

TRENT UNIVERSITY

Department of Politics

PHIL-POST 2350Y

The Political Imagination

2010-2011

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Office Hours: Thursday 1:00 – 1:50 pm
Thursday 4:00- 4:50 pm

Class times: Lecture Friday 11:00-12:50

Tutorials: Friday 1:00- 1:50
Friday 10:00-10:50

There is a method to this madness. Political thought is not limited to canonical texts that fall neatly under the heading of political thought. Political themes occupy much of literature, film, and theatre in ways that can enhance both our understanding of politics and our approach to political theory. By focusing on political thought as it appears in a diversity of sources as well as in established texts of political theory, this course will examine the role of imagination in understanding, challenging, and constructing political reality. With the twentieth century and the politics of our own time forming a point of reference, the course is meant to open a particular route of access to both past and present political thought.

Theoretical overview

This course will deal with the perennial concerns that political philosophers have grappled with. These include amongst others: (1) The relationships between ruler and ruled (2) the nature, source and origin of political authority (3) the problem of social conflict and its resolution in community (real or imagined) or in individual liberty (4) human nature and how it relates to political solutions or theories of subjectivity (5) the role of the intellectual (6) the relationship between ethics and politics.

The course covers the “canon” – the great political thinkers. As well I will reconstruct the traditional framework within which political thinkers and ideas are placed: ancient, modern/ enlightenment and post-modern thinkers. I will deal with Plato, Aristotle, Thucydides (ancient) the transitional thinkers Machiavelli, Thomas More, and Hobbes, Locke, Kant, Marx, (moderns who invoke a universal perspective and are committed to human improvement through knowledge). On a more contemporary note, the course will deal with the much proclaimed paradigm shift from modernity to post modernity. Again those who straddle the modern and post-modern (Freud, Beauvoir) as well as the theorists of postmodernity (Hatab, Foucault) will be examined.

Different traditions in political theory will also be explored. Form in addition to substance or content are important considerations. The activity of Plato and utopians who construct an ideal polity will be contrasted with Aristotle and Machiavelli who believe political change ought to be grounded in actually existing political institutions and practices. The latter group bears strong resemblance with those who subscribe to history of political thought and who believe concepts and ideas arise in response to problems of our times. In this way of thinking political theory is intrinsically historical in nature. So one must understand the historical and political context to fully explore the meaning of a theorist. More recently literature and films provide new medium for doing political theory. Historical or intentional analysis is no longer necessary; rather images, rhetorical strategies, emotions and affect are important in political understanding.

The enlightenment belief that human knowledge facilitates the progress of civilization and a release from human prejudice and immaturity will be examined in its various expressions in the works of Kant, Hobbes and Locke, as well as in its more ambivalent expression in the work of Marx, Beauvoir. Challenges to this optimism will be explored in Freud’s theory of the unconscious, Bauman’s understanding of the eclipse of reason, the post-modern critique of foundational knowledge (Hatab, Foucault) and new emergent sources of racism and authoritarianism. The effects of technology, bureaucratic and instrumental rationalities in the service of authoritarian solutions will be explored in two dystopian novels (*He, She and it; The Handmaid’s Tale*), Bauman’s article on 20th century Nazism, the excerpts from the Futurist Manifesto. Collective agency: emancipatory, and nostalgic and authoritarian responses to modernity will be discussed. Sexism and racist responses to dissent and disorder will be examined in the films: *Berkeley in the 60’s, Architecture of Doom, The Conformist and La Haine*. Liberalism and its universal and rationalist assumptions about political behaviour prove inadequate - unable to deal with the need for attachment, community or the importance of emotion. The emergence of cultures of hate (anti-Semitism, sexism, racism) will be explored through fiction and film. Negotiating difference and identity in late modern society in the context of growing global and transactional sources will be broached.

On first sight it might look as if there is little thematic unity in the course; this is not so. Thinking through the seminar questions in syllabus will help you understand the connections between texts. In the lecture the larger debates within which these texts will be framed will be provided. Hence lecture attendance is essential. In writing the essays and answering test questions you are also invited to use your imagination, but only after you have carefully and thoroughly read the texts.

Some questions are fairly literal- requiring a careful reading of the text. Others presume, in addition to a careful reading, a creative and imaginative response.

1. What is the source of political authority? Are there legitimate reasons for civil disobedience? When is a state legitimate or illegitimate? On what grounds did the students of Berkeley and Socrates justify their civil disobedience? Isn't critique productive in democratic society? What sort of alternative political communities did the students groups envision?

2. The liberal imaginary sees politics as a social contract - rational arrangement between consenting adults. Both Marx, Foucault and Freud contest this. The fate of Socrates and Thomas More attest to the problems of Plato's philosopher king; it is difficult to reconcile an ethical life and politics. Arendt is aware of the loss of innocence that comes with engaging in politics. Nevertheless she doesn't endorse a retreat from politics, ethical relativism or a Machiavellian position (where the means are justified in terms of the end).

3. There are different ways of reading or interpreting texts (such as Machiavelli's *The Prince*, Durrenmatt's *The Visit*). A philosophic work appears to require the principle of logical coherence more than does a work of fiction; however this is not always true. Immanent critique or Marx's ideological critique allows for incoherencies and contradictions within the text to be sorted out in light of the overall logic or intention of the text. This is true both in fiction and non-fiction. Post modern readings bring to light the gaps, silences and ambiguities of the texts recognizing that the meaning of the text is never wholly coherent; meaning is always deferred, never fully given. According to postmodernists, interpretation is always incomplete and partial, and one's striving for full disclosure always fails. Looking to the historical context, seeing the text reflecting the norms of its times is another approach to textual reading and is often identified as the approach of history of political thought.

4. How are community and individuality reconciled? The students of Berkeley, Marx, and democrats call for more participation to enrich their political and social lives. However their criticism of existing regimes and their strategies for change differ. Dystopias such as *We*, *The Visit*, *The Handmaid's Tale* point to problems and wrongheaded solutions for liberation. And contemporary post modern theorists wonder if political action is still

5. In light of the shortcomings of universal theory, the question arises whether philosophy and social/political theory ought to be replaced by *les petit recites*, fiction or narrative? Critics of the enlightenment have challenged foundational knowledge- the belief that the world can be explained and understood through a scientific method or through stable philosophic categories. The bricoleur, the pragmatist and the perspectivalist have replaced the universal consciousness of the philosopher. However many thinkers still conceive of theory as elucidating transhistorical truths and impartial knowledge, while others endorse ideological critique (exposing the falsehoods that sustain the status quo) or situated knowledge. Given the foundational critique of truth and method and scepticism around impartial and objective truths, what remains possible? The novel, play and film are fictional, however are they better able to capture the complexities of micro-politics, lived experience, symbolic meanings and ethical dilemmas than is philosophy? Narrative is more likely to capture the interaction between human aspirations and social contexts. As well it allows identification and solidarity in a way that plays and films, which are less realist for the most part do

not. Less narratively driven -film and theatre – and more expressive limits its role in deliberation, however emotion can contribute to politicizing groups and individuals.

6. This course will explore various critiques of the enlightenment: Descartes, an enlightenment thinker, posited a mind/body dualism, assuming that the mind had to be freed from the confusion generated by sensation, perception, and emotion. Hobbes and Locke shared in the enlightenment belief in clarity and reason. Marx contests the liberal contract as the rational source of political authority; specifically he challenges its strident individualism, rationalism and optimism that society is steadily improving with increased scientific and philosophic knowledge. The existence of the Freudian unconscious sets aside the idea of a rational subject in control of his/her passions. Freud calls for a modest repression of desire, accepting the limits of their satisfaction, if civilization is to be possible. Harsh repression or denial leads to neurosis, intolerance and projection (projecting onto others what one is troubled by within oneself).

7. Collective action as manifest in the Berkeley students movement and in the feminist movement attests to the need for group identification and effervescence, highlighting the insufficiency of rational explanations of politics. Rational resolutions to politics and rational theories of subjectivity seem particularly anodyne in a post Holocaust world. The Kantian claim that morality or reason directs political action is challenged - underscoring the need for connecting, belonging and the desire for scapegoats.

Course time and format: In a weekly 2 hour lecture slot Friday (11:00 to 12:50) either a lecture or a film will be shown (see below). There will always be a weekly hour long tutorial.

Articles are in the reprotex, that must be purchased.

Required Texts

Plato, *The Trial and Death of Socrates*

Bolt, *A Man For All Seasons*

Machiavelli, *The Prince*

Marx, Engel's, *The Communist Manifesto*

Sigmund Freud, *Civilization and Its Discontents*

Frederick Durrenmatt, *The Visit*

Margaret Atwood, *The Handmaid's Tale*

Marge Piercy, *He, She and It*

Course assignments --and their respective weights in the final course evaluation--are listed below:

1. Essay (2000 words, due November 12) 20%
2. Mid term Test- December 10th in class 10%
3. *Preparation and full attendance to class is expected 30%
4. Essay (3,000 words, due March 18) 30%

5. Test final day of class- April 8th 10 %

*at the outset of each tutorial answers to the tutorial questions will be examined. 8 topics must be done each term at a passable level. This will constitute 20% of the mark of the preparation attendance mark. The other 10% will be determined by attendance.

Details of essay assignments will be given in class or on separate sheets

The questions to the test will be given out two weeks before the test. No written material will be allowed to assist the student during the test.

“NO ESSAYS SHOULD BE PUT UNDER DOORS OR MAILED. Essays MUST BE DIRECTLY HANDED TO the course instructor/teaching assistant or placed in the Drop Box outside the Politics Department Office. The box is emptied each day at 4:30 pm and contents date stamped.”

Points will normally be deducted for assignments received late. There is 2% penalty per day or part thereof, for each day that your essay is late (including Saturdays and Sundays) ESSAYS MORE THAN TWO WEEKS LATE WILL BE RETURNED UNGRADED. Always keep a hard copy of your paper in case it is mislaid. It is your responsibility to back up your claims to have handed in essays.

“Departmental deadline: It is the strictly enforced policy of the Politics Department that all essays in this course must be properly submitted prior to 4:00 p.m. on April 22nd unless a prior arrangement for Incomplete Standing has been made and approved by both the Course Coordinator and the Department Chair. Essays submitted after that time without Incomplete Standing may be accepted for marking, but may not receive a passing grade (they will be graded on a scale of 0-49%). Any such submission after the deadline requires arrangement with, and approval by, the Course Instructor and the Department Chair prior to the deadline. PLEASE NOTE THAT THE DEPARTMENTAL DEADLINE IS NOT A DUE DATE. Due dates are set by the Course Instructors, but no due date may be later than the departmental deadline.”

Academic Integrity

“Academic dishonesty, which includes plagiarism and cheating, is an extremely serious academic offense and carries penalties varying from failure in an assignment to suspension from the University. Definitions, penalties, and procedures for dealing with plagiarism and cheating are set out at Trent’s Academic Integrity website to learn more: www.trentu.ca/academicintegrity.

Plagiarism is the presentation of the words, ideas, images, data, or any other form of scholarly work of another person (including essays, theses, lab reports, projects, assignments, presentations, and posters) in a way that represents or could be reasonably seen to represent the work as one's own. Plagiarism covers a wide range of academic offences, from failure to

acknowledge sources correctly to submitting materials downloaded from the world-wide web. Definitions, procedures, and penalties for dealing with plagiarism are set out in Trent University's Academic Dishonesty Policy which is printed in the University Calendar.

Please note that the Department of Politics does not accept written work from students which is not original in conception, organization, and phrasing. The borrowing of material from other sources, whether in the form of direct quotation or paraphrasing, must be acknowledged. Direct quotations must be identified with quotation marks and properly referenced. When you follow someone else's ideas closely, or when you use specific information from a primary source (e.g., a newspaper) or a secondary source (e.g., a book or article), the source must be referenced. Failure to make such acknowledgement will make written work ineligible for grading. Serious offenses will result in a grade of zero and the student's name will be recorded in departmental files. Identical essays or portions thereof may not be submitted to instructors in different courses without prior permission of the instructors.

For further information on Trent University's Academic Dishonesty Policy, see the Undergraduate Calendar. You are also advised to make use of the resources available through Trent's academic integrity website (www.trentu.ca/academicintegrity) and the Academic Skills Center (<http://www.trentu.ca/academicskills/>), and to discuss any questions you may have with your course instructor, tutorial leader, or academic counselor."

Access to Instruction: It is Trent University's intent to create an inclusive learning environment. If a student has a disability and/or health consideration and feels that he/she may need accommodations to succeed in this course, the student should contact the Disability Services Office (BL Suite 109, 748-1281, disabilityservices@trentu.ca) as soon as possible. Complete text can be found under Access to Instruction in the Academic Calendar."

Attendance, participation, and preparation: Full attendance at lectures, films, and tutorials is expected, as is participation in class discussions. Advance preparation for each class session is important. The questions at the end of the course outline should be consulted, they should inform your reading and note taking, and serve as questions for essays. Without regular attendance, participation, and preparation, it may be difficult to make sense of the course material, much less to respond to it creatively.

Please see the Trent University academic calendar for University Diary dates, Academic Information and Regulations, and University and departmental degree requirements.

Last date to withdraw from from Fall/Winter full courses without academic penalty in 2009-10 is February 8, 2011

COURSE OUTLINE

17 September

Topic: The political imagination

24 September:

Topic: Outbursts of Democracy & Imagined Communities

Film: Berkeley in the 60 s

Tutorial: Berkeley in the 60 s

1 October

Topic: A Crisis in the Republic & Politics in America in the 1960's

Readings: Arendt, "Lying in Politics," "Thoughts on Politics and Revolution"

Tutorial: Arendt (RT)

8 October

Topic: Politics and the Divine in the Ancient World

Readings: Thucydides, "The Funeral Oration of Pericles" (RT)

Plato, *The last days of Socrates* (Apology and the Crito)

Tutorial: Plato

15 October

Topic: Politics versus Utopia- neither ancient or modern

Main Readings: Machiavelli, *The Prince*

Tutorial: Machiavelli I

22 October

Topic: Charismatic leadership and/or Republican rule ?

Main Readings: *The Prince* and Selections from *The Discourses*

Tutorial: Machiavelli II

READING WEEK

5 November

Film & Tutorial –No Lecture

Film: *A Man for All Seasons*
Reading: Robert Bolt, *A Man for All Seasons*
Tutorial: Man for all Seasons

12 November

Topic: Contradictions in The Liberal Imaginary –Negative Liberty

Reading: Hobbes, *The Leviathan* (RT)
Chapters: Intro,1,5, 6. 10, 11,13,17,19
Tutorial: Hobbes

19 November

Topic: The Enlightenment and the father of liberal democracy
Readings: Locke, *The Second Treatise* (in RT)
Chapters: 1-5,9-13
Kant: “What is Enlightenment” (RT)
Tutorial: Locke

26 November

Topic: The Revolutionary Imagination –Positive liberty
Readings: Marx and Engel’s, *The Communist Manifesto*
Preface to a Contribution to The Critique of Political Economy
Tutorial: Marx

3 December

Topic: The Revolutionary Imagination II
Main Reading: Marx and Engels, *The Communist Manifesto*
Tutorial: **Marx/ Engels**

In class test - December 10th, 2010

14 January

Topic: Modern Anomie and Materialist values
Reading: Durrenmatt, *The Visit*

Tutorial: Martha Nussbaum. "The Literary Imagination" (RT)
Durrenmatt

21 January

Topic: Disorders of the Soul and limitations of Reason
Reading: Freud, *Civilization and Its Discontents*
Tutorial: Freud

28 January

Film and Tutorial
Topic: The Fascist Mentality- the Architecture of Doom
Tutorial: The Fascist Imagination

4 February

Topic: **Modernity and the Holocaust**
Readings: Zygmunt Bauman "Modernity and the Holocaust,"
(RT)
Tutorial: The Holocaust

11 February

Topic: **The Specialist – the authoritarian personality**
Film: The Specialist
Optional Reading: The Futurist Manifesto (RT)
Tutorial: The Specialist- the Trial of Eichmann

18 February

Topic: **Revenge in Politics- a critique of Kantianism**
Simone de Beauvoir, An Eye for an Eye. Political Realism and Moral
Idealism (RT)
Merleau-Ponty: The War has Taken Place (reserve)

25 February

Reading Week

4 March

Topic: **Dystopias, fictionalized, nostalgic communities**
Reading: Atwood's, *The Handmaid's Tale*
Foucault's "Eye of Power" (RT)
Tutorial: The Handmaid's Tale

11 March

Topic: **The New Global Order - cosmopolitan citizenship or
racialized and sexualised Others**

Film: La Haine
Readings: Benjamin Barber, MacWorld (RT)
Tutorial: La Haine

18 March

Topic. 'Justice' in post- Apartheid South Africa J. M Coetzee-

Reading: Disgrace
Tutorial: Disgrace

25 March

Topic: 'Justice' in post- Apartheid South Africa J. M Coetzee-

Reading: Disgrace, Desmond Tutu, Martha Minow
Tutorial: Truth and Reconciliation Committee

1 April **Summary of the course.**

8 April **In class test**

Tutorial Questions

Outbursts of democracy

1. What ideals and visions of community inspired the student movements in the 1960s?
2. Some changes were inspired by alternative visions (socialism and communal collectivism) while others were based upon critiques of the existing democracy. Give several examples and illustrate this difference.
3. John Searle says the student movement failed because "of the lack of a coherent vision," whereas Jack Weinberg acknowledges the successes of this very pluralized movement. Explore their arguments – who would you support?
4. Explore the student's acts of civil disobedience, (civil disobedience "refers to the acts forbidden by law and the state which are consciously directed in some way against the authority of the state." Leslie Mac Farlane, *Civil Disobedience*, 1971
5. How do their acts depart from those inspired by Ghandi's non-violent disobedience?
6. A critical or enlightened public plays an important role in democracy. What is it?

Arendt- Crisis of the Republic

1. What does Arendt mean by "lying"? How is it related to action?
3. What does she consider the dangers of lying in politics?
4. What crisis in the Republic did The Pentagon Papers reveal?

5. What, for Arendt, was the problem with the "problem solvers" and Public Relations officers?
6. What is politics as happiness?
7. Does Arendt exercise the "political imagination"?
8. Examine Arendt's critique of Marxist theory and her concerns with its justification around expropriation. Do you agree with her criticisms of Ernst Bloch's analysis, existing communist practice, and the student movement?
9. At the end of "On violence" Arendt writes "...every decrease of power is an open invitation to violence- if only because those who hold power and feel it slipping from their hands.... Have always found it difficult to resist the temptation to substitute violence for it." (223) Discuss.

Plato – The role of the gadfly

1. On what grounds did the students of Berkeley and Socrates justify their civil obedience and disobedience? Why does Socrates obey while the students don't?
2. To what extent does Socrates' life exemplify the problems a philosopher encounters in public life?
3. Can Athenian democracy (committed to free speech and popular consent) justify its execution of Socrates?

Machiavelli – Republicanism- good governance, liberty and active citizens

1. There are different ways of approaching a text. Describe the different techniques of reading? Reading the text as coherent; a product of its context or postmodern, to find competing logics or aporia?
2. Some scholars treat Machiavelli as the first political scientist and a modern thinker, whereas others treat him as the last of the ancients. Elaborate. Does he produce timeless, universal truths or situational maxims?
3. Some would argue that the successful Prince acts immorally, justifying present evils and abuses of power to further his own power; other interpreters have argued that the successful Prince must act with virtue. Are these interpretations equally plausible? What is virtue? Does Henry VIII embody virtue?
4. How does one reconcile Machiavelli's statements on the people in *The Discourses* with those in *The Prince*? Give examples. Is Machiavelli an elitist justifying charismatic leadership or does he believe in democracy? Illustrate using examples.
5. How does one justify charismatic leadership and democracy?

Man For All Seasons- A case for virtue ?

1. Is Henry VIII portrayed as a good statesman?
2. Is it possible to be politically effective and principled? Explore with respect to the fate of More and Rich.
3. Are there any examples of principled and effective political actors? Is More a gadfly, a critical intellectual like Socrates? Are they always put to death?

4. Wolsey said to More "if you could see the facts flat on without a moral squint and with a little commonsense, you could have been a statesman"? (p.118) Is Wolsey's perception convincing? Is Wolsey's position ("England needs an heir?") stronger than More's?
5. Explore More's understanding of an oath and integrity?

Liberal Imaginary – Universal Politics- Negative Liberty - Hobbes

1. Explore Hobbes' notion of science and the scientific method; how does it differ from Machiavelli's? In what way is Hobbes an exponent of the enlightenment?
2. Explore Hobbes understanding of human nature. What political implications follow?
3. For Hobbes reason steps in to save the day. Do you find Hobbes theory and use of reason plausible?
4. For Hobbes civilization is fragile, since humans are so aggressive and selfish; strong authority is necessary to sustain order. On what grounds is Hobbes then considered a father of liberalism?
5. Demonstrate Hobbes' negative theory of freedom.

Locke – A founder of liberal democracy. A regime dedicated to reason or possessive individualism ?

1. Compare Locke's theoretical assumptions to Hobbes (i.e. universalist, negative liberty and individualist)
2. Is the state of nature: fact or hypothetical for Hobbes and Locke?
3. To what extent is it true that enlightenment thinkers believe in the possibility of controlling one's passions and establishing a political order based upon reason and consent. Explore with reference to Hobbes, Locke and Kant.
4. What features of liberal democracy does Locke elaborate? Explore his defence against arbitrary political authority and power.
5. Even though Locke believes that "the world was given to all men in common," he ends up justifying inheritance and unlimited consumption for the few. How does he get there?
6. However benign Locke appears at first sight, his theory of reason justifies excessive consumption and hyper industrialism. Defend or disagree?
7. Kant justifies the public use of reason, while recognizing the private use may need to be restricted. Why?
8. Compare Hobbes and Locke's understandings of religion.

A new universal vision- the revolutionary imaginary- Marx and Engels

1. Demonstrate that Marx is a theorist of positive liberty.
2. What is a materialist conception of history? What is the relation between politics and economics? How does this differ from liberal notions of political power?
2. Marx has the reputation for been an economic determinist, is this justified?
3. What is ideology and ideological critique and what is its theoretical basis? What is the role of the critical intellectual? How do Marxists square the revolution and personal freedom?

4. Instead of capitalist society getting increasingly rational and humane, Marx envisioned the opposite occurring. Demonstrate with reference to text.
5. Yet nonetheless, Marx is considered a modernist. On what grounds?
6. What is the basis for his optimism that the revolution was imminent ? 7. Explore Marx's theory of human nature. What political implications follow?
8. Some believe Marxists are utopian, however Marx was very critical of utopianism and believed in having the necessary historical support for change. Defend both positions.

Durrenmatt, A materialist ethos- *The Visit*

1. Durrenmatt, in the Prologue, saw his play as a contemporary Greek tragedy and Ill as a tragic hero. Defend this interpretation by reference to the text.
2. What is the significance of the naming of the characters in the play?
3. How does this play illustrate aspects of Marx's theory of the demise of capitalism and the corresponding impoverishment of the human soul? Explore with respect to the character of Claire and the villagers.
4. Does the author believe justice has been done in the end? Did Ill get his just deserts?
5. Martha Nussbaum confirms the position of Grandgrid (a character of Dickens from **Hard Times**) that literature and literary imagination are subversive, how so? 6. How does a play differ from a manifesto, an analytic and philosophic text of political theory? It is different not only in content, substance, but form. What contributions can it make to a political understanding? How does a novel teach without being didactic? If preaching does not make good fiction, can a novel be political ???
- 6 What is fancy and why is it important? 7. Film differs from literature, how? And what follows from this? 8. How do ideas get translated dramatically? What are some of the dramatic forms? What is the role of the chorus?

Freud – A critique of the enlightenment

1. Find references to the id, ego and superego and try to establish their meanings.
2. How does the existence of the unconscious, the libido, threaten enlightenment assumptions regarding reason and ethical action? What is the status of intention, or free will?
3. What are Freud's criticism of Christianity and Socialism, and what political insights does he suggest?
4. Does Freud's ideas lend themselves to individualism?

The Architecture of Doom

1. What metaphors were used to describe the Jew and what implications followed?
2. What is the significance of highlighting the mentally handicapped as the first victims of the death camps?

3. How does one avoid the conclusion that the Holocaust was not simply the effect of the psychosocial imaginary of an intolerant man – a failed artist, a classicist opining for nostalgic return to some fantastical past?
4. What does this film tell us about Nazism ?
5. Can we use Freud's concepts (i.e. the Death Instinct) to make sense of the Nazi's behaviour in general and the final solution in particular?
6. Marxists might explain the rise of Nazism in terms of a reaction to the revolutionary consciousness and a desire on the part of the ruling classes to squash such movements. Does the attention to the ideas/ ideology and mentality of fascism supplement or supplant Marxist insights?

20th century Barbarism – Holocaust- Bauman

1. How is the Holocaust distinct from past acts of genocide? What does Bauman mean by seeing it as a product of modernity?
2. "If modernity is indeed antithetical to the wild passions of barbarism, it is not at all antithetical to efficient, dispassionate destruction, slaughter, and torture... In our time, for example, terrorism and torture are no longer instruments of passions; they have become instruments of political rationality." (94) Does bureaucracy necessarily erode democracy?
3. In attending to the bureaucratic source of genocide and normalcy of the perpetrators does he not underplay the importance of an ideology of hate and intolerance?

The Specialist

1. Draw out the connections between the futurists and the Fascists (explore their various attitudes towards technology, unique individuals as well as democracy's levelling effects)
2. How does Eichmann approach to his work illustrate Bauman's notion of bureaucratic rationality?
3. Explore techniques of distanciation from violence and victims; separation of means from ends; avoidance of ethical considerations.
4. Does he acknowledge his role in the violence of the regime? How does he justify his actions and rationalize his inhumanity?

The Trials of the collaborationist

1. How does the existentialist theory of freedom differ from a Marxist one?
2. Beauvoir's experiential approach criticizes liberal justice, explore how (ie. neutrality, impartiality)
3. Does attending to emotion enrich her theory of justice or does it lead to unleashing/ justifying revenge?
4. What does she offer to counter Kantianism? She believes like Heidegger people should be made to experience what they have subjected others to, (ie acts of torture. Is this possible? If not, why should it inspire punishment.?)
5. Punishment she says should not be backward looking, but forward looking, what would that mean in terms of values and community?
6. What is wrong with political realism and moral idealism, how does Beauvoir avoid these two extremes and yet incorporate ethics and political effectiveness?

Utopias and Dystopias-

1. What is the role of utopias and dystopias in political thought? 2. Atwood has claimed *The Handmaid's Tale* is futuristic but not fantastical. What implications follow? 3. This illustrates how control and domination are not just mediated by words or laws, but secured through the management of bodies in time and space. Rituals and habits are important devices of control, illustrate. 4. What is the role of the body and sexual desire in these novels? 5. How does one make sense of the turn against science and technology and feminism? 6. Can one distinguish an authentic approach to community and this nostalgic and backward looking approach?
6. How does Foucault's understanding of panoptic power challenge traditional liberal and Marxist theories of power? Discipline is different from coercion, oppression and repression. Explain. 7. What is Foucault's understanding of power/ knowledge, does it supplement previous theories of ideology?

Global Cosmopolitanism or object citizens ?

1. Given the intensity of the image and the pleasure derived from it, is film a good political medium? How does image, montage and affect compare with words, arguments in mounting an effective political argument? Is one preferable; which one and why?
2. What is the significance of the Black and White cinematography?
3. What is the meaning of the refrain " jusqu'a ici tout va bien" (so far so good)?
4. The film poignantly illustrates communities riven by sexism, racism and homophobia. Give examples. How are these ideas communicated? Give examples from small gestures, in human interactions?
5. The film problematizes the image of solidarity and community amongst the under-classes and global cosmopolitanism- that multicultural groups live well in liberal democratic societies. There are cultural and material sources of their domination. Explore? How is resistance possible given this scenario?
6. How is globalisation (Mac World) affecting identity (ethnic/ national)? What contrary socio-political forces seem to be emerging? What are the implications for democratic society? Is there any basis for optimism?

Disgrace. ' Justice' in post Apartheid South Africa.

1. Explore differing logics (national, racial, gender) as they manifest themselves in the main characters.
2. How does one make sense of these rapes in terms of power/powerlessness? One prompts an investigation; the other is dealt with in silence. Explain the way the victims respond to their situations. How does national, gender and racial identities intersect or not?
3. What is the significance of the animal shelter?

4. Expand upon Desmond Tutu's Forward in the Truth and Reconciliation Commission of South Africa Report. www.doj.gov.za/trc/report/index/htm.
5. What are the limits or possibilities of forgiveness? See Minow. 6. Is there a role for vengeance or revenge in justice? Compare with Beauvoir's article Eye for an Eye.