

# Heritage Studies: An Odyssey in Learning

*The Heritage Guide*  
2004-2005



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## I. INTRODUCTION

In coming to Carthage you have embarked upon a journey. You carry with you a personal heritage, customs, roots, and beliefs. Your journey through the Heritage seminars will move you beyond your personal world—your comfort zone—and allow you to enter the realms of other cultures and individuals. In three Heritage seminars, you will engage universal questions through inquiry, the process of self-discovery. Studying the past forces you “sharpen [your] sight, [heighten your] awareness of difference...respect nuance, and sense...the possibilities of change.” (1)

Becoming aware of yourself, your possibilities and limitations, as you do in Heritage I (The Individual in Community and Culture), will help you understand the experiences of other cultures as you begin to explore unfamiliar terrain. Heritage II (Communities and Cultures: The Ideal and The Reality) follows this thread and expands your inquiry into the communities to which you and others belong. Heritage III (Cultural Interactions) continues your journey by comparing Western and non-Western ideas and cultures, as well as examining how different cultures interact. Using either Asia or Central and South America as your setting, you will be exposed to multiple perspectives on your place in a global community. It is through studying unfamiliar customs and behaviors of the world that you will further the process of uncovering and rediscovering yourself and your cultural heritage.

You will encounter and critique cultures through their texts and other artifacts in each Heritage seminar. Yet Heritage is not a prescribed set of books simply to be transmitted from teacher to student. Rather, the texts chosen for each Heritage seminar are distinguished works of literature, social thought, science, film, or music that serve as tools. They are instruments through which you can ground and focus the process of rigorous thinking, questioning, and imagining that leads to authentic self-discoveries and self-expression. Therefore, you will be invited to read critically, participate in discussions, write engagingly, and articulate your insights in oral presentations. This kind of Socratic self-examination will help you discover who you are, what you are committed to, and where you stand—at Carthage, in your community, in your country, and in the world at large. (2)

*“I will go across with my own  
ship and crew/and will probe  
the natives living  
there./What are they—  
violent, savage, lawless?/or  
friendly to strangers, god-  
fearing men?”*  
(Homer, *Odyssey*, 9 173-6)

You will use reading, writing, and oral communication to accomplish the goals and objectives of a particular Heritage seminar (see Section IV of this guide.) Your serious commitment can provide you with a level of competency in these areas that will aid you in all other course work at Carthage and beyond. Whatever you do in life, you will be able to analyze, write, and speak in ways that will command respect.

*"WSJ: Do you have a problem solving technique that has stood the test of time?  
Hardis: I was a liberal arts major, which means you do a lot of reading, a lot of synthesizing. You try to synthesize a lot before you rush to judgment. ... I don't believe in epiphanies, but you often get an insight somewhere that crystallizes something that has been bothering you." (Stephen Hardis, CEO of Eaton) (3)*

In the Age of Technology, the boundaries among various disciplines are disappearing and it is crucial to be able to interrelate bodies of knowledge. For this reason, Heritage is a combination of humanities, art, social, and natural sciences. Each seminar focuses on learning as a communal effort, representing an integrative, multidisciplinary approach.

This guide offers a **preliminary and partial map** to the intellectual landscapes you will explore. It will be an invaluable tool for both you and your instructor as you journey through the three seminars that form the Heritage Studies Program.

First, you and your peers will skim the guide, paying particular attention to the introduction, goals/objectives in Section IV, and general class requirements and expectations in Section V.

Before you approach a primary text, 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 to your future learning goals at Carthage and beyond. To achieve this ultimate goal, you must engage yourself actively in all seminars. **Life requires active, not passive, participants.**

As adults and as enlightened travelers through 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?" Consider then what business consultant Marsha Sinetar regards as the kind of mind a successful person ought to have in the 21<sup>st</sup> century: able to work for the sake of the team, not oneself alone; able to see the whole picture; able to integrate a diffuse set of facts; able to see the gray areas in issues, situations. (4)

More to the point, in a recent article on Tim Donahue, CEO of Nextel, the author notes:

Although his current career spans the history of the cellular industry in the U.S., his educational and early work background is far different from that of the business school wonks or telecom engineers who permeate the field. For one thing, at the behest of his father, Donahue was *a liberal arts major* with a specialty in English literature and Shakespeare.

Thirty years later, he attributes his business success to his education, saying it gave him the confidence to "talk in many circles. It's helped my people skills and connection with people. I may be a goofball, but I'm not just a goofball who knows only how radio waves travel through the air." (5)

If you look at the backgrounds of some the most successful people, you will discover that their liberal arts education, which Heritage embodies, has given them an edge over their more narrowly trained peers. Moreover, they have minds for 24/7 not 8/5.

**Ultimately, the experiences you carry away from each seminar will set you on a path to lifelong learning and a 21<sup>st</sup>-century mind. In the future you will come to cherish the time you spent in Heritage.**

Heritage is your odyssey. It begins, aptly enough, with an understanding of self.

*"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 (1913-1960)

## II. TEXTS IN HERITAGE

### HERITAGE I TEXTS

- E. Gaines, *A Lesson Before Dying* (novel)
- L. Jacobus, "Evaluating Ideas"
- Plato, "Allegory of the Cave"
- W. Shakespeare, *Much Ado About Nothing* (play)
- F. Bacon, "The Four Idols"
- C. Darwin, "Natural Selection"
- A. Huxley, *Brave New World* (novel)

### HERITAGE II TEXTS

- C. Achebe, *Things Fall Apart* (novel)
- Sophocles, *Antigone* (play)
- Selections from Plato's *Socrates' Apology* and *Crito* (dialogues)
- Aristotle, "A Definition of Justice"
- T. Jefferson, *Declaration of Independence*
- A. Lincoln, *Gettysburg Address* (speech)
- M. King, "Letter from Birmingham Jail" (letter)
- A. Camus, *The Plague* (novel)
- K. Marx, *Communist Manifesto*
- S. De Beauvoir, "Woman: Myth and Reality"
- S. Alexie, *Smoke Signals* (film)

### HERITAGE III TEXTS

- M. Salzman, *Iron and Silk* (autobiography)
- Confucius and Confucianism (reader)
- Taoism: Zhuangzi, *Zhuangzi Speaks* (sayings)
- Sun Tzu, *Art of War* (treatise)
- Buddha, "Path to Enlightenment"
- G. Tsukiyama, *The Samurai's Garden* (novel)
- I. Chang, *Rape of Nanking* (history)

### TEXTS FOR ALL THREE HERITAGE SEMINARS

- Heritage Guide: An Odyssey in Learning, 2004-2005 (Online)*
- The Individual and Community: A Heritage Reader, 2004-2005*
- D. Hacker, *A Writer's Reference*. Fifth Edition
- Merriam-Webster's Collegiate Dictionary*. Tenth Edition

**HERITAGE I**  
**The Individual in Community and Culture**



"Library of Celsus at Ephesus," Turkey, c. 117-120 CE.  
Photo by Christine Renaud, Copyright 1993, Carthage College.

**HERITAGE I TEXTS**

*Heritage Guide: An Odyssey in Learning, 2004-2005 (Online)*  
**E. Gaines, *A Lesson Before Dying***  
**W. Shakespeare, *Much Ado About Nothing***  
**A. Huxley, *Brave New World***  
*The Individual and Community: A Heritage Reader, 2004-2005*  
**D. Hacker, *A Writer's Reference*. Fifth Edition**  
**Merriam-Webster's Collegiate Dictionary. Tenth Edition**

*I went in search of myself. (6)*

You will engage in texts that have achieved enduring greatness because they compellingly define and question your sense of self and how you become who you are: Gaines, *A Lesson Before Dying* (1993), Shakespeare's, *Much Ado About Nothing* (1599), and Huxley's, *Brave New World* (1932). In addition to these three longer works, you will be reading shorter pieces: Plato's "Allegory of the Cave;" Francis Bacon's "The Four Idols" (1620); a selection from Darwin's "Natural Selection" (1859). These texts invite you to explore what it means to be fully human.

**A Lesson Before Dying**

*And that's what we are, Jefferson, all of us on this earth, a piece of drifting wood, until we – each one of us, individually – decide to become something else. I am still that piece of drifting wood, and those out there are no better. But you can be better.*

*(A Lesson Before Dying, 193)*

**Ernest Gaines** (1933-), author of *A Lesson Before Dying* (1993), was born in Louisiana. (7) At 15 he moved to Vallejo, California where he developed a fascination for authors who wrote about the land and peasants. Because the library did not have works by African Americans, he found himself drawn to the work of Flaubert, Chekhov, Tolstoy, and Faulkner.

**"Gnothi seauton: Know thyself!" Inscription on the temple of Apollo at Delphi.**

Gaines' novel *The Autobiography of Miss Jane Pittman* and the subsequent television miniseries of the same name brought him fame as a significant author. Although *A Lesson Before Dying* is not as well known as *Jane Pittman*, its themes are more universal.

In *A Lesson Before Dying*, Gaines explores what it means to be a person of color in Louisiana during the 1940s. Although the novel is set almost 60 years in the past, Gaines forces us to confront contemporary issues:

- *What does it mean to be a human being in an unjust world?*
- *How does the landscape around us shape our sense of self?*
- *How just is capital punishment?*

In the novel, Jefferson has been wrongfully condemned to death for the murder of a white storeowner. In his summation, Jefferson's sympathetic attorney tries to convince the all-white jury that it would be wrong to butcher a hog (*Lesson 7-8*)—which is what they would be doing if they were to sentence Jefferson to death. The jury is not swayed. Jefferson's godmother beseeches black schoolteacher Grant Wiggins to teach her godson how to be a man, a human being—not a hog—before he dies.

In his odyssey, Jefferson keeps a journal. He discovers who he is through his written reflections. Jefferson's diary defines his humanity and his own narrative history, not a history written by a white-dominated society. As he "teaches" Jefferson, Grant discovers that he is not as certain as he once thought of his sense of self, or identity, and place. In fact, Grant is jarred by the growing awareness that he does not know himself at all. And so the teacher becomes the learner and the learner the teacher. Grant discovers that you cannot know yourself without knowing your history in its broadest sense.

In spite of their differences in education, Jefferson and Grant must develop a sense of who they are before they can move forward--one to death, the other to life. Self discovery is possible only through sustained reflection while engaging in the processes of reading, writing, and communicating (*Lesson*, 214-215).

"You think you educated?"

"I went to college."

"But what did you learn?"

"To teach reading, writing, and arithmetic, Reverend."

"What did you learn about your own people? What did you learn about her – her 'round there?" he said, gesturing toward the other room and trying to keep his voice down.

I didn't answer him.

"No, you not educated, boy," he said, shaking his head. "You far from being educated. You learned your reading, writing, and 'rithmetic, but you don't know nothing. You don't even know *yourself*. Well?"

As you read Gaines' simple yet moving text, ask yourself:

- *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?*
- *How would you define what it means to be human?*
- *What prominent values shape the various cultural communities to which you belong and thereby you?*

Before you read Plato's "Allegory of the Cave," you are going to pause and consider what it means to read critically. You most likely read superficially or for pleasure. In the Heritage Seminars you will read *critically*, to question the text, dissect it, and put it under the microscope of your mind. "**Evaluating Ideas**" in *The Individual and Community: A Heritage Reader* demonstrates what it means to read for meaning. The more you engage a text, the more satisfaction you will derive from it, though at the times it may be a struggle. Plato's allegory provides you with a text that rewards your critical attention. Until you learn to read with a skeptical and precise mind, you will be the person chained in Plato's cave.

## "Allegory of the Cave"

*...and if anyone tried to loose another and lead him up to the light, let them only catch the offender, and they would put them to death.*

In one of his greatest works, *The Republic*, **Plato** (c.428/7-c.347 BCE) created an allegory of a man chained in a cave who gains his freedom and leaves the cave to learn that the world is very different from the images presented to the denizens of the cave. Today the piece is known as the "Allegory of the Cave" (*A World of Ideas*). The allegory asks us to question how we know what we know.

- *Who influences what we know?*
- *The media?*
- *The Internet?*
- *School?*
- *Parents?*
- *Friends?*
- *What does inquiry involve?*

After you have read and discussed this work, your instructor will assign essays that will help you understand what you mean by self, identity, and the individual, and how nature and environment shape that self.

*"Achieve enlightenment,  
then return to the world of  
ordinary humanity."  
Basho*



## *Much Ado About Nothing*

*How much better is it to weep at joy than to joy at weeping*

(*Much Ado About Nothing*, 1.1.27-29, p. 9)

Shakespeare (1564-1616) wrote *Much Ado About Nothing* in around 1599. It is set on the estates of Leonato, governor of Messina, a city on the northern coast of Sicily at a time when Sicily and much of Southern Italy was controlled by the Spanish empire.

The play begins as a Spanish prince, Don Pedro of Aragon, approaches Messina after a victorious battle in which his troops suffered few casualties against an enemy that is never named. With him are the two principal male characters of the play, Benedick and Claudio. After Don Pedro and his men are received into Messina by a gracious Leonato, Claudio falls in love with Leonato's daughter, Hero, while Benedick continues the "battle of wits" he seems to have been fighting for some time with Hero's cousin, Beatrice, with whom he is clearly well acquainted. Also with Don Pedro is his brother, the bastard Don John who only recently reconciled with Don Pedro after having been his opponent in some way that is never clearly spelled out; it may be, however, that Don John was Don Pedro's enemy in the recent battle. In any case, we learn early in the play that Don John wishes harm upon Claudio whose deeds in battle won him great glory as well as Don Pedro's favor.

Through the course of the play, the young love between Claudio and Hero develops in the midst of numerous twists and turns of the plot, while the rivalry of words between the determined bachelor Benedick and the spirited and witty Beatrice--equally set on remaining single--gives way to love. As these and other relationships unfold, all the elements of light comedy are on display: witty banter thick with sexual innuendo, layer upon layer of deception leading at last to love, and ridiculous characters such as Dogberry, sheriff of Messina, who speaks almost exclusively in mangled proverbs and butchered legalese.

All these trappings of comedy notwithstanding, *Much Ado* has its darker moments as well. For the plot of the play is driven in large part by Don John's determination to take back from Claudio the glory he lost to him on the field of battle. As the result of Don John's malicious deceptions, at one point Claudio believes himself betrayed by his friend and prince; at another he believes he learns of the infidelity of his bride-to-be on the night before their wedding. Hero, in turn, finds herself humiliated, her reputation destroyed on the very altar that was to be the place of her wedding, as Claudio and Don Pedro denounce her as a common prostitute on her wedding day. To restore her honor a plan is hatched that involves pretending Hero has died, and Beatrice demands that Benedick challenge Claudio to a duel to vindicate her cousin Hero.

Shakespeare's *Much Ado About Nothing* is thus a comedy that more than once veers perilously close to genuine tragedy before it reaches its happy conclusion, with lovers preparing to marry and villains awaiting their well-deserved punishments. The play therefore provides both deep enjoyment and food for serious thought.

As you read the play, consider these questions:

- *What makes a man a man, and a woman a woman?*
- *Does one sacrifice one's independence and identity when one falls in love?*
- *Can one trust one's friends when romantic love is involved?*
- *Why does sexual fidelity tend to matter so much in love relationships?*
- *What is honor? In the play, how does male honor differ from female honor? Has honor vanished since Shakespeare's time? Does it take new forms today?*

### **Novum Organum: The Four Idols**

*But by far the greatest hindrance and aberration of the human understanding proceeds from the dullness, incompetency, and deceptions of the senses.*

Prior to Francis Bacon (1561-1626), Aristotle's deductive method of reasoning dominated scientific thinking. On the basis of his research, Bacon developed a different way to reason, the inductive method. Whereas the Aristotelian model has you argue from an agreed-upon principle, Bacon states that you must set aside preconceived notions, which he calls idols (from *eidola*, Greek for images), collect evidence, and develop general theories from one's evidence and observations.

Contrary to what some have thought, Bacon did not develop what you know as the so-called "modern" scientific method, though he came close to doing so. His landmark work is the *Novum Organum (New Organon)* (9), which influenced those who developed the modern scientific method—Newton and the scientists of the Enlightenment (18<sup>th</sup> century). (10)

You will be reading a short selection from *Novum Organum* (1620) called "The Four Idols." Here Bacon focuses on the "instrument of observation." (11) In a clear and precise manner, he defines classes of idols (illusions): Idols of Tribe (human nature), Idols of Cave (environment), Idols of Marketplace (misuse of words and abuse of definitions), and Idols of Theater (philosophical systems and preconceptions). (12) Bacon argues that intelligent human beings should set aside illusions, incorrect knowledge and preconceptions, and observe anew. That is, you should reason inductively, not deductively.

- *What idols do you carry with you?*
- *How can Bacon be useful to you in the age of technology and mass media?*

Ultimately, not unlike Socrates, you need to question continually how you know what you know. What are the bases of your premises?

## Natural Selection

*Man selects only for his good.*

*(Natural Selection)*

**Charles Darwin** (1809-1882), though the grandson of the famous horticulturalist Erasmus Darwin, trained to become a minister. As a minister, he sailed (1831-36) on the *HMS Beagle*, bound on a voyage of exploration to South America. Darwin noticed how the flora and fauna differed from what existed in England. His observations shaped the rest of his career as a self-taught naturalist and developer of the theory natural selection. (13)

Once he returned to England, never to travel again, he continued his research. He published his conclusions in a work called *On the Origin of Species* (1859). He feared negative reactions from theologians of the day, and so he omitted the evolution of human beings from his work. Later in his *Descent of Man and Selection in Relation to Sex* (1871) he included human evolution. His ideas, while accepted by the academic community at large from the 19<sup>th</sup> century onwards, are still a source of controversy today. Darwin acknowledged Bacon's inductive approach as influential, but he actually followed modern scientific method: developing a working hypothesis based on observations and evidence and then testing his hypothesis to support or refute it. His hypotheses depended on his observations of the natural world. As would any good researcher, he included material that he thought spoke against his original hypothesis.

After you have read "Natural Selection," consider the following questions:

- *How does Darwin help you shape your understanding of the broader world around you?*
- *What kinds of questions would you have, and how would you formulate them?*

These essays and texts invite you to examine the issues and themes raised in Heritage I from multiple perspectives. Keep in mind the following questions as you read *Brave New World*:

- *How does a biologist define identity?*
- *Is it merely a matter of genetics?*
- *Or, is it simply an instance of cultural adaptation?*
- *How much can science tell us about human nature?*
- *What have you learned about human identity and individuality from reading the texts you have this term?*

*"Man is like any other organism, shaping himself to his environment so wholly that after he has taken the shape if you try to change it, you alter his life."*

*(Oliver Wendell Holmes)*

## *Brave New World*

"Yes, that's just it." The young man nodded. "If one's different, one's bound to be lonely. They're beastly to one."

(*Brave New World*, p. 137)

**Aldous Huxley** (1894–1963) was born in Surrey, England into a family of scientists, educators, and writers. Although interested in a career in medicine, a degenerative eye disease forced him to make different plans. In 1916 he graduated from Oxford and began a career writing satire.

Huxley's novel *Brave New World* written in 1932 belongs to the genre of utopian literature – literature about idealized societies. However, *Brave New World* explores a dystopian future world where science has learned how to produce nearly identical embryos ideally conditioned to the work and lifestyle of one of five social castes: Alpha, Beta, Gamma, Delta or Epsilon. While the Alphas are the intellectual ruling class, the Epsilons are little more than trainable humanoid laborers.

In addition to having all workers physically and emotionally conditioned for their climates and careers, the *Brave New World* eliminates the distraction of families. There is no marriage. Sexual Intercourse and human procreation have been separated. Children are created and raised in “hatching and conditioning” centers. Sexual encounters are free of disease, pregnancy, and commitment and are just one of the many state-approved forms of entertainment. Human activities are engineered to best serve the needs of commerce. If the pleasures and distractions of the real world are insufficient, Soma is a readily available hallucinogenic narcotic with no addictions, side-effects or hang-overs.

In this perfectly controlled world we meet Bernard, a misfit. Perhaps the hatching center made a small error along the way or perhaps the control of embryos is not as advanced as thought. Either way, Bernard doesn't quite match the expectations of his caste. He's too small and he thinks too much. He also hasn't “had” as many women as a man of his caste should. However, he has plans to remedy this by taking Lenina on a trip to a reservation of savages – a land where natural procreation still exists, people still believe in religion, and people still age naturally.

On this trip they meet John – a savage, yet a misfit in the land of savages. Bernard uncovers John's bizarre link to civilization and brings John back with him. The rest of the novel deals with John's reactions to society and societies' reaction to him.

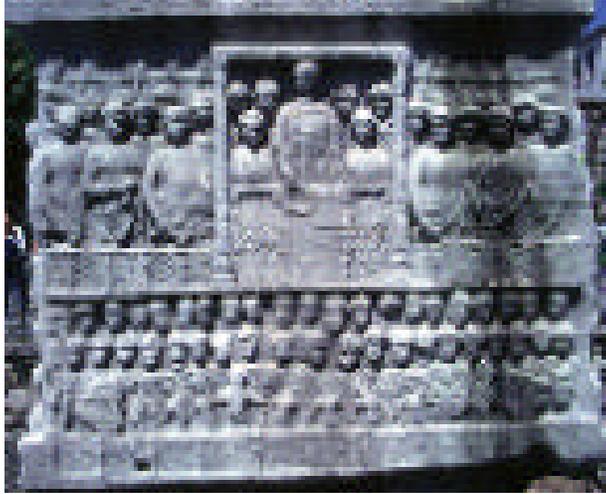
Though written over 70 years ago, Huxley brings forth many contemporary issues. As you read Huxley's text, ask yourself:

- [What makes an ideal society?](#)
- [What is the difference between unity and uniformity?](#)
- [Are variability and diversity a strength in a culture or a weakness?](#)

- What impact does the pursuit of a college education have on your social class? Are some jobs “beneath” college graduates? Are some “beneath” college students?
- Does sexual promiscuity stabilize or destabilize a society?
- Does religion stabilize society or is it merely a social narcotic?
- As modern science maps the human genome, the embryonic engineering of *Brave New World* looks less incredible. What limits, if any, should society put on science’s ability to manipulate genes?
- What is the balance between individual needs and the needs of society? Should we sacrifice one for the good of the many?

Your valuable, and required texts, during your sojourn at Carthage include *A Writer's Reference* and the *Meriam-Webster Collegiate Dictionary*. As a traveler within an institution of higher learning, you will find both of these texts to be faithful companions.

**HERITAGE II**  
**Communities and Cultures: The Ideal and The Reality**



Base of Theodosius' obelisk, c. 395 CE. Istanbul, Turkey. 1993.

**HERITAGE II TEXTS**

*Heritage Guide: An Odyssey in Learning, 2004-2005 (Online)*  
C. Achebe, *Things Fall Apart* (novel)  
Sophocles, *Antigone* (play)  
Selections from Plato's *Socrates' Apology* and *Crito* (dialogues)  
Aristotle, "A Definition of Justice"  
T. Jefferson, *Declaration of Independence*  
A. Lincoln, *Gettysburg Address* (speech)  
M. King, "Letter from Birmingham Jail" (letter)  
A. Camus, *The Plague* (novel)  
K. Marx, *Communist Manifesto*  
S. De Beauvoir, "Woman: Myth and Reality"  
S. Alexie, *Smoke Signals* (film)  
D. Hacker, *A Writer's Reference*. Fifth Edition  
*Merriam-Webster's Collegiate Dictionary*, Tenth Edition

## What is Community?

*For a society to function smoothly and effectively, its members must share basic tenets of belief and norms of behavior. (14)*

In Heritage I, you analyzed stories and essays that involved the concepts of self and culture. Your journey continues in Heritage II, where you will build upon your new ideas of identity, self, and culture. You will investigate how individuals fit into a community and the role culture plays in developing a community. In turn, you will question the establishment, dynamics, and value of community in a complex world.

Your voyage begins by moving from issues of identity to issues of community. The word community is derived from the Latin word *communis*, which means “shared.” You will identify the many ramifications of the etymology--study of the origins of words--of community. As you read each text, you will find that you need to be sensitive to the cultural and historical context of each work, as each work is a reflection of its times. For instance, were it not for the industrial revolution, Marx would probably not have become the important historical figure that he is.

*"I had three chairs in my house; one for solitude, two for friendship, three for society."*  
(H.D. Thoreau)

Before you read the first text of Heritage II, Achebe's *Things Fall Apart* (1958), you should consider the following questions:

- *What is your own definition of community?*
- *How are communities established?*
- *What responsibilities do members of a community have to each other?*
- *What responsibilities do members of a community have to integrate people of differing cultures and identities into the community?*
- *In what ways do individuality and culture both strengthen and constrain community?*

### **Things Fall Apart**

*But what is good in one place, is bad in another place.*  
(*Things Fall Apart*, p. 74)

**Chinua Achebe** (1930-), the author of *Things Fall Apart*, was born in Ogidi, Nigeria, and is a member of the Ibo people. Of all the African novelists of the 20<sup>th</sup> century, Achebe is among the most read authors. Today he is the Charles P. Stevenson, Jr. Professor of Languages and Literature at Bard College.

Published in 1958, *Things Fall Apart* tells the story of Okonkwo whose flute-playing father has made him ambitious and determined not to be a failure. Eventually he becomes a respected member of his village through his wrestling skills and prosperity.

But he is a very rigid individual who clings unwaveringly to his village's norms and laws. His inflexibility and uncontrollable anger bring about his downfall. In every way Okonkwo is a tragic character--a noble person brought low through a flaw.

In reading the novel, you should avoid treating the work as a documentary of Ibo culture. Instead, through the story of Okonkwo, his family, friends, and villagers, you will begin to see the discrete components of a community: values, rituals, laws, traditions, social relationships and customs. The story also reveals the tensions that are present in all cultures, as you will discover later in this class.

*Things Fall Apart* is clearly a text about the power of language and story telling, especially in its rich use of Ibo proverbs. You might wish to consider Okonkwo's relationship to language and how that relationship shapes his character. As the critic Wahneema Lubiano suggests, "It is not enough to see Okonkwo as the hard working good seed that has fallen from a bad tree --Unoka-- even if Okonkwo sees it that way. The 'good' seed has a very 'bad' problem within the constraints of this rhetorically driven community: he can't speak well enough to disrupt others' narratives or to consistently construct his own counternarratives; thus, he is forced to unambiguous and often deadly action."

As you approach the novel, take note of how Achebe wishes you to understand his work:

[L]et me first make one general point that is fundamental and essential to the appreciation of African issues by Americans. Africans are people in the same way that Americans, Europeans, Asians, and others are people. Africans are not some strange beings with unpronounceable names and impenetrable minds. Although the action of *Things Fall Apart* takes place in a setting with which most Americans are unfamiliar, the characters are normal people and their events are real human events. The necessity to even say this is part of a burden imposed upon us [African writers] by the customary denigration of Africa in the popular imagination of the West. I suspect that, in any class of thirty American students who are reading *Things Fall Apart*, there are a handful who see things in the light of a certain young reader from Yonkers, New York who wrote to thank me several years ago for making available to him an account of the customs and superstitions of an African tribe! It should be the pleasant task of the teacher, should he or she encounter that attitude, to spend a little time revealing to the class some of the quaint customs and superstitions prevalent in America.

Achebe presents prominent themes -- generational conflict, clashes among cultures, the use of language and storytelling to define and sustain a community, and dominance of one culture over another. *Things Fall Apart* also anticipates issues arising from cultural encounters with a non-Western society, which you will investigate more fully in Heritage III.

## Classic Responses: Individual and Community; Justice vs. Injustice

### Antigone

*Many wonders, many terrors, /But none more wonderful than the human race/  
or more dangerous.*

*(Antigone, 332-334)*

**Sophocles** (c. 495-405 BCE) was the most successful and revered of the great tragedians of fifth-century Athens. Of his 120 plays, only seven survive intact. As a citizen of his city-state (*polis*), he held political posts, housed the serpent of the healing god Asclepius when Athens introduced the god's cult in 427, and served as a priest. After his death, the Athenians established a hero cult in Sophocles' honor. His "hero" name was Dexion.

Sophocles had the good fortune, or misfortune, of living during Athens' most exhilarating and tragic times, for Athens went from being the most powerful Greek city-state to being brought low by Sparta and her allies during the Peloponnesian Wars (431-404/3).

In his *Antigone* (442 BCE), neither Antigone nor Creon ("Ruler") listen, really listen, to each other's position, and therein rests the tragedy. (15) Antigone and Creon are strong-willed characters with noble impulses, but their impulses lead them to reject the moderating advice of other characters.

The action of the play centers on the aftermath of the war against Thebes. Eteocles and Polyneices, the brothers of Antigone and the sons of their brother/father Oedipus, have a falling out over sharing the rule of Thebes. An aggrieved Polyneices goes to Argos to raise an army against his own city. As fate would have it, Polyneices and Eteocles kill each other at the gate, thereby committing fratricide. Their uncle Creon assumes power and decrees that the bodies of Polyneices and his Argive supporters are to be left as carrion for wild dogs and vultures on the Theban plain, much to the dismay of Antigone.

Antigone asserts her rights as a family member and secretly buries her brother. To her way of thinking, divine law and kinship trumps manmade law. In burying her brother she publicly defies her uncle and invokes divine law. What makes her action more remarkable is that she is a woman. In Greek society, especially in Athens, citizen women were to remain inside the family house; they had no public role. Antigone has then assumed the role of a male family member. Although she faces life without marriage and certain death, she courageously argues for rights and laws beyond the ones humans create. As a result, she has become a perennial heroine who has inspired many an author. According to Woodruff, the translator of your text, "Antigone stirs the modern imagination like no other play that has come down to us from the ancient world." (16)

The lines of conflict are many: male vs. female, secular reasoning vs. religious belief, law and order vs. lawlessness and chaos, young vs. old. The major conflict, naturally, occurs between Antigone and Creon. As a result of her intransigence, Antigone seals her fate. Only Creon remains alive at the end of the play; Antigone, Haemon, his son, and Creon's wife are all dead. Only at the end of the play does he become fully aware (*anagnorisis*) of his error (*harmatia*).

As you read the play, look beyond the characters and see the play for its ideas. In all communities, compromise and justice are essential. Although people may differ on what justice means, as Aristotle recognizes in his "A Definition of Justice," justice must prevail. What is just for all concerned? Modern societies continue to grapple with this dilemma. And so it may be fitting that at the play's end there is no resolution of the tensions raised by Antigone and Creon's respective positions. The lack of resolution suggests that perhaps these tensions are not meant to be resolved completely, nor perhaps can they be. (17)

*"Custom, then, is the great divide of human life."* (David Hume).

### *Apology and Crito*

*And then again when one suffers ill-treatment, is it just to return it, as most people maintain, or isn't it?*

(Crito, 49c)

After this initial inquiry into the meaning of community through reading Achebe, essays on community, and Sophocles' *Antigone*, you now move on to explore the friction that occurs between individuals and their communities in Plato's *Socrates' Apology* and the *Crito*, Martin Luther King, Jr.'s "Letter from Birmingham Jail," Thomas Jefferson's *Declaration of Independence*, and other essays. These selections will provide a context in which you will discuss protesting injustice within a community.

You will be challenged to reflect upon the following questions:

- *What is the distinction between law and justice?*
- *How should a member of a community to which you belong respond to injustice?*
- *Considering a community to which you belong, what are the consequences -- both rewards and sacrifices-- of social struggle that confronts the majority?*
- *When should members of a community who hold a majority opinion listen to members of the group who do not agree?*
- *In a community of which you are a member, what is the fate of a member of a minority, an individual whose experience of reality is very different?*
- *What potential problems concerning community and democracy need attention?*

In his early dialogues, **Plato** (c. 428/427-347 BCE) reflects upon his teacher Socrates (479-399 BCE), who questioned his fellow Athenians on philosophical topics. Although *Socrates' Apology* and the *Crito* were composed after Socrates' death, Plato places these "dialogues" in 399 BCE, the year Socrates was condemned to drink hemlock after being found guilty of "corrupting the youth" and being an "atheist." The first reading is *Socrates' Apology*, a speech Socrates delivered in his defense. (18) The second is the *Crito*, in which Socrates defends his decision not to go into exile—an option open to all condemned—and cease to be an Athenian citizen to his good friend Crito. In the *Crito*, Socrates argues that Athenian laws are sacred, and therefore one is not at liberty to disregard them when they become inconvenient. Both works address Socrates' relationships and obligations to his family and community, the *polis*--city-state--of Athens.

*"Clever talk and affected manners are seldom signs of goodness."* (Confucius)

### **A Definition of Justice**

*But if wealth and freedom are necessary elements, justice and valour are equally so; for without the former qualities, a state cannot exist at all, without the latter not well. (Politics III, 12)*

**Aristotle** (384-322 BCE) is the most famous pupil of Plato. For twenty years he studied in Plato's Academy. At his teacher's death in 347, he founded his own school, the Lyceum. In 342, Philip II of Macedon retained him to tutor his son, Alexander. Aristotle tutored Alexander in the areas of political theory, history, and literature.

To overstate Aristotle's contribution to learning would be difficult. He was the first to attempt a general account of the validity of inference ("The act of passing from one proposition, statement, or judgment considered as true to another whose truth is believed to follow from the former." (19) In other words, his conclusions were developed from first principles --assumptions. Aristotle was also an astute observer of human nature, especially marine life. When Alexander undertook his campaigns in the east, Aristotle sent observers along to document the flora and fauna of the regions they visited. Aristotelian learning and logic dominated all learning in the West until the Renaissance (see Francis Bacon in Heritage I). (20)

To Aristotle, the interest of the whole is superior to interest of the individual. (21) In society – polis -- justice is a necessary component, for it is a key to a community's "happiness." Justice thrives best in a democracy because many rule, and when many rule, a state's views are less likely to be extreme.

From his work *Politics* III, 9-12, a community must have virtue and justice; they are preconditions of state. At the end of chapter nine, Aristotle defines a state as "a

community of families and aggregations of family in well-being for the sake of a perfect and self-sufficing life." (22)

After you have read Aristotle's "A Definition of Justice," consider the following questions:

- *Who is equal in Aristotle's state?*
- *Why does justice thrive best in a democracy?*
- *Why does a society exist?*
- *Can you draw parallels between Aristotle's understanding of justice and equality and contemporary society?*

### **Declaration of Independence**

*When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.*

(Jefferson, *Declaration of Independence*)

**Thomas Jefferson** (1743-1826), third president of the United States, is best known as the writer of the *Declaration of Independence* (1776), whereby the American colonies declared their independence from Britain and King George III. His worldview, which tended to be aristocratic and paternalistic, owes much to the great thinkers of the Enlightenment, especially John Locke (1632-1704). Like Locke, Jefferson makes assumptions about human nature, including the oftquoted line, "All men are created equal."

- *What does equal mean to Thomas Jefferson?*

*"The true aim of government is liberty."* (Benedict Spinoza)

### **Gettysburg Address**

In 1863, **Abraham Lincoln** delivered one of his shortest speeches—little over 270 words—at Gettysburg, Pennsylvania to consecrate the ground where the troops of the Union and Confederacy fought. In his stirring speech, Lincoln reaffirms and redefines the promises of the *Declaration of Independence*. The Battle of Gettysburg was a turning point in the Civil War, and it was a particularly bloody one. Many men from both sides fought and died in a Pennsylvania field. When the ground was consecrated in November of 1863, he did not use the opportunity to gloat over the North's victory.

Below is one version of the speech:

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us the living rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain, that this nation under God shall have a new birth of freedom, and that government of the people, by the people, for the people shall not perish from the earth. (23)

- *What connections can you make to the previous readings of Plato, Sophocles, and Aristotle?*
- *What is Lincoln's guiding principle?*

### Letter from Birmingham Jail

*I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere.*

Plato's Socrates proved to be a powerful influence on **Dr. Martin Luther King, Jr.** (1929-1968), who was one of the leaders of the Civil Rights movement in the 1950s and 1960s. You will read "Letter from Birmingham Jail," in which King has constructed an impeccable argument for civil disobedience and which laws one should obey. As King himself said, "Injustice anywhere is a threat to justice everywhere." (24) In King's mind, you belong to the larger community of human beings, and as a human being you have certain fundamental rights that no law can abridge.

His letter was written while he sat in a Birmingham jail in 1963 at the height of the Civil Rights movement. Birmingham clergymen were protesting his presence in the city. With controlled passion he argued that state law was unconstitutional and unjust and thus it was proper to disobey it. His letter presents you with one of the finest argumentative essays you will read.

- *What is the difference between a just and unjust law?*

- *How would you persuade others that a law is unjust and must be changed?*
- *Does a person have a right to disobey a law they view as illegal?*
- *Is violence an appropriate solution when non-violent means have been exhausted?*

### **Classism in Society**

The next three works by Camus, Marx, and Beauvoir ask you to consider the role of class in creating inequities in communities and how individuals ought to react. The writers offer different views on how to react or respond to imperfect communities. Camus concludes that individuals must find their own personal response, but realizes that the struggle must be shared in community; Marx proposes a new system; and Beauvoir asks us to examine what happens when you "mythologize" specific groups within a community, notably women, thereby preventing them from participating fully in society.

#### **The Plague**

*But public welfare is merely the sum total of the private welfares of each of us.*  
(The Plague, 88)

Famous descriptions of plagues—both historical and imagined—have been an important genre in literature. One of the most famous plague narratives is Camus' *The Plague*, a fictitious plague that occurs in Oran, Algeria.

**Albert Camus** (1913-1960), winner of the Nobel Prize for Literature in 1957, was born in French Algeria to working-class parents, a French father and Spanish mother. Camus' father died during World War I in the battle of the Marne (France) in 1914. After his father's death, Camus' mother moved the family to a working-class section of Algiers, where, as a semi-deaf and illiterate person, she could only work as a domestic. In spite of his origins and through his intellect and drive, Camus obtained an education usually reserved for the more well to do classes.

Camus was already an author of note when he wrote *The Plague* (*La Peste*). In actuality, he had started researching the medical history of plagues before his more famous works were published. (25) World War II forced him to live as an exile from his homeland Algeria and his wife Francine. While in France, Camus served as a noncombatant in the Resistance because of his fragile health (tuberculosis).

In essence, *The Plague* is Camus' take on the "absurd." (26) To Camus, absurd was a word that represented the "lack of reason in the human condition." (27) Although the lead character, Dr. Rieux, recognizes the absurdity of the situation, he does not surrender to it. Camus himself said, "Compared to *L'Etranger* [*The Stranger*], *La Peste* [*The Plague*] does represent, beyond any possible discussion, the movement from an attitude of solitary revolt to the recognition of a *community where the struggle must be shared.*" (28) The allegorical novel describes the bubonic plague that invades Oran,

Algeria, without warning. (29) When he was writing the novel, France was suffering from a malady plaguing most of Europe — the Nazis.

In the novel, an unlikely group of men from different backgrounds and circumstances band together—that is, form their own community—to combat the plague, not unlike the Resistance in World War II. While there is one main character, the unassuming Dr. Rieux, the voices of others appear in the narrative. Rambert, a journalist from Paris, tries to escape from the quarantined city. Father Paneloux is a well-meaning priest whose explanations for the plague make no sense to the atheist Rieux. Tarrou, a mysterious figure, tries his best to cause no harm to any human being. Grand, is a petty bureaucrat who wants to be writer.

Camus' work asks you to wonder how a person can maintain his or her moral center at a time of chaos. "What responsibilities do you have as a human being to others?" As you read, you should understand that Oran, as did most places in Algeria, has segregated neighborhoods: one for the native population, one for Jews, one for French settlers (albeit divided into classes), and yet another one for Spanish immigrants. In other words, there are communities within the larger community of Oran. But Dr. Rieux and his companions pay no mind to the barriers between these neighborhoods; death reaches all.

In addition, you should observe how Dr. Rieux sees the physical world. He sees the world through the eyes of a scientist, and that is obvious from his narrative. Different disciplines see the world through different lenses. Note how he discovers that the city is actually experiencing a plague. How does he come to that conclusion?



Last Judgment. Fresco on the dome of the Duomo in Florence. 2002]

- *Are individuals required to help one another?*
- *In what ways is the Carthage community similar or different to Oran.*

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

(Karl Marx)

### **Communist Manifesto**

*The history of all hitherto existing society is the history of class struggles.*

**Karl Marx** (1818-1883) is what you might call the anti-Smith, the darling of the capitalists. (30) Exiled from Europe during the liberal revolutions of the mid-19th century (1848), he lived in England. He and his friend Engels applied Hegelian method and produced an analysis called *dialectical materialism*. To Marx, all of history was the struggle of classes, with the working class having become mere cogs in production. He articulated what we know as Marxism in the *Communist Manifesto*, published in 1848.

In the *Communist Manifesto* you will read Karl Marx's reaction to the effect the industrial revolution and other social, economic, and political changes had on the proletariat (working class). You will be challenged to rethink the conditions and possibilities of community in the future. Marx's *Communist Manifesto* is better understood as an analytical critique of capitalism and the role that money and class play in defining communities.

Marx's critique of capitalism still resonates strongly at the beginning of the 21<sup>st</sup> century. You need only read the headlines that detail crimes and unethical behavior of corporations such as Enron, WorldCom, Qwest, etc.

*"It tires me to talk to rich men. You expect a man of millions, the head of great industry, to be a man worth hearing; but as a rule they do not know anything outside of their own businesses."* T. Roosevelt

You will have many opportunities to think about what makes it necessary or possible for men and women to live together in communities, to make social contracts, and to commit to each other. How do you remain true to your sense of individual freedom without compromising the liberty of others? This sort of profound philosophical question connects you to a distinguished, if often troubling, heritage of Western political thought. Marx's classic treatise provokes the following questions:

- *How does your definition of "communist" compare with popular historical notions of the term?*
- *Does Marxist communism preclude democracy?*
- *How does your recognition of class structure alter your understanding of community?*

## Woman: Myth and Reality

*Few myths have been more advantageous to the ruling caste than the myth of woman: it justifies all privileges and even authorizes their abuse. (Beauvoir)*

**Simone de Beauvoir** (1908-1986) was one of the most important figures of the French existentialist movement, as well as the companion of its best-known exponent, Jean-Paul Sartre. Beauvoir wrote what is now acknowledged to be a classic of the 20<sup>th</sup> century: *The Second Sex* (1949). At the time she wrote this seminal work, France had just survived World War II (1939-1945), and women in France had finally gained the right to vote (1945).

In her work, Beauvoir was concerned with what happens when we identify someone, in this case women, as “the other,” as outcasts, as less than full members of their society and culture. (In *A Lesson Before Dying*, African-Americans were “othered”.)

To her, women were not born but *raised* to be women. In the excerpt you will read, Beauvoir discusses how “persistent myths about women...distort reality and harm real women in society.” (31) You need only look at recent events in Afghanistan, Africa, and the Middle East to understand how the marginalization of any segment of society works to undermine that society as a whole.

Beauvoir also saw herself as a “gadfly.” Her intention was to force readers to look at how the world (read European male) distorted women, Jews, and nonwhites. In the essay you will be reading, Beauvoir discusses the myth and reality of women. The myth of women, or rather myths of women, leads to their subordination.

- *What would Beauvoir see today that would confirm her thesis?*
- *How do you “other” members of society?*
- *How do members of society “other” you?*

## **Looking Back, Looking Forward**

### Smoke Signals

Your journey continues as you see how community is portrayed in the film *Smoke Signals* (1998), a film based on a story by **Sherman Alexie**, who is a Spokane Indian. Alexie (1966-) has the distinction of being the first American Indian—he prefers to be called Indian—to produce a mainstream film about Native Americans. In his film, he dispenses with the usual stereotypes to create an engaging work that shows the odyssey of two young Indian men, Victor and Thomas, who leave the reservation to retrieve the ashes of Victor's father who had abandoned him many years earlier. His friend Thomas gives him the money to undertake the journey. Along the way, these two very different characters form a strong friendship and learn how to negotiate the different worlds—white and nonwhite—and circumstances. Wit and humor belie the serious issues and crises the

characters face. Through viewing this film you will examine issues of community and how individuals interact.

- *How can a film promote or subvert traditional ideas about community?*
- *How does film hide reality, clarify reality?*
- *How do the persons behind the camera control what viewers see? (Consider gender, race, age, politics, and class.)*

As you synthesize what you have learned this semester, the following questions might help direct your thinking:

- *How is the disintegration of culture revealed at the familial level?*
- *What examples of disintegration can you see in families around you?*
- *How has the introduction of new cultural ideas or factors changed and/or drastically altered a community to which you belong?*
- *How is knowledge/education fundamental to a community?*
- *How can a community preserve its integrity when surrounded by a dominating culture?*

**HERITAGE III**  
**Cultural Interactions**  
**Asia**



**Visit to Japanese Gardens, Chicago Botanic Garden. Fall 2001**

**HERITAGE III TEXTS**

*Heritage Guide: An Odyssey in Learning, 2004-2005 (Online)*

M. Salzman, *Iron and Silk* (autobiography)

S. Udry, *A Confucian Reader*

Tsai Chih Chung, *Zhuangzi Speaks: The Music of Nature* (sayings)

Sun Tzu, *Art of War* (treatise)

Buddha, "Path to Enlightenment"

G. Tsukiyama, *The Samurai's Garden* (novel)

I. Chang, *Rape of Nanking: The Forgotten Holocaust of World War II* (history)

D. Hacker, *A Writer's Reference*. Fifth Edition.

*Merriam-Webster's Collegiate Dictionary*. Tenth Edition

*Culture hides more than it reveals, and strangely enough what it hides, it hides most effectively from its own participants. Years of study have convinced me that the real job is not to understand foreign culture but to understand your own. I am also convinced that all one ever gets from studying a foreign culture is token understanding. The ultimate reason for such study is to learn how one's system works.*

(Edward Hill)

In Heritage I, you investigated the issue of identity, self and individuality. In Heritage II you examined how the individual accommodates the strictures of living within a community. Now in Heritage III, you will focus on the complexity of cross-cultural interactions. Your sustained encounter with Japanese and Chinese societies this term will further your awareness of your own cultural identity, values, and assumptions. As always, the process of inquiry demands that you once again question who you are, your role in a community, and what happens when you encounter others whose views are different. To that end, you will be reading selections of Confucius and his followers (Mengzi and Xunzi), Zhuangzi (Taosim), Sun Tzu's *The Art of War*, Gail Tsukiyama's *The Samurai's Garden*, Iris Chang's *The Rape of Nanking*, and Mark Salzman's *Iron and Silk*.

*"The questions which one asks oneself begin, at last, to illuminate the world, and become one's key to the experience of others." (James Baldwin)*

### **Iron and Silk**

*"That's not gongfu."*

(Iron and Silk, 68)

After graduating from Yale University with a BA in Asian Studies in 1982, Mark Salzman traveled to China to teach English for two years. *Iron and Silk* is the story of his time spent in Hunan teaching English, studying martial arts with one of China's top masters, practicing calligraphy, and playing cello. Through Salzman, you are introduced to the sometimes significantly different worldviews of people raised in Asia and those raised in the West. Throughout the work you will notice how **relationships** between people determine people's responsibilities and expectations to one another. Despite the fact that the People's Republic of China had been a communist state for more than 30 years (since 1949) at the time of Salzman's visit, traditional Chinese values resonate throughout the work. Much of what makes up these traditional values is "Confucianism." As you will see throughout this semester Confucianism is shared throughout almost all East Asian societies.

What Salzman discovers during his stay in China is how complex and multilayered Chinese society is. In China traditions co-exist with a Marxist overlay. You cannot help but note how differently his students, colleagues, and teachers treat him from how the state bureaucrats do. The latter tend to be unsmiling, abrupt, and obstructionist.

- *What are some of the differences you note between Chinese culture and American culture?*
- *How does Salzman handle such situations?*
- *How might you handle these situations?*

After you have finished reading *Iron and Silk*, you will study the many traditions that still inform modern Chinese society: Confucianism, Taoism, and Buddhism.

### **Confucianism: Confucius and his Followers**

Having noted some of the differences between East and West, it is now necessary to gain a bit more in-depth knowledge of Chinese and Japanese culture. The best place to start is with the writings of Confucius (551-479 BCE).

In your Confucian reader, you will be reading selections from Confucius, Mencius, Xunzi and others. In a broad sense, the school of thinking that began with Confucius continues to some degree up to the present. It is helpful to think of Confucianism as you might think about the term “Christian” or “Christianity,” as the term and ideas involved in “Confucianism” are as broad and varied as you might find within various Christian ideologies. Over the centuries, Confucianism has evolved, and yet the basic tenets as articulated by Confucius, Mencius, and others remain. One of the key points that you will notice in your readings is that they agree that all societies must invest in learning.

To get to know Confucius, you will read selections from *The Analects*. Yet, there is much more to “Confucianism” than just the sayings of Confucius. You will also read selections of two of Confucius' most important early followers, Mencius and Xunzi. You will read what they have to say about the nature of man. Note the different approaches they take compared to Confucius. Also note that they can and often do contradict each other. We see here how broad a category Confucianism is, as mentioned above it is as broad a category as Christianity and contains as many conflicting interpretations. One of ties between these three thinkers, in this particular case, is their belief in the necessity of teaching and learning. There are, of course other significant ties, perhaps the most important being their concern with the “Way” (a term used by all early Chinese thinkers, including the Daoists), and their reference to earlier models, particularly the Duke of Zhou.

In your Confucian reader you will find the following texts:

- S. Leys, "Introduction," *The Analects of Confucius*, pages xv-xxxii  
 Wm. de Bary, ed., "Selections for the Analects," *Sources of Chinese Tradition*, pages 20-33.  
 P. Ebrey, "Selections from the Mencius," *Chinese Civilization*, pages 22-24  
 \_\_\_\_\_, "Selections from Xunzi," *Chinese Civilization*, pages 24-26  
 Liu Xiang, "The Mother of Mencius in Biographies of Heroic Women"

Ban Zhao, Admonitions for Women

D. Lu, "Tokugawa Justice under Confucian Precepts," Japan, A Documentary History, 254-258

### Confucius

*The essence of knowledge is, having it, to apply it; not having it, to confess your ignorance.*

The Analects are a series of sayings attributed to **Confucius** or “Master Kung” (551-479 BCE), who lived in the kingdom of Lu. The text you will be reading achieved its final form in 150 BCE during the Han Dynasty. In them, occasionally, a disciple asks the master a question, but the Analects are not dialogues in the Platonic sense. At the time Master Kung lived, chaos ruled in China. This era is known as the time of the **Spring and Autumn** (722-481 BCE), a prelude to an even more chaotic period known as the **Warring States period** (480-422 BCE). During this period Confucius left Lu and went from state to state to find an enlightened leader who would trust him to establish a model government. (32) He promoted a moral philosophy of harmonious conduct that adhered to a strict hierarchical system. Plato, the preeminent Greek philosopher, had tried to accomplish the same thing when he sought to transform the tyrant of Syracuse into a philosopher king in the fourth century BCE. Neither man succeeded; both, however, had many adherents.

In spite of his political failures, Confucius is remembered for many things, including his emphasis on “ritual,” “filial piety,” “propriety,” “benevolence,” as well as the importance he placed on education—a value that has survived all political changes in East Asia. To have a prosperous society, he taught, you must have an educated ruling class. Thus, society should invest in learning. It is interesting to note that during Mao Zedong's (Mao Tse-Tung) regime, especially the Cultural Revolution (1966- 1976), the works of Master Kung were banned.

*"Custom is king of all."*  
(Protagoras)

Like Socrates, Confucius did not write down his teachings. His followers and later Confucian scholars transmitted and developed his core ideas. One such scholar is Mencius (Mengzi).

### Mencius

*Kindly words do not enter so deeply into men as a reputation for kindness.*

**Mencius** (Mengzi in pinyin) lived from 372-279 BCE. He is often called the "Second Sage." Mencius further developed the ideas of Confucius. He continued Confucius' emphasis on the concepts of ren(translated in many ways including “benevolence” or “co-humanity”), and yi, “propriety,” “duty” or “righteousness”. In the

manner of Confucius he focused on governance and political theory. From your reader, you will be studying Mencius' thoughts on government and human nature.

### Xunzi

**Xunzi** (Hsun-tzu, born ca. 312 BCE), as one author notes, set forth the most complete and well-ordered system of thought of his day (Watson, 1963, p. 4). Because Xunzi came at the end of a period of incredible intellectual development and flourishing, he was able to draw on many different ideas in his own solutions to the problems besetting the China of his time. As a result, while Confucianism lies at the core of his system, he is a very eclectic thinker. In the section that you will read, his concerns are Heaven, ritual, and human nature, which is bad according to him. Although both Mencius and Xunzi disagreed with Master Kung at times, they nonetheless follow and promote the main tenets of Confucianism--the single most important way of thinking in Chinese society.

### Other Confucian Writers

After reading selections from Mencius and Xunzi, you will move on to address how the ideas of these philosophers were actually put into practice. You will read three cases where Confucianism is applied to everyday life in early China and Japan. One is a story about the mother of Mencius by Lin Xiang (79-8 BCE); the other is a 1st Century CE writing by a woman named Ban Zhao (45-116 CE). Ban Zhao was writing to guide Chinese women in the cultivation of certain virtues. As you read these two pieces consider the following question:

What kinds of virtues do you think were seen as ideal for women?

The third reading is a legal case in Japan in the year 1711 (Tokugawa shogunate) in which we see Confucianism as the legal standard. (33) You will notice that this legal case and its resolution are not understandable using western values, but they are perfectly logical using a very strict Confucian code of ethics as a base. This case should help you understand how the Chinese, in particular, have a very different interpretation of the phrase "human rights" than we do in the West.

During these readings, you should think back to Salzman and his experiences in China. Note how understanding Confucianism helps you understand the **relationships and obligations** you see in Salzman's work. In small ways, Salzman's memoir recalls Camus' *The Plague* which you read in *Heritage II*.

Just as Confucianism is not merely about Confucius, Chinese and Japanese culture is not merely about Confucianism. Taoism (sometimes transliterated as "Daoism") and Buddhism are also important elements, which contribute towards these cultures. To help you understand these fundamental elements of Chinese and Japanese cultures you will study next an adaptation of the work of the Taoist Zhuangzi and Sun Tzu Wu's *Art of War*.

## Zhuangzi Speaks

*The sage embraces things. Ordinary men discriminate among them and parade their discriminations before others. So I say, those who discriminate fail to see.*

Confucianism is but one strand in Chinese intellectual history. At the same time Confucius lived, you see the rise of another philosophy known as Taoism (Daoism). Lao Tzu is the oldest of the Taoist writers but the author you will be reading, Zhuangzi, is one of the most influential and engaging sages of Taoism.

**Zhuangzi** (Chuang Tzu -- c.369-c.286 BCE) lived during a time when the seven main kingdoms of China vied for power (the Warring States period). In his response to the times, he articulated what we know as Taoism (The Way), which was an alternative to Confucian philosophy. In following the Tao, one finds enlightenment. As a philosophy, Taoism is marked by purposeful paradoxes and ambiguities, qualities that make Taoism mystifying to westerners at times. However, no one could be a pure Taoist, and so you will see how East Asia has embraced both the Confucian and Taoist way of life.

*"We are fearful of 'creative conflict' because it may change us – the final fear is fear of change – because we have to reconfigure who we are." (Parker Palmer)*

Tsai Chih Chung's rendition of Zhuangzi makes Taoism more comprehensible. Tsai Chih Chung discovered that Chinese speakers found the original text difficult to understand. The result is the engaging work *Zhuangzi Speaks*.

## Art of War

*To fight and conquer in all your battles is not supreme excellence; supreme excellence consists in breaking the enemy's resistance without fighting.*

**Sun Tzu Wu** (Sunzi -- c. 450-380 BCE). If you read this book purely as a "how to go to war" manual you will miss out on deeper lessons for your own life. You should have little difficulty relating to this text and its possible applications to your studies or to your personal life. You will also find in its pages clues to understanding both Chinese and Japanese culture. The work illustrates clearly the nuances of social behavior in Asian cultures, making it easier to discern and to understand the complexity of East-West cultural encounters, while raising issues of adaptability, harmony, change, and resistance. The *Art of War* examines a number of important questions concerning cultural encounters:

- *What are the components of intrapersonal conflict?*
- *Interpersonal conflict?*
- *How does an appreciation of another's point of view lead to understanding and resolving a conflict?*

- *How is resolving a conflict an art? Can you point to examples in your life, community, or the world?*
- *Where do you see evidence of paradox in a conflict resolution?*

The *Art of War* underscores the complexity of (and the difficulty of translating) the terms “war” and “warrior.” It will provide a means to begin understanding the characters in the novels you will read later in the semester.

Based on the notion of constant change, Taoism originated in China and then spread throughout Asia.

*"Panta rhei – All things are in flux."* Heraclitus, c. 500 BCE (34)

### **Buddhism**

Buddhism was born in India and slowly migrated to China, undergoing significant modification and adaptation along the way. Buddhists strive to encounter and then accept reality “just as it is.” As Taoism, Buddhism, and Confucianism migrated throughout Asia, they evolved, not unlike Christianity. In other words, they are not ancient artifacts but living philosophies of life that define East Asian cultures.

In many ways Buddhism is similar to Taoism, but it sees Buddha as the master teacher. Buddhists strive to encounter and then accept reality “just as it is.” Buddha, incidentally, lived at the same time as Kung Fu-tzu. However, Buddhism did not reach China until the first century CE. To help you understand Buddhism, you will read "Path to Enlightenment" written by the founder of Buddhism: Siddhartha Gautama. Alternative readings can be found at:

#### *Buddhist Meditation*

<http://www2.carthage.edu/~lochtefe/buddhism/meditation.html>

Anapanasati Sutta: *Mindfulness of Breathing* (Directions for Meditation)

<http://www.saigon.com/~anson/ebud/ebud014.htm>

Indian Buddhism "originated in the teaching of Siddhartha Gautama, called the Buddha ("Enlightened One"). One of the great Asian religions," Buddhism has two main schools: the Theravada or Hinayana (Sri Lanka and SE Asia) and the Mahayana (Tibet, China, Korea, and Japan). Ironically "Buddhism has largely disappeared from India, except for refugees from the Communist Chinese regime in Tibet [Dalai Lama]." (35)

It is from the Mahayana branch of Buddhism that Zen Buddhism developed -- first in China, and then later in Japan where it is a seamless part of modern Japan. During the 20<sup>th</sup> century Zen Buddhism was introduced to the West primarily through the teachings of D.T. Suzuki.

Cleary, whose translation of the *Art of War* you have just read, notes that Zen Buddhism does not have a fixed philosophy. Rather it stresses "specificity of instruction and adaptation of application according to the particular situation...." (36)

Contrary to how some have interpreted Zen Buddhism, Zen does not sanction escapism, withdrawal, and denial of reality, of the now. (37) In Tsukiyama's novel you will see how Zen Buddhism permeates the lives of the people of Tarumi.

### Contemporary Asian/Asian-American Texts

#### *The Samurai's Garden*

Gail Tsukiyama, a prolific Asian American writer, was born to a Chinese mother from Hong Kong and Japanese father from Hawaii, but raised culturally as Chinese in San Francisco. To date she has written five novels. *The Samurai's Garden* (1994) is set in Japan in the years 1937-1938. Stephen, a twenty-year-old, wealthy, Chinese university student, travels to Tarumi, a coastal town in Japan, to recover from a bout of tuberculosis. While visiting his Chinese grandfather's home in this resort town, Stephen develops profound and lasting friendships with Matsu, Sachi, and Keiko, Japanese residents of the village and nearby Yamaguchi. These bonds are forged within the context of the war raging between China and Japan.

Stephen's presence in Japan at this time serves to highlight conflict between cultural identities, the growing tendency to see the "other" as the enemy, and the shift of power from China to Japan as the war drags on. The characters' constant culture shock is a subtle critique of the Western tendency to consider all Asian cultures uniform.



[Bridge in Japanese Gardens, Chicago Botanic Garden. 2001.]

*"furu ike ya kawazu tomikobu mizu no oto*

*Ancient silent pond/Then a frog jumped right in  
Watersound: Kerplunk"  
Basho*

The novel also illustrates the subtle cultural differences between Chinese and Japanese aesthetic and artistic sensibilities, as well as notions of propriety and manners. As a novice painter in a strange land, Stephen discovers beauty in unexpected places and finds artistry in the simplest lines of Sachi's and Matsu's gardens. Sachi and the other members of a leper colony, who are severely deformed by leprosy, challenge Stephen's and the reader's notions of human beauty. *Samurai's Garden* also examines the difficulties in forming friendships with people others might classify as outsiders or enemies. Stephen's friendships allow him not only to compare his own Chinese cultural background to that of his Japanese friends, but also to examine the ways in which, over the centuries, Japan has adopted ideas from China and transformed them.

After you have read *The Samurai's Garden*, consider the following questions:

- *How do relationships differ at the personal level (Stephen and Matsu) from relationships between cultures at a general level (Chinese vs. Japanese in Sino-Japanese conflict) level?*
- *How does human illness or disease construct communities?*
- *How does the natural world shape culture?*
- *How does culture shape the natural world?*
- *How has a community to which you belong shaped and been shaped by nature? By culture?*

### ***The Rape of Nanking***

In 1997 at the age of 29, **Iris Chang** published an explosive nonfiction account of the infamous Rape of Nanking. She became curious about this topic when her Chinese parents told her of the massacre in which 300,000 Chinese were slaughtered in Nanking (1937) Yet she was troubled when she could find little of this horrific episode in Sino-Japanese war accounts. (38) At that point she decided that such an atrocity should not be a footnote to the history of World War II.

***Warning: Chang's work includes graphic descriptions and pictures of torture and rape.***

The Heritage program's purpose in including this text is not to demonize the Japanese. In the past, the Heritage program has looked at the Holocaust (*Schindler's List*), genocide (Native Americans), and slavery (*Beloved*): examples of frequent inhumanity to others. Because the Japanese invasion of China and the Rape of Nanking floats in the background of Tsukiyama's novels (*Women of the Silk* and *Samurai's Garden*), Chang's *Rape of Nanking* is a good companion text. Her account reminds us that all human beings are capable of and have committed atrocities against fellow human beings. The Rape of Nanking still figures in political relationships that China, Korea, and

other Asian nations have with Japan. Some of these nations feel that Japan, as a nation, has not atoned enough for its aggression and brutality.

Those who study genocide note that in cases of “large-scale killings...the sheer power of government is lethal.” (39) In recent times, genocide has occurred or is occurring in the Congo, Kosovo, Rwanda, Sudan, Afghanistan under the Taliban, and other places around the globe. And contrary to what you may expect, human slavery is still part of the human condition (in Mauritania and Sudan). As human beings most individuals, or at least governments, have yet to learn how to foster tolerance and respect for the fundamental rights and dignity of other human beings.

*“I am not born for one corner of the world; the whole world is my native land.”*  
Seneca the Younger.

Some questions for you to consider as you read *The Rape of Nanking* are:

- *Do you agree with the premise that “the basic cultural values of East and West are not different?”*
- *What explanations can you come up with for why the Nanking events occurred?*
- *Can you draw any parallels between events in Nanking and events elsewhere since World War II?*

**HERITAGE III**  
**Cultural Interactions**  
**Central and South America**



**Remains of the San Ignacio Mini Jesuit Mission built in 1695 in Argentina. By 1733 there were 3,300 Guaraní Indian inhabitants at the mission.  
Photo by Jeffrey Roberg and Penny Seymoure, Summer 2003**

**HERITAGE III TEXTS**

*Heritage Guide: An Odyssey in Learning, 2004-2005 (Online)*

**M. Leon-Portilla, *The Broken Spears: The Aztec Account of the Conquest of Mexico* (history)**

**A. Crosby, *The Columbian Voyages, the Columbian Exchange, and Their Historians* (history)**

**C. Fuentes, *The Buried Mirror: Reflections on Spain and the New World* (history)**

**Pablo Neruda, *Memoirs* (autobiography)**

**D. Hacker, *A Writer's Reference*. Fifth Edition.**

***Merriam-Webster's Collegiate Dictionary*. Tenth Edition**

*Culture hides more than it reveals, and strangely enough what it hides, it hides most effectively from its own participants. Years of study have convinced me that the real job is not to understand foreign culture but to understand your own. I am also convinced that all one ever gets from studying a foreign culture is token understanding. The ultimate reason for such study is to learn how one's system works.*

(Edward Hill)

In Heritage I, you investigated the issue of identity, self and individuality. In Heritage II you examined how the individual accommodates the strictures of living within a community. Now in Heritage III, you will focus on the complexity of cross-cultural interactions. Your sustained encounter with Central and South American societies this term will further your awareness of your own cultural identity, values, and assumptions. As always, the process of inquiry demands that you once again question who you are, your role in a community, and what happens when you encounter others whose views are different. To that end, you will be reading selections from Leon-Portilla's *The Broken Spears*, Crosby's *The Columbian Voyages*, Fuentes' *The Buried Mirror*, and Neruda's *Memoirs*.

*"The questions which one asks oneself begin, at last, to illuminate the world, and become one's key to the experience of others."*

(James Baldwin)

### ***The Broken Spears: The Aztec Account of the Conquest of Mexico***

*"Ten years before the Spaniards first came here, a bad omen appeared in the sky. It was like a flaming ear of corn, or a fiery signal, or the blaze of daybreak; it seemed to bleed fire, drop by drop, like a wound in the sky....The people clapped their hands against their mouths; they were amazed and frightened, and asked themselves what it could mean."*

(*The Broken Spears*, p. 4)

All societies have cultural practices and beliefs that teach their people values and how to view certain events. **Miguel Leon-Portilla** provides an historical account of what happens when the values and desires of two societies collide.

*The Broken Spears* offers a perspective of the Aztec defeat by the Spaniards. Traditionally, history has been written by the victors. The Spaniards conquered the New World, therefore they decided how to record the incidents for posterity. This book offers indigenous accounts of the events leading to the fall of the Aztecs. Leon-Portilla provides different versions of how events played out and the role of various indigenous peoples who participated in the battles against the Spaniards and their allies.

At the center of the Aztec Empire was the city of Tenochtitlan (modern-day Mexico City). The Mexicanos gained their strength by conquering neighboring Indian tribes, using them as slaves and for human sacrifice. The arrival of the Spaniards challenged the belief system and religious traditions of the Aztecs. Due to his beliefs, the

Aztec leader Motecuhzoma was unable to grasp the danger that the Spaniards represented to the Aztecs.

In Leon-Portilla's account, we see not only the conflict itself, but the beliefs and conditions that contributed to its inevitability, as well as the wide-ranging and enduring results of this cultural encounter.

Consider the following questions as you read *The Broken Spears*:

- What ominous portents signal the return of Quetzalcoatl and how did these omens lead to the Aztecs misunderstanding the intent of the Spaniards?
- What role do historical events play in a people's view of themselves and others?
- How was the meeting between the Aztecs and the Spaniards more than simply "a meeting between two expanding nations"? (xxxiii)
- How did the Aztec conception of warfare lead to their downfall? What can we learn from this for war in the 21<sup>st</sup> century?
- How can you relate the letters in Chapter 16 to the *Declaration of Independence* or Martin Luther King, Jr.'s "Letter from Birmingham Jail"?
- What responsibility does a society have to respect other cultures when it tries to spread its own values and beliefs?

*"We have come to your house in Mexico as friends. There is nothing to fear."*  
Cortes said this to Motecuhzoma, King of the Aztecs, shortly before Motecuhzoma was taken prisoner by the Spaniards.

*(The Broken Spears, p. 65)*

### **The Columbian Voyages, the Columbian Exchange, and Their Historians**

*"Wherever the European has trod," wrote Darwin after his circumnavigation of the globe on the Beagle, "death seems to pursue the aboriginal."*

*(The Columbian Voyages, p. 9)*

Prior to the 500<sup>th</sup> anniversary of Columbus' discovery of the Americas, **Alfred W. Crosby** revisited the meaning of 1492 to the native inhabitants of the Americas. This essay from the American Historical Association explores the discovery of the Americas by comparing two distinct interpretations: the classic and bardic versus a modern analytic interpretation.

The classic or bardic interpretation is the one that most of us grew up with. In this interpretation, Christopher Columbus set sail from Spain in 1492 and discovered the Americas. After the discovery, the "New World" was conquered and divided by the Europeans, but rarely did this interpretation include a discussion of the effects of the arrival of the Europeans on the native inhabitants. Crosby tells us that this view is

understandable given the methods that historians were using, and the types of questions that they were asking at the time. Historians were more focused on "heroes" rather than "societies".

By contrast, the modern analytic interpretation by Historians owes much to the appropriation of methods from Anthropology, Archeology, Biology, Demographics, and the Social Sciences, among others. These fields, with their emphases, presented Historians with different questions to explore regarding the effect of Columbus and the Europeans on the "New World". Crosby offers a particularly interesting analysis of the effects of disease on the native Amerindian inhabitants and the role that sickness played in the defeat of the local inhabitants. As pointed out in primary sources found in *The Broken Spears*, Columbus and the Spaniards, and later other European colonizers, brought germs such as smallpox and measles that sickened or killed thousands of the Amerindian populations that came into contact with the "visitors".

Consider the following questions as you read *The Columbian Voyages*:

- How can the type of questions you ask change the focus of your research?
- How can health play a role in the collective strength of a people?
- What role does history play in the belief systems of a people?

*"The decisive advantage of the human invaders was not their plants or animals – and certainly not their muskets and rifles, which Amerindians eventually obtained in quantity – but their diseases."*

*(The Columbian Voyages, p. 8)*

### ***The Buried Mirror: Reflections on Spain and the New World***

*"We are Iberian and Greek, Roman and Jewish, Arabic, Gothic, and Gypsy. Spain and the New World are centers where multiple cultures meet-- centers of incorporation, not of exclusion. When we exclude, we betray ourselves. When we include, we find ourselves."*

*(The Buried Mirror, p. 348)*

The Mexican writer, **Carlos Fuentes**, discusses the subject of Spain and its influence on the New World. In *The Buried Mirror* he examines the shifting relationships that Spain has had with its neighbors in North Africa and Europe and what consequences those relationships have had on the Americas from the 15th Century to the present day. During the 15th Century, Spain sought to build its empire by ridding itself of the perspectives and contributions of the Jews and the Moors who had been the architects of its glory and success. Spain continued its policy of cultural exclusivity in the New World, where it generally disregarded the religions, beliefs, and cultures of the various indigenous groups it conquered. Fuentes, a South American by birth, reflects upon the political and historical forces that have over the last five centuries shaped the cultural personality of those today who are the descendents of the Spanish conquest.

Fuentes emphasizes the many cultural threads that extended from Spain into the colonization of the New World. His description of Spanish history is lush. He uses European art and literature to richly elucidate the zeitgeist of the Inquisition and the Reformation. Although Fuentes does not thoroughly investigate the Amerindian identity found in the regions of Central and South America, he does demonstrate the results from the clash of a western culture and a non-western culture (Spanish-European versus Amerindian, specifically the Mayas, Aztecs and Incas). According to Fuentes, it is this clash of cultures that helps to forge a new hybrid cultural identity.

Fuentes utilizes the mirror metaphor to demonstrate the intimate relationship between Spanish and Amerindian cultures. The history of cultural diversity and the simultaneous reflections of similarities in the distinct cultures of the Spanish-speaking peoples is a difficult concept to understand. It is far easier to simply make assumptions of sameness. This text challenges us to recognize this complexity not as an obstacle to be overcome, but as the true foundation of the Hispanic civilizations, and therefore to be embraced.

Here are some questions to ponder as you read *The Buried Mirror*:

- What was the role of sacrifice in Aztec life? Is there a parallel in Christianity?
- Why was it important for the Spaniards to deny that the Indians had souls or were human beings? Why do conquerors today still deny the humanity of their charges?
- What is the importance of Father Bartolomé de Las Casas and Father Francisco de Vitoria to modern human rights? What were their responsibilities in Mexico and Spain?
- What is meant by the expression *culture overcomes racism*?
- Why did independent Spanish America turn its back on its Indian and Black heritages, especially when many Spanish Americans blamed Spain for all the ills in the New World? Why did Spanish Americans admire and emulate European culture? What were the consequences for the Spanish American soul?

*"How are we to understand the discovery of America? Aren't all discoveries basically mutual? The Europeans discovered the American continent, but the indigenous peoples of the Americas also discovered the Europeans, wondering whether these white and bearded men were gods or mortals."*

*(The Buried Mirror, p. 87)*

## Memoirs

*"I don't believe, then, that my poetry during this period reflected anything but the loneliness of an outsider transplanted to a violent, alien world."*

(*Memoirs*, p. 84)

**Pablo Neruda** (1904-1973) was a Chilean poet and a Nobel Prize winner for Literature. In his *Memoirs* he shares his life story about growing up as a young writer in a rural part of Chile, and later as a young adult in the city. He transformed his experiences with love, nature, and politics into poetry. His *Memoirs* demonstrate that Neruda had a full life which included traveling to foreign countries as consul for Chile, as well as being exiled for supporting socialist ideas and the communist Soviet Union. After becoming a published and internationally renowned poet, Neruda turned to politics to help the workers and the poor of Chile. He provides an interesting perspective for the many revolutions that took place in Central and South America after World War II. Neruda lived through the military coup d'état lead by General Augusto Pinochet that brought down the socialist government of Salvador Allende on September 11, 1973. Neruda died two weeks later.

Neruda writes not as an historian, but as a poet who lived his words. He is challenging, forthright, poetic and generous. His *Memoirs* convey a story about all those he encountered on his path throughout his life and the Cold War. Neruda uses a series of vignettes and short stories to tell of his romantic, social, and political relationships with the people and places he influenced and was influenced by throughout his life.

- How and why does Neruda turn into a "rebel" (as a university student) and how are those early rebellions reflected all through his life?
- How did the Spanish Civil War influence Neruda's political perspective and contribute to his allegiance to socialism and communism?
- How does Pablo Neruda honor the mestizo heritage of the Chilean people, their daily life, hardships and joys in his Memoirs?
- What does Neruda mean by finding a voice? Have you found your voice? Does a nation have a cultural voice?
- How did "culture shock" affect Neruda's memories of his experiences living abroad?

*I understand, of course, that revolutions, and particularly those who take part in them, fall into error and injustice, from time to time. The unwritten precepts of the human race affect revolutionaries and counterrevolutionaries equally. No one can escape errors. A blind spot, a tiny blind spot in a revolutionary process is not very important within the larger context of a great cause....But everyone has his failings.*

(*Memoirs*, p. 328)

## IV. GOALS AND OBJECTIVES

### READING

#### Overall Goal:

You will develop a critical approach to reading. This means that you will be asked to question texts, read carefully and thoughtfully, mark key passages, note images, and react to ideas that resonate with you. Careful, thoughtful reading leads to better written and oral communication. Though reading is generally an individual effort, you will engage in communal reading of the texts in the form of group discussions.

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

## WRITING

### Overall Goal:

You will use a process approach to writing. This means that you will be writing often, about topics of interest to you. You will be selecting the best ideas, phrases, and images from your various compositions and making a draft. Then, you will write a “re-vision.” By re-writing—“re-righting”—you will learn what you do well as a writer so as to continue doing it, and to learn what will improve your writing. You will discover and utilize different methods of gathering, using, and assembling information with available tools. Process writing requires effort; your instructor and your peers will contribute their ideas and suggestions.

Heritage I	Heritage II	Heritage III
1) You will be able to use formal language conventions in all of your writing (grammar, syntax, punctuation, and capitalization).	1) You will be able to use formal language conventions in all of your writing (grammar, syntax, punctuation, and capitalization).	1) You will be able to use formal language conventions in all of your writing (grammar, syntax, punctuation, and capitalization).
2) You will learn the fundamentals of editing, e.g., proofreading and re-vision.	2) You will apply the fundamentals of editing, e.g., proofreading and re-vision.	2) You will refine your editing techniques.
3) You will be able to distinguish between and write a descriptive narrative (relaying information) and a narrative with a particular point (plot).	3) You will be able to write a summary of a text emphasizing the main points.	3) You will be able to find research material in general library references, in academic electronic databases, on the Internet, and in specialized journals and then summarize your findings.
4) You will be able to write narratives that include illustration, description, and explanation using concrete examples and details.	4) You will be able to extract a thesis from a text and develop an analytical essay on that thesis. To do this you will be able to distinguish between worthwhile and useless information sources given a particular context.	4) You will be able to distinguish between strong and weak resources.
5) You will be able to write an analytical essay that develops a theme from one or more of the texts.	5) You will be able to write a closely reasoned comparative essay using a text, your experiences, and appropriate information tools, print and electronic	5) You will be able to integrate your library research into your writing assignments, as well as into your research paper.
6) You will be able to recognize when you do not have enough information to support a position.	6) You will be able to write an argumentative or persuasive essay in which you anticipate the views of opponents and address them. To help you do this, you will be able to recognize what information sources would be	

	appropriate for a given assignment.	
7) You will be able to use appropriate information tools, print and electronic.		
8) You will be able to recognize appropriate information sources for a given assignment.		

## CULTURAL LITERACY

**Overall Goal:**

You will use a critical approach to understanding cultures, and learn why understanding culture is important.

<b>Heritage I</b>	<b>Heritage II</b>	<b>Heritage III</b>
1) You will be able to describe a given culture by identifying its patterns of assumptions, ideas, values, and practices.	1) You will be able to describe characteristics of a given community.	1) You will be able to identify the patterns of assumptions, ideas, values, and practices of Asian or Central and South American cultures.
2) You will be able to explain the role culture plays in constructing the individual, considering time and location.	2) You will be able to explain the role culture plays in constructing a given community, considering time and location.	2) You will be able to explain the role culture plays in constructing Asian or Central and South American cultures, considering history, language, philosophy, and geography.
	3) You will be able to apply theories of community to both the novels and the real world.	3) You will recognize the assumptions on which Western and Asian or Central and South American communities are based, as well as the differences within Asian or Central and South American cultures themselves.
	4) You will be able to identify diverse cultural communities in the United States, and describe how each community defines civic participation.	4) You will recognize the interdependence of countries and cultures and formulate ways to cultivate cross-cultural communication and collaboration.
	5) You will be able to recognize diversity, conflict, and prejudice, as well as interdependence and respect for difference.	

## ORAL COMMUNICATION

**Overall Goal:**

You will learn how to present an effective oral presentation.

<b>Heritage I</b>	<b>Heritage II</b>	<b>Heritage III</b>
1) You will be able to use formal language conventions in all of your oral presentations (grammar, syntax, punctuation, and voice).	1) Review: use formal language conventions in all of your oral presentations (grammar, syntax, punctuation, and voice).	1) Review: use formal language conventions in all of your oral presentations (grammar, syntax, punctuation, and voice).
2) You will learn and apply the fundamentals of doing a formal oral presentation, e.g., gestures, eye contact, organization, voice (tone, volume and enunciation), and timing.	2) You will learn to incorporate appropriate visual techniques in a formal oral presentation. Video, pictures, and overheads all are examples of visual techniques.	2) You will refine the techniques of oral delivery and display a confident and competent use of the components of public speaking.
3) You will be able to distinguish between, and deliver, a descriptive narrative (relaying information) and a narrative with a particular purpose (a beginning, middle, and end).	3) You will be able to extract a thesis from a text and develop an analytical oral presentation on that thesis.	3) You will be able to integrate your academic research into your discussions in the classroom, as well as into your researched oral presentation.
4) You will be able to lead discussions of assigned readings. That is, you will learn how to elicit answers and ideas from others.	4) You will continue to read the primary texts aloud, demonstrating your understanding of oral interpretation.	4) You will continue to read the primary texts aloud, demonstrating your understanding of oral interpretation.
5) You will read the primary texts aloud, demonstrating your understanding of oral interpretation.		

## V. 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 *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 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.

### Registering for Class; Drop/Add Rules

To drop or add a class, please go to the Heritage Studies Office in Lentz Hall (235). The program assistant or Director of Heritage must sign all add/drop slips to keep the sections balanced. Moreover, missing a Heritage class to register for classes, or to see your advisor, are not legitimate excuses. You have two options: ask your advisor to register you, or take advantage of the flexible hours for registration.

### 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 is a service the College provides. Ask your instructor about Turnitin.

**Saving your work:** There are a number of options available to you at the following URL: <http://www2.carthage.edu/outis/saving.html>. You can save your work on a floppy, on a zip, and on the College's server called the "H" drive. You access the H drive in the same way you access your e-mail account. The Computer Center help desk can assist you in establishing "H" drive access.

*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 Help Desk at the Computer Center in the Hedberg Library (x 5900, or x 5950).*

## **Academic Honesty and Plagiarism**

In selecting 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/campuslife/code/ccacadconcerns.html>**

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 the following offenses will 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 Dean 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 Dean 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 Dean 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 Dean 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).

For further details go to <http://www.carthage.edu/campuslife/code/ccacadconcerns.html>

## 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 (explained with examples in *The Writer's Reference*, pp. 331-3, 383-5, 419-21).

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. (See *The Writer's Reference*, pp. 333-4, 385-6, and 421-2 for tips on paraphrasing.) does 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. See Professor Lochtefeld's useful examples that demonstrate clearly when a work is plagiarized and when it is not: <http://www2.carthage.edu/~lochtefe/gened/plagiarism.html>

**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 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 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 Heritage instructor.

## VI. READING, WRITING, SPEAKING, AND LISTENING IN HERITAGE

### Be a critic!

Mastering Heritage subject matter involves reading, writing, speaking and listening. Sounds easy, but most of us lack the skills to think and express ourselves *critically*. Once you have developed these techniques, you will be better at whatever you want to do – managing people and situations, motivating students, practicing an expert health-care professional’s bedside manner, working in a team, expressing your feelings and opinions. These lessons make Heritage one of the most pragmatic courses you will ever complete.

**The difference between reviewers and critics:** When you express your likes and dislikes about art, books, movies, people and places, you are reviewing. You might say, “I hate romance novels, but I love action books.” When you review your preferences in that manner, you express only your opinion. Some people, like your friend who was considering inviting you to see the latest “chick flick,” might find that information valuable, but most people just won’t care.

Critics ask themselves,

“What does this book, movie or event mean to me, to my friends, and to society?”

“Has it changed the way I view myself or others?”

“How does its meaning compare to that speech I heard, play I attended or artwork I viewed recently?”

“Does the artist’s, writer’s or director’s message affect society and my relationships with others?”

What is the work’s historical context?

**In other words, critics find their answers in thoughtful reading, writing, speaking and listening.**

## Reading

### Active Reading

As you will be reading some challenging texts, you need to become 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. Finally, try to make connections to aspects of your own life or to issues that interest you. Critical reading will lead to better papers and improved critical thinking.

For examples on how to read actively, see Lee Jacobus' "Evaluating Ideas," pages 1-10 in the Heritage Reader. That's right, mark up your text. ***The more senses you use in reading, the more you will remember!*** Also, consult *The Writer's Reference*, pp. 46-54.

If you need help in understanding what you have read, in addition to your instructor there are three ways to receive assistance. First, the Heritage Program has several Fellows available to help you with the course material. Talk to your Heritage instructor or contact the Heritage office (x 5742 or go to Lentz Hall 235) to find out more about the Fellows. Second, call the Director of Tutoring Professor Annette Duncan (x 5883), or send an e-mail to [tutors@carthage.edu](mailto:tutors@carthage.edu). Arrangements will be made for you to meet with a qualified student tutor who can help you answer your questions and suggest ways of interacting with the material more effectively. If you continue to have problems in understanding what you are reading, you may need specialized assistance. Third, contact Carthage's Learning Specialist Dr. Diane Schowalter (x 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 (South Hall) and may help you gain a window into the way you learn.

#### 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. 16<sup>th</sup>-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.

*I began reading books, reading books to delirium. I began by vanishing from the known world into the passive abyss of reading, but soon found myself engaged with surprising vigor because the things in the books, or even the things surrounding the books, roused me from my stupor.*

(A. Dillard, *An American Childhood*, 80)

## 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.

*“Feathers shall raise men even as they do birds, toward heaven; that is by letters written with their quills.”* (Leonardo DaVinci)

### Writing in Heritage

**Papers:** You will be writing at least two formal papers in each seminar. Heritage I focuses on narrative and textual analysis, Heritage II on analytical and persuasive writing, and Heritage III on research papers.

**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 *The Writer's Reference*, pp. 3-17 on what a first draft is. 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 *The Writer's Reference*, pp. 17-23.

Other useful sections in *The Writer's Reference* for help on composing and revising papers are:

- Writing Paragraphs, pp. 23-36
- Constructing Reasonable Arguments, pp. 37-45
- Evaluating Arguments, pp. 46-54

**Writing Portfolio:** A process portfolio documents your writing process. It should be a complete record of your written work: free writes, think pieces, questioning papers, notes, outlines, and drafts leading up to the final draft of a formal paper. Your portfolio allows you to follow the progress of your writing and to evaluate your learning process. At the end of the semester, you will be asked to write a thoughtful self-assessment essay that looks at how you learn and write.

**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, 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 ensure a time slot, Anne Shaw, Director of the Writing Center, asks you to make an appointment by calling **552-5536**. Writing Center hours are 11 a.m.-10 p.m. Monday-Thursday; 6-10 p.m. on Sunday. They are closed on Friday and Saturday.

### Writing in Heritage I

In Heritage I you will be asked to write one narrative paper and one analytical paper in response to the texts you read in class. Look at the writing objectives under the Writing Goal section of this *Guide*.

*Target: eight pages of formal writing including at least one analytical essay that can explain something significant about an episode, character, or idea and a narrative essay. See The Writer's Reference, p 27 for a description of a narrative essay.*

- Narrative essay
- Analytical essay

### Writing in Heritage II

In Heritage II, you will be focusing on writing analytical papers. One of these analytical papers will be a compare/contrast essay. Another essay will be an argumentative or persuasive essay. Both essays will revolve around the texts you will be reading and discussing in class.

*Target: ten pages of formal writing including analysis and compare/contrast essays. You will be asked to compare two or more texts from Heritage II. As with all papers, you must support your judgments with ample reasoning and evidence. See The Writer's Reference, pp. 28-9. The second essay, persuasive or argumentative, should be a thoughtful response to a question or problem raised in your encounters with the theme of Heritage II: Community.*

- Compare/Contrast essay
- Persuasive/Argumentative essay

### Writing in Heritage III

In the final Heritage seminar, Heritage III: Cultural Interactions, you will hone your skills in research and writing a research paper based on an aspect of East Asian or Central and South American cultures and on issues that arise from the texts you read.

*Target: Twelve pages of formal writing that demonstrate your mastery of writing a proper research paper. One paper will be a research paper. The second paper or essay will be an analytical piece.*

Your research paper should show your instructor that you are able to locate, evaluate, and incorporate outside sources to illustrate and support a specific point or judgment. All research papers must have clear, proper, and accurate documentation and citations. See *The Writer's Reference*, pp. 295-323. In the second essay, you need to support a specific point or judgment about something significant in one of the major texts of Heritage III.

- Research Paper
- Second Essay

### 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!
- Deal with it! You will do lots of writing during your college career, particularly in Heritage. Embrace the challenge rather than dreading it.
- Plan ahead! Do not wait till the last minute. Go to the Writing Center if you suffer from writer's block.
- Keep your homework away from the dog. She will eat it. Furthermore, you will not find an instructor on campus who will accept the excuse. *Save, save, save* your work on the hard drive, on disk, on the College's H-drive server and on paper. Keep extra copies and file your originals. You will need them for your portfolio. If you are unsure about how to save your work on a computer, contact the Hedberg Library Help Desk at x 5950 or check [www.carthage.edu/outis/saving.html](http://www.carthage.edu/outis/saving.html) for assistance.
- Go ahead and write a book. You will compile a complete portfolio of your Heritage writing to be reviewed by your instructor 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're hired.
- Proof your work! You might have brilliant thoughts, but typos and misspellings can tarnish even your best writing. See *The Writer's Reference*, pp. 22-3 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 *The Writer's Reference*, pp. 13-26 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" (*The Writer's Reference*, p. 7), 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 552-5536. Student and faculty tutors are ready to assist you.
- Write with style! Your teacher will explain which of the styles (MLA, APA, CMS) included in *The Writer's Reference* 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 the beast called plagiarism.** See the section on avoiding plagiarism in the *Heritage Guide* and in *The Writer's Reference*.
- Find your niche, or voice. You will write many different pieces for various occasions – from narratives to argumentative essays and class presentations. Use the opportunity to find or burnish your preferred style.

*“Language is the currency of truth.”* David Orr (41)

## Oral Presentations

**In each Heritage seminar** you will be expected to give two formal oral presentations. Oral communication requires skills different from writing, though some of the same processes are involved. When you move from words on a paper to words spoken to an audience, you must use more of your body. That is, you must use your voice, eyes, hands, and posture to communicate effectively. In today’s competitive world, you are at a disadvantage if you cannot speak clearly, succinctly, and with passion. Did you know that the vocabulary of 14-year-olds has dropped by 15,000 words in the last 50 years? (40)

You need to be able to say exactly what you mean. The English language has over a million words—for a reason. Our language is so rich and malleable that a limited vocabulary will reduce your chances for professional success and personal satisfaction.

### Prepare a presentation that zings:

- Get accustomed to the spotlight. You will be expected to deliver oral presentations in each Heritage seminar.
- Remain on point. Focus on the subject at hand and support it with examples and evidence. Do not express an opinion without being able to support it.
- Use what you have. Learn to use your eyes, voice, hands and posture to communicate effectively. Your instructor will help you develop these skills.
- Mean what you say and say what you mean. Know your objective. Are you trying to clarify, argue, entertain, or present a new point?
- Know your audience. Speak to the people present, not to an imaginary group with more or less knowledge than your classmates.
- Rehearse, rehearse, rehearse! Stand in an empty room and speak at full volume. Time prepared speeches. Practice before an audience. Try practicing in the room in which you’ll make your presentation.

- Never read directly from a script. You'll bore your audience – and yourself!
- Use speech-writing techniques. Remember that speaking and writing are closely related but reading from a paper prepared for reading will make your speech sound stilted.
- Be sure to look at your audience even if you are giving an electronic presentation (Web, PowerPoint). Never read from the screen. If you are using PowerPoint, restrict text to key words and phrases, highlighting the main points of your presentation.
- Use visuals effectively and sparingly. You do not want to distract your audience from the main point of your talk. When using PowerPoint, follow the KISS rule: Keep It Simple and Short. It is tempting to throw in the proverbial kitchen sink. You will always have more material than you can present.

*“[Language]...becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts.”*  
(George Orwell)

## Listening

- 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. ENDNOTES

- 1 J. J. O'Donnell, *Avatars of the Word* (Cambridge, Mass: Harvard University Press, 1998), 7.
- 2 Socrates (479-399 BCE) always questioned himself and others -- much to his interlocutors irritation -- as to how they knew what claimed to know.
- 3 "Eaton's Chief Sees Economies Converging." *Wall Street Journal*, 22 June 2000, B5
- 4 M. Sinetar, *Developing a 21st-Century Mind* (New York: 1991), passim.
- 5 A. Zuckerman, "Wireless or Bust," *Continental* (January 2002): 53
- 6 Heraclitus, c. 500 BCE. Heraclitus was a Greek natural philosopher.
- 7 Ernest Gaines's *A Lesson Before Dying* won the 1993 National Book Circle Award for Fiction and was nominated for the Pulitzer Prize.
- 8 P. Woodruff, tr., *Bacchae*. (Indianapolis: Hackett Press, 1998), xi.
- 9 *Organon* is Greek for instrument, tool, material of a work, or the work product itself. One could translate *Novum Organum* as "A New System of Knowledge." In Bacon's day, all intellectual work was written in Latin. What you are reading in *The Individual and Community: A Heritage Reader* is a translation of the Latin.
- 10 Christian von Dehsen, ed., *Lives and Legacies: Philosophers and Religious Leaders* (Phoenix: 1999), s.v. "Francis Bacon."
- 12 You should reflect back on Plato's "Allegory of the Cave," which you read earlier.
- 13 Animal and plants.
- 14 C. Achebe, *Hopes and Impediments: Selected Essays* (New York: 1990), 146.
- 15 Creon eventually does listen but he is too late.
- 16 P. Woodruff, *Antigone* (Indianapolis: Hackett Publishing Co, 2001), p. x.
- 15 Apology in Greek denotes a speech given in one's defense.
- 17 M. Nussbaum, "Conflict, Vision, and Simplification," *The Fragility of Goodness: Luck and Ethos in Greek Tragedy and Philosophy*. (Cambridge: Cambridge University Press, 1986), 81.
- 18 Apologia does not mean apology; it refers to a speech given in one's defense.
- 19 Merriam-Webster's Dictionary. Tenth edition (1993), 598.
- 20 S. Hornblower and A. Spawforth, eds., *Oxford Classical Dictionary*, 3<sup>rd</sup> ed. (Oxford: Oxford University Press, 1996), s. v. "Aristotle."
- 21 L. Jacobus, ed., *A World Of Ideas* (Boston: Bedford/St. Martin's, 2002), 113.
- 22 *A World of Ideas*, 116-117.
23. Prepared by Gerald Murphy (The Cleveland Free-Net – aa300) Distributed by the Cybercasting Services Division of the National Public Telecomputing Network (NPTN).
- 24 M. L. King, Jr., "Letter from Birmingham Jail," *A World of Ideas*, 154.
- 25 *The Stranger*, *Caligula*, and *The Myth of Sisyphus*.
- 26 That is, there is no logical reason for why things happen. The plague of Oran comes out of nowhere.
- 27 B. Masters, *Camus: a study* (London: 1974), 61.
- 28 "Letter to Roland Barthes," *Pleiade*, p. 1996.
- 29 Oran is a coastal city in Algeria where Camus lived for a while; it was also the hometown of his second wife Francine.
30. Adam Smith (1723-1790) was a firm believer in capitalism, that is, when individuals work for themselves, you get the best economic results. "How selfish soever man may be

supposed, there are evidently some principles in his [man] nature, which interest him in the fortune of others, and render their happiness necessary to him, though he derives nothing from it, except the pleasure of seeing it." *Theory of Moral Sentiments*, Part I, Section I, Chapter I.

31 *A World of Ideas*, 825

32 In Chinese, the suffix or name "tzu" means master.

33 During the period of the Tokugawa shogunate (regime) the Confucian class system was rearranged and strictly adhered to: the hierarchy began with warriors at the top, then peasants and artisans, in that order, and ended with merchants at the bottom. It was also during this time that Japan closed itself to foreigners, and eliminated foreign trade except for one Dutch port. Christianity was outlawed. The measures of the Tokugawa shogunate, however, did ensure stability for over two centuries.

34 Heraclitus thought that "[w]aking up to public order requires inquiry, sense-experience, and self-examination: 'I went in search of myself.' S. Hornblower and A. Spawforth, eds., *Oxford Classical Dictionary* (Oxford: 1996), s. v. ":Heraclitus."

35 James Lochtefeld, "Buddhism," 1997,

<<http://www.carthage.edu/~lochtefe/sbi.htm#budd>>.

36 T. Cleary, *Rational Zen: The Mind of Dogen Zenji* (Boston: Shambala Press, 1992), 4.

37. Cleary, 6.

38 Chang's grandparents had survived the six-week frenzy of violence in Nanking (Nanjing).

39 B. Lamb, *Booknotes*, January 11, 1998,

<<http://www.booknotes.org/transcripts/50445.htm>>.

40 D. Orr, "Like, Whatever...an epidemic of inarticulacy could, uh, well, suck," *Utne Reader* (2000), 28-29.

41 Orr, 28.

## VIII. CREDITS

This sixth edition of the Heritage Guide would not exist without the tireless work of former Heritage Director (1999-2002) Chris Renaud who wrote the first four editions of the Heritage Guide. The fourth edition of the Guide was written with the assistance of Annette Duncan, Stephen Udry (Heritage III), and Elizabeth Oplatka (Reading, Writing, Speaking and Listening in Heritage). All photographs, except where otherwise noted, are copyright of Chris Renaud, with the exception of the drawing of Plato's cave.

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Jeffrey L. Roberg  
Director of Heritage Studies, 2002-  
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On the cover: "New Bridges" at Japanese Gardens (Chicago Botanic Garden). Photo: Chris Renaud, Copyright 2001.

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