

DOCUMENT RESUME

ED 245 771

JC 840 393

TITLE Interdisciplinary Studies Program. Teacher's Guide:  
Part III.  
INSTITUTION Valencia Community Coll., Orlando, Fla.  
SPONS AGENCY National Endowment for the Humanities (NEAH),  
Washington, D.C.  
PUB DATE 31 May 84  
GRANT EH-20175-82  
NOTE 195p.; For related documents, see JC 840 390-394.  
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC08 Plus Postage.  
DESCRIPTORS Community Colleges; Course Content; Course  
Objectives; Epistemology; \*Existentialism; \*General  
Education; \*Interdisciplinary Approach; Nineteenth  
Century Literature; \*Philosophy; \*Psychology;  
Relativity; Social Science Research; Student  
Research; Two Year Colleges; \*Western Civilization

ABSTRACT

This teacher's guide was developed for the third of four courses in Valencia Community College's Interdisciplinary Studies program, a 2-year core general education curriculum which chronologically examines the major developments in the evolution of human knowledge. The guide provides an introductory overview of the course's topic (i.e., Western intellectual history from 1800 to 1950 traced through the themes of the nature of objective and subjective knowledge); introduces each unit; discusses each topic within each unit, including information on methodology and main points to be stressed; and provides student papers showing the work in each unit. The units of the course are: (1) Determinism and Indeterminism, in which objectivity and subjectivity are examined through the writings, paintings, and music of some of the most famous 19th century figures; (2) Major Theories in Modern Psychology, which is devoted to four founders of modern psychology: Freud, Adler, Jung, and Skinner; (3) A Social Science Research Report, which focuses on analyzing data, reviewing literature, and mastering report writing; (4) Relativity and Its Effects, which explores the discoveries of Albert Einstein, discusses their philosophical implications, and shows that these implications were picked up and interpreted in painting, music, and poetry; and (5) Existentialism, which examines the period from World War I through World War II and looks at existentialism in psychology, philosophy, and film. (AYC)

\*\*\*\*\*  
\* Reproductions supplied by EDRS are the best that can be made \*  
\* from the original document. \*  
\*\*\*\*\*

ED245771

# TEACHER'S GUIDE

## PART III

**Interdisciplinary Studies Program**  
**Valencia Community College**  
**Orlando, Florida**

"PERMISSION TO REPRODUCE THIS  
MATERIAL HAS BEEN GRANTED BY  
J. L. Schlegel

TO THE EDUCATIONAL RESOURCES  
INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION  
NATIONAL INSTITUTE OF EDUCATION  
EDUCATIONAL RESOURCES INFORMATION  
CENTER (ERIC)

- X This document has been reproduced as received from the person or organization originating it.
- Minor changes have been made to improve reproduction quality.
- Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

**Chairman: J. Louis Schlegel, III**

Prepared with a grant from the  
National Endowment for the Humanities  
EH-20175-82      May 31, 1984

JC 840 393



## SEMESTER III OVERVIEW

Semester III explores Western intellectual history from c. 1800-1950. The wide variety of topics covered are drawn together by a common theme, the nature of objective knowledge and the nature of subjective knowledge. Basic definitions of objectivity and subjectivity are introduced in Unit I and then examined in three subsequent units. During this semester, students gain an understanding of these two types of knowledge and the limitations of each. This prepares them for the work in Semester IV. In Semester IV they will examine the objective-subjective split which exists in Western thinking and see why their future depends in part on the resolution of this split.

Unit I is a long unit in which objectivity and subjectivity are examined through the writings, paintings and music of some of the most famous 19th century figures. Introductory lectures establish the basic definitions of objectivity and subjectivity and the contribution of Immanuel Kant to understanding these terms. As each topic is studied students are asked to isolate objective and subjective elements. Material in Unit I includes:

"The World As Clockwork Mechanism"  
Baron d'Holbach, "Determinism"  
William Wordsworth, "Tintern Abbey" and  
"Preface to the Lyrical Ballads"  
"Immanuel Kant"  
Paintings of Eduoard Manet  
Impressionism: Mary Cassatt  
Impressionism: Claude Debussy  
Adam Smith, The Wealth of Nations  
Karl Marx and Friedrich Engels, The Communist Manifesto  
Thomas Malthus, An Essay on the Principle of Population  
Charles Darwin, Origin of Species  
Fyodor Dostoevsky, "The Grand Inquisitor"  
Søren Kierkegaard, Fear and Trembling  
Friedrich Nietzsche, Thus Spake Zarathustra  
Richard Wagner, "Tristan und Isolde"  
William James, "Man Is Free"

Unit II is devoted to four founders of modern psychology:  
Sigmund Freud, Alfred Adler, Carl Jung and B. F. Skinner.  
This unit includes:

Sigmund Freud, "Some Elementary Lessons in Psychoanalysis,"  
"On the History of the Psychoanalytic Movement," "An  
Outline of Psycho-Analysis," and "Psycho-Analysis and  
Man's Sense of His Own Self-Importance"  
Alfred Adler, "Individual Psychology"  
Carl Jung, "Man and His Symbols"  
B. F. Skinner, "Persons As Products of Social Conditioning"

Unit III is a social science research report which includes analyzing data, reviewing literature and mastering report writing.

Unit IV, "Relativity and Its Impact," explores the discoveries of Albert Einstein. This unit presents the theories of Relativity, discusses their philosophical implications and shows that these implications were picked up and interpreted in painting, music and poetry. This unit emphasizes both the objective and subjective sides of the arts and sciences. Unit IV covers:

Einstein for Beginners, Joe Schwartz and Michael McGuinness  
"The Search For Visual Unity" (Cezanne)  
Picasso and Cubism  
Pablo Picasso, "Statement to Marius de Zayas"  
Edgar Varese, "Spatial Music"  
T. S. Eliot, "Burnt Norton"

Developments in physics coupled with World War I produced a European climate in which Existentialism arose as an answer to man's search for truth. In addition, World War II re-emphasized the danger of absolutism (which Existentialism refutes). Unit IV delves into this period, examining the European climate, the rise of Naziism and Adolf Hitler, and looking at Existentialism in psychology, philosophy and film. Also explored are the limitations of extreme objectivity and the need for the balancing influence of subjectivity. This unit brings the semester to a dynamic and dramatic close and introduces students to ideas they would re-encounter in Unit I of Semester IV. The topics covered in Unit IV are:

"The First World War and the Decline of Europe"  
Adolf Hitler, Mein Kampf  
Viktor Frankl, Man's Search for Meaning  
Martin Heidegger, Being and Time  
Ingmar Bergman, The Seventh Seal  
Jean-Paul Sartre, "Existentialism is a Humanism"  
Altered States (film)

#### SKILLS AND COMPETENCIES

Semester III continues to emphasize all of the competencies emphasized in Semester II. Because the material covered is more difficult to read and presents more complex reasoning, students must perform at a higher level of mastery than in Semester II. They are expected to read, analyze and synthesize a much broader range of ideas more quickly than they did in their first year. This requires intellectual sophistication and self-discipline. However, the most dramatic changes in students mastery of these competencies seems to come between their freshman and sophomore years, so this is an appropriate time to require greater proficiency.

In addition to this greater proficiency, students are introduced to new competencies:

#12. The ability to recognize and control variables in an experimental setting.

and

#14. The ability to formulate one's own line of reasoning by drawing inferences from data and evidence.

## TESTING

Students are tested in a variety of ways in Semester III. At the end of Unit I, they write a lengthy, in-class essay exam. During Unit I, they have several short, objective quizzes. In Unit II, each student submits a research report written outside of class. At the end of Units II and III, there are short, essay answer, in-class exams while at the end of Unit IV they write a lengthy essay outside class and have a short, in-class quiz. During the semester, each student presents both a written and oral report on one of the authors studied. (A copy of this assignment follows.) Final grades are determined by a weighted average. Content grades on lengthy assignments are averaged with an average of quiz grades. This average content grade is then evaluated in light of their average mechanics grade.

### SEMESTER III: SEMESTER PLAN

The large group is "Alpha" and the smaller discussion groups are "Beta".

- Class # 1: Introduction to Semester III (Alpha)  
"The World As Clockwork Mechanism," (lecture/discussion, Alpha)
- # 2: "Determinism," (discussion, Beta)  
Wordsworth: "Preface to Lyrical Ballads" & Symbolism in  
Poetry (lecture/discussion, Alpha)
- # 3: "Tintern Abbey" (discussion, Beta)  
Immanuel Kant (lecture/discussion, Alpha)
- # 4: Edouard Manet (slide lecture, Alpha)  
Mary Cassatt (slide lecture, Alpha)  
Claude Debussy (listening lecture, Alpha)
- # 5: Adam Smith (discussion, Beta)  
Review for test (Beta)
- # 6: Test on Unit I (Beta)  
Classical Economics (lecture, Alpha)
- # 7: Karl Marx (discussion, Beta)  
Marx's Economics (lecture, Alpha)
- # 8: Quiz on Smith, Marx, Classical and Marxist Economics (Beta)  
Thomas Malthus (discussion, Beta)
- # 9: Charles Darwin (discussion, Beta)  
Review of topics Smith-Darwin (Beta)
- #10: Fyodor Dostoevsky (discussion, Beta)  
Introduction to Kierkegaard (lecture/discussion, Alpha)
- #11: Søren Kierkegaard (discussion, Beta)  
Freidrich Nietzsche (discussion, Beta)
- #12: Richard Wagner (listening/lecture, Alpha)  
William James (discussion, Beta)
- #13: Test on Unit I (Beta)  
Introduction to Freud (lecture/discussion, Alpha)
- #14: Sigmund Freud (discussion, Beta)
- #15: Alfred Adler (discussion, Beta)  
Introduction to Jung (lecture/discussion, Alpha)
- #16: Carl Jung (discussion, Beta)  
B. F. Skinner (discussion, Beta)

- #17: Test on Unit II (Beta)  
Introduction to Social Science  
Research Project (lecture, Alpha)
- #18: Social Science Research Project (library)
- #19: Social Science Research Project (library)
- #20: Special Relativity (lecture/discussion, Alpha)
- #21: Pablo Picasso (slide lecture, Alpha)  
Edgar Varese (listening lecture, Alpha)  
Relativity (discussion, Beta)  
Quiz (Beta)
- #22: Relativity (lecture/discussion, Alpha)
- #23: Test on Unit IV (Beta)  
The Twisted Cross (film, Alpha)
- #24: Adolf Hitler (discussion, Beta)
- #25: The Seventh Seal (film, Alpha)
- #26: The Seventh Seal (discussion, Beta)  
Martin Heidegger (lecture/discussion, Alpha)
- #27: Jean-Paul Sartre (discussion, Beta)  
Review of Unit V (Beta)
- #28: Altered States (film, Alpha)
- #29: Test on Unit V (Beta)

## SEMESTER III REPORTS

During this semester, you will prepare a report on one of the authors we will study. You will do two reports, one written and one oral (Specific directions are outlined below.) These reports are due on the day the author you select is discussed in class. The oral report will be given at the beginning of your Beta group. The written report is due anytime before 5:00 p.m. on the same day. You will receive a letter grade on your written report and a "satisfactory" or "unsatisfactory" grade on your oral report.

Select an author from the list below.

William Wordsworth	
Adam Smith	
Karl Marx	
Thomas Malthus	
Charles Darwin	Unit I
Fyodor Dostoevsky	
Søren Kierkegaard	
Freidrich Nietzsche	
William James	
Sigmund Freud	
Alfred Adler	Unit II
Carl Jung	
B. F. Skinner	
T. S. Eliot	Unit IV
Viktor Frankl	
Ingmar Bergman	Unit V
Martin Heidegger	
Jean-Paul Sartre	

Only one student will report on each author.

Directions for written report:

1. Read the short introduction to the author in the IDS text(s) to give yourself some general knowledge, an overview, of your subject. Your job is to go beyond the information available to all IDS students to a more specialized knowledge of your subject.
2. Go to the library (LRC). Read several short biographies/critiques about the author and several short works by him. (It is not necessary to read entire books.)



3. Your report should be approximately 800-1000 words (4 to 5 type-written pages not including your title page, footnote page and bibliography page.)
4. Include the following information in your written report:
  - a. a short summary of the biographical data in the IDS text;
  - b. a summary of relevant biographical data which was left out of the IDS text and which should have been included for a fuller, more precise understanding of this author;
  - c. the historical context in which this author worked;
  - d. a summary/explanation of the author's main ideas/philosophy/work (beyond what is in the text); and
  - e. an explanation of this author's significance/contribution to Western culture (again, beyond text).
5. Use your handbook and
  - a. footnote your sources
  - b. prepare a bibliography of at least 5 sources
  - c. write in 3rd person singular

Directions for oral report:

1. Your report should be about 10 minutes. It should be an abbreviated version of your written report. It should be prepared - but not read. You may use one 3x5 note card (both sides) during your talk. You may stand up before the class or you may sit and face the class to deliver your talk.
2. Include this information in this order in your talk:
  - a. author's name;
  - b. dates;
  - c. relevant biographical data about author (3 min.);
  - d. a summary/explanation of the author's main ideas/philosophy (4 min.); and
  - e. an explanation of this author's significance in the study of Western culture (3 min.).
3. The criteria for grading these reports will be:
 

<u>satisfactory</u>	<u>unsatisfactory</u>
well prepared	poorly prepared
speaks loud enough to be heard	mumbles/whispers
looks at audience	stares at card or desk
keeps within time limit	is either too short or too long

## UNIT I: THE NINETEENTH CENTURY

### DESCRIPTION OF THE UNIT:

This unit is divided into two parts. The first part is devoted to understanding the rise of objectivity, the attempt to re-introduce subjectivity and free will, and the attempt to restore balance between the two modes. The rise of objectivity is studied as an outgrowth of the Newtonian cosmology, culminating in determinism. The attempt to reintroduce subjectivity is studied in the works of Wordsworth, representing the Romantic poets, and in the Impressionists.

The philosophy of Kant is studied as an example of the attempt to balance both modes. The artists Edouard Manet and Mary Cassatt as well as the composer, Claude Debussy, are studied as examples of the attempt to re-emphasize the subjective nature of the arts. Throughout this unit students examine a continuum with its opposite ends at subjectivity and objectivity and learn to place an author or artist on this continuum and justify that placement.

In the second part of this unit students are asked to examine the work of important nineteenth century thinkers in light of objectivity and subjectivity. In each topic studied, students identify objective and subjective elements.

Throughout the unit students prepare for class discussion by reading and completing a worksheet for each topic. (A copy of the worksheet follows.)

### OBJECTIVES:

1. To learn the difference between objectivity and subjectivity;
2. To see determinism and free will as an outgrowth of objectivity and subjectivity;
3. To see objectivity and subjectivity as major themes in Western thinking c. 1800-1900;
4. To have students follow themes (objectivity/subjectivity and determinism/free will) through a variety of materials;
5. To study classic works like The Communist Manifesto, The Origin of the Species and The Brothers Karamazov;
6. To introduce students to more complex, difficult reading material;
7. To emphasize the need for careful, textual analysis by having students do this kind of analysis on their reading assignments;

8. To examine the 19th century birth of the social sciences as an outgrowth of the success of the natural sciences;
9. To lay the foundation for understanding Existentialism in Unit V;
10. To lay the foundation for understanding Zen and the Art of Motorcycle Maintenance in Semester IV; and
11. To introduce students to mastering a large quantity of complex material for one test.

CONTENT:

"The World As Clockwork Mechanism"  
 "Baron d'Holbach"  
 "Determinism"  
 "William Wordsworth"  
 "Tintern Abbey" and "Preface to Lyrical Ballads" by William Wordsworth  
 Immanuel Kant  
 "The Painting of Edouard Manet"  
 "Mary Cassatt"  
 "Claude Debussy"  
 "Adam Smith"  
 Chapter VII from The Wealth of Nations by Adam Smith  
 "Karl Marx"  
The Communist Manifesto by Marx and Engels  
 "Thomas Malthus"  
 Excerpts from the 1803 edition of An Essay on the Principle of Population by Thomas Malthus  
 "Charles Darwin"  
 Introduction, Chapter III and Chapter IV from The Origin of the Species by Charles Darwin  
The Grand Inquisitor by Fyodor Dostoevsky  
 "Introduction: Fear and Trembling"  
 Excerpts from Fear and Trembling by Søren Kierkegaard  
 "Friedrich Nietzsche"  
 Excerpts from Thus Spake Zarathustra by Friedrich Nietzsche  
 "Richard Wagner"  
 "William James"  
 "Man Is Free" by William James

COMPETENCIES DEVELOPED:

#1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 13, 15, 17 & 18.

TESTING/EVALUATION:

Students are tested in a variety of ways. They have one objective quiz and two tests, one on each part of the unit. (Overviews of each test follow.)

REACTION/SUGGESTIONS:

This unit has undergone much re-structuring. Finally, it seems we have gotten it right!

IDS 2103

Name \_\_\_\_\_  
Beta Group \_\_\_\_\_  
Date \_\_\_\_\_  
Unit I Worksheet

Title:

Author:

Directions:

Complete a worksheet for each major reading assignment in Unit I.  
(Do not complete one for the biographical introductions to the authors.)

AUTHOR'S THESIS:

SUPPORTING EVIDENCE:

Kinds of evidence cited:

Representative examples of these kinds of evidence:

AUTHOR'S CONCLUSIONS:

AUTHOR'S VIEWPOINT: OBJECTIVE or SUBJECTIVE? Explain.

UNIT I: PART I - TEST OVERVIEW

The test will be in four parts.

PART A (10 points; 1 point each)

Part A will be matching. There will be a list of ten questions from the reading assignments. You will be asked to match each quote with the appropriate person, either Manet, d'Holbach, Wordsworth, Kant, Cassatt, or Debussy.

Suggested time: 5 minutes

PART B (20 points; 1 point each)

Part B will be TRUE/FALSE. There will be a series of 20 statements covering the material we have studied (reading and lectures). You will be asked to determine whether the statement is TRUE or FALSE. If it is FALSE you will be asked to correct it.

Suggested time: 15 minutes

PART C (22 points; 11 points each)

Part C will be definition. You will be asked to define OBJECTIVITY and SUBJECTIVITY.

Suggested time: 20 minutes

PART D (48 points; 16 points each)

Part D will be analysis. You will be asked to place 3 of the 6 people studied in this unit on a continuum between objectivity and subjectivity. You will be asked to justify your answer with substantial reasons based on specific knowledge.

Suggested time: 30 minutes

You will have 1½ hours for the test. All papers will be collected then. Budget your time wisely!

UNIT I: PART II - TEST OVERVIEW

Select one author from either column A or column B. When you begin your test you will be assigned one author from the opposite column.

<u>A</u>	<u>B</u>
Adam Smith	Fyodor Dostoevsky
Karl Marx	Søren Kierkegaard
Thomas Malthus	Friedrich Nietzsche
Charles Darwin	William James

In class you will write an essay in which you compare and contrast the viewpoint of the author you have chosen to that of the author you have been assigned. Your discussion of each author should include a clear explication of his viewpoint, its objectivity or subjectivity and how this viewpoint is derived from the reading assignment.

Before the test you should:

1. Review TBR, pp. 125-172, and decide which pattern of comparison you will use;
2. Make an outline for the author you chose;
3. Make an outline for each of the other authors you might be assigned; and
4. Plan points of comparison/contrast for each possible combination.

You may use your outlines and your worksheets during the test. Outlines may only have words/phrases on them. Worksheets should have only the information required on them. These will be turned in with your test.

You will have 1 hour, 45 minutes for the test. All papers will be collected at the end of the test.

THE NINETEENTH CENTURY:  
NEWTON'S INFLUENCE

RATIONALE FOR TOPIC:

The rise of objectivity and the philosophy of determinism are both the result of the influence of Sir Isaac Newton's work in science. Therefore, we begin this unit and this semester with a review of Newton's ideas and their impact. This is also a review of the material covered at the end of the last semester, thereby providing a nice continuity between the first and second year.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion of the reading assignment. This activity helps students master competencies # 1, 2, 3, 6, 15, 17 and 18.  
Time: 1½ hours.

READING ASSIGNMENT;

"World As Clockwork Mechanism" from Physics and Its Fifth Dimension: Society by Dietrich Schroer, Reading, Mass.: Addison-Wesley Publishing Co., 1972. pp. 90-98.

This article explains the impact of Newton's discoveries and how the philosophy of determinism was derived from them.

MAIN IDEAS STRESSED:

1. Newton's physics ushered in the idea of a universe built on a clockwork model, a machine designed and built by God.
2. Newton's laws promoted the idea that by observing the current state of an object and the forces at work on it, one could predict prior and future states. This mechanistic picture of the universe was widely accepted and "soon became an article of faith in all the physical sciences." (Schroer)
3. This mechanistic view affected other areas as well, areas like religion and philosophy. It changed people's thinking from the pessimistic view that man was a sinner by birth "to the optimistic view that all men are born with their minds a clean slate on which either good or evil can be written by society." (Schroer) This view also removed God from the daily running of the universe and limited the miraculous.
4. In addition, this mechanistic view of the universe removed (or seriously challenged) the idea that man had a free will. This led to the spread of determinism and eventually, pure materialism.



5. Determinism is the philosophical doctrine that every event, act and decision is the inevitable consequence of antecedents such as physical, psychological or environmental conditions that are independent of the human will.
6. Determinism has been an important part of our Western culture for the past 200 years.
7. The success of newtonian science and its ultimate effect, the Industrial Revolution, solidified the deterministic view and validated it (for most people). The successes of the hard sciences, physics and chemistry, led to the creation of life sciences, biology and medicine, and finally to the "social" sciences, economics, psychology and sociology--among others. Each of these has laid its foundation on a deterministic model.
8. Newton solved the puzzle of nature so well that the world never was the same after him. His mechanics led to the clockwork model of the universe; the concepts coming out of this model include: a natural religion, a natural government, and a natural economy. Even the American Revolution was based on these natural concepts, on the inalienable rights of man; the United States is a result of this Newtonianism, of this rationalism. In fact, for a whole century all of intellectual society was dominated by ideas derived from the Newtonian mechanics. For a whole century the scientific culture reigned supreme.

There were attempts to place other disciplines, like philosophy and politics, on a similar basis of quantitative law, to put them into a scientific form aiming toward universal agreement. These attempts at a scientific consensus outside science were magnificent, but inevitable failures. And their excesses provoked the revolution of the resurgent humanistic culture in Romanticism. (Schroerer)

REACTION/SUGGESTIONS:

This topic went well. No changes are planned.

THE NINETEENTH CENTURY:  
DETERMINISM

RATIONALE FOR TOPIC:

Baron d'Holbach's essay on determinism demonstrates the logical effect of the Newtonian cosmology. Studying this essay gives students an insight into the pervasiveness of the Newtonian cosmology as well as the background necessary to understand the Romantic reaction to determinism. In addition, this essay lays out a philosophy which will reappear later in Behavioral Psychology (Unit II).

Beginning with this topic we will be examining a continuum from objectivity, represented by d'Holbach to subjectivity, represented by Wordsworth.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small groups to discuss the reading assignment and worksheet. This activity helps students master competencies # 1, 2, 3, 4, 5, 6, 9, 13, 15, 17 and 18.

Time: 1½ hours.

READING ASSIGNMENT:

"Baron d'Holbach" by Aram Vartanian from The Encyclopedia of Philosophy, edited by Paul Edwards, New York: The MacMillan Company and The Free Press, 1967, pp. 49, 50.

This article is a good overview of d'Holbach's life and ideas.

"Determinism" by Baron d'Holbach from Philosophy For A New Generation by A.K. Bierman and James A. Gould, New York: The MacMillan Company, 1970, pp. 508-516.

In this essay, d'Holbach sets forth the assumptions, evidence and conclusions of his materialistic, deterministic philosophy.

MAIN IDEAS STRESSED:

From "Baron d'Holbach":

The main points in his philosophy are:

1. All nature is subject to natural laws.
2. The physical is the only reality.
3. The only knowledge possible is empirical and rational.
4. The universe is orderly, an inevitable pattern of cause and effect.
5. Free will is a meaningless term. Man, like every other part of nature, is determined.

From "Determinism":

Man is a being purely physical; in whatever manner he is considered, he is connected to universal nature and submitted to the necessary and immutable laws that she imposes on all the beings she contains, according to their peculiar essences or to the respective properties with which, without consulting them, she endows each particular species. Man's life is a line that nature commands him to describe upon the surface of the earth, without his ever being able to swerve from it, even for an instant.

The will... is a modification of the brain, by which it is disposed to action, or prepared to give play to the organs. This will is necessarily determined by the qualities, good or bad, agreeable or painful, of the object or the motive that acts upon (man's) senses, or of which the idea remains with him, and is resuscitated by his memory. In consequence, he acts necessarily, his action is the result of the impulse he receives...

Choice by no means proves the free agency of man: he only deliberates when he does not yet know which to choose of the many objects that move him, he is then in an embarrassment, which does not terminate until his will is decided by the greater advantage he believes he shall find in the object he chooses, or the action he undertakes.... It is always according to his sensations, to his own peculiar experience, or to his suppositions, that he judges of things, either well or ill; but whatever may be his judgment, it depends necessarily on his mode of feeling, whether habitual or accidental, and the qualities he finds in the causes that move him, which exist in despite of himself...

To be undeceived on the system of his free agency, man has simply to recur to the motive by which his will is determined; he will always find this motive is out of his own controul.

Man may, therefore, cease to be restrained, without, for that reason, becoming a free agent: in whatever manner he acts, he will act necessarily, according to motives by which he shall be determined. He may be compared to a heavy body that finds itself arrested in its descent by any obstacle what ever: take away this obstacle, it will gravitate or continue to fall; but who shall say this dense body is

free to fall or not? Is not its descent the necessary effect of its own specific gravity? The virtuous Socrates submitted to the laws of his country, although they were unjust; and though the doors of his jail were left open to him, he would not save himself; but in this he did not act as a free agent: the invisible chains of opinion, the secret love of decorum, the inward respect for the laws, even when they were iniquitous, the fear of tarnishing his glory, kept him in his prison; they were motives sufficiently powerful with this enthusiast for virtue, to induce him to wait death with tranquility; it was not in his power to save himself, because he could find no potential motive to bring him to depart, even for an instant, from those principles to which his mind was accustomed.

Man, it is said, frequently acts against his inclination, from whence it is falsely concluded he is a free agent; but when he appears to act contrary to his inclination, he is always determined to it by some motive sufficiently efficacious to vanquish this inclination. A sick man, with a view to his cure, arrives at conquering his repugnance to the most disgusting remedies: the fear of pain, or the dread of death, then become necessary motives; consequently this sick man cannot be said to act freely.

If, for a short time, each man was willing to examine his own peculiar actions, search out their true motives to discover their concatenation, he would remain convinced that the sentiment he has of his natural free agency, is a chimera that must speedily be destroyed by experience...

From all that has been advanced in this chapter, it results, that in no one moment of his existence is man a free agent. He is not the architect of his own conformation, which he holds from nature; he has no controul over his own ideas, or over the modification of his brain; these are due to causes, that, in despite of him, and without his own knowledge, unceasingly act upon him; he is not the master of not loving or coveting that which he finds amiable or desirable; he is not capable of refusing to deliberate, when he is uncertain of the effects certain objects will produce upon him; he cannot

avoid choosing that which he believes will be most advantageous to him; in the moment when his will is determined by his choice he is not competent to act otherwise than he does. In what instance, then, is he the master of his own actions? In what moment is he a free agent?

If he understood the play of his organs, if he was able to recall to himself all the impulses they have received, all the modifications they have undergone, all the effects they have produced, he would perceive that all his actions are submitted to that fatality, which regulates his own particular system, as it does the entire system of the universe: no one effect in him, any more than in nature, produces itself by chance....

In the moral as well as in the physical world, every thing that happens is a necessary consequence of causes, either visible or concealed, which are of necessity obliged to act after their peculiar essences. In man, free agency is nothing more than necessity contained within himself.

REACTION/SUGGESTIONS:

(new topic)

THE NINETEENTH CENTURY:  
WILLIAM WORDSWORTH

RATIONALE FOR TOPIC:

The poetry and philosophy of William Wordsworth is presented to show the subjective end of the objective--subjective continuum. Wordsworth is examined as an example of the Romantic reaction to determinism. This topic also gives students the chance to work with interpreting a poem, "Tintern Abbey," which has a complicated set of symbols. This will help prepare them for T.S. Eliot's "Burnt Norton" in Unit IV.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet first in the large group for a lecture/discussion on Wordsworth's philosophy, "The Preface to the Lyrical Ballads," and symbolism in poetry. Then they meet in small discussion groups to discuss and explicate "Tintern Abbey." These activities help students master competencies # 1, 2, 3, 5, 6, 7, 8, 9, 13, 15, 17 and 18. Time: 3 hours.

READING ASSIGNMENT:

"William Wordsworth" by Margaret Drabble from Wordsworth, (New York: ARCO Publishing Company, Inc., 1969), pp. 11-19.

This is a short introduction to Wordsworth's life and thought.

"Preface to the Lyrical Ballads" by William Wordsworth with an introductory note from The Norton Anthology of English Literature, Revised, Vol. 2 from M. H. Abrams, General Editor, New York: W. W. Norton & Co., Inc., 1968, p. 100.

This excerpt from the "Preface" stresses the nature of lyric poetry and the role of the poet in creating it.

"Tintern Abbey" from Mirrors of Mind, An Interdisciplinary Overview by J.L. Schlegel, et. al.

In this poem, Wordsworth reveals his theory of poetic creation and the significance poetry has in the life of man.

MAIN IDEAS STRESSED:

- A. From the lecture/discussion:
1. The origin of the "Preface" and the collaboration between Wordsworth and Coleridge was discussed.
  2. The impact of the Industrial Revolution was discussed.
  3. Wordsworth's concepts of "joy" and "emotions recollected in tranquility" (ERIT) as well as the relationship, ERIT to joy, were defined and discussed.

4. The idea of "universals," "universal experiences" and subjectivity were examined in light of the "Preface."
5. A discussion of the role of symbolism in poetry (leading from the particular to the universal), the nature of the symbol, and poetic explication were outlined for students to use in explicating "Tintern Abbey." Some specific symbols used by Wordsworth were also discussed.
6. Students discussed their interpretations of "Tintern Abbey" and the pattern of symbols led them to their interpretations.

B. From the "Preface":

The subject of the poems

...Humble and rustic life was generally chosen, because in that condition the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language, because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and consequently may be more accurately contemplated and more forcibly communicated, because the manners of rural life germinate from those elementary feelings, and, from the necessary character of rural occupations, are more easily comprehended, and are more durable, and, lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature.

The language used

Accordingly such a language, arising out of repeated experience and regular feelings, is a more permanent and a far more philosophical language than that which is frequently substituted for it by poets, who think they are conferring honour upon themselves and their art, in proportion as they separate themselves from the sympathies of men, and indulge in arbitrary and capricious habits of expression, in order to furnish food for fickle tastes, and fickle appetites, of their own creation.

Wordsworth's theory of creativity

...For all good poetry is the spontaneous overflow of powerful feelings; and though this be true, poems to which any value can be attached were never produced on any variety of subjects

but by a man who, being possessed of more than usual organic sensibility, had also thought long and deeply. For our continued influxes of feeling are modified and directed by our thoughts, which are indeed the representative of all our past feelings; and, as by contemplating the relation of these general representatives to each other, we discover what is really important to men, so, by the repetition and continuance of this act, our feelings will be connected with important subjects, till at length, if we be originally possessed of much sensibility, such habits of mind will be produced that, by obeying blindly and mechanically the impulses of those habits, we shall describe objects, and utter sentiments, of such a nature, and in such connection with each other, that the understanding of the reader must necessarily be in some degree enlightened, and his affections strengthened and purified.

#### The poet

...He is a man speaking to men; a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind; a man pleased with his own passions and volitions, and who rejoices more than other men in the spirit of life that is in him; delighting to contemplate similar volitions and passions as manifested in the goings on of the universe, and habitually impelled to create them where he does not find them.

#### The nature of poetry

I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till, by a species of reaction, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins, and in a mood



similar to this it is carried on; but the emotion, of whatever degree, from various causes is qualified by various pleasures, so that in describing any passions whatsoever, which are voluntarily described, the mind will, upon the whole be in a state of enjoyment.

B. From "Tintern Abbey":

These beauteous forms,  
Through a long absence, have not been to me  
As is a landscape to a blind man's eye:  
But oft, in lonely rooms, and 'mid the din  
Of towns and cities, I have owed to them,  
In hours of weariness, sensations sweet,  
Felt in the blood, and felt along the heart;  
And passing even into my purer mind,  
With tranquil restoration: - feelings too  
Of unremembered pleasure: such, perhaps,  
As have no slight or trivial influence  
On that best portion of a good man's life,  
His little, nameless, unremembered, acts  
Of kindness and of love. Nor less, I trust,  
To them I may have owed another gift,  
Of aspect more sublime; that blessed mood,  
In which the burthen of the mystery,  
In which the heavy and the weary weight  
Of all this unintelligible world,  
Is lightened: - that serene and blessed mood,  
In which the affections gently lead us on,  
Until, the breath of this corporeal frame  
And even the motion of our human blood  
Almost suspended, we are laid asleep  
In body, and become a living soul:  
While with an eye made quiet by the power  
Of harmony, and the deep power of joy,  
We see into the life of things

\* \* \* \*

...For I have learned  
To look on nature, not as in the hour  
Of thoughtless youth; but hearing oftentimes  
The still, sad music of humanity,  
Nor harsh nor grating, though of ample power  
To chasten and subdue. And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean and the living air,  
And the blue sky, and in the mind of man;  
A motion and a spirit, that impels  
All thinking things, all objects of all thought,  
And rolls through all things.

\* \* \* \*

Knowing that Nature never did betray  
The heart that loved her; 'tis her privilege,  
Through all the years of this our life, to lead  
From joy to joy: for she can so inform  
The mind that is within us, so impress  
With quietness and beauty, and so feed  
With lofty thoughts, that neither evil tongues,  
Rash judgments, nor the sneers of selfish men,  
Nor greetings where no kindness is, nor all  
The dreary intercourse of daily life,  
Shall e'er prevail against us, or disturb  
Our cheerful faith, that all which we behold  
Is full of blessings.

REACTION/SUGGESTIONS:

(New topic)

THE NINETEENTH CENTURY:  
IMMANUEL KANT

RATIONALE FOR TOPIC:

Immanuel Kant tried to reconcile the split between the empirical, materialistic school of philosophy and the rationalistic school by developing an epistemology which would include both the objective and the subjective sources of knowledge. His theory of knowledge is an important milestone in Western philosophy as well as an important part of understanding the objective--subjective continuum. Laying this foundation as well as examining Kant's critique of scientific knowledge gives students a firm foundation for the rest of this unit, this semester and the next one.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion about the philosophy of Immanuel Kant. This activity helps students master competencies #1, 2, 4, 5, 6, 13, 15 & 18.  
Time: 1½ hours.

READING ASSIGNMENT:

"Immanuel Kant" from Philosophies Men Live By by Robert F. Davidson, New York: Holt, Rinehart and Winston, 1952, pp. 374-407.

This excerpt gives biographical information on Kant and explains his epistemology as well as his view of scientific knowledge.

MAIN IDEAS STRESSED:

A. From the reading assignment:

1. ...Kant stands with Spinoza at the beginning of our age in recognizing clearly what modern science involves, long before it had been spelled out by the psychologists and sociologists as well as the physicists in words that all could understand. And he faces more squarely than does Spinoza the central problem of modern philosophy: how to reconcile the thoroughgoing mechanical view of the universe which modern science has adopted with the belief in human freedom and responsibility which is essential to any genuine moral conviction and purpose in life.
2. Kant tried to reconcile his belief in morality and duty with his scientific philosophy which stressed the deterministic nature of all things. This took him back to the empiricism of Hume and Locke.

3. About empirical knowledge:

...(to the empiricist) all knowledge is derived from experience, and that the human mind is but an instrument of recording and combining the data of sense experience.

\* \* \* \*

For the consistent empiricist the self is but a bundle of perceptions; the mind a stage or theater where perceptions make their appearance, pass by, and glide away in rapid succession. Our knowledge is of these perceptions which can be called the self, or any object which we can accept as God.

4. Yet to Kant, mathematics was a kind of knowledge denied by empiricism.

...in mathematical knowledge both necessity and universality are unmistakably present. Two plus two will always and necessarily be four. The mind cannot entertain any other possibility, no matter what the situation. Upon closer examination we discover, then, that in mathematics the universality and necessity come from the mind itself and not from experience. It is because the mind works as it does that we can always be sure that  $2+2=4$ . Experience merely provides the occasion for the use of certain fundamental principles by which the mind works; it does not supply these principles.

5. Therefore, Kant concludes that human knowledge is of both types.

Here we have the insight, Kant maintains, which will enable us to understand how scientific knowledge is possible and what it is like. The mind is not a blank tablet, as Locke had suggested, upon which experience writes and so gives us our knowledge of external objects. The human mind is, rather, an active agent at work collecting and organizing the data of experience according to certain principles inherent in its own nature. The mere apprehension of facts never gives us scientific knowledge. Facts have to be put together, organized, and made intelligible before we get any knowledge; and this is the work of the mind itself. At the heart of Kant's philosophy is a new interpretation of the mind's creative activity.

6. Knowledge from the senses (experience) or a posteriori knowledge is understood within a framework of relationships provided by a priori categories, like space and time, which are fundamental to perception.

...Hence Kant terms space and time a priori forms of perception. They are principles of ordering and arranging sense data which are supplied by the mind, not found in the outside world. They are, in a way, much like colored glasses which all human beings wear. The world must always look blue to anyone who wears blue glasses. So our world must always be a world of objects in space and time because these are principles or forms of ordering sense perception inherent in the human mind itself.

(Einstein will demonstrate this with the General Theory of Relativity.)

7. Scientific knowledge has limits.

Scientific knowledge is based, then, not upon what we find in the world outside us but rather upon certain principles of reasoning in the mind itself, our philosopher concludes, and he names a dozen of these, among which cause and substance are the most important.

\* \* \* \*

Science as thus interpreted does not, and cannot, give us knowledge of the world as it really is. Scientific knowledge is knowledge of a world that we have built in accord with the pattern supplied by the human mind. The major error of most people, then, lies in treating science as if it portrayed the real world rather than the phenomenal world. The advocates of materialism, as well as those of scientific determinism, are guilty of this fallacy.

A more sophisticated philosophy of science, Kant argues, must recognize the inevitable limits beyond which science cannot go. By its very nature science is limited to the rational interpretation of sense data, to the physical universe, the world of nature. The realm with which religion is concerned, however, the realm of God and the soul, of freedom and immortality, lies beyond the phenomenal world of science and can never be brought within the domain of scientific

knowledge. When science attempts to go beyond the limits of the physical world, and to supply us with knowledge of God or spiritual reality, it immediately falls into unresolvable dilemmas, Kant points out. We cannot prove that God was the cause of the world, nor can we prove that he was not. We cannot prove the existence of the soul, nor its immortality; but we cannot disprove either of these beliefs. Arguments on both sides are equally convincing, since it is impossible to apply the categories of science beyond the limits of experience. Moral conviction and religious faith, on the one hand, and the world of science, on the other, simply do not coincide. Only when we recognize this fact, Kant felt, can the conflict of scientific determinism and religious faith be resolved. "I have therefore found it necessary to deny knowledge of God, freedom and immortality, in order to find a place for faith," he writes in the preface to his first Critique.

REACTION/SUGGESTIONS:

(New topic)

THE NINETEENTH CENTURY:  
EDOUARD MANET

RATIONALE FOR TOPIC:

Like Cassatt, Manet reasserts the role of subjectivity in art and moves away from academicism. Before arriving at his mature style, he painted in the impressionistic style so his work makes a smooth transition from impressionism to other, later styles which show his influence. His use of simplified compositions, dramatic colors, and subjects which comment on contemporary social problems makes a nice contrast to Cassatt's work and helps students see the variety of viewpoints which painting can express.

DESCRIPTION OF LEARNING ACTIVITY:

The class meets in the large group for a slide lecture on Edouard Manet. This activity helps students develop competencies #3, 5, 7, 8, 9, 17 & 18.  
Time: 1 hour

READING ASSIGNMENT:

"The Painting of Edouard Manet" from The New International Illustrated Encyclopedia of Art edited by Sir John Rothenstein, New York: The Greystone Press, 1969, Vol. XIII, pp. 2681-2687.

This short biography of Manet emphasizes the stages in his artistic development and discusses his major works.

SLIDES SHOWN:

1. Detail from "Antiochus and Stratonica" by Ingres
2. "The Cup of Tea" by Cassatt
3. "Women Admiring A Child" by Cassatt
4. "Mother and Child" by Cassatt
5. "Argenteuil" by Manet
6. "Sailing" by Manet
7. "The Boating Party" by Cassatt
8. "Self Portrait" by Manet
9. "Le Dejeuner Sur L'Herbe" by Monet
10. "Le Dejeuner Sur L'Herbe" by Manet
11. "Concert Champetre" by Giorgione
12. "Venus of Urbino" by Titian
13. "Urbino Venus" by Manet
14. "Olympia" by Manet
15. Detail of "Olympia" by Manet
16. "The Fifer" by Manet
17. "The Street Singer" by Manet
18. "The Waitress" by Manet
19. "The Bar at the Folies Bergere" by Manet

MAIN IDEAS STRESSED:

1. A brief review of academicism helps students remember that each of the artists we are studying rejected academicism. Students then review "The Cup of Tea" and "Women Admiring A Child" to refresh their understanding of impressionism.

2. "Mother and Child" reminds them that a great artist transcends stylistic labels. This painting also shows Manet's influence on Mary Cassatt in its simplified subject and dramatic use of color.
3. "Argenteuil" and "Sailing" show Manet's impressionist period and were the starting point for an examination of his artistic evolution.
4. "The Boating Party" by Cassatt is another good example of how her work was influenced by Manet (composition, style). This helps students see how artists exchange ideas and establishes continuity of developments in art.
5. The "Self-Portrait" of Manet is viewed while some of the important details of his life are discussed.
6. Students compare the two paintings, "Le Dejeuner Sur L'Herbe" by Monet and Manet. Public reaction to Manet's work is discussed.
7. "The Concert Champetre" and "Venus of Urbino" demonstrates how Manet used the great masterpieces of the past as inspiration for his work. Students see that Manet's work is shocking not because of the subject but because of the style and purpose. ("The Urbino Venus" and "Olympia.")
8. "The Fifer," "The Street Singer," and "The Waitress" show Manet's rejection of academicism and his mature style.
9. "The Bar at the Folies Bergere" is discussed. Students are asked to derive a statement about Manet's subject, style and purpose. Students agree that this is his masterpiece.
10. Review of the objective/subjective elements in Manet's work.

REACTIONS/SUGGESTIONS:

This material was well received. No changes are proposed.



THE NINETEENTH CENTURY:  
MARY CASSATT

RATIONALE FOR TOPIC:

The work of Mary Cassatt, Edouard Manet and Claude Debussy demonstrates the attempt to re-emphasize subjectivity made by creative people during the nineteenth century. Indeed Impressionism is a good attempt to combine objectivity and subjectivity since it attempts to combine scientific optical theory with personal, individual perception. Mary Cassatt is a good representative of impressionism. One of the few women artists lauded by her peers in her lifetime, she was also one of the few Americans whose work was recognized in Europe.

DESCRIPTION OF LEARNING ACTIVITY:

The class meets in the large group for a slide lecture on Mary Cassatt. This activity helps students develop competencies #3, 5, 7, 8, 9, 17 & 18.

Time: 1 hour

READING ASSIGNMENT:

"Mary Cassatt" by David Lowe from American Heritage, Vol. 25, December 1973. pp. 10-21. This is an interesting biography of Miss Cassatt which discusses her achievements and relates them to events in her personal life.

SLIDES SHOWN:

1. Detail of "Antiochus and Stratonica" by Ingres
2. "Endymion" by Girodet
3. "Self Portrait" by Mary Cassatt
4. "The Cup of Tea" by Cassatt
5. "Woman and Child Driving" by Cassatt
6. "In The Box" (La Loge) by Cassatt
7. "Dancers In Rehearsal" by Degas
8. "Mary Cassatt at the Louvre" by Degas
9. Portrait by Cassatt
10. Portrait by Cassatt
11. "Alexander and Robbie Cassatt" by Cassatt
12. "Women Admiring A Child" by Cassatt
13. "Woman Arranging Her Hair" by Cassatt
14. "The Bath" by Cassatt
15. "Maternity" by Cassatt
16. "Mother and Child" by Cassatt
17. "The Boating Party" by Cassatt

MAIN IDEAS STRESSED:

1. Art is a visual medium that does not have to be explained in order to be understood. It is comprehended by the eye and not the ear.
2. Art history groups painters according to styles and according to subject, purpose, and style. However, individual artists very seldom fit a stylistic label exactly.

3. Determinism filtered over into the art world as academicism, the attempt to define the rules of good art: to select appropriate subjects, to instruct in morality and to paint in a naturalistic, almost photographic style. Two examples of this are shown and discussed, a detail of "Antiochus and Stratonica" by Ingres and "Endymion" by Girodet (any examples of academic art can be used.)
4. A self-portrait of Mary Cassatt introduces students to the painter. (Seeing a portrait or photograph makes the person more real.) Details of her life are reviewed as students look at her likeness.
5. The change from academicism to impressionism is exemplified by comparing "The Cup of Tea" and "Woman and Child Driving" to the examples of academic art. Students are asked to comment on subject, purpose and style. Elements of impressionism discussed are:
  - a. Subject:
    - impressionists rejected historical genre painting
    - selected scenes from contemporary life, preferably outdoor scenes and human figures painted in natural light
  - b. Style:
    - attempted to create an organic light - pulsing, changing palette of primary and secondary colors plus black and white
    - short, unblended strokes to give the effect of reflected sunlight
    - "catch" subjects in the middle of an activity
  - c. Purpose:
    - to represent sunlight
    - to draw attention to style and the act of painting itself
    - to interpret nature, to give impressions of it, to show the artist's state of mind
6. The relationship between Cassatt and Degas is discussed as students view "Dancers In Rehearsal" and "Mary Cassatt at the Louvre."
7. A series of Cassatt's portraits are shown and discussed.
8. Degas influence on Cassatt is demonstrated again in her choice of pastels as a medium. ("Woman Admiring A Child.")
9. Cassatt's mature work is discussed through "Maternity," "Mother and Child," and "The Boating Party." It is pointed out that Cassatt transcends a stylistic label, as do all great artists.
10. Cassatt's role in promoting the impressionists in America and in encouraging American patrons to collect important works and thereby leave a legacy for American students to study is explained.
11. Review of the objective/subjective elements in Cassatt's work.

REACTION/SUGGESTIONS:

The time period was too short. Fifteen minutes more was needed to discuss Cassatt's mastery of Japanese style ("Woman Arranging Her Hair" and "The Bath").

THE NINETEENTH CENTURY:  
CLAUDE DEBUSSY

RATIONALE FOR TOPIC:

Impressionist music parallels impressionist painting by rejecting the academic style, the more objective forms, of music and emphasizing the subjective nature of sound. Claude Debussy is a good example of impressionism in music. His music creates aural effects comparable to Mary Cassatt's visual effects. The use of music in this unit also balances the students' understanding of the period.

DESCRIPTION OF LEARNING ACTIVITY:

The class meets in the large group for a lecture on and listening to the music of Debussy. This activity helps students develop competencies #3, 7, 9, 17 & 18.  
Time: 40 minutes

READING ASSIGNMENT:

"Claude Debussy" from Music in History by Howard D. McKinney and W. R. Anderson, New York: American Book Company, 1957, pp. 641-643.

WORKS PLAYED:

Prelude to "The Afternoon of a Faun" by Claude Debussy.

MAIN IDEAS STRESSED:

1. While impressionism is a style, it is also a way of looking at life. It suggests:
  - that there is not the permanent order in which cause and effect move along in a perfect, linear fashion.
  - that in life (and reality) there are many things that are transitory.
  - that transitory elements in life affect our emotions and intuitions and, in so doing, give us glimpses of greater realities.
2. Impressionist music, like art or literature, gives us insights into life.
3. Impressionist music organizes sound to evoke moods, create impressions, evoke emotions--rather than lay down recognizable patterns of sound.
4. The listener must "create" the meaning of the music. The music is designed to act on the listener so that meaning comes more from the unconscious side of the self, the realm of dreams, rather than rationality.

5. Debussy said, "Is it not our duty to find the symphonic formula which fits our time, one which progress, daring, and modern victory demand?"
6. Review of the objective/subjective elements in Debussy's work.

REACTIONS/SUGGESTIONS:

Students enjoy the music and the change of pace provided by this topic. No changes are suggested.

THE NINETEENTH CENTURY:  
ADAM SMITH

RATIONALE FOR TOPIC:

Adam Smith is the first person to explain the causes and effects of a capitalistic economy. His ideas are shaped by the Newtonian determinism of his age which seeks to find laws in all of nature. His ideas then shape the thinking of those who follow him, making him the father of economics.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet first in small groups to discuss the key terms and main ideas in the reading assignment. Students are encouraged to identify and discuss modern examples which fit Smith's theory. Then students meet in the large group for a lecture/discussion of classical economics. These activities help students develop competencies #1, 2, 4, 5, 6, 7, 13, 15 & 18.  
Time: 3 hours

READING ASSIGNMENT:

"The Wealth of Nations" by Adam Smith from An Inquiry into the Nature and Causes of the Wealth of Nations, ed. Edwin Cannan, "Chapter VII: Of the Natural and Market Price of Commodities", (New York: Modern Library, 1937), pp. 421-423.

In this reading, Adam Smith explains how the natural price and market price of commodities obey natural laws in a free market place.

"Adam Smith" from The 100, A Ranking of the Most Influential Persons In History by Michael H. Hart. New York: A & W Visual Library, 1978, pp. 218-221.

This is a short biography of Smith which also stresses his significance in world history.

MAIN IDEAS STRESSED:

A. From reading assignment:

1. In a capitalistic system, supply and demand affect market price.

When the quantity of any commodity which is brought to market falls short of the effectual demand, . . . A competition will immediately begin among them, and the market price will rise more or less above the natural price, according as either the greatness of the deficiency, or the wealth and wanton luxury of the competitors, happen to animate more or less the eagerness of the competition.

When the quantity brought to market exceeds the effectual demand, it cannot be all sold to those who are willing to pay the whole value of the rent, wages and profit, which must be paid in order to bring it thither. Some part must be sold to those who are willing to pay less, and the low price which they give for it must reduce the price of the whole.

2. In a capitalistic system, market price gravitates toward the natural price.

The natural price, therefore, is, as it were, the central price, to which the prices of all commodities are continually gravitating. Different accidents may sometimes keep them suspended a good deal above it, and sometimes force them down even somewhat below it. But whatever may be the obstacles which hinder them from settling in this center of repose and continuance, they are constantly tending towards it.

3. In this system, profit is natural.

The commodity is then sold precisely for what it is worth, or for what it really costs the person who brings it to market; for though in common language what is called the prime cost of any commodity does not comprehend the profit of the person who is to sell it again, yet if he sells it at a price which does not allow him the ordinary rate of profit in his neighborhood, he is evidently a loser by the trade; since by employing his stock in some other way he might have made that profit. His profit, besides, is his revenue, the proper fund of his subsistence. As, while he is preparing and bringing the goods to market, he advances to his workmen their wages, or their subsistence, so he advances to himself, in the same manner, his own subsistence, which is generally suitable to the profit which he may reasonably expect from the sale of his goods.

4. Fluctuations in market price affect two components of price: wages and profit.

The occasional and temporary fluctuations in the market price of any commodity fall chiefly upon those parts of its price which resolve themselves into wages and profit. That part which resolves itself into rent is less affected by them.

5. The market price can remain higher than the natural price for a longer period than it can remain lower.

The market price of any particular commodity, though it may continue long above, can seldom continue long below, its natural price. Whatever part of it was paid below the natural rate, the persons whose interest it affected would immediately feel the loss, and would immediately withdraw either so much land, or so much labor, or so much stock, from being employed about it, that the quantity brought to market would soon be no more than sufficient to supply the effectual demand. Its market price, therefore, would soon rise to the natural price. This at least would be the case where there was perfect liberty.

6. Although "perfect liberty" is the best condition for this system, several factors can influence (enhance) market price.

- 1) government

But though the market price of every particular commodity is in this manner continually gravitating, if one may say so, towards the natural price, yet sometimes particular accidents, sometimes natural causes, and sometimes particular regulations of police, may, in many commodities, keep up the market price, for a long time together, a good deal above the natural price.

- 2) change in demand

When by an increase in the effectual demand, the market price of some particular commodity happens to rise a good deal above the natural price, those who employ their stocks in supplying that market are generally careful to conceal this change. If it was commonly known, their great profit would tempt so many new rivals to employ their stocks in the same way, that, the effectual demand being fully supplied, the market price would soon be reduced to the natural price.

- 3) trade secrets

Secrets in manufactures are capable of being longer kept than secrets in trade. A dyer who has found the means of producing a particular color with materials which cost only

half the price of those commonly made use of, may, with good management, enjoy the advantage of his discovery as long as he lives, and even leave it as a legacy to his posterity. His extraordinary gains arise from the high price which is paid for his private labor. They properly consist in the high wages of that labor.

4) monopoly

A monopoly granted either to an individual or to a trading company has the same effect as a secret in trade or manufactures. The monopolists, by keeping the market constantly under-stocked, by never fully supplying the effectual demand, sell their commodities much above the natural price, and raise their emoluments, whether they consist in wages or profit, greatly above their natural rate.

The price of monopoly is upon every occasion the highest which can be got. The natural price, or the price of free competition, on the contrary, is the lowest which can be taken, not upon every occasion indeed, but for any considerable time together. The one is upon every occasion the highest which can be squeezed out of the buyers, or which, it is supposed, they will consent to give: the other is the lowest which the sellers can commonly afford to take, and at the same time continue their business.

The exclusive privileges of corporations, statutes of apprenticeship, and all those laws which restrain, in particular employments, the competition to a smaller number than might otherwise go into them, have the same tendency, though in a less degree. They are a sort of enlarged monopolies, and may frequently, for ages together, and in whole classes of employments, keep up the market price of particular commodities above the natural price, and maintain both the wages of the labor and the profits of the stock employed about them somewhat above their natural rate.



B. Conclusions drawn from reading and discussion:

1. Smith sees capitalism as a mechanistic system in which there is a natural regulation of the market place.
2. This natural regulation constitutes the natural wisdom of the market place.
3. Smith sees natural fluctuations within this system but does not address whether this is a finite or infinite system.
4. Smith's view is an objective, deterministic view of the economy.

REACTION/SUGGESTIONS:

It is hard to discuss this topic in a short time frame. The class discussion followed by lecture, however, is very effective.

THE NINETEENTH CENTURY:  
KARL MARK

RATIONALE FOR TOPIC:

Karl Marx is one of the great influences on the social and political thinking of our time. Examining his economic ideas and comparing them to those of Adam Smith provides an interesting juxtaposition of two early creators - both influential - who arrive at entirely different answers to economic problems but who are both objective and deterministic in outlook.

DESCRIPTION OF ACTIVITY:

Students meet in small groups to discuss The Communist Manifesto. Then they meet in the large group for a lecture/discussion on Marx economics. These activities help students master competencies #1, 2, 3, 4, 5, 6, 7 13, 15, 17, & 18.

Time: 3 hours

READING ASSIGNMENT:

The Communist Manifesto by Karl Marx and Frederick Engels, Authorized English Translation, New York: International Publishers, 1980.

In The Communist Manifesto, Karl Marx explains that all history may be read as a record of class struggles. The current class struggle between the bourgeoisie and the proletariat is the final struggle. When the proletariat inevitably overthrow the bourgeoisie, a new classless society will begin forming. The Communist Party will assist the Proletariat in its revolution.

"Karl Marx" by Neil McInnes, from The Encyclopedia of Philosophy, edited by Paul Edwards, New York: The MacMillan Company and the Free Press, 1967, pp. 171, 172.

This is a concise introduction to Karl Marx. It emphasizes biographical information relevant to understanding The Communist Manifesto.

MAIN IDEAS STRESSED:

A. From lecture/discussion:

1. The difference between reading The Communist Manifesto, studying contemporary Marxism and being indoctrinated in communist philosophy was made clear.

2. Slides demonstrate the hideous conditions of the lower classes in Marx's time.
3. Students are introduced to the characteristics of inflammatory writing.
4. Discussion is held on the importance of free speech and the liberty we have to freely read, study and evaluate Marx.

B. From the reading assignment:

1. Class struggle and social revolution are inevitable.

The history of all hitherto existing society is the history of class struggles.

Freeman and slave, patrician and plebeian, lord and serf, guildmaster and journeyman, in a word, oppressor and oppressed, stood in constant opposition to one another, carried on an uninterrupted, now hidden, now open fight, a fight that each time ended, either in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes.

. . . .

The modern bourgeois society that has sprouted from the ruins of feudal society, has not done away with class antagonisms. It has but established new classes, new conditions of oppression, new forms of struggle in place of the old ones.

2. The current class struggle is between the bourgeoisie and the proletariat.

Our epoch, the epoch of the bourgeoisie, possesses, however, this distinctive feature: It has simplified the class antagonisms. Society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other - bourgeoisie and proletariat.

3. A rise in economic power is translated into a rise in political power.

We see, therefore, how the modern bourgeoisie is itself the product of a long course of development, of a series of revolutions in the modes of production and of exchange.

Each step in the development of the bourgeoisie was accompanied by a corresponding political advance of that class.

4. Bourgeoisie control of the economy and the state is the cause of all contemporary social ills. These ills are:
- putting end to tradition
  - turning human relationships into monetary exchanges
  - reducing all occupations to a \$
  - reducing family relationship to a monetary relationship
  - reducing wages to subsistence level
  - creating a world market
  - creating enormous cities
  - concentrating population
  - centralizing property and wealth
  - turning human beings to a commodity
5. However, the bourgeoisie carries within itself the seeds of its own destruction.

Modern bourgeois society with its relations of production, of exchange and of property, a society that has conjured up such gigantic means of production and of exchange, is like the sorcerer who is no longer able to control the powers of the nether world whom he has called up by his spells. For many a decade past the history of industry and commerce is but the history of the revolt of modern productive forces against modern conditions of production, against the property relations that are the conditions for the existence of the bourgeoisie and of its rule. It is enough to mention the commercial crises that by their periodical return put the existence of the entire bourgeois society on trial, each time more threateningly. In these crises a great part not only of the existing products, but also of the previously created productive forces, are periodically destroyed. In these crises there breaks out an epidemic that, in all earlier epochs, would have seemed an absurdity - the epidemic of over-production. Society suddenly finds itself put back into a state of momentary barbarism; it appears as if a famine, a universal war of devastation had cut off the supply of every means of subsistence; industry and commerce seem to be destroyed. And why? Because there is too much civilization, too much means of subsistence, too much industry, too much commerce. The productive forces at the disposal of society no longer tend to further the development of the conditions of bourgeois

property; on the contrary, they have become too powerful for these conditions, by which they are fettered, and no sooner do they overcome these fetters than they bring disorder into the whole of bourgeois society, endanger the existence of bourgeois property. The conditions of bourgeois society are too narrow to comprise the wealth created by them. And how does the bourgeoisie get over these crises? On the one hand, by enforced destruction of a mass of productive forces; on the other, by the conquest of new markets, and by the more thorough exploitation of the old ones. That is to say, by paving the way for more extensive and more destructive crises, and by diminishing the means whereby crises are prevented.

The weapons with which the bourgeoisie felled feudalism to the ground are now turned against the bourgeoisie itself.

But not only has the bourgeoisie forged the weapons that bring death to itself; it has also called into existence the men who are to wield those weapons - the modern working class - the proletarians.

6. The petty bourgeoisie will be pushed back into the proletariat by large businesses with whom they can't compete and they will form the leadership of the proletariat.

Finally, in times when the class struggle nears the decisive hour, the process of dissolution going on within the ruling class, in fact within the whole range of old society, assumes such a violent, glaring character, that a small section of the ruling class cuts itself adrift, and joins the revolutionary class, the class that holds the future in its hands. Just as, therefore, at an earlier period, a section of the nobility went over to the bourgeoisie, so now a portion of the bourgeoisie goes over to the proletariat, and in particular, a portion of the bourgeois ideologists, who have raised themselves to the level of comprehending theoretically the historical movement as a whole.

Of all the classes that stand face to face with the bourgeoisie today, the proletariat alone is a really revolutionary class.

7. The immediate aim of the Communists is the same as that of all the other proletarian parties: Formation of the proletariat into a class, overthrow of bourgeois supremacy, conquest of political power by the proletariat.

character. Political power, properly so called, is merely the organized power of one class for oppressing another. If the proletariat during its contest with the bourgeoisie is compelled, by the force of circumstances, to organize itself as a class; if, by means of a revolution, it makes itself the ruling class, and, as such sweeps away by force the old conditions of production, then it will, along with these conditions, have swept away the conditions for the existence of class antagonisms, and of classes generally, and will thereby have abolished its own supremacy as a class.  
(p. 31)

10. The "Communists" are not clandestine about their aims.

C. Conclusions drawn from reading and discussion:

1. Marx shows that the economy shapes man's thinking, that governmental and religious institutions are the effect of economic changes. Therefore, he theorizes that we can change man by changing his economy.
2. Marx recognizes that the Industrial Revolution and its effects have created alienation.
3. Like Smith, Marx's concept of how the economy works is deterministic.
4. Smith's concept is circular and cyclic, while Marx's is linear and cyclic.
5. Smith sees capitalism from within while Marx sees it from without.
6. Except for fluctuations in market price, Smith sees capitalism continuing (indefinitely?) while Marx sees it evolving into something else (communism).

REACTION/SUGGESTIONS:

This topic went very well. No changes are planned.

THE NINETEENTH CENTURY:  
THOMAS MALTHUS

RATIONALE FOR TOPIC:

Thomas Malthus was the first person to call attention to the effects of over-population, a problem for which he says the causes "have, indeed, been repeatedly stated and acknowledged; but its natural and necessary effects have been almost totally overlooked . . ." His theory strongly influenced the thinking of Darwin and Marx, who in turn have produced two of the most influential ideas in our time. Malthus is often cited as an example of deterministic thinking.

DESCRIPTION OF ACTIVITY:

The class meets in small groups to discuss the key terms and main ideas of Malthus' essay. Students evaluate the validity of Malthus' theory by relating it to modern situations. This activity helps students develop competencies #1, 2, 4, 5, 6, 8, 10, 13, 15, 17 and 18.

Time: 2 hours

READING ASSIGNMENT:

Excerpts from the "Introduction" to Malthus in The Norton Critical Edition of An Essay on the Principle of Population, Philip Appleman, ed., New York: Norton, 1976, pp. 2-8.

An interesting discussion of Malthus' background, education and ideas. It clearly explains the influences on Malthus and those he influenced.

Excerpts from the 1803 edition of An Essay on the Principle of Population by Thomas Robert Malthus. (see An Essay on the Principle of Population by Thomas R. Malthus with an Introduction by M. Blang, Yale University, Homewood, Illinois: Richard D. Irwin, Inc.. 1963, pp. 1-12, 237, 240.)

In this excerpt Malthus examines the natural cause and effect relationship between population increase and food supply and the effect of this increase on mankind.

MAIN IDEAS STRESSED:

A. From reading assignment:

1. Malthus introduces the thesis of his essay on his first page.

The principal object of the present essay is to examine the effects of one great cause intimately united with the very nature of man; which, though it has been constantly and powerfully operating since the commencement of society, has been little noticed by the writers who have treated this subject. The facts which establish the existence of this cause have, indeed, been repeatedly stated and acknowledged; but its natural and necessary effects have been almost totally overlooked; though probably among these effects may be reckoned a very considerable portion of that vice and misery, and of that unequal distribution of the bounties of nature, which it has been the unceasing object of the enlightened philanthropist in all ages to correct.

2. Malthus employs two working hypotheses: (a) that population is constantly expanding; and (b) that there is a relationship between population and food supply.

The cause to which I allude is the constant tendency in all animated life to increase beyond the nourishment prepared for it. The germs of existence contained in this earth, if they could freely develop themselves, would fill millions of worlds in the course of a few thousand years. Necessity, that imperious, all-pervading law of nature, restrains them within the prescribed bounds. The race of plants and the race of animals shrink under this great restrictive law; and man cannot by any efforts of reason escape from it. Wherever therefore there is liberty, the power of increase is exerted; and the superabundant effects are repressed afterwards by want of room and nourishment. . . . population can never actually increase beyond the lowest nourishment capable of supporting it, a strong check on population, from the difficulty of acquiring food, must be constantly in operation.

3. Malthus supports his hypotheses with statistical evidence that population increases by a geometrical ratio while food supply increases by an arithmetical ratio.

It may safely be pronounced, therefore, that population, when checked, goes on doubling itself every twenty-five years, or increases in a geometrical ratio.

It may be fairly pronounced, therefore, that, considering the present average state of the earth, the means of subsistence, under circumstances the most favourable to human industry, could not possibly be made to increase faster than an arithmetical ratio.

The necessary effects of these two different rates of increase, when brought together, will be very striking.

4. From the comparison of these two ratios, Malthus derives his theory.

In this supposition no limits whatever are placed to the produce of the earth. It may increase for ever and be greater than any assignable quantity; yet still the power of population being in every period so much superior, the increase of the human species can only be kept down to the level of the means of subsistence by the constant operation of the strong law of necessity, acting as a check upon the greater power.



5. Malthus outlines a series of checks to population increase.

Ultimate check: starvation

Immediate checks:

a. preventive checks

The preventive check, as far as it is voluntary, is peculiar to man, and arises from that distinctive superiority in his reasoning faculties, which enables him to calculate distant consequences.

- decision not to have children resulting in late marriages demonstrates moral restraint
- promiscuous intercourse (prostitution); unnatural passions (homosexuality); and infidelity demonstrate vice

b. positive checks

The positive checks to population are extremely various, and include every cause, whether arising from vice or misery, which in any degree contributes to shorten the natural duration of human life. Under this head, therefore, may be enumerated all unwholesome occupations, severe labour and exposure to the seasons, extreme poverty, bad nursing of children, great towns, excesses of all kinds, the whole train of common diseases and epidemics, wars, plague, and famine.

Of the positive checks, those which appear to arise unavoidably from the laws of nature, may be called exclusively misery; and those which we obviously bring upon ourselves, such as wars, excesses, and many others which it would be in our power to avoid, are of a mixed nature. They are brought upon us by vice, and their consequences are misery.

6. These checks vary inversely.

The sum of all these preventive and positive checks, taken together, forms the immediate check to population; and it is evident that, in every country where the whole of the procreative power cannot be called into action, the preventive and the positive checks must vary inversely as each other; that is, in countries either

naturally unhealthy, or subject to a great mortality, from whatever cause it may arise, the preventive check will prevail very little. In those countries, on the contrary, which are naturally healthy, and where the preventative check is found to prevail with considerable force, the positive check will prevail very little, or the mortality be very small.

7. Malthus recognizes the need for demography, the scientific study of population.

One principal reason why this oscillation has been less marked, and less decidedly confirmed by experience than might naturally be expected, is, that the histories of mankind which we possess are, in general, histories only of the higher classes. We have not many accounts that can be depended upon of the manners and customs of that part of mankind, where these retrograde and progressive movements chiefly take place. A satisfactory history of this kind, of one people and of one period, would require the constant and minute attention of many observing minds in local and general remarks on the state of the lower classes of society, and the causes that influenced it; and to draw accurate inferences upon this subject, a succession of such historians for some centuries would be necessary. This branch of statistical knowledge has, of late years, been attended to in some countries, and we may promise ourselves a clearer insight into the internal structure of human society from the progress of these inquiries. But the science may be said yet to be in its infancy, and many of the objects, on which it would be desirable to have information, have been either omitted or not stated with sufficient accuracy.

8. At the end of his essay, Malthus re-states the hypotheses he has proven.
  1. Population is necessarily limited by the means of subsistence.
  2. Population invariably increases where the means of subsistence increases, unless prevented by some very powerful and obvious checks.
  3. These checks, and the checks which repress the superior power of population, and keep its effects on a level with the means of subsistence, are all resolvable into moral restraint, vice and misery.

B. Conclusions drawn from reading and discussion:

1. Malthus places man in the natural world and subjects him to the laws of nature.

2. Malthus sees the world as a Newtonian Determinist - a place of repeating, cyclical patterns in which knowledge of causes enables predicting effects.
3. Malthus strengthens the idea that the scientific method and statistical analysis can be applied to social problems. He stresses the importance of demography.
4. Malthus recognizes the exponential factor in population increase. Bartlett's Equation for doubling time ("Forgotten Fundamentals of the Energy Crisis) can be applied to Malthus data.
5. Malthus' speculation on how population affects wages shows the influence of Adam Smith.
6. Malthus' theory gives economist David Ricardo the basis for formulating the "iron law of wages," that the natural wage is a subsistence wage.
7. Malthus writes in a "modern" style - thesis, evidence, then recapitulation of proven thesis.

REACTION/SUGGESTIONS:

More time was allotted to discuss Malthus. This made the topic successful.

THE NINETEENTH CENTURY:  
CHARLES DARWIN

RATIONALE FOR TOPIC:

Darwin's theory of evolution is a vital part of the nineteenth century attempt to understand the universe through cause and effect. Although it has been hotly debated ever since it was first announced, it has become one of the firm foundations of modern science, changing the way we look at nature and at ourselves. It is also a good example of an objective, deterministic cosmology.

DESCRIPTION OF LEARNING ACTIVITY:

The class meets in small groups to discuss Darwin's theory and to review topics to date. The goal of the discussion is to understand the theory as outlined in the reading and to see it as the product of Darwin's method and assumptions. These activities help students develop competencies #1, 2, 4, 5, 6, 10, 13, 15, 17 & 18.

Time: 3 hours

READING ASSIGNMENT:

Excerpts from The Origin of the Species by Charles Darwin, from Phillip Appleman, ed., Darwin - A Norton Critical Edition, New York: W. W. Norton & Company, Inc., 1970, pp. 100-199.

In these excerpts Darwin sets forth his theory of evolution which explains the origin and modification of species through natural selection and external conditions.

Students also read a short biography of Darwin from Morton Dunner, Kenneth E. Eble, Robert E. Helbling, eds., The Intellectual Tradition of the West, Glenview, Ill.: Scott, Foresman and Company, 1968, pp. 415-417.

MAIN IDEAS STRESSED:

A. From Origin of Species:

1. Darwin's theory was the product of long years of careful study. ("Introduction") In detailing this, Darwin gives us a good look at the creative process in science.
2. Variations in animals and plants not only reflect external variations (color, shape, size, etc.) but also internal variations in structure. Some of these variations help preserve or protect the individual, increasing the chance of survival.

. . . that individuals having any advantage, however slight, over others, would have the best chance of surviving and of procreating their kind? On the other hand, we may feel sure that any variation in the least

degree injurious would be rigidly destroyed. This preservation of favourable individual differences and variations, and the destruction of those which are injurious, I have called Natural Selection, or the Survival of the Fittest.

3. Darwin is convinced that species were and are mutable, current species having descended from earlier varieties.

I can entertain no doubt, after the most deliberate study and dispassionate judgment of which I am capable, that the view which most naturalists until recently entertained, and which I formerly entertained--namely, that each species has been independently created--is erroneous. I am fully convinced that species are not immutable; but that those belonging to what are called the same genera are lineal descendants of some other and generally extinct species, in the same manner as the acknowledged varieties of any one species are the descendants of that species. Furthermore, I am convinced that Natural Selection has been the most important, but not the exclusive, means of modification.

4. Natural selection is synonymous with survival of the fittest because natural selection acts through competition. Competition occurs because of the high rate at which organic beings reproduce.

A struggle for existence inevitably follows from the high rate at which all organic beings tend to increase.

In looking at Nature, it is most necessary to keep the foregoing considerations always in mind--never to forget that every single organic being may be said to be striving to the utmost to increase in numbers; that each lives by a struggle at some period of its life; that heavy destruction inevitably falls either on the young or old during each generation or at recurrent intervals. Lighten any check, mitigate the destruction ever so little, and the number of the species will almost instantly increase to any amount.

5. Natural selection is an on-going process which requires a long period of time in which to produce a discernible variation.

We see nothing of these slow changes in progress, until the hand of time has marked the lapse of ages, and then so imperfect is our view into long-past geological ages, that we see only that the forms of life are now different from what they formerly were.

As natural selection acts solely by accumulating slight, successive, favourable variations, it can produce no great or sudden modifications; it can act only by short and slow steps.

6. Darwin's evidence is "scientific" evidence: empirical evidence gained through personal observation; knowledge from other experts who have formed contemporary scientific theory (i.e. Malthus-population, Lyell-Geology); and conclusions drawn from the inductive method.

With plants there is a vast destruction of seeds, but from some observations which I have made it appears that the seedlings suffer most from germinating in ground already thickly stocked with other plants. Seedlings, also, are destroyed in vast numbers by various enemies: for instance, on a piece of ground three feet long and two wide, dug and cleared, and where there could be no choking from other plants, I marked all the seedlings of our native weeds as they came up, and out of 357 no less than 295 were destroyed, chiefly by slugs and insects.

Hence, as more individuals are produced than can possibly survive, there must in every case be a struggle for existence, either one individual with another of the same species, or with the individuals of distinct species, or with the physical conditions of life. It is the doctrine of Malthus applied with manifold force to the whole animal and vegetable kingdoms; for in this sense there can be no artificial increase of food, and no prudential restraint from marriage. Although some species may be now increasing, more or less rapidly, in numbers, all cannot do so, for the whole world would not hold them.

There is no exception to the rule that every organic being naturally increases at so high a rate, that, if not destroyed, the earth would soon be covered by the progeny of a single pair.

B. From discussion:

1. Darwin makes man a species, sets him in nature rather than apart from it.
2. The mutability of the species, the continuing evolution, makes the world a dynamic place still in the process of becoming. This represents a break away from the mechanistic model of the universe in which the parts of the machine were created independently and the machine has been in motion since. Instead, Darwin offers an organic model of the universe.
3. At the same time that Darwin offers an organic model of the universe, he still accepts scientific determinism, the law of cause and effect. What appears as "chance" to us is merely current ignorance.
4. Darwin theorizes an innate struggle in existence. This is very similar to Marx's theory of class struggle arrived at independently.

5. Darwin's theory excludes divine intervention in the world after creation.
6. Darwin expresses the "Victorian" ideal of continual improvement.

As all the living forms of life are the lineal descendants of those which lived long before the Cambrian epoch, we may feel certain that the ordinary succession by generation has never once been broken, and that no cataclysm has desolated the whole world. Hence, we may look with some confidence to a secure future of great length. And as natural selection works solely by and for the good of each being, all corporeal and mental endowments will tend to progress towards perfection.

REACTION/SUGGESTIONS:

Topic went well. Having heard so much about Darwin, students were excited about reading excerpts from Origin of Species.

THE NINETEENTH CENTURY:  
FYODOR DOSTOEVSKY

RATIONALE FOR TOPIC:

Dostoevsky is the first in a trio of early existentialists. Each expresses the same concern about man's current state. Each saw this state as a spiritual wasteland produced by the sterile rationalism and materialism of the late nineteenth century. Each seeks to make man aware of his current condition and to help him understand his true condition. In doing so, Dostoevsky makes a powerful restatement of the transcendent aims of Christianity and represents the subjective reaction to determinism.

DESCRIPTION OF LEARNING ACTIVITY:

The class meets in small discussion groups to explore the main ideas presented in the reading assignment. This activity helps students develop competencies #1, 2, 3, 5, 6, 7, 8, 9, 13, 15, 17 & 18.  
Time: 1 hour 15 minutes

READING ASSIGNMENT:

"The Grand Inquisitor" by Fyodor Dostoevsky, New York: Frederick Ungar Publishing Co., 1956.

In "The Grand Inquisitor" Dostoevsky uses a story within a story to demonstrate the consequences of renouncing faith and turning to a rational ethic. This paperback edition also includes a good introduction to Dostoevsky.

MAIN IDEAS STRESSED:

A. From reading assignment:

Dostoevsky contrasts the philosophy and attitude of the Grand Inquisitor with those of Jesus:

1. The Grand Inquisitor inspires fear while Jesus inspires love.

His face darkens. He knits his thick gray brows and his eyes gleam with a sinister fire. He holds out his finger and bids the guard take Him. And such is his power, so completely are the people cowed into submission and trembling obedience to him, that the crowd immediately makes way for the guards, and in the midst of the tomblike silence that has suddenly fallen they lay hands on Him and lead Him away. The crowd instantly, as one man, bows down to the earth before the old inquisitor.



He moves silently in their midst with a gentle smile of infinite compassion. The sun of love burns in His heart, radiance, enlightenment and power shine from His eyes, and shed on the people, stirs their hearts with responsive love.

2. The Grand Inquisitor (the Church) has corrected Jesus' work by removing the terrible burden of freedom from the people.

For fifteen centuries we have been wrestling with Your freedom, but now it is ended and over for good. Do You not believe that it's over for good? You look at me meekly and do not even deign to be angry with me. But let me tell You that now, today, people are more persuaded than ever that they are completely free, yet they have brought their freedom to us and laid it humbly at our feet. Instead of taking men's freedom from them, You make it greater than ever! Did You forget that man prefers peace, and even death, to freedom of choice in the knowledge of good and evil?

3. The Grand Inquisitor suggests that the Church has provided the necessary structure for mankind--miracle, mystery and authority--while Jesus rejected these three temptations in the wilderness (Matthew 4:1-11).

So that You Yourself laid the foundation for the destruction of Your kingdom, and no one is more to blame for it. Yet what was offered You? There are three powers, only three powers that can conquer and capture the conscience of these impotent rebels forever, for their own happiness--those forces are miracle, mystery and authority. You rejected all three and set the example for doing so.

That is what we have done. We have corrected Your work and have founded it upon miracle, mystery and authority. And men rejoiced that they were again led like a flock, and that the terrible gift that had brought them such suffering, was, at last, lifted from their hearts. Were we right teaching them this and acting as we did? Speak. Did we not love mankind, so meekly acknowledging their feebleness, lovingly lightening their burden, and even permitting their weak nature to sin, so long as it had our sanction? Why have you come now to hinder us?

4. The Church now treats people to the illusions they desire, offering them comfort and security, in place of individuality and freedom.

They will marvel at us and look upon us as gods, because we are ready to endure the freedom which they have found so dreadful and to rule over them--so awful will it seem to them to be free. But we will tell them that we are Your servants and rule them in Your name. We will deceive them again, for we will not let

You come to us again. That deception will be our suffering, for we will be forced to lie.

5. The Grand Inquisitor reveals his pessimistic assessment of man and the human condition when he says,

You chose what is utterly beyond the strength of men, acting as though You did not love them at all--You who came to give Your life for them! Instead of taking possession of men's freedom, You increased it, and burdened the spiritual kingdom of mankind forever with its sufferings. You wanted man's free love. You wanted him to follow You freely, enticed and captured by You. In place of the rigid ancient law, man was hereafter to decide for himself with free heart what is good and what is evil, having only Your image before him as his guide. But did You not think he would at last dispute and reject even Your image and Your truth, if he were oppressed with the fearful burden of free choice?

6. The last scene contrasts the spiritual emptiness of the Grand Inquisitor to Jesus' spiritual fullness.

He saw that the prisoner had listened intently and calmly all the time, looking gently in his face and evidently not wishing to reply. The old man longed for Him to say something, however bitter and terrible. But He suddenly approaches the old man in silence and softly kisses him on his bloodless aged lips. That was His whole answer. The old man shudders. Something trembles at the edge of his lips. He goes to the door, opens it, and says to Him: "Go and come no more. . . .Come not at all, never, never!" And he lets him out into the 'dark squares of the town.' The prisoner leaves."

B. From the discussion:

1. The human condition is painful and filled with anxiety according to Dostoevsky.
2. The Grand Inquisitor represents the failed idealist who lives in "the worst of all possible worlds."
3. The Grand Inquisitor represents the determinist and is contrasted to Jesus' autonomous position.
4. The paternalistic argument offered by the Grand Inquisitor has its basis in the old idea of state (Semester II)--for example, Machiavelli--yet is still heard from many contemporary dictators.
5. The Grand Inquisitor is a good example of Kierkegaard's knight of infinite resignation while Jesus is a perfect example of the knight of faith.

REACTION/SUGGESTIONS:

Students are always intrigued by this excerpt.

THE NINETEENTH CENTURY:  
SØREN KIERKEGAARD

RATIONALE FOR TOPIC:

Kierkegaard takes up the idea that Europeans have turned to rational justifications and away from the spiritual dimension of life. His investigations of the limits of philosophy and the nature of faith have made him one of the most influential figures of the nineteenth century. He is considered the father of religious existentialism and is another representative of the subjective approach to life.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet first in the large group for a lecture/discussion of Kierkegaard's Three Stages of Life. Then they meet in small groups to discuss the main ideas and key passages of the reading assignment and to draw parallels between Kierkegaard's ideas and Dostoevsky's. These activities help students develop competencies #1, 2, 3, 4, 5, 6, 7, 8, 9, 13, 15, 17 & 18.

Time: 3 hours

READING ASSIGNMENT:

"Introduction: Fear and Trembling" from Mirrors of Mind: An Interdisciplinary Overview by Roberts, et. al. Winston-Salem, N. C.: Hunter Textbooks, Inc., 1980, pp. 177-178.

This is a short reading which explains Kierkegaard's theory of the three stages along life's way: the Aesthetic, the Ethical and the Religious.

Excerpts from Fear and Trembling from Fear and Trembling and Sickness Unto Death translated by Walter Lowrie, Princeton, New Jersey: Princeton University Press, 1941, pp. 26, 29, 38-39, 44-52, 56-59.

Using the Biblical story of Abraham's sacrifice of Isaac as his metaphor Kierkegaard contrasts the knight of infinite resignation who is in the ethical stage of life with the knight of faith who is in the religious stage.

MAIN IDEAS STRESSED:

A. From the "Introduction":

Definitions of the Aesthetic, Ethical and Religious Stage were examined. Students were asked to apply these definitions to examples.

B. From Fear and Trembling:

1. Modern interpretations remove the human elements from the story of Abraham by translating it from the specific to the general. For example, they substitute "best" for "Isaac".

They express the whole thing in perfectly general terms: "The great thing was that he loved God so much that he was willing to sacrifice to Him the

best." That is very true, but "the best" is an indefinite expression. In the course of thought, as the tongue wags on, Isaac and "the best" are confidently identified, and he who meditates can very well smoke his pipe during the meditation, and the auditor can very well stretch out his legs in comfort.

. . . .

What they leave out of Abraham's history is dread; for to money I have no ethical obligation, but to the son the father has the highest and most sacred obligation.

2. Abraham's dread is precisely the condition which brings a person into his awareness of his concrete, individual existence by confronting him with the necessity to choose. A person can choose "himself", create his own values (the Ethical Stage) or choose to let others choose for him (the Aesthetic Stage).
3. If a person chooses himself and moves into the Ethical Stage he is then confronted by the realization that if there is a God, he is beyond human knowledge. Therefore, anyone who believes in God must believe by virtue of the absurd. Abraham did this and moved into the Religious Stage.

He believed by virtue of the absurd; for there could be no question of human calculation.

. . . .

For the movements of faith must constantly be made by virtue of the absurd, yet in such a way, be it observed, that one does not lose the finite but gains it every inch. For my part I can well describe the movements of faith, but I cannot make them.

4. The choice to believe by virtue of the absurd separates the knight of faith from the knight of infinite resignation.
5. Kierkegaard contrasts the knight of faith and the knight of infinite resignation and draws out the characteristics of faith.

The knights of the infinite resignation are easily recognized: their gait is gliding and assured. Those on the other hand who carry the jewel of faith are likely to be delusive, because their outward appearance bears a striking resemblance to that which both the infinite resignation and faith profoundly despise . . . to Philistinism.

. . . .

Most people live dejectedly in worldly sorrow and joy; they are the ones who sit along the wall and do not join in the dance. The knights of infinity

are dancers and possess elevation. They make the movements upward, and fall down again; and this too is no mean pastime, nor ungraceful to behold. But whenever they fall down they are not able at once to assume the posture, they vacillate an instant, and this vacillation shows that after all they are strangers in the world. This is more or less strikingly evident in proportion to the art they possess, but even the most artistic knights cannot altogether conceal this vacillation. One need not look at them when they are up in the air, but only the instant they touch or have touched the ground--then one recognizes them. But to be able to fall down in such a way that the same second it looks as if one were standing and walking, to transform the leap of life into a walk, absolutely to express the sublime in the pedestrian--that only the knight of faith can do--and this is the one and only prodigy.

. . . . .

So I can perceive that it requires strength and energy and freedom of spirit to make the infinite movement of resignation, I can also perceive that it is feasible. But the next thing astonishes me, it makes my head swim, for after having made the movement of resignation, then by virtue of the absurd to get everything, to get the wish whole and uncurtailed--that is beyond human power, it is a prodigy.

. . . . .

For the act of resignation faith is not required, for what I gain by resignation is my eternal consciousness, and this is a purely philosophical movement which I dare say I am able to make if it is required.

. . . . .

In resignation I make renunciation of everything, this movement I make by myself, and if I do not make it, it is because I am cowardly and effeminate and without enthusiasm and do not feel the significance of the lofty dignity which is assigned to every man, that of being his own censor.

. . . . .

By faith I make renunciation of nothing. On the contrary, by faith I acquire everything, precisely in the sense in which it is said that he who has faith like a grain of mustard can remove mountains. A purely human courage is required to renounce the whole of the temporal to gain the eternal; but this I gain, and to all eternity I cannot renounce it--that is a self-contradiction.

But a paradoxical and humble courage is required to grasp the whole of the temporal by virtue of the absurd, and this is the courage of faith. By faith Abraham did not renounce his claim upon Issac, but by faith he got Isaac.

C. From discussion:

1. Kierkegaard rejects the possibility of God's existence. God either is (actuality) or is not. Man will never know, that is, be given a sign which he is not forced to interpret, therefore man must choose.
2. For Kierkegaard God exists, yet Kierkegaard does not see himself as the knight of faith.
3. For Kierkegaard truth is subjectivity.
4. Like Dostoevsky and Nietzsche the ultimate meaning of life can never be known. It is absurd. Man makes meaning.

REACTION/SUGGESTIONS:

Although students find Kierkegaard tough going, throughout the rest of the course they continually refer back to the ideas he introduces.

## THE EARLY CREATORS: FRIEDRICH NIETZSCHE

THEME: What is the human condition?

### RATIONALE FOR TOPIC:

Like Kierkegaard and Dostoevsky, Nietzsche stresses the transcendent element of life. However, for him this element is not faith in the existence of God because he does not believe in God, but participation in the process of becoming. Therefore, Nietzsche is the father of atheistic existentialism.

### DESCRIPTION OF LEARNING ACTIVITY:

The class meets in small discussion groups to examine Nietzsche's key terms and main ideas and to compare and contrast him to Dostoevsky and Kierkegaard. This activity helps students develop competencies #1, 2, 3, 5, 6, 7, 8, 13, 15 & 18.

Time: 1 hour and 20 minutes

### READING ASSIGNMENT:

"Introduction to Nietzsche" from Mirrors of Mind, eds. Schlegel, et.al., Winston-Salem, N.C.: Hunter Publishing Co., 1980, p. 16.

Excerpts from "Thus Spoke Zarathustra" by Friedrich Nietzsche, from The Fabric of Existentialism, Richard Gill and Ernest Sherman, eds., Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1973, pp. 261-264, 269, 270.

In this excerpt, the prophet Zarathustra points out the spiritual regression of mankind through allegory and metaphor. He shows the use of spiritual and philosophical sedatives and suggests that man should be creating something better, superman, rather than something worse. This overcoming can only be achieved through active self-transcendence through the will to power.

This is a brief outline of Nietzsche's life and main ideas.

### MAIN IDEAS STRESSED:

#### A. From Thus Spoke Zarathustra:

1. The confrontation between Zarathustra and the saint illustrates two attitudes toward life. Zarathustra represents the person who affirms life, accepting the life processes as they are. The saint represents the person who denies life as it is, turning away from man to worship the absolute.



"Why," said the saint, "did I go into the forest and the desert? Was it not because I loved mankind all too much?"

"Now I love God: mankind I do not love. Man is too imperfect a thing for me. Love of mankind would destroy me."

Zarathustra answered: "What did I say of love? I am bringing mankind a gift."

"Give them nothing," said the saint. "Rather take something off them and bear it with them--that will please them best; if only it be pleasing to you!"

"And if you want to give to them, give no more than an alms, and let them beg for that!"

"No," answered Zarathustra, "I give no alms. I am not poor enough for that."

. . . . .

When Zarathustra heard these words, he saluted the saint and said: "What should I have to give you! But let me go quickly, that I may take nothing from you!" And thus they parted from one another, the old man and Zarathustra, laughing as two boys laugh.

But when Zarathustra was alone, he spoke thus to his heart: "Could it be possible! This old saint has not yet heard in his forest that God is dead!"

2. Zarathustra presents the idea of Superman or Overman, the next step in man's on-going evolution.

I teach you the Superman. Man is something that should be overcome. What have you done to overcome him?

All creatures hitherto have created something beyond themselves, and do you want to be the ebb of this great tide, and return to the animals rather than overcome man?

What is the ape to men? A laughing-stock or a painful embarrassment. And just so shall man be to the Superman: a laughing-stock or a painful embarrassment.

. . . . .

I entreat you, my brothers, remain true to the earth, and do not believe those who speak to you of super-terrestrial hopes!

. . . . .

Man is a rope, fastened between animal and Superman--  
a rope over an abyss.

A dangerous going-across, a dangerous wayfaring, a  
dangerous looking-back, a dangerous shuddering and  
staying-still.

What is great in man is that he is a bridge and not a  
goal; what can be loved in man is that he is a going-  
across and a down-going. . . .

3. Three metamorphoses form the process of psychic evolution.

I name you three metamorphoses of the spirit: how  
the spirit shall become a camel, and the camel a lion,  
and the lion at last a child.

. . . .

The weight-bearing spirit takes upon itself all these  
heaviest things: like a camel hurrying laden into the  
desert, thus it hurries into its desert.

But in the loneliest desert the second metamorphosis  
occurs: the spirit here becomes a lion; it wants to  
capture freedom and be lord in its own desert.

. . . .

But tell me, my brothers, what can the child do that  
even the lion cannot? Why must the preying lion still  
become a child?

The child is innocence and forgetfulness, a new begin-  
ning, a sport, a self-propelling wheel, a first motion,  
a sacred Yes.

Yes, a sacred Yes is needed, my brothers, for the sport  
of creation: the spirit now wills its own will, the  
spirit sundered from the world now wills its own world.

4. The process of psychic evolution is a process of self-overcoming, a  
rise to command, an expression of the will to power.

But wherever I found living creatures, there too I  
heard the language of obedience. All living creatures  
are obeying creatures.

And this is the second thing: he who cannot obey him-  
self will be commanded. That is the nature of living  
creatures.

But this is the third thing I heard: that commanding is more difficult than obeying. And not only because the commander bears the burden of all who obey, and that this burden can easily crush him.

In all commanding there appeared to me to be an experiment and a risk: and the living creature always risks himself when he commands.

. . . .

Where I found a living creature, there I found will to power; and even in the will of the servant I found the will to be master.

. . . .

And life itself told me this secret: "Behold," it said, "I am that which must overcome itself again and again."

B. From discussion:

1. Nietzsche like Kierkegaard and Dostoevsky sees the spiritual impotence of his age. God, for Europeans, is dead. Since God is no longer a creative force in the spiritual evolution of Europe, Nietzsche suggests that Europeans turn their attention to man.
2. The contrast between Zarathustra and the saint is parallel to Dostoevsky's contrast between Jesus and the Grand Inquisitor.
3. The emphasis on organic, evolutionary process, emerging in this era is evident in Nietzsche. However, Nietzsche emphasizes "psychic" or psychological evolution produced by deliberate acts of will.
4. Nietzsche promotes the individual as the basic unit of evolution just as Darwin's theory sees the individual as the source of variation in the species.
5. Man has the capacity and the responsibility to transcend himself. Knowledge of this is gained through personal suffering, producing tragic optimism--the recognition of psychological growth through overcoming personal tragedy.
6. "Good" results from the creative process of the interplay of opposites. In the psychic life, this is the interplay of the Apollonian (rational, orderly, logical) and the Dionysian (irrational, chaotic, intuitive) elements.

REACTIONS/SUGGESTIONS:

THE NINETEENTH CENTURY:  
RICHARD WAGNER

RATIONALE FOR TOPIC:

Richard Wagner is the epitome of Romantic composers. He represents a completely different approach to music from Debussy. Yet he too rejected the academic tradition and paved new musical pathways. Wagner's emphasis on the irrational elements of the human will, on heroism and commitment greatly influenced Nietzsche. Like Nietzsche, he represents the subjective outlook on life.

DESCRIPTION OF LEARNING ACTIVITY:

The class meets in the large group for a lecture on and listening to the music of Wagner. This activity help students develop competencies #1, 2, 3, 5, 7, 9, 17 & 18.  
Time: 45 minutes

READING ASSIGNMENT:

"Richard Wagner" by Donald H. Van Ess, The Heritage of Musical Style, New York: Holt, Rinehart and Winston, Inc., 1970, pp. 275-279.

This is a short overview of Wagner's life and the principle features of his music.

WORKS PLAYED:

"Ride of the Valkyries" from "Die Walküre"  
Prelude to "Lohengrin"  
Wedding march from "Lohengrin"  
Liebestod from "Tristan and Isolde"

MAIN IDEAS STRESSED:

1. Wagner dominated late 19th century music because of his ability to evoke emotional responses and because of his technical mastery of music.
2. He wrote mostly opera. For the stories in his operas he resurrected the Teutonic myths--especially those which stressed heroism and strength of will.
3. A plot outline of the "Ring" series was discussed. Examples of Wagner's music (listed above) were played.
4. The connection between Wagner and Nietzsche was discussed. Nietzsche saw the rebirth of the Dionysian element in Wagner's music. He also applauded Wagner's emphasis on strength, determination and heroism. From there (and other influences) Nietzsche derived his idea of will-to-power.

REACTION/SUGGESTIONS:

Students enjoyed Wagner's music. No changes are planned.

THE NINETEENTH CENTURY:  
WILLIAM JAMES

RATIONALE FOR TOPIC:

William James caps our study of the opposition to deterministic philosophy and the attempt to re-emphasize subjectivity. James' essay also shows that these ideas reached and affected American intellectuals during this time. In addition, James offers arguments against determinism which anticipate discoveries in subatomic physics which will be made in the first half of the 20th century.

At the end of this unit, the test calls for a comparison/contrast. This essay is an excellent example of parallel construction.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the small groups to discuss James' essay and their worksheets. These activities help students master competencies #1, 2, 3, 4, 5, 6, 7, 9, 13, 15, 17 & 18.  
Time: 1½ hours.

READING ASSIGNMENT:

"William James" by Robert F. Davidson from The Search For Meaning in Life, New York: Holt, Rinehart and Winston, 1962, pp. 236-238.

This is a short introduction to James which stresses his interpretation of pragmatism.

"Man Is Free" by William James from The Will to Believe and Other Essays in Popular Philosophy, New York: Longmans, Green, 1897, pp. 145-183 with omissions.

These excerpts from James' essay clearly set forth his arguments against determinism. In this essay, James uses the terms objective and subjective in the same way they have been used throughout this unit.

MAIN IDEAS STRESSES:

1. Review of events in James' life.
2. Discussion of Pragmatism and the pragmatic test of truth.
3. Examination of "Man Is Free":

Inward reality:

...(O)ur first act of freedom, if we are free, ought in all inward propriety to be to affirm that we are free....

Hard vs. soft determinism:

...Old-fashioned determinism was what we may call hard determinism. It did not shrink from such words as fatality, bondage of the will, necessitation, and the like. Nowadays, we have a soft determinism which abhors harsh words, and, repudiating fatality, necessity, and even predetermination, says that its real name is freedom; for freedom is only necessity understood, and bondage to the highest is identical with true freedom....

(Determinism) professes that those parts of the universe already laid down absolutely appoint and decree what the other parts shall be. The future has no ambiguous possibilities hidden in its womb: the part we call the present is compatible with only one totality. Any other future complement than the one fixed from eternity is impossible. The whole is in each and every part, and welds it with the rest into an absolute unity, an iron block, in which there can be no equivocation or shadow of turning.

Indeterminism:

Indeterminism, on the contrary, says that the parts have a certain amount of loose play on one another, so that the laying down of one of them does not necessarily determine what the others shall be. It admits that possibilities may be in excess of actualities, and that things not yet revealed to our knowledge may really in themselves be ambiguous. Of two alternative futures which we conceive, both may now be really possible; and the one becomes impossible only at the very moment when the other excludes it by becoming real itself. Indeterminism thus denies the world to be one unbending unit of fact. It says there is a certain ultimate pluralism in it; and, so saying,

it corroborates our ordinary unsophisticated view of things. To that view, actualities seem to float in a wider sea of possibilities from out of which they are chosen; and, somewhere, indeterminism says, such possibilities exist, and form a part of truth.

(This argument prefigures the theories of Schrödinger, Heisenberg and Bohr concerning the nature of subatomic phenomena.)

The limits of science:

...Science professes to draw no conclusions but such as are based on matters of fact, things that have actually happened; but how can any amount of assurance that something actually happened give us the least grain of information as to whether another thing might or might not have happened in its place? Only facts can be proved by other facts. With things that are possibilities and not facts, facts have no concern. If we have no other evidence than the evidence of existing facts, the possibility-question must remain a mystery never to be cleared up.

Determinism and moral responsibility:

...Determinism, in denying that anything else can be in its stead, virtually defines the universe as a place in which what ought to be is impossible, - in other words, as an organism whose constitution is afflicted with an incurable taint, an irremediable flaw.

REACTION/SUGGESTIONS:

(new topic)

## UNIT II: MAJOR THEORIES IN MODERN PSYCHOLOGY

### DESCRIPTION OF THE UNIT:

This unit introduces students to four founders of modern psychology: Sigmund Freud, Alfred Adler, Carl Jung and B. F. Skinner. Students read selections from each psychologist which emphasize his main theories. Students also examine the objective and subjective elements in each psychologist's work, thereby connecting the work in this unit to the theme of the semester.

This unit is a nice change of pace. Following Unit I which is lengthy and chronologically organized, a short unit which touches on an area which interests most students, psychology, is a needed respite.

Students are asked to prepare for class discussions using the same worksheets used in Unit I.

Time: 11 hours

### OBJECTIVES:

1. To introduce students to the work of four founders of modern psychology, four men whose ideas have shaped modern thinking: Freud, Adler, Jung and Skinner;
2. To examine both the objective and subjective elements of psychology;
3. To help students understand that the differences that exist between different schools of psychology arise from their different assumptions about the nature of man and their use of different methodologies;
4. To continue to develop students' ability to read, interpret and analyze difficult primary material; and
5. To develop students ability to take a short-answer, timed, in-class exam.

### CONTENT:

Sigmund Freud

"Some Elementary Lessons in Psychoanalysis" by Sigmund Freud

"On The History of the Psychoanalytic Movement: by Freud

"An Outline of Psychoanalysis: by Freud

"Psycho-Analysis and Man's Sense of His Own Self-Importance by Freud

Alfred Adler

"Individual Psychology: by Alfred Adler

Carl Jung

"Man and His Symbols: by Carl Jung

B. F. Skinner

"Persons As Products of Social Conditioning" by B. F. Skinner

### COMPETENCIES DEVELOPED:

#1, 2, 3, 4, 5, 6, 13, 14, 15, 16, 17 & 18.



TESTING/EVALUATION:

Students are given a test in which they have to define key ideas and theories, identify quotations and answer specific questions about the readings and discussions. Students have one hour to complete the test.

REACTION/SUGGESTIONS:

B. F. Skinner has been added to the unit to show a primarily objective approach to psychology. The other three, Freud, Adler and Jung, have been very effective. The only danger in doing this unit are the "amateur" psychologists who develop during its course.

## MAJOR THEORIES IN MODERN PSYCHOLOGY: SIGMUND FREUD

### RATIONALE FOR TOPIC:

No one needs to justify the inclusion of Sigmund Freud in any study of psychology in the twentieth century. His presence is everywhere--from our knowing we have had a "Freudian slip" to our concern for the traumas of our children. Like Darwin he is a pivotal figure in reshaping man's concept of himself. He removed man from the lofty position of a rational being whose mind functioned consciously in accordance with God's plan and placed man back into the animal world. To Freud man was an animal with a consciousness and an unconscious.

Since Freud wrote so many articles for laymen, students have easy access to Freud's own explanation of his discoveries.

### DESCRIPTION OF LEARNING ACTIVITY:

Students are introduced to Freud via a short film about his early life and work. At the same time they are introduced to psychoanalysis. Students then meet in small groups to discuss Freud's writings. These activities helps students develop competencies: 1, 2, 3, 4, 5, 6, 13, 14, 15, 16 17 & 18.

Time: 4½ hours

### READING ASSIGNMENT:

An introduction on Sigmund Freud from George K. Anderson and Robert Warnock, eds. Science and Uncertainty, Glenview, Ill.: Scott, Foresman and Company, 1967, pp. 438, 439. "Some Elementary Lessons In Psycho-Analysis" by Sigmund Freud, (1938).

In this essay Freud states his belief that "psychology, too, is a natural science" because it investigates objectively the nature of mental activity. Freud also states that psycho-analysis has discovered that there is an unconscious and that unconscious determinants are at work in all human behavior. This short essay is a good overview of Freud's basic concepts and is easy to read.

"On the History of the Psycho-Analytic Movement" by Sigmund Freud, Joan Riviere, trans., James Strackey, ed., New York: W. W. Norton & Company, Inc., 1966, pp. 7-19.

In this essay, Freud traces the history of psycho-analysis and the development of his method, theories and discoveries. He gives credit to others who influenced his work and explains how his work differs from previous work in the field.

"An Introduction to Psycho-Analysis" by Sigmund Freud from Robert F. Davidson, Sarah Herndon, J. Russel Reaves, William Ruff, eds., The Humanities in Contemporary Life, New York: Holt, Rinehart and Winston, 1960, pp. 396-399.

Freud explains the nature of psycho-analysis: its territory, assumptions, goals and techniques. In doing so, he outlines his theory of the psychic apparatus of man--the id, ego and superego--and explains how these agencies interact.

"Psycho-Analysis and Man's Sense of His Own Importance" by Sigmund Freud. from Robert F. Davidson, et. al.

In this brief excerpt, Freud explains the three blows to man's sense of importance, a sense which had developed over thousands of years. The three blows are: the Copernican Revolution, the cosmological blow; the work of Darwin, the biological blow; and psycho-analysis, the psychological blow.

Excerpts from Chapters 1 and 2 of An Outline of Psycho-Analysis by Sigmund Freud, James Strachey, ed., New York: W. W. Norton and Company, Inc., 1949, pp. 1-8.

Freud explains his theory of personality structure and his theory that all instincts stem from two basic ones, Eros and its opposite, the death instinct. He believes these two basic instincts rule the psychic life of man.

MAIN IDEAS STRESSED:

A. From "Some Elementary Lessons in Psychoanalysis":

1. The importance of the recognition that consciousness is only one part of mental activity.

No, being conscious cannot be the essence of what is mental. It is only a quality of what is mental, and an unstable quality at that--one that is far oftener absent than present. The mental, whatever its nature may be, is in itself unconscious and probably similar in kind to all the other natural processes of which we have obtained knowledge.

2. The example of sudden insights and Freudian slips prove the existence of the unconscious.

We know what is meant by ideas 'occurring' to one--thoughts that suddenly come into consciousness without one's being aware of the steps that led up to them, though they, too, must have been mental acts.

. . . .

But what if every other instance of a slip of the tongue could be explained in the same way, and similarly every slip of the pen, every case of misreading or mis-hearing, and every faulty action? What if in all those instances (one might actually say, without a single exception) it was possible to demonstrate the presence of a mental act--a thought,

a wish or an intention--which would account for the apparent mistake and which was unconscious at the moment at which it became effective, even though it may have been conscious previously? If that were so, it would really no longer be possible to dispute the fact that mental acts which are unconscious do exist and that they are even sometimes active while they are unconscious and that they can even sometimes get the better of conscious intentions.

3. Further proof of the unconscious comes from hypnosis.

In the third place, finally, it is possible in the case of persons in a state of hypnosis to prove experimentally that there are such things as unconscious mental acts and that consciousness is not an indispensable condition of (mental) activity.

4. Psycho-Analysis has been made possible by this discovery of the unconscious and its significance cannot be understated.

And it can scarcely be a matter of chance that it was not until the change had been made in the definition of the mental that it became possible to construct a comprehensive and coherent theory of mental life. . . .

The concept of the unconscious has long been knocking at the gates of psychology and asking to be let in. Philosophy and literature have often toyed with it, but science could find no use for it. Psychoanalysis has seized upon the concept, has taken it seriously and has given it a fresh content. By its researches it has led to a knowledge of characteristics of the unconscious mental which have hitherto been unsuspected, and it has discovered some of the laws which govern it. But none of this implies that the quality of being conscious has lost its importance for us. It remains the one light which illuminates our path and leads us through the darkness of mental life. In consequence of the special character of our discoveries, our scientific work in psychology will consist in translating unconscious processes into conscious ones, and thus filling in the gaps in conscious perception. . . .

5. Other important things to point out about this essay:
  - a. Freud answers the criticism that his psychology applies only to abnormal people by showing how it applies to normal people as well.
  - b. By carefully selecting from the vocabulary of biology and other sciences, Freud lends credence to his argument.
  - c. Freud presents a holistic view of man's mental life.

B. From: "On the History of Psycho-Analysis"

1. Freud explains how he moved from Breuer's "cathartic" procedure to his method of "free association." Breuer's method led Freud to the realization that traumas relived under hypnosis were followed by conversion.

The fundamental fact was that the symptoms of hysterical patients are founded upon highly significant, but forgotten, scenes in their past lives (traumas); the therapy founded upon this consisted in causing them to remember and reproduce these scenes in a state of hypnosis (catharsis); and the fragment of theory inferred from this was that these symptoms represented an abnormal form of discharge for quantities of excitation which had not been disposed of otherwise (conversion).

2. This led to the discovery of "regression," that an event led back to another, more significant event.

This regression led constantly further backwards; at first it seemed regularly to bring us to puberty; later on, failures and points which still awaited explanation beckoned the analytic work still further back into years of childhood which had hitherto been inaccessible to any kind of exploration. This regressing trend became an important character of analysis. It appeared that psycho-analysis could explain nothing current without referring back to something past; more, that every pathogenic experience implied a previous one which, though not in itself pathogenic, had yet endowed the later one with its pathogenic quality.

3. Freud's first difference with Breuer came when Freud discovered repression.

. . . he (Breuer) wished to explain the mental dissociation of hysteria by the absence of communication between various psychical states. . . I looked upon mental dissociation itself as an effect of a process of rejection which at that time I called defence, and later called repression.

4. Three incidents, one with Breuer and two with Charcot, led Freud to the realization that repression stems from sexuality. In all three, the doctors explained nervous behavior as the result of a lack of sexual satisfaction--yet sexuality was not part of their theories about human behavior.

5. These influences helped Freud create psycho-analysis.

Among the other new factors which were added to the cathartic procedure as a result of my work, transforming it into psycho-analysis, I should mention particularly: The doctrine of repression and resistance, the recognition of infantile sexuality, and the interpreting and making use of dreams as a source of knowledge of the unconscious.

The doctrine of repression is the foundation-stone on which the whole structure of psycho-analysis rests. . . .

6. . . . the history of psycho-analysis proper, therefore, begins with the new technique that dispenses with hypnosis. Considered theoretically, the fact that this resistance coincides with an amnesia leads inevitably to that view of unconscious mental activity which is peculiar to psycho-analysis and after all distinguishes it quite clearly from philosophical speculations about the unconscious.

7. Other important things to point out about this essay:

- a. Freud concludes that observable behavior is symptomatic of an internal conflict arising from past life experience(s).
- b. Freud sees a direct relationship between sexual instinct and neuroses.
- c. Freud's general theoretical constructs were arrived at through observation and intuition.
- d. Freud is part of a push to discover universal laws of nature, in this case--human nature.

- C. From "An Introduction to Psycho-Analysis":

1. Freud explains the relationship between the id, the ego, the Pleasure Principle and the Reality Principle.

As soon as any tension, created by our instinctual drives, slackens simultaneously with the satisfied cravings of our body, our Consciousness experiences a pleasurable sensation. . . . Thus the rule of the Pleasure Principle manifests itself.

Intolerable conditions develop in case the urges of the id are not satisfied. Experience proves that situations of complete gratification can only be achieved in contact with the other world.

\* \* \* \* \*

It is characteristic of the urges of the id that they are always bent upon immediate, rash gratification without ever attaining their ends, but thus they may expose the human being to serious harm. Therefore, it devolves upon the ego to forestall such failure, by mediating between the reckless claims of the id and the checks of the outer world. Thus, the censorial activity of the ego makes itself felt in two different directions.

On one hand, the ego, assisted by that organ which conveys to it the reactions of an outer world, scans the horizon, as it were, in an attempt to seize upon the most opportune moment for a harmless gratification of the urges prompting it. On the other hand, the ego exerts a restraining influence on the id, controlling its "passions" and inducing its urges to postpone their gratification, or modify them, or renounce them for some compensation, as the case may be.

Restraining the reckless id in such a way, the ego replaces the formerly predominant Pleasure Principle with the so-called Reality Principle which, although striving for the same ends as the Pleasure Principle, nevertheless considers such practical necessities as the outer world imposes.

2. Neurosis is the result of repression, an unresolved conflict between the id and the ego.

Running away from oneself is a thing that cannot be done! In a case of repression, the ego succumbs to the Pleasure Principle which it otherwise strives to correct. Thus, it is the ego upon which damage is inflicted in such cases of repression. This damage consists of the ego experiencing a lasting restriction in its own sphere of rule.

\* \* \* \* \*

We now become aware of what a nervous disturbance is. We see an ego hampered in its integrative power, unable to exert any influence on certain parts of the id.

\* \* \* \* \*

Accordingly, a neurosis is the result of a conflict between the ego and the id, a conflict--as investigations will show--forced upon the ego, because the latter insisted on maintaining its state of pliability, in reference to an outer world. The conflict, in fact, is one between the id and the outer world. However, because the ego, faithful and true, takes sides with the outer world, it becomes entangled in this conflict of the id with the outer world.

3. The therapeutic goal of psychoanalysis is:

We aim at restituting the ego and liberating it from its restrictions, restoring to the ego once more the sovereignty over the id which it lost, on account of early repressions. Psychoanalysis, in general, aims at this goal; our whole technique strives for this end.

4. The technique used by psycho-analysis is:

The way to those mostly forgotten conflict situations, which we must revive in the memory of our "cases," is pointed out to us by symptoms, dreams, and "free associations" of the patient. Of course, all these hints must first be interpreted, translated, as it were, because these symptoms and dreams, under the influence of the psychology of the id, have assumed various disguises which it is our purpose to penetrate.

If a patient communicates to us certain ideas, thoughts and memories after long hesitation only, we feel safe in assuming that they have some connection with his early repressions, or are, at least, derivatives of such. By encouraging the patient to conquer his hesitancy when talking to us, we are training his ego to overcome its tendency to "run away" and rather to face that early repression.

5. Most repressions occur during early childhood.

After all, repressions of lasting importance occur exclusively during early childhood!

\* \* \* \* \*

We have discovered that sexual tendencies permeate life from very birth. We also ascertained that it is to combat these drives that the infantile ego resorts to repressions.

\* \* \* \* \*

Before the advent of psychoanalysis, the early period of sex life had been overlooked, just as had the unconscious background of conscious psychic life. If you should now suspect that both belong together, you have guessed correctly.

- D. From An Outline of Psycho-Analysis:

1. In Chapter 1 Freud outlines his theory on the structure of human personality. He believes it contains an id, ego and superego.



a. the id

To the oldest of these mental provinces or agencies we give the name of id. It contains everything that is inherited, that is present at birth, that is fixed in the constitution--above all, therefore, the instincts, which originate in the somatic organization and which find their first mental expression in the id in the form unknown to us.

\* \* \* \* \*

The power of the id expresses the true purpose of the individual organism's life. This consists in the satisfaction of its innate needs.

b. the ego

The principal characteristics of the ego are these. In consequence of the relation which was already established between sensory perception and muscular action, the ego is in control of voluntary movement. It has the task of self-preservation. As regards external events, it performs that task by becoming aware of the stimuli from without, by storing up experiences of them (in the memory), by avoiding excessive stimuli (through flight), by dealing with moderate stimuli (through adaptation) and, finally, by learning to bring about appropriate modifications in the external world to its own advantage (through activity). As regards internal events, in relation to the id, it performs that task by gaining control over the demands of the instincts, by deciding whether they shall be allowed to obtain satisfaction, by postponing that satisfaction to times and circumstances favorable in the external world or by suppressing their excitations completely. Its activities are governed by consideration of the tensions produced by stimuli present within it or introduced into it. The raising of these tensions is in general felt as displeasure and their lowering as pleasure.

\* \* \* \* \*

. . . the business of the ego, which is also concerned with discovering the most favorable and least perilous method of obtaining satisfaction, taking the external world into account.

c. the superego

The long period of childhood, during which the growing human being lives in dependence upon his parents, leaves behind it a precipitate, which forms within his ego a special agency in which this parental influence is prolonged. It has received the name of superego. In so far as the superego is differentiated from the ego or opposed to it, it constitutes a third force which the ego must take into account.

. . . It will be seen that, in spite of their fundamental difference, the id and the superego have one thing in common: they both represent the influences of the past (the id the influence of heredity, the superego essentially the influence of what is taken over from other people), whereas the ego is principally determined by the individual's own experience, that is to say by accidental and current events.

\* \* \* \* \*

. . . The superego may bring fresh needs to the fore, but its chief function remains the limitation of satisfactions.

2. In Chapter 2 Freud advances his theory of the two instincts, Eros and the death instinct, which he assumes exist behind all mental activity.

After long doubts and vacillations we have decided to assume the existence of only two basic instincts, Eros and the destructive instinct. (The contrast between the instincts of self-preservation and of the preservation of the species, as well as the contrast between ego-love and object-love, fall within the bonds of Eros.) The aim of the first of these basic instincts is to establish ever greater unities and to preserve them thus--in short, to bind together; the aim of the second, on the contrary, is

to undo connections and so to destroy things. We may suppose that the final aim of the destructive instinct is to reduce living things to an inorganic state. For this reason we also call it the death instinct.

\* \* \* \* \*

This interaction of the two basic instincts with and against each other gives rise to the whole variegation of the phenomena of life. The analogy of our two basic instincts extends from the region of animate things to the pair of opposing forces-- attraction and repulsion--which rule in the inorganic world.

3. Libido is the presence of Eros in the "undifferentiated ego-id." It neutralizes "the destructive impulses which are simultaneously present."
4. The influence of Newton can be seen in Freud's characterization of the two instincts as a dialectical interplay of attraction and repulsion. The influence of Darwin can be seen in Freud's use of the ideas of struggle and adaptation.

REACTIONS/SUGGESTIONS:

## MAJOR THEORIES IN MODERN PSYCHOLOGY: ALFRED ADLER

### RATIONALE FOR TOPIC:

By studying three different approaches to psychoanalysis we hope to dispell the idea that one is right and show students the diversity of theories that exist in any field of study. Therefore, Adler's approach to psychoanalysis provides a necessary contrast to Freud's.

### DESCRIPTION OF LEARNING ACTIVITY:

Student's meet in small groups to discuss the reading assignment. Then they met in the large group to learn about Adler's contribution to psychoanalysis and the development of psychology. This activity helps students develop competencies 1, 2, 3, 4, 5, 6, 13, 14, 15, 16 & 18.  
Time: 3 hours

### READING ASSIGNMENTS:

"Striving for Superiority and Social Interest" from The Individual Psychology of Alfred Adler by Heinz L. Ansbacher and Rowena R. Ansbacher, New York: Basic Books, Inc., 1956, pp. 101-162.

In these excerpts Adler states his theory that all humans are driven by a universal force, the striving for superiority, and have an innate potentiality, social interest.

### MAIN IDEAS STRESSED:

A. From "Striving for Superiority and Social Interest":

1. Striving for superiority is universal and innate.

I began to see clearly in every psychological phenomenon the striving for superiority. It runs parallel to physical growth and is an intrinsic necessity of life itself. It lies at the root of all solutions of life's problems and is manifested in the way in which we meet these problems. All our functions follow its direction.

\* \* \* \* \*

I should like to emphasize first of all that striving for perfection is innate. This is not meant in a concrete way, as if there were a drive which would later in life be capable of bringing everything to completion and which only needed to develop itself. The striving for perfection is innate in the sense that it is a part of life, a striving, an urge, a something without which life would be unthinkable.

2. Striving for superiority is a natural evolutionary process.

Individual Psychology stands firmly on the ground of evolution and, in the light of it, regards all human striving as a striving for perfection. Bodily and psychologically, the urge to life is tied unalterably to this striving.

\* \* \* \* \*

It has always been a matter of overcoming, of the existence of the individual and the human race, always a matter of establishing a favorable relationship between the individual and the outer world. This coercion to carry out a better adaptation can never end.

3. Striving for superiority manifests itself in striving for perfection. The concept of an ideal community is one manifestation of this (and demonstrates the other force at work in our behavior, social interest). God is another manifestation of the striving for perfection.

This goal of perfection must bear within it the goal of an ideal community, because all that we value in life, all that endures and continues to endure, is eternally the product of social interest. . . . There is no question that the concept of God actually includes this movement as a goal and that it best serves the purpose of a concrete goal of perfection for the obscure desire of man to reach perfection.

4. The striving for perfection exists in the "abnormal" as well as the "normal" (universality). In the abnormal it is "contrary to reason" that is, individuals are seeking to dominate others, lean on others or avoid life tasks.
5. The long period of childhood and dependency accounts for a realistic awareness of inferiority. This appraisal becomes the driving force for future actions--reaching for a goal of superiority.
6. Human life is a continual struggle in which the striving for perfection plays an important part.

In the struggle for perfection, man is always in a state of psychical agitation and feels unsettled before the goal of perfection. It is only when he feels that he has reached a satisfying stage in his upward struggle that he has the feeling of rest, of value, and of happiness. In the next moment his goal draws him farther on. Thus it becomes clear that to be a human being means to possess a feeling of inferiority which constantly presses towards its own conquest. The paths to victory are as different in a thousand ways as the chosen goals of perfection.

The greater the feeling of inferiority that has been experienced, the more powerful is the urge to conquest and the more violent the emotional agitation.

7. Abnormal inferiority feelings exist when the inferiority feelings override social interest. These exist in:
  - a. cases of "organ inferiority" (physical handicap)
  - b. pampered children
  - c. hated children

In all three children become excessively concerned with themselves. These lead to neuroses which are viewed as further sign of inferiority which in turn lead to attempts by neurotic individuals to conceal their neuroses.

8. Social interest is defined as:

The high degree of cooperation and social culture which man needs for his very existence demands spontaneous social effort, and the dominant purpose of education is to evoke it. Social interest is not inborn (as a full-fledged entity), but it is an innate potentiality which has to be consciously developed.

Social interest is innate, just as the striving for overcoming is innate, with the important difference, however, that social interest must be developed, and that it can be developed only when the child is already in the midst of life.

It is an evaluative attitude toward life.

"To see with the eyes of another, to hear with the ears of another, to feel with the heart of another." For the time being, this seems to me an admissible definition of what we call social feeling.

9. The normal development begins with the child's relation to the mother, extends to the family, the community, the nation and sometimes to the cosmos.

The ability to identify must be trained, and it can be trained only if one grows up in relation to others and feels a part of the whole. One must sense that not only the comforts of life belong to one, but also the discomforts. One must feel at home on this earth with all its advantages and disadvantages.

Life presents only such problems as require ability to cooperate for their solution. To hear, see, or speak "correctly," means to lose one's self completely in another or in a situation, to become

identified with him or with it. The capacity for identification, which alone makes us capable of friendship, love of mankind, sympathy, occupation, and love, is the basis of social interest and can be practiced and exercised only in conjunction with others.

\* \* \* \* \*

Social interest remains throughout life. It becomes differentiated, limited, or expanded and, in favorable cases, extends not only to family members but to the larger group, to the nation, to all of mankind. It can even go further, extending itself to animals, plants, and inanimate objects and finally even to the cosmos.

B. From the discussion:

1. Adler's view of human personality is organic, evolutionary--dynamic and unfolding. This is very similar to Darwin's view of nature and seems based on it. Also similar to Nietzsche's view.
2. Adler sees man and his environment (social setting) as unified. Man cannot be studied outside his human context. (Dostoevsky, Kierkegaard, Nietzsche)
3. Normal life is a process of change. Abnormality, neurosis, halts change.
4. Adler believes man is by nature good. (Kant)
5. Adler's striving for superiority is very similar to Freud's concept of libido.
6. To Adler behavior is goal-directed, influenced by the future. To Freud behavior is determined by the past.

REACTIONS/SUGGESTIONS:

## MAJOR THEORIES IN MODERN PSYCHOLOGY: CARL JUNG

### RATIONALE FOR THE TOPIC:

Jung provides a contrast to Adler and Freud. Unlike Freud who used dreams and free association to lead to underlying complexes, Jung concentrates on the form and content of the dream itself. This approach helps us fulfill our goal of showing the diverse assumptions and methods of psychoanalysts.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small groups to discuss the main ideas from the reading. This activity helps students develop competencies #1, 2, 3, 4, 5, 6, 13, 14, 15, 16 & 18.

Time: 3 hours

### READING ASSIGNMENT:

"The Importance of Dreams" by Carl Jung, from Man and His Symbols, Carl Jung, ed., Garden City, New York: Doubleday & Co., Inc., 1964, pp. 20-31.

Here Jung describes the therapeutic use of dreams in understanding the human psyche. He sets forth his theory that dreams produce symbols which point man toward the content and processes of his psyche and he explains the role of the therapist in dream interpretation.

### MAIN IDEAS STRESSED:

1. Man produces symbols consciously as in art and architecture and unconsciously and spontaneously as in dreams.

Thus a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider "unconscious" aspect that is never precisely defined or fully explained. . . . As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason.

2. Symbols point us to the realm "beyond reason," the realm of the unconscious. Jung sees man's divided personality as normal, not pathological.

There are, moreover, unconscious aspects of our perception of reality. . . .

Then there are certain events of which we have not consciously taken note; they have remained, so to speak, below the threshold of consciousness. They have happened, but they have been absorbed subliminally, without our conscious knowledge. We can become aware of such happenings only in a moment of intuition or by a process of profound thought that



leads to a later realization that they must have happened; and though we may have originally ignored their emotional and vital importance, it later wells up from the unconscious as a sort of afterthought.

It may appear, for instance, in the form of a dream.

3. Jung believes that consciousness is part of the later evolution of man's mind. Therefore, the unconscious part of our mind is primal and important.

Human consciousness has not yet achieved a reasonable degree of continuity. It is still vulnerable and liable to fragmentation. This capacity to isolate part of one's mind, indeed, is a valuable characteristic. It enables us to concentrate upon one thing at a time, excluding everything else that may claim our attention. But there is a world of difference between a conscious decision to split off and temporarily suppress a part of one's psyche, and a condition in which this happens spontaneously, without one's knowledge or consent and even against one's intention. The former is a civilized achievement, the latter a primitive "loss of a soul," or even the pathological cause of a neurosis.

4. Jung credits Freud and Breuer with their earlier work but then goes on to discuss how his ideas differ from theirs.

Freud attached particular importance to dreams as the point of departure for a process of "free association." But after a time I began to feel that this was a misleading and inadequate use of the rich fantasies that the unconscious produces in sleep.

. . . it was not necessary to use a dream as the point of departure for the process of "free association" if one wished to discover the complexes of a patient. It showed me that one can reach the center directly from any point of the compass. . . . The dream was no more and no less useful in this respect than any other possible starting point. Nevertheless, dreams have a particular significance, even though they often arise from an emotional upset in which the habitual complexes are also involved.

5. Jung states his concept of the dream:

Very often dreams have a definite, evidently purposeful structure, indicating an underlying idea or intention--though, as a rule, the latter is not immediately comprehensible. I therefore began to consider whether one should pay more attention to the actual form and content of a dream, rather than allowing "free" association to lead one off through a train of ideas to complexes that could as easily be reached by other means.

This new thought was a turning-point in the development of my psychology. It meant that I gradually gave up following associations that led far away from the text of a dream. I chose to concentrate rather on the associations to the dream itself, believing that the latter expressed something specific that the unconscious was trying to say.

The change in my attitude toward dreams involved a change of method; the new technique was one that could take account of all the various wider aspects of a dream. A story told by the conscious mind has a beginning, a development, and an end, but the same is not true of a dream. Its dimensions in time and space are quite different to understand it you must examine it from every aspect--just as you may take an unknown object in your hands and turn it over and over until you are familiar with every detail of its shape.

6. Jung explains his method:

From this line of reasoning, I concluded that only the material that is clearly and visibly part of a dream should be used in interpreting it. The dream has its own limitation. Its specific form itself tells us what belongs to it and what leads away from it. While "free" association lures one away from that material in a kind of zigzag line, the method I evolved is more like a circumnambulation whose center is the dream picture. I work all around the dream picture and disregard every attempt that the dreamer makes to break away from it. Time and time again, in my professional work, I have had to repeat the words: "Let's get back to your dream. What does the dream say?"

\* \* \* \* \*

Thus, if you want to understand another person's dream, you have to sacrifice your own predilections and suppress your prejudices. This is not easy or comfortable, because it means a moral effort that is not to everyone's taste. But if the analyst does not make the effort to criticize his own standpoint and to admit its relativity, he will get neither the right information about, nor sufficient insight into, his patient's mind. . . . it is more important in therapy for the patient to understand than for the analyst's theoretical expectations to be satisfied. In our efforts to interpret the dream symbols of another person, we are almost invariably hampered by our tendency to fill in the unavoidable gaps in our understanding by projection--that is,

by the assumption that what the analyst perceives or thinks is equally perceived or thought by the dreamer. To overcome this source of error, I have always insisted on the importance of sticking to the context of the particular dream and excluding all theoretical assumptions about dreams in general.

\* \* \* \* \*

From cases like this I learned to adapt my methods to the needs of the individual patient, rather than to commit myself to general theoretical considerations that might be inapplicable in any particular case. The knowledge of human nature that I have accumulated in the course of 60 years of practical experience has taught me to consider each case as a new one in which, first of all, I have had to seek the individual approach. Sometimes I have not hesitated to plunge into a careful study of infantile events and fantasies; at other times I have begun at the top, even if this has meant soaring straight into the most remote metaphysical speculations. It all depends on learning the language of the individual patient and following the gropings of his unconscious toward the light. Some cases demand one method and some another.

REACTIONS/SUGGESTIONS:

Jung's article is the most readable of the four. It is hard to keep the class from group dream analysis after reading this article.

## FOUNDERS OF MODERN PSYCHOLOGY: B. F. SKINNER

### RATIONALE FOR TOPIC:

B. F. Skinner has been as influential in modern American psychology as Freud was in early twentieth century European psychology. Skinner's approach to psychology, the logical outgrowth of Newtonian determinism, gives students a good look at the concept of complete objectivity at work in a psychological theory.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small groups to discuss their worksheets on the reading assignment. This activity helps students master competencies #1, 2, 3, 4, 5, 6, 13, 14, 16, 17 & 18.  
Time: 1½ hours

### READING ASSIGNMENT:

"Persons As Products of Social Conditioning" by B. F. Skinner from B. F. Skinner, "The Self as an Organized System of Responses," from Science and Human Behavior, New York: The Free Press, 1965 copyright 1953 by Macmillan Publishing Co., Inc., pp. 76-84.

In this article, Skinner refers back to determinism and to the theories of Freud before setting forth his ideas about social conditioning.

"What Is Man?" by B. F. Skinner from Beyond Freedom and Dignity, New York: Bantam Books, 1972, pp. 175-206.

This concluding chapter of Skinner's book sums up his behavioristic view of man.

### MAIN IDEAS STRESSED:

#### From discussion:

Stimulus - response conditioning vs. operant conditioning (use of positive and negative reinforcers).

From "Persons as Products of Social Conditioning".

1. The self, the old view vs. the new view (Skinner's view)

The self is most commonly used as a hypothetical cause of action. So long as external variables go unnoticed or are ignored, their function is assigned to an originating agent within the organism.

\* \* \* \*

Whatever the self may be, it is apparently not identical with the physical organism. The organism behaves, while the self initiates or directs behavior. Moreover, more than one self is needed to explain the behavior of one organism.

Multiple selves or personalities are often said to be systematically related to each other. Freud conceived of the ego, superego, and id as distinguishable agents within the organism.

\* \* \* \*

The best way to dispose of any explanatory fiction is to examine the facts upon which it is based. These usually prove to be or suggest, variables which are acceptable from the point of view of scientific method. In the present case it appears that a self is simply a device for representing a functionally unified system of responses. In dealing with the data, we have to explain the functional unity of such systems and the various relationships which exist among them.

2. While the self may be said to be a unity, a better description would be to identify the different kinds of responses associated with the self, responses such as: discriminative stimulus deprivation, emotional variables on the effects of drugs.
3. Skinner points out that while we may prize "self-knowledge" much of what we do is done in an absence of self-knowledge. He cites instances where:
  - a. A man may not know that he has done something.
  - b. A man may not know that he is doing something.
  - c. A man may not know that he tends to, or is going to, do something.
  - d. A man may not recognize the variables of which his behavior is a function.
4. Lastly, Skinner discusses repression.

As the result of punishment, not only do we engage in other behavior to the exclusion of punished forms, we engage in other behavior to the exclusion of knowing about punished behavior. This may begin simply as "not liking to think about" behavior which has led to aversive consequences. It may then pass into the stage of not thinking about it and eventually reach the point at which the individual denies having behaved in a given way, in the face of proof to the contrary. The result is commonly

called repression. The individual may repress behavior simply in the sense of engaging in competing forms, but we must now extend the meaning of the term to include the repression of knowing about punished behavior.

From "What Is Man?"

1. The basic premise of behaviorism, environmentalism, is first defined.

As A SCIENCE OF BEHAVIOR adopts the strategy of physics and biology, the autonomous agent to which behavior has traditionally been attributed is replaced by the environment in which the species evolved and in which the behavior of the individual is shaped and maintained.

\* \* \* \*

In the traditional view a person perceives the world around him and acts upon it to make it known to him. In a sense he reaches out and grasps it. He "takes it in" and possesses it. He "knows" it in the Biblical sense in which a man knows a woman. It has even been argued that the world would not exist if no one perceived it. The action is exactly reversed in an environmental analysis.

\* \* \* \*

We learn to perceive in the sense that we learn to respond to things in particular ways because of the contingencies of which they are a part.

2. Environmentalism shifts control from the organism to the environment and this has several effects:

It is in the nature of an experimental analysis of human behavior that it should strip away the functions previously assigned to autonomous man and transfer them one by one to the controlling environment. The analysis leaves less and less for autonomous man to do.

\* \* \* \*

The picture which emerges from a scientific analysis is not of a body with a person inside, but it displays a complex repertoire of behavior.

Man is not made into a machine by analyzing his behavior in mechanical terms. Early theories of behavior, as we have seen, represented man as a push-pull automaton, close to the nineteenth-century notion of a machine, but progress has been made. Man is a machine in the sense that his is a complex system behaving in lawful ways, but the complexity is extraordinary. His capacity to adjust to contingencies of reinforcement will perhaps be eventually simulated by machines, but this has not yet been done, and the living system thus simulated will remain unique in other ways.

3. When a new theory, idea or practice is introduced, predictable responses occur. These are:
  - a. There appears to be a loss of dignity or worth because the old, accustomed reinforcers have been destroyed.
  - b. Extinction of these reinforcers often leads to aggression.
  - c. It appears people have lost their "faith" or "nerve".
  - d. Nostalgia breaks through. People long for the good old days.
  
4. Skinner defends the concept of individuality.

Yet, the individual is at best a locus in which many lines of development come together in a unique set. His individuality is unquestioned. Every cell in his body is a unique genetic product, as unique as that classic mark of individuality, the fingerprint. And even within the most regimented culture very personal history is unique. No intentional culture can destroy that uniqueness, and, as we have seen, any effort to do so would be bad design. But the individual nevertheless remains merely a stage in a process which began long before he came into existence and will long outlast him. He has no ultimate responsibility for a species trait or a culture practice, even though it was he who underwent the mutation or introduced the practice which became part of the species or culture.

5. Finally, he concludes:

The traditional conception of man is flattering; it confers reinforcing privileges. It is therefore easily defended and can be changed only with difficulty. It was designed to build

up the individual as an instrument of counter-control, and it did so effectively but in such a way as to limit progress. We have seen how the literatures of freedom and dignity, with their concern for autonomous man, have perpetuated the use of punishment and condoned the use of only weak nonpunitive techniques, and it is not difficult to demonstrate a connection between the unlimited right of the individual to pursue happiness and the catastrophes threatened by unchecked breeding, the unrestrained affluence which exhausts resources and pollutes the environment, and the imminence of nuclear war.

and

Man has not changed because we look at him, talk about him, and analyze him scientifically. His achievements in science, government, religion, art, and literature remain as they have always been, to be admired as one admires a storm at sea or autumn foliage or a mountain peak, quite apart from their origins and untouched by a scientific analysis.

REACTION/SUGGESTIONS:

(new topic)



## UNIT III: SOCIAL SCIENCE RESEARCH REPORT

### DESCRIPTION OF THE UNIT:

In this unit, students learn to collect and analyze data, do library research and write a social science report. These skills are necessary to their success in their junior and senior years. Emphasis is placed on learning how to use library resources and on the necessary steps that must be taken to produce an accurate, well-written report.

The subject of the report varies from one year to the next. In that way, the expertise of the current faculty can be utilized. For example, one year the subject was psychology. More recently, the subject was economics. For this report, students heard a lecture outlining three basic economic models which are used to predict economic trends, the Leading Indicator's Approach, the Monetarist Model and the Keynesian Aggregate Demand Model. Students were assigned to one of the models and asked to study it more closely and then to collect data appropriate to their model for the years 1972-1982, apply the model and assess the accuracy of prediction afforded by the model by comparing the results to the actual trends in 1983. They were asked to explain the reasons for the accuracy or inaccuracy of their model in terms of the limitations of their model.

During this unit class time is scheduled for library research so that students can learn proper techniques and be assisted by the faculty with their research.

Time: Approximately 11 hours.

### OBJECTIVES:

1. To learn to do library research in the social science area.
2. To learn to collect, analyze and interpret data.
3. To learn to write a report.
4. To learn about the use of models in economics and the limitations of this use.
5. To learn about how economic predictions are made.
6. To learn to do independent research.

### CONTENT:

Lecture: Three Economic Models  
Lecture: Writing A Social Science Report  
Lecture: Finding the Data You Need  
Library Research

### COMPETENCIES DEVELOPED:

#1, 2, 3, 5, 8, 9, 10, 11, 13, 14, 15, 16 & 17

TESTING/EVALUATION:

At the end of the unit, students are asked to turn in a typed report presenting a description of their model, the data they collected and their analysis of it, as well as their explanation of the accuracy of their model as an economic predictor.

REACTION/SUGGESTIONS:

Students feel that not enough time is spent on each model. They feel that their need to review the model several times during their research reflects inadequate initial information. Faculty, however, feels that these reviews are really part of the process of learning to handle their models.

SOCIAL SCIENCE RESEARCH REPORT:  
THREE ECONOMIC MODELS

RATIONALE FOR TOPIC:

The state of the economy can make this topic very relevant. Students are introduced to the idea that predictions made by using economic models have limited accuracy based on the assumptions inherent in those models and that different economists applying different models will produce different results. Student's ability to grasp fundamental economic assumptions is an essential part of their general education.

DESCRIPTION OF TOPIC:

Students meet in the large group for a lecture on three economic models: The Leading Indicator's Approach, the Monetarist Model and the Keynesian Aggregate Demand Model. This activity helps students develop competencies #1, 2, 3, 5, 8, 9, 10, 11, 15, 16 & 17.  
Time: 3 hours

MAIN IDEAS STRESSED:

1. The Leading Indicator's Approach
  - a. This approach identifies variables which lead the changes in economic activity by several months:
    - average number of hours worked
    - non-agricultural job placements
    - net business formations
    - new orders for durable goods
    - orders/contracts for plants and equipment
    - housing permits
    - manufacturing and trade inventory changes
    - industrial material prices
    - common stock prices
    - net corporate profits
    - price of unit labor costs
    - consumer debt
  - b. This approach also recognizes co-incident indicators and lagging indicators which confirm trends established by leading indicators.
2. The Monetarist Model
  - a. The Monetarist Model examines the money supply. The money supply indicates whether the economy is expanding or contracting. It uses two different definitions of "money".
    - $M_1$  = coin, currency and demand deposits
    - $M_2$  = coin, currency, demand deposits and time deposits in commercial banks

- b. The Monetarist Model operates from the formula:

$$MV = PQ$$

where

- M = money supply
- V = velocity of circulation
- P = price level (measured by price index)
- Q = quantity of real goods (after inflation)

Since  $P \times Q = \text{GNP}$  expressed in dollars,  $M \times V = \text{value of the GNP}$ .

- c. Calculating and comparing the results of applying this formula indicates the direction in which the economy is moving.
3. The Keynesian Aggregate Demand Model evaluates the economy in terms of the demand created within that economy. It examines four sources: consumption, investment, government demand and export demand. (Since export demand has remained relatively constant recently, students examine the other three types of demand.)
- a. consumption: everything bought by household sector except new housing. Largest component of aggregate demand.
  - b. investment: new plants and equipment, new housing and inventories.
  - c. government spending: all money spent by government.
  - d. aggregate demand is calculated by plotting consumption<sup>(c)</sup> as a function of  $\text{GNP}^{(y)}$  using the formula,  $C = \bar{c} + b^y$ .

REACTIONS/SUGGESTIONS:

Lecture goes well. Students are initially satisfied with the amount of information presented and its clarity.

SOCIAL SCIENCE RESEARCH REPORT:  
DOING LIBRARY RESEARCH AND WRITING A REPORT

RATIONALE FOR TOPIC:

This topic introduces students to the unit. It describes for them the general processes involved in doing library research and the time required. Students discuss the nature of a social science report and complete several in-class exercises designed to show them how to proceed. Finally students are given a tour of the library which emphasizes the social science materials available for their research. Introductory sessions like this are necessary since none of these students have ever written a report like this before.

DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion. This activity helps students develop competencies #1, 2, 3, 8, 9, 13 & 17.  
Time: 2 hours

READING ASSIGNMENT:

"Reporting Findings in the Social Sciences," from Writing In The Arts And Sciences by Elaine P. Maimon, et. al., Cambridge, Massachusetts: Winthrop Publishers, Inc., 1981, pp. 236-253.

MAIN IDEAS STRESSED:

1. The research process
2. Time Management: Budgeting Your Time
3. "Questions and Exercises" from the reading assignment: (Maimon text)

Questions:

1. What is the standard structure for writing up your findings in a social science paper? Why is it often useful to draft the sections in an order different from the final order?
2. What are the differences between the results section and the discussion section?
3. When are visual presentations most useful? Give examples.
4. What is accomplished by the use of the photographs in figure 11.2?

Exercises:

1. Consider the six sample questions given at the beginning of the chapter and try to identify the research methods that would be required to answer each.
2. Read the selection on the "fence." From reading this passage, can you tell anything about the methods that the researcher used?

3. In this chapter we have drawn inferences from figures 11.1, 11.4, 11.5, and tables 11.1, A, and B. Study these visual presentations and try to infer other information from them. Make a list of the inferences that you think can be made from the figures and tables and compare them with lists made by classmates.
  
4. Using the definitions that are provided, rewrite the passage from the journal article on page 242 so that a classmate could easily understand it.

REACTION/SUGGESTIONS:

Both faculty and students feel this was time well-spent.

## UNIT IV: RELATIVITY

### DESCRIPTION OF THE UNIT:

"Relativity" explores the theories of relativity developed by Albert Einstein, their philosophical implications. It shows that these ideas which were in the air at the beginning of this century were also discovered by painters, composers and poets.

In developing the theories of relativity, Einstein had to overturn the ideas of absolute time and space which had dominated classical physics and which had given it its purely objective character. Einstein re-introduced the subjective element, the relativistic human element, thereby forcing physics to accept its dual nature.

In this unit, the rediscovery of the dual nature of physics parallels the attempts by artists to re-emphasize the subjective in art (first explored in Unit I). Good examples of this re-emphasis and of the implications and impact of relativity are Pablo Picasso, Edgar Varese and T. S. Eliot. The painting of Paul Cezanne makes an effective bridge between impressionism (Unit I) and Picasso.

This unit begins with a lecture/demonstration which parallels the main text for the unit, Einstein For Beginners. There are slide lectures on Cezanne, and Picasso as well as a lecture and listening on the music of Varese and discussion of "Burnt Norton" by T. S. Eliot.

Time: 10½ hours

### OBJECTIVES:

1. To help students understand the principles of relativity and their importance in the twentieth century.
2. To show that science and the arts have both objective and subjective elements.
3. To show how the principles which guide scientists to discoveries in physics are often the same ones which guide artists, writers and composers to their discoveries in the arts.
4. To show that science and the arts are both part of the same cultural matrix.
5. To continue developing students' ability to interpret art, literature, music and science.
6. To continue developing students' ability to write essays synthesizing several disciplines.
7. To understand the differences between classical, Newtonian physics and modern physics.

8. To study the work, life and times of some of the most important figures in the twentieth century: Albert Einstein, Paul Cezanne, Pablo Picasso, Edgar Varese and T. S. Eliot.

CONTENT:

Einstein For Beginners by Joseph Schwartz and Michael McGuinness, (New York: Pantheon Books, 1979).

"The Search For Visual Unity" by Roberta Vandermast

"Cubism" from Roberts, Schlegel, Vandermast, Mirrors Of Mind, (Winston-Salem, N.C.: Hunter Publishing Company, 1980), pp. 85-88.

"Statement to Marius de Zayas" by Pablo Picasso and

"Spatial Music" by Edgar Varese from Roberts, Schlegel, Vandermast, Mirrors Of Mind, (Winston-Salem, N.C.: Hunter Publishing Company, 1980), pp. 85-88.

"T. S. Eliot" by Philip R. Headings

"Burnt Norton" by T. S. Eliot

COMPETENCIES DEVELOPED:

#1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 15, 16, 17 & 18.

TESTING/EVALUATION:

Students have a short, objective quiz at the mid-point of the unit to emphasize keeping up with the reading assignment. At the end of the unit, students have a comprehensive essay test.

REACTIONS/SUGGESTIONS:

After wrestling through this unit four times and re-designing it each time -- it finally works. (Which only means we'll probably think of a better way to do it next year.)



## RELATIVITY: FOUNDATIONS AND FORMULATION

### RATIONALE FOR TOPIC:

Since relativity is the theme of the unit, it is logical to begin with a lecture/discussion of the foundations of the theory, the theory itself and the philosophical implications of the theory.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion and experimental demonstration of the main points stressed in the reading assignment. Students prepare for this by completing study questions on the reading assignments. (A copy follows). These activities help students master competencies #1, 2, 4, 5, 6, 8, 9, 10, 11, 13, 15, 16, 17, & 18.  
Time: 2 hours

### READING ASSIGNMENT:

Ronald W. Clark, Einstein, The Life and Times, New York: World Publishing Company, 1971, pp. 90-94 and 470-472.

Einstein For Beginners by Joseph Schwartz and Michael McGuinness, New York: Pantheon Books, 1979, pp. 1-119.

This book is simply written and uses many humorous illustrations effectively. It contains a wealth of information on Einstein's life, work and times as well as clear, logical and correct discussions of the theories of relativity.

### MAIN IDEAS STRESSES:

1. Einstein's early life and early career are not what most people expect.  
(The significant events are reviewed.)
2. Review of Newtonian mechanics and assumptions:
  - a) laws of motion
  - b) law of gravity
  - c) absolute time, space, motion
  - d) relative time, space, motion.
3. Review of the history of developments in magnetism and electrodynamics, including the contributions of:
  - a) Faraday
  - b) Maxwell
  - c) Helmholtz
  - d) Hertz
  - e) Marconi.
4. The connection between electricity, magnetism and light.

5. The existence of ether and the Michelson - Morley experiment.
6. Galilean Relativity.
7. The Special Theory of Relativity and the concept of simultaneity.
8. Comparison of summaries of classical physics (Newton) and Modern Physics (Einstein) on time, space and motion.
9. The impact of Einstein's discoveries in terms of objectivity and subjectivity.

REACTION/SUGGESTION:

(new topic)

STUDY QUESTIONS:  
EINSTEIN FOR BEGINNERS  
PART I

Directions:

Read through the questions below before reading pp. 1-119. After reading these pages, answer the following questions precisely and concisely on your own paper.

1. What significant forces are at work shaping the Germany into which Einstein is born?
2. What are the significant effects of the monopolization of the German electrical industry?
3. What kind of student was Einstein?  
Why?
4. What contribution did each of the following make to the physics of electricity and electrodynamics?
  - a) Michael Faraday
  - b) James Clerk Maxwell
  - c) Heinrich Hertz
  - d) Guglielmo Marconi
5. Why did scientists feel that space had to be filled with aether? Why did Einstein reject the idea that aether existed?
6. Why was discovering Mach's ideas important to Einstein?
7. What is Galilean Relativity?
8. What are the two postulates in Einstein's "Principle of Relativity"?
9. How did Einstein's "Principle of Relativity" change the concepts of time, length and mass? of electricity and electrodynamics?

## RELATIVITY: MATHEMATICAL PROOF AND IMPLICATIONS

### RATIONALE FOR TOPIC:

The last part of the book, Einstein For Beginners, examines the mathematical proof of the principle of relativity. This completes the information students need to understand relativity.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a lecture/discussion of the philosophical implications of relativity. Students prepare for this class by completing three study questions on the reading assignment. (A copy of these follows.) This activity helps students master competencies # 1, 2, 4, 4, 5, 6, 6, 8, 9, 10, 11, 13, 15, 16, 17 & 18.  
Time: 1½ hours

### READING ASSIGNMENT:

Einstein For Beginners by Joseph Schwartz and Michael McGuinness, New York: Pantheon Books, 1979, pp. 120-173.

This part of the book gives the mathematical proof for the principle of relativity. In order to prepare students with weak math backgrounds for this, the text gives an introduction to mathematics necessary to understand the proof. It also draws out the physical implications of the theory.

### MAIN IDEAS STRESSED:

1. The Lorentz transformations
2. Time dilation and the formula,

$$t = \frac{t'}{1 - \sqrt{V^2/C^2}}$$

3. Relative velocities and the formula,

$$U = \frac{V + W}{1 + \frac{VW}{C^2}}$$

4. Force and inertia and the formulas,  $F = ma$  and  $E = MC^2$ .
5. Philosophical implications, especially the broader concept of relativity, itself.

### REACTION/SUGGESTIONS:

(new topic)

STUDY QUESTIONS:  
EINSTEIN FOR BEGINNERS  
PART II

Directions:

Read through the questions below before reading pp. 120-169. After reading these pages, answer the following questions precisely and concisely on your own paper.

1. What is the significance of the equations which make it possible to perform the Lorentz transformations?
2. Why is it unnecessary to make the Lorentz transformation for most calculations of time, velocity and distance? When is it necessary to make them?
3. According to Einstein, why can't we accelerate an object to the speed of light? How is this related to the equation,  $E = mc^2$ ?

## RELATIVITY: PAUL CEZANNE

### RATIONALE FOR TOPIC:

Cezanne's painting makes the transition from the impressionistic art studied in Unit I to the abstract art which we will study in this unit. Like Einstein, Cezanne searches for the principles at work behind our impressions of nature. Like Einstein, Cezanne found geometry to be the discipline by which the laws of nature could best be expressed and, like Einstein, he found that space and time were relative human perceptions. He tried to capture the truest expressions of light, color and form just as Einstein tried to shed light on time, space and motion. Both overturned widely accepted theories which were centuries old. Einstein overturned Newtonian physics and Cezanne overturned the system of optical, linear perspective used by artists since the Renaissance.

### DESCRIPTION OF LEARNING ACTIVITY:

The class meets in the large group for a slide lecture on Paul Cezanne. This activity helps students master competencies #1, 2, 3, 5, 7, 8, 9, 13, 17 and 18.

Time: 1 hour

### READING ASSIGNMENT:

"The Search For Visual Unity" by Roberta Vandermast from Roberts, Schlegel, Vandermast, Mirrors of Mind, Winston-Salem, N.C.: Hunter Publishing Company, 1980, pp. 20-23.

This article defines academicism and explains nineteenth century reaction to it, including Cezanne's. It discusses Cezanne's purpose, subjects and style.

### SLIDES SHOWN:

1. "A Modern Olympia" by Paul Cezanne
2. "Self-Portrait" by Cezanne
3. "Orchard at Pointoise" by Camille Pissarro
4. "Orchard at Pointoise" by Cezanne
5. "The Card Players" by Cezanne
6. "Still Life with Basket of Apples" by Cezanne
7. "The House of the Hanged Man" by Cezanne
8. "L'Estaque Village and the Sea" by Cezanne
9. "L'Estaque" by Cezanne
10. "The Bay from L'Estaque" by Cezanne
11. Photo of a Cezanne landscape
12. Landscape sketch by Cezanne
13. Photo of Gardanne
14. "View of Gardanne" by Cezanne
15. "Mte. Ste. Victoire" by Cezanne (1886)
16. "Mte. Ste. Victoire" by Cezanne (1889)
17. "Mte. Ste. Victoire" by Cezanne (1906)

### MAIN IDEAS STRESSED:

1. "A Modern Olympia" is Cezanne's spoof of Manet's "Olympia." It connects the painters and makes a smooth transition from Manet to Cezanne and from the art studied in Unit I to the art studied in this unit.
2. Cezanne's "Self-Portrait" is an engaging painting. Students are fascinated by his facial expression and by the perspective used in the picture.
3. Students compare Pissarro's "Orchard at Pointoise" to Cezanne's. This comparison establishes the difference between Cezanne's purpose and the impressionists. This also points out the existence of different artistic viewpoints.
4. "The Card Players" shows Cezanne's earlier style when he was more interested in the color itself than the effects of color. It is shown because it is widely reproduced.
5. Students discuss "Still Life with Basket of Apples" in terms of subject, style, and purpose.
6. The series of city-scapes ("The House of the Hanged Man," "L'Estaque Village and the Sea," "L'Estaque," and "Bay from L'Estaque") shows how Cezanne progresses from an early, impressionist-inspired style to his mature work. "The Bay from L'Estaque" is discussed in terms of its universal light, color and form.
7. The photo and landscape sketch and the photo and view of Gardanne show how Cezanne re-arranges nature to capture the essence of the scene. (This idea of the artist composing rather than recording prepares students for Picasso in the next unit.)
8. The series of paintings of Mte. Ste. Victoire done in 1886, 1889 and 1906 show Cezanne progressing to his most abstract rendering of this scene.
9. Similarities between the accomplishments of Einstein and Cezanne are reviewed.

### REACTIONS/SUGGESTIONS:

This material is well-received. No changes are proposed.

## RELATIVITY: CUBISM

### RATIONALE FOR TOPIC:

Einstein's principle of relativity points out that perceptions of time, space and motion are relative to each frame of reference. He abolished the absolute frame of reference in physics. His achievement is analogous to Picasso's achievement in painting. Although the impressionists re-emphasized the subjectivity of the artist, they still presented the viewer with a fixed, finished view of the world, an almost absolute frame of reference. Picasso and Braque, on the other hand, present the viewer with a work such that the viewer must "create" the object. Taking an active part in creating the object reasserts the viewer's subjectivity and is the first step on the path to other styles of art in which the meaning is entirely relative to the viewer's frame of reference.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group for a slide lecture and discussion on Cubism. This activity helps students master competencies #1, 2, 3, 5, 6, 7, 8, 9, 13, 15, 17 & 18.

Time: 1 hour

### READING ASSIGNMENT:

"Picasso and Cubism" from Mirrors of Mind: Commitment and Creativity in the Twentieth Century by Charles Roberts, J. Louis Schlegel III and Roberta Vandermast, Winston-Salem, N.C.: Hunter Publishing Co., 1980, pp. 24-27.

This is a brief discussion of the principles of Cubism and their relationship to several Cubist works, especially "Les Demoiselles d'Avignon."

"Statement To Marius de Zayas" by Pablo Picasso from "Picasso Speaks", The Arts, May, 1923, pp. 315-326.

In this statement Picasso explains his theory of art and the nature and purpose of Cubism.

### SLIDES SHOWN:

1. "Bay at l'Estaque" by Cezanne
2. Greek Archaic Kouros
3. African Tribal Mask
4. African Fetish Figure
5. "Les Demoiselles d'Avignon" by Picasso
6. "Violin and Jug" by Picasso
7. "Portrait of D. H. Kahnweiler" by Picasso
8. "Woman With Mandolin" by Braque
9. "Guernica" by Picasso
10. Detail of "Guernica"
11. Detail of "Guernica"
12. Detail of "Guernica"



MAIN IDEAS STRESSED:

From the slide-lecture:

1. In "Bay at l'Estaque", Cezanne lays the foundation for Cubism in his attempt to render a scene by its geometric essence. Although he abandons the traditional way of creating the illusion of depth of field, he never abandons the traditional view that the scene recedes from the viewer.
2. Picasso's concern for the geometric nature of objects was shown in his own collection of primitive art and his interest in African art. This interest surfaces in "Les Demoiselles d'Avignon."
3. Picasso creates a new perspective for the viewer, often the subject of the painting advances toward the viewer. Time and space in Picasso's painting become relative to the viewer. (Students examine and discuss works by Picasso and Braque.)
4. "Guernica" is discussed in terms of: its historical background, the incident, subject matter, composition, style and symbolism.

From the reading assignment:

1. Picasso states his philosophy of life:

I can hardly understand the importance given to the word research with modern painting. In my opinion to search means nothing in painting. To find is the thing. Nobody is interested in following a man who, with his eyes fixed on the ground, spends his life looking for the purse that fortune should put in his path. The one who finds something no matter what it might be, even if his intention were not to search for it, at least arouses our curiosity, if not our admiration.

2. His theory of art:

We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know how to convince others of the truthfulness of his lies. If he only shows in his work that he has searched, and re-searched, for the way to put over lies, he would never accomplish anything.

\* \* \* \*

They speak of naturalism in opposition to modern painting. I would like to know if anyone has ever seen a natural work of art. Nature and art, being two different things, cannot be the same thing. Through art we express our conception of what nature is not.

3. On artistic style:

Variation does not mean evolution. If an artist varies his mode of expression this only means that he has changed his manner of thinking, and in changing, it might be for the better or it might be for the worse.

The several manners I have used in my art must not be considered as an evolution, or as steps toward an unknown ideal of painting. All I have ever made was made for the present and with the hope that it will always remain in the present... Whenever I had something to say, I have said it in the manner in which I have felt it ought to be said. Different motives inevitably require different methods of expression. This does not imply either evolution or progress, but an adaptation of the idea one wants to express and the means to express that idea.

4. On Cubism:

Cubism is no different from any other school of painting. The same principles and the same elements are common to all. The fact that for a long time Cubism has not been understood and that even today there are people who cannot see anything in it, means nothing. I do not read English, an English book is a blank book to me. This does not mean that the English language does not exist, and why should I blame anybody else but myself if I cannot understand what I know nothing about?

\* \* \* \*

Cubism has kept itself within the limitations of painting, never pretending to go beyond it. Drawing, design and color are understood and practiced in all other schools. Our subjects might be different, as we have introduced into painting objects and forms that were formerly ignored. We have kept our eyes open to our surroundings, and also our brains.

We give to form and color all their individual significance, as far as we can see it; in our subjects, we keep the joy of discovery, the pleasure of the unexpected; our subject itself must be a source of interest. But of what use is it to say what we do when everybody can see it if he wants to?

REACTION/SUGGESTIONS:

Although students find "abstract" art more difficult to appreciate than that which is more photographic, they still enjoy finding out about Picasso since most of them have heard about him. Discussing Cubist art in relation to the relativity theory also helps them better understand both.

## RELATIVITY: SPATIAL MUSIC

### RATIONALE FOR TOPIC:

The music of Edgar Varese also demonstrates the influence of new developments in the sciences. Varese began his career in engineering and then switched to music, bringing with him his scientific perspective. Like Einstein and Picasso, he saw the listener as a relative frame of reference. His spatial music is designed to interact with the listener in a subjective, personal way, all the while retaining its geometric nature.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet in the large group to listen to and discuss several of Varese's works. This activity helps students master competencies # 1, 2, 3, 5, 6, 7, 8, 9, 13, 15, 17 & 18.

Time: 1 hour

### READING ASSIGNMENT:

"Spatial Music" by Edgar Varese from Mirrors of Mind: Commitment and Creativity in the Twentieth Century by Roberts, et. al., Winston-Salem, N.C.: Hunter Publishing Co., 1980, pp. 85-88.

In this essay Varese explains the nature and purpose of his music.

### WORKS PLAYED:

"Ionisation" by Edgar Varese  
"Poeme Electronique" by Varese

### MAIN IDEAS STRESSED:

From the reading assignment:

1. The role of the artist:

In every domain of art, a work that corresponds to the need of its day carries a message of social and cultural value. Preceding ages show us that changes in art occur because societies and artists have new needs. New aspirations emanate from every epoch. The artist, being always of his own time, is influenced by it and in turn, is an influence. It is the artist who crystallizes his age -- who fixes his age in history. Contrary to general notion, the artist is never ahead of his time, but is simply the only one who is not way behind.

2. The challenge of the future:

At a time when the very newness of the mechanism of life is forcing our activities and our forms of human association to break with the traditions and the methods of the past in the effort to adapt themselves to circumstances, the urgent choices which we have to make are concerned not with the past but with the future. We cannot, even if we would, live much longer by tradition. The world is changing, and we change with it. The more we allow our minds the romantic luxury of treasuring the past in memory, the less able we become to face the future and to determine the new values which can be created in it.

3. The connection between art and science:

The emotional impulse that moves a composer to write his scores contains the same element of poetry that incites the scientist to his discoveries. There is solidarity between scientific development and the progress of music.

4. The true nature of art:

Art's function is not to prove a formula or an aesthetic dogma. Our academic rules were taken out of the living works of former masters. As Debussy has said, "works of art make rules but rules do not make works of art." Art exists only as a medium of expression.

\* \* \* \*

My fight for the liberation of sound and for my right to make music with any sound and all sounds has sometimes been construed as a desire to disparage and even to discard the great music of the past. But this is where my roots are. No matter how original, how different a composer may seem, he has only grafted a little bit of himself on the old plant. But this he should be allowed to do without being accused of wanting to kill the plant.

The misunderstanding has come from thinking of form as a point of departure, a pattern to be followed, a mold to be filled. Form is a result--the result of a process. Each of my works discovers its own form. I could never have fitted them into any of the historical containers. If you want to fill a rigid box of a definite shape, you must have something to put into it that is the same shape and size or that is elastic or soft enough to be made to fit in. But if you try to force into it something of a different shape and harder substance, even if its volume and size are the same, it will break the box. My music cannot be made to fit into any of the traditional music boxes.

5. The nature of spatial music:

... the movement of sound-masses, of shifting planes, will be clearly perceived in my work, taking the place of the linear counterpoint. When these sound-masses collide, the phenomena of penetration or repulsion will seem to occur. Certain transmutations taking place on certain planes will seem to be projected onto other planes, moving at different speeds and at different angles. There will no longer be the old conception of melody or inter-play of melodies. The entire work will be a melodic totality. The entire work will flow as a river flows.

We have actually three dimensions in music: horizontal, vertical, and dynamic swelling or decreasing. I shall add a fourth, sound projection--that feeling akin to that aroused by beams of light sent forth by a powerful search-light for the ear as for the eye, that sense of projection, of a journey into space.

6. Electronic music:

The electronic medium is also adding an unbelievable variety of new timbres to our musical store, but most important of all, it has freed music from the tempered system, which has prevented music from keeping pace with the other arts and with

science. Composers are now able, as never before, to satisfy the dictates of that inner ear of the imagination. They are also lucky so far in not being hampered by esthetic codification -- at least not yet! But I am afraid it will not be long before some musical mortician begins embalming electronic music in rules.

From the lecture-discussion:

1. The music of Wagner and Debussy moves in a traditional framework while the music of Varese moves in a non-traditional framework.
2. Similarities between the work of Einstein, the Cubists and Varese are discussed.

REACTION/SUGGESTIONS:

Students are amazed to find out how traditional the "new" music is compared to the old music of Varese. This topic is very effective in demonstrating the change in perspective produced by switching from an absolute to a relative frame.

## RELATIVITY: T. S. ELIOT

### RATIONALE FOR TOPIC:

The poetry of T. S. Eliot is an important influence in the twentieth century. Like the other creative figures studied in this unit, he emphasizes the subjectivity of human perception and like the others he uses symbols to propel his audience into a world of personal interpretation.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small groups to discuss the reading assignment and the study questions. (A copy follows) These activities help students master competencies # 1, 2, 3, 5, 6, 7, 8, 9, 13, 17 & 18.  
Time: 1½ hours.

### READING ASSIGNMENT:

"T. S. Eliot" by Philip R. Headings, New York: Twayne Publishers, Inc., 1964, pp. 17, 21, 24-26, 168-172.

This is a short biographical introduction to Eliot.

"Burnt Norton" by T. S. Eliot from The Viking Portable Library, American Literature Survey, edited by Milton R. Stern and Seymour L. Gross, New York: Penguin Books, The Viking Press, 1962, pp. 553-557.

This is the complete text of the poem.

### MAIN IDEAS STRESSED:

1. The nature of symbolism is reviewed and several of the symbols used by Eliot are discussed.
2. Students present their ideas on the meaning of the poem and on the dialectic themes in the poem.
3. Particular passages are read aloud and then interpreted. These are:

Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past.  
If all time is eternally present  
All time is unredeemable  
What might have been is an abstraction  
Remaining a perpetual possibility  
Only in a world of speculation.  
What might have been and what has been  
Point to one end, which is always present.

(I, 1-10)



So we moved, and they, in a formal pattern,  
Along the empty alley, into the box circle,  
To look down into the drained pool.  
Dry the pool, dry concrete, brown edged,  
And the pool was filled with water out of  
sunlight,  
And the lotus rose, quietly, quietly,  
The surface glittered out of heart of light,  
And they were behind us, reflected in the  
pool.  
Then a cloud passed, and the pool was  
empty.  
Go, said the bird, for the leaves were full  
of children,  
Hidden excitedly, containing laughter.  
Go, go, go, said the bird:  
Human kind cannot bear very much reality.  
Time past and time future  
What might have been and what has been  
Point to one end, which is always present.

(I, 31-46)

At the still point of the turning world.  
Neither flesh nor fleshless;  
Neither from nor towards;  
at the still point, there the dance is,  
But neither arrest nor movement.  
And do not call it fixity,  
Where past and future are gathered.  
Neither movement from nor towards,  
Neither ascent nor decline.  
Except for the point, the still point,  
There would be no dance, and there is  
only the dance.  
I can only say, there we have been:  
but I cannot say where.  
And I cannot say, how long, for that  
is to place it in time.

(II, 60-70)

To be conscious is not to be in time  
But only in time can the moment in the  
rose-garden,  
The moment in the arbour where the rain  
beat,  
The moment in the draughty church at  
smokefall  
Be remembered; involved with past and  
future.  
Only through time time is conquered.

(II, 85-90)

The detail of the pattern is movement,  
As in the figure of the ten stairs.  
Desire itself is movement  
Not in itself desirable;  
Love is itself unmoving,  
Only the cause and end of movement,  
Timeless; and undesiring  
Except in the aspect of time  
Caught in the form of limitation  
Between un-being and being.  
Sudden in a shaft of sunlight  
Even while the dust moves  
There rises the hidden laughter  
Of children in the foliage  
Quick now, here, now, always--  
Ridiculous the waste sad time  
Stretching before and after.

(V, 160-end)

REACTION/SUGGESTIONS:

(new topic)

Directions:

T. S. Eliot believed poetry could communicate before it was understood. Think for a few minutes about this idea, then:

1. Read the poem through.
  2. Read the poem again, aloud. Listen as you read.
  3. Read the study questions below.
  4. Read the poem again looking for answers and understanding.
  5. Answer the questions below on your own paper.
1. Eliot makes extensive use of symbolism in all his poems. Below is a list of some of the symbols he uses. Identify the meaning (or possible meanings) of six of these symbols.

dust	circle	dance
roses	lotus	bell
gate	children	The Word
garden	blood	

2. Consider the fragments from Herakleitos (Heraclitus) which head the poem. What do you think they mean?
3. Herakleitos, like most of the ancient Greek philosophers, viewed the world in terms of dialectics. Eliot seems to use this technique in "Burnt Norton." Select two of the pairs of dialectics listed below and explain what Eliot has to say about them and/or how he uses them in this poem.

PAST & FUTURE VS. PRESENT  
CHANGE VS. PERMANENCE  
MOTION VS. STILLNESS  
DARKNESS VS. LIGHT  
SOUND VS. SILENCE  
UNBEING VS. BEING

4. Now consider the poem as a whole. What is Eliot trying to tell you?

## UNIT V: EXISTENTIALISM

### DESCRIPTION OF UNIT:

While one branch of philosophy had been moving toward existentialism for some time, the economic conditions and social and political pressures present in Europe between the two world wars forced its maturation. Therefore this unit begins with a short introduction to the period between the wars. Then it moves to an examination of the rise of Naziism and the Holocaust. From there it moves on to the ideas of Heidegger and Sartre and examines the existential message of two films, "The Seventh Seal" and "Altered States."

Existentialism is a philosophy which has had a tremendous impact on our times. It is also a philosophy which students find interesting.

### OBJECTIVES:

1. To study existentialism in philosophy, psychology and film.
2. To continue developing students' ability to read challenging material critically.
3. To continue developing students' ability to write a lengthy, synthetic essay.
4. To study the rise of Naziism, the ideas of Adolf Hitler and their outcome, the Holocaust.
5. To study the works of two of the most important existential philosophers, Martin Heidegger and Jean-Paul Sartre.
6. To study the work of Viktor Frankl, a survivor of the Holocaust and a psychologist who draws heavily on existentialism.
7. To study objectivity and subjectivity in light of existentialism.
8. To study films scripted by Ingmar Bergman and Paddy Chayevsky; and
9. To study film as an art form.

### CONTENT:

"The First World War and the Decline of Europe"

The Twisted Cross (film)

Mein Kampf by Adolf Hitler

"Introduction: Viktor Frankl"

Man's Search for Meaning by Viktor Frankl

"Martin Heidegger"

"From: Being and Time" by Martin Heidegger

The Seventh Seal, characters and credits excerpts from the screenplay of The Seventh Seal

"The Seventh Seal: An Existential Vision" by Birgitta Steene

"Bergman on Film-Making"

"Jean-Paul Sartre"

"Existentialism Is A Humanism" by Jean-Paul Sartre

COMPETENCIES DEVELOPED:

# 1, 2, 3, 4, 5, 6, 7, 8, 9, 13, 15, 16, 17 & 18.

TESTING/EVALUATION:

At the end of the unit, students have a two-part exam. The first, longest and most important part is to write a well-developed essay about one of the themes on central ideas of existentialism. (A copy of the directions follows.) This part is written at home. The second part is an in-class quiz. Students view a short film (10 min.) made by one of the IDS I students. They are then asked to evaluate the message of the film in light of the philosophy of either Heidegger or Sartre.

REACTION/SUGGESTIONS:

The variety of topics and the students' interest in Existentialism make this one of our most successful units. It is a good climax to this semester.

INSTRUCTIONS FOR TAKE HOME PORTION OF THE FINAL EXAM

There are several concepts which become main themes in Existentialism. Below is a list of some of these concepts. Select one to use as the theme of the take-home essay you will write as part of your final exam. Write a well-developed, well-supported essay in which you explore the concept you select in each of the topics we have studied in Unit IV.

Concepts

Absurdity  
Authenticity  
Choice  
Death  
Everydayness  
Freedom  
Individuality  
Meaning  
Responsibility  
Suffering  
Transcendence  
Existence

Topics

Hitler  
Frankl  
Heidegger  
Bergman  
Sartre

Your essay should include:

1. A thesis which defines the concept you selected as you will use it throughout your essay
2. A body of illustrating paragraphs in which you explore the concept in each topic in Unit IV (using appropriate quotes and explanation)
3. A conclusion in which you sum up the main points you have made and offer any additional, personal insights you have gained through your study of the concept.

THIS ESSAY IS DUE NO LATER THAN 10:15 A.M., DEC. 12 (Monday - EXAM PERIOD)

ASSIGNMENT

As Birgitta Steen points out in her essay, The Seventh Seal is an existential vision. As such, it had threading through it many of the themes Heidegger includes in Being and Time. Your assignment for Wednesday is to write a series of short essays in which you relate Heidegger's philosophy to Bergman's film.

CHOOSE THREE OF THE MAIN CHARACTERS LISTED BELOW AND MATCH THEM WITH THREE OF THE CONCEPTS LISTED BELOW.

Characters from  
The Seventh Seal

JONS, the squire  
JOF, the juggler  
Antonius Block, the knight  
SKAT, the actor

Concepts from  
Being and Time

Authentic Being-Towards-Death  
everydayness  
potentiality-for-Being  
Inauthentic Being-Towards-Death

WRITE THREE WELL-DEVELOPED PARAGRAPHS or series of paragraphs (one for each concept) in which you:

1. Clearly define the concept from Heidegger.
2. Explain the relationship which exists between the character and the concept you have selected. (For example: the relationship between Skat and "fleeing in the face of death")  
Select (an) appropriate quotation(s) from the screenplay to document this relationship.
3. Review your "Tips For Writing For An Ignorant Reader" (Semester II) before writing.

HAVE THESE THREE PARAGRAPHS READY TO TURN IN BY 9:00 A.M. WEDNESDAY.  
NO EXCUSES!

## EXISTENTIALISM: ADOLF HITLER

### RATIONALE FOR TOPIC:

The main thrust of Existentialism is that "existence precedes essence", man first exists and then becomes something by his actions. Hitler's Aryan supremacy and anti-semitism, ideas in which essence precedes existence, directly contradict Existentialism. In addition, Hitler's paternalistic attitude directly opposes the existential idea of individual freedom. Therefore, Hitler provides a valuable contrast to Existentialism and introduces students to Naziism and the ideological struggle in World War II.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet first in large group to view a video-tape, "The Twisted Cross" which documents Hitler's rise to power through confiscated German newsreel footage. Then they meet in small discussion groups to discuss the main ideas and implications of the reading assignment. This activity helps students develop competencies #1, 2, 3, 4, 5, 13, 15, 16 & 18.  
Time: 1 hour 20 minutes

### READING ASSIGNMENT:

Excerpts from Mein Kampf by Adolf Hitler from Charles Hirschfield, Classics of Western Thought, New York: Harcourt, Brace & World, Inc., 1964, pp. 495-514.

In these excerpts Hitler gives his political/social philosophy that a state should be founded on a "folkish philosophy", in this case Aryan supremacy which will require racial purification. Hitler also explains the political role of propaganda.

### MAIN IDEAS STRESSED:

#### A. From the reading:

1. Hitler condemns all types of "liberal" movements, especially Marxism, which promote mediocrity (by teaching equality) and thereby become tools for Jewish supremacy.

The Jewish doctrine of Marxism rejects the aristocratic principle of Nature and replaces the eternal privilege of power and strength by the mass of numbers and their dead weight. Thus it denies the value of personality in man, contests the significance of nationality and race, and thereby withdraws from humanity the premise of its existence and its culture. As a foundation of the universe, this doctrine would bring about the end of any order intellectually conceivable to man. And as, in this greatest of all recognizable organisms, the result of an application of such a law could only be chaos, on earth it could only be destruction for the inhabitants of this planet.

If, with the help of his Marxist creed, the Jew is victorious over the other peoples of the world, his



crown will be the funeral wreath of humanity and this planet will, as it did thousands of years ago, move through the ether devoid of men.

Eternal Nature inexorably avenges the infringement of her commands.

Hence today I believe that I am acting in accordance with the will of the Almighty Creator: by defending myself against the Jew, I am fighting for the work of the Lord.

2. Hitler expresses his opinion of and hatred for Jews, blaming them for Europe's problems.

He always represents himself personally as having an infinite thirst for knowledge, praises all progress, mostly, to be sure, the progress that leads to the ruin of others; for he judges all knowledge and all development only according to its possibilities for advancing his nation, and where this is lacking, he is the inexorable mortal enemy of all light, a hater of all true culture. He uses all the knowledge he acquires in the schools of other peoples, exclusively for the benefit of his race.

. . . . .

With satanic joy in his face, the black-haired Jewish youth lurks in wait for the unsuspecting girl whom he defiles with his blood, thus stealing her from her people. With every means he tries to destroy the racial foundations of the people he has set out to subjugate. Just as he himself systematically ruins women and girls, he does not shrink back from pulling down the blood barriers for others, even on a large scale. It was and it is Jews who bring the Negroes into the Rhineland, always with the same secret thought and clear aim of ruining the hated white race by the necessarily resulting bastardization, throwing it down from its cultural and political height, and himself rising to be its master.

. . . . .

For a racially pure people which is conscious of its blood can never be enslaved by the Jew. In this world he will forever be master over bastards and bastards alone.

And so he tries systematically to lower the racial level by a continuous poisoning of individuals.

And in politics he begins to replace the idea of democracy by the dictatorship of the proletariat.

Culturally he contaminates art, literature, the theater, makes a mockery of natural feeling, overthrows all concepts of beauty and sublimity, of the noble and the good, and instead drags men down into the sphere of his own base nature.

3. Hitler says that the Aryan race is the natural human unit. All others are obstacles.

Everything we admire on this earth today--science and art, technology and inventions--is only the creative product of a few peoples and originally perhaps of one race. On them depends the existence of this whole culture. If they perish, the beauty of this earth will sink into the grave with them.

It is idle to argue which race or races were the original representative of human culture and hence the real founders of all that we sum up under the word "humanity." It is simpler to raise this question with regard to the present, and here an easy, clear answer results. All the human culture, all the results of art, science, and technology that we see before us today, are almost exclusively the creative product of the Aryan. This very fact admits of the not unfounded inference that he alone was the founder of all higher humanity, therefore representing the prototype of all that we understand by the word "man." He is the Prometheus of mankind from whose bright forehead the divine spark of genius has sprung at all times, forever kindling anew that fire of knowledge which illumined the night of silent mysteries and thus caused man to climb the path to mastery over the other beings of this earth. Exclude him--and perhaps after a few thousand years darkness will again descend on the earth, human culture will pass, and the world turn to a desert.

If we were to divide mankind into three groups, the founders of culture, the bearers of culture, the destroyers of culture, only the Aryan could be considered as the representative of the first group.

4. The folkish philosophy, Aryan supremacy, is the basis of Hitler's state.

For me and all true National Socialists there is but one doctrine: people and fatherland.

What we must fight for is to safeguard the existence and reproduction of our race and our people, the sustenance of our children and the purity of our blood, the freedom and independence of the fatherland, so that our people may mature for the fulfillment of the mission allotted it by the creator of the universe.

And so the folkish philosophy of life corresponds to the innermost will of Nature, since it restores that free play of forces which must lead to a continuous mutual higher breeding, until at last the best of humanity, having achieved possession of this earth, will have a free path for activity in domains which will lie partly above it and partly outside it.

We will sense that in the distant future humanity must be faced by problems which only a highest race, become master people and supported by the means and possibilities of an entire globe, will be equipped to overcome.

. . . . .

Thus the basic realization is: that the state represents no end, but a means. It is, to be sure, the premise for the formation of a higher human culture, but not its cause, which lies exclusively in the existence of a race capable of culture.

. . . . .

The state is a means to an end. Its end lies in the preservation and advancement of a community of physically and psychically homogeneous creatures. This preservation itself comprises first of all existence as a race and thereby permits the free development of all the forces dormant in this race. Of them a part will always primarily serve the preservation of physical life, and only the remaining part the promotion of a further spiritual development. Actually the one always creates the precondition for the other.

States which do not serve this purpose are misbegotten, monstrosities in fact. The fact of their existence changes this no more than the success of a gang of bandits can justify robbery.

Thus, the highest purpose of a folkish state is concern for the preservation of those original racial elements which bestow culture and create the beauty and dignity of higher mankind. We, as Aryans, can conceive of the state only as the living organism of a nationality which not only assures the preservation of this nationality, but by the development of its spiritual and ideal abilities leads it to the highest freedom.

5. Hitler outlines some of the specific steps a state must take to promote racial purity.

A folkish state must therefore begin by raising marriage from the level of a continuous defilement of the race, and give it the consecration of an

institution which is called upon to produce images of the Lord and not monstrosities halfway between man and ape.

The folkish state must make up for what everyone else today has neglected in this field. It must set race in the center of all life. It must take care to keep it pure. It must declare the child to be the most precious treasure of the people. It must see to it that only the healthy beget children; that there is only one disgrace: despite one's own sickness and deficiencies, to bring children into the world, and one highest honor: to renounce doing so. And conversely it must be considered reprehensible: to withhold healthy children from the nation. Here the state must act as the guardian of a millennial future in the face of which the wishes and the selfishness of the individual must appear as nothing and submit. It must put the most modern medical means in the service of this knowledge. It must declare unfit for propagation all who are in any way visibly sick or who have inherited a disease and can therefore pass it on, and put this into actual practice. Conversely, it must take care that the fertility of the healthy woman is not limited by the financial irresponsibility of a state regime which turns the blessing of children into a curse for the parents. It must put an end to that lazy, nay criminal, indifference with which the social premises for a fecund family are treated today, and must instead feel itself to be the highest guardian of this most precious blessing of a people. Its concern belongs more to the child than to the adult.

6. Hitler explains that propaganda should appeal to emotions and should not appeal to the intellect.

All propaganda must be popular and its intellectual level must be adjusted to the most limited intelligence among those it is addressed to. Consequently, the greater the mass it is intended to reach, the lower its purely intellectual level will have to be. But if, as in propaganda for sticking out a war, the aim is to influence a whole people, we must avoid excessive intellectual demands on our public, and too much caution cannot be exerted in this direction.

. . . .

The art of propaganda lies in understanding the emotional ideas of the great masses and finding, through a psychologically correct form, the way to the attention and thence to the heart of the broad masses. The fact that our bright boys do not understand this merely shows how mentally lazy and conceited they are.

7. Hitler expresses his belief that Germany has the right to conquer.

State boundaries are made by man and changed by man.

But we National Socialists must go further. The right to possess soil can become a duty if without extension of its soil a great nation seems doomed to destruction. And most especially when not some little nigger nation or other is involved, but the Germanic mother of life, which has given the present-day world its cultural picture. Germany will either be a world power or there will be no Germany. And for world power she needs that magnitude which will give her the position she needs in the present period, and life to her citizens.

B. From discussion:

1. Hitler believes that he is the state, that he represents the people's will.
2. Hitler takes current "isms", especially Marxism and Darwinism, defines them to suit his purposes (perverts them) and uses these definitions to add credibility to his argument.
3. Hitler claims that what is natural is right and claims to know what is natural.
4. Hitler represents an extreme example of attitudes present in most dictators.
5. Hitler's success demonstrates Nietzsche's observation that men find it easy to obey.

REACTIONS/SUGGESTIONS:

This topic goes very well. Students are interested in what Hitler had to say, yet cannot believe anyone could take these ideas seriously.

## EXISTENTIALISM: VIKTOR FRANKL

### RATIONALE FOR TOPIC:

Through the excerpts from Frankl's book, Man's Search For Meaning, students are introduced to the Holocaust and given vivid details of life in the concentration camps. At the same time, Frankl introduces the main themes of this unit: the significance of death, the significance of being, creating meaning, individualism and freedom.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small groups to discuss the main ideas and significant passages in the reading. This activity helps students develop competencies #1, 2, 3, 5, 8, 13, 15, 18.  
Time: 1 hour 15 minutes

### READING ASSIGNMENT:

Excerpts from Man's Search For Meaning by Viktor Frankl. New York: Simon and Schuster, 1970, pp. 3-7, 10-26, 30-32, 35, 36, 46-48, 56-61, 96-98, 110, 117, 118, 121-125, 138-142.

In these excerpts Frankl discusses his experiences in a concentration camp and explains his conclusion that man creates meaning in his life by believing in his future even "in a position of utter desolation, when man cannot express himself in positive action, when his only achievement may consist in enduring his sufferings in the right way--an honorable way. . ."

### MAIN IDEAS STRESSED:

#### A. From the reading assignment:

1. There were three phases in the psychological reactions of the prisoners.

When one examines the vast amount of material which has been amassed as the result of many prisoners' observations and experiences, three phases of the inmate's mental reactions to camp life become apparent: the period following his admission; the period when he is well entrenched in camp routine; and the period following his release and liberation.

- a. The first phase was characterized by shock--beginning with the train ride to the camp and ending with the "delusion of reprieve."

In psychiatry there is a certain condition known as "delusion of reprieve." The condemned man, immediately before his execution, gets the illusion that he might be reprieved at the very last moment. We, too, clung to

shreds of hope and believed to the last moment that it would not be so bad. Just the sight of the red cheeks and round faces of those prisoners was a great encouragement. Little did we know then that they formed a specially chosen elite, who for years had been the receiving squad for new transports as they rolled into the station day after day.

This phase ended for Frankl when he was refused the right to keep the manuscript of his work.

At that moment I saw the plain truth and did what marked the culminating point of the first phase of my psychological reaction: I struck out my whole former life.

. . . . .

While we were waiting for the shower, our nakedness was brought home to us: we really had nothing now except our bare bodies--even minus hair; all we possessed, literally, was our naked existence. What else remained for us as a material link with our former lives? For me there were my glasses and my belt; the latter I had to exchange later on for a piece of bread.

. . . . .

Thus the illusions some of us still held were destroyed one by one, and then, quite unexpectedly, most of us were overcome by a grim sense of humor. We knew that we had nothing to lose except our so ridiculously naked lives. When the showers started to run, we all tried very hard to make fun, both about ourselves and about each other. After all, real water did flow from the sprays!

b. The second stage:

Apathy, the blunting of the emotions and the feeling that one could not care any more, were the symptoms arising during the second stage of the prisoner's psychological reactions, and which eventually made him insensitive to daily and hourly beatings. By means of this insensibility the prisoner soon surrounded himself with a very necessary protective shell.

. . . . .

c. The third stage:

One day a few days after the liberation, I walked through the country past flowering meadows, for miles and miles, toward the market town near the camp. Larks rose to the sky and I could hear their joyous song. There was no one to be seen for miles around; there was nothing but the wide earth and sky and the larks' jubilation and the freedom of space. I stopped, looked around, and up to the sky--and then I went down on my knees. At that moment there was very little I knew of myself or of the world--I had but one sentence in mind--always the same: "I called to the Lord from my narrow prison and He answered me in the freedom of space."

How long I knelt there and repeated this sentence memory can no longer recall. But I know that on that day, in that hour, my new life started. Step for step I progressed, until I again became a human being.

2. Frankl's theory about the reason for living:

Psychological observations of the prisoners have shown that only the men who allowed their inner hold on their moral and spiritual selves to subside eventually fell victim to the camp's degenerating influences. The question now arises, what could, or should, have constituted this "inner hold"?

. . . . .

The prisoner who had lost faith in the future--his future--was--doomed. With his loss of belief in the future, he also lost his spiritual hold; he let himself decline and became subject to mental and physical decay.

. . . . .

As we said before, any attempt to restore a man's inner strength in the camp had first to succeed in showing him some future goal. Nietzsche's words, "He who has a why to live for can bear with almost any how," could be the guiding motto for all psychotherapeutic and psychohygienic efforts regarding prisoners. Whenever there was an opportunity for it, one had to give them a why--an aim--for their lives, in order to strengthen them to bear the terrible how of their existence.



3. Life exists in doing not in theorizing.

What was really needed was a fundamental change in our attitude toward life. We had to learn ourselves and, furthermore, we had to teach the despairing men, that it did not really matter what we expected from life, but rather what life expected from us. We needed to stop asking about the meaning of life, and instead to think of ourselves as those who were being questioned by life--daily and hourly. Our answer must consist, not in talk and meditation, but in right action and in right conduct. Life ultimately means taking the responsibility to find the right answer to its problems and to fulfill the tasks which it constantly sets for each individual.

These tasks, and therefore the meaning of life, differ from man to man, and from moment to moment. Thus it is impossible to define the meaning of life in a general way.

4. Each man's situation is unique.

When a man finds that it is his destiny to suffer, he will have to accept his suffering as his task; his single and unique task. He will have to acknowledge the fact that even in suffering he is unique and alone in the universe. No one can relieve him of his suffering or suffer in his place. His unique opportunity lies in the way in which he bears his burden.

5. Love is the salvation of man.

The salvation of man is through love and in love. I understood how a man who has nothing left in this world still may know bliss, be it only for a brief moment, in the contemplation of his beloved. In a position of utter desolation, when man cannot express himself in positive action, when his only achievement may consist in enduring his sufferings in the right way--an honorable way--in such a position man can, through loving contemplation of the image he carries of his beloved achieve fulfillment.

. . . . .  
My mind still clung to the image of my wife. A thought crossed my mind: I didn't even know if she were still alive. I knew only one thing--which I have learned well by now: Love goes very far beyond the physical person of the beloved. It finds its deepest meaning in his spiritual being, his inner self. Whether or not he is still alive at all, ceases somehow to be of importance.

6. The concentration camp experience demonstrated the paradoxical nature of freedom and wealth.

In spite of all the enforced physical and mental primitiveness of the life in a concentration camp, it was possible for spiritual life to deepen. Sensitive people who were used to a rich intellectual life may have suffered much pain (they were often of a delicate constitution), but the damage to their inner selves was less. They were able to retreat from their terrible surroundings to a life of inner riches and spiritual freedom. Only in this way can one explain the apparent paradox that some prisoners of a less hardy make-up often seemed to survive camp life better than did those of a robust nature.

B. From the discussion:

1. Frankl's concept that man's search for meaning is the primary force in our life, that this search is rational and conscious, directly contrasts Freud's instinctive drives and Adler's drive for superiority.
2. Frankl's concept of man is that man is a self-transcending being that can rise above situations also.
3. Imprisonment of the body does not imprison the spirit.
4. Frankl's image of man directly contradicts Hitler's. Frankl sees man as a rational, intelligent being capable of greatness. Hitler sees man as an irrational, stupid being capable of little. Frankl exalts freedom and individuality while Hitler preaches obedience and the masses.

REACTIONS/SUGGESTIONS:

Students are moved by Frankl's account. They feel is a point of view which was necessary in light of Mein Kampf.

## EXISTENTIALISM: MARTIN HEIDEGGER

### RATIONALE FOR TOPIC:

Martin Heidegger picks up the thread of Existentialism begun by Kierkegaard, Nietzsche and Dostoevsky. He also takes Existentialism further--pursuing its meaning for modern man in Being and Time, 1927. Here his ideas complement the themes introduced by Bergman in the film, "The Seventh Seal" and continue ideas introduced by Frankl.

### DESCRIPTION OF LEARNING ACTIVITY:

Students meet in small groups to discuss the main ideas in the reading. This activity helps students develop competencies #1, 2, 3, 5, 8, 13, 15, and 18.

Time: 1 hour 15 minutes.

### READING ASSIGNMENT:

"From: Being and Time," excerpts from Richard Gill and Ernest Sherman, The Fabric of Existentialism, Englewood Cliffs, N.J.: Prentiss-Hall, Inc. 1973, pp. 420-424.

In these excerpts, Heidegger defines authentic human existence as Being-towards-death and contrasts this to the various ways in which people live inauthentically.

### MAIN IDEAS STRESSED:

#### A. From Being and Time:

1. Death presents Dasein, the individual's total consciousness of being and existence, with the awareness of personal potentiality.

Its death is the possibility of no-longer-being-able-to-be-there. If Dasein stands before itself as this possibility, it has been fully assigned to its ownmost potentiality-for-Being. When it stands before itself in this way, all its relations to any other Dasein have been undone. This ownmost non-relational possibility is at the same time the uttermost one.

2. Confrontation with the reality of death demonstrates that death cannot be "outstripped" (out-run, avoided) and that existence is individual, or "non-relational," in that my existence is not dependent on yours or any other.

Thus death reveals itself as that possibility which is one's ownmost, which is non-relational, and which is not to be outstripped (unuberholbare). As such, death is something distinctively impending.

3. Since we become aware of existing only after existing, each Dasein is a "thrown-Being."

On the contrary, if Dasein exists, it has already been thrown into this possibility.

5. The full existential conception of death includes:
  - a. the reality of death; that it cannot be outstripped.
  - b. the indefiniteness of death

Along with the certainty of death goes the indefiniteness of its "when". Everyday Being-towards-death evades this indefiniteness by conferring definiteness upon it. But such a procedure cannot signify calculating when the demise is due to arrive.

6. Therefore,

Being-towards-death is grounded in care. Dasein, as thrown Being-in-the-world, has in every case already been delivered over to its death. In being towards its death, Dasein is dying factually and indeed constantly, as long as it has not yet come to its demise. When we say that Dasein is factually dying, we are saying at the same time that in its Being-towards-death Dasein has always decided itself in one way or another. Our everyday falling evasion in the face of death is an inauthentic Being-towards-death. Inauthenticity characterizes a kind of Being into which Dasein can divert itself and has for the most part always diverted itself into this kind of Being. Authentic Being-towards-death can not evade its own-most non-relational possibility, or cover up this possibility by thus fleeing from it, or give a new explanation for it to accord with the common sense of the "they".

. . . .

The full existential-ontological conception of death may now be defined as follows: death, as the end of Dasein, is Dasein's ownmost possibility--non-relational, certain and as such indefinite, not to be outstripped. Death is, as Dasein's end, in the Being of this entity towards its end.

- B. From class discussion:

1. Heidegger makes undeniable that which we all seek to deny--death.
2. The true source of anxiety lies in our failure to live authentically.

#### REACTIONS/SUGGESTIONS:

Students--as well as everybody else--find Heidegger hard to read. Assure them that this is "normal." Even though it is difficult, they find his ideas intriguing.

4. There are various ways in which people try to flee from death. Heidegger feels that these are "inauthentic" ways of living. These are:

a. idle talk, they-ness

But the Self of everydayness is the "they". The "they" is constituted by the way things have been publicly interpreted, which expresses itself in idle talk. Idle talk must accordingly make manifest the way in which everyday Dasein interprets for itself its Being-towards-death.

b. making death indefinite

The analysis of the phrase 'one dies' reveals unambiguously the kind of Being which belongs to everyday Being-towards-death. In such a way of talking, death is understood as an indefinite something which, above all, must duly arrive from somewhere or other, but which is proximally not yet present-at-hand for oneself, and is therefore no threat. The expression, 'one dies' spreads abroad the opinion that what gets reached, as it were, by death, is the "they". In Dasein's public way of interpreting, it is said that 'one dies', because everyone else and oneself can talk himself into saying that "in no case was it I myself", for this "one" is the "nobody". Dying is levelled off to an occurrence which reaches Dasein, to be sure, but belongs to nobody in particular.

c. pretending death is not real

The "they" gives its approval, and aggravates the temptation to cover up from oneself one's ownmost Being-towards-death. This evasive concealment in the face of death, dominates everydayness so stubbornly that, in Being with one another, the 'neighbours' often still keep talking the 'dying person' into the belief that he will escape death and soon return to the tranquillized everydayness of the world of his concern. Such 'solicitude' is meant to 'console' him. It insists upon bringing him back into Dasein, while in addition it helps him to keep his ownmost non-relational possibility-of-Being completely concealed.

## EXISTENTIALISM: INGMAR BERGMAN

### RATIONALE FOR TOPIC:

Bergman's film, "The Seventh Seal," is a film classic. Its existential themes, the search for ultimate meaning and life in the face of death, continue the thread spun earlier in this unit by Frankl and Heidegger. In addition, a film provides needed relief from a steady diet of heavy reading.

### DESCRIPTION OF LEARNING ACTIVITY:

Students watch the film, "The Seventh Seal," and then break up into small groups to discuss it. These activities help students develop competencies #2, 3, 5, 7, 8, 9, 13 & 18.

Time: 2½ hours for film and intermission  
1½ hours for group discussions

### READING ASSIGNMENTS:

List of characters and credits for "The Seventh Seal." produced by Svensk Filminidustry, distributed in the United States by James Films, Inc., and in Great Britain by Contemporary Films Ltd.

"The Seventh Seal: An Existential Vision" by Ingmar Bergman from Birgitta Steene, New York: Twayne Publishers, Inc., 1968, pp. 61-69.

This is a critical essay which reviews the existential themes of the film. It also gives a plot summary of the film which helps students recall the sequence of scenes in the film.

Excerpts from the screenplay, "The Seventh Seal" by Ingmar Bergman, from Four Screenplays of Ingmar Bergman translated by Malmstrom and Kushner. New York: A Clarion Book by Simon and Schuster, 1960.

These excerpts from five scenes in the movie help students analyze the existential ideas in the film.

"Bergman discusses Film-making" from Four Screenplays of Ingmar Bergman, Lars Malmstrom and David Kushner, New York: Simon and Schuster, 1960, pp. 16-19, 21, 22.

Bergman explains his approach to film-making and details the creative process in his work.

### MAIN IDEAS STRESSED:

1. The knight, Antonius Block, is a "modern" figure. He searches constantly for a sign that there really is an ultimate meaning to life. He cannot resign himself to the absurdity of life. Therefore he achieves neither the highest level of the ethical stage (Kierkegaard) or the religious stage he so desires.

2. The squire, Jons, is a pessimist. Although he follows the knight he can find no meaning at all in life and is not willing to invent any. Therefore he sees everything as ridiculous.
3. The juggler, Jof, receives the visions the knight longs to have. He is the knight's opposite--religious yet enjoying life--family, friends work--in a way the tortured knight cannot. Of simple origin, his "peasant" status contrasts the knight's noble one and helps underscore the distinction between the common man and the intellectual. There is also some indication here that the truly religious person, the juggler, may not be the obviously religious person, the knight.
4. The actor, Skat, is a marvelous example of Heidegger's fleeing in the face of Death.

REACTIONS/SUGGESTIONS:

## EXISTENTIALISM: JEAN-PAUL SARTRE

### RATIONALE FOR TOPIC:

Jean-Paul Sartre wears two hats, writer and philosopher. Although his plays, short stories and novels contain elements of his philosophy, only in his philosophical writings will you find what he believed to be true. His essay, "Existentialism Is A Humanism" is the best general exposition of this philosophy for the non-philosopher.

### DESCRIPTION OF LEARNING ACTIVITY:

Students discuss the main ideas and implications of Sartre's essay in small groups. This activity helps students develop competencies #1, 2, 4, 5, 13, 15, 16, & 18.

Time: 1½ hours

### READING ASSIGNMENT:

"Existentialisme est un humanisme," or "Existentialism Is A Humanism" by Jean-Paul Sartre, from The Intellectual Tradition of the West, Morton Donner, Kenneth E. Eble, Robert E. Helbling, eds., Glenview, Ill.: Scott, Foresman and Company, 1968, pp. 598-616.

In this essay Sartre gives both a defense of and an explanation of Existentialism. Sartre states that Existentialism is a doctrine which makes human life possible and declares that every truth and every action implies a human setting and a human subjectivity.

### MAIN IDEAS STRESSED:

#### A. From "Existentialism Is A Humanism":

1. There is no God-created nature of man, no essence of mankind of which everyone partakes.

Atheistic existentialism, which I represent, . . . states that if God does not exist, there is at least one being in whom existence precedes essence, a being who exists before he can be defined by any concept, and that this being is man, or, as Heidegger says, human reality. What is meant here by saying that existence precedes essence? It means that, first of all, man exists, turns up, appears on the scene, and, only afterwards, defines himself. If man, as the existentialist conceives him, is indefinable, it is because at first he is nothing. Only afterward will he be something, and he himself will have made what he will be. Thus, there is no human nature, since there is no God to conceive it. Not only is man what he conceives himself to be, but he is also only what he wills himself to be after this thrust toward existence.

Man is nothing else but what he makes of himself.



2. If existence precedes essence, a man is free and responsible for everything he does.

That is the idea I shall try to convey when I say that man is condemned to be free. Condemned, because he did not create himself, yet, in other respects is free; because, once thrown into the world, he is responsible for everything he does. The existentialist does not believe in the power of passion. He will never agree that a sweeping passion is a ravaging torrent which fatally leads a man to certain acts and is therefore an excuse. He thinks that man is responsible for his passion.

3. Responsibility is intensified by Anguish, Forlornness and Despair, the conditions of choice.

First, what is meant by anguish? The existentialists say at once that man is anguish. What that means is this: the man who involves himself and who realizes that he is not only the person he chooses to be, but also a law-maker who is, at the same time, choosing all mankind as well as himself, can not help escape the feeling of his total and deep responsibility. Of course, there are many people who are not anxious; but we claim that they are hiding their anxiety, that they are fleeing from it. Certainly, many people believe that when they do something, they themselves are the only ones involved, and when someone says to them, "What if everyone acted that way?" they shrug their shoulders and answer, "Everyone doesn't act that way." But really, one should always ask himself, "What would happen if everybody looked at things that way?" There is no escaping this disturbing thought except by a kind of double-dealing. A man who lies and makes excuses for himself by saying "not everybody does that," is someone with an uneasy conscience, because the act of lying implies that a universal value is conferred upon the lie.

. . . . .

Dostoevsky said, "If God didn't exist, everything would be possible. That is the very starting point of existentialism. Indeed, everything is permissible if God does not exist, and as a result man is forlorn, because neither within him nor without does he find anything to cling to. He can't start making excuses for himself.

. . . . .

Forlornness implies that we ourselves choose our being. Forlornness and anguish go together.

As for despair, the term has a very simple meaning. It means that we shall confine ourselves to reckoning only with what depends upon our will, or on the ensemble of probabilities which make our action possible.

4. Thus, Existentialism is not an abstract philosophy for contemplation, it is an ethic of action.

Thus, I think we have answered a number of the charges concerning existentialism. You see that it can not be taken for a philosophy of quietism, since it defines man in terms of action; nor for a pessimistic description of man--there is no doctrine more optimistic, since man's destiny is within himself; nor for an attempt to discourage man from acting, since it tells him that the only hope is in his acting and that action is the only thing that enables a man to live. Consequently, we are dealing here with an ethics of action and involvement.

5. This ethic of action involves a universal condition for defining goodness rather than a universal definition of goodness (Kant).

. . . In fact, in creating the man that we want to be, there is not a single one of our acts which does not at the same time create an image of man as we think he ought to be. To choose to be this or that is to affirm at the same time the value of what we choose, because we can never choose evil. We always choose the good, and nothing can be good for us without being good for all.

6. Therefore, Existentialism is a humanistic philosophy because it recognizes that each man is a subject (rather than an object).

But there is another meaning of humanism. Fundamentally it is this: man is constantly outside of himself; in projecting himself, in losing himself outside of himself, he makes for man's existing; and, on the other hand, it is by pursuing transcendent goals that he is able to exist; man, being this state of passing-beyond, and seizing upon things only as they bear upon this passing-beyond, is at the heart, at the center of this passing-beyond. There is no universe other than a human universe, the universe of human subjectivity. This connection between transcendency, as a constituent element of man--not in the sense that God is transcendent, but in the sense of passing beyond--and subjectivity, in the sense that man is not closed in on himself but is always present in a human universe, is what we call existentialist humanism. Humanism, because we remind man that there is no law-maker other than himself, and that in his forlornness he will decide by himself; because we point out that

man will fulfill himself as man, not in turning toward himself, but in seeking outside of himself a goal which is just this liberation, just this particular fulfillment.

B. From discussion:

1. The essay format Sartre uses is very similar to John Stuart Mill's essay, "Utilitarianism." Both begin with a defense (apology) and proceed to an explanation.
2. Sartre strongly emphasizes man's individuality and his freedom.
3. Sartre's subjectivity is a constant becoming, a transcendent subjectivity.
4. This essay clearly demonstrates that atheism is not synonymous with amoral.

REACTIONS/SUGGESTIONS:

Students are always interested, antagonized and excited by Sartre's essay. They must be led past his atheism to see that his ideas have a more universal meaning. This topic is usually one of the student's favorites.

# **APPENDIX**

## **Student Papers from the Interdisciplinary Studies Program**

The following student papers represent the type and variety of evaluations that students are required to do in the Interdisciplinary Studies Program.

The introduction to Part I of the teacher's guide contains the competencies that are stressed in this program and these competencies are marked in the student papers.

The first nine competencies are basic to clear writing and understanding and are emphasized in almost every activity in this program. As the program moves into Semester II, III, and IV, the level of difficulty is increased, therefore only those competencies that present something new or more difficult will be marked in those papers.

Page numbers in some parts of this manual are cross-referenced to the first edition of the Valencia Community College texts rather than the current edition of these texts.

IDS III  
UNIT I - PART I  
STUDENT PAPER

Directions:

1. Parts A & B are attached. Read directions for each part carefully.
2. Write Parts C & D on you own paper. Staple these to the back of this test.
3. Directions for Parts C and D:

Part C: (22 points; 11 points each)

Define Determinism (including objectivity).

Define Indeterminism (including subjectivity).

Part D: (48 points; 16 points each)

Place 3 of the 6 people studied in this unit on a continuum between Determinism and Indeterminism.

Justify your answer with specific knowledge (quotes/examples).

One person will be selected for you; you will select the other two.

PART A

Directions

1. Read each quotation carefully.
2. Match each quotation with its author. Write the author's name in the blank to the left of the quote.

\_\_\_\_\_ 1. "In nature and the language of the sense  
The anchor of my purest thoughts, the nurse,  
The guide, the guardian of my heart, and soul  
Of all my moral being."

\_\_\_\_\_ 2. "There can be no doubt whatever that all our knowledge  
begins with experience. But although all our knowledge  
begins with experience, it by no means follows that  
it all originates from experience. For it may well be  
that experience is itself made up of two elements, one  
received through impressions of the senses, and the other  
supplied from itself by our faculty of knowledge on  
occasion of these impressions."

- \_\_\_\_\_ 3. "Hitherto it has been assumed that all our knowledge must conform to objects. But all attempts to extend our knowledge of objects by establishing something in regard to them by means of concepts have, on this assumption, ended in failure. We must, therefore, make trial whether we may not have more success if we suppose that objects must conform to our knowledge."
- \_\_\_\_\_ 4. "Man is a being purely physical; in whatever manner he is considered, he is connected to universal nature, and submitted to the necessary and immutable laws that she imposes on all the beings she contains, according to their peculiar essences or to the respective properties with which, without consulting them, she endows each particular species. Man's life is a line that nature commands him to describe upon the surface of the earth, without his ever being able to swerve from it, even for an instant."
- \_\_\_\_\_ 5. "These beauteous forms,  
Through a long absence, have not been to me  
As is a landscape to a blind man's eye:  
But oft, in lonely rooms, and 'mid the din  
Of towns and cities, I have owed to them,  
In hours of weariness, sensations sweet,  
Felt in the blood, and felt along the heart;  
And passing even into my purer mind,  
with tranquil restoration."
- \_\_\_\_\_ 6. "I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is contemplated till by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind."
- \_\_\_\_\_ 7. "Man, it is said, frequently acts against his inclination, from whence it is falsely concluded he is a free agent; but when he appears to act contrary to his inclination, he is always determined to it by some motive sufficiently efficacious to vanquish this inclination."
- \_\_\_\_\_ 8. "This example will serve to explain the whole phenomena of the human will. This will, or rather the brain, finds itself in the same situation as a bowel, which, although it has received an impulse that drives it forward in a straight line, is deranged in its course whenever a force superior to the first obliges it to change its direction."

- \_\_\_\_\_ 9. "Humble and rustic life was generally chosen, because in that condition the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language, because in that condition of life our elementary feelings co-exist in a state of greater simplicity..."
- \_\_\_\_\_ 10. "Nevertheless, in despite of the shackles by which he is bound, it is pretended he is a free agent, or that independent of the causes by which he is moved, he determines his own will, and regulates his own condition."

PART B

Directions:

1. Read each statement carefully.
  2. If the statement is true, circle "T" and go on to the next statement.
  3. If the statement is false, circle "F", underline the word (or words) which make the statement false, and write the correct word (or words) on the line below the statement.
  4. Each question is worth two points.
- T F 1. Determinism became the most predominant philosophical idea in the 18th and 19th centuries because of the scientific discoveries of the preceding era -- especially the laws of Kepler, Galileo and Newton.
- 
- T F 2. Baron d' Holbach was a Deist.
- 
- T F 3. d'Holbach argued that man had innate, a priori knowledge which allowed him to perceive the law of cause and effect.
- 
- T F 4. Wordsworth believed that the joy one felt as a child could never be regained in adulthood.
- 
- T F 5. Wordsworth believed that lyric poetry should be written according to classical patterns.
- 
- T F 6. Kant embraces the deterministic philosophy prevalent in his time.
-



- T F 7. Kant emphasizes that man is a being capable of only speculative reason.
- 
- T F 8. Mary Cassatt was a famous French impressionist painter.
- 
- T F 9. Her work was appreciated by other Impressionists and she exhibited with them several times.
- 
- T F 10. Mary Cassatt's favorite theme, the mother and child, is masterfully portrayed in her most famous work, "The Cup of Tea."
- 
- T F 11. Impressionist painters rejected the style of academic painters but retained their interest in classical subjects.
- 
- T F 12. Impressionist music strove to lay down recognizable patterns of sound so that the listener would be aware of the rules that governed the construction of their works.
- 
- T F 13. Claude Debussy was an important Impressionist composer.
- 
- T F 14. "The Afternoon of a Faun" exemplifies Impressionistic music.
- 
- T F 15. J. Louis Schlegel, III, knows a lot about music.
- 
- T F 16. Like the Impressionists, Manet rejected the style of the Academy but retained their interest in classical theme.
- 
- T F 17. Manet wanted to be accepted by the conservative French public yet he continually painted paintings which shocked them.
- 
- T F 18. While the public was shocked by "Le Dejeuner Sur L' Herbe," they were even more outraged by "Olympa," which portrayed a Paris street singer.
- 
- T F 19. "The Bar at the Folies Bergere" is considered Manet's masterpiece.
- 
- T F 20. Though Manet's work was ridiculed during his lifetime, today he is recognized as one of the leading painters of his century.
-

## PART C

"Man is a being purely physical...  
He is connected to universal nature  
and is submitted to the necessary  
and immutable laws she imposes on all  
beings she contains..." (d'Holbach)

With that rather emphatic declaration, Baron d'Holbach provides a concise definition of the word determinism. Moreover, determinism is the scientific and philosophical doctrine maintaining that every event, act or decision is the result of some unavoidable, but usually predictable, antecedent. This view hinges upon the belief that gaining knowledge is an objective process. That is that knowledge is collected independently of the mind and that the mind is merely a device used to record external sensory perceptions. This notion of objectivity has much to do with empiricism, but is more far-reaching. For the objective thinker, truth is free from any personal judgement and is derived through external methods exclusively.

The usefulness of determinism in natural science can hardly be denied. In science, laws are established based on the assumption that a given set of conditions will create another set of conditions. Providing that that reaction is reliable and predictable, it will be accepted as truth. On this level, determinism exists as an action. There are those, however, who attempt to employ determinism as a system of living. For them, man has no free will. He is nothing, save a creature of cause and effect, and does nothing through his own volition. Their world is a mechanism-free one with little individualism.

Those who represent the principle opposition to the determinists are called indeterminists and subscribe to the philosophic doctrine of indeterminism. Indeterminism implies a belief in volition and intuition. For the indeterminist, knowledge is a subjective acquisition. That is, knowledge is created by the mind which has the capacity to arrive at higher truths than external sensory perceptions will allow. Truth is derived internally and any act of knowledge is an act of personal judgement.

Indeterminism is expressed through the arts. Artists seeking to break rules once thought to be central to their craft, are actually expressing the indeterministic ideals of individualism and creativity. This implies a belief in free will, which is a staple in the indeterministic philosophy. In short, indeterminists believe man chooses his own destiny.

## PART D

Perhaps the foremost determinist of the 18th century was the German philosopher, Baron d'Holbach. Born in 1723, the Baron once wrote,

"Man's life is a line that nature commands  
him to describe upon the surface of the earth  
without him ever being able to swerve from it..."

16 - PART D asks for a demonstration of this competency

9 - A synthesis of Social Science, Music and Poetry

In that excerpt from his essay on determinism, the Baron states the determinists position brilliantly. He believes that man's life is set on a course dictated by nature, and that man may never deviate from that course. In the concluding paragraph of the same essay he writes,

"In man, free agency is nothing more than necessity contained within himself." (d'Holbach)

With that chilling note, the Baron ends his essay, leaving his readers with no choice. Quite literally, d'Holbach believes man is choice-less, and that decisions are merely obligations which must be fulfilled by necessity. That is the very essence of his article and the very essence of determinism. In direct contrast to the deterministic writing's of Baron d'Holbach lies the work of Claude Debussy. Debussy sought to transcend the strict classical rules which had been laid down for musical composition. His own statement suggests a new vigor for a new age when he states, "Is it not our duty to find the Symphonic formula which fits our time, one which progress, daring, and modern victory demand?" His music did contain balance and order, however, he added and extended the range of harmonies, instrumental color, and rhythms and, as a result, achieved a greater degree of musical expression. His compositions which are filled with musical impressions reflect a new spontaneity and freedom.

This poetic original music achieved a liberating influence and as a result it intensified the participation of the composer, performer, and listener. Each participant became subjectively involved and was forced into a creative reaction. This reflects the indeterminist ideal of individuality and creativity which is essential to man's freedom.

If the work of Baron d'Holbach expressed one extreme of the Determinism/Indeterminism continuum, then certainly the work of William Wordsworth expressed the other. In his "Preface to the Lyrical Ballads," he left no doubt as to his intentions. With the Lyrical Ballads, Wordsworth hoped to,

"...choose incidents from common life and relate or describe them... in a selection of language really used by men..." (Wordsworth)

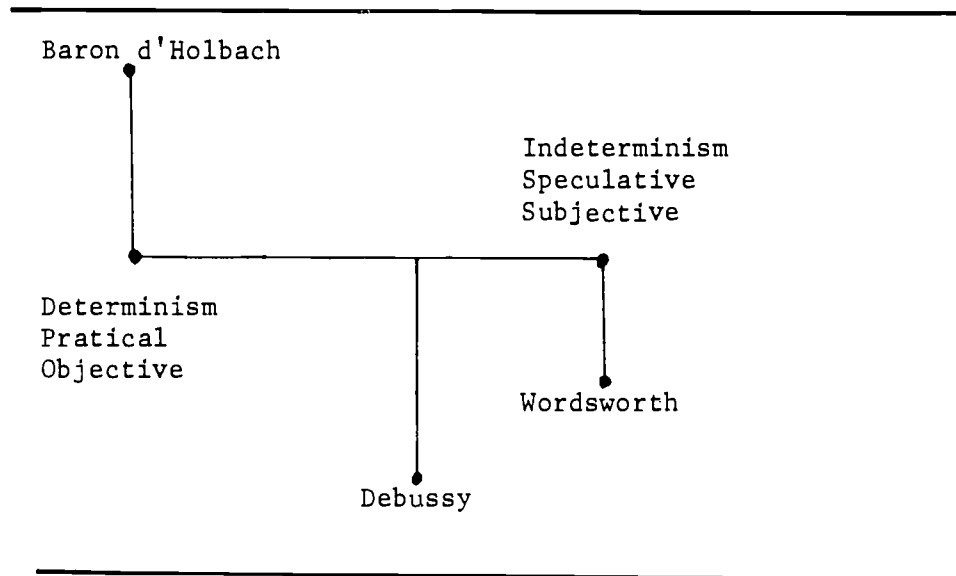
With that in mind, Wordsworth violated the highly deterministic principle of neo-classical poetry which was in vogue in his day. The principle was actually a rule.

"...in order to give its proper pleasure, the language of the poem must be artfully elevated above standard prose..."

Wordsworth felt that no boundaries could be placed around creativity and was vehemently opposed to this sort of rule-making. In one sense, the Lyrical Ballads are a statement of the opposition. In another sense, however, they are much more. Tintern Abbey, one of Wordsworth's finest writings, is replete with expressions of beauty and love.

"These beauteous forms, through  
 a long absence, have not been  
 to me as is a landscape to a  
 blindman's eye..."

Wordsworth's world is not cold and mechanistic like that of d'Holbach's. Instead it is filled with "beauteous forms" for which the poet has longed to see. The remainder of Tintern Abbey is filled with subjective statements and indeterministic ideas, thus placing Wordsworth at the indeterministic end of the continuum.



15, 16

IDS III  
UNIT I - PART II  
STUDENT PAPER

### Strength in Unity vs. The Will to Power

Much of the history of human beings and their societies is a history of struggle between two opposing epistemologies...Fatalism and free will, objective and subjective, rational and speculative, mechanical and spiritual, in a word determinist and indeterminist, in constant opposition at separate ends of a continuum.

The reasons for this struggle becomes evident when an examination of both the similarities and differences of a specific proposition of determinism and of indeterminism is made. Karl Marx, an exiled German philosopher and founder of communist thought, is the quintessential determinist, dealing with inexorable laws and a philosophy for the masses. Friedrich Nietzsche, on the other hand, bases his philosophy on the individual and challenges laws imposed on the one by the many. He is a true indeterminist.

Marx believed in an unalterable law of history in which all things are related causally. In his Communist Manifesto, he maps out his five epochs of history. Starting with the primitive communal society and moving through the slave and feudal ages to the capitalist society of his age, Marx sees a pattern developing which, like the laws of physics, he feels can be predicted. He concluded that society is a dialectic, starting with a thesis and opposing antithesis, resulting in a synthesis of the two, which in turn gives birth to a new thesis. The way to break the cycle, and in essence stop historical change, is through the dissolution of class differences, thereby creating a situation where an antithesis is no longer needed. He writes in the Manifesto "their (the proletariat working class) mission is to destroy all previous securities of individual property." This will lead to the eventual re-distribution of wealth from the few to the many and the inevitable classless society.

In addition to this law of history, Marx believes in the material order, that is, that the only real world is the external world of matter. Only that which is outside the mind has any validity. Mental activity is a secondary by-product of matter. Thus he believes that the primary concern of humans is their relation to one another in terms of production; "It is not the consciousness of men that determines their being, but on the contrary, their social being that determines their consciousness. Until humans are equal in relation to material wealth there will always be conflict."

In keeping with his idea of the material order, Marx developed his idea of the super-structure. It is the structure of the material world that gives rise to ideas. The source of all thought is rooted

13 - This activity is designed for this competency

in the material world and thinking comes only after the material order effects man's mind. Because of this, eternal principles don't remain constant because the material order, the only reality, is constantly changing. Marx writes that "man's consciousness changes with every change in the conditions of his material existence." Friedrich Nietzsche, a German as was Marx, held many beliefs similar to those of Marx, but at the core, their philosophies are diametrically opposed. Nietzsche, like Marx, is an atheist and called for a re-evaluation of traditional morals that he felt were contrary to the true nature of man. In Thus Spake Zarathustra, he writes "remain true to the earth, and do not believe those who speak to you of superterrestrial hopes!" He is a materialist who believes the only world is this world of the senses. This is in lock-step with Marx's material order. Where they disagree is at the true nature of man. Marx feels that the nature and destiny of man lies in submergence of the individual into the masses. Marx writes, "The proletariat not only increases in number; it becomes concentrated in greater masses, its strength grows, and it feels that strength more." Nietzsche on the other hand, felt that the masses were for the weak and in turn weakened the entire human species; man must "will to power" and break from the herd.

The will to power is central to Nietzsche's philosophy. It is the will to power that distinguishes the "Masters" from the "slaves." The master creates his own values; "the spirit sundered from the world wills its own world." He has an abundance of power and deals with the world from a position of power. What is good and bad, the master decides. The slave is 'other' centered, believing in the salvation of another world. He bands together with other slaves, who are also weak, so that they will be protected from the master individuals. Also, for the slaves, there is the concept of good and evil, with evil being that which goes against the laws of God. Nietzsche writes of these laws, "The most unwieldy problems are spoken of here as if they were not problems at all, but the most simple things that these little bigots know all about!!!"

Marx would agree with Nietzsche here only in that man creates values and morals, for like Nietzsche, he was an atheist. But Marx vigorously defended the "herd as a source of power against the self-conscious, independent movement of the immense majority..." He also writes that "the free development of each is the condition for the free development of all." It is the all that concerns Marx, the each that concerns Nietzsche.

Nietzsche culminates this concern for the individual in his idea of the "Superman." He writes, "Man is a rope between animal and Superman." The Superman is the spontaneous affirmation of life. He is free and independent, "a spirit sundered from the world." This Superman though, is not for all, everything rare for the rare' writes Nietzsche. Only those able to "will to power" can achieve the Superman.

It is here that Marx would find the most fault in Nietzsche. It is these "Supermen" who would wake up the ruling class. Not

everyone can attain the Superman, but it is everyone that Marx is directing his philosophy towards; "they (the Communists) always and everywhere represent the interests of the movement as a whole."

The philosophies of Marx and Nietzsche, in the end, stand at opposite ends of a spectrum, whatever their similarities may be. Marx sees himself as an impartial observer of the natural laws of history, providing for the world insights into the inevitable. For him, the future lies with the group, the "immense majority." The only world is the world of the senses and even the thinking process takes a back seat to matter.

Nietzsche also believes that the sensible world is the true reality, but for him, thought and the "will to power" is the true nature of man. He is an individual, not a group entity and though he realizes that most will heed Marx's call to "unite," there will always be a few strong individuals, and to them belongs the world.

18

IDS III  
UNIT I - PART II  
STUDENT PAPER (OUTLINE)

Marx

- I. Inexorable law of history
  - A. All things related causally
    - 1. Thesis
    - 2. Antithesis
    - 3. Synthesis
  - B. Five epochs of history
    - 1. primitive communal
    - 2. slave
    - 3. feudal
    - 4. capitalist
    - 5. communist
  
- II. Material order
  - A. Sum total of natural environment
    - 1. objective-outside the mind
    - 2. mental activity secondary by-product of matter
  - B. Relations of production
    - 1. haves vs. have-nots
  
- III. The Superstructure
  - A. Source of ideas is rooted in material world
  - B. Thinking comes after material order effects man's mind
  - C. Eternal principles don't remain constant because the material order, the only reality, is constantly changing

Nietzsche

- I. Re-evaluation of Morals
  - A. Traditional morals are a perversion/resentment-revenge
  - B. Build upon the true nature of man
  
- II. Will to power
  - A. Master
    - 1. Creator of morals & values
    - 2. Good & bad
    - 3. Abundance of power--Individuality
  - B. Slave
    - 1. 'Other' centered
    - 2. Good & evil
    - 3. Weakness--Unity, herd
  
- III. A. No common good  
B. Man is a bridge  
C. Spontaneous affirmation of life



Dostoevsky

- I. God
  - A. Creator of morals, values
  - B. Bestows grace
  - C. Ultimate reality
- II. Man
  - A. Knowledge of good & evil
  - B. Retains ultimate responsibility
- III. Free Will
  - A. Gift to all from God
  - B. Can't be renounced

Kierkegaard

- I. Stages of man - dialectic
  - A. Aesthetic
  - B. Ethical
  - C. Religious
- II. God
  - A. Subjective
  - B. Requires leap of faith
- III. Man
  - A. Spectator (think in existence)
  - B. Actor (think in existence)
  - C. Subjectivity - What man is, is what he ought to be.

James

- I. Method-pragmatism
  - A. No definition of man's purpose
  - B. Does it work
- II. Truth
  - A. "Truth happens to an idea"
  - B. Verifiability is as good as verification
  - C. Truth must work
- III. The Will to Believe
  - A. Options forced upon us
  - B. Both options viable
  - C. Momentous option because it might be only chance
- IV. Det/Indet
  - A. Either is chosen because it's rational
  - B. Which works
    - 1. Det - judgement of regret
    - 2. Punishment/reward
    - 3. Essentially act indet.

Title: The Communist Manifesto  
Author: Karl Marx

Thesis: Marx argues that the existence of classes is the result of historical phases in the development of production and that class struggle will lead to the inevitable dictatorship of the proletariat. This in turn will give way to the abolition of all classes and the establishment of a classless society.

Quotes:

1. "...the work of the proletariat has lost all individual character..."
2. "He becomes an appendage of the machine..."
3. "But with the development of industry the proletariat not only increases in number; it becomes concentrated in greater masses, its strength grows, and it feels that strength more."
4. "They (the proletariat) have nothing of their own to secure and to fortify; their mission is to destroy all previous securities of individual property."
5. "The proletariat movement is the self-conscious, independent movement of the immense majority..."
6. "...they (the Communists) always and everywhere represent the interests of the movement as a whole."
7. "...man's consciousness, changes with every change in the conditions of his material existence."
8. "...the free development of each is the condition for the free development of all."
9. "It is not the consciousness of men that determines their being, but, on the contrary, their social being that determines their consciousness."

Kind of Evidence: Dialectic empiricism

Examples: The rise of the bourgeoisie from the ruins of feudal society--the expansion of the b. in order to gain new markets--the decline of wealth & power in the proletariat--the binding together of the p. into unions to throw off the yoke of the b.

Determinist or Indeterminist: Marx is the determinist that has probably had the greatest impact on 20th century society. He stresses the inevitable historical phases of history with strong emphasis on the group as opposed to the individual.

## Worksheet

Title: Thus Spake Zarathustra  
Author: Friedrech Nietzsche

Thesis: Through the will to power man becomes a bridge from the ape to the "superman." The superman is a creature able to throw off the shackles of a dead god and create for himself a world of his own. It is this self-made world of men and substance that is the only true world; the world of superterrestrial hopes dies with the death of god.

### Quotations:

1. pg 180 "Man is something that should be overcome."
2. pg 181 "...remain true to the earth, and do not believe those who speak to you of superterrestrial hopes! They are poisoners..."
3. pg 182 "Man is a rope between animal and Superman--a rope over a bridge."
4. pg 183 "What is great in man is that he is a bridge and not a goal."
5. pg 184 "...the spirit sundered from the world wills its own world."
6. pg 185 "...he who cannot obey himself will be commanded."
7. pg 187 "...will to power!"
8. pg 187 "And he who has to be creator in good and evil, truly, has first to be destroyer and break values."
9. "The most unwieldy problems are spoken of here (N.T) as if they were not problems at all, but the most simple things that these little bigots know all about!!!"

Kinds of Evidence: Parables and metaphors used to illustrate empirical beliefs.

Examples: The illusion to man as the tightrope walker and then as the rope itself...the metaphor of the camel, the lion, and the child as stages of growth...the reference to "the people" as a river in which those who will to power place a boat of good and evil.

Determinist of Indeterminist: Nietzsche is completely an Indeterminist. He calls on the individual to throw off the 'other' imposed values of the herd in favor of the values that come from the will to power, which is the overcoming of self, again and again.

10. "Everything rare for the rare."

IDS III  
UNIT II  
STUDENT PAPER

GENERAL DIRECTIONS:

1. This test has three parts;
  - A. Identification of quotations:
  - B. Definition of terms,<sup>g</sup> and
  - C. Short-answer items.
2. You have 1 hour to complete the test. Budget your time wisely.
3. Read the directions for each section carefully.
4. Staple your test together in this order:

Top	- Test Form
Middle	- Part B
Bottom	- Part C

PART A: IDENTIFICATION OF QUOTATIONS (1 point each; 10 points possible)

DIRECTIONS:

1. Identify ten (10) of the following quotes. No extra credit will be given for identifying more than ten. If more than ten are identified, only the first ten will be graded.
2. Write the author's name in the space beneath the quote.

- 
1. "...a person does not act upon the world, the world acts upon him."  
  
\_\_\_\_\_

2. "But what if every other instance of a slip of the tongue could be explained in the same way, and similarly every slip of the pen, every case of mis-reading or mis-hearing and every faulty action?"  
  
\_\_\_\_\_

3. "As soon as any tension, created by our instinctual drives, slackens simultaneously with the satisfied cravings of our body, our consciousness experiences a pleasurable sensation... Thus the rule of the Pleasure Principle manifests itself."  
  
\_\_\_\_\_

4. "... a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider unconscious aspect ---"

---
5. "I began to see clearly in every psychological phenomenon the striving for superiority."

---
6. "I chose to concentrate rather on the associations to the dream itself, believing that the latter expressed something specific that the unconscious was trying to say."

---
7. "A science of behavior adopts the strategy of physics and biology, the autonomous agent to which behavior has traditionally been attributed is replaced by the environment..."

---
8. "The picture which emerges from a scientific analysis is not of a body with a person inside, but of a body which is a person in the sense that it displays a complex repertoire of behavior."

---
9. "Before the advent of psychoanalysis, the early period of sex life had been overlooked, just as had the unconscious background of conscious psychic life."

---
10. "This goal of perfection must bear within it the goal of an ideal community, because all that we value in life, all that endures and continues to endure, is eternally the product of social interest."

---
11. "Social interest is not inborn (as a full-fledged entity), but it is an innate potentiality which has to be consciously developed."

---

12. "We aim at restituting the ego and liberating it from its restrictions, restoring to the ego once more the sovereignty over the id which it lost, on account of early repressions."
- 

PART B: DEFINITION OF TERMS (4 points each; 40 points possible)

DIRECTIONS:

1. Select and define ten (10) of the following terms. No extra credit will be given for defining more than ten. If more than ten are defined, only the first ten will be graded.
2. In your definition of the term you should include the name of the psychologist with whom it is associated.
3. Write these definitions on your own paper. Skip a line between definitions.

TERMS:

inferiority  
social interest  
behavior  
operant conditioning  
environmentalism  
repression  
striving for superiority  
symbol  
libido  
infantile sexuality  
regression  
unconscious  
free association  
pleasure principle  
Freudian slip

DEFINITIONS: (Student Answers)

1. Social Interest - Alfred Adler's term for man's innate desire for community with others. Adler believed that a successful social interest and feelings of empathy was necessary from each individual in order to have a healthy, happy life.
2. Operant Conditioning - A method developed by B.F. Skinner in which desired behavior is encouraged by positive reinforcement and undesired behavior is discouraged by extinction.
3. Environmentalism - A term derived from Skinner's theory that the environment is the dominant force in the determination of behavior, as opposed to heredity.
4. Repression - A Freudian term which identifies an unconscious effort by an individual to forget an event. Usually, according to Freud, this traumatic experience is pushed back and stored in the unconscious.
5. Striving for Superiority - Alfred Adler identified in man an inborn sense of inferiority which led him to conclude that man was in a continual effort of improvement to overcome this sense of inferiority.
6. Libido - Freud theorized that each person had in him, at birth, a sexual drive so strong that it manifested itself in different behaviors. This drive is the Libido.
7. Inferiority - Adler's term for man's self-defined state at birth. this state had man feeling helpless in comparison to his environment and this helplessness led to a striving for superiority.
8. Unconscious - The part of the mind which houses all instinctual drives, desires and unwanted memories and events. Freud felt that the unconscious played a major part in determining the behavior of the individual.
9. Free Association - A Freudian method used in psychoanalysis which associated the dreams and other mannerisms of the patient to an unconscious cause.
10. Behavior - A set of actions determined by environmental stimuli. Skinner was the main proponent of controlled behavior.

14

PART C: SHORT-ASWER ITEMS (10 points each ; 50 points possible)

DIRECTIONS:

1. Answer only three (3) of the following questions.
2. Be sure your answer is as complete as you can make it.
3. Use your own paper. Skip a line between questions. Give the right question number.
4. Write on three different psychologists, i.e. Freud, Adler, Jung ----.

- 
- Freud
1. What evidence led Freud to conclude that mental activity is not entirely conscious?
  2. Describe the structure of the personality (psychical apparatus) according to Freud.
  3. Why does Freud attach such significance to the first five years of life?
- Adler
4. According to Adler, why do we all have a feeling of inferiority? When is it normal? When is it abnormal?
  5. According to Adler, why is social interest important to mankind? How is it related to identification?
- Jung
6. According to Jung, what is the role of the therapist in dream analysis? What should he do? Not do?
  7. According to Jung, what is the nature of the dream? What purpose does it serve?
- Skinner
8. What is Skinner's view of "the self?" How does his view differ from that of other psychologists?
  9. According to Skinner, what happens when the traditional view of man is replaced by the scientific analysis of human behavior? Why does this happen?



(Student Answers.)

Freud

2. According to Sigmund Freud, the personality of each individual can be divided into three parts: Id, ego and super-ego. The Id is the unconscious part and in it is housed all inborn instinctual drives and desires. The ego is a conscious part of the personality which deals with reality and it's main purpose is self-preservation. At the same time, the ego must satisfy both the demands of the ID and the super-ego. The super-ego, in turn, is the other conscious part of the personality and in it is stored all the accepted norms of the social setting around it. In many cases, the demands of the Id and super-ego are completely opposite and the manner and success in which the ego is able to satisfy both is the measure of a well-balanced personality.

Adler

5. Social interest is an inborn feeling in man that must be nurtured, Alfred Adler believed. This feeling is a desire to relate and and maintain a relationship with others in a community. This is important because it gives the individual not only a sense of security but also calms his innate feelings of inferiority through identification. By relating to others, man sees that he shares common traits and feelings and his identification relieves some of the tension of constantly striving for inferiority. This empathy also can push the whole community forward when it clearly identifies a goal or need that must be achieved.

Skinner

9. B.F. Skinner theorizes that once the traditional view of man as a being with dignity and free will is displaced, then a better understanding of man and his problems will be achieved. Skinner believed that all of man's behavior can be measured scientifically and this explained that way too. As such, behavior can be controlled, which led him to explore the possibility of modifying mankind to only desired behavior in order to have a more harmonious existence. The traditional viewpoint thus far has led to too many problems, none of which seem solvable.

17 - Short Answer

13  
17

IDS III  
UNIT III  
STUDENT PAPER

GNP PREDICTION  
WITH THE  
MONETARIST MODEL

In this paper, the accuracy or inaccuracy of the monetarist model is going to be foreseen in the prediction of the GNP. The monetarist model, which determines the GNP by examining the money supply of previous years, seems to be an accurate model to go by. There are a few steps which one must take in order to reach one's prediction. In the following pages, there will be an explanation of the monetarist model, the method which was followed in this research to predict the GNP of 1979, and the results from the data taken.

---

The monetarist believes that the major force that determines changes in demand for goods, services, and assets is the shifting changes in the growth rate of the money supply. What happens to the GNP is determined by how much money is in the economy. The GNP, which stands for Gross National Product, is the total market value of final goods and services produced in the economy over a period of time. The GNP gives one an idea of the economic activity occurring in the United States. For the monetarist, they predict the GNP by observing the variations in the growth rate of the supply of money to the economy.<sup>1</sup>

To find data on the monetarist model, one could look in

the Federal Reserve Bulletin. The money supply is separated into two categories, M-1 and M-2. M-1 is "the averages of daily figures for (1) demand deposits at commercial banks other than domestic interbank and U.S. government, less cash items in process of collection and Federal Reserve float; (2) foreign demand balances at Federal Reserve Banks; and (3) currency outside the Treasury, Federal Reserve Banks, and vaults of commercial Banks."<sup>2</sup> In short, it is the medium of exchange, which is coin, currency, and demand deposits. M-2 is M-1 plus time deposits in commercial Banks. In this paper, the concern will be in the data gathered from M-1.

When the variations in money supply are gathered and put together in a well-formed equation, the monetarists can make their predictions. If the Federal Reserve creates too much new money through the banking system, the economy will begin to boom after 9 months or so. On the other hand, if the Federal Reserve cuts back sharply on the supply of money, the economy will in later months slip into a recession or a slowdown. The supply of money can predict the inflation trend by going back two years and getting a six month moving average. If the Fed prints too much money, there will eventually be more inflation. When the Fed prints less money, there will be a slow inflation, if any. This is the basic belief of the monetarists. The money supply of the past predicts what the outcome of the GNP will be in the future.<sup>3</sup>

In order to predict the GNP with the monetarist model, the

following steps have been taken to obtain and gather the data. The first step was to choose a year in which to predict the GNP. The year chosen was 1979. The next step was gathering journals of The Federal Reserve Bulletin. This journal contains information on the recent behavior of inflation. It provided the statistics on the M-1 approach in the monetarist research. The journals were gathered from two years preceding the year to be predicted. The five journals which were used were: (1) Volume 63-January 1977-June 1977; (2) Volume 63-July 1977-December 1977; (3) Volume 64-January 1978-June 1978; (4) Volume 64-July 1978-December 1978; and (5) Volume 65-January 1979-June 1979. From each of these journals, the figures for the M-1 money supply of each month from 1977-1978 were taken on page A-14. The M-1 figures were taken from the charts which were seasonally adjusted. The latest figures for each month were taken by looking at the beginning section, page A-14 and the back section, page A-14. If there was a change in the amount for the month in the most recent section, that is the amount which was gathered for the data.

After collecting the 24 monthly aggregates from 1977-1978, the next step was to figure out the six month moving average. To get the six month moving average, the first procedure is to start from January 1977 and add up the first six monthly aggregates then divide by six. The next average will be taken by dropping the first monthly aggregate and adding the next monthly

aggregate on the list, then again dividing the total by six. This procedure is continued until reaching December 1978. Out of the 24 monthly figures which were gathered from the two years preceding 1979, one should come up with 19 six month moving averages. To help one start, here is a pattern to follow. Take the six monthly figures which start from January 1977-June 1977. Add them up and divide by six. This is the first moving average. Next drop the first figure, which is January and add the next month which is July. The six monthly figures which will be added are from February 1977-July 1977. Again, add them up and divide by six. This is the next moving average. Continue figuring the averages of the monthly figures by dropping the first month and adding the next. Continue this procedure until the moving average ends at December 1978.

After gathering the 19 six month moving averages, there is another step taken in order to predict the GNP for the coming year, which is 1979. This step is to figure out the equation which is  $MV=PQ$ . M is the money supply. V is the velocity of circulation, which means how many times the dollar turned over in a period of time. P is the price level, and Q is the physical quantity of goods, which is the real GNP after taking the inflation out. In short, the amount of money multiplied by the number of times the money turned over equals the GNP. In the M-1 procedure, the velocity has been figured to equal 6. The next step is to find the money supply. In order to get this,

one must take the last six month moving average given and take the six month moving average 12 months preceding the last one. Subtract the moving average from 12 month's preceding into the last moving average and that will equal the money supply. Now take the money supply which is M, multiply it by V, which is 6, and one will figure the change in money supply from the previous year.

The final step is to find the real GNP of 1978. This was found in the Federal Reserve Bulletin. Add the GNP of 1978 to the change in money supply and the final amount will come out to the prediction of the GNP of 1979.

Now that the steps in which the data was gathered and manipulated to predict the GNP of 1979 has been explained, the results will be shown on the following pages and discussed. This first chart is a list of the monthly aggregate gathered from the Federal Reserve Bulletin.

11

CHART I

MONTHLY AGGREGATES

Months	1977	1978
January	314.3	340.1
February	314.5	339.9
March	316.1	340.9
April	320.5	346.3
May	320.7	350.6
June	321.9	352.8
July	326.8	354.2
August	328.4	356.7
September	330.4	360.9
October	333.7	362.0
November	334.7	360.6
December	336.7	361.2

12

\*All of these amounts are in billions.<sup>4</sup>

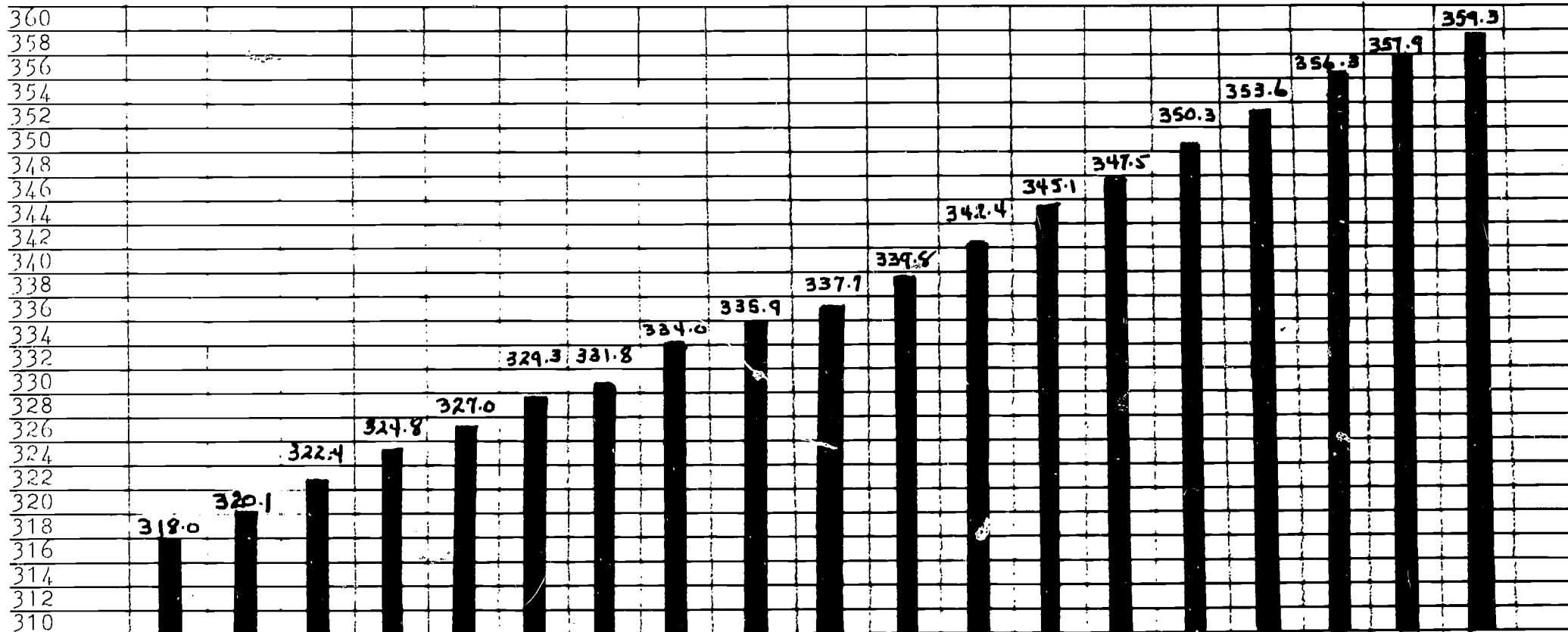
This is the M-1 monthly figures for the two years preceding 1979. They were taken from the seasonally adjusted table. Each of these numbers were used to figure out the six month moving average. Chart II contains the results of the moving averages for the years preceding 1979.

10 - Ratio Reasoning

CHART II

SIX MONTH MOVING AVERAGE  
1977 to 1978  
(Rate of Change)\*

568



Billions of Dollars	Jan. 1977	Feb. 1977	Mar. 1977	Apr. 1977	May 1977	June 1977	July 1977	Aug. 1977	Sept. 1977	Oct. 1977	Nov. 1977	Dec. 1977	Jan. 1978	Feb. 1978	Mar. 1978	Apr. 1978	May 1978	June 1978	July 1978	
	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to	to
	June 1977	July 1977	Aug. 1977	Sept. 1977	Oct. 1977	Nov. 1977	Dec. 1977	Jan. 1978	Feb. 1978	Mar. 1978	Apr. 1978	May 1978	June 1978	July 1978	Aug. 1978	Sept. 1978	Oct. 1978	Nov. 1978	Dec. 1978	

\*Money supply is the medium of exchange; coin, currency, and demand deposits



It is obvious that the rate of change in Chart II is slowly increasing. This helps to predict that the GNP will have an inflation in 1979. By the looks of the chart, there will only be a slight increase.

The next step is to figure out how much the money supply has increased in the previous year. To find M, the last moving average, 359.3, was subtracted from the moving average 12 months preceding it, 331.9. The answer comes out to be 27.5 billion dollars as the change of money supply in the previous year. Now it is time to get the increase in the GNP for 1979.  $M=27.5$  and  $V=6$ . To fill in the equation  $MV=GNP$ ,  $27.5 \times 6=GNP$ , the answer comes out to be 165.0 billion. Finally, the 165.0 billion plus the GNP for 1978 comes out to the total GNP for 1979. This is what the predicted GNP came out to be:

Gross National Product of 1978	2107.6
Change in money supply of previous year	+ 165.0
The predicted GNP for 1979	2272.6

14

2,272.6 trillion dollars is the prediction for 1979. The real GNP for 1979 in the Federal Reserve Bulletin is 2,368.8 trillion dollars. The difference came out to be 96.2 billion dollars off from the real GNP of 1979. This prediction seems to be a pretty accurate estimate. The percentage of error in the prediction came out to only 4.2%.

The accuracy of the monetarist model which had been used in this research seems to be a pretty precise method in predicting the GNP. Being off by a few billion dollars is not

16

very much when one considers the trillions of dollars that one is trying to estimate with. A more accurate account of the GNP could probably be figured if one does a more intensified study by looking at the M-2 figures also. The method in this paper seems to be an easy and almost exact prediction of the GNP. The monetarist model is a beneficial study in trying to estimate the GNP.

16

ENDNOTES

- 1 Sprinkel, Beryl W., Money And Markets, (Homewood, Illinois: Richard D. Irwin Inc., 1971), p. 4.
- 2 Board of Governors of the Federal Reserve System, Washington, D.C., Federal Reserve Bulletin, 64 (July 1978), p. A-14.
- 3 Lawson, Don, World Topic Year Book 1980, (The United Educators, Inc. Publishers, 1980), p. 137.
- 4 Board of Governors of the Federal Reserve System, Washington, D.C., Federal Reserve Bulletin, (January 1977-January 1979), p. A-14.

## BIBLIOGRAPHY

- Board of Governors of the Federal Reserve System Washington,  
D.C. Federal Reserve Bulletin, 63 .(January-June 1977).
- Board of Governors of the Federal Reserve System Washington,  
D.C. Federal Reserve Bulletin, 63. (July-December 1977).
- Board of Governors of the Federal Reserve System Washington,  
D.C. Federal Reserve Bulletin, 64. (January-June 1978).
- Board of Governors of the Federal Reserve System Washington,  
D.C. Federal Reserve Bulletin, 64. (July-December 1978).
- Board of Governors of the Federal Reserve System Washington,  
D.C. Federal Reserve Bulletin, 65. (January-June 1979).
- Lawson, Don. World Topic Year Book 1980. The United Educa-  
tors, Inc. 1980.
- Lawson, Don. World Topic Year Book 1979. The United Educa-  
tors, Inc; 1979.
- Sprinkel, Beryl W. Money And Markets. Homewood, Illinois:  
Richard D. Irwin Inc., 1971.

IDS III  
UNIT IV  
STUDENT PAPER

Competencies Developed:  
1,2,3,4,5,6,7,8,9,10,11,13,  
15,16,17,18

QUIZ

NAME \_\_\_\_\_

BETA \_\_\_\_\_

DATE \_\_\_\_\_

DIRECTIONS:

Check the best answer. In the space below each question, explain why your answer is the best answer. This will be based on knowledge of the reading assignment.

1. The comment most likely to appear on Albert Einstein's high school report card is:
- \_\_\_\_\_ (a) smart boy, great potential!
  - \_\_\_\_\_ (b) very cooperative, a real help to his teachers.
  - X   (c) a disruptive influence, will never amount to anything.
  - \_\_\_\_\_ (d) a good athlete and team player.
- (1 point)

Albert was not a good student according to the norm at that

time. On top of that, he showed the frustration and resentment

he had for authority figures.

(3 points)

2. The climate in Germany at the turn of the century would have made this song #1.
- \_\_\_\_\_ (a) "Blue Suede Shoes"
  - \_\_\_\_\_ (b) "Yellow Submarine"
  - \_\_\_\_\_ (c) "Mama, Don't Let Your Babies Grow Up To Be Cowboys"
  - X   (d) "Electric Avenue"
- (1 point)

Germany was highly technological and had half the world's market

in electrical and chemical products.

(3 points)

3. "Mike" Faraday, "Jim" Maxwell, "Rich" Hertz and "Bill" Marconi are all at Rosie's on nickel beer night trying to pick up girls. Match each famous scientist with their opening line.

Maxwell "Hey, you're aura is forceful. Better yet, it is more dynamic than a field of electricity!"

Marconi "I bet you like to listen to the radio. Let me tell you about the time..."

\_\_\_\_\_ "Would you believe me if I told you my dad was in the coffee business?"

Hertz "Baby, you're electric. You could move at the speed of light."

Faraday "You know it doesn't take too long for two magnetic bodies like ours to attract."  
(4 points)

Faraday did a lot of theoretical work in electromagnetism, Maxwell put Faraday's theories in mathematical form, Hertz demonstrated Maxwell's theories experimentally and Marconi built the first radio transmitter using these electric forces.  
(4 points)

(Needless to say, none of them got anywhere! That MACH-O stuff is dead!)

4. The best headline for the article reporting the results of the Michelson-Morley experiment would be:

\_\_\_\_\_ (a) Experiment Fails! Scientists find apparatus inadequate.  
X (b) Aether is a Hoax! \_\_\_\_\_ points)  
\_\_\_\_\_ (c) Scientists Fail! Claim aether is not detectable.  
(1 point)

As a result of the Michelson-Morley experiment, the idea or theory of Aether could not be supported objectively.  
(3 points)

5. Your mother asks you to come to the kitchen and take out the garbage. You reply, "I'll be there in an instant, Mom." suddenly, the ghost of Albert Einstein appears. "My child," he says, "You shouldn't lie to your mother. Don't you know that..." (finish Einstein's explanation of why you lied.)

There is no such thing as moving instantaneously. The maximum speed in the universe is the speed of light and it has a defined speed. If it cannot get from one place to the next instantly, you sure as heck can't either."  
(10 points)

6. You have been invited to judge the "Annual Albert Einstein Memorial Relativity Art Show" and to award the prize for the "most relativistic work," that work which comes closest to the implications of the Principle of Relativity. The works are:

- \_\_\_\_\_ (a) Cezanne's "Still Life With Basket of Apples"
- \_\_\_\_\_ (b) Picasso's "Les Demoiselles d' Avignon"
- \_\_\_\_\_ (c) Braque's "Woman With A Mandolin"
- \_\_\_\_\_ (d) Cezanne's "Mt. Ste. Victoire" (1906)
- X (e) Picasso's "Portrait of D.H. Kahnweiler"

9, 13

"Portrait of D.H. Kahnweiler" best presents the implications of the principle of Relativity, first because it is an expression of Picasso's own view of Kahnweiler, a subjective view not based on any fixed visual representation of the man. Second, the work is timeless in the sense that the multiple perspectives shown in the work gives it an aura of togetherness. Using several perspectives on one plane gives the viewer an idea of unity. Past, present and future can be felt.

(10 points)

7. NASA has decided that the astronauts aboard the space shuttle will work more efficiently if they have Muzak. Prepare a 25-word press release explaining why NASA has chosen the music of Edgar Varese for the space shuttle's Muzak system.

"NASA has chosen the music of Varese for the Shuttle's Muzak system. It's quality of subjectivity should keep all aboard happy."

(10 points)

Bonus Question (10 points)

The U.S.S. Enterprise is scheduled to make a grain delivery to Planet 2077 in Sector 8 of our galaxy. On the other side of the galaxy, in Sector 54, the Clingons are attacking a helpless colony. The colony contacts the "Enterprise" for help. Admiral Kirk responds, "Proceed to Sector 54 at Warp 7, Mr. Chekov."

Suppose Warp 7 is  $7/10$  the speed of light. What will the crew of the U.S.S. Enterprise find in Sector 54 when they arrive? On Planet 2077 in Sector 8 when they return?

15

By the time the Enterprise gets to Sector 54, the Clingons will already have attacked and ransacked the colony, and by the time they return to Planet 2077, the people will already have starved to death waiting for the grain.

IDS III  
UNIT V - PART II  
STUDENT PAPER

The film viewed in IDS during final exam period involved one young man who is always alone. The film begins with the young man walking down a rather secluded street. No contact is made with anyone. He has a gun in his possession and proceeds into a pizza parlor. The young man then hurries out of the pizza place looking very frightened. He has robbed, stolen, or committed some offense.

8

The continuous aloneness exists until the camera zooms in closer and closer to capture the sole individual. In utter desolation the young man continues to walk, he comes upon a fake, colorful mask worn by a suit-clad individual. Pulling the mask off, he discovers himself. He runs, and runs endlessly into a series of vast places, never coming in contact with anyone. He is alone and trying to escape himself. The film is essentially black and white except a short color excerpt when the young man faces the mask. Desolate sounding music with a solemn continuous beat characterizes the film.

Through viewing the film, the existentialist philosophy of Jean Paul Sartre is discovered. Jean Paul Sartre discusses the uniqueness of man and his aloneness in the universe. Man is the sole determiner of his life, for his existence is non-relational to others. This aloneness makes man responsible for his life and choosing is his responsibility.

The young man in the film exemplifies this reality. He is alone, no contact or abstractions make his existence non-relational to others. His constant running is endless which only proves to himself that reality is contained within. The unveiling of the mask, which is himself staring back proves this fact.

13,15

For the idea of freedom, Jean Paul Sartre says that man is free because his anguish, forlornness and despair make him separate from others. Through anguish, he discovers the responsibility of choosing for himself and mankind. Forlornness is when he realizes there is no God and he has no excuse to limit himself. In despair, he realizes that no hope exists from anyone else but himself. This makes him totally free.

The young man in the film, after running and searching for meaning, finally confronts himself and he realizes responsibility rests upon him. No divine guidance or help assures him of his forlornness and he seems to abandon all hope. The end of the film shows him running to nowhere - proving that truth only remains within himself, not the external world.

17,18

Through the film, we see Jean Paul Sartre's idea of individual uniqueness and reality and through this individual reality, discovery of freedom.

(The film referred to in this paper was the work of a student in the class.)



IDS III  
UNIT V - PART I  
STUDENT PAPER

THE EXISTENTIALIST  
AND  
FREEDOM

In this mysterious and vast world, exists a man whose constant search for meaning has caused him to develop ideas and theories of what his purpose is as a human being. The literary and philosophical movement which is called, "Existentialism", developed from such a man's desire to discover a meaning for himself. The philosophy is directed towards specialists and intellectuals, and a thirst for knowledge is essential in understanding existentialism, completely. Existentialism came into our world in France during 1943 under the leadership of Jean Paul Sartre.

The existentialist philosophy defines reality as what is contained in man's individual mind. There exists another reality, however, which is external and creates despair and contradiction between man's inner self, effecting his function in the world. The existentialist's denial of divine guidance or a God, makes the individual responsible for his own life. This responsibility creates man's innate sense of anguish. His constant development of his own self to it's fullest extent becomes his only comfort.

For man to achieve this full development of his inner-self, the concept of freedom becomes very important. Man's mind is the key to all reality, yet his thinking process can be limited by the outer, external influences which existentialists speak of. These external influences can cause a man to formulate in his mind false beliefs and prejudices which limit the development of inner-self. When a man gains knowledge of these limits and removes them, he will only then discover himself and gain total individual freedom.

Individual freedom means that a man knows he is unique and alone in the universe, In his own mind, he has formulated an unrestricted, independent, unobstructed purpose for living. Having freedom, man has proclaimed his immunity and responsibility for his individual life. No limitations of the external world conflict with the free man's spontaneity of choice, his wishes, desires and intent. The total discovery and development of man's self relies on his proclamation of his individual reality and his removal of any dependence on others. This man is individually free.

The idea of individual freedom is most prevalent in the philosophy of existentialism. Throughout history, there have existed several examples and literary works of man discovering

12, 13,  
18

and limiting his individual freedom. Such an example occurred when the Austrian-born Nazi leader Adolf Hitler authored the document entitled Mein Kampf in 1925.

Mein Kampf was written by Adolf Hitler during his imprisonment, after his 1923 unsuccessful putsch against the Bavarian government. The document is a statement of Hitler's life and creed in which he stresses the importance of developing a pure race in order to control the world. Hitler condemns the Jewish race and all lower classes. The superior race which he calls the Aryans, create meaning and purpose for all mankind.

Adolf Hitler in Mein Kampf dicusses the importance of a pure race and a collective state which will gain freedom from all captivity. To Hitler, the existentialist concept of an individual discovering true freedom, through himself is against the divine ruler's will. Several quotes taken from Adolf Hitler's Mein Kampf present his idea of the collective purity of the race and his disregard for the importance of man's individual freedom through self-knowledge:

S, 7, 13

"A racially pure people which is conscious of it's blood can never be enslaved by the Jew (Lower class). In this world he will forever be master over bastards and bastards alone."

"What we must fight for is to safeguard the existence and reproduction of our race and our own people, the sustenance of our children and the purity of our blood, the freedom and independence of the fatherland, so that our people may mature for the fulfillment of the mission allotted it by the creator of the universe."

"We all sense that in the distant future humanity must be faced by problems which only a highest race, become master people and supported by the means and possibilities of an entire globe will be equipped to overcome."

"We as Aryans can conceive of the state only as the living organism of a nationality, which not only assures the preservation of this nationality but by the development of it's spiritual and ideal abilities, leads to the highest freedom."

"The state must act as the guardian of a millennial future in the face of which the wishes and the selfishness of the individual is nothing and submit."

Adolf Hitler's Mein Kampf is not an example of the existentialist's idea of individual freedom. Hitler stresses the importance of a unionized society, man has no idea of his uniqueness in the universe. Hitler's pure race has a restricted, dependent, purpose for living. The Aryan has not proclaimed responsibility for his own life, therefore severe conflicts such as false beliefs and prejudices limit man's choices, wishes and desires.

Through Mein Kampf, man's discovery of freedom is through the whole realm of individuals and is dependent on others. The existentialist would conclude that Hitler and his society are not totally free individuals.

In 1962, an Austrian psychiatrist named Viktor Frankl published the book "Man's Search for Meaning, An Introduction to Logotherapy." Logotherapy is Dr. Frankl's version of modern existential analysis.

Man's Search for Meaning describes Frankl's own experiences as a longtime prisoner in concentration camps. During the imprisonment, Dr. Frankl finds himself stripped to what he calls "naked existence," in which he realizes the absence of his every possession. Man's Search for Meaning takes a hopeful view of man's capacity to transcend his suffering and discover an adequate guiding truth.

Through Man's Search for Meaning, one can discover the existentialist idea of individual freedom. The book discusses the idea of each individual discovering for himself what his purpose is, and the responsibility that goes along with the discovery. "What alone remains in a concentration camp," Frankl says, "is the last of human freedoms---the ability to choose one's attitude in a given set of circumstances." This ultimate individual freedom recognized by modern existentialists, takes on great significance in Dr. Frankl's story.

In Man's Search for Meaning, the prisoner goes through several mental stages before he can reach the individual discovery of meaning. The prisoner experiences shock, and delusion of reprieve in which he achieves a kind of emotional death followed by feelings of apathy to everything in the world.

Viktor Frankl discovers individual truth along with feelings of personal liberation and relaxation. Through this individual discovery of self, Frankl remained alive. No limitations or dependence upon the external world enabled Frankl to gain individual freedom. Several quotes taken from Viktor Frankl's, Man's Search for Meaning, show the traumatic discovery of individual meaning and freedom which he experienced:

5, 7, 13

"While we were waiting for the shower, our nakedness was brought home to us: we really had nothing now except our bare bodies-- even minus hair; all we possessed, literally was our naked existence."

"Psychological observations of the prisoners have shown that only the men who allowed their inner hold on their moral and spiritual selves to subside eventually fell victim to the camps degenerating circumstances."

"Life ultimately means taking the responsibility to find the right answer to its problems and to fulfill the tasks which it constantly sets for each individual."

"It is impossible to define life in a general way. Man's destiny is different and unique for each individual. Man has to acknowledge that even in suffering he is unique and alone in the universe."

Through Viktor Frankl's, Man's Search for Meaning, man discovers his unique existence and responsibility in the world. Frankl, after the realization of his naked existence, chooses to create meaning for himself and understands the meaning.

No limitations, such as influences from the external world, hinder Frankl's ability to obtain individual freedom. The development of Frankl's inner-self formulated a unique characteristic which enabled him to continue living. The existentialist philosophy is the basis for Frankl's story of individual survival through individual freedom.

The existentialist philosophy and the idea of individual freedom can be discovered through the document "From: Being and Time." Martin Heidegger (1889- ), who is a German philosopher, had his existentialist ideas contained in From: Being and Time translated into English in 1962.

Under the influence of Soren Kierkegaard, a famous philosopher, Heidegger discusses an "existential" analysis of human existence in order to discuss the original philosophical question of being. After an elementary analysis of the basic constitution of human existence, Heidegger proceeds to his ultimate problem of Being and Time, in which he discusses the existential significance of death, conscience, and the power of man's choice in daily life.

For Heidegger, death is the possibility which is one's ownmost truth and cannot be outstripped. One's death is nonrelational to other deaths. Man has been thrown into this predicament, and expresses his feeling through anxiety about the unavoidable situation.

Anxiety in the face of death is anxiety in man's potentiality for being which is also non-relational and unavoidable. In Being-towards-death, man can choose individual potentiality-for-being, or can succumb to the "everydayness" or "they" attitude which limits his potentiality. The "everydayness" follower speaks of death in terms of "the neighbor who died." He denies the unrelational, never outstripped fact of his own death. This constant falling to everydayness, is Heidegger's term to describe fleeing in the face of death.

The man who flees in the face of death understands his life unauthentically. This man hides his own death, and speaks of dying in terms of others. The authentic man realizes what his existence is, and accepts it by deciding what his purpose is in the world. The potentiality-for-being is fully discovered only when the man realizes that his existence and death is non-relational and cannot be outstripped. This man does not speak in terms of "they" or "everydayness," and this understanding enables the development of his inner-self.

An individual who has freedom would be Martin Heidegger's authentic being. The authentic man has defined for himself what existence is, and concluded that he is unique and alone in the universe. The authentic being realizes that his life is

5,7,13

unrelational to other's lives and succumbing to the "everydayness," or "they" only limits his individual freedom. The "everydayness" is an external reality which the authentic person has removed in order to gain potentiality or individual freedom.

The unauthentic person hinders his potential for developing meaning in his life. The denial of a unique existence creates an illusion of all togetherness and individual freedom cannot be achieved due to his dependence on others. Rather than look to himself to gain freedom and purpose, this man searches continuously outside his own reality. Several quotes taken from Martin Heidegger's, From: Being and Time, discuss the unavoidable and non-relational death of the unique individual, and the limiting or development of man's freedom through his own choice:

"Anxiety in the face of death is anxiety in the face of that potentiality-for-Being which is one's ownmost, non-relational, and not to be outstripped."

"Death is passed off and lost in the "they" as something factual. It's possibility is concealed."

"Temptation, tranquillization, and alienation are distinguishing marks of the kind of Being called "falling" as falling, everyday Being-towards-Death is a constant fleeing in the face of death."

Our everyday falling evasion in the face of death is an unauthentic Being-towards-Death."

"Authentic Being-towards-Death cannot evade it's ownmost, non-relational possibility, or cover up this possibility by thus fleeing from it, or give a new explanation for it to accord with the common sense of the "they."

The existentialist philosophy and the idea of individual freedom is definitely captured in From: Being and Time by Martin Heidegger. He speaks mainly of limiting potentiality-for-Being by denying existence and succumbing to external limitations. Martin Heidegger's authentic man characterizes the man with an unobstructed and independent meaning in life. This man is individually free.

In 1956, Ingmar Bergmann (1918- ) a Swedish filmmaker showed the film "The Seventh Seal" at the Cannes Film Festival. "The Seventh Seal" is an allegory with a theme that is quite simple: man, his eternal search, and death is the only certainty. The philosophical mood of The Seventh Seal is related to the existentialist view that a human life is decided not in constant intellectual questioning but in choice of action. The film ends by showing a tension between those persons who willingly or by force succumb to death, and those who survive, representing the eternal values in life: compassion and generous love. The film by Ingmar Bergman stresses the importance of man living life as though he had a free will.

In The Seventh Seal, a knight named Antonius Block is one of the main characters. The knight is totally involved in a hopeless search for God, who remains silent. Bergman never lets death be visible to the audience while being invisible to Antonius Block. In the film, the knight is characterized as a fool who has wasted ten years of his life asking futile questions. The ten years were meaningless because Antonius Block kept looking beyond himself for some intellectual truth.

Antonius Block fails to accept the implication that transcendental truth dwells in man himself, as a potentiality of good and evil. Instead, the knight believes that to ask questions is the most important thing in life.

This character of The Seventh Seal does not have individual freedom. Through constant searching and dependence on external influences, the knight has severely limited his discovery of himself. The knight fails to realize that his existence is unique and non-relational to others, so he is dependent on these external influences.

Antonius Block has a restricted, obstructed view of his own purpose for living. He has not discovered his unique existence which can guarantee him spontaneity of choice. The knight does not have individual freedom because he has not accepted the responsibility of proclaiming his individual reality as the basis for purpose in life. Several quotes taken from Ingmar Bergman's film, The Seventh Seal, show the knight's denial of finding individual freedom and truth within himself.

S, 7, 13

"I believe to ask questions is the most important thing."

"I want knowledge, not faith, not supposition, but knowledge. I want God to stretch out his hand toward me, reveal himself, and speak to me."

"Is it so cruelly inconceivable to grasp God with the senses? Why should he hide himself in a mist of promises and unseen miracles?"

"My life had been a futile pursuit, a wandering, a great deal of talk without meaning."

The existentialist philosophy and the idea of individual freedom is contained in Ingmar Bergman's film, The Seventh Seal. The character of the knight Antonius Block shows the absence of individual reality and freedom. The character is cursed by severe limitations of the external world.

The final example of individual freedom discussed is from the founder of existentialism, Jean Paul Sartre. In Sartre's work Existentialism as a Humanism, man experiences anguish, forlornness, and despair which removes him from all dependence upon others. This man is totally free.

Anguish occurs when man realizes that he has the responsibility of choosing and in this choosing he is actually a law-maker for what is best for all the consequences of this. Man has no excuse for himself, he is responsible for everything he does. Despair is the abandonment of all hope. For example, relying on the goodness of society is not the way to discover truth.

Jean Paul Sartre discusses the fact that a man who knows his life is totally his own and understands his life, seizes his existence as being valuable, moral, and free. Man's possibility of choice precedes his existence for at first he is nothing, or as Sartre would say, "existence precedes essence."

Existentialism As a Humanism says that man is nothing else but what he makes of himself. In other words, no determinism exists, man is free, and has individual freedom. This individual freedom makes him responsible for the freedom of all others.



Absolute truth is arrived at through the individual grasping it directly. Man has dignity, and is not reduced to an object in the philosophy of existentialism.

The philosophy of Jean Paul Sartre shows the absolute character of free involvement, by which every man can realize through himself. Every man's situation is a free choice with no excuses and no recourse. The man who hides behind the excuse of his passion sets up a determinism and has no individual freedom. A few quotes taken from Sartre's Existentialism As a Humanism discuss the philosophy in terms of individual freedom:

"If existence really does precede essence, there is no explaining things away by reference to a fixed and given human nature. In other words, there is no determinism, man is free, man is freedom."

"Man is nothing else than his plan; he exists only to the extent that he fulfills himself; he is therefore nothing else than the ensemble of his acts, nothing else than his life."

"Before there can be any truth whatsoever, there must be an absolute truth; and this one is simple and easily arrived at; it's on everyone's doorstep; it's a matter of grasping it directly."

The existentialist philosophy and the idea of individual freedom is the heart of the document by Jean Paul Sartre, Existentialism As a Humanism. The individual is responsible for his own life and development of his inner self. This responsibility includes choosing the best for everyone. The acceptance of a unique existence which he can transcend and develop if no external limitations pursue, assure the existentialist, total individual freedom.

Through the historical examples of Adolf Hitler's Mein Kampf, Viktor Frankl's Man's Search for Meaning, Martin Heidegger's From: Being and Time, Ingmar Bergman's, The Seventh Seal and Jean Paul Sartre's, Existentialism As a Humanism, the idea of individual freedom has been discussed.

5, 7, 13

Through the examples, man is said to be unique and alone in the universe. His inner reality is most essential to the discovery of himself, yet can be limited by external temptations. The uniqueness of man creates his anguish, forlornness and despair for he is alone responsible for his own life.

Man's thinking process is the key to all reality. If in his mind he has formulated an unrestricted, independent, unobstructed purpose for living, he will discover inner meaning. The individual free man has proclaimed his responsibility for his individual life, and is awarded with spontaneity of choice, wishes, desires, and intent. Through the several historical examples, man is seen limiting or developing his individual freedom. The existentialist believes in himself, "I think, therefore I am free." No dependence on a God or others allows the existentialist to rejoice in his individual freedom.

\*The study of existentialism seems to come during a proper part of my lifetime. Through the study, I gained further knowledge about man's search for meaning and purpose in life. I am conducting the same type of search, and many ideas in the reading inspired me to have confidence in myself. The idea of existentialism is a positive statement for anyone wishing to gain individual strength. A philosophy with so many positive ideas for the individual gives a person incentive to live life to the fullest!

18