem (Viking/Penguin)
Pere Goriot (New American Library)
Notes from Underground/The Grand Inquisitor (Dutton)
Selected Poems (Harcourt Brace Jovanovich)
The Wretched of the Earth (Random House)
Civilization and Its Discontents (Norton)
The Sorrows of Young Werther (Random House)
Age of Revolution: 1789 - 1848 (New American Library)
Age of Capital: 1848 - 1875 (New American Library)
The Shock of the New (Random House)
Portrait of the Artist as a Young Man (Viking/Penguin)
The Penal Colony (Schocken)
The Autobiography of Malcolm X (Random House)
On Liberty (Harlan Davidson)
The Portable Nietzsche (Viking/Penguin)
Three Plays (Viking/Penguin)
The Marx/Engels Reader (Norton)
Night (Bantam)
A Room of One’s Own (Harcourt Brace Jovanovich)
WRITING ASSIGNMENTS

PAPER #1
Due Monday, April 25th at 5:00 pm

"The overwhelming characteristic of the new age was the emergence of a social class that, along with the new technology and the greatly ramified and distinctively different commercial activity, marked a sharp departure in historical development. The bourgeoisie, as this class came to be called, emerged on the stage of history with little or no preparation for its historical role; yet it quickly became absorbed by the need to define, explain, and justify itself. To these ends, it marshalled the arts, philosophy and even science, often betraying in its search for legitimacy the intentions of those thinkers who, willingly or not, were called to serve under the banner of Mammon."

--(Eric Crid'homme, History, Progress, & Ideas, Paris: Editions Communards, 1872)

Write an essay testing the validity of this statement, analyzing the central themes of the authors we have studied through the end of Week 4 of spring quarter (i.e., Goethe, Hegel, Mill, Engels, Balzac, Marx, Malcolm X, Weber, & Darwin.) You must write on no fewer than three authors, one of whom must be Marx, and a second of whom must be an author of fiction or biography. You are, of course, free to write on more than three authors, but you should be cautious about spreading yourself too thinly. It is important to organize your ideas into a coherent argument, not just go through the writers 1-2-3.

PAPER #2
Due Monday, May 23rd at 5:00 pm

Max Weber's provocative image of the "iron cage" metaphorically depicts the moral vacuum he saw at the heart of Western Civilization, ironically at the moment of its greatest material prosperity and success. Many thinkers of Weber's own time and since have shared elements of this vision. Certainly the optimistic belief in the inevitability of progress that characterized the first part of the nineteenth century was much diminished by the beginning of the twentieth. For the most part, the last hundred years has represented a turn inward: the struggle with contradictions has become an interior or psychological one; yet, at the same time it has continued to reflect conflicts of the wider society. Different writers and artists have conceived the problems of modern life differently, and they have proposed different solutions or different reasons why there are no solutions.

Write an essay in which you discuss no fewer than three of the authors studied in the latter part of the course (i.e., Nietzsche, Dostoevsky, Strindberg, Freud, Horney, Fanon, de Beauvoir, Baldwin, Wiesel, Camus, Eliot, Brecht, Joyce, Kafka, Woolf, and Arendt.) You may also wish to consider the responses of modern artists in "The Shock of the New."

Papers should be no more than 10 pages, and must be double spaced.
The SLE Players

Following the success of Mandragola: The Root of the Mandrake in the winter, SLE students now have the opportunity to choose the production for the Spring Quarter. The organizational meeting for students interested in producing this play will be held soon after the beginning of Spring Quarter. If you would like to be a part of the Spring production, contact Suzanne Greenberg as soon as possible. The performance date is set for Thursday, May 19th.
## WEEK 1
### Romanticism

**Tuesday March 29th**
- 3:15 pm: Plenary: Idealism from Kant to Hegel, John Goheen, SLE
- 7:00 pm: Lecture: Goethe's *Werther*, Prof. David Wellbery, German Studies and Comparative Literature

**Wednesday March 30th**
- 3:15 pm: Discussion Sections
- 7:00 pm: Lecture: 19th Century Romantic Poetry, Prof. Barbara Gelpi, English

**Thursday March 31th**
- 3:15 pm: Discussion Sections
- 6:00 pm: Film: "Danton"

**Reading:**
- Goethe, *The Sorrows of Young Werther* (1773)
- Hegel, *The Phenomenology of Mind* (1807), "Master/Slave" (copied selection)
- Selections from Romantic poets: Blake, Wordsworth, Coleridge, Byron, Keats

**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-servant relation? Why is the master-servant relation so central to his theory?
7. What does Hegel mean when he writes "...the fear of his master is the beginning of wisdom...?"
8. What kind of character is Werther? How could he be taken as a criticism of the rationalism characteristic of the Enlightenment?
9. Do you think we are meant to sympathize with Werther's plights? Is his fate melodramatic or tragic? In what sense is he heroic?
10. What is the image of love that Goethe depicts? How does it differ from that of Plato? What affinities does Goethe have with Euripides?
11. 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 2

Idealism, Realism, and Materialism

Tuesday April 5th
3:15 pm Lecture: Marx I, Mark Mancall, SLE
6:30 pm Balzac and the Modern Novel, Prof. Leo Weinstein, English
8:00 pm "Shock of the New"

Wednesday April 6th
3:15 pm Discussion Sections
7:00 pm Lecture: Marx II, Mark Mancall, SLE

Thursday April 7th
3:15 pm Discussion Sections
6:00 pm Film: "The Organizer"

Reading:
Balzac, *Pere Goriot*, (1834)
Marx/Engels, *Theses on Feuerbach* pp.143-145 (1845); *Economic and Philosophic Manuscripts* pp.70-81 (1844); *The Communist Manifesto* (1848) pp. 469-500

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. 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 or Renaissance Florence?
5. What does Marx see as the defining features of the new capitalist 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?
7. Is Marx’s theory of history deterministic? Is the Proletarian Revolution inevitable? What does he mean by human freedom?
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?
WEEK 3

The Struggle in History and Nature

Tuesday April 12nd
3:15 pm  Plenary: Marxist Economics,
Prof. John Gurley, Economics
7:00 pm  Lecture: "If Sharks were People,"
    Steven Fuller

Wednesday April 13rd
3:15 pm  Discussion Sections
7:00 pm  Lecture: Darwin,
    Prof. Craig Heller, Biology

Thursday April 14th
3:15 pm  Discussion Sections
7:00 pm  Film: "Seeing Reds"

Reading:
Marx/Engels, Capital pp.302-312, 319-329, 351-361, 439-442 (1867-83),

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. 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.
4. 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?
5. What doctrines in Aristotle made the conception of the evolution of man inconceivable?
6. After the theory of evolution of man, is it still possible to declare that man is "half ape, half angel"?
7. Does the doctrine of the "survival of the fittest" have ethical implications? Economic implications?
8. What criticisms can be made of the attempt to explain social and cultural phenomena in terms of biological phenomena?
9. "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?
10. "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?
11. 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?
12. Why might the very notion of "human nature" be suspect?
13. 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?
14. 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 4

Liberalism

Tuesday April 19th
3:15 pm Plenary: Racism and the Failure of Liberalism: Malcolm X
Prof. Clay Carson, History
7:00 pm Lecture: Mill and Liberal Theory,
George Cattermole, SLE

Wednesday April 20th
3:15 pm Discussion Sections
7:00 pm Lecture: Max Weber and Social Theory,
Prof. Arnold Eisen, Religious Studies

Thursday April 21st
3:15 pm Discussion Sections
7:00 pm Film: "Go Tell it on the Mountain"

Reading:
John Stuart Mill, On Liberty
Max Weber, Selections in Translation, (copied selection)

Study Questions

1. 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?

2. On what grounds does Mill argue for freedom of thought and expression? Is this the highest value for him? Where would he rank it compared to the value of private property?

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

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

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

6. 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?

7. How have Protestant ideas been crucial in the formation of capitalism?

8. 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?

9. Weber and other sociologists were engaged in a "Debate with Marx's Ghost." How was Weber critical of aspects of Marx's theory?

10. What does Weber believe is the value of modern science? What are its limitations? What does he think about liberal parliamentary democracy?

Charles Darwin
WEEK 5

The Critique of "Rational" Society

Monday April 25th
5:00 pm PAPER DUE
Tuesday April 26th
3:15 pm Plenary: Nietzsche,
Prof. Van Harvey, Religious Studies
7:00 pm Lecture: Strindberg and Modern Drama,
Leigh Sealy, SLE
8:00 pm "Shock of the New"
Wednesday April 27th
3:15 pm Discussion Sections
7:00 pm Lecture: Nihilism as a Way of Life,
Mark Mancall, SLE
Thursday April 28th
3:15 pm Discussion Sections
7:00 pm Film: "Hedda"

Reading:
Dostoevsky, Notes from the Underground
Nietzsche The Portable Nietzsche "On Truth and Lie..." pp. 42-47 #341 from The Gay Science pp. 101
Zarathustra Prologue and Speeches pp. 121-137, Twilight of the Idols, pp. 465-492
Strindberg, Miss Julie

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?
6. Is Notes From Underground a work of social criticism? Why does Dostoevsky compare modern society to a "crystal palace"?
7. What is "hyperconsciousness"? Is the narrator sick, or all too sane?
8. What types of social conditions might give rise to the type of consciousness in Notes?
9. Compare and contrast Dostoevsky's views of man and society with those of Marx. What does Dostoevsky think of materialism and determinism?
10. What is the connection between Part I and Part 2?
WEEK 6

Birth of the Modern Self

Tuesday May 3rd
3:15 pm  Plenary: The Fundamentals of Freud,
   Prof. David Wellbery, German Studies and Comparative
   Literature
7:00 pm  Lecture: Freud from a Feminist Perspective: Karen Homey
   To Be Announced
8:00 pm  "Shock of the New"

Wednesday May 4th
3:15 pm  Discussion Sections
7:00 pm  Lecture: Freud and the Third World,
   Mark Mancall, SLE

Thursday May 5th
3:15 pm  Discussion Sections
7:00 pm  Film: "Freud," PBS Special

Reading:
Karen Homey, TBA
Freud, Civilization and its Discontents, (1930) and "Dora", case studies (copied selections)
Fanon, The Wretched of the Earth (case studies) pp. 249-270, 289-316

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Study Questions

1. What is Freud's method of explanation? How does he get from observed symptoms to theory?
2. 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?
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 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 7

The Arts I

Tuesday May 10th
3:15 pm  Plenary: World War I,
          Prof. James Sheehan, History
7:00 pm  Lecture: Brecht,
          Leigh Sealy, SLE
8:00 pm  "Shock of the New"

Wednesday May 11th
3:15 pm  Discussion Sections
6:00 pm  Lecture: Joyce,
          Prof. William Chace, English

Thursday May 12th
3:15 pm  Discussion Sections
7:00 pm  Film: "Modern Times," directed by Charlie Chaplin

Reading:
Eliot, The Wasteland (1922)
Southam, "Critical Notes on the Wasteland" (hand-out)
Brecht, Mahagonny (copied selection)
Joyce, Portrait of the Artist as a Young Man (1916)
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. 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?
9. From a Marxist point of view, why is the art of capitalism realistic?
10. 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?
11. 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?
12. What developments does Stephen Daedalus go through? Why must he leave Ireland? What has he learned?
WEEK 8

The Arts II

Tuesday May 17th
3:15 pm  Plenary: Virginia Woolf and Feminism
            Prof. Diane Middlebrook, English
8:00 pm   "Shock of the New"

Wednesday May 18th
3:15 pm  Discussion Sections
7:00 pm  Lecture: Baldwin,
         To Be Announced

Thursday May 19th
3:15 pm  Discussion Sections
7:00 pm  SLE Play

Reading:
Woolf, A Room of One's Own
Simone de Beauvoir, The Second Sex (copied selection)
Hughes, Shock of the New, ch. 5-8 (recommended)
Feminist poetry (copied selection)
James Baldwin, Notes from a Native Son (copied selection)

Study Questions

1. 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?
2. How does Woolf reflect in her writing the transition to modernism that also applies to Joyce, Kafka, and Eliot?
3. Why is it important for Woolf that women be able to write? What is literature about? Why do we need it?
4. 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

Monday May 23rd
5:00 pm  PAPER DUE
Tuesday May 24th
3:15 pm  Plenary: The Rise of Fascism and the Holocaust,
Amy Sims, SLE
Wednesday May 25th
3:15 pm  "Night and Fog"/Discussion Sections
7:00 pm  Lecture: Literature of the Holocaust: A Contradiction in Terms?
Prof. John Felstiner, English
Thursday May 26th
3:15 pm  Discussion Sections
7:00 pm  Film: "Mephisto"

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, Elie, 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. 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

Tuesday May 31st
3:15 pm Lecture: Camus and Existentialism,
Prof. Dagfinn Føllesdal, Philosophy
6:15 pm Discussion Sections

Wednesday June 1st
Thursday June 2nd
READING PERIOD
READING PERIOD

Reading:
Camus (copied selection)

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Study Questions

1. Why is rebellion typical of the modern period? What are the types of rebellion?
2. How is Camus 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?

Friday and Saturday, June 4th and 5th all day: Oral Examinations