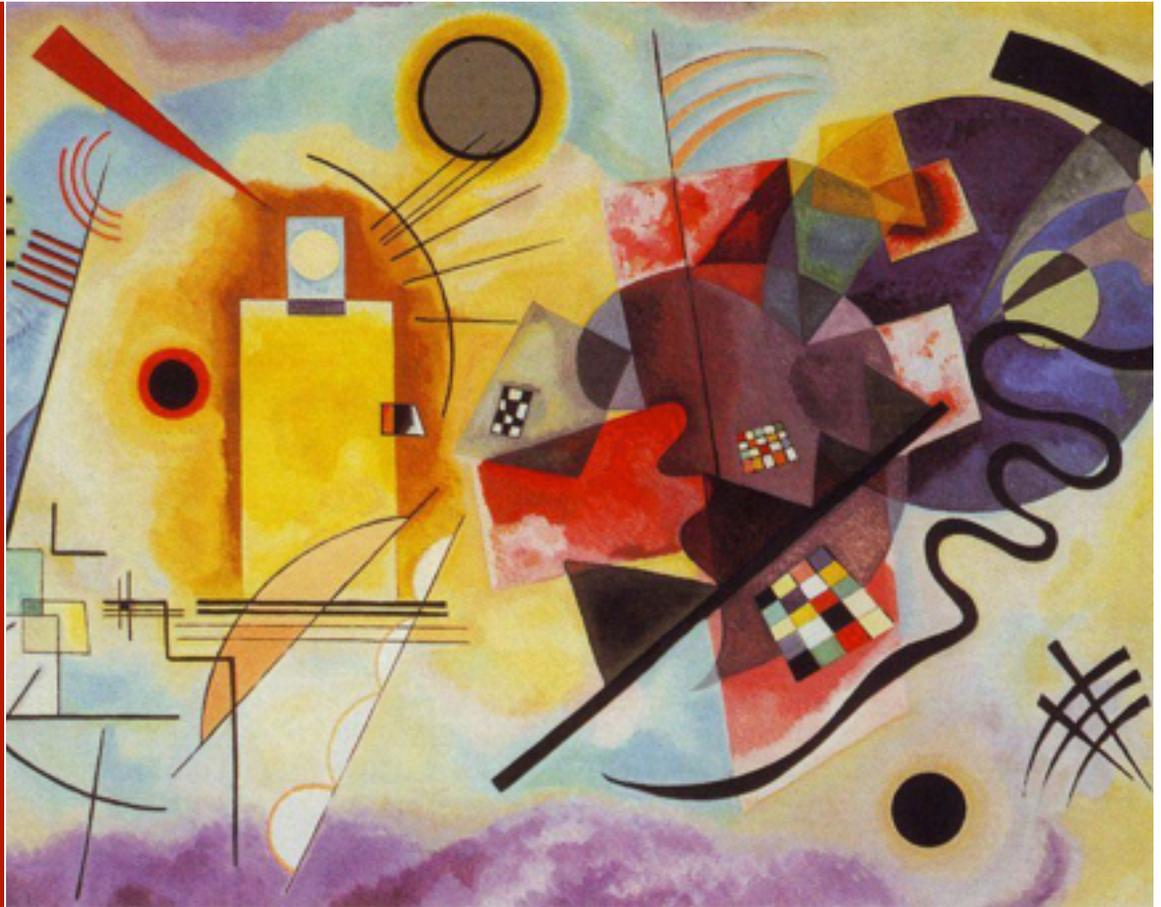


# IDEAS OF THE 20TH CENTURY

University of Texas at Austin, Fall 2018

... 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"



## Ideas of the Twentieth Century Course Description

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, and art.

### Required Texts

Agatha Christie, *The Murder of Roger Ackroyd*

Saul Bellow, *Seize the Day*

Plus a variety of readings online, linked from the syllabus  
*Unique Numbers* 62770–62840,  
MWF 3:00–3:50 pm, JES A121A

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. Visit <http://www.utexas.edu/cola/centers/coretexts/> or email the academic director, Lorraine Pangle.

Course web site: <http://philosophical.space/303>

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

# Ideas of the Twentieth Century Syllabus

## “A Mighty Maze”: The Enlightenment Paradox

W 8/29 Welcome! The Agricultural and Industrial Revolutions

F 8/31 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

W 9/5 Relativism—Friedrich Nietzsche, *The Cheerful Science and Human, All Too Human*

F 9/7 Narcissism—Fyodor Dostoevsky, “The Grand Inquisitor,” *The Brothers Karamazov*

## “The Wisdom of the Age”: 1900-1910

M 9/10 Realism—Sir Arthur Conan Doyle, “A Scandal in Bohemia”

W 9/12 Cynicism—George Bernard Shaw, “Maxims for Revolutionists”

## “Downward to Darkness”: 1910-1920

F 9/14 World War I—Wilfred Owen, “Dulce et Decorum Est”

M 9/17 Reactions to the Great War—Erich Maria Remarque, *All Quiet on the Western Front* (Paper 1 due)

W 9/19 Marxism and the Russian Revolution—Karl Marx, from *The German Ideology*; Marx and Engels, from *Manifesto of the Communist Party*, Chapters 1 and 2; V. I. Lenin, from *What Is To Be Done?*

F 9/21 Progressivism—Woodrow Wilson, *The New Freedom*

M 9/24 Defending Civilization—Rudyard Kipling, “If,” “Tommy,” “The Gods of the Copybook Headings,” “The Law of the Jungle”

W 9/26 Cycles of Civilization—W. B. Yeats, “The Second Coming,” “Sailing to Byzantium”

## “No Country for Old Men”: 1920-1930

F 9/28 The Roaring Twenties—Calvin Coolidge, Speech on the 150th Anniversary of the Declaration of Independence

M 10/1 Fragments of Civilization—T. S. Eliot, *The Waste Land* (I-II; III-V) (Paper 2 due)

W 10/3 Prosperity—F. Scott Fitzgerald, from *This Side of Paradise*

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

M 10/8 Masks and Illusions—Luigi Pirandello, *Six Characters in Search of an Author*

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

F 10/12 Art vs. Logic—F. T. Marinetti, “The Futurist Manifesto”; André Breton, “Manifesto of Surrealism”; Nadja; Hugo Ball, “Dada Manifesto”; Tristan Tzara, “The Dada Manifesto” and “Lecture on Dada”

M 10/15 Perspectives—Agatha Christie, *The Murder of Roger Ackroyd* (Paper 3 due)

W 10/17 The Rise of Fascism—Benito Mussolini, “What Is Fascism?”

F 10/19 Midterm Exam

## “We Are Dust and Dreams”: 1930-1940

M 10/22 The Great Depression—Franklin Delano Roosevelt, “Commonwealth Club Address”; “First Inaugural Address”; Keynes-Hayek letters

W 10/24 Totalitarianism—Anna Akhmatova, *Requiem*; Mikhailo Dray-Khmara, “Swans”; Leszek Kolakowski, “Marxism as the Ideology of the Soviet State,” from *Main Currents of Marxism* (Optional resource: NKVD file for Mikhailo Dray-Khmara)

# Ideas of the Twentieth Century Syllabus

## “Not without Glory”: 1940-1950

F 10/26 World War II—Winston Churchill, “We Shall Fight on the Beaches” (audio); “Blood, Toil, Tears, and Sweat” (audio); “Their Finest Hour” (audio)

M 10/29 Magical Realism—Jorge Luis Borges, “Tlön, Uqbar, Orbis Tertius”

W 10/31 Time and Freedom—Jorge Luis Borges, “The Garden of the Forking Paths”

F 11/2 Existentialism—Albert Camus, *The Myth of Sisyphus*

M 11/5 Truth and Objectivity—C. S. Lewis, “Men without Chests,” *The Abolition of Man*

W 11/7 Recovery and Free Markets—Friedrich Hayek, *The Road to Serfdom*

## “A Renaissance of Wonder”: 1950-1960

F 11/9 The Cold War—Harry S. Truman, “The Truman Doctrine”; Winston Churchill, “The Iron Curtain” (audio)

M 11/12 Romanticism’s Return—Lawrence Ferlinghetti, “I Am Waiting,” from *A Coney Island of the Mind*; W. V. O. Quine, “Speaking of Objects”

W 11/14 Writing Workshop!

## “The Murmur of the Absolute”: 1960-1980

F 11/16 The 1960s and 1970s—John F. Kennedy, “Inaugural Address” (video); “I Am a Berliner” (video); “The Cuban Missile Crisis” (video)

M 11/19 Searching for the Good—Saul Bellow, *Seize the Day* (Paper 4 due)

*Thanksgiving Holiday*

M 11/26 Postmodernism—Jean-Francois Lyotard, *The Postmodern Condition*

W 11/28 Realism’s Return—Joan Didion, “On Self-Respect,” “On Morality”

F 11/30 Reviving Liberalism—John Rawls, “Justice as Fairness”

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

M 12/3 Reviving Conservatism—Robert Nozick, from *Anarchy, State, and Utopia*

W 12/5 Recovering Freedom—Ronald Reagan, “A Time for Choosing” (video); “First Inaugural Address” (video)

F 12/7 Freedom in Theory and Practice—Alexandr Solzhenitsyn, “A World Split Apart”

M 12/10 Final Exam

Th 12/13 Paper 5 due

All papers are due at 3:00pm on the days listed.

Clicking on the date will take you to the slides used in class on that day. In general, they will be available on the day the lecture is given.

Lectures from earlier versions of this course are on a dedicated playlist on my YouTube channel. Current lectures will be available through the Lecture Capture system.

# Ideas of the Twentieth Century Requirements

**Quizzes.** Quizzes (10% of the final grade) will be given through Canvas once a week. You can take them on your own schedule—but, once you open a quiz, you will have only 5 minutes to complete it. They will concentrate on recent material, but anything up to that point in the course is fair game. We have no objection to your working together on quizzes. But their main point is to prepare you for the exams, so relying on others or on search engines will be self-defeating.

**Midterm exam.** The midterm (25% of the final grade) will consist of 70 questions. You may not use books or notes. There will be a practice midterm online.

**Final exam.** The final (25% of the final grade) will consist of 70 questions. You may not use books or notes. The final will be held on Monday, December 10, in class. The final is NOT comprehensive; it covers the second half of the course. There will be a practice final online.

**Papers.** You must write five short papers, three of them on the assigned books for the course. The papers count 40% of the final grade.

September 17: **Campus Gem Paper** (1 page, 200–400 words, 5%)

October 1: **Critical Lecture Paper** (1 page, 200–400 words, 5%)

October 15: **Reading Paper:** Agatha Christie, *The Murder of Roger Ackroyd* (2–3 pages, 500–1000 words, 10%)

November 19: **Reading Paper:** Saul Bellow, *Seize the Day* (2–3 pages, 500–1000 words, 10%)

December 13: **Rewrite:** Revise and expand one of your two reading papers, taking into account your TA's comments and advice (3–4 pages, 500–1200 words, 10%)

**Campus Gem Paper:** Your first paper is to be a thoughtful reaction to a twentieth-century artwork found on this campus (e.g., at the Blanton Museum or the Harry Ransom Center) or to an exhibit, item, or event at the Lyndon Baines Johnson Presidential Library.

The general form of this paper:

1. A description of the artwork, exhibit, or event. (An image would be helpful, if you have one.)
2. Your own reaction—thoughts, feelings, questions, etc.—prompted by it.

Do NOT simply repeat information in a museum description. I want YOU to describe the work as you see or hear it. And I want YOUR reactions, not those of someone else.

**Critical Lecture Paper:** Your second paper is a *lecture* paper: a thoughtful reaction to an event you attend in the University Lecture Series. Focus on one person's contribution, or even a single idea; do not try to discuss the entire event.

The general form of this paper:

1. A clear presentation of the lecture or idea.
2. Your own reaction—thoughts, criticisms, questions, applications, implications, etc.—prompted by it.

**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.
4. The structure of an ideal paper is simple: (a) an introduction in which you clearly identify the philosophical theme you plan to discuss and, if possible, say what you're going to say about it; (b) the body of the paper in which you trace key elements of the theme in the book (quotations helpful—but only a few key ones); and (c) a conclusion in which you sum up the book's overall treatment of the theme.
5. Bellow paper only: Refer to at least two scholarly books or articles discussing Bellow in the process of developing your own ideas. Library research required!

Please submit all papers in Canvas. Do not send them to Professor Bonevac. He is easily confused. To see the criteria we use to evaluate the papers, and for tips on reading and writing philosophy, please see the Guide page.

**Attendance and participation in discussion sections** is required. You may be penalized up to 5% of your grade for nonattendance.

All grades will be posted on Canvas: <http://canvas.utexas.edu>.

# Ideas of the Twentieth Century

## Guide of the Perplexed

Reading and writing philosophy are unlike almost anything you've ever done. It's hard to get the hang of philosophy. Even if you read the words faithfully, you're likely to find it hard to grasp the point of what you're reading. Writing philosophy is even harder. We don't expect you to know how to do these things already.

Fortunately, there are many helpful guides to reading and writing philosophy. This pages points you to just a few of them.

### Reading Philosophy

Jim Pryor of New York University has an excellent guide to reading philosophy. There is a helpful guide at Philosophy Pages. Most philosophers read with a pencil at hand, marking a line in the margin beside important sections, underlining key definitions and theses, and jotting notes and questions in the margin. Don't try to read philosophy without marking or writing anything; you won't retain enough of what you read. And don't use a highlighter; it's too indiscriminate. Look for key theses, terms, and arguments; mark them; and think about them. Thinking about concrete cases often makes it clearer what the philosopher is trying to say—and also where its inadequacies are.

### Writing

To write philosophy well, you first need to know how to write! You might think you already know how to do that. But effective writing isn't something most people learn until they're out of college.

The best guide to writing I've found is *The Elements of Style*, by William Strunk and E. B. White. It's still in print, and in a fourth edition; you can find the original 1918 version online.

There are some rules of style that are suspended in philosophy. First, feel free to use the first person. Philosophers often write "I think," "I want to argue," and the like. In philosophical writing, you want to take a stand, advance an argument for it, and contrast your view with the views of others. Using the first person is a good way of doing that. Second, don't worry about using the verb 'to be.' Philosophers need to define terms, and 'is' and 'are' are useful for that purpose, among others. Third, sometimes it's best to use foreign terms.

### Writing Philosophy

Jim Pryor also has an outstanding guide to writing philosophy. I urge you to consult it. Peter Horban of Simon Fraser

University, the University of North Carolina at Chapel Hill, Philosophy Pages, and the University of Wisconsin – Madison all have excellent pages devoted to the topic.

Start your paper by stating your goal. Say clearly what you're going to accomplish. A well-known paper by Peter Geach begins, "I am arguing that identity is relative." Aspire to such clarity. Don't write fluff. ("Philosophers have argued about identity for centuries...." Ugh.) Don't keep the reader in suspense. Philosophy isn't a mystery story.

### Reading and Writing about Literature

Reading literature is familiar to most of you, but writing about it at the college level requires some new skills. Its important, of course, to understand the setting of the story; understand the characters; follow the plot; and identify the author's point of view. But there are many other things to think about:

1. *Conflict*. Conflict drives most works of literature. Who is in conflict with whom? Over what? Is the conflict resolved? How?
2. *Emotion*. What feelings does the story provoke in you? How does the author evoke them? What do they tell you about the author's intentions, the nature of the conflict, the characters, and other aspects of the work?
3. *Culture*. How does the cultural context affect the literary work? Does it address cultural, artistic, historical, political, or philosophical themes?
4. *Symbolism*. Does the work use items, settings, characters, or plot devices as symbols for larger themes?
5. *Themes*. Why did the author write the book? What ideas are crucial to its development? What does the story mean? What ideas does it prompt in you? What does it tell you about the human condition?

The papers on literature in this course ask you to focus on philosophical themes—themes such as

truth	reality
evidence	language
knowledge	rationality
faith	objectivity
personal identity	time
destiny	free will
ethics	justice
virtue	friendship
weakness of will	love
guilt	self-respect
wisdom	meaning

# Ideas of the Twentieth Century

## Rules for Good Writing

### Our Grading Criteria

**Intelligibility.** Can we understand what you're trying to say?

**Clarity.** Is your paper clear? Do you express your points with precision?

**Understanding.** Do you understand the writers and the issues well?

**Support.** Do you support what you say with reasons and arguments?

**Depth.** Do you get at the heart of the issues? Or does your paper show only a superficial understanding?

### Strunk and White's Rules

1. Use the active voice.
2. Put statements in positive form.
3. Use definite, specific, concrete language.
4. Omit needless words.
5. Avoid a succession of loose sentences.
6. Keep related words together.
7. Write in a way that comes naturally.
8. Write with nouns and verbs.
9. Revise and rewrite.
10. Do not overwrite.
11. Do not overstate.
12. Avoid fancy words.
13. Be clear.
14. Do not take shortcuts at the cost of clarity.

### Pryor's Rules

1. Use simple prose. If you wouldn't say it, don't write it.
2. Make the structure of your paper obvious.
3. Be concise, but explain yourself fully.
4. Say exactly what you mean.
5. Pretend that your reader is lazy, stupid, and mean.
6. Use plenty of examples and definitions.
7. Present and assess the views of others critically, but with understanding.
8. Anticipate objections.
9. If something in a view you're examining is unclear to you, don't gloss it over. Call attention to the unclarity. Suggest several different ways of understanding the view.

### Orwell's Rules

1. Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.
2. Never use a long word where a short one will do.
3. If it is possible to cut a word out, always cut it out.
4. Never use the passive where you can use the active.
5. Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
6. Break any of these rules sooner than say anything outright barbarous.

### Pawl's Principles

1. If you are going to evaluate an argument, be sure to give it as clearly as you can. Don't ever say that an argument is good or bad, valid or invalid, convincing or not, unless you lay it out explicitly.
2. Always say precisely what you mean. Reread to make sure that your wording isn't unclear.
3. Don't use rhetorical questions.
4. Argue for your claims.
5. If you don't need to make a contentious claim to make your point, don't make the claim.
6. If something you say isn't necessary for proving your point, or helpful in elucidating what you mean, drop it.
7. Don't bite off more than you can chew. Given the choices of being broad and shallow or narrow and deep, go for narrow and deep.
8. Never say an unkind word about any thinker or that thinker's intentions.
9. Be careful of amphiboly (ambiguity): it will invite your critics to poke fun at your expense.
10. Do all of the thinking for your reader. Never leave any inference, no matter how obvious, to the (in)capable hands of your reader.
11. The same goes for explaining quotations. Always tell the reader what she should take from the quotation, even if it is obvious to you.
12. Use signposts. First tell me what you are going to do. Then tell me that you are doing it. Finally, tell me what you have done. ("Tell 'em what you're gonna tell 'em; tell 'em; tell 'em what you told 'em.")
13. Never employ a technical term before defining it unless you are confident that your reader knows exactly what it means from you.
14. Proof-read!

# Ideas of the Twentieth Century Policies

You may use your laptop computer or tablet to read and take notes in class. Research indicates, however, that people learn better when they write notes by hand.

You don't need to bring any books to class. Quotations we discuss will be shown on screen.

Attendance is not a formal part of the grade. But attending class is by far the most efficient way to learn what you need to know. My research on performance of previous classes shows that each missed class costs you about a point on your final average. That adds up. Missing one class each week, on average, lowers your final grade 15 points—from an A to a C+, for example, or from a B+ to a C-.

Grades in this class use plusses and minuses in accord with University policy. The general pattern: A: 93–100; A-: 90–93; B+: 87–90; B: 83–87; B-: 90–83; etc.

Please review safety and evacuation procedures in case of an emergency. If you will need assistance in such a circumstance, please let me know in advance.

## University of Texas 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 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.

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

It can be tempting to plagiarize when you're under time pressure. It's easy to copy and paste. But that means it's also easy for us to catch you. *Don't do it! If you need extra time, ask for it.* We will say yes.

UT's Academic Honesty Policy can be found at [http://deanofstudents.utexas.edu/sjs/acint\\_student.php](http://deanofstudents.utexas.edu/sjs/acint_student.php)  
For more on how to avoid plagiarism, see [http://deanofstudents.utexas.edu/sjs/acadint\\_plagiarism.php](http://deanofstudents.utexas.edu/sjs/acadint_plagiarism.php) and <http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/index.html>.

## 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 Resources for Students

The *Sanger Learning Center* helps more than one-third of UT undergraduate students each year to improve their academic performance. All students are welcome to take advantage of the Center's classes and workshops, private learning specialist appointments, peer academic coaching, and tutoring for more than 70 courses in 15 different subject areas. For more information, please visit <http://www.utexas.edu/ugs/slc> or call 512-471-3614 (JES A332).

The *University Writing Center* offers free, individualized, expert help with writing for any UT student, by appointment or on a drop-in basis. Consultants help students develop strategies to improve their writing, foster their resourcefulness and increase their self-reliance. <http://uwc.utexas.edu/>

The *Counseling and Mental Health Center* provides counseling, psychiatric consultation, and prevention services that facilitate students' academic and life goals and enhance their personal growth and well-being. <http://cmhc.utexas.edu/>

### Student Emergency Services:

<http://deanofstudents.utexas.edu/emergency/>

*ITS* helps with technology: <http://www.utexas.edu/its/>

*Libraries* <http://www.lib.utexas.edu/>

*Canvas* help is available 24/7 at <https://utexas.instructure.com/courses/633028/pages/student-tutorials>

If you have concerns about the safety or behavior of fellow students, TAs or Professors, call BCAL (the *Behavior Concerns Advice Line*): 512-232-5050. Your call can be anonymous. If something doesn't feel right, it probably isn't. Trust your instincts and share your concerns.

# Ideas of the Twentieth Century

## Professor and Discussion Sections

### The Professor

**Daniel Bonevac** is Professor of Philosophy at The University of Texas at Austin. His book *Reduction in the Abstract Sciences* received the Johnsonian Prize from *The Journal of Philosophy*. The author of five books and editor or co-editor of four others, Professor Bonevac has published more than sixty articles in scholarly journals, including "Against Conditional Obligation" (*Noûs*), "Sellars v. the Given" (*Philosophy and Phenomenological Research*), "Reflection Without Equilibrium," (*Journal of Philosophy*), "Free Choice Permission Is Strong Permission" (*Synthese*, with Nicholas Asher), "The Conditional Fallacy," (*Philosophical Review*, with Josh Dever and David Sosa), "The Counterexample Fallacy" (*Mind*, also with Dever and Sosa), "A History of Quantification" (*Handbook of the History of Logic*, Volume 11), "A History of the Connectives" (*Handbook of the History of Logic*, Volume 11, with Josh Dever), "Fictionalism" (*Handbook of the Philosophy of Mathematics*, Volume 4), "The Argument from Miracles" and "Two Theories of Analogical Predication" (*Oxford Studies in the Philosophy of Religion*), "Heidegger's Map" and "Heidegger's

Wrong Turn" (*Academic Questions*), "Arguments from Reference, Content, and Knowledge," in T. Dougherty and J. Walls (ed.), *Two Dozen (or so) Arguments for God: The Plantinga Project* (Oxford: Oxford University Press), "Quantifiers Defined by Parametric Extensions" (*Journal of Philosophical Logic*, with Hans Kamp), "Defaulting on Reasons" (*Noûs*), and "Free Choice Reasons" (*Synthese*).

Office: WAG 403; 232-4333. Email: bonevac@austin.utexas.edu. Office Hours: F 11-1.

### Teaching Assistants

#### UGS 303 IDEAS OF THE TWENTIETH CENTURY

62770	MWF TH	3:00 p.m.-4:00 p.m. 8:00 a.m.-9:00 a.m.	JES A121A MAI 220D
62775	MWF TH	3:00 p.m.-4:00 p.m. 9:00 a.m.-10:00 a.m.	JES A121A MAI 220D
62780	MWF TH	3:00 p.m.-4:00 p.m. 2:00 p.m.-3:00 p.m.	JES A121A CMA 3.108
62785	MWF TH	3:00 p.m.-4:00 p.m. 2:00 p.m.-3:00 p.m.	JES A121A PAR 305
62790	MWF TH	3:00 p.m.-4:00 p.m. 3:00 p.m.-4:00 p.m.	JES A121A CMA 3.108
62795	MWF TH	3:00 p.m.-4:00 p.m. 3:00 p.m.-4:00 p.m.	JES A121A MAI 220C
62800	MWF TH	3:00 p.m.-4:00 p.m. 3:00 p.m.-4:00 p.m.	JES A121A PAR 305
62805	MWF TH	3:00 p.m.-4:00 p.m. 4:00 p.m.-5:00 p.m.	JES A121A MAI 220C
62810	MWF TH	3:00 p.m.-4:00 p.m. 4:00 p.m.-5:00 p.m.	JES A121A PAR 305
62815	MWF TH	3:00 p.m.-4:00 p.m. 5:00 p.m.-6:00 p.m.	JES A121A MAI 220C
62820	MWF TH	3:00 p.m.-4:00 p.m. 12:00 p.m.-1:00 p.m.	JES A121A CAL 323
62825	MWF TH	3:00 p.m.-4:00 p.m. 10:00 a.m.-11:00 a.m.	JES A121A MAI 220D
62830	MWF TH	3:00 p.m.-4:00 p.m. 11:00 a.m.-12:00 p.m.	JES A121A CAL 323
62835	MWF TH	3:00 p.m.-4:00 p.m. 1:00 p.m.-2:00 p.m.	JES A121A CAL 323
62840	MWF TH	3:00 p.m.-4:00 p.m. 1:00 p.m.-2:00 p.m.	JES A121A CMA 3.108