Program in Structured Liberal Education

SYLLABUS

ng 984

The woodcut by Matisse

Da 99

Co Numbe

nf
SLE FACULTY

Mark Mancall
Director of SLE - Faculty Resident Florence Moore Hall, Professor History, Director of Overseas Studies. Research interests in Chinese History, Third-World History, Marxism, and Structuralism. 497-3555 (office); 327-1275 (home)

John Goheen
Professor Emeritus of Philosophy, University Ombudsman. Research interests in the pre-Socratic philosophers, Plato, Aquinas, Alfred Whitehead. 497-3682.

Karen Kramer
Lecturer in SLE, Director, Stanford Program in Berlin. Ph.D. in German Studies. Research interests in Modern German culture and literature. 497-3555

George Cattermole
Lecturer in SLE, lecturer in Freshman Seminars Program. Ph.D. in Philosophy. Research interests in Marxism and alienation, political philosophy and the philosophy of education.

Jon Reider
Lecturer in SLE, Coordinator of SLE. Ph.D. in Social Theory. Research interests in the History of Social Science; Mass Movements, Revolutions, and Anti-Semitism. 326-3465 (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. Also awakening to the beauties of economics. 493-2189 (home)

Colin Baxter
Teaching Fellow, SLE, Co-terminal graduate student in philosophy. 329-1615 (home)
Ap    Darwin
Ar    Eichmann in Jerusalem    gu
Ba    Pere Goriot    NAL
ch    Mother Courage
Do    Notes From The Underground    Du
       Selected Poems    Ha
ud    Civilization and Its Discontents    No
ud    Introductory Lectures on Psychoanalysis
Go    Faust    gu
He    The Philosophy of Hegel    Mod    Li    ry
bs    Four Major Plays    iAL
oy    Portrait of the Artist As a Young Man    gui
Kafka    The Penal Colony    ke
Ka    The Western Heritage    Macmil
      On Liberty    Ha
      Birth of Tragedy and the Genealogy of Morals    Anw
      The Devil and the Good Lord
      Marx-Engels Reader
the    From Max Weber    Ed    no
      A Room Of One's Own    Ha
COURSE REQUIREMENTS

Paper #1 -- Due Monday, May 7 at 5:00 P.M. (beginning of Week 6)

"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 Week 4 of Spring Quarter (i.e., Smith, Goethe, Hegel, Mill, Balzac, Marx, Ibsen, & 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 drama. 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. (8-10 pages)

Paper #2 -- Due Monday, June 4 at 5:00 P.M. (beginning of Week 10)

"The idea that modern labour has an ascetic character is of course not new. Limitation to specialized work, with a renunciation of the Faustian universality of man which it involves, is a condition of any valuable work in the modern world; hence deeds and renunciation inevitably condition each other today. This fundamentally ascetic trait of middle-class life, if it attempts to be a way of life at all, and not simply the absence of any, was what Goethe gave to the life of his Faust. For him the realization meant a renunciation, a departure from an age of full and beautiful humanity, which can no more be repeated in the course of our cultural development than can the flower of the Athenian culture of antiquity.

The Puritan wanted to work in a calling; we are forced to do so. For when asceticism was carried out of monastic cells into everyday life, and began to dominate worldly morality, it did its part in building the tremendous cosmos of the modern economic order. This order is now bound to the technical and economic conditions of machine production which today determine the lives of all the individuals who are born into this mechanism, not only those directly concerned with economic acquisition, with irresistible force. Perhaps it will so determine them until the last ton of fossilized coal is burnt. In one view, the care for external goods should only lie on the shoulders of the "saint like a light cloak, which can be thrown aside at any moment". But fate decreed that the cloak should become an iron cage.

--continued next page
Since asceticism undertook to remodel the world and work out its ideals in the world, material goods have gained an increasing and finally an inexorable power over the lives of men as at no previous period in history. Today the spirit of religious asceticism—whether finally, who knows?—has escaped from the cage. But victorious capitalism, since it rests on mechanical foundations, needs its support no longer. The rosy blush of its laughing heir, the Enlightenment, seems also to be irretrievably fading, and the idea of duty in one’s calling prows about in our lives like the ghost of dead religious beliefs. Where the fulfilment of the calling cannot directly be related to the highest spiritual and cultural values, or when, on the other hand, it need not be felt simply as economic compulsion, the individual generally abandons the attempt to justify it at all. In the field of its highest development, in the United States, the pursuit of wealth, stripped of its religious and ethical meaning, tends to become associated with purely mundane passions, which often actually give it the character of sport.

No one knows who will live in this cage in the future, or whether at the end of this tremendous development entirely new prophets will arise, or there will be a great rebirth of old ideas and ideals, or, if neither, mechanized petrification, embellished with a sort of convulsive self-importance. For of the last stage of this cultural development, it might well be truly said: “Specialists without spirit, sensualists without heart; this nullity imagines that it has attained a level of civilization never before achieved.”

---Max Weber’s Protestant Ethic and the Spirit of Capitalism, (1905)---

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 in 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, Freud, Weber, Eliot, Brecht, Breton, Joyce, Kafka, Woolf, Sartre, and Arendt.) You may also wish to consider the responses of modern artists in “The Shock of the New.” (8-10 pages)

Final Exams — The Oral Exams will be given individually by teams of faculty and tutors during Finals Week (Friday, June 8, Saturday, June 9, and, if necessary Monday, June 11.) They will last about half an hour each. You will be responsible for the material of the entire quarter, including the films.
SLE STYLE SHEET

1. Papers should be typed, double-spaced, with 1-1/2 inch margins on all sides to allow for readers' comments.

2. Papers should be stapled together, not paper-clipped. Do not use plastic folders. Please number your pages.

3. Papers should have a title page which includes the following information: (1) title; (2) in the lower right-hand corner, list in order: your name, your tutor's name, your discussion leader(s), the 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 usage, Nancy Packer's Writing, Writing or Strunk and White's Elements of Style 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 Marx, put the work and the page number immediately after the quotation, in parentheses. For example: As Marx says, "the circulation of commodities is the starting-point of capital" (Capital, p. 329). If you are citing a secondary source, give the author and page number. For example, "The French Revolution constituted one of the central turning points in modern European history..." (Kagan, et al. p 593). If you are quoting from one of the lectures, give the lecturer's name and date of the lecture.

6. You should not need to use any sources this quarter other than the assigned materials. We are still more interested in your own thinking, not your ability to do library research. However, if you use additional sources, you must include a bibliography at the end of your essay.

7. If you use the text-editing features of LOTS (or SMILE), you may have the computer print out the copies of your paper. Some students have found that this saves time and energy in the long run. However, the computer is often crowded and frequently breaks down when you need to use it. Overcrowding and breakdowns are not acceptable excuses for late papers. Similarly, the unavailability of copy machines, or an inadequate supply of change at 4:45 P.M. on any given Monday, are unacceptable excuses.
Week I - April 2 - 6

Theme: Origins of the Modern World

April 3  Tue  3:15  Plenary:  French Revolution (Carolyn Lougee, History)
         4:15  Plenary:  Industrial Revolution (Walter Vincenti, Engineering)
         7:00  Plenary:  Adam Smith & Origins of Capitalism (Mark Mancall)

April 4  Wed  3:15  Discussion Sections
         7:00  Plenary:  Goethe, Romanticism, and Faust (David Wellbery, German Studies)

April 5  Thu  3:15  Discussion Sections
         6:45  Film:  Marat-Sade

Reading
Adam Smith (1723-1790), Wealth of Nations, (copied selections)
Goethe (1749-1832), Faust, Part I

Study Questions

Smith

1. Why is the division of labor the central feature of industrial society? What does wealth really consist of? Why are labor and land more important than money? If this is so, why do we think gold and silver are so valuable?

2. How does Smith draw on Locke's ideas of the natural right of property and the origin of value in labor? How does he adapt Locke's idea of the individual?

3. In Smith's time, economics as a modern subject was born. Yet money, trade, and economic change were not new. What had changed to make the discipline of economics possible and necessary? In what ways is it a science?

4. To what degree is Smith's theory of free trade still valid today? What would he think, for example, of quotas on Japanese cars? How would he justify the loss of jobs that free trade would involve?

--continued next page
Smith

5. What does Smith mean by "the invisible hand"? What are the implications of "the invisible hand" for the liberal theory of the proper role of government in the economy?

Goethe

1. In the spirit of the 18th century, Goethe has drastically changed the Elizabethan Faust story. What are some of the new elements? What is the character of Faust? Why is he dissatisfied with life, and why does he make a wager with Mephistopheles?

2. How does Goethe use Faust to criticize the society and learning of his time? Why is his Faust a hero? Why is he an archetypal "modern" figure?

3. What is the view of romantic love and women in the play?

4. Although the play is apparently about damnation, it is basically irreligious. What do you think Goethe means by the idea of selling one's soul? Why is the Faust story appropriate for making the points that Goethe wants to make?

5. What is the role of humor in the play?
Week II - April 9 - 13

Theme: Bourgeois Self-Confidence

April 10  Tues 3:15  Plenary: Mill & Liberalism (George Cattermole)
          7:00  Plenary: Balzac and the Bourgeois Novel (Raymond Giraud, French & Italian)

April 11  Wed 3:15  Discussion Sections
          7:00  Plenary: Hegel (John Goheen)

April 12  Thu 3:15  Discussion Sections
          7:00  Film: Shock of the New: Mechanical Paradise
               The Faces of Power

Reading

Hegel, (1770-1831), The Philosophy of Hegel, pp. 3-42; 241-251; 399-415

Balzac, (1799-1850), Pere Goriot

Mill (1806-1873), On Liberty

Kagan, Western Heritage, ch. 24

Study Questions

Balzac

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 is 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?

    --continued next page
Mill

1. Why does Mill argue for freedom of thought and expression? How does he justify it? Is it more important than private property for him? Why?

2. What reason does Mill give for respecting dissenting views concerning a view commonly held to be true?

3. Why does Mill fear "conformity"? How does he show an awareness of social trends in industrial society?

Hegel

1. Does Hegel find a god in history? How does he criticize the traditional theological god?

2. What is the role of great men in history?

3. 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?

4. When and why does Hegel think history begins?


7. What is the role of "recognition" in the master-servant relation? Why is the master-servant relation to central to his theory?

8. What does Hegel mean when he writes "...the fear of his master is the beginning of wisdom...?"
Week III - April 16 - 20

Theme: History as Struggle

April 17  Tue  3:15  Plenary: Marx I (Mark Mancall)
Plenary: Ibsen (Leigh Sealy)

April 18  Wed  3:15  Discussion Sections
Film: Hedda Gabler

April 19  Thu  3:15  Discussion Sections
Film: The Organizer

Reading

Marx (1818-1883), Marx-Engles Reader. Theses on Feuerbach 143-145; Economic and Philosophic Manuscripts 66-105; German Ideology 155-186.

Ibsen (1828-1906), The Wild Duck, Hedda Gabler

Kagan, Western Heritage, ch. 25

Study Questions

Marx

1. What are the basic theoretical ideas of Marx? What is materialism?

2. What is the relationship between theory and practice for Marx? How is philosophy a materialistic act?

3. Why is alienation so important to Marx? If it is not an inevitable feature of human existence, how can it be overcome? Is it unique to capitalist society?

4. How does Marx’s idea of alienation differ from similar ideas from the ancient Greek and Renaissance periods? Why is it a particularly modern concept and problem?

Ibsen

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?

--continued next page
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?
Week IV – April 23 – 27

Theme: History as Struggle, Cont.

April 24  Tue  3:15  Plenary: Marx II (Mark Mancall)
            7:00  Plenary: Darwin (Craig Heller, Biology)

April 25  Wed  3:15  Discussion Sections
            7:00  Plenary: Sociobiology (Bill Durham, Anthropology)

April 26  Thu  3:15  Discussion Sections
            7:00  Film: Ten Days That Shook The World

Reading


       (Recommended: pp. 211-219, 244-256, 297-304, 389-399, 444-471, 529-571)

Study Questions

Marx

1. What does Marx see as the defining features of the new capitalist system? How does he know that another system is possible?

2. Why does Marx think that the proletariat will rebel? Is this inevitable? Will they need help from intellectuals? What kinds?

3. 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?

4. Does history come to an end for Marx after the Revolution? How important is this to his theory?

5. What are the laws of capitalism that determine its development? Are these general laws of history or specific to capitalism?

6. 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?

7. 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.

--continued next page
8. How does Marx's labor theory of value differ from Locke's and Smith's? How does Marx's critique of capitalism differ from the bourgeois critiques of Balzac, Mill, and Ibsen?

**Darwin**

1. What doctrines in Aristotle made the conception of the evolution of man inconceivable?

2. After the theory of evolution of man, is it still possible to declare that man is "half ape, half angel"?

3. Does the doctrine of the "survival of the fittest" have ethical implications? Economic implications?

4. What criticisms can be made of the attempt to explain social and cultural phenomena in terms of biological phenomena?

5. "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 simple (undirectional) causal explanations?

6. "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?

7. 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?

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

9. 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?

10. 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 V - April 30 - May 4

Theme: The Critique of Western Culture

May 1  Tue  3:15  Plenary: Dostoevsky's Russia (Mark Mancall)

7:00  Plenary: Dostoevsky (Joan Stevenson, Slavic)

May 2  Wed  3:15  Discussion Sections

7:00  Plenary: Nietzsche (David Wellbery, German Studies)

May 3  Thu  3:15  Discussion Sections

7:00  Film: Shock of the New: The Landscape of Pleasure
      Trouble in Utopia

Reading

Dostoevsky, (1821-1881) Notes From Underground

Nietzsche, (1844-1900), Genealogy of Morals, pp. 154-299

Kagan, Western Heritage, ch. 27

Study Questions

Dostoevsky

1. Is Notes From Underground a work of social criticism? Why does he 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 I and Part 2?

--continued next page
Nietzsche

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 Locke and 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 Thrasyvachus?
Week VI — May 7 -11

Theme: Social Theory and Social Criticism

7
Mon 5:00 MID-TERM ESSAY DUE

8
Tue 3:15 Plenary: Weber (Ann Swidler, Sociology)
7:00 Film: Freud

9
Wed 3:15 Discussion Sections
7:00 Plenary: Freud (Jon Reider)

May 10
Thu 3:15 Discussion Sections
7:00 Film: Shock of the New: The Threshold of Liberty
The View From the Edge

Reading

Weber, (1864-1920), From Max Weber: Politics as a Vocation, 77-83 and 95-128; Science as a Vocation, 129-156; Bureaucracy, 196-204; 214-216; 221-228; Sociology of Charismatic Authority, 245-250; Protestant Sects, 302-322.

Freud, (1856-1939), Introductory Lectures on Psychoanalysis, 1, 5-7, 13-14 20-23

Freud, Civilization and Its Discontents

Kagan, Western Heritage, ch. 28.

Study Questions

Weber

1. 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?

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

3. 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 Smith and Mill?

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

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

—continued next page
1. What is Freud's method of explanation? How does he get from observed symptoms to theory?

2. Is man a rational animal after all? 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. 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?

4. Why are dreams so important to Freud? Why are they proof of the existence and the structure of the unconscious?

5. 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?

6. What is Freud's criticism of religion? Does this show the influence of Nietzsche?

7. Although Freud explicitly criticizes Bolshevism, many thinkers have tried to reconcile Marx's thought with Freud's. How would you go about doing this?
Week VII - May 14 - 18

Theme: The Great Divide

May 15
Tue 3:15 Plenary: T.S. Eliot (Mark Mancall)
7:00 Plenary: World War I (Herrick Chapman, History)

May 16
Wed 3:15 Discussion Sections
7:00 Brecht (Karen Kramer)

May 17
Thu 3:15 Discussion Sections
7:00 Plenary: Surrealism (Mark Mancall)
with Film: Blood of a Poet

Reading

Eliot, (1882-1941), The Wasteland

Southam, "Critical Notes on The Wasteland" (copied selections)

Brecht, (1889-1956), Mother Courage

Brecht, (1896-1961), "What is Surrealism?" (copied selections)

Kagan, The Western Heritage, ch. 29

Study Questions

Eliot

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 bring 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"?

---continued next page
Brecht

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. 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?

3. Does Mother Courage "learn" in the play? What is the audience supposed to have learned?

4. 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?

5. From a Marxist point of view, why is the art of capitalism realistic?

Surrealism

1. Why were visual art and film so attractive as art forms for the surrealists?

2. How does Breton show the influence of Marx and Freud? Can art be revolutionary?

3. What is the connection between the breakdown of the rationalist consensus and the origins of surrealism?

4. 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 VIII - May 21 - 25

Theme: Artistic Experiment

May 22  Tue  3:15  Plenary: Joyce (Frank Murray, English)  
7:00  Plenary: Kafka (Russell Berman, German Studies)

May 23  Wed  3:15  Discussion Sections
7:00  Film: L'Age d'Or

May 24  Thu  3:15  Discussion Sections
7:00  Film: Shock of the New: Culture as Nature
The Future That Was

Reading

Joyce, (1882-1940), *Portrait of the Artist As a Young Man*

Kafka, (1882-1924), *The Penal Colony*: The Judgment, Metamorphosis, Before the Law, A Report to the Academy, In the Penal Colony

Study Questions

Joyce

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 *The Portrait*? Is Joyce's work like poetry? What is Joyce's theory of art? Does the concept of epiphany find parallels in the work of Freud? Why are art and religion related vocations? Why are they different?

3. Why should Freudian analysis find Joyce's way of thinking dangerous for weaker persons than he?

4. What developments does Stephen Daedalus go through? Why must he leave Ireland? What has he learned?

Kafka

1. After his parents and the chief clerk are aware of his metamorphoses, 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?

--continued next page
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. Why does the father respond to Georg's visit as he does in The Judgment?

5. What is the significance of the parable, "Before the Law?"

6. How has Kafka developed new literary techniques? How has he broken with the 19th century of realism of Balzac? How does he surprise the reader? What does this imply for the common sense assumptions of everyday life?
Week IX May 28 - June 1

Theme: Feminism and Existentialism

May 29        Tue  3:15  Plenary: Virginia Woolf (Patty Joplin, Modern Thought and Literature)

Plenary: From Woolf to Adrienne Rich (Diane Middlebrook, English)

May 30        Wed  3:15  Discussion Sections

Plenary: Existentialism & Positivism (George Cattermole)

May 31        Thu  3:15  Discussion Sections

Film: The Confession

Reading

Woolf, (1882-1941), A Room Of One's Own

Rich, Poems (copied selections)

Sartre, (1905-1980), The Devil and the Good Lord

Ayer, Language, Truth, and Logic (copied selections)

Study Questions

Woolf

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?

Sartre

1. Why does Sartre set a play dealing with modern philosophical problems in Renaissance Germany?

2. The title of the play suggests a struggle between Good and Evil. What forms do Good and Evil take in the play? Does Sartre want us to understand the world in terms of this dichotomy? or in some other way?

--continued next page
Sartre

3. What does Goetz finally choose in the end? How does he choose? How is his choice different from that of earlier Faust figures we have encountered? What kind of transformation does he go through?

4. In Sartre's opinion, how does man tell right from wrong? In an age of chaos, where do values originate?

5. How does this play continue the critique of bourgeois rationality begun by Dostoevsky and Nietzsche? How is the bourgeoisie portrayed in it? the workers? the church?

6. How has Sartre taken the idea of the individual to its logical conclusion?

Ayer

1. What is Ayer's critique of traditional approaches to ethics? Of what value then is the history of ethics from Plato to Marx? What would he think about the "Golden Rule"?

2. Are all value positions only statements of feelings or preferences?

3. How would you criticize Ayer's viewpoint?

4. Does he satisfactorily resolve the long conflict between science and religion, or is it just a linguistic evasion?

5. Ayer wrote his book in 1936. How is this significant?
Week X June 4 - 8

Theme: Auschwitz and the Meaning of Western Culture

4  Mon  5:00  FINAL ESSAY DUE
    7:00  Film: Mephisto

5  Tue  3:15  Plenary: Germany, Nazism, and the Holocaust (Karen Kramer)
    7:00  Film: Night and Fog

June 6  Wed  3:15  Discussion Sections
    5:00  SLE Banquet
    7:00  Film: Black & White & in Color

Friday and Saturday: ORAL EXAMS

Reading

Arendt, Eichmann in Jerusalem


Study Questions

Arendt

1. Do you agree with the judges' decision? Defend.

2. Compare Eichmann's case (especially his insistence that he was "not guilty in the sense of the indictment" and his "Pontius Pilate" feelings) with Antigone's conflict in Sophocles' play.

3. What is the "banality of evil." Can an administration, (a super-humanly-inhuman entity in Arendt's words) murder? Could the Holocaust have happened if all Nazis were like Eichmann?

4. What does the Holocaust say about the progress of the human mind, human rationality, and moral development?

Arendt

5. 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?

6. Why was Arendt's book so controversial?

JR:sm