

## Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

## **April 27 - May 1, 2020**

Course: 10 Humane Letters

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#### Weekly Plan:

#### Monday, April 27

- Read Crime and Punishment, Part Four, chapter 4
- Answer chapter 4 reading questions

#### Tuesday, April 28

- Study and analyze examples of Romantic art
- Answer analysis questions

#### Wednesday, April 29

- Read Crime and Punishment, Part Four, chapters 5 and 6
- Answer chapters 5-6 reading questions

#### Thursday, April 30

- Read source document: Hegel, "Philosophy of History"
- Answer reading questions

#### Friday, May 1

- Read Crime and Punishment, Part Five, chapter 1
- Answer chapter 1 reading questions

## Monday, April 27

- Read and annotate Part Four chapter 4 carefully, paying special attention to the following points:
  - The encounter between Raskolnikov and Sonya in this chapter is one of the more famous and meaningful scenes in the book. Consider especially Raskolnikov's demeanor towards Sonya throughout this conversation. Why has he come to talk with her? He has only met Sonya in person twice before what is it about Sonya that Raskolnikov is so fascinated by?
  - Read carefully the account of Sonya's reading aloud to Raskolnikov. What story does she read? What happens in that story? Why does Raskolnikov specifically request this story?
  - This conversation also comes around to the topic of religion. We see Sonya's childlike faith contrasted with Raskolnikov's godlessness. Interestingly, both characters seem convinced that they will "convert" the other to their way of thinking. Does either side succeed?
- Answer the following reading questions in 3-4 complete sentences each.

### Crime and Punishment Part Four, chapter 4

1. Consider the questions Raskolnikov asks Sonya about her family. Why does Raskolnikov keep pressing her on this issue? Are his questions rude or merciless?

suffering upon ourselves! What? You don't understand? You'll understand later power, but above all, power! Over all trembling creatures, over the whole ant-heap! goal! Remember it!" (330) Explain this quotation in the context of the chapter.	

## Tuesday, April 28

- Study the paintings included in the following pages
  - Think in terms of categories of analysis: composition, color, movement, mood, etc.
- Answer the following four analysis questions for each of the three paintings in the space provided below
  - o Describe the scene depicted in the artwork, using as much detail as possible
  - What seem to be the central features of the artwork? Where are your eyes drawn?
  - What is the overall mood of the painting what emotional response do you think the artist was trying to evoke?
  - What principles, if any, of Romanticism do you see expressed in this painting?

Constable, Salisbury Cathedral from the Meadows		
Freidrich, <i>The Polar Sea</i>		

Turner, Rain, Steam, and Speed			



John Constable, Salisbury Cathedral from the Meadows



Caspar David Friedrich, *The Polar Sea* 



Joseph Mallord William Turner, *Rain, Steam, and* Speed – The Great Western Railway

## Wednesday, April 29

- Read and annotate Part Four, chapters 5 and 6 carefully, paying special attention to the following points:
  - Raskolnikov goes resolutely to the police station, and it would be reasonable to assume that his purpose in going is to confess. Yet once again he stops short of confessing his crime what is it this time that keeps him from following through?
  - Porfiry Petrovich offers an answer of sorts to Raskolnikov's "extraordinary man" theory.
     Read his comments carefully in chapter 5 and compare them with Raskolnikov's theory of crime.
- Answer the following reading questions in 3-4 complete sentences each.

Crime and Punishment Part Four, chapters 5 and 6
What is Raskolnikov's attitude towards Porfiry Petrovich? Why does Raskolnikov feel this way towards
him?
What is Raskolnikov's disposition at the end of Part Four?

# Thursday, April 30

- Read source reading: Hegel, "Introduction to the Philosophy of History"
- Answer the following reading questions

What is "Geist"? What role does Geist play in history?	
Briefly summarize Hegel's words about "world-historical individuals." Who are these figures, and who role do they play in history?	nat
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# G. W. F. Hegel, "Introduction to the Lectures on the Philosophy of History"

Universal history is the exhibition of Geist [Spirit] in the process of working out the knowledge of what it potentially is. Just as the seed bears in itself the whole nature of the tree, including the taste and form of its fruit, so do the first traces of Geist virtually contain the whole of its own history. What is rational is actual, and what is actual is rational. Thus what is rational has the potential of actualizing itself, and thus history, far from being an undifferentiated aggregate of incomprehensible accidents and chance events, has a rational structure. Thus, the march of reason through history is a complex dialectical process, in which both individuals and nations are mere tools, unaware of the import and significance of their own deeds. Changes might be introduced by world-historical individuals such as Alexander, Caesar, and Napoleon, but their roles derive not from their conscious intentions or political ideas, for they are motivated, like all other men, by base desires such as ambition, greed, and glory. It is the objective consciousness of their deeds, and not their subjective intentions, that makes them historically significant. They are thus unconscious tools in the hand of the Geist. History is, thus, the development towards the consciousness of freedom as expressed in the political, cultural, and religious institutions of a nation----Volksgeist. This is expressed externally through the formation of objective institutions, in particular the State. There are three basic stages of the movement of Geist through history, each representing a further evolution of the consciousness of freedom:

- 1. The Oriental World. The Orientals did not attain the knowledge that Geist, in the form of Mankind, is free. They only knew that "one is free." But in those terms, the freedom of that one person was only caprice, whether exhibited as ferocity, a brutal recklessness of passion, or as mildness and tameness of the desires, either of which is merely an accident of nature. That "one" was thus only a despot. Hence the Volksgeist expressed itself through despotism, where only one had rights.
- 2. The Classical World. The consciousness of freedom first arose among the Greeks, and therefore they were free, though they, just as the Romans, knew only that "some are free," not Man as such. Even Plato and Aristotle did not know that. Thus the Greeks had slaves, and the whole of their life and the maintenance of their splendid liberty was implicated with the institution of slavery. That fact, on the one hand, made their liberty only an accidental, transient and limited growth and, on the other hand, constituted it a rigorous thralldom of our common nature, i.e., of the human. Hence the Volksgeist expressed itself through the city-state, where only some had rights.
- 3. The Germanic World. The Germanic nations, under the influence of Christianity, were the first to attain the consciousness that Man, as Man, is free, that it is the freedom of Geist which constitutes Geist's essence. This consciousness arose first in religion, the most inward region of Geist. Thus all could be free, and hence the Volksgeist expressed itself through the modern state, where all have rights. However, to prevent the State from

degenerating into a war of all against all, mediation through rational institutions is required, as the only guarantee against arbitrariness and the threat of tyranny posed by absolute monarchy and absolute majoritarianism. The history of the world [Zeitgeist] is none other than the progress of the consciousness of freedom.....

## Friday, May 1

- Read and annotate Part Five, chapter 1 carefully and thoroughly, paying special attention to the following points:
  - Continue analyzing Luzhin's character throughout this chapter. We might have expected
    his character to bow out after being denounced by Dunya, but he still has a role to play yet.
  - We get a good insight into the thought and theory of Russian progressivism through Luzhin's conversation with Lebezyatnikov. What seem to be some of the ideas of this progressive agenda, as articulated by Lebezyatnikov?
- Answer the following reading questions in 3-4 complete sentences each.

Consider Lebezyatnikov's theories. Are they the same basic theories and ideas shared by Raskolnikov?
Why does Luzhin invite Sonya into his apartment? Are his words and actions towards her genuine?