

Periods 3 & 4

<u>Non-Fiction</u>	<u>Shorter Works</u>	<u>Longer Works</u>
<i>Existentialism and Human Emotions</i> , Jean-Paul Sartre	"The Wall," Jean-Paul Sartre	<i>No Exit</i> , Jean-Paul Sartre
"The Myth of Sisyphus," Albert Camus	"A Hunger Artist," Franz Kafka	<i>The Metamorphosis</i> , Franz Kafka
	"The Guest," Albert Camus	<i>Waiting for Godot</i> , Samuel Beckett
	<i>Foursome</i> , Eugene Ionesco	
	<i>Kafka's Parables</i>	

Choose one of the following topics for an essay.

1. Write an essay on how one might use particular ^{principles} tenets of existentialist philosophy as explained by Jean-Paul Sartre in *Existentialism and Human Emotions* to interpret either two of the shorter works or one longer work on our reading list. In your essay, be sure to explain any principles of existentialism that are relevant to the interpretations you later provide.
2. All of the literature on our reading list is concerned to some extent with modern man's responsibility—his responsibility to himself, to society's institutions, or to other people. Use the fiction that we have read to compare any two authors' views of individual responsibility in the modern world. You may use the non-fiction to help you establish important points, but you should ultimately examine how the fiction we have read makes implicit statements about responsibility.

The use of existentialist
principles in Sartre's play
"No Exit"

-1-

cap - 1 1)
p - 5 2)

not overtly / In the play "No Exit" Sartre describes the characters ^{to} ~~from~~ ^{out of} an existentialist viewpoint. The One of the important principles, ^{what?} is that "existence precedes essence," that is that ~~only~~ ^{exists} after a man ~~exists~~ ^{occurs} first and ~~he~~ ^{later} defines ^{what?} himself. It is important to know that "to define himself" means that a man is his own destiny. He is the one who only will be what he will have decided to be. This ^{states} ~~states~~ that a man is responsible ^{for} ~~of~~ all the actions he ^{has} accomplished and that there is no excuse ~~or no~~ ^{for} what he has done in the past, because he is the one who is ~~is~~ responsible ~~for~~ himself.

p - 5 3)
prep - 1 4)

sp - 5 5)
p - 5 6)

ww(sp) - 16 8)

p - 5 9)

wo - 1 10)

awk/iron - 1 11)

In Sartre's play "No Exit" ^{there} ~~there~~ are three characters, two of them are especially important because they show how Sartre uses ^{some} ~~existen~~ principles of Existentialism in the play. ~~The~~ ^{The} one character is ¹⁷⁰ ~~Jaques~~ who can be called a ~~non~~

p 5.9.

CS - 1 12)

cap - 1 13)

awk/art - 1 14)

p - 5 15) cap - 1 16)

where is the connection to paragraph one

existentialist. Garcin does not
 refuses to take ~~for~~ responsibility
 for ~~the~~ thinks he had done in the ww (sp) ¹⁸
 past. He ~~tries to~~ ^{usual to be} knows that
 he ~~was~~ a coward ^{while he lived} in his lifetime
 but he ~~refuses~~ ^{refuses} to accept this. p - .5²⁰
 He was a coward in the sense that mw / art - 1²¹
 he ~~is~~ ^{was} unable to make decisions. age - 1²³
 He ~~is~~ ^{excuses} ~~excusing~~ this by saying
 that "[he] died too soon [and]
 that [he] wasn't allowed
 time to do [his] deeds" (44). p - .5²⁴
 Garcin was not only a coward, and
 unable to take responsibility
 in his lifetime, ~~but~~ ^{also} he ~~is~~ ^{is} ~~only~~
 unable to ~~do~~ decide what
 he ~~is~~ in hell. For example, when
 the door suddenly opens, he can't
 decide to leave the room which
 shows that he is still unable to
 make up his mind (43). ^{from} Out of
 an existentialist ^{point of view} viewpoint, Garcin's
 excuses are ~~not~~ ^{not acceptable} acceptable because
 every man represents what he defined
 for himself and there are no excuses
 for being a coward. Because ~~if~~ }
 Garcin is ~~one~~ ^{a coward} then it is because } frag - 1³⁴
 he himself has made himself
 a coward, ~~then~~ ^{this} this is the
 reason why he can't make anyone
 cs - 1³⁶

overuse
 of
 brackets

verb tense
 shifts
 here

when?

else ~~for~~ ³¹⁰ responsible ~~for~~ his actions.

-2-

Thoy Inez ^{an} other character of the book, is the one who expresses those existentialist principles to Jarcin. She is the character who can be seen as an existentialist. She calls Jarcin

p - 5³⁷

prep - 1³⁸

vulnerable because he can't give her any reasons why he acted this way to his wife (45). Inez is the one who accepts that she is in hell because she stands up for what she had done. She does not look ~~killed~~ ~~clean~~ ~~cleared~~ ^{surge} ~~surge~~ for

ref - 5⁵⁰

for excuses or explanations. She is aware that ~~he~~ she has the ~~full~~ whole responsibility for her actions, and that ^{she knows that} ~~one~~ ^{for} has to pay the price ~~what~~ ⁴⁰ what he has done. ~~So~~ Inez explains

agr - 1⁴⁰

ww - 1⁴¹

to Jarcin that actions are important and that it is important what you will do

you

and not what you want to do. ^{That's why she says to him:} ~~by saying~~ "It's what one does, and nothing else, that shows the stuff one's made of" (44).

ww - 1⁴²

Through the use of the same

what way?
unclear

too many
attention
on supporting
by details

principles of existentialism Sartre
 shows that no one can run
 away from his past. That is
 that one has to identify himself
 with what he has done and why
 he has done ~~it~~ ^{that} and there
 are no excuses ^{for} because a
 person is fully responsible for
 his or her actions. ~~This~~ ^{The play seems} ~~it seems~~
 very depressing because the
 characters are punished ~~what~~
 what they have done ~~in~~ in their
 past but I find also positive
 aspects in the play. The positive
 aspect is that everyone can define
 for himself his future, that
 that ~~then~~ ^{people} don't have
 to cling to a god or some
 other ^{fig} figure ~~to~~ in order to be
~~loved~~ ^{led} by them. Of course
 it's a lot of responsibility:
 that a person has to take his life
 in his own hands but it also
 means that no one has to
 justify or to ^{excuse} ~~accuse~~ his or
 her decisions. ~~The existentialist~~
~~philosophy~~

is relevant?

ww ⁴³ -1

p ⁴⁴ -5

g ⁴⁵ -1

p ⁴⁶ -5 g s.a.
g/ww ⁴² -1

ww ⁴⁸ -1

p ⁴⁹ -5

p ⁵⁰ -5

τ ⁵¹ 1 p ⁵² -5

ref ⁵³ -5

g ⁵⁴ 1

p ⁵⁶ -5 ref s.a.

ww s.a.

ww ⁵⁶ -1

Klausur Evaluation

Student:

Language/Style:

There are no plus or minus points for style.

Grade: (7,2) 6 (0 points)

Content:

Your opening discussion of Sartre's concept of responsibility is, with the exception of a couple inaccuracies and imprecise words, generally clear. In paragraph two, however, where you begin to deal with *No Exit* itself, you miss the opportunity to link coherently the main concerns of existentialism that you presented in paragraph one with the primary point that you'll make about the play. Paragraph one leaves off with the idea of *responsibility*; paragraph two, in the beginning, merely mentions "some principles of existentialism." You must be more careful to proceed logically from one paragraph to the next.

In your examination of Garcin, you adduce some appropriate examples to illustrate his "cowardice," according to Sartre, while he was alive. Your presentation of these examples, however, is not always clear: you tend occasionally to refer loosely to events that occur in the play, without attempting to orient the reader as to *where* these events occur, *when*, etc. See page two, for instance, when you discuss Garcin's opening "the door." What door? When? Such inattention to the continuity of your argument will confuse most readers.

In your handling of Inez, you make many good points, but the points go largely unsupported by specific references to events or scenes.

Grade: 3- (7 points)

Organization:

The paper is often not as easy to follow as it should be, and this is due primarily to a lack of adequate transitions, both transitions that link assertions to examples and transitions that lead the reader logically from one major idea to another (see, for example, the transition from paragraph one to two). You do, it is true, use basic transitional phrases such as "for example" or "for instance" to introduce your examples. But often in the course of presenting an example, you will refer to a key occurrence—such as Garcin's attempt to leave Hell through a doorway in the characters' "cell" toward the end of the play—and not provide enough information concerning when or where this event occurred to orient the reader properly. In your discussion of Inez, supporting detail is largely lacking.

You do, however, illustrate here a knowledge of the proper components of an analytical paragraph. Although the presentation of your material sometimes seems stiff, the overall structure of your paper is generally easy to follow.

Grade: 3- (7 points)

Final Grade = 4 (5 points)

1	2	3	4	5	
2	3	2	5	-	-

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