

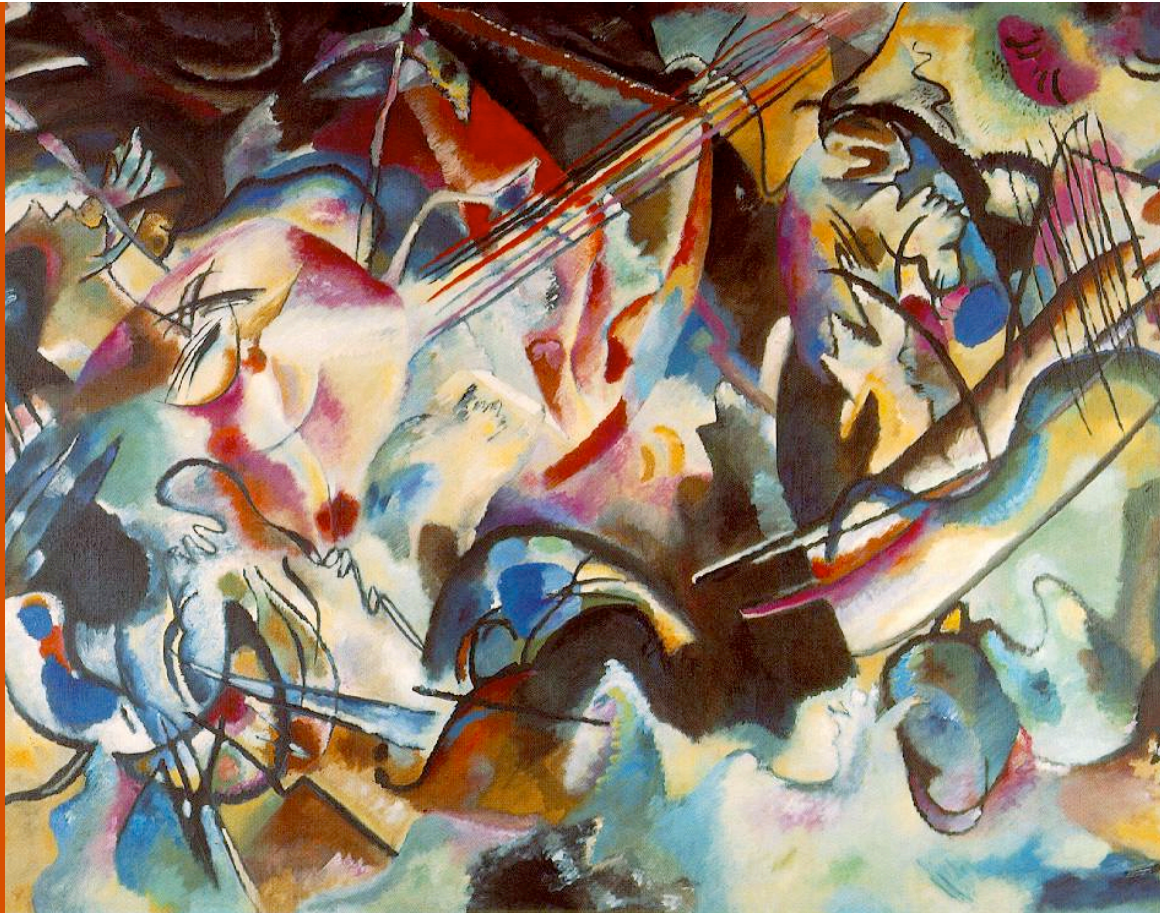
IDEAS OF THE 20TH CENTURY

Fall 2015

... the key idea behind civilization, and indeed all progress, is that there is something out there that represents the truth. It exists independently of us. We cannot simply make it up. Once that is grasped, all else is detail....

... the most critical part of political theory lies in acknowledging that human institutions are not the ultimate sources of authority. They live within the world of the unread book. —Richard Fernandez, "Bows and Flows"

What ought to be taught in schools: to attend and get things right. —Iris Murdoch, *Metaphysics as a Guide to Morals*



Course Description

UGS 303 Ideas of the 20th Century

The University of Texas at Austin Unique Numbers 62055 - 62140 MWF 1:00 - 1:50 pm WCH 1.120

Friedrich Nietzsche predicted that the twentieth century would be a century of great wars. It was. More than one hundred million people died in wars; about the same number died at the hands of their own governments.

In its early years, philosophers, scientists, psychologists, artists, musicians, poets, and writers of fiction overthrew our understanding of the physical world, of human behavior, of thought and its limits, and our understanding of art, creativity, and beauty. The challenge of totalitarianism divided those committed to freedom. The devastation of two World Wars raised deep questions about the nature and meaning of human existence.

This course will explore these themes as they develop in twentieth-century philosophy, history, literature, art, and music.

Required Texts

Agatha Christie, *The Murder of Roger Ackroyd*

Iris Murdoch, *Under the Net*

J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

Plus a variety of readings online, linked from the syllabus.

Core Texts and Ideas

This course counts towards the Certificate Program in Core Texts and Ideas, a 6-course sequence in the great

books, ideas, and controversies that have shaped Western civilization. The program is open to students in all majors and colleges. For more information, visit <http://www.utexas.edu/cola/centers/coretexts/>.

The Professors

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Ideas of the Twentieth Century

Syllabus

“A Mighty Maze”: The Enlightenment Paradox

8/26 Welcome to the course!

8/28 The Problem of Normativity—David Hume, “Morals are not derived from reason,” *A Treatise of Human Nature*

“The Abdication of Belief”: The Nineteenth Century’s Legacies

8/31 Relativism—Matthew Arnold, “Dover Beach”; Friedrich Nietzsche, *The Cheerful Science and Human, All Too Human*

9/2 Meaning—Fyodor Dostoevsky, “The Grand Inquisitor,” *The Brothers Karamazov*

9/4 Realism—Sir Arthur Conan Doyle, “A Scandal in Bohemia”

“The Wisdom of the Age”: 1900-1910

9/9 Cynicism—George Bernard Shaw, “Maxims for Revolutionists”

9/11 Art and Photography at the Turn of the Century—John Szarkowski, “The Photographer’s Eye”; Guillaume Apollinaire, “Photographie”

“Downward to Darkness”: 1910-1920

9/14 Progressivism—*Lochner v. New York*; Woodrow Wilson, *The New Freedom*

9/16 World War I—Erich Maria Remarque, *All Quiet on the Western Front*; Wilfred Owen, “Dulce et Decorum Est”

9/18 Marxism and the Russian Revolution—Karl Marx, *The German Ideology*; Marx and Engels, *Manifesto of the Communist Party*, Chapters 1 and 2; V. I. Lenin, *What Is To Be Done?*

9/21 Art and Photography 1900-1920—F. T. Marinetti, “The Futurist Manifesto”

9/23 Defending Civilization—W. B. Yeats, “The Second Coming,” “Sailing to Byzantium”; Calvin Coolidge, Speech on the 150th Anniversary of the Declaration of Independence

9/25 Defending Civilization—Rudyard Kipling, “If,” “Tommy,” “The Gods of the Copybook Headings,” “The Law of the Jungle,” “The White Man’s Burden”

“No Country for Old Men”: 1920-1930

9/28 Fragments of Civilization—T. S. Eliot, *The Waste Land* (I-II; III-V)

9/30 Prosperity—F. Scott Fitzgerald, *This Side of Paradise*

10/2 Bloomsbury and the Twenties—E. M. Forster, “What I Believe”

10/5 Deep Structure—Sigmund Freud, *The Interpretation of Dreams*, Chapters II, III, and IV

10/7 Masks and Illusions—Luigi Pirandello, *Six Characters in Search of an Author*

10/9 Art and Photography in the 1920s—André Breton, “Manifesto of Surrealism”, Nadja; Hugo Ball, “Dada Manifesto”; Tristan Tzara, “The Dada Manifesto” and “Lecture on Dada”

10/12 Perspectives—Agatha Christie, *The Murder of Roger Ackroyd* (Paper 1 due)

10/14 Midterm Review

10/16 Midterm Exam

“We Are Dust and Dreams”: 1930-1940

10/19 Fascism—Benito Mussolini, “What Is Fascism?”; José Ortega y Gasset, *The Modern Theme and Revolt of the Masses*

10/21 Depression—Franklin Delano Roosevelt, “Commonwealth Club Address”; “First Inaugural Address”; Keynes-Hayek letters; *West Coast Hotel v. Parrish*; *U.S. v. Carolene Products Company*; *Wickard v. Filburn*

10/23 Totalitarianism—Leszek Kolakowski, “Marxism as the Ideology of the Soviet State,” *Main Currents of Marxism*; Mikhailo Dray-Khmara, “Swans” (Optional resource: NKVD file for Mikhailo Dray-Khmara)

10/26 Aggression—W. H. Auden, “In Memory of W. B. Yeats,” “September 1, 1939”

10/28 Paralysis—Jorge Luis Borges, “Tlön, Uqbar, Orbis Tertius”

10/30 Art and Photography in the 1930s—James Agee and Walker Evans, from *Let Us Now Praise Famous Men* Preface–13, 29–51; Erskine Caldwell and Margaret Bourke-White, from *You Have Seen Their Faces* 1–7; Dorothea Lange Collection, Museum of Modern Art

“Not without Glory”: 1940-1950

11/2 World War II, Existentialism—Winston Churchill, “We Shall Fight on the Beaches” (audio); “Blood, Toil, Tears, and Sweat” (audio); “Their Finest Hour” (audio); Albert Camus, *The Myth of Sisyphus*; Jean-Paul Sartre, *Being and Nothingness*

11/4 World War II—C. S. Lewis, “Men without Chests,” *The Abolition of Man*

11/6 Art and Photography 1940-1960

Ideas of the Twentieth Century Syllabus

“A Renaissance of Wonder”: 1950-1960

- 11/9 Clarity—Iris Murdoch, *Under the Net* (Paper 2 due)
 11/11 Confusion—Jorge Luis Borges, “The Garden of the Forking Paths”
 11/13 The Cold War—Harry S. Truman, “The Truman Doctrine”; Winston Churchill, “The Iron Curtain” (audio); Whittaker Chambers, from *Witness*

“The Murmur of the Absolute”: 1960-1970

- 11/16 The 1960s—*Brown v. Board of Education*; John F. Kennedy, “Inaugural Address” (video); “I Am a Berliner” (video); “The Cuban Missile Crisis” (video); Lawrence Ferlinghetti, “I Am Waiting,” “Dog,” and “Constantly Risking Absurdity,” from *A Coney Island of the Mind*
 11/18 Reviving Liberalism—John Rawls, “Justice as Fairness”
 11/20 Postmodernism—W. V. O. Quine, “Speaking of Objects”; Jean-Francois Lyotard, *The Postmodern Condition*

“Living Roots Awakened”: 1970-1980

- 11/23 Art and Photography 1960-1990
 11/25 Paper 3 due; no class
 11/30 Realism’s Return—Alexander Solzhenitsyn, “Arrest,” Chapter 1, *The Gulag Archipelago*; Joan Didion, “On Self-Respect,” “On Morality,” “The Women’s Movement”
 12/2 Freedom in Theory—Ronald Reagan, “A Time for Choosing” (video); “First Inaugural Address” (video); Robert Nozick, from *Anarchy, State, and Utopia*

“No Other End of the World Will There Be”: 1980-2000

- 12/4 Freedom in Practice—Iris Murdoch, from *Metaphysics as a Guide to Morals*; J. K. Rowling, *Harry Potter and the Sorcerer’s Stone* (Paper 4 due)

- 12/12 Final Exam, 2pm–5pm

All papers are due at 1:00pm on the days listed.

Policies

Religious Holidays

Religious holidays will be respected in accordance with University policy.

Disabilities

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259 (voice) or 232-2937 (video phone).

University of Texas Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

The new Student Honor Code: "As a student of The University of Texas at Austin, I shall abide by the core values of the University and uphold academic integrity."

The grading system for this course uses pluses and minuses. Minuses are reserved for near-misses.

Out of respect for your fellow students, please do not use cell phones in class.

Your papers must be your own work. You must not use material without citing your sources.

For more on how to avoid plagiarism, see

http://deanofstudents.utexas.edu/sjs/acadint_plagiarism.php

and

<http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/index.html>.

Ideas of the Twentieth Century Requirements

Midterm and final exams. The midterm exam (20% of the final grade) will consist of 70 multiple-choice questions. The final (30% of the final grade) will consist of 105 questions. You may not use books or notes. The midterm will take place in class on Friday, October 16. The final will be held on Saturday, December 12 from 2:00pm to 5:00pm. The final is NOT comprehensive; it covers only the second half of the course, but it does include some questions drawing from both halves, and it does include history questions from throughout the course. There is a practice midterm exam (with answers) and a practice final (also with answers).

Papers: You must write four short (500-1000 word) papers, three of them on the assigned books for the course. Each paper counts 10% of the final grade.

- October 12: Agatha Christie, *The Murder of Roger Ackroyd*
- November 9: Iris Murdoch, *Under the Net*
- November 25: Critical Lecture or Art Paper (see below)
- December 4: J. K. Rowling, *Harry Potter and the Sorcerer's Stone*

Reading Papers: Here are the rules for the papers on readings:

1. Your paper must identify and discuss critically one philosophical theme in the book.
2. You must send your paper to your TA before class on the day the paper is due. Papers submitted once class begins will not count.

3. The papers must be your own work. You must not use material from anyone else without citing the source. That includes Wikipedia and other online sources. The best way to follow this rule is to read the works yourself and write your own reactions, not someone else's.

Critical Lecture or Art Paper: Among your four papers, you must write one of the following:

1. A *lecture* paper: a thoughtful reaction to an event you attend in the University Lecture Series. (Due November 25.) You may write about another lecture, reading, etc., that takes place on campus if you miss the University Lecture Series. A good place to find such lectures in philosophy is the Philosophy Department Events page.

2. An *art* paper: a thoughtful reaction to a twentieth-century artwork found on this campus (e.g., at the Blanton Museum or the Humanities Research Center; you may also write about a concert, theater production, etc., taking place on campus). (Due November 25.) Please submit all papers in Canvas. Do not send them to Professor Bonevac or Professor Flukinger. They are easily confused.

Attendance and participation in discussion sections: 10% of your final grade. Your TA will frequently take attendance at sections. Your base score will be the percentage of sections you attended in that sample. Your TA may adjust that base score by one or two points in either direction based on your participation.

University Lecture Series Fall 2015
 Fall 2015 Lectures—strongly recommended! The speakers are among UT's finest teachers and scholars.

Monday, September 21
 7-8 p.m.
 Bass Concert Hall
 "Two Guys On Your Head"
 Speakers: Bob Duke & Art Markman

Tuesday, September 22
 7-8 p.m.
 Bass Concert Hall
 Lessons in Leadership
 Speakers: Andrea Gore, Richard Reddick, & Daron Roberts

