Western Heritage II
❖
Journeys and Transformations

The Guide
Spring 2019
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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 life-long 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 II
Journeys and Transformations

WESTERN HERITAGE II TEXTS 2019

William Shakespeare, The Tempest

Descartes, Discourse on Method and Meditations on First Philosophy

Rousseau, The First and Second Discourse

Austen, Persuasion

Morrison, Song of Solomon
And now our Case was very dismal indeed; for we all saw plainly, that the Sea went so high, that the Boat could not live, and that we should be inevitably drowned. As to making Sail, we had none, nor, if we had, could we ha’ done any thing with it; so we work’d at the Oar towards the Land, tho’ with heavy Hearts, like Men going to Execution; for we all knew, that when the Boat came nearer the Shore, she would be dash’d in a Thousand Pieces by the Breach of the Sea.

Daniel Defoe, *Robinson Crusoe*

Thanked be Fortune it hath been otherwise, Twenty times better...

Thomas Wyatt, “They flee from me”

Our journey now pulls us from Montaigne’s private study and away from his personal reflections out onto the public, outdoor stage of Shakespeare… and at the same time onto a faraway, mysterious island full of airy spirits, strange monsters and stranded castaways. In every sense we are now travelling through uncharted territory: just as the newly arrived visitors cannot say with certainty where they now are, Shakespeare’s *Tempest* defies any sort of simple theatrical categorization by genre.

We have encountered several storms in our readings already (one thinks of the *Odyssey*, for example, or the *Aeneid*, or the great flood in *Genius*)—but the one in *The Tempest* is thoroughly unique in that it has been conceived and executed not by the will of the gods or God—but rather by a man named Prospero, who has acquired his magical abilities through long and attentive study of the liberal arts. The more Prospero has been shut off and cast away from political authority, all the more real power has he come to acquire—putting him quite close to a deity in terms of his ability to alter and affect other humans’ lives.

The dramatist’s own created character is therefore a creator himself. Thus a stunningly complex and even dizzying relationship has been forged between Shakespeare and Prospero: the magic of the island is conveyed to us through the magic of Shakespeare’s stagecraft. Small wonder that such creative partnership brings about such unforgettable marvels!

Shakespeare has created other characters who forge counter-plots of their own—the cynical Antonio and all-too-easily influenced Sebastian on the one hand, and the humorous but stunningly banal trio of Stephano, Caliban and Trinculo on the other. This play is very much about power struggles and how they can be successfully averted or overcome. What’s more, the character of Caliban—a calque for the word “cannibal”—can be seen as a direct response to Montaigne’s sympathetic and at times rather complimentary treatment of the exotic and unfamiliar.

Prospero’s willingness to not only forgive the others, but also to relinquish his powers at the end both are monumental acts—ones requiring far more strength of character than any of the feats he has performed up to this time. The fact that this appears to have been Shakespeare’s final play (meaning that Prospero’s farewell may also be the dramatist’s as well) adds even greater force to the conclusion of this drama.
Consider the following questions as you read Shakespeare’s *Tempest*:

- What link is established in this text between magic and the liberal arts? Has Prospero made good use of his learning? Does he abuse his powers?
- What role do the four natural elements play in *The Tempest*, and what is their significance?
- In what way can Prospero’s tests and trials be compared to those Montaigne made with his Essays?
- What is the significance of freedom in *The Tempest*? What can not be granted instantly—or to everybody? Why is Caliban seemingly beyond remedy? How does Shakespeare’s Caliban compare with Montaigne’s cannibals?
- What does Prospero mean by distinguishing virtue from vengeance? Why does he forgive those who have wronged him? Has his ability to forgive arisen from his knowledge and studies?
- How does Prospero’s power compare with that of God or the Greek gods?
René Descartes, *Method and Meditations on First Philosophy*

"America is...the one country in the world where the precepts of Descartes are least studied and best followed. That should not be surprising."

--Alexis de Tocqueville, Democracy in America, Vol. 2, Ch. 1

René Descartes (1596-1650) is widely recognized as “the father of modern philosophy.” However, it would be a grave mistake to conclude that his thought is only of interest to philosophers, for Descartes’s philosophical project ultimately attempts to transform the disciplines of mathematics and natural science, and its success shapes our understanding of these ways of knowing today.

For starters, Descartes is largely responsible for the invention of analytic geometry, which uses algebra to resolve geometrical problems. This mode of geometry set the stage for mathematical physics, paved the way for the invention of calculus, and is still taught in high schools and colleges today (think of the Cartesian coordinates!). Moreover, Descartes played a significant role in the Scientific Revolution—he offered an early comprehensive account of nature as a uniform, causally-determined order governed by unbendable laws; he laid the groundwork for the account of spatial extension as the essence of the material world; he made significant progress toward formalizing the law of inertia; and, perhaps most importantly, he was an early and very influential champion of the need for a methodical approach to the study of nature, that is, a scientific method. Finally, Descartes highlights the intimate connection between science and technology. Indeed, Descartes suggests that the ultimate purpose of scientific inquiry is its practical application in an ever-progressing chain of engineering marvels and, most importantly, in the science of medicine and the development of medical technologies—these, he claims, are the true fruits of scientific inquiry, their true purpose. Descartes even imagines that medical science may be able to overcome death itself, which he views as the principle evil of human life (pp. 34-35). Thus Descartes lays the intellectual foundation for the modern scientific project and its aim of improving human life through technology.

For these reasons, among many others, Descartes’s thought should be of special interest to students of mathematics and the “hard sciences” and to all of us who live in a world governed by the scientific-technological worldview that Descartes envisioned. And a careful investigation of Descartes’s writings—especially his *Discourse on Method* and *Meditations on First Philosophy*—can help us understand the questions and problems that motivate the modern scientific project, the virtues of this project, and the potential limitations or pitfalls of modern science’s implicit claim to be the authoritative judge of truth, nature, and the meaning of human life.

In the *Discourse on Method* (1637), Descartes tells the story of his own intellectual development. Dissatisfied with the education he had received because of its inability to arrive at consensus about the nature and purpose of life and its inability to communicate “knowledge of everything that is useful in life” (p. 3), Descartes concludes that traditional philosophy and science—that is, Aristotelian philosophy and science—rely on questionable assumptions. Descartes therefore undertakes the Herculean task of reforming philosophy and science from the ground up in an attempt to set the quest for knowledge on firm foundations once and for all, and he does so by proposing a rigorous method that ensures science’s success (thus, the title of the work). Paradoxically, though, Descartes regularly claims that he does not present his method in order to encourage other thinkers to follow it. But, if that is true, how can Descartes expect that his method will ultimately allow human beings to become like “masters
and possessors of nature” (p. 35)? What, according to Descartes, is the true purpose of his method? Answering this question is one of the most immediate tasks for readers of the Discourse.

In the Meditations on First Philosophy (1641), Descartes once again tells a story about himself, but now he offers a very detailed account of a line of thinking that he briefly summarizes in Part 5 of the Discourse. This line of thinking explores the central question of epistemology: what can I know? In an attempt to answer this question once and for all, Descartes undertakes a thought experiment in which he rejects all opinions that he can possibly doubt. He ultimately discovers that the only thing he can know with complete certainty is his own existence: “after everything has been most carefully weighed, it must finally be established that this pronouncement ‘I am, I exist’ is necessarily true every time I utter it or conceive it in my mind” (p. 64). Thus Descartes places the subjective consciousness of the individual at the center of the cosmos and posits the self as the foundation and anchor of all thinking and knowing. If Descartes’s emphasis on “subjectivity” seems reasonable, however, it also give rise to important questions. If we are, in the first instance, aware of our mind and its operations, how is the mind related to the body? Are we simply like a ghost in a machine? If all knowledge begins with the self, how can we know that a world beyond the self exists? What can we know about it? Is the world we inhabit receptive to our seemingly natural concern with the good, the beautiful, the sacred, or are we destined to live our lives as outsiders, homeless, strangers in a strange land?

Consider the following questions as you read Descartes’s Discourse on Method and/or Meditations on First Philosophy.

- What is the relationship between philosophy and science? How are these two fields of inquiry similar? How are they different? Do they overlap in any way? Does philosophy require science? Does science depend on philosophy? How do our answers to such questions help us think about the role of science in today’s world?

- How does Descartes’s approach to science differ from that of Aristotle’s Physics?

- What is the relationship between science and technology? Does scientific research always pursue technological innovation? Should it? Is technological innovation a necessary side effect of scientific inquiry? Is there any limit to technological progress?

- Why does Descartes communicate his thoughts in the first person? Why does he write autobiographically? How does his choice of genre relate to his arguments and the conclusions they support?

- Throughout the Discourse on Method, Descartes regularly emphasizes that he is not describing his method in order to convince others to follow it, but he ultimately indicates that he hopes his method will transform the way science is practiced. Indeed, he ultimately indicates that his method may be able to overcome the evils that confront human life. Does Descartes want others to adopt his method? If so, why does he indicate that he does not?
• Why was Descartes dissatisfied with the education he received? What was this education like? What, exactly, did it fail to accomplish? Was there any aspect of it Descartes appreciated? Does Descartes simply criticize the education he received, or does he propose a new form of education? What should education accomplish, according to Descartes? What would Descartes think about the Western Heritage Program?

• Why does Descartes need to create a provisional morality? What is his provisional morality? What is a provisional morality, in the first place? Can morality really be provisional?

• What can we know, according to Descartes? What can we know with certainty? Can we know that the external world that we think we perceive actually exists? If so, how?

• What role does God play in Descartes’s theory of knowledge? How does Descartes characterize God? How does Descartes’s vision of God to the God of the Bible and the gods of the pagans?

• Is Descartes primarily concerned with gaining knowledge of the truth about the world, or is he primarily concerned with applying knowledge in order to change the world?
Jean-Jacques Rousseau, *The Second Discourse*

*Peoples, know once and for all that nature wanted to keep you from being harmed by knowledge just as a mother wrests a dangerous weapon from her child’s hand; that all the secrets she hides from you are so many evils from which she protects you.*

Jean-Jacques Rousseau, *First Discourse*

In Jean-Jacques Rousseau’s *Second Discourse* he sets course on an intellectual journey searching for the answer to a fundamental question: “What is the origin of inequality among men; and is it authorized by natural law?” Notice, however, that his journey in a way has already begun. Before we ever learn the question, Rousseau offers his reader some preliminary thoughts. We have both a ‘dedicatory letter’ addressed to the Republic of Geneva, which is itself followed by a preface. Notice that even before Rousseau offers us his own words, we are shown an engraving with the caption “He goes back to his equals” and a quote from Aristotle, whose *Ethics* and *Physics* we discussed last semester, “Not in things corrupted, but in what orders itself according to nature, must we consider what is natural”.

Such labyrinthine structure is a clue to what Rousseau requires of anyone who begins this journey with him. Almost paradoxically, we are told that careful thought must underlie the first beginning of any thoughtful response; almost, as it were, that careful thought must precede careful thought. With this in mind, notice what changes this preliminary information might have caused. Does Rousseau make the same journey as the question asks him to make, or does he choose to alter his course based on careful thinking? For instance, what is the difference between the question proposed to him (“What is the origin of inequality among men; and is it authorized by natural law?”) and the title of his work, “Discourse on the Origin and Foundations of Inequality Among Men”. What has Rousseau added; what has he subtracted?

Another way to think of the preliminary steps that Rousseau requires us to take is by imagining the question he is posed and the exploration he provides as a model for our work in Western Heritage. Each text we have read earlier in the course, such as the engraving and the quote offered to us by Rousseau, has the potential to change our present and, thus, our future, that is, if we put as much careful thought into those works as Rousseau demands. What makes this influence possible is language and the arts. Without the ability to communicate and record thoughts, how would such effects be possible? As we work through the discourse with Rousseau, however, we are asked to wonder what influence the important but also seemingly good benefits of language, literature, the arts and all the ordering tools of society had on the inequality of man, and where nature fits in.
Consider the following questions as you read the *Second Discourse*:

- *In his Letter to Geneva, what are the most striking features of Geneva that Rousseau describes? That is, what features of the city that he describes are not features you would have expected him to have singled out and praised? Which features would not be found in a place where you would want to live? Why?*

- *In the Preface, Rousseau makes clear that he thinks that in some key ways human beings become worse as they acquire more knowledge. What kind of knowledge can make life worse for human beings?*

- *What does Rousseau say are the true bodily needs of human beings?*

- *Why does it seem to be so important to Rousseau that the origin of language is so difficult to explain?*

- *In what ways are the beginnings of settlements, families, and small societies a happy period in human history? On the other hand, why does the need humans develop for each other make them so unhappy?*
Here was a woman about the year 1800 writing without hate, without bitterness, without fear, without protest, without preaching. This was how Shakespeare wrote, I thought, looking at Antony and Cleopatra; and when people compare Shakespeare and Jane Austen, they may mean that the minds of both had consumed all impediments; and for that reason we do not know Jane Austen and we do not know Shakespeare, and for that reason Jane Austen pervades every word that she wrote, and so does Shakespeare.

Virginia Woolf, A Room of One’s Own (ch. 4)

Persuasion is Jane Austen’s last completed novel and was published about six months after her death. As with her other works (Sense and Sensibility, Pride and Prejudice, Mansfield Park, Emma, and Northanger Abbey), it focuses on a small group of landed gentry, living in the English countryside in the early nineteenth century. It is set in the midst of Britain’s involvement in the Napoleonic Wars and within living memory of the revolutions in America and France. And yet, in spite of this roiling historical context, the novel cares most about Anne Elliot, a twenty-seven-year-old woman who regrets having broken off her engagement when she was nineteen.

Indeed, as with all of Austen’s novels, Persuasion takes courtship and marriage as its subject, and details with grim precision the financial and political underpinnings of marriage in early nineteenth-century Britain. Marriage in these novels and in this historical moment is a way to maintain social rank and secure financial wellbeing more than it is an index of romantic love. Since middle- and upper-class women of the period could not work outside the home without losing their status, the primary way for them to avoid becoming financial burdens to their families was to marry. Especially for a woman in Anne Elliot’s position—born into a family of daughters who cannot inherit their own home, with a father who sinks them ever more deeply into debt—marriage was a way to insure survival. Not only does Persuasion permit us to see the indignities and injustices that arise from such a system, it also interrogates the condition of women more directly and asserts that rational capacity is not determined by gender.

In portraying an ordinary woman faced with an ordinary collection of troubles and decisions, Austen also participates in a great shift toward what we now call literary realism. With few exceptions, the nineteenth-century realist novel takes for its subjects neither gods nor saints, neither heroes nor kings. In this sense, the genre differs widely from works in the Western Heritage curriculum like Homer’s Iliad or Shakespeare’s Tempest.

But it also shares much with such works. Though readers of Persuasion will never see its characters do battle with a mighty river or be whisked away by a goddess or drag the corpses of their enemies behind a chariot, the novel does show us a community that is tightly connected to officers serving
in the British Navy. We learn the details of these officers’ ships, the patterns of their advancement, and hear glimpses of lives spent far from home and much at sea. Like the Iliad, Persuasion thinks about the costs of war, but it demonstrates the ways in which those costs seep into the lives of civilians left at home. Loss touches every character in the novel, and the relentless, transformative, destructive march of time drives characters’ thoughts, words, and actions.

As its title suggests, Persuasion asks questions about the relationship between language and power. Just as Homer’s embassy to Achilles deploys an arsenal of rhetorical techniques, Persuasion revels in language’s ability to coerce. Just as we might wonder whether Prospero’s books and words are what allow him to control the island and its inhabitants, Persuasion wonders how much we should allow ourselves to be influenced by the language of our family, our friends, our community, and our books. How do you change a person’s mind? When is it right to change your own mind? By introducing such questions about rhetoric and ethics into the plot of the novel, Austen invites us to think about both the positive and negative potential of language. Through her narrator’s use of irony and subtle shifts in point of view, Austen also forces readers to experience the slipperiness of language more directly, and this experience should cause us some consternation. How are we to trust or to wrest any truth from such a flickering, plastic thing as language?

Consider the following questions as you read *Persuasion*:

- Throughout the novel, Anne leaves her own home and visits a variety of different households and towns. What does she learn in each of these settings? What does the novel seem to think about travel and experience?

- What does this novel have to say about reading? Why and how is literature important?

- Which characters have the happiest marriage? How do you know? What does your assessment suggest about the qualities Persuasion values most in a marriage? How do these portraits of marriage compare to the romances and marriages depicted elsewhere in the Western Heritage curriculum?

- Is Anne a strong character? Is she powerful? Should we aspire to be like Anne?

- What is the novel’s final judgment with regard to persuasion? Is it wrong to persuade someone? Is being “persuadable” a weakness? When, if ever, should we allow ourselves to be persuaded? Is persuasion the same as argumentation?

- Persuasion is written from a third-person omniscient point of view, but in many places an individual character’s perspective seems to dominate. Where else in the Western Heritage curriculum have we encountered a narrator that is not perfectly omniscient? How does this unevenness of perspective complicate your interpretation of the novel?
Toni Morrison, *Song of Solomon*

*I have seen a land right merry with the sun, where children sing, and rolling hills lie like passioned women wanton with harvest. And there in the King’s Highway sat and sits a figure veiled and bowed, by which the traveller’s footsteps hasten as they go. On the tainted air broods fear. Three centuries’ thought has been the raising and unveiling of that bowed human heart, and now behold a century new for the duty and the deed. The problem of the Twentieth Century is the problem of the color-line.*

W.E.B. DuBois, *The Souls of Black Folk*

In Toni Morrison’s *Song of Solomon* we find as rich an exploration of the question of race and of African Americans in the twentieth century as can be found anywhere. These questions are inextricably bound with the protagonist Milkman’s quest to determine “Who am I and where do I come from?”

Society and family relationships are uncovered and explored through a panoply of characters: in addition to Milkman there is his ambitious and greedy father, Macon Dead; his muted and mysterious mother, Ruth; his unique and mystical aunt Pilate; her daughter Hagar, whom Milkman falls in love with then abandons; and his friend Guitar, with whom he has a friendship and a running dialogue that explores so many of the issues and questions central to the text and to the times: What is the proper response to white racism and brutality towards African Americans? Does one blame and seek vengeance on an entire race because some of its members have committed atrocities? How does one express love in this complex and complicated environment?

The novel offers no easy answers or explanations to any of the above questions, but takes us deeper into an appreciation of the challenges and of those facing the challenges.

The second half of the book takes us on Milkman’s Odyssey (or would this be his Telemachy) back towards an exploration of his origins. Along the way we find rediscoveries of the self that resonate with Descartes’ attempts to get at what he can really know for sure, as well as explorations of how “natural humans” compare and contrast with seemingly “civilized” ones.

Throughout the text we are treated to remarkable examples of “magical realism”: his mother’s flowers that won’t stop growing, Pilate’s ability to change her height and her appearance when needed, and what appears to be the ghost of Macon’s grandfather haunting the text, to name only a few. Perhaps it should not surprise us then that the novel ends on a mysterious note—the final note of the *Song of Solomon*—that leaves us wondering…and wishing to continue to re-explore the issues and questions raised in this text.
Consider the following questions as you read Morrison’s *Song of Solomon*:

- **In what way does Milkman’s quest for knowledge of his family’s origins tell him more about himself?**

- **What role does Pilate play in Milkman’s life? What role does she play amongst the other characters of the novel?**

- **Does Macon Dead (the father of Milkman) lack any good qualities? What is the frequent source of tension between him and Milkman…and between him and other members of the family?**

- **What is Guitar’s stance on social and racial issues? How does Milkman relate and react to Guitar’s statements and his possible actions?**

- **Which issues and events from African-American history are referred to and/or discussed within the text? How do those events relate to the action within the novel?**

- **What is the significance of flying in Song of Solomon? What is the significance of singing?**
II. 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.

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<th>Western Heritage I</th>
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<tr>
<td>1) You will be able to use pre-reading strategies for becoming an active reader:</td>
<td>1) You will continue to use pre-reading strategies for becoming an active reader.</td>
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<tr>
<td>• Recognize the structure and context of a text (historical and literary)</td>
<td>• Recognize the structure and context of a text (historical, literary, social, and political)</td>
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<td>• Understand the purpose of reading a text</td>
<td>• Understand the purpose of reading a text</td>
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<td>2) You will be able to apply strategies to transform and process key textual ideas into your own words.</td>
<td>2) You will continue to apply strategies to transform and process key textual ideas into your own words.</td>
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<td>• Annotating</td>
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<td>• Summarizing</td>
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<td>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.</td>
<td>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.</td>
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<td>4) You will be able to identify similarities and differences between historical, social, and intellectual writings.</td>
<td>5) You will be able to explain and support your interpretation of a text.</td>
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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.

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<td>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.</td>
<td>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.</td>
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<td>2) You will learn to express and defend positions in writing and class discussions.</td>
<td>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.</td>
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<tr>
<td>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.</td>
<td>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.</td>
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<tr>
<td>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.</td>
<td>4) You will be able to write an argumentative or persuasive essay in which opposing views are anticipated and addressed.</td>
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<tr>
<td>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.</td>
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**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.

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</tr>
<tr>
<td>2) You will learn to recognize the assumptions on which Western communities are based, as well as divergent views within the Western tradition.</td>
<td>2) You will learn to recognize the assumptions on which Western communities are based, as well as differences within Western culture.</td>
</tr>
<tr>
<td>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.</td>
<td></td>
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III. 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 Library & Information Services (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:
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:

Warning
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.
IV. 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 several ways to receive assistance. The Western Heritage Program has several Tutors available to help you with the course material. Talk to your Western Heritage instructor or contact the Tutoring Center office (tutoring@carthage.edu, or call 262-551-6047). The Tutoring Center is located in the Hedberg Library Room 215. The Tutoring Center Director is Mackenzie Curry (mcurry@carthage.edu). Each semester the Western Heritage Tutors host Workshops that are open to all Western Heritage students. Arrangements can 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. If special accommodations are needed, you may 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. 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-visions” 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 or https://carthage.mywconline.com. 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.
V. 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.

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