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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 embodies the core—the very center—of the liberal arts at Carthage College. In Western Heritage 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, 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 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

Dante, *Inferno*
Montaigne, *Essays*
Shakespeare, *The Tempest*
Bacon, *New Atlantis and the Great Instauration*
Locke, *A Letter Concerning Toleration*
Rousseau, *The Second Discourse*
Jefferson, *Declaration of Independence*
Darwin, *On the Origin of Species*
Marx & Engels, *The Communist Manifesto*
Du Bois, *The Souls of Black Folk*

ONE OF THE FOLLOWING TEXTS:

Buñuel, *The Discreet Charm of the Bourgeoisie*
Eliot, "The Love Song of J. Alfred Prufrock"
Rilke, *Duino Elegies*
Woolf, *To the Lighthouse*

...yearning in desire
To follow knowledge like a sinking star
Beyond the utmost bound of human thought.

Tennyson, "Ulysses"

In keeping with our course theme "journeys and transformations," we begin the second semester of Western Heritage with one of the most stunning literary journeys ever undertaken or described. However, Dante's *Inferno* is unique not so much because of the terrain being visited (we've been to the land of the dead before already, after all, courtesy of Homer and Virgil), but rather because of the manner in which this journey is being related to us: the poet is purportedly telling us of *his own* journey and experiences through these darkest of regions.

Just as it was important for us to distinguish between the mature Augustine who was the writer of the *Confessions* and the younger Augustine who was the hero of the narrative, so is it also essential that we keep the dual identity of Dante as both pilgrim and poetic creator in mind as well. And we must never forget that the poet's quest is perhaps no less daunting than that of the pilgrim—after all, seeing and experiencing Hell is extraordinary enough, but to try to convey that experience in words (let alone the *terza rima* poetic form) is to aspire to put oneself on the very same level as (if not above) Dante's greatest poetic predecessors. Therefore, we should also never forget that behind the almost abject humility of the pilgrim stands the extraordinary pride and self-confidence of the poet.

Making the relationship between literary text and author even more fascinating and complex is the choice of Virgil as the pilgrim's guide and mentor through Hell. Virgil's presence creates a fascinating teacher-student relationship—to say nothing of the ironical situation where a non-believing pagan is guiding a Christian.

The various punishments that hold the sinners in unrelenting torment (known as *contrapassi* or "counter-punishments") have been carefully crafted by the poet to "suit the sin." However, comprehending the full meaning of these *contrapassi* is no simple or obvious task, for they represent far more than simply poetic justice. In fact, each *contrapasso* can be understood as a peculiar and bizarre work of "performance art" warranting careful study and contemplation. The sympathy Dante shows for Francesca and Paolo (Canto V), Pier della Vigna (Canto XIII) and Brunetto Latini (Canto XV) — along with the careful respect he shows Farinata (Canto X)—all offer an ambiguous commentary on the *contrapassi* that these sufferers are enduring. Is Dante the Pilgrim to be credited or criticized for the humanity or respect he exhibits in these instances? And is Dante the Poet just or is he simply cruel?

The *Inferno* presents us with a complex intermingling of the biblical world with that of pagan Greece and Rome—highlighting the wide variety of influences on this poem. Dante was not directly familiar with Homer, but that does not prevent him from offering an unforgettable depiction of Ulysses in Canto XXVI—one that Western Heritage students will be in a unique position to appreciate. Rather than being content with his homecoming

as a final goal, this Ulysses decides to set out on an unprecedented voyage—one that takes him to the end of the world and leads to his ultimate demise. The fate of this “sinner” leaves us to wonder—how did the purposes of Ulysses as he made his way across the unexplored seas (in search of “experience of that which lies beyond”) differ from the trek Dante is attempting to make through the bowels of Hell?

Consider the following questions as you read Dante’s *Inferno*:

- *How does Dante’s categorization and hierarchy of sins differ from what you might have expected? Is treachery really worse than murder?*
- *Why is Virgil chosen as a guide for Dante? Is Virgil merely guiding Dante, or is he also teaching him?*
- *Do we encounter only unsympathetic figures in Hell? Why does Dante the Pilgrim break down at times, revealing the strong sympathy or attachment he holds for several of the figures locked in Hell?*
- *What does the inscription “ABANDON EVERY HOPE, WHO ENTER HERE” tell us about Dante’s stance on justice, love and forgiveness? Does “Abandon all hope” apply to Dante the Pilgrim as he enters?*
- *What role do the four elements (air, earth, fire and water) play in the Inferno? What sorts of varying combinations do they take in the various contrapassi that we see?*
- *How does Dante’s voyage through the Inferno compare with Ulysses’ across the ocean?*

*By a great love shown by a royal girl,
He, Daedalus himself, unravelled all
The baffling turns and dead ends in the dark,
Guiding the blind way back by a skein unwound.
In that high sculpture you, too, would have had
Your great part, Icarus, had grief allowed.
Twice your father had tried to shape your fall
In gold, but twice his hands dropped.*

Virgil, *Aeneid* vi.43-50

We have experienced many different relationships between the *characters* on stage and the *creators* of those characters in Western Heritage. Consider, for example, that there *seems* to be a great deal more distance between Homer, the creator of the *Odyssey*, and Odysseus, the hero of that work, than there is between Augustine, the author of the *Confessions*, and the character Augustine whom we readers experience. “Seem” may be the operative word here, but the question of proximity between creation and creator is a prominent issue in almost every work, from the Biblical readings of last semester, to Dante’s *Inferno* where we begin this semester.

Montaigne’s innovation, or perhaps transformation, is to probe this relationship in a very direct and self-conscious way. While an autobiography like Augustine’s *Confessions*, or the even the more metaphorical Dante’s *Inferno*, places a great divide between the author of the present who tells a story about the past to the reader, Montaigne makes the boundary between past and present evaporate. As the French title of his work suggests, *Essais*, Montaigne is “trying to do something”, “putting something to the test”, that had never been tried or subjected to examination in the same way. Montaigne’s journey is literally one of trial by error, much like Odysseus’ own wanderings, with the essential difference being that we travel with Montaigne in “real time”.

Today we use the very familiar title “Essay” to describe our many short and long writing assignments—journeys of thought—in which we examine and probe some subject, either a character, philosophical concept, or literary theme, that we have read about or discussed in class. Montaigne was the first person to write a book with this title and, in so doing, to make an individual’s personal attempts into literature. Moreover, Montaigne did not choose distant and exotic topics or heroic characters as his primary subjects. For, as he says to us directly, “...I am myself the substance of this book...” (“To the Reader”).

Montaigne’s innovation also puts the conflict between “artifice” and “nature” on prominent display. Consider, for example, how an author like Raphael can *show* us by using paint a character in similar and different ways to how an author like Plato can show us a character by using words. Words and paint are both “artificial”, but they nonetheless strive to be natural, realistic, or, at the very least, credible. Montaigne again tries to cut

through another curtain, now the one separating “artifice” and “nature”, by introducing the concept of “custom” or “habit”. Even for us, the term “artificial” has a negative connotation. “Natural”, however, means pure and wholesome. But when Montaigne tries to imagine our most natural state—we have already encountered the Garden of Eden, but he asks us to consider a tribe of natives living “naturally” —his final judgment is “All this does not seem too bad. But then, they do not wear breeches” (“On Cannibals”). For Montaigne, natural man would be far too uncomfortable; regularity and custom are like a well-worn easy chair.

Consider the following questions as you read Montaigne’s *Essays*:

- *How is the relationship between Montaigne and his Essays different from the relationship between other authors and their creations?*
- *For whom is Montaigne writing? Does he seek a different relationship with his readers than other authors we have read?*
- *Montaigne does not only talk about himself, much in the same way that Augustine will discuss a concept like ‘time’ or ‘memory’. How does Montaigne discuss concepts in ways that are different from Augustine?*
- *What can a painter like Raphael show his reader that a writer like Montaigne cannot? Likewise, can Montaigne show us anything more effectively or convincingly than Raphael?*
- *Is Montaigne spiritual or religious? Does God or do the gods have a prominent or any role in his Essays? What about faith?*
- *Montaigne has a necklace made for himself that had the question “What do I know?” written on it. Is it dangerous or simply (too) honest for an author to admit this?*

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*

Our journey now pulls us away from Montaigne's private study and 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 *Genesis*)—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, 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.

Prospero can also be understood as a dramatist himself in the way that he shapes and determines the other characters' actions in this play. 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 a 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 subtle and complicated treatment of the exotic and unfamiliar.

Prospero's willingness not only to 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) 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 qualities cannot be granted instantly at the moment of liberation 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 gods?*

All great spiritual powers exercise a suppressing effect in addition to their liberating one; but of course it makes a difference whether it is Homer or the Bible or science tyrannizing men.

Friedrich Nietzsche, *Human, All Too Human*

Francis Bacon is one of the architects of modern science. In *The Great Instauration* he claims that he will correct the difficulties that the human mind creates for itself by offering a total reconstruction of the sciences and putting them on their proper foundations in experience. He introduces experimental modern science as the marriage of the empirical and the rational faculties whose offspring will be a “race of inventions” that will overcome the miseries of humankind. As Bacon connects the new inductive science to a technological project, he famously claims that knowledge amounts to power.

Bacon’s work thus provides the opportunity for a reflection on the modern technological project from near its point of origin. Bacon’s presentation of the human relationship with nature clearly shows the beginnings of a great change from the late medieval worldview we see in Dante, a change that is underfoot in the time of Machiavelli, Raphael, and Leonardo da Vinci. To what degree does the impulse to “command nature in action” define modernity? With the promise of technological fruits, Bacon connects the aims of modern science with the virtues of Christian charity, of which he claims there can be no excess. In so doing, he could be said to unleash an unlimited project of conquering nature. Is this ambitious view the product of, or perhaps reaction to, Christianity? How does it compare with those views of human limitations we see in *Genesis* and Greek tragedy?

Bacon’s *New Atlantis* offers a depiction of fictional island society organized around his new scientific and technological project. Bensalem, or son of peace, is a utopia that appears to be flourishing and is extraordinarily technologically advanced. Comparing the achievement catalogued near the end of the tale with recent technological developments, one will find genetically modified foods, nuclear power, and holograms, but no cars or cell phones. The work’s title invokes Plato’s *Critias* and *Timaeus*, which describe Atlantis and offer Platonic cosmology. (The *Timaeus* was the most prominent Platonic work in the medieval world, and recall that Raphael depicts him holding it in the *School of Athens*.)

As another account of a seemingly ideal society, *New Atlantis* invites comparison with Plato’s *Republic*, and the prominence given to discussion of marriage and the family warrants direct comparison to the elimination of private families in Book 5 of Plato’s *Republic*. Rather than a mere description of this society, Bacon writes a tale from the perspective of sailors on a journey. Like Odysseus’ journey, it introduces great changes far from the plans of the travelers who report on the island society, and like Aeneas’ journey, it appears to involve founding a new kind of empire. Curiously, all previous travel to and from the island has been secret. What happens in the tale prepares the

way for making public the news of Bensalem and the scientific enterprise that drives it, and the technological fruits it bears.

An early depiction of modern technological promise, Bacon's *New Atlantis* and its "College of the Six Days' Work" opens a consideration of the aims of the modern technological project, including some of the dangers we see in later authors such as Rousseau. The sailors' initial sense of danger, the report on the practices around the institution of marriage and the family and the structure of power in Bensalem might reveal some of Bacon's reservations about the unqualified goodness of such a technological society. In its aim of "effecting all things possible," Bensalem's society seeks to secure human power over nature, serve the goal of health and the preservation of bodies.

Consider the following questions as you read Bacon's *Great Instauration* and *New Atlantis*:

- *What does it mean to unite the rational and empirical faculties? Why is rational experimentation crucial to modern science? How does this connect the technological and scientific enterprises? Can our experiences be made subject to systematic scientific explanation?*
- *What is the role of Christianity in Bensalem? Is this consistent with Christianity as you understand it from other sources? How are some Christian teachings put into service of the ruling scientific powers in Bensalem?*
- *Consider the attention given to bodily health and fruitfulness in Bensalem. Are the bodily aims of the society in Bensalem sufficient to satisfying the nature of human beings? Why is the festival of the family so important to this society? What do the practices surrounding marriage say about this society?*
- *What is the political structure of Bensalem? What institutions have the most power? Does anyone appear to have power that is not obvious?*
- *What explains the timing of the decision to reveal Bensalem's way of life to the rest of the world?*
- *In what way is science like a new religion in Bensalem?*
- *Consider the character of Joabin. Why is he able to speak so much more freely than all others on the island? What is important about what he reveals? What might he represent? What role does he play in bringing about the change in Bensalem's laws that allows the sailors to disseminate their report of Bensalem to the rest of the world?*
- *Is the New Atlantis really left unfinished or is it incomplete because of all the work that will need to be done to advance the scientific project it embodies?*

John Locke, *A Letter Concerning Toleration*

If it once be permitted to introduce any thing into Religion, by the means of Laws and Penalties, there can be no bounds put to it; but it will in the same manner be lawful to alter every thing, according to that Rule of Truth which the Magistrate has framed unto himself. No man whatsoever ought therefore to be deprived of his Terrestrial Enjoyments, upon account of Religion. Not even Americans, subjected to a Christian Prince, are to be punished either in Body or Goods, for not embracing our Faith and Worship.

Locke, *A Letter Concerning Toleration*

John Locke was very much a fugitive at the time he wrote *A Letter Concerning Toleration* away from his home country in exile. Many of the concepts are part of the national identity of the United States because Locke's ideas were manifest in the minds of our founders. His condition of extremity, both physical and political, can suggest comparisons with the plight of heroes, Biblical and otherwise, but particularly Dante, whose thematic material in the *Inferno* is so similar.

It is interesting to consider whether the extremity of Locke's situation affects the logic of his arguments, particularly the logic of 'toleration'. In the context of the heroic world, is toleration ever present? Is it simply not emphasized by earlier authors, or, in some way, does Locke transform that earlier mindset? If we reflect on authors such as Montaigne and Shakespeare, perhaps we can find the inklings of this idea; but if we look to the ancients, is this idea less common? Why might that be the case?

Locke asks us to agree with a general position that the civil and religious affairs should be kept distinct, yet, at the same time, pinpoints where confusion arises:

A Good Life, in which consists not the least part of Religion and true Piety, concerns also the Civil Government: and in it lies the safety both of Mens Souls, and of the Commonwealth. Moral Actions belong therefore to the Jurisdiction both of the outward and inward Court; both of the Civil and Domestick Governor; I mean, both of the Magistrate and Conscience. Here therefore is great danger, lest one of these Jurisdictions intrench upon the other, and Discord arise between the Keeper of the publick Peace and the Overseers of Souls.

If we keep this in mind and reflect back on our readings for the course, do we see this danger appear?

Locke's teaching concerning toleration and the separation of church and state continues to shape (through the influence of thinkers like Madison and Jefferson) the American approach to religion and politics in particular. Today the *Letter* has become controversial as its interpreters debate whether Locke's ideal of religious liberty represents the influence of Protestant theology or is part of a deliberate attempt to limit the place of religion in modern political life.

Consider the following questions when you read *A Letter Concerning Toleration*:

- *What is Locke's definition of toleration founded upon?*
- *Is it more likely, in your mind, for the church to be influenced by the state or vice versa?*
- *How is religious toleration different from civil toleration?*
- *Do you agree with Locke's statement concerning atheism? Why is it not to be tolerated?*
- *What are the Platonic (Socratic) and Aristotelian elements of Locke's form of argumentation?*

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?*

All eyes are open, or opening to the rights of man. The general spread of the light of science has already laid open to every view the palpable truth that the mass of mankind has not been born, with saddles on their backs, nor a favored few bootied and spurred, ready to ride them.

Thomas Jefferson, June 24, 1826, ten days before his own death and fiftieth anniversary of the signing of the *Declaration of Independence*

By early June of 1776, the Continental Congress anticipated that the thirteen American colonies would soon vote to break away from England to establish their own country. The small committee assigned the task of composing the *Declaration of Independence* delegated the writing of the first draft to Thomas Jefferson. Jefferson worked intensely on the draft for many days. It was revised by John Adams, Benjamin Franklin, then by the other members of the committee, and finally by the Congress as a whole. After declaring independence on July 2, Congress voted to adopt the *Declaration* on July 4, formally constituting the United States of America as a sovereign country.

The first paragraphs of Jefferson's initial draft remained almost entirely untouched during the long process of communal revision. The most significant substantive revisions pertained to the question of slavery: the words "inherent and" were cut from the beginning of the now famous phrase "inalienable rights," as was a paragraph containing a spirited denunciation of slavery as an "assemblage of horrors" that constituted a "cruel war against human nature itself." The deleted paragraph is as follows:

He has waged cruel war against human nature itself, violating its most sacred rights of life and liberty in the persons of a distant people who never offended him, captivating and carrying them into slavery in another hemisphere, or to incur miserable death in their transportation hither. This piratical warfare, the opprobrium of infidel powers, is the warfare of the Christian king of Great Britain. Determined to keep open a market where men should be bought and sold, he has prostituted his negative for suppressing every legislative attempt to prohibit or to restrain this execrable commerce. And that this assemblage of horrors might want no fact of distinguished die, he is now exciting those very people to rise in arms among us, and to purchase that liberty of which he has deprived them, by murdering the people on whom he also obtruded them: thus paying off former crimes committed against the liberties of one people, with crimes which he urges them to commit against the lives of another.

The omission of this paragraph from the *Declaration* reflects the insistence of several Southern states that slavery not be mentioned in the document.

Consider the following questions as you read the *Declaration of Independence*

- *How could the founders hold it to be a self-evident truth that all men are created equal and at the same time consent to the persistence of slavery in the new United States? Did the founders not understand the meaning of their own pronouncements? If they did understand their meaning, why did they not insist on*

- the immediate extirpation (rather than what Adams called for, “the total eventual extirpation”) of slavery? Was abolitionism the only morally defensible position to adopt?*
- *What are the Declaration’s pronouncements regarding, and allusions to, God and how significant are they?*
 - *According to the Declaration, must a government be “democratic” to be considered legitimate?*
 - *What does the Declaration suggest about rights? What are rights to begin with? How does one distinguish the claim, “I have the right to ‘x’,” from the statement, “I want to have ‘x’”?*
 - *What is so special about the rights of life, liberty, and the pursuit of happiness? Are they more essential than other conceivable rights or just three of many co-equal rights?*
 - *What can one learn about equality and the creation of a just community from the long list of grievances against England?*

The causes... that eliminate the human race... come about through plague or through famine or through an inundation of water. The most important of these is the last, both because it is more universal and because those who are saved are either mountain men...who since they do not have knowledge of antiquity, cannot leave it to posterity.

Machiavelli, “Discourses on Livy” II.5

Charles Darwin’s *The Origin of Species* is arguably the most controversial scientific book ever written. In it, Darwin gives the evidence and makes the scientific argument for the theory of evolution (though Darwin himself does not call it that). The theory claims that organisms change significantly over time as a result of the accumulation of small, subtle changes. Those changes that are advantageous and help the organism survive and reproduce will be carried forward into new generations. Other changes will simply fade away. The selection we read, “Natural Selection; or The Survival of the Fittest”, lays out this theory of the mechanism of evolution – that organisms that survive will pass their traits on to their offspring, so changes that help an organism survive are more likely to be passed on.

We would be remiss not to note that Evolution is controversial, even in the modern era. Darwin himself was so certain that his theory would be controversial that he waited two decades after first formulating it to make it public. He spent this time gathering scientific evidence to make as strong a case as possible, and even then sent it to press only because another scientist was about to preempt him. This parallels the experience of Copernicus, the first western astronomer to theorize that the Earth and other planets revolved around the sun, rather than the universe revolving around the Earth. He, too, waited many years to publish his results, receiving a copy only on his deathbed, in 1543.

It took more than a century before Copernicus’ theory received wide-spread acceptance, a situation being mirrored today with respect to Evolution. In many ways, *The Origin of Species* is an examination of the journeys and transformations of the human species as a whole. We can see this at the literal level by using the theory to understand where we come from as a species and where we are going. It also finds metaphorical expression in ideas of some later thinkers who hold that humanity’s self-knowledge and intellectual thought evolves over time as a result of a competitive struggle to survive in the marketplace of ideas.

Consider the following questions as you read Darwin’s *The Origin of Species*:

- *Why is evolution controversial? Why was it controversial to have a theory where the Earth revolved around the sun? How are these controversies similar?*
- *Is natural selection/survival of the fittest restricted only to biology? In what other domains do you see it at work?*
- *Is Evolution compatible with religion? Why or why not? In particular, is it compatible with your readings from Genesis?*

- *If you believe in evolution, can you give a compelling argument why? If you don't believe in evolution, can you give a compelling argument why?*
- *How does the debate about evolution reflect the journey and transformation of human intellectual development more generally? Does the metaphor of evolution adequately reflect the transformations of ideas you experienced over the course of Western Heritage?*

The philosophers have only interpreted the world, in various ways; the point however is to change it.

Karl Marx, *Theses on Feuerbach*

As Deucalion, according to the legend, cast stones behind him in creating human beings, so philosophy casts its regard behind it (the bones of its mother are luminous eyes) when its heart is set on creating a world; but as Prometheus, having stolen fire for heaven, begins to build houses and to settle upon the earth, so philosophy, expanded to be the whole world, turns against the world of appearance.

Karl Marx, "Notebooks on Epicurean Philosophy"

Marx explains the journey of Western civilization in a manner that is quite different from most of the authors that we have read. The *Communist Manifesto* describes all history as class struggle and presents the transformations that lead to the capitalist system as preparing the way for communist revolution. One can compare his vision of the ideal society with those offered by Plato and Bacon, but it is also important to consider his vision for realizing those goals, particularly his account of history and social structure. The two are connected in what he sees as the full realization of his philosophical understanding of the world.

Consider what Marx claims is the ruling force of human history. In what way do technological changes bring about changes in history? Are all elements of society and culture shaped by these changes? Marx argues that class structure and the conditions of material production explain all human history, including intellectual and cultural products, which he treats as the byproduct and rationalization of economic structures. This new outlook demands that we reconsider many ideas that we have seen throughout this course. How would it lead us to evaluate those works we have read in this class? What economic and social forces shape the books we have read? Is this an improved way of understanding such works?

Marx explains the way in which bourgeois society throws off feudal distinctions, producing a revolution of its own that eliminates old class distinctions while reducing all classes to two, labor (the proletariat) and capital (the bourgeoisie). Take careful note of how he describes the changes brought about by the bourgeois revolution. Why does he consider law, morality, religion, and other social forces to be "bourgeois prejudices, behind which lurk as many bourgeois interests"? How would this claim lead us to read a document like the American *Declaration of Independence*? Are claims to liberty and equality merely justifications for bourgeois capitalism?

It is worth paying attention to the reasons that Marx claims bourgeois capitalism creates a distinctive class structure. The ever-expanding and restless character of

capitalism, Marx explains, pushes it to become global and forces the majority of society into a revolutionary class. This is crucial to Marx's claim that capitalism brings about the final class conflict and prepares the way for communism to end class conflict in the final stage of human history.

Consider the following questions as you read Marx's *Communist Manifesto*:

- *In what way does Marx argue that material production provides the explanation for the movement of all human history? How would these lead to a reconsideration of the intellectual products of Western civilization?*
- *Why is Marx's view of human history tied to his revolutionary program? Is his view of the relation between knowledge and action different from other authors we have read? Is the full realization of rational order a reasonable human goal?*
- *How does Marx's critique of bourgeois society compare to what we see in Rousseau? Why is the development of capitalism crucial to the aims Marx advocates?*
- *How does Marx's call for revolution compare with that of the Declaration of Independence? How would this difference appear to Marx? Are there significant differences between an appeal to nature and an appeal to history?*
- *Why is the abolition of private property the key to Marx's revolutionary program? How is it connected to the rest of his revolutionary program?*
- *What are the chief effects of bourgeois capitalist society on the development of technology, the state of the family, the integration of the globe, the role of cities, and other social structures?*
- *Does Marx's account of bourgeois life explain its effects? What forces promote the changes Marx describes? What if anything could check these?*

W. E. B. Du Bois, *The Souls of Black Folk*

Herein the longing of black men must have respect: the rich and bitter depth of their experience, the unknown treasures of their inner life, the strange renderings of nature they have seen, may give the world new points of view and make their living, loving, and doing precious to all human hearts. (The Souls of Black Folk)

W. E. B. Du Bois (1868-1963) was one of the greatest African-American thinkers of the twentieth century, and *The Souls of Black Folk* was his greatest book. In it, Du Bois reveals the inner lives of African-Americans as he understands them, explains how those inner lives have been shaped by slavery and its aftermath, and constructs a political and educational framework within which African-Americans can pursue not only equality but also greatness.

“Of Our Spiritual Strivings,” the first essay in *The Souls of Black Folk*, explores African-American identity as a problem: “being a problem is a strange experience” (*Souls* 1). For Du Bois, African-American identity is a problem in part because African-Americans are perceived as a problem. Even their champions depict their past as horrific, their present as troubled, and their future as uncertain. However, African-American identity is also a problem because Africa and America point toward different and conflicting understandings of the most important matters.

To use Du Bois’ language, different and conflicting “ideals” emerge from Africa and America. African-Americans are faced with the difficult problem of making a stable and worthy identity out of these elements. Resolving this problem is vital not only to them but also to America altogether, so that “some day on American soil two world-races may give to each other the characteristics both so sadly lack” (*Souls* 7). As Du Bois shows in “Of the Faith of the Fathers” and “Of the Sorrow Songs,” American music and religion are indications of what such a resolution might look like.

The development of African-American identity as Du Bois understands it depends on colleges and universities. The aim of higher education is to prepare students less for moneymaking than for confronting the question of how one should live. In “Of the Wings of Atalanta,” Du Bois shows us African-American students and teachers grappling with the same curriculum, “the riddle of existence,” that has been the heart of higher learning since the dawn of civilization (*Souls* 51-53). In confronting this riddle of existence, African-Americans not only cultivate new points of view that are distinctly their own but also assert their humanity, which cuts across the color line, in the fullest sense of the word, so that Du Bois is able to claim in “Of the Training of Black Men”: “I sit with Shakespeare and he winces not...So wed with Truth, I dwell above the Veil” (*Souls* 67).

The development of African-American identity also depends on politics, and W.E.B. Du Bois was not only a thinker but also an activist who helped initiate the civil rights movement. In “Mr. Booker T. Washington and Others,” Du Bois outlines a strategy for African-American advancement in the twentieth century. Because of its careful weaving together of two requirements of human dignity, striving to better oneself and claiming one’s due, this essay has deservedly outlived the political circumstances that occasioned it.

Consider the following questions as you read Du Bois' *The Souls of Black Folk*:

- *What is a soul? Are souls always made up of conflicting elements? If so, how does a stable identity emerge, or how is such an identity made, out of such elements?*
- *What is race? Is it the kind of thing that can be connected with different ways and understandings of the most important things?*
- *What is the aim of education? Must one really confront "the riddle of existence" to be human in the fullest sense of the word? What does confronting the riddle of existence mean?*
- *How should a community respond to a grave injustice whose effects remain long after the original perpetrators and victims have disappeared?*
- *How does the landscape around us shape our sense of self?*
- *How do you see others and how do you think they see themselves?*
- *How do you see yourself and how do you think others see you?*
- *What prominent values shape the various cultural communities to which you belong and thereby you?*

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
<p>1) You will be able to use pre-reading strategies for becoming an active reader:</p> <ul style="list-style-type: none"> • Recognize the structure and context of a text (historical and literary) • Understand the purpose of reading a text 	<p>1) You will continue to use pre-reading strategies for becoming an active reader.</p> <p>Review:</p> <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
<p>2) You will be able to apply strategies to transform and process key textual ideas into your own words.</p> <ul style="list-style-type: none"> • Annotating • Questioning • Note taking • Outlining • Summarizing 	<p>2) You will continue to apply strategies to transform and process key textual ideas into your own words.</p> <p>Review:</p> <ul style="list-style-type: none"> • Annotating • Questioning • Note taking • Outlining • Summarizing
<p>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.</p>	<p>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.</p>
	<p>4) You will be able to identify similarities and differences between historical, social, and intellectual writings.</p>
	<p>5) You will be able to explain and support your interpretation of a text.</p>

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 telecommunications 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 burn your work to a CD, use a flash drive or external hard drive, save a copy on your personal Novell H drive, or email a copy to yourself. The library can assist you with all of these.

Note: Excuses such as the “computer ate my work” or “my friend corrupted my disk” 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 My Carthage Resource Center in the Hedberg Library (262-551-5900).

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 Director of Tutoring, Professor Annette Duncan (262-551-5883), or send an e-mail to tutors@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 Advising Center (Madrigano Family Hall) 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.

Your valuable, and required, texts during your sojourn at Carthage include *Rules for Writers: Carthage Edition*, a resource you will find useful throughout your college experience. In addition to the texts discussed above, you may also have other readings chosen specifically by your instructor for this class.

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. See *Rules for Writers: Carthage Edition* on what a first draft is. Western Heritage instructors usually insist on a first draft, not a rough draft.

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 simple corrections of grammar and syntax. For a more complete understanding of what your instructor is going to expect, go to *Rules for Writers: Carthage Edition*.

There are other useful sections in *Rules for Writers: Carthage Edition* for help on composing and revising papers:

- Writing Paragraphs
- Constructing Reasonable Arguments
- Evaluating Arguments

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 Writing 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 go to, or call, the Writing Center at 262-552-5536. Appointments are also available through e-mail at writingcenter@carthage.edu.

Writing in Western Heritage

Western Heritage is a writing intensive (WI) class in which 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 disk, on CD, 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 My Carthage Resource Center in the Hedberg Library at 262-551-5900 for assistance.
- Try to compile a complete portfolio of your Western Heritage writing each term. This writing-sample collection will serve you well when you apply for 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. See *Rules for Writers: Carthage Edition* for proofreading strategies.
- 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. Also see *Rules for Writers: Carthage Edition* for details on writing drafts.
- 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 tutors are ready to assist you.
- Write with style! Your teacher will explain which of the styles (MLA, APA) included in *Rules for Writers: Carthage Edition* will apply to your work. These styles 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* and in *Rules for Writers: Carthage Edition*.

- 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.

VII. CREDITS

This Guide for Western Heritage is modeled on past editions of the Carthage Heritage Guide which would not have existed without the tireless work of former Heritage Directors and others. This guide 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, Seemee Ali, and Tom Powers, and with significant help from Deanna Love.

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