I recommend that this thesis be accepted as four hours credit fulfilling requirements in ID 39.

[Signature]
A HUMANITIES COURSE FOR HIGH SCHOOL SENIORS

by

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BALL STATE UNIVERSITY

MUNCIE, INDIANA

MAY, 1972
INTRODUCTION AND RATIONALE

The primary objective of this humanities course is to investigate man and his role in the universe. This objective will be achieved through a study of past and present Western World literature, philosophy, religion, society, art, music, and architecture. This investigation will lead the student to an understanding of man's past and present behavior and, consequently, to an understanding of his own role in present society. One may ask why there is so much emphasis placed on the study of man's past--this may bore the student because such studies are not "relevant" to his world. The answer is simply that man can only gain an understanding of himself and his world through reflection upon and study of past civilization. That is, man, in choosing his own values and behavior, must attempt to understand the values and behavior of men and societies preceding his own time. The ultimate value of the course lies in the student's recognition of universal truths about man and society, and the attempt to answer the epic question, "Who am I?"

The school year is divided into six six-week periods. The class will meet five days a week for fifty-five minutes a period; one day a week is for in-class reading, three days a week for lecture and discussion over the literature all students are required to read, and one day for guest lectures, field trips, or other presentations. Each student must select one of the following themes as the topic for his papers during the year:
1. Man and religion
2. Man and society
3. The different drummer
4. The alienation of modern man

The student will write five papers (1000-1500 words) for each of the first five six-week periods and a final paper for the last six-week period. The final paper will be a culmination of the conclusions reached in the five preceding papers. In essence, the final paper is the end of the means or the synthesis of the year's work.

The last two weeks of each six-week period will be spent in daily seminar, which is a meeting between the teacher and two students writing on the same theme. The teacher acts only as a questioner, while the two students present their papers for discussion. Each student must provide copies of his paper for the other two participants at least two days in advance. This will allow each participant time before the seminar to study the papers.

In addition to the six papers, the student will be required to participate in panel discussions concerning the class readings. Tests and quizzes will be issued, and class participation will also affect each student's grade.

The Humanities Department will have its own resource laboratory containing all of the required readings, music and art texts, and architecture reference books. The laboratory will also contain such works as The Vision of Tragedy, The Proper Study, Handbook to Literature, and the like to be used as reference works. The Humanities Department works through the English Department in conjunction with the Music, Art,
and History Departments. The laboratory will be operated as a library with a student librarian on duty during the day. The resource laboratory will also contain various recordings, filmstrips, and other media to be used in the course. The Humanities Department will also have its own budget for films and the like, and the student will contribute to the budget to aid in paying for the field trips.

The humanities course will be offered as an elective for Senior English credit, and only those seniors with permission from the humanities instructor and guidance department will be eligible to take the course. The class will be limited to a maximum of twenty college-prep seniors.

The following is a list of both required and suggested readings for class and seminar work:

MAN AND RELIGION

2. *Mythology* - Hamilton
*4. *The Odyssey* - Homer
5. *The Iliad* - Homer
6. *The Aeneid* - Virgil
*7. *Oedipus Rex* - Sophocles
8. *Oedipus at Colonus* - Sophocles
9. *Antigone* - Sophocles
10. *The Oresteia* - Aeschylus
11. *The Complete Plays* - Aristophanes
12. The Bacchae - Euripides
13. Lives of the Noble Greeks - Plutarch
14. Greek Philosophers - Warner
15. Ten Plays - Euripides
16. City of God - St. Augustine
17. Beowulf
18. Everyman
19. Second Shepherd's Play
20. The Divine Comedy - Dante
21. Dr. Faustus - Marlowe
22. Three Treatises - Luther
23. "Sinners in the Hands of an Angry God" - Edwards
24. Paradise Lost - Milton
25. "Age of Reason" - Paine
26. Origin of Species - Darwin
27. Apologia Pro Vita Sua - Newman
28. The Power and the Glory - Greene
29. Siddhartha - Hesse
30. Jesus Christ Superstar - Rice, Webber
31. Waiting for Godot - Beckett
32. Beyond Personality; the Christian Idea of God - C. S. Lewis
33. The Pilgrim's Regress - C. S. Lewis

MAN AND SOCIETY

1. The Republic - Plato
2. Meditations - Marcus Aurelius
3. The Prince - Machiavelli
4. Canterbury Tales - Chaucer
5. Three Treatises - Luther
6. Utopia - More
7. Macbeth - Shakespeare
8. Romeo and Juliet - Shakespeare
9. Julius Caesar - Shakespeare
10. Othello - Shakespeare
11. "Meditation XVII" - Donne
12. The Way of the World - Congreve
13. Gulliver's Travels - Swift
14. An Essay on Man - Pope
15. "A Modest Proposal" - Swift
16. Past and Present - Carlyle
17. "Common Sense" - Paine
18. Declaration of Independence - Jefferson
   "Letter to John Adams"
19. Pride and Prejudice - Austen
20. Redburn - Melville
21. The Communist Manifesto - Marx
22. Great Expectations - Dickens
23. Huckleberry Finn - Twain
24. "Essay on Progress" - Beard
25. The Iron Heel - London
26. Babbit - Lewis
27. The Wasteland - Eliot
28. The Hairy Ape - O'Neill
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<td>*29.</td>
<td><strong>The Great Gatsby</strong> - Fitzgerald</td>
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<td><strong>Civilization and Its Discontents</strong> - Freud</td>
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<td>31.</td>
<td><strong>Revolt of the Masses</strong> - Ortega y Gasset</td>
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<td>32.</td>
<td><strong>The Comedians</strong> - Greene</td>
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<td>*33.</td>
<td><strong>Lord of the Flies</strong> - Golding</td>
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<td>34.</td>
<td><strong>The Bear</strong> - Faulkner</td>
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<td>35.</td>
<td><strong>In Dubious Battle</strong> - Steinbeck</td>
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<td>36.</td>
<td><strong>Anthem</strong> - Rand</td>
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<td>37.</td>
<td><strong>Animal Farm</strong> - Orwell</td>
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<td>38.</td>
<td><strong>1984</strong> - Orwell</td>
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<td>*39.</td>
<td><strong>The Greening of America</strong> - Reich</td>
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<td>40.</td>
<td><strong>Future Shock</strong> - Toffler</td>
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**THE DIFFERENT DRUMMER**

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<td>*1.</td>
<td><strong>Portrait of Socrates</strong> - Plato (Livingstone ed.)</td>
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<td>2.</td>
<td><strong>Meditations</strong> - Marcus Aurelius</td>
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<td>3.</td>
<td><strong>A Man for All Seasons</strong> - Bolt</td>
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<td>4.</td>
<td><strong>Three Treatises</strong> - Luther</td>
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<td>*5.</td>
<td><strong>Hamlet</strong> - Shakespeare</td>
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<td>6.</td>
<td><strong>King Lear</strong> - Shakespeare</td>
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<td>7.</td>
<td><strong>Paradise Lost</strong> - Milton</td>
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<td>8.</td>
<td><strong>The Autobiography</strong> - Franklin</td>
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<td>9.</td>
<td><strong>Poor Richard's Almanack</strong> - Franklin</td>
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<td>10.</td>
<td>&quot;The American Crisis&quot; - Paine</td>
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<td>11.</td>
<td><strong>Walden</strong> - Thoreau</td>
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<td>*12.</td>
<td>&quot;Civil Disobedience&quot; - Thoreau</td>
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<td>*13.</td>
<td>&quot;Self-Reliance&quot; - Emerson</td>
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14. Essay on Man - Pope
15. "Nature" - Emerson
16. "Experience" - Emerson
17. Leaves of Grass - Whitman
18. Novum Organum - Bacon
19. Origin of Species - Darwin
20. Arrowsmith - Lewis
22. Portrait of the Artist - Joyce
23. A Farewell to Arms - Hemingway
24. The Grapes of Wrath - Steinbeck
25. An Enemy of the People - Ibsen
26. Zorba the Greek - Kazantzakis
27. Future Shock - Toffler

ALIENATION OF MODERN MAN

1. The Scarlet Letter - Hawthorne
2. Portrait of the Artist - Joyce
3. The Invisible Man - Ellison
4. The Glass Menagerie - Williams
5. Death of a Salesman - Miller
6. The Lottery - Ellen Violett - adapted from story by Shirley Jackson
7. The Hollow Men - Eliot
8. The Sandbox - Albee
9. Zoo Story - Albee
10. To Kill a Mockingbird - Lee
11. Native Son - Wright
12. The Fire Next Time - Baldwin
13. Black Like Me - Griffin
*14. The True Believer - Hoffer
15. Crime and Punishment - Dostoevsky
16. We the Living - Rand
17. Steppenwolf - Hesse
18. A Single Pebble - Hersey
19. Waiting for Godot - Beckett
20. Childhood's End - Clarke
21. Cat's Cradle - Vonnegut
22. Bless the Beasts and Children - Swarthout
23. A Clockwork Orange - Burgess
24. Brave New World - Huxley
*25. The Greening of America - Reich
26. Future Shock - Hudson
27. Of Mice and Men - Steinbeck
28. The Iron Heel - London
29. Light in August - Faulkner
*30. Existentialism from Dostoevsky to Sartre - Kaufman
31. Fear and Trembling - Kierkegaard
*32. The Metamorphosis - Kafka
33. Classics of Modern Fiction - Howe
*34. Collection of popular recordings by the Beatles, Cat Stevens, Paul Simon, etc.
*--- Class Reading

Music Text (each student will have a copy): Guide to Musical Understanding, Leon Dallin; Part III—"The Periods and Styles of Music"
Art Texts in Resource Laboratory:
1. History of Art - H. W. Janson & Dora J. Janson
3. The Modern World - Norbert Lynton
4. Famous Artists of the Past - Alice E. Chase

Architecture Texts in Resource Laboratory:
1. Architecture through the Ages - Hamlin
2. A History of Architecture - Sir Banister Fletcher

Other Texts in Resource Laboratory:
1. What Is Modern Painting - Alfred Barr
2. Queen Victoria - Lytton Strachey
3. Shakespeare of London - Marchette Chute
5. "The Essence of Tragedy" - Maxwell Anderson
6. The Echo of Greece - Edith Hamilton
7. Socrates, the Man and His Thought - A. E. Taylor
8. Greek Tragedy - R. D. Kitto
9. The Wisdom and Ideas of Plato - Eugene Freeman & David Appel
10. The Proper Study - C. Anderson & J. Hazzeo
11. The Vision of Tragedy - Sewall
12. Essays in the History of Ideas - Lovejoy
13. The 19th Century Background - Wiley
14. The Age of Analysis - Horten White
15. The Basic Writings of Sigmund Freud
17. Irrational Man - William Barrett
19. The Liberal Imagination - Lionel Trilling
20. Modern Forces in British Literature - W. Y. Tindall
21. The Modern Tradition - Ellman and Feidelson
22. Medieval Age - Flores
23. Handbook to Literature - Thrall, Hibbard & Holman
24. The Discarded Image - C. S. Lewis

Films:

1. Athens: The Golden Age
2. Plato's Apology: The Life and Teachings of Socrates
3. The Age of Sophocles
4. The Character of Oedipus
5. Oedipus: Man and God
6. The Recovery of Oedipus
7. The Odyssey, Parts I, II, and III
9. Art of the Middle Ages
10. Art: Chartres Cathedral
11. The Age of Elizabeth
12. What Happens in Hamlet
13. Hamlet: The Readiness Is All
14. Hamlet: The Poisoned Kingdom
15. Early Victorian England and Charles Dickens
16. Great Expectations, Parts I and II
17. The Lottery
18. To Kill a Mockingbird
19. Mark Twain's America
20. History of the Negro in America (1619-1860, 1860-1877, 1877-today)
21. Gulliver's Travels
22. Macbeth

Recordings:

1. Everyman
2. Jesus Christ Superstar
3. Magical Mystery Tour
4. Tea for the Tillerman
5. Parsley, Sage, Rosemary and Thyme
6. Sounds of Silence
Many questions were taken in whole or in part from Honors Humanities Discussion Groups of 1970-71 under the direction of Dr. Harry Taylor, English faculty member at Ball State University.
BOOK I -- MAN AND RELIGION

Lesson Plans

1. The Bible
2. Oedipus Rex - Sophocles
3. The Bacchae - Euripides
4. Everyman
5. Dr. Faustus - Marlowe
6. "Sinners in the Hands of an Angry God" - Edwards
7. Jesus Christ Superstar - Rice & Webber

Guest Lectures

1. Biblical culture, art, music
2. Medieval culture, art, music
3. Renaissance art
4. Renaissance music
5. Renaissance science
6. Calvin and Luther: Effects on Puritan thought
7. The Jesus Freak Movement

Films

1. The Age of Sophocles
2. The Character of Oedipus
3. Oedipus: Man and God
4. The Recovery of Oedipus
6. Art of the Middle Ages
7. Art: Chartres Cathedral

Recordings
1. Everyman
2. Jesus Christ Superstar

Field Trips
1. Play - Jesus Christ Superstar

The Bible
I. Aims
   A. To understand Hebraic and Christian concepts of creation, God, and man's relation to God.
   B. To understand and compare modern concepts of God, creation, and man's relation to God with the Hebraic and Christian concepts.

II. Methods
   B. Lecture
      1. Definition of myth
      2. Hebrew culture (note: use of mimeographed materials)
      3. Geographic locations of Hebrew nation and its neighbors; dating of periods of migrations.
C. Discussion Questions

1. What was Adam's sin?
2. How did God punish Adam?
3. What then is the meaning of original sin?
4. Did Adam have a choice of sinning or not?
5. If God is omniscient, wouldn't He have known what Adam was going to do?
6. What was life before the Fall?
7. What was life after the Fall?
8. If God "saw all that He had made and it was very good," where did evil come from?
9. Discuss and compare man's relationship with God in the Bible with man's relationship with God today.
10. How was the Hebraic community different from our community?
11. Why don't the Hebrews portray God as taking a human form?
12. It is almost impossible to prove the Biblical story of creation. Why then do people continue to believe it?
13. Why can we consider Adam a hero?
14. Why did the Hebrews consider Adam an anti-hero?
15. Adam and Eve were driven from Eden when they gained the knowledge of good and evil. Is the Bible saying that "ignorance is bliss" or that knowledge is sin?
16. Why do interpretations of the Bible vary so greatly?
17. Why does modern man have so much trouble believing the Bible? What is it about modern man that makes acceptance of such ideas difficult?
18. What is the point being made in Ecclesiastes 3: 1-8? Has this held true throughout history?
19. How can the Hebraic concept of religion as established in Ecclesiastes be summed up? What religion in our recent past is greatly similar to the Hebraic concept? How is it similar?
20. Complete devotion to God hampers man's own ability to reason and to judge situations for himself. Discuss this statement and its implications.

21. How has modern man replaced the preachings of Solomon and the Hebraic covenant with concepts of his own? Or has he replaced these concepts at all?

22. Why is Christ considered a hero?

23. Summarize Christ's teachings. How are these teachings different from or similar to the Hebraic concepts?

24. If a man doesn't attend a church service, can he be considered religious? If so, how?

25. How does one achieve harmony with the Hebraic God?

26. Can the Bible be used as proof of God's existence?

27. Why does man need some form of God or gods?

28. Could evil be considered an invincible force?

29. If the Fall brought pain, suffering, ignorance, and death, can man's scientific advances—which eliminate and minimize these—return him to the Garden? Or is the Garden a possible result?

Oedipus Rex

I. Aims

A. To understand Greek concepts of the gods and man's relationship to the gods.

B. To understand Greek tragedy and Greek theater.

C. To compare Greek and Hebraic ideas.

II. Methods

A. Assign reading of Oedipus Rex and Hamilton's Mythology.

B. Show films.

1. The Age of Sophocles

2. The Character of Oedipus
3. **Oedipus: Man and God**
4. **The Recovery of Oedipus**

**C. Lecture**

1. Edith Hamilton's *Mythology*; creation, fate, various gods and their roles.
2. Greek culture, art, music, architecture.
3. Definition of tragedy, irony and hybris, and tragic hero.
4. Dates and biographical notes on Sophocles.

**D. Discussion Questions**

1. What are the two objects of Oedipus' search?
2. How has Oedipus changed from the beginning of the play to the end of the play?
3. Why is it important that Oedipus find out who he is?
4. What are the similarities between the Hebraic God and the Greek gods? What are the differences?
5. How does the Greek differ in his view of the gods from the Hebrew view of his God?
6. What does Jocasta tell Oedipus about belief in prophecies? How does Oedipus react?
7. What is the definition of paradox? What is the major paradox in the play? When does Oedipus finally "see"?
8. What does the average Greek of Sophocles' time think about fate?
9. How does the Hebraic idea of fate differ from this? What does modern man think about fate?
10. What is the function of the chorus in Greek theater?
11. Does Oedipus satisfy the definition of the tragic hero? Why or why not?
12. In what physical shape did the Greeks depict their gods? How is this different from the Hebraic idea? What is it about the Greek concept that could allow this depiction? Which of the two ideas does modern man accept? Why?
13. Compare Adam to Oedipus. What are their flaws? How are they different? How are they similar? Or do they have any flaws?

14. Why is it significant that Jocasta hangs herself and Oedipus only blinds himself?

15. We can agree that Oedipus is trying to find out who he is or to know himself. What does it mean to know yourself? Can man know himself? If so, how does he go about it? What price does man pay for this knowledge? Does man even want to know himself? (Don't just try to answer the questions; examine the questions.)

16. Judging from what happens to Oedipus and Adam, should man seek truth? Doesn't man have to pay for this knowledge? Can we say from identity comes destruction?

17. Is Oedipus really being punished for marrying his mother and killing his father? If so, is God just in such a punishment?

18. The questions about freedom, will, fate, and determination are raised throughout the play. Is Oedipus free? Can he determine his own future?

19. Discuss the final choral speech: "Is it better to be dead?" Should Oedipus never have been born? (Compare the final choral speech with "Ecclesiastes.") In "Ecclesiastes," the word "vanity" should be translated as "nothing" or "nothingness." That is, both the chorus and "Ecclesiastes" suggest that life is meaningless. Is the play, Oedipus Rex, saying that life is meaningless?

20. What is the play saying about man in the universe? Does this view of man differ from Homer's?

21. Do you feel that modern man is in control of his fate? Is modern man punished for seeking truth or knowledge?

The Bacchae

I. Aims

A. To understand the changes that took place in the Greek concepts of man and the gods between the time of Homer and the time of Sophocles and Euripides.
B. Continue discussion of man's quest for truth and understanding and the penalties for such quests.

II. Methods

A. Assign reading of The Bacchae

B. Lecture

1. Review Homer's and Sophocles' concepts of man and the gods.

2. Discuss tension between Dionysus and Apollo and what each of these gods symbolizes.


4. Changes in Greek culture from Sophocles to Euripides.

C. Discussion Questions

1. Tiresias praises the gift of wine to mankind; it drowses his senses and is the cure for man's weariness and troubles. Yet Homer in The Odyssey and Sophocles in Oedipus Rex praise the search for the self. The only way to live is to seek, not to weaken—not to be content with the life of the lotus-eaters.

2. How and why has the conception of the gods in The Bacchae changed from the conception of the gods in The Odyssey?

3. What is the paradox here? The chorus states that "wisdom is often foolishness." Tiresias, addressing Pentheus, says, "You know not when and where you speak. Now you are raving; you already were deranged... We are the wise ones; all the rest are mad."

4. How has Tiresias changed from Oedipus Rex to The Bacchae?

5. In what ways does the "hybris" of Oedipus differ from that of Pentheus? Does it differ at all?

6. How was Dionysus able to influence the women of Thebes? How does this reflect the change in concepts from Sophocles to Euripides?

7. Doesn't man need both the expression of the Dionysian and Apollonian sides of his mind? Shouldn't there be a balance between emotion and reason?
8. Discuss the paradox. "Dionysus at the end is the fiercest god though very gentle in his ways with humankind."

9. "You know not what your life is, see not who you are." Discuss this line from Oedipus Rex as it illuminates The Bacchae.

10. Compare Pentheus as a hero to Adam, Christ, and Oedipus.

11. Is there any free will in The Bacchae?

12. Discuss the chorus' final lines: "Many forms has the Unseen. ... So this tragedy has been."

13. Compare and contrast Dionysus and Christ.

14. What is meant by "faith" as it is used in the play? How does this compare to Hebraic and later Christian concepts of faith?

15. Are we wrong to question God today even though we are taught to try and test our beliefs on the basis of scientific proof?

16. What forces, myths, or ideas are at work in our culture to suggest that Dionysus is around again? Did he ever leave?

17. Was there destruction in this play similar to the destruction in Oedipus Rex?

18. The Bacchae and the Bible point out that we may easily be swayed by false prophets. How do we judge what is false? How can we know? What about the Jesus Freaks—how do they know they are right?

19. Were you shocked by the ending of the play? Why is it shocking? How is Christ's statement, "Take up the cross and follow me," similar to this ending?

Everyman

I. Aims

A. To understand medieval concepts of God.

B. To compare medieval concepts of God with Greek and Hebraic concepts of God.
II. Methods
A. Assign reading of Everyman in conjunction with recording.
B. Lecture
1. Definition of morality plays.
2. The power and influence of Roman Catholic church over most of the western world.
3. Define sacraments and their use.
C. Films: Chartres Cathedral, Art of the Middle Ages.
D. Discussion Questions
1. Where is evidence of original sin in this play?
2. How is this play different from the typical morality play?
3. What problems does Everyman face that all men must face?
4. What is allegory? How is it used in the play?
5. What does Everyman attempt to do when Death comes for him? Does modern man face death in the same way? Why?
6. How does the modern Everyman react to Dionysus?
7. Does Everyman recognize and solve his conflict? How?
8. What is the difference between Oedipus' solution and Everyman's? How does this difference emphasize a change from Greek to medieval thought?
9. What must every medieval man do to save himself? Did the Greeks and Hebrews have similar ways of saving themselves from eternal punishment?
10. How can man live in harmony with himself and in harmony with God at the same time?
11. Why did knowledge desert Everyman? What then is the implication of the value of knowledge?
12. Could Everyman get to "Heaven" without the use of the church? (Note again the power the church had over people.)
13. Christ had to be alone to discover or find God. 
   In medieval religion how does man find God? 

14. Do you think that Christ would agree with medieval 
   theology? Why or why not? 

15. If man's purpose is to live in accord with his 
   nature, can the Fall be called a perversion? 
   Wasn't it man's nature to choose knowledge over 
   complete submission to God? 

16. Is man made to be imperfect? 

17. Why were there no tremendous gains in science 
   during the Middle Ages? 

**Dr. Faustus** 

I. Aims 

A. To understand Renaissance theology. 

B. To compare Renaissance theology to Hebraic, Greek, 
   early Christian, and medieval theology. 

C. To understand Renaissance culture and its effect on 
   modern thought. 

II. Methods 

A. Assign reading of Dr. Faustus. 

B. Film: *Art: What Is It? Why Is It?* 

C. Lecture 
   1. Renaissance culture—music and art. 
   2. Effect of "new" science on Renaissance thinking. 

D. Discussion Questions 
   1. Why isn't Dr. Faustus considered a medieval 
      morality play? What are the similarities between 
      this play and the morality plays? 
   2. How, then, has man's relationship to God changed 
      from medieval to Renaissance thought?
3. In what ways did the Renaissance culture change from the medieval culture?

4. How did the scientific theories of Copernicus, da Vinci, and Galileo affect theology of the Middle Ages?

5. Did Faustus have more choice than Adam?

6. What sin did Faustus commit and how is this sin similar to Adam's?

7. How is Faustus' sin similar to that of Oedipus?

8. Why is the play a tragedy?

9. Is Faustus a scientist, a magician, or both?

10. Can Faustus be considered a hero in the same sense as Adam?

11. How did the Renaissance alter the social status of the church?

12. Discuss the following passage: (mimeographed)

   It has only been in the last two centuries that the majority of people in civilized countries have claimed the privilege of being individuals. Formerly they were slave, peasant, laborer, even artisan, but not person. It is clear that this revolution, a triumph for justice in many ways... has also introduced new kinds of grief and misery, and so far, on the broadest scale, it has not been altogether a success... For a historian [it has been] of great interest, but for one aware of the suffering it is appalling. Hearts that get no real wage, souls that find no nourishment. Falsehoods unlimited. Desire, unlimited. Possibility, unlimited. Impossible demands upon complex realities, unlimited... The idea of the uniqueness of the soul. An excellent idea. A true idea. But in these forms? In these poor forms? Dear God! With hair, with clothes, with drugs and cosmetics, with genitalia, with round trips through evil, monstrosity, and orgy, with even God approached through obscenities? How terrified the soul must be in this vehemence.

   from Saul Bellow's novel Mr. Sammler's Planet

13. The Renaissance stressed individualism; from the Renaissance to modern day, man has been either destroying systems or trying to free himself from
then. Yet here is the paradox: Modern man seems to be less an individual than ever before. Discuss this paradox in reference to Bellow's passage.

14. Renaissance man attempted to oppose the system. To what extent can man oppose a system? Can man exist without a system? Isn't man too weak to oppose the power of the system?

15. Can man still believe in the possibility of Utopia and work for such a Utopia and still believe in God?

16. Why is Dr. Faustus both a Renaissance and a medieval play?

17. Discuss the following statement: The hero is always the man who dares to do things which the society or culture is afraid to do. Therefore, the hero is always in isolation.

"Sinners in the Hands of an Angry God"

I. Aims

A. To understand Puritan theology.

D. To understand Puritan society.

C. To understand the causes of Puritan movement.

D. To understand the effect of Puritanism on modern man.

II. Methods

A. Assign reading "Sinners in the Hands of an Angry God."

B. Lecture

1. Discuss influence of Calvin and Luther on the Puritans.

2. Discuss Puritan migration to America and the society the Puritans established, dating and location of Puritan colonies.


C. Discussion Questions
1. What are the influences of Greek theology on Puritan thought?
2. How can we say that Puritan thought is both Christian and Hebraic?
3. Where can the Puritan idea of "electness" be found in the Old Testament?
4. Did the Puritans have to go to church to communicate with God as did the medieval man?
5. What must a Puritan be in order to go to heaven?
6. How does one become elect?
7. What did the Puritans think of Indians? Could an Indian go to heaven? Why or why not?
8. Why is original sin essential to Puritan theology?
9. What is the Puritan ethic? Does it exist in our society? Give examples.
10. The Puritans left England and Europe to practice their religion in America without persecution. Yet they persecuted those who disbelieved in or didn't conform to their theology. Has this happened in any of the other religions we have studied? What is it about man that makes him do this?
11. Are most of us members of Luther's "priesthood of believers," and if so, how do we justify it?
12. How did a Puritan demonstrate his electness? Could there have been any fakers?
13. What would the Puritans say to Everyman about his dilemma?
14. The New England Primer begins with this line: "In Adam's fall we sinned all." Do we believe this statement today?
15. From our study of religions, does it seem that the more the religion exploits the fear of the people, the more widespread and successful the religion is?
16. How would the Puritans react to scientific advancements like the moon landing?
17. Why haven't any of the religions we have studied been man-centered instead of God-centered?
Jesus Christ Superstar

I. Aims
A. To understand one modern view of Christ.
B. To understand what brought religion to its modern state.
C. To compare modern religion to past religions.

II. Methods
A. Assign reading in class of Jesus Christ Superstar in conjunction with record.
B. Lecture
1. Discuss effect of Darwin and modern science on religious thought.
2. Discuss how modern music, art, architecture reflect the state of man's religious thought.
3. Discuss the "Jesus-freak" movement.
C. Discussion Questions
1. Considering our discussion of Greek tragedy, how can Jesus Christ Superstar be seen as a tragedy?
2. Who are the tragic heroes in the play? Why?
3. Discuss the following: It is more important to focus on Jesus as a man rather than as a divinity.
4. Are Christ's teachings as meaningful to us if we forget his divinity?
5. What are some differences between Matthew's portrayal of the crucifixion and the portrayal in this play?
6. Does modern man have too much "heaven on his mind"?
7. Is God in as much control of the people and actions in this play as in Oedipus Rex? Did Judas have any choice? Did Jesus?
8. What is the value in Judas' doubting and questioning of Christ in this play?
9. Discuss Judas' speech, "You've begun to matter more than the things you say." Does he mean that Christ's most important role is his teachings and not his divinity?

10. Does mass man always make a martyr of his leader? Why does man do this?

11. Discuss the following statement: Jesus Christ Superstar is saying that the birth and death of Christ was a divine plot.

12. Is the play treating the divinity of Christ or the crucifixion as myth? Why is there so much humor injected into the play? ("Herod's Song," the song of the Apostles, and comments by the crowd).

13. Has modern man refuted the myths of past religions or does he have myths of his own? How did Darwin's theories destroy much of the force of traditional religions?

14. What does the slow decay of religious ritual indicate about the temper of modern theology? What does it indicate about man's needs?

15. We have said before that man has always needed a God or gods to believe in; he has always needed myth. Does modern man still need God and myth? Why?

16. Discuss whether the most common religion today is the religion of each individual and his God.

17. Will man eventually do away with all "social" religions? That is, will churches soon disappear? Why or why not?

18. Does modern man have any fears for any given religion to exploit?

19. Does man have to fear a God? Can his religion involve only love? Is it possible to worship God without a religious system?
BOOK II - MAN AND SOCIETY

Lesson Plans

1. Utopia - More
2. Declaration of Independence and "Letter to John Adams" - Jefferson
3. Redburn - Melville
4. The Communist Manifesto - Marx
5. The Great Gatsby - Fitzgerald
6. Lord of the Flies - Golding

Guest Lectures

1. Culture of Tudor England, 1500-1550
2. Revolution and Deism, 1776
3. Victorian England and its Economics
4. American Society in the 1920's
5. The Destructive Forces of the Id

Films

1. Early Victorian England and Charles Dickens
Utopia

I. Aims

A. To understand More's concepts of a utopian society.
B. To compare More's *Utopia* with previous concepts of utopia.
C. To understand society and culture of More's era.

II. Methods

A. Assign reading in *Utopia*; Book I, II: 1, 7, 12, 16.
B. Lecture

1. Discussion of Plato's and St. Augustine's concepts of utopia.
2. Definition of satire and its importance in later writing.
C. Discussion Questions

1. Discuss the statement: If man is imperfect by nature, it is impossible to achieve any form of utopian society.
2. Is it contradictory for a man of the church to believe in the possibility of an earthly utopia?
3. What are some similarities and differences between Plato's concepts of utopia and More's?
4. What inherent quality in man does More point to as the main reason for the impossibility of a utopia? Can man ever overcome this failure in his nature? Is this a failure?
5. What is the main difference between More's proposed utopia and St. Augustine's?
6. Would there be any need for any religion or theology in a utopia? Why or why not?
7. Why has man needed to envision some form of utopia?
8. By admitting the impossibility of a utopia, are we agreeing with the concept of original sin and the depravity of man?
9. Is modern man striving for a Utopia?

10. Can utopia exist as an individual process separate from a social system?

11. Discuss the statement: Russia and the United States are striving for utopia from theoretically opposite extremes. Undoubtedly, the two will meet somewhere in the middle of the spectrum to form one society.

12. If there were only two people on Earth, would a utopia still be impossible?

Declaration of Independence and "Letter to John Adams"

I. Aims

A. To understand the principles of democracy and the Revolution of 1776.

B. To understand American society during the revolution.

C. To compare democracy during the revolution with democracy today.

II. Methods

A. Assign reading

B. Lecture

1. Discuss events that led to revolution.

2. Effect of Doism on democratic thought.

3. American culture from 1750 to 1800.

C. Discussion Questions

1. Jefferson states that it is the right of the people to alter or abolish a government when the government becomes destructive of their unalienable rights. If the government in question becomes impossible to alter by "due process," should we assume that violent revolution is the only recourse? Does this apply to our government today?

2. Define unalienable rights.
3. Jefferson states that all men are created equal in the eyes of God. Are all men equal in the eyes of men? If not, what effect does this principle of equality have on man-made governments? Is the equality in the eyes of God irrelevant in the formation of government?

4. Jefferson states that man creates governments to secure his unalienable rights. Discuss this assumption in reference to governments we have previously studied.

5. Jefferson continues by saying that when a government becomes despotic it is not only the right but also the obligation of the people to overthrow that government. What happens to people who try to overthrow the government? Why can't they succeed?

6. Discuss the following: Because a great deal of the youth in this country feel it is no longer possible to change the government or system, and that attempts at revolution would be futile, these same youth are becoming apathetic or "escape-conscious."

7. Would a violent American revolution be possible? Would it be beneficial?

8. What is best for our society today—gradual change or immediate change?

9. Is it possible for democracy to exist in the "ideal" sense? What happens to a theory when it is put into practice?

10. Could the Hebrews have formed a democracy? What did the Greeks believe in which allowed them to establish a type of democracy?

11. What does Jefferson mean by the true aristocracy? Can anyone be an aristocrat by Jefferson's definition?

12. Does such an aristocracy exist in America today?

13. How did one become an aristocrat in Hebraic, Greek, Roman, medieval, and Puritan cultures?

14. Jefferson states that a citizen has control over his government through the election process. Often we learn about corruption in our government. Is the citizen still in control? Is government too large and complex to abide by democracy in theory?
Redburn

I. Aims
   A. To understand society as presented in Melville's Redburn.
   B. To understand the effect of Industrial Revolution on economy.
   C. To compare modern society to society presented in the novel.

II. Methods
   A. Assign reading of Redburn.
   B. Lecture
      2. Discuss Industrial Revolution and its influence on British and American economy and culture.
      3. Discuss utilitarian and pragmatic philosophy of Victorian economists.
   C. Discussion Questions
      1. What was Redburn like before the voyage?
      2. What kind of society does Redburn discover in New York City?
      3. How does Redburn view the sailors, and how do his ideas about life at sea change during the voyage?
      4. Is the society Redburn discovers in Liverpool different from that of New York City? How?
      5. How did the society treat beggars? How does Redburn react to this treatment?
      6. Are beggars and slums a necessary part of the capitalistic system?
      7. Why do we react differently to poverty and slums today? Why are we different from the capitalistic system of the novel?
      8. Is welfare a capitalistic idea?
9. What does Redburn feel to be the solution to these social evils? Do you accept such a solution? Is it realistic?

10. Has any society or culture we have studied eliminated poverty, beggars, or slums?

11. Do the pragmatic and utilitarian philosophies exist today? Give examples.

12. What role does religion play in capitalism?

13. Does capitalism focus more on material objects than on spiritual rewards? Why or why not?

14. Has Redburn grown up to accept "evil reality" by the end of the novel?

15. Are we rejecting capitalism today or simply trying to change it?

The Communist Manifesto

I. Aims
   A. To understand Marxist Communism in theory.
   B. To understand influences on Marx's philosophy.
   C. To compare Marxist Communism to capitalism.

II. Methods
   A. Assign reading of Communist Manifesto.
   B. Lecture
      1. Brief biography of Marx.
      2. Influence of Industrial Revolution and other philosophies on Marx.
      3. Discussion of European "revolutions" of 1848.
   C. Discussion Questions
      1. What role does the individual play in communism compared with his role in capitalism?
2. In its pure form, would communism be a perfect form of government? If so, can Marxist Communism ever reach perfection? Why or why not?

3. Why does Marx say that his government, unlike all past and future governments, will survive as long as man does?

4. Could Jesus Christ be considered a communist?


6. In speaking of the culture of the bourgeois, Marx says, "That culture, the loss of which I lament, is for the enormous majority." Are we guilty of creating our people to act as machines?

7. Is it possible to abolish eternal truths, religion, and morality?

8. Why does Marx consider the proletariat the only really revolutionary class?

9. Marx ruled out creative thinking as an influence on history. Why then did Marx think and write so much?

10. Aren't both communism and capitalism concerned with the prosperity of the common man?

11. Is man controlled by his material existence? That is, does man's thinking, or his values, result directly from his material wealth and well-being?

12. Discuss the possibility of all persons as human beings free from bias. Is it possible?

13. Does man rule the society or does society rule man?

14. Who would Marx say are the natural aristocrats? Or would he discount this concept entirely?

15. Discuss this statement: It is not possible to have a violent revolution without the cooperation of the masses who are ignorant of theory and concerned only with material gains.

16. Discuss the following statement: "In proportion as the antagonism between classes within the nation vanishes, the hostility of one nation to another will come to an end."
17. Discuss the following: "Political power is merely the organized power of one class for oppressing another."

18. Is there a class struggle in America today? Give examples.

19. Does the upper class or middle class rule American society today? Why?

20. During the depression, when America was doubting capitalism, why didn't America have a revolution?

21. What does Marx mean when he says essence precedes existence? Discuss this concept in light of Greek dualism.

22. Is the United States the closest representation of Marx's theories?

23. Success of communism is a group effort toward an ideal. Is modern man too selfish and materialistic to work for a group effort? Is the "hippie" movement an attempt at such an effort or is it an escape?

The Great Gatsby

I. Aims

A. To understand Fitzgerald's view of man in the 1920's as presented in The Great Gatsby.

B. To understand influences on modern man which bring him to his present state.

C. To compare modern man to man of the past.

II. Methods

A. Assign reading of The Great Gatsby.

B. Lecture

1. American society in 1920's.
   a. economy
   b. music and advent of motion pictures

2. Discuss the expatriate movement and its causes.
3. Discuss the effect of science on modern man's philosophy.

C. Discussion Questions

1. Could Gatsby be considered the American Adam? Why or why not?

2. What could be the causes of the pessimism of Fitzgerald and the expatriates in the 1920's? How does this pessimism differ from the Romantic movement we discussed earlier?

3. Is the "infinite capacity to wonder" a romantic idea? Why or why not?

4. Gatsby spent five years of his life to get his dream. What did he gain? What was his dream? Would it have been better not to have such a dream?

5. Would Jefferson consider Gatsby a "natural aristocrat" by his definition?

6. What role does science play in the "infinite capacity to wonder"?

7. Does modern man employ the "infinite capacity to wonder" in his daily life?

8. Discuss the following statement as it applies to the novel: Once a thing is attained it is worth nothing. Can you find any examples of goals modern man has accomplished which became insignificant?

9. What is the difference between Odysseus and Gatsby as heroes?

10. Discuss Gatsby's car. How does the machine support Fitzgerald's central thesis?

11. Herman Hesse once stated: "The water continually flowed and flowed; yet it was always there: it was always the same and yet every moment it was new." How does this statement relate to the "infinite capacity to wonder" and the novel?

12. Is Gatsby's society very different from our society?

13. Could we find any Gatsbys around today?
14. What would Gatsby say about fate, free will, and
prodestination?
15. Is the "expatriate" movement with us today? Give
examples.
16. Why do we both admire and hate Gatsby?
17. Did Gatsby actually conquer the system? How?

Lord of the Flies

I. Aims

A. To understand Golding's view of modern man as pre-
ented in Lord of the Flies.

B. To compare the novel with previous works studied
in class.

C. To understand Freud's concept of the Id.

II. Methods

A. Assign reading of Lord of the Flies.

B. Lecture

1. Discuss the translation of "lord of the flies" from the Hebrew.

2. Discuss destructive forces of the "Id" as presented
by Freud.

C. Discussion Questions

1. Is there a parallel between the atomic war
taking place in the rest of the world and the
activity on the island? Explain.

2. Do the boys on the island imitate the adult world
in their actions?

3. Compare The Bacchae and Lord of the Flies. What
comment does each make on the nature of man?

4. Do the conflicts in the novel originate from the
nature of each individual or from the social
system in which they live?

5. How does a "thirst for blood" play a major role
in both The Bacchae and the novel?
5. Discuss the following: The implications of the story go far beyond the degeneration of a few children.

7. Are the characters portrayed as man or animal in *The Bacchae*? In the novel?

8. Can Piggy be considered a Faustian man? Why or why not?

9. How can Simon be considered a mystic?

10. Moses and Christ came out of isolation having gained understanding (the mount and the desert). What similar incident occurs in the novel? What understanding was gained?

11. Do the boys experience any loss of identity on the island? What effect does this have on them? What effect does it have on any man?

12. Does Piggy really commit suicide?

13. Is there any evidence of Dionysus in the novel? If so, where?

14. Discuss the following: The main struggle in the novel is between Ralph and Jack. Could we say that the conflict is between Apollo and Dionysus?

15. Discuss the following: Simon is fighting against the recognition of human capacities for evil.

16. What fundamental concept of the "Garden Myth" is evident in the novel?

17. Is this novel fable or reality? Why or why not?

18. Does fear or ignorance destroy the boys? Why?

19. Do you agree with Golding's pessimism concerning human nature? Is modern man like this? Do we have a destructive beast within us?

20. Why do people like to see violence on television and in the theater? Why do people always rush to the scene of an accident or murder? Do we like to see blood?

21. Can man ever conquer the "Id" and eliminate it from his nature? Is there any hope for man?

22. Have Golding's ideas echoed any philosophies of the past; has he predicted the future?
BOOK III - THE DIFFERENT DRUMMER

Lesson Plans

1. Portrait of Socrates - Plato (Livingstone ed.)
2. Hamlet - Shakespeare
3. "Self-Reliance" - Emerson
   "Civil Disobedience" - Thoreau

Guest Lectures

1. Elizabethan England
2. Fundamentals of Transcendental Philosophy

Films

1. Athens: The Golden Age
2. Plato's Apology: The Life and Teachings of Socrates
3. What Happens in Hamlet
4. Hamlet: The Readiness Is All

Field Trips

1. Play - Hamlet
Portrait of Socrates

I. Aims

A. To understand Plato's concepts of man and the universe.

B. To compare Plato's philosophy with philosophies previously studied.

C. To understand the influence of Plato's philosophy on modern man.

II. Methods

A. Assign reading of Portrait of Socrates

B. Lecture

1. Discuss changes in religion, society and culture from Homer to Plato.

2. Brief biography of Socrates.

3. Define
   a. dualism
   b. universals and forms
   c. heavenly Eros

C. Films

1. Athens: The Golden Age

2. Plato's Apology: The Life and Teachings of Socrates

D. Discussion Questions

1. Is the Christian faith based on Plato's dualism? Explain.

2. What, in your own mind, is the soul?

3. Compare the soul to a bridegroom; to a caged bird. Explain these metaphors.

4. Assuming man has a soul, must the soul of necessity be immortal?

5. Why is it necessary to assume man has a soul when trying to explain his existence?
6. What is the pursuit of a "spiritual life" and how does Plato view it?

7. What is the pursuit of a "physical life" and how does Plato view it?

8. Why is the pursuit of a "spiritual life" always placed higher than physical pursuits?

9. What does Plato say the good life is?

10. What is evil as you conceive it?

11. What does Plato say evil is?

12. How did Plato explain the existence of evil?

13. Does Plato's definition of evil completely explain all the acts of evil in the world? All the suffering?

14. What are some fundamental differences between Plato's concept of evil and that of the Christian church?

15. Compare the Christian idea of heaven with the realm of the forms in Plato's philosophy. What are the similarities and differences?

16. Does Plato believe the soul can exert as much influence over the body as the body does over the soul? Why or why not?

17. Does Plato accept the concept of original sin? Why or why not?

18. What are some fundamental differences between the Homeric and Platonic concepts of a good man?

19. Are you satisfied with Plato's argument concerning the existence of God or the world of the forms? Why or why not?

20. Does Plato agree with the Greek concept of polytheism? Why or why not?

21. The world, as Plato knows it, is not merely composed of the good and the evil. Life is filled with choices between two possible goods. How does Plato say we distinguish between them? How do we distinguish between a "higher" and "lower" good?

22. Would Plato say man needs to obey his own nature?
23. Can we consider Plato the father of Christianity? Why or why not?

24. Has Plato's philosophy survived the test of time?

Hamlet

I. Aims

A. Discuss Shakespeare's presentation of the character Hamlet.

B. Discuss Elizabethan England

II. Methods

A. Assign reading of Hamlet.

B. Lecture

1. Elizabethan England

2. Elizabethan theater

3. Brief biography of Shakespeare

C. Films

1. What Happens in Hamlet

2. Hamlet: The Readiness Is All

D. Discussion Questions

1. Does Hamlet fit our previous definition of a tragic hero? Why or why not?

2. What questions does Hamlet ask himself?

3. What personal tragedies has Hamlet experienced and how do these experiences affect his outlook on existence?

4. Discuss the paradox: Hamlet is directly or indirectly responsible for the deaths in the play, yet he abhors killing.

5. Review Hamlet's soliloquies. What do you notice about the progression of thought from the first to last? What has Hamlet finally decided to do?
6. Discuss Hamlet's graveyard speech in Act III: "To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till he find it stopping a bunghole." What is he saying?

7. How does Hamlet differ from Oedipus in his view of existence?

8. Is Hamlet saying that death is the answer to worldly problems and suffering in his "to be or not to be" soliloquy? If not, what is he saying?

9. How does Hamlet change in his course of action from the beginning to the end of the play? How does he compare to Oedipus in such changes of character?

10. There are many examples of the conflict between appearance and reality in the play. Is this a universal conflict? Why or why not? Think of examples in your daily life in which you have faced this struggle.

11. Does Hamlet commit suicide? Did he know what the result of his actions would be?

12. Does Hamlet find the solution to his question? Give examples.

13. Was Hamlet's only motivation revenge?

14. Do you agree with Fortinbras' summation or eulogy of Hamlet in the last speech of the play? Why or why not?

15. Is it possible to find an answer to the question Hamlet asks? Why or why not?

"Self-Reliance" and "Civil Disobedience"

I. Aims

A. To understand transcendental philosophy as presented by Emerson and Thoreau.

B. To relate the effects of transcendental thought on modern man.

C. To compare the role of the individual in transcendental philosophy with his role in other philosophies previously studied.
II. Methods

A. Assign reading of "Self-Reliance" and "Civil Disobedience."

B. Lecture

1. Discuss fundamentals of transcendental philosophy.

2. Brief biographies of Emerson, Thoreau, and the "Concord Circle."


C. Discussion Questions

1. Emerson says, "To believe your own thought, to believe that what is true for you in your private heart is true for all men,—that is genius." Do you accept or reject this statement? How would Plato react to this statement?

2. Judging from what Emerson says in question one, what would he say about original sin?

3. Emerson also states: "Whoso would be a man, must be a nonconformist... Nothing is at last sacred but the integrity of your own mind... no law can be sacred to me but that of my nature." Discuss these principles in light of modern society. What would happen if every man did as Emerson instructs? Would there be any kind of society at all?

4. If a man wants to kill another man, can he justify the murder by Emerson's principles? Why or why not?

5. What does Emerson mean when he says that he can anticipate a man's argument if he knows his sect? What does this statement say about religion and conformity?

6. What does Emerson say about the individual and tradition? Should a society place the individual's whims before traditional laws?

7. Are Emerson's ideas popular today? Why or why not?

8. Would Emerson be burned as a heretic in the Middle Ages? Why or why not?

9. Could Emerson be considered a Christian by traditional church theology?
10. How does the adherence to tradition and laws of the past inhibit the creative process?

11. What does Emerson think of travel in foreign countries? Why does he feel this way?

12. Discuss the following: "As men's prayers are a disease of the will, so are their creeds a disease of the intellect."

13. What must man consider before he begins the process of creative thought? Does this contradict Emerson's concepts of tradition?

14. Can man ever be completely self-reliant? Why or why not?

15. What discussions would Euripides and Golding have with Emerson?

16. How do Marx and Emerson agree and disagree on the role of the individual in society? on the acceptance of tradition?

17. Thoreau states that the best government is one which governs not at all. What society would result from such an idea of government?

18. Discuss the following: Emerson and Thoreau assume that man is inherently good. Is this assumption the failure of their philosophy? Why or why not?

19. What does Thoreau say about majority rule? Do you agree or disagree?

20. What would happen if all men did what they felt was right?

21. Does Thoreau reject the American Constitution? Why or why not?

22. What would Thoreau say about modern man's attempts at escaping the system rather than correcting it?

23. Would Thoreau agree with violent revolution? Cite examples in his essay to prove your point.

24. Do you believe that in our present society every good man belongs in jail? Why or why not?

25. What would Plato say about civil disobedience?
26. According to Thoreau, what action should minorities take?

27. Thoreau says that man is ruled by his possessions. Is this true of modern man? Are you ruled by your possessions?


29. Could we consider Thoreau a communist? Refer to the last paragraph of "Self-Reliance."

30. What would Thoreau think of the war in Viet Nam? What would he think of the Chicago Seven Trial?

31. Could we consider Christ a transcendentalist? Why or why not?

32. Could we consider Emerson and Thoreau the model "hippies" or "freaks" in our society?
BOOK IV - THE ALIENATION OF MODERN MAN

Lesson Plans

1. The Glass Menagerie - Williams
2. Alienation in Popular Recordings (see below)
3. Notes from Underground - Dostoevsky

Guest Lectures

1. The modern theater of Ionesco, Beckett, Genet, Albee, etc.
3. Possible causes of existential thought.

Recordings

1. "Fool on the Hill" - Lennon-McCartney
2. "Let It Be" - Lennon-McCartney
3. "Within You Without You" - George Harrison
4. "Our Guessing Game" - Ray Thomas
5. "Woodstock" - Joni Mitchell
6. "Don't Let It Bring You Down" - Neil Young
7. "Blowin' in the Wind" - Bob Dylan
8. "Dangling Conversation" - Paul Simon
9. "I Am a Rock" - Paul Simon
10. "Sounds of Silence" - Paul Simon
11. "A Simple Desultory Philippic" - Paul Simon
12. "The Boxer" - Paul Simon
13. "Where Do the Children Play" - Cat Stevens
14. "On the Road to Find Out" - Cat Stevens

Notes from Underground

I. Aims

A. To understand the early existentialism of Dostoevsky as presented in Notes from Underground.

B. To compare his philosophy with others we have studied.

C. To understand possible causes of existentialism.

II. Methods

A. Assign reading of Notes from Underground and the introduction by Kaufmann.

B. Lecture

1. Discuss fundamentals of existentialism; discuss the various kinds of existentialism presented by Kaufmann.

2. Discuss the possible causes of existentialism.


4. Definition of alienation

C. Discussion Questions

1. What is metaphysics? Where have we encountered the term before?

2. What enjoyment is there in making people unhappy?

3. According to Dostoevsky, why is a man of character and action a limited creature?

4. Why does he believe that only the fool, not the intelligent man, can become anything?

5. What pleasure can you gain in speaking of yourself?

6. Why is being too conscious an illness?

7. Do we really pride ourselves in our diseases? Explain.
8. Discuss the following: The enjoyment one gains from hurting other people comes from being too conscious of one's own degradation.

9. Does modern man's awareness of the hopelessness of his existence lead to alienation? How?

10. On what does Dostoevsky blame man's degradation?

11. On page 67 Dostoevsky refutes a fundamental Platonic notion. What is the notion and how does he refute it?

12. What would Dostoevsky say about this statement: The more civilized man becomes, the less blood-thirsty and warlike he becomes.

13. What does Dostoevsky say about reason and logic as influences on choice?

14. What is the main influence on man's choice?

15. What is life without free will or choice, according to Dostoevsky?

16. Where is there evidence of Dionysus and Apollo in his argument?

17. What has Dostoevsky done to Plato's dualism? Explain.

18. Could we consider Dostoevsky a Romantic? Why or why not?

19. Would Dostoevsky agree with predestination? Would he agree with any religious philosophy we have studied before? Why or why not?

20. Why does man desire what is stupid or harmful to himself. Whom would Christ blame for this?

21. Why would Faustus be a hero to Dostoevsky?

22. What do free will and choice preserve in us? Is the satisfaction of our desires the solution to alienation? Explain.

23. What does Dostoevsky mean when he says that man's worst defect is his "perpetual moral obliquity"?

24. Discuss the paradox: Man has continually tried to prove that he is a rational and reasoning animal; yet world history proves everything but his rationality.
25. What does Dostoevsky say is the distinction between man and animal?

26. Why does man purposefully destroy those things he has or is attempting to create?

27. What does Dostoevsky say the difference between ant and man is in his comparison on page ??

28. What then is the absurdity of man's existence?

29. Who are the abnormal and normal men in Dostoevsky's thinking? What are their characteristics?

30. Why is it better to do nothing?

31. Discuss the following: The reason Dostoevsky and his philosophy are so hard to accept is that he has destroyed a great deal of what we believe in—our heritage, or our reputed heritage.

32. On the other hand, why are so many of the things Dostoevsky says so easy to accept as truth? Could it be that we are exactly, do exactly as he says? Does this scare you? Can you step outside of yourself and examine what you are and say, "Yes, he is right"?

The Glass Menagerie

I. Aims

A. To understand the condition of modern man as presented in The Glass Menagerie.

B. To compare the role of modern man in society with the role of man in past societies.

C. To understand American society, 1940-50.

II. Methods

A. Assign reading of The Glass Menagerie.

B. Lecture

1. Brief biography of Williams.

2. Discuss the modern theater of Ionesco, Beckett, Genet, Albee, etc.

3. Discuss American society, 1940-50.
C. Discussion Questions

1. Summarize the environment of the main characters in this play. What effect does the environment have on the characters?

2. What is Amanda's conflict?

3. What is Tom's conflict?

4. What is Laura's conflict?

5. How are these characters alienated? Are they alienated by society, themselves, or both?

6. How does each character escape reality?

7. What additional means, not present in the play, could Oedipus, Everyman, Plato, and the Hebrews use to cope with reality? How did these means help them in their struggle? Why don't Tom, Amanda, and Laura use these same means?

8. Is Marx's concept of material wealth determining one's consciousness proven in this play? Why or why not?

9. How would Jefferson react to this play? Whom would he blame for the evils in the play? Why?

10. Is Amanda a tragic hero? Explain.

11. Discuss this quotation as a comment on the condition of modern man: "You know it don't take too much intelligence to get yourself into a nailed-up coffin, Laura. But who in hell ever got himself out of one without removing one nail?"


13. Can a man exist in modern society, or any society for that matter, without some means of escape? What are some of the ways we escape each day?

14. What are the benefits of escape?

15. Could we consider the Woodstock Rock Festival an escape? Why or why not?

16. Are the communes an attempt to recreate the Garden? Explain.
17. Is the attempt by man to create a utopian society an escape? What kinds of escape are sanctioned by modern society? Which are not?

18. What is the key difference between Tom and Amanda's escape? What would Freud say about Amanda?

19. Discuss the following: There is a little part of Amanda, Tom, and Laura in each of us.

20. Discuss the following: Modern society is so complex that the individual is as fragile as glass. Is escape the only recourse? What about religion? Or is this too an escape?

Alienation in Popular Recordings

I. Aims

A. To understand the condition of modern man as presented in popular recordings.

B. To compare the ideas presented in these recordings with the ideas of past writers.

II. Methods

A. Hand out mimeographed copies of the recordings for study (list of recordings on first page).

B. Read each song in conjunction with its recording played in class.

C. Discussion Questions

1. Cat Stevens mentions in his song, "Where Do the Children Play?" that "we have come a long way." Have we really? What do we consider to be progress? Are our technical and scientific advancements alienating the individuals in society? Explain.

2. In Steven's song, "On the Road to Find out," he proposes a solution to our problem. What is the solution? Do you agree or disagree? He is obviously suggesting a return to the past--the good book will kick the devil out. What is the value of religion in conquering alienation?

3. What is Paul Simon suggesting about our communication in "Dangling Conversation"? What does communication have to do with alienation?
Are we really communicating with each other? Are we "couch'd in our indifference?" What things ought we be communicating? Will this end alienation?

4. Simon states in "A Simple Desultory Philippic" that he is tired of being shaped and molded by those around him. How do the ideas of our contemporaries shape and mold us? We have discussed myth many times as a necessary part of our existence. Simon states that he is branded a communist for being left handed, and that he has paid all the dues he wants to pay. How do the myths of our society and our contemporaries cause alienation?


6. Are the words of the prophets written on the subway walls and tenement halls? What is Simon suggesting here?

7. Considering all of Simon's songs, what are the causes of his isolation and loneliness?

8. What is Thomas suggesting about the individual in "Our Guessing Game'? Agree or disagree.

9. Why won't the people listen to the fool in "The Fool on the Hill" by The Beatles? Why are the people really the fools?

10. In all the songs we have discussed and read, the injustice of society has played a major role. Just how does society create alienation?

11. Is man meant to be alienated? Explain.
I. Aims

To bring together all the conclusions, questions, truths about man's nature and behavior we have studied.

II. Methods

Discussion Questions

1. What distinguished man from animal?
2. Is man living today as he ought to live? Explain.
3. What does the future of man appear to be?
4. What do you feel are your obligations to yourself and society?
5. In our studies we have seen man create and destroy order continually. Is man meant for chaos then? Why isn't man ever satisfied with the system he creates?
6. How does the fact that we can blow ourselves off the face of the Earth affect our behavior? What do you think of death? Why do we put thoughts of death off in a corner?
7. What can you do as an individual to destroy alienation? Or do you want to be alienated?
8. What about religion? Is it important to you? Why or why not?
9. What is the value of studying questions that have no right or wrong answers?
10. Has Adam's sin done more good than harm? Explain.
11. Assuming history is cyclical, what conclusions about progress and change can be drawn from this assumption?
Finally, you must reflect on and consider all the ideas we have studied this past year, for it is in such reflection that you establish your own behavior, and, most importantly, it is in such reflection that you can understand why you do the things you do and say the things you say.