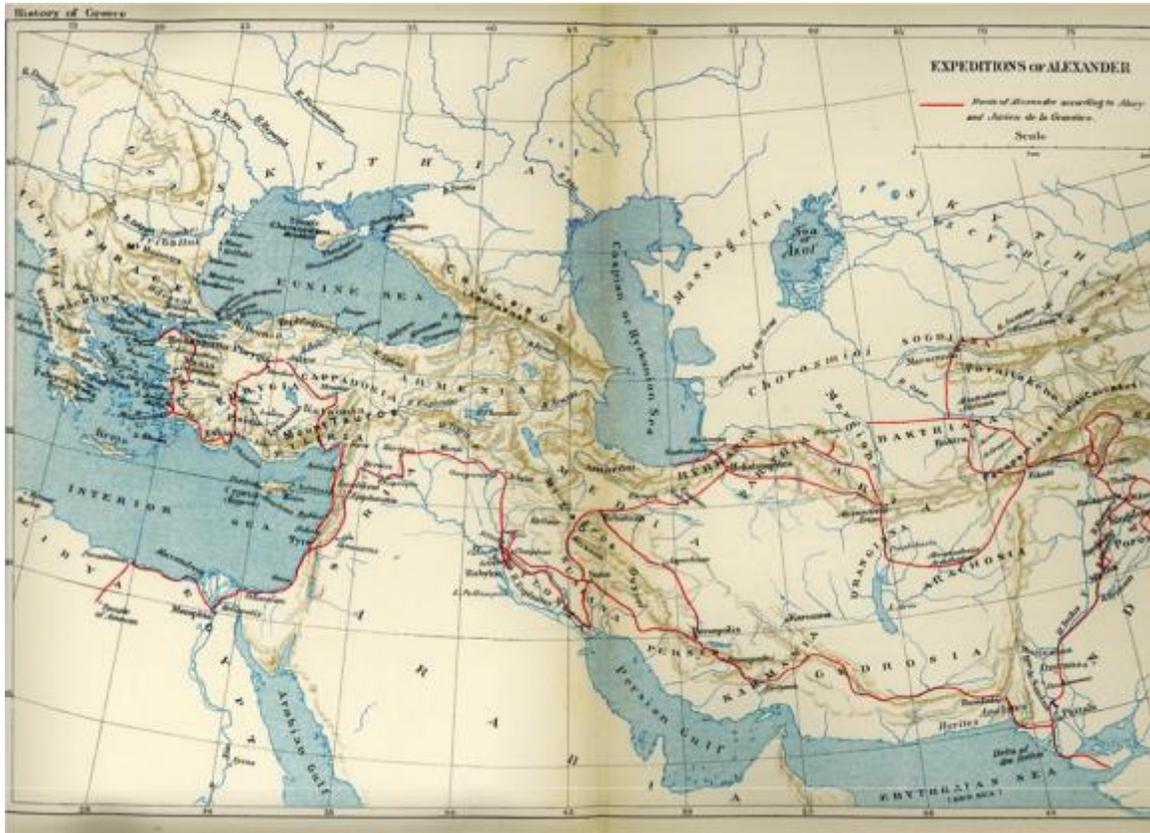


Western Heritage I



The Guide
Fall 2017

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I. INTRODUCTION

Life is a journey and humans are creatures of transformation. The “Riddle of the Sphinx” asks, “What creature walks on four legs in the morning, on two at noon, and three in the evening?”. We humans are the answer, but we are also the puzzle.

If the answer is so simple—‘us’—why does it require thought? Why is it a puzzle at all? Shouldn’t ‘knowing oneself’ be our easiest accomplishment? Far from it...

This is where the journey begins. In the same way as no one person can know everything, no one person can ever know him- or herself completely. The journey for knowledge is as necessary as it is never ending.

As long as we live we must strive to understand our nature, because only through lifelong learning can we make informed decisions about what makes a life good and then choose to live it.

Western Heritage I embodies the core—the very center—of the liberal arts at Carthage College. In WH seminars we read, discuss and write about works so great that thousands of years after they were written we still believe that they speak to us today, and we are rewarded by investing the time necessary to read them carefully.

These books not only show us where our intellectual tradition begins, but also help us to chart our journey into the future. By grappling with them we begin a process of transformation into life-long learners as we journey into the very center of the questions “Who are we?” and “What do we want to become?”

This guide offers a preliminary and partial map to the intellectual landscape of the West. We will be exploring that world together. Before you approach these texts, your instructor will ask you to read the introduction to the work provided in this guide. The introductions have been designed to give you a framework, a context for the work, and a preview of the text.

By their nature, Western Heritage seminars represent the foundation of your Carthage experience. To gain the greatest benefits of the course, you must be engaged in it as actively as possible. Life requires active, not passive, participation. As adults and as enlightened participants in the Western Heritage Seminars, you will be responsible for meeting all the obligations outlined in this guide.

You may ask yourself: “Why do I have to take these required courses? What are they going to do for me?” In answer to those questions, if you look at the backgrounds of some of the most successful people, you will discover that their liberal arts education, which Western Heritage embodies, has given them an edge over their more narrowly trained peers.

Ultimately, the experiences you carry away from each seminar will set you on a path to life-long learning and a 21st-century mind. In the future you will come to cherish the time you spent in Western Heritage.

What gives value to travel is fear...the fear we feel when we encounter something foreign and are challenged to enlarge our thinking, our identity, our lives—the fear that lets us know we are on the brink of real learning.

Albert Camus

WESTERN HERITAGE I

Journeys and Transformations

II. WESTERN HERITAGE I TEXTS

Homer, *Odyssey*

Sappho, *Selected Poems*

Plato, *Republic*

The Bible (New Revised Standard Version)

Ovid, *Metamorphoses*

Homer, *Odyssey*

*'O brothers who have reached the west,' I began,
'Through a hundred thousand perils, surviving all:
So little is the vigil we see remain
Still for our senses, that you should not choose
To deny it the experience—behind the sun
Leading us onward—of the world which has
No people in it. Consider well your seed:
You were not born to live as a mere brute does,
But for the pursuit of knowledge and the good.'*

Dante, *Inferno*, XXVI.107-115

Little can be said for certain of Homer, except that he (or she? or they?) was the greatest of the Greek poets, and perhaps the greatest story-teller of all time. *The Iliad* and *The Odyssey*, the two great epic poems attributed to him, have been fruitful sources of literary and artistic inspiration for more than 2500 years. They relate events that are said to have happened shortly before and after the destruction by the Greeks of the powerful and magnificent city of Troy, in a vicious ten-year war.

The Odyssey is a tale of two journeys. Odysseus is on his way home to the island of Ithaca after winning glory and fame on the fields of Troy. But before he can return, our hero must transform himself. But how, from what and into what are all open questions. He begins to change only through a set of harrowing yet—to us—highly entertaining experiences, consorting with gods and goddesses, even as he strives to return home.

Even as Odysseus nears the end of his journey, his son begins a journey of his own. Telemachus was an infant when his father departed for the war, but he has now grown into a man—forced to ask questions and make judgments for both himself and others. As the story opens, he is led by the goddess Athena out of Ithaca in search of his destiny and purpose in life, just as many of you are leaving home for the first time in search of your own futures. We as readers can watch Telemachus as he makes the journey that Socrates describes in his allegory.

In fact, you may think of “sunny Ithaca”, or your home in general, as a sort of “cave”. In fact, Socrates asserts that at least some are compelled to bring their new-found wisdom home to their communities and families. By making such interpretive connections between texts—in this case a connection between *The Odyssey*, “Allegory of the Cave”, and life in your own home—you will reach a much deeper understanding of the works you will encounter, not only in this class but in all your reading. You will also begin to compound and immeasurably increase the pleasure of reading, writing, thinking, and discussing.

Consider the following questions as you read *The Odyssey*:

- *How is Odysseus' journey one from darkness into light or from ignorance to knowledge?*
- *Can we read Odysseus' story as an allegory that applies to all our journeys and transformations in life?*
- *Is Odysseus 'free' to make his own choices? What are the different forces that motivate him?*
- *How does Penelope cope with the loss of her husband for so many years?*
- *Are Odysseus, Telemachus and Penelope a model or 'ideal' family?*
- *What makes the story of the Odyssey both realistic and unrealistic?*
- *In what ways do 'poetic' elements appear in the epic?*
- *Today can we still undergo anything like Odysseus' or Telemachus' journeys and transformations?*

Sappho, Selected Poems

“Some men say an army of horse and some men say an army on foot and some men say an army of ships is the most beautiful thing on the black earth. But I say it is what you love.”

Anne Carson’s translation of Sappho 16 in *If not, Winter: Fragments of Sappho*

Sappho’s reputation may seem out of all proportion to the scanty remains of her poetry, at least until one encounters her texts and begins to appreciate why Plato called her the “Tenth Muse.” Until this year, only forty fragments and two complete poems could be securely attributed to her; however, a recently uncovered papyrus contains two new poems, and there is hope that more may be found. Nonetheless, the meager amount of her work that does survive creates an emotional force as powerful as it is personal. Sappho’s poetry is intensely lyrical, and represents a world apart from that of Homeric epic. Yet while the focus is on individual feeling, it is important to note her poetry was meant to be sung to an audience, either by a chorus or as a solo performance.

Little is known of her life, and as in all cases, evidence from ancient biographies is to be viewed with extreme skepticism, since it was long presumed an author’s work was a reflection of his or her own life. (The legend of blind Homer, for example, originates in the blind bard Demodocus of the *Odyssey*, as well as the belief that those bereft of earthly vision possess otherworldly insight.) What we do know: she was born at the end of the 7th c. BC on the island of Lesbos, in the northeastern corner of the Ionian Sea off the coast of modern day Turkey. Biographies also mention a husband, a daughter, and brothers, as well as political exile to Sicily, all of which is plausible but uncertain. Most certainly a fiction is her death by suicide over an unrequited love for Phaon, a story made famous by the Roman poet Ovid. The fact that her love poems are often addressed to other women generated another spurious tradition about her life, and thus her home island’s name gave rise to the term “lesbian,” though in ancient comedies Sappho was caricatured as a promiscuous heterosexual. Though probably not the head of a school for young women, as some modern scholarship has maintained, it is probable that Sappho was a part of a circle of women who played a role in pre-marital initiatory rites for younger women. In the poems, bonds with other women are represented in terms of friendship and love, homoerotic if not homosexual, though categories of human relationships from the modern world do not map easily onto the ancient. In fact, the representations of personal relationships in Sappho appear rather idiosyncratic even by commonly-held Greek norms, and it is part of Sappho’s genius to envision, and portray so beautifully, a kind of community so different from the one in which she was raised.

Fragment 31 is her most famous poem, and one of the most famous poems of classical antiquity, with imitations and translation from the Roman poet Catullus to Anne Carson. It is no small testament to Sappho’s abilities that generations of women and men have identified with her words regardless of the various forms in which they have been handed down. And while many of her poems have the simplicity of folk-song, they often mask a deeper issues of daily human existence, not least of which is that for all our claims to

independence—and Sappho’s songs echo with an independent “I”—our happiness is dependent on other people, and other forces, so often out of our control.

Questions to consider when reading poems from Sappho:

- *Why make public a personal emotional struggle? Is it a brave and heroic thing to do, or is it selfish and egotistic?*
- *Can anyone be happy without other people? Can anyone be unhappy without other people?*
- *How do the women of the Iliad compare to the woman who seems to speak these poems of Sappho? Are there any moments in the Iliad that are similar to these poems?*
- *What kind of force is love in these poems? In what forms does it appear?*
- *As a listener of Sappho’s poems, how might the experience be different if you heard the poems sung by a single performer or by a group singing together?*

Plato, *Republic*

The arc of the moral universe is long, but it bends toward justice.

Theodore Parker

That's not fair!

Any three-year old on a random day

Justice is as weighty as any concern that humans have. Some of the most admired people in history are those who were devoted to making the world more just, and ordinary people feel elevated and ennobled when engaged in a just cause. It is not surprising, then, that one of the very greatest philosophers, Plato, devoted his greatest work, the *Republic*, to the topic of justice. The *Republic* attempts to take on a quite difficult challenge, to show that being just is inherently good, that is, good even apart from any rewards or reputation one gets from being just. Its response to that challenge includes a vision in which great aspirations towards a just society would be fulfilled: the people are wholly devoted to the common good; men and women are fully equal; and the rulers are wise and uninterested in wielding personal power.

When Socrates eventually says what he thinks justice actually is, he makes it clear that it does not, in itself, pertain to deeds—or to how one treats others—but is a kind of condition. A community will be just when each of its citizens does a job suitable for him or her and when all of its classes are in the proper order with respect to each other—regardless of whether this same community ever harms others. An individual is just when he or she has all the parts of his or her soul in the right order. Such a person is less likely than others to steal, lie, or otherwise do harm, but they are just because of the order of their soul, not because of what they do and do not do.

You might find yourself dissatisfied with this, and all of Plato's dialogues leave it to the reader to answer Socrates' questions in his or her own way. The *Republic* in particular also invites readers to examine their own dissatisfactions with Socrates' account of justice and to evaluate the book's account of the human soul and what it is that makes one desire justice in the first place. We saw at the start that Plato introduces the topic of justice by depicting very ordinary interactions and relationships. As you look at his description of the parts of the soul, what they do and how they relate, see if Socrates distinguishes between true and false, noble and base, or grand and petty desires for justice.

As you work through the *Republic*, these questions should help you see what Plato is getting at in Books 1-5:

- *In the opening of the book, what do you see in the interactions among the characters that you would call injustice? What solutions would bring about justice or prevent injustice in those cases?*

- *How would you describe Cephalus and what do you make of his character? What is his relationship to his sons and is there any injustice in it? If so, what would you say a just family arrangement looks like?*
- *At the start of Book 2, what exactly do Glaucon and Adeimantus want Socrates to tell them? What are the differences in how each poses his question to Socrates, and what do you think motivates each man?*
- *The first city Socrates describes is built on the assumption that each person is naturally suited to a specific job and that humans naturally need each other. But the city in which the people get no more than what they need is unacceptable to Glaucon? Why? How can anyone justify getting more than they need?*
- *A city with luxuries needs an army, and soldiers need to be trained. What training do soldiers need in general, and is that the training Socrates discusses? Do you think that allowing the soldiers to hear only edited versions of Hesiod and Homer will produce the results Socrates says they need?*
- *The soldiers live communally and own only what they need, and Adeimantus objects that these people will not be happy. Socrates replies that they were not aiming at the happiness of any one group but of the city as a whole. Can a community be happy if the people in it are not happy? Could Socrates be suggesting that justice does not obviously give us happiness?*
- *When Socrates describes a just city and a just individual not in terms of their actions towards others but in terms of their condition (each has all of his or her parts in proper order) Glaucon and Adeimantus seem satisfied. Should they be satisfied, given the questions they asked at the start of Book 2? Has Socrates addressed the concerns they had there? Explain.*
- *In Book 5 Socrates describes gender equality, a new kind of family, and unusual gender relations that all aim at the common good of the city. Is Socrates right that the good of the community overall requires all of these? If you object to one or more of these reforms, what are your reasons? Do you think Socrates is mistaken about human nature and human happiness in Book 5?*

Genesis

*...say first what cause
Moved our grand parents in that happy state,
Favored of Heav'n so highly, to fall off
From their Creator and transgress his will
For one restraint, lords of the world besides?*

Milton, *Paradise*

Lost, I.28-32

My efforts with the language and content of the Holy Scriptures resulted at last in the awakening of my imagination to a more vivid conception of that beautiful and celebrated land along with its surroundings and neighborhood, as well as of the peoples and events that have made this patch of earth glorious for millennia.

Goethe, *Poetry and Truth*, I.4

The “rational plan” suggested by Plato stands in sharp contrast to the series of turbulent and often quite violent tales we find in *Genesis*. Having read the Greeks already, we can now approach the familiar stories of Adam and Eve, Noah, Abraham, Jacob, and Joseph with a new and improved ability to ask critical questions.

Perhaps most strikingly, we encounter in these texts God as a “character.” The God we see in *Genesis*, like the gods we meet in *The Odyssey*, communicates directly with mortals and intervenes in human history. One wonders, how are the Greek divinities and the deity of Abraham really different? Is the Hebrew God above and beyond human passions and desires any more than, say, Ares or Aphrodite?

While *Genesis* begins with the origins of the cosmos, it very quickly shifts its focus onto the human level. We witness the development and growth of community from a single individual to a family to a clan and that will ultimately result in later portions of the Hebrew Scriptures into a nation organized around a strict set of rules—rules that sharply set them off from other peoples surrounding and interacting with them. This community comes into being not merely as a result of divine intervention and assistance but also through the hard work of all too human individuals in their quest for survival and the further propagation of their line.

Genesis presents very different standards of justice and behavior compared with those expressed in the worlds of Homer and Plato. Nevertheless we will recognize the universal patterns of heroes, villains, trials, and tribulations. Clearly, every society must develop some means to provide food and shelter, and to establish a set of common rules and standards, and these must necessarily vary according to people, time, and place. Can any rules, then, be truly ‘universal’? But the text of *Genesis* challenges us with further puzzles beyond ‘right and wrong’ or even ‘good and evil’. What, for example, does it mean to ‘create’ or even ‘to be’? While these texts may offer no easy answers, they help us better understand the complications and challenges inherent in the human condition.

As you read *Genesis*, consider the following questions:

- *Why is it important to try to understand and describe our origins?*
- *Why does God prefer Abel's sacrifice over Cain's?*
- *Is God a just and eminently wise power, or an arbitrary force who happens to have a lot of strength?*
- *Why is there so much space devoted to the genealogies in Genesis?*
- *What is the purpose of Abraham's covenant with God? How is it different from Noah's or Jacob's?*
- *Why is primogeniture so frequently undermined throughout Genesis?*

Luke and John

*...He took the book over to the candle and began leafing through it.
‘Where is the part about Lazarus?’ he asked suddenly.
Sonya went on stubbornly looking down, and did not answer.
‘Where is it about the raising of Lazarus? Find it for me, Sonya.’
She gave him a sidelong glance.
‘You’re looking in the wrong place...it’s in the fourth Gospel...’ she whispered sternly,
without moving towards him.
‘Find it and read it to me,’ he said. He sat down, leaned his elbow on the table, propped
his head in his hand, and looked away sullenly preparing to listen.*

Dostoevsky, *Crime and Punishment*, IV.4

In the gospels of *Luke* and *John* we witness a clash between the two civilizations we have been studying up to this point—that is, between the Hebrew and the Greco-Roman worlds. We also find in Jesus a figure altogether different from any we have encountered so far.

Jesus is portrayed quite differently in these two Gospels. The Jesus of Luke is strongly concerned with social issues and reaching out to the downtrodden and abandoned. John’s Jesus, on the other hand, is far more withdrawn, certain and resigned about the crucifixion he knows is inevitable, seeking neither to speed nor to slow down the events as they unfold.

The two Gospels also employ markedly different strategies for establishing Jesus’ importance. Luke presents a rather detailed narrative surrounding Jesus’ conception, birth, and childhood. John, on the other hand, forgoes an infancy narrative and uses instead metaphysical arguments deeply set in the Platonic tradition. In both Gospels, however, Jesus transforms the earlier vast and intricate set of social customs and laws laid out in the Old Testament into a single guiding principle of love distilled in the “Golden Rule.” Is this too simplistic? Can humans really live in this way? What, if anything, is really new about it? Such ideas can further be considered in relation to Homer and Plato.

Some questions to consider while reading *Luke* and *John*:

- *Is Jesus an effective persuader?*
- *Is God a just and eminently wise power, or is he simply an arbitrary force who happens to have a lot of strength?*
- *In what ways are these Gospels something more than (or at least something different from) simply “Biographies of Jesus”?*
- *Why is there no infancy narrative in John?*
- *How would you compare the role that healings and miracles play in Luke with the significance they hold in John?*

- *How has the image and depiction of God changed in the New Testament from what we saw in the Hebrew Scriptures? Has the presence of God increased or decreased?*

The two aims of the Party are to conquer the whole surface of the earth and to extinguish once and for all the possibility of independent thought. There are therefore two great problems which the Party is concerned to solve. One is how to discover, against his will, what another human being is thinking, and the other is how to kill several hundred million people in a few seconds without giving warning beforehand.

George Orwell, 1984

Ovid, *Metamorphoses*

Taccia di Cadmo e d' Aretusa Ovidio,
ché se quello in serpente e quella in fonte
converte poetando, io non lo 'nvidio.

Let Ovid not speak of Cadmus or Arethusa,
for if by poetry he turns him into a serpent,
and her into a fountain, I'm not jealous.

Dante, *Inferno* XXV.97-99

The *Metamorphoses*, as the title suggests, contain and embody change, both of and in the world as well as of and in human beings. Standing in stark contrast to the *Iliad*, Ovid's poem does not continue the Western epic tradition as much as transform it utterly, fusing epic with tragedy, love elegy, didactic poetry, and philosophical dialogue. The fifteen books teem with fruitful connections to other texts in the syllabus: the opening creation and flood narrative of Deucalion and Pyrrha to Genesis; the narrative from Achilles birth to the transformation of Hecuba encompasses Ovid's vision of the Trojan War; and the tensions between philosophy and poetry found in the *Republic* (here embodied in Pythagoras and Numa). The Homeric heroes Achilles, Ajax, Odysseus (Ulysses), and Aeneas have their roles in the poem, though now viewed in an alternative perspective from the other side of epic: the sacrifice of Iphigenia, the death of Achilles, and the debate over his armor between Odysseus and Ajax, culminating in the latter's suicide. The Trojan War and its epics are themselves diminished to the status of episode, subsumed into an internally more expansive poem that begins with the creation of the universe and ends with the deification of Caesar. As much as the *Iliad* problematizes the virtues it celebrates, the multiplicity of forms and voices that inhabit the universe of the *Metamorphoses* transforms the very nature of the problems within the *Iliad*. For good reason has Ovid's poem been labeled a non-epic epic.

During the Middle Ages and Renaissance, the *Metamorphoses* were, along with the Bible, an indispensable source for continued artistic and literary creation, and most any premodern work of art on a mythological theme can be traced to Ovid. Given its concerns with identity, representation, and instability, Ovid's poem resonates with modern artists and writers: the Pygmalion story itself has spawned its own long line of literary and artistic progeny, while contemporary versions of episodes can be found in *After Ovid: New Metamorphoses* (including poems by Robert Pinsky and Seamus Heaney) as well as May Zimmerman's 1996 play *Metamorphoses*. Both on its own terms as a creative and challenging text, and as one of the cornerstones of the Western intellectual and cultural tradition, the polymorphous *Metamorphoses* will seem familiar, but a close reading reveals a work both deeply unsettling and transformative.

I am here with thee and thy goats, as the most
capricious poet, honest Ovid, was among the Goths.
Touchstone in Shakespeare, *As You Like It*, III.3

Questions:

- *In the opening lines, Ovid says the gods have changed his beginning—what are the different ways one can change beginnings?*
- *Can poetry change the world? Can it be politically effective?*
- *How do the other storytellers and artists within the *Metamorphoses* turn out?*
- *Is trauma and suffering always transformative? Can someone who has suffered trauma never be the same again?*
- *The poem ends with Ovid's declaration of immortality. Is the *Metamorphoses* the ultimate in egoism? Does poetic power outstrip any other kind of power, even that of the gods?*

III. GOALS AND OBJECTIVES

Reading and Thinking

Overall Goal

You will develop a critical approach to reading and thinking by questioning the texts you read and the ideas they convey. Read carefully and thoughtfully, mark key passages, note images, and react to ideas that resonate with you. Careful reading in many ways is the same as careful thinking. Both, in turn, lead to better oral communication. Just as you should not think over an issue only once, you must often reread and reflect at great length upon the texts and issues you will encounter in Western Heritage. Even though reading is generally an individual effort, be sure to use class discussions to share and expand your thoughts in relations to others in the class.

Western Heritage I	Western Heritage II
1) You will be able to use pre-reading strategies for becoming an active reader: <ul style="list-style-type: none">• Recognize the structure and context of a text (historical and literary)• Understand the purpose of reading a text	1) You will continue to use pre-reading strategies for becoming an active reader. <ul style="list-style-type: none">• Recognize the structure and context of a text (historical, literary, social, and political)• Understand the purpose of reading a text
2) You will be able to apply strategies to transform and process key textual ideas into your own words. <ul style="list-style-type: none">• Annotating• Questioning• Note taking• Outlining• Summarizing	2) You will continue to apply strategies to transform and process key textual ideas into your own words. <ul style="list-style-type: none">• Annotating• Questioning• Note taking• Outlining• Summarizing
3) You will be able to identify areas in which you have expanded and challenged your knowledge and experience as a result of reading a text.	3) You will be able to identify areas in which you have expanded and challenged your knowledge and experience through encounters with political and social thinkers.
	4) You will be able to identify similarities and differences between historical, social, and intellectual writings.
	5) You will be able to explain and support your interpretation of a text.

Writing and Communication

Overall Goal

You will learn that good writing is a process. You will use the many informal written assignments of Western Heritage in preparation for composing two longer and more formal analytical essays. You will write one or more revisions of these papers, which will enable you to continue doing what you are doing well and learn how to change your draft in a way that improves your writing, discovering and practicing along the way different methods of gathering, using, and assembling evidence in support of an argument.

Beyond formal and informal writing assignments, class discussions are of central importance to forging the community of your Western Heritage class—one that is respectful of all ideas—and to honing your ability to communicate your ideas about texts clearly and effectively. In addition to class discussion, activities such as small-group interactions and oral presentations can provide opportunities for practicing how to best present your ideas to the rest of the class.

Western Heritage I	Western Heritage II
1) You will be able to write analytical essays with a clear thesis and logical arguments. You will be able to organize your points and support your ideas.	1) You will be able to write text-based analytical essays that support a position by crafting a strong thesis and clear arguments. You will be able to organize your points logically and to compare and contrast ideas.
2) You will learn to express and defend positions in writing and class discussions.	2) You will be able to recognize when you have sufficient support for a position and continue to express and defend positions in writing and class discussions.
3) You will be able to demonstrate competence in using formal language conventions in all your writing (grammar, syntax, punctuation, and capitalization). You will learn the fundamentals of editing, revision and proofreading. You will learn what plagiarism is and how to avoid it.	3) You will be able to demonstrate competence in using formal language conventions in all your writing (grammar, syntax, punctuation, and capitalization). You will learn the fundamentals of editing, revision and proofreading. You will learn what plagiarism is and how to avoid it.
4) You will learn what gives life to a conversation in general and demonstrate oral communication skills through such activities as class discussions and small-group interactions.	4) You will be able to write an argumentative or persuasive essay in which opposing views are anticipated and addressed.
	5) You will learn what gives life to a conversation in general and demonstrate oral communication skills through such activities as class discussions, small-group interactions, and oral presentations.

Content

Overall Goal

You will use a critical approach to reading, writing, and discussing key texts from the West that are chosen to reflect the variety of strands that together, over time, have come to shape the constellation of Western thought. These ideas and modes of thinking are a world in which all those who read and think participate every day, and the seminars of Western Heritage seek to engage fully in this process—the ‘Great Conversation’. In order to define one smaller aspect of this larger tradition that will be probed in Western Heritage I and II, texts for the year are chosen to highlight a particular theme.

Western Heritage I	Western Heritage II
1) You will learn to identify the patterns of assumptions, ideas, values and practices of the West by examining works in the humanities including philosophy, literature, spirituality and history; in the social sciences including political and economic thought; and in the natural sciences.	1) You will learn to identify the patterns of assumptions, ideas, values, and practices of the West by examining works in the humanities including philosophy, literature, spirituality, and history; in the social sciences including political and economic thought; and in the natural sciences.
2) You will learn to recognize the assumptions on which Western communities are based, as well as divergent views within the Western tradition.	2) You will learn to recognize the assumptions on which Western communities are based, as well as differences within Western culture.
	3) You will strive to understand Western culture based on its own frame of reference and will learn to appreciate the interdependence of different aspects of Western thought.

IV. CLASS REQUIREMENTS AND EXPECTATIONS

Full participation in the class, including writing, speaking, reading, and listening, is required.

In addition you will be bound by the conditions set forth in the *Western Heritage Guide* and your instructor. Please read both the guide and your syllabus carefully.

General Expectations

- Attend class regularly: Attendance is mandatory.
- Keep a notebook. You should write down your reactions to and notes about every text.
- Come to class well prepared and ready to engage in substantive discussions.
- Listen, question, and converse openly with a sense of purpose.
- Be respectful of everyone's contributions, and of differences in culture, ethnicity, gender, lifestyle, beliefs, and values.
- Do not arrive late, leave early, fall asleep, hold irrelevant conversations, use electronic devices or otherwise fail to pay attention; these behaviors interfere with listening and ultimately will reflect poorly on your grade. Students might score A's on papers but C's for the course because they are not engaged in class.

Attendance

If you miss more than six (6) hours of a Western Heritage class, including lateness and leaving early, you may fail the course. You may also fail the course if you do not come prepared to participate in class. No notes, handouts, or make-up work can adequately compensate for your lack of participation.

How to Protect Your Work

You are responsible for being able to produce what you have done. Accidents do happen and should your instructor need another copy, you must be able to provide one. ***You should always keep both electronic and print copies of your work.*** You should also upload your work to **Turnitin.com**. Turnitin.com is a service the College provides. Ask your instructor about Turnitin.com.

Saving your work: There are a number of options available to you for saving your work. You can save your work using a flash or thumb drive, or email a copy to yourself. The library can assist you with all of these.

Note: Excuses are not sufficient. Always keep multiple copies of your work in both print and electronic forms. If you are unsure how to save your documents properly, call the Help Desk at the Computer Center in the Hedberg Library (x 5900, or x 5950) or text at 262-709-0900.

Academic Honesty and Plagiarism

In electing to come to Carthage, you are agreeing to uphold the academic policy of the College. For academic policies of the College, please go to the following site:

<http://www.carthage.edu/campus-life/code/academic-concerns/>

If you cheat, plagiarize, or assist someone in cheating or plagiarizing, you may face course failure or worse: expulsion. Your work is considered your intellectual property. The keyword is property, and as there are laws against theft of property in the United States, so there are laws against stealing the intellectual or creative products belonging to someone else, even if you do it unintentionally.

What is plagiarism?

Plagiarism is the use of another person's ideas, phrases, images, etc. without proper attribution. *Even paraphrasing without citation is a form of plagiarism.* Rule of thumb:

if you are quoting any more than three consecutive words, or paraphrasing an idea, recapitulating (summarizing), or using an idea or conclusion from a source without proper citation, you are plagiarizing—that is to say, stealing.

You could also violate a copyright by reproducing any arrangement of facts, graphs, images, etc., without proper citation.

Penalties for Plagiarism

The Student Community Code states that plagiarism may be dealt with in the ways outlined below:

Warnings

Warnings are to be given by individual faculty at their discretion when they observe signs of inadvertent academic dishonesty. The student is to be warned in writing and no report is filed with the Provost of the College.

Failure of the Work in Question

This penalty may be administered at the discretion of the faculty member whenever he or she can show an academic honesty violation has occurred. A written report of the violation and penalty must be submitted to the Office of the Provost of the College, and a copy must be given to the student.

Failure of the Course

This penalty may be administered at the discretion of the faculty member whenever he or she can show an academic honesty violation has occurred. It is up to the faculty member to decide if a student fails the course or the work in question on a first occurrence. A written report of the violation and penalty must

be submitted to the Office of the Provost of the College. A letter grade of F will be recorded for that course on the student's transcript.

Dismissal from the College

Any time a student receives two academic dishonesty reports in the Office of the Provost of the College, the student is automatically dismissed from the College. These can be reports of either failure in the course, failure of the work in question, or a report of one of the violations listed below. (The violations listed in the community code include computer fraud, library abuse, and false information).

How to Avoid Plagiarism

When taking notes, come to your own conclusion and reword what you wish to communicate in your own voice. Expressing your individual reaction to an idea, a work, or image will help you avoid plagiarism. Be sure to record the source of your information. Your instructor will help you apply the principles of oral and written communication so that you will learn how, when, and why to cite sources.

Whenever you pass off someone else's work (that is, his/her intellectual property) as your own, you are guilty of plagiarism. It does not matter what the source is: boyfriend, girlfriend, mother, father, friend, the web, magazines, journals, books, etc. Although access to the web on campus is free, that does not mean that you are free to cut and paste from a web document, then submit the work as your own. One student recently assumed that anything on the web is free, and thus not protected by copyright. **Wrong!** As soon as a document becomes fixed, that is, appears on the web or in any other electronic or print medium, U.S. Copyright laws and the Digital Millennium Act--protect it. It does not matter whether the web source has an author's name or not. Moreover, the real issue here is not so much that you have "borrowed" from the Internet, as it is that you are claiming that the ideas, words, arrangement, argument, etc., you have borrowed are yours. You are announcing to your instructor and class that you, and only you, wrote that paper, that the words and ideas on the paper originated in your mind, and that what is affixed to the paper is your property. In the academic world ideas are, generally speaking, the only currency a person has. By taking someone else's work and presenting it as your own, you are robbing that person of her/his currency.

If you change a few words, the work is your own, right? Sorry, you are still following another author's mode of expression. Changing tenses, using adverbs instead of adjectives, paraphrasing, rearranging words, etc. do not relieve you of the charge of plagiarism. If you follow a person's arrangement or line of thinking or argument, you are still guilty of plagiarism if you do not cite your source properly.

Is it free if it appears on the Internet? Again, the answer is no. See the explanation above. Without a doubt, the World Wide Web makes the work of other students and writers readily accessible. When you take from a site without citing the author, you are stealing from a fellow human being or entity. To be blunt, many of the "free" student

essays that paper mills encourage you to use are not well written. In fact, some of them are products of plagiarism. Thus, you are stealing from another thief.

What if you come up with an idea on your own and then you see the same idea in print? In this case what you need to do is acknowledge that you came across the idea on your own but later found it in another work.

Is it fine to cheat, plagiarize, and collude (that is, conspire with someone) if the course is a required class? No, there are absolutely no excuses for cheating, plagiarizing, and colluding. Business leaders often tell us that if a student cheats in college, he or she is likely to do so for the rest of his or her career. You simply do not fall out of bad/illegal habits when you receive your diploma.

Where can you go to get help shaping your ideas into your words? Go to the Writing Center in Hedberg Library. All the tutors are familiar with the kinds of papers you will be writing for Western Heritage, and they are willing to listen to your ideas and help you develop a strategy for writing a paper. Go to your instructor, too. All Western Heritage instructors are willing to assist you in your work. After all, we want you to become independent learners. You need to master writing papers, and the more you write, the better you will become.

Why should you be concerned about plagiarism? You should be concerned for a number of reasons. First, in an increasingly competitive world you are at a disadvantage if someone gains advancement through immoral or illegal means. In other words, you lose to someone who has used illegal means. Second, as a student at a liberal arts institution you need to be concerned about your integrity. Once you have lost your integrity, you cannot regain it. Frankly, integrity and honesty are more important than any discipline you master. Finally, every student is harmed when someone uses unfair means to earn a grade. Here at the College, we want to make sure that we protect the grades of students who have earned them fairly.

If you have any questions, please feel free to contact your Western Heritage instructor.

V. READING, WRITING, LISTENING, AND SPEAKING

All the skills listed above are essential for good written and oral communication, which is how an individual takes his or her own ideas and interacts with others on an intellectual level. This is the first step toward creating and affirming a community in and outside the classroom. In the seminars of Western Heritage, we apply this process to the great works of Western thought by focusing our reading, writing, speaking and listening on those books, which in turn form the basis for our conversations in the course.

Over the millennia, thinkers in the Western tradition have built up a bank of intellectual currency by responding to each other's ideas in what is termed the "Great Conversation". In Western Heritage, instructors and students together engage in this process and make fresh contributions to our cultural capital. This work requires active participation and respect, not only for the texts we read, but for the opinions we articulate in class. Each student must feel free to express his or her ideas openly and with trust that students will receive them with shared respect.

Reading

Active Reading

You will be reading some challenging texts in Western Heritage. As such, you will need to be an *active reader*. Reading is an art that rewards the patient student. As you read, you should underline, make notes in the margins, write out questions, use question marks to indicate where you find that text interesting or problematic, or read the text aloud. Empty margins in a text under study are suspect; they suggest browsing the material instead of engaging the text. ***That's right, mark up your text. The more senses you use in reading, the more you will remember!*** Finally, try to make connections to aspects of your own life or to issues that interest you. Critical, active reading is the foundation of better papers and improved critical thinking.

If you need help in understanding what you have read, in addition to your instructor there are three ways to receive assistance. First, the Western Heritage Program has several Fellows available to help you with the course material. Talk to your Western Heritage instructor or contact the Western Heritage office (262-551-5742 or go to Lentz Hall 235) to find out more about the Fellows. Second, call the Tutoring and SI Coordinator, Emily (Oleson) Janssen (262-551-6047), or send an e-mail to tutoring@carthage.edu or ejanssen1@carthage.edu. Arrangements will be made for you to meet with a qualified student tutor who can help answer your questions and suggest ways of interacting with the material more effectively. Third, contact Carthage's Learning Specialist Dr. Diane Schowalter (262-551-5802), who can give you specific tips on how to adapt your style of learning to the classroom. Professional testing is available through the TWC Center for Student Success and may help you gain a window into the way you learn. Make sure you do not wait too long into the semester if you need assistance. It is important for you to get help early, so make sure you talk with your instructor.

Remember:

- Challenge yourself. The material may be difficult at times, but you will feel victorious having mastered it and reading will be easier the next time around.
- Ask yourself, “How can I apply what I’m reading to my life and the world in which I live.”
- Write in your books. Sixteenth-century writer and philosopher Francis Bacon wrote, “Books are meant to be consumed,” so dig in. Write your emotional reactions to what you have read, the other thoughts that emerge as you go through an author’s work, reminders for class discussion or a paper. Write in the margins, circle and underline. The bookstore says that writing in your texts does not affect the resale value. Take notes on other sheets of paper when you run out of room and staple them to the appropriate pages.
- Make connections! Ask yourself, “Who or what does this reading remind me of?”
- Read it again. Sometimes what seems impossible to understand on the first reading makes perfect sense on the second.
- Choose a distraction-free zone. Read when and where you may give the work your full attention.
- Accept that you will not understand everything you read.

Writing

Writing is a way to learn. You will be writing frequently. The more you practice the better you will become. Professional writers agree: to write better one has to write, write, write. By the end of each semester you will have generated an impressive portfolio of your own writing. And you will be a better writer in your other classes. By the time you have to sit down and write your senior thesis, you will be a pro.

Writing in Western Heritage

Papers: You will be writing at least two formal papers in each seminar. Papers focus on text-based analysis without the use of outside, secondary sources.

Drafts: You will be required to submit drafts before the final draft of any particular paper. The final grade on a paper may be at risk if you have not submitted any drafts. A first draft is a work that has already been organized, revised, rewritten, and proofread. A rough draft is a gathering of ideas on paper.

Revision: When your drafts are returned to you, you will be asked to do a revision. A revision of a paper is a “re-visioning” of your work. That is, you look at your work from a distance and consider how to improve what you have written. A revision does not mean

The Writing Process, or Process Writing. As you read, you should mark down your reactions, ideas, thoughts, and notable passages of every work you read. You will soon discover that you have the elements of a paper in your notebook. Your instructor may collect your notebooks/reading journals on a regular basis.

Papers and Grades. You may be wondering what the difference between an "A" paper, a "C" paper, and an "F" paper is.

An "A" paper has the following features:

- Unusually high level of competence
- Clear and even persuasive
- Ideas appear well thought out, informed, delineated
- Organization effective: contents well-paced and sequenced
- Illustration/support--persuasive and detailed
- Sentence structure graceful and varied; writer shows command of complex structures
- Vocabulary sophisticated, showing a wide range of choices
- Very few or no mechanical errors

A "C" paper has the following features:

- Demonstrates minimal competence
- Usually clear
- Ideas may need refining, rethinking, narrowing, or better information
- Organization adequate for understanding. May have unity/coherence weaknesses
- Illustration/support--present (but perhaps too general or largely repetition)
- Sentence structure may show limitations, occasional confusion, and punctuation errors
- Vocabulary usually adequate. May be limited or repetitive at times
- More frequent mechanical errors, but a majority of sentences are error free

An "F" paper has the following features:

- Frequently unclear
- Ideas conspicuously trite, vague, uninformed, or oversimplified
- Organization weak to non-apparent
- Illustration/support--inappropriate, nearly absent or absent
- Sentence structure very limited or often confused. Sentence boundaries not well signaled
- Vocabulary exceptionally limited or inappropriate. Does not communicate ideas effectively
- Mechanical errors numerous. May show patterns. Many sentences have at least one error

Writing Center

If you are having any problems with writing, do not understand the assignment, and/or need help getting started, make sure to talk with your instructor. You should also go the Writing Center located on the second floor of the Hedberg Library. The center has student tutors who are available at specified times and by appointment. These writing fellows are accomplished, upper-level writers who can help you with any stage of the writing process, from creating a compelling thesis to polishing a final draft. In order to

make an appointment for a time slot either call the Writing Center at **262-552-5536**, or go to <http://carthage.mywconline.com>.

Writing in Western Heritage I

In Western Heritage I you will be asked to write at least eight pages of short, informal pieces and two analytical papers in response to the texts you read in class. Look at the writing objectives under the Writing Goals section of this *Guide*.

Target: *eight pages of informal writing and eight pages of formal writing. In both forms of writing you will focus on providing vivid detail and illustrative example. The essays will be based on the texts you have read.*

- Analytical Essay #1: The first essay will be about 4 pages in length; it will emphasize the use of a clear thesis (a main point that takes a stand) and logical supporting points. The assignment will consist of a first draft and a revised draft and the essay will support a point about one of more of the texts you have read for the class. You will also be asked to notice and correct your own most frequent error(s) in grammar, spelling, and punctuation.
- Analytical Essay #2: The second essay will be an expanded textual analysis, perhaps a compare-contrast essay, of about 5 pages. In it, you will practice developing your own, carefully-focused thesis. You will be required to provide more detailed support than in the first essay, including quotations from the text and numerous examples that you discuss in detail. Here, too, you will be asked to demonstrate that you can identify and correct your own most frequent mistakes in grammar, spelling, and punctuation. The assignment will consist of a first draft and a revised draft.

Writing Tips Remember:

- Write to be read! Consider your papers more than fodder for a file. Remember that most writers hope that others will read and act on their work, so consider your reader when you write what might be better described as articles. Your instructor can even help you submit your best work for potential publication. Many publishers, including our own student newspaper, *The Current*, pay writers for their work!
- Embrace the challenge rather than dreading it! You will do lots of writing during your college career, not only in Western Heritage, but in many of your other classes as well.
- Plan ahead! Do not wait until the last minute. Go to the Writing Center if you suffer from writer's block.
- If you do not save copies of your work you invite disaster. Furthermore, you will not find an instructor on campus who will accept the excuse that your hard drive crashed. *Save, save, save* your work on the hard drive, on a flash drive and on paper. Keep extra copies and file your originals. If you are unsure about how to save your work on a computer, contact the Hedberg Library Help Desk at 262-551-5950 for assistance.

- Go ahead and write a book. This writing-sample collection will serve you well when you apply for Western Heritage scholarships, which offer substantial amounts of money to winning entries. Moreover, graduate schools and your earliest employers likely will want to see writing samples before you are hired.
- Proofread your work! Have someone else proofread it as well. You might have brilliant thoughts, but typos and misspellings can tarnish even your best writing.
- Draft and rewrite. The good news is, they are only words and they can be undone. Get an early start and write several drafts. Consult your instructor for directions on rewriting graded work.
- Hate to write? Ask your instructor for help getting over your aversion. Possible solutions include a technique called “free writing”, simply talking through your subject with a friend, taking the time to mull over your topic, drawing an outline of your thoughts and formulating an argument based on a personal passion.
- Ask an expert! Contact the Carthage Writing Center in the Hedberg Library at 262-552-5536. Student and faculty tutors are ready to assist you.
- Be familiar with MLA, APA, and CMS writing styles which require you to use specific notations, bibliographies and other elements.
- Attribute everything you get from somewhere other than your own mind. **Avoid plagiarism.** See the section on avoiding plagiarism in the *Western Heritage Guide*.
- Find your niche, or voice. You will write many different pieces for various occasions – from narratives to analytical and research essays. Some papers will be written for class presentations. Use the opportunity to find or burnish your preferred style.

Listening & Speaking

- Understand that hearing and listening are different. Listening is an active endeavor. Hearing is a passive response to sound.
- As you listen to your instructor and classmates consider, “Do I agree with their position? Why or why not? What is my position? How can I support it? What might I say in response?”
- Take a moment to consider before you respond. Deliberate silence gives everyone in the group time to digest what has been said.
- Listen for evidence. Opinions alone carry little power. Think about what evidence you might offer –what data, personal experience, examples, expert opinions or comparisons – that might illuminate the issue. Then use your listening skills to your benefit and speak up!
- Be socially adept. Listening is a key element of being an active community member. Those who fail to listen at work or in various social situations elicit uncomfortable responses from friends, colleagues and other associates.

VI. CREDITS

It is important to acknowledge the contributions of the following: past and present members of the Heritage Oversight Committee, including Allen Vogt, Lynn Loewen, Christine Blaine, Jeff Roberg, Ray Novak, Steven Udry, Carol Smith, Christopher Lynch, Kevin Crosby, Alane Spinney, Ann Gunkel, Sandy Seidel, Jim Lochtefeld, William Kuhn, and Sarah Vokes; in-house consultants David Steege, Alan Wallace, Gene Engeldinger, Dan Margurshak, Judith Schaumberg, Eric Margerum, Ruth Fangmeier, Felicia Blasi, and Annette Duncan, who initially helped the Heritage Oversight Committee to establish the goals and objectives for what was then Heritage I to III.

Professor Chris Renaud (Director of Heritage Studies, 1999-2002) wrote the fourth edition of the Heritage Guide (2002-2003) on which Western Heritage Guides I and II are based. That fourth edition would not have been what it is without the advice and guidance of Professors Annette Duncan, Steven Udry (Heritage III), and Elizabeth Oplatka (Reading, Writing, Speaking, and Listening in Heritage).

Thanks are also owed to David Steege, Senior Associate Provost of the College, for his editorial expertise and sage advice on the second edition of the *Heritage Guide*.

Most important, however, is to recognize the past and present Heritage faculty and students who have directly or indirectly offered time, expertise, critiques, and vision for the on-going revisiting of the Heritage Studies Program.

This new edition of the Guide for Western Heritage is modeled on past editions of the Carthage Heritage Guide and was extensively revised by Brian Schwartz and Ben DeSmidt with major contributions from Joseph McAlhany, Paul Kirkland, John Isham, Paul Ulrich, Chris Lynch, Maria Carrig, and Michael Brent, and with significant help from Deanna Love.

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For more information:

Professor John Isham * Director of Heritage Studies, Fall 2013-present
Carthage College * 2001 Alford Park Drive, Kenosha, WI 53140-1994
Email: jisham@carthage.edu; phone 262-551-2304 or 262-551-5823, or visit the Heritage Web Site: <http://www.carthage.edu/western-heritage>