Heritage Studies
Program
1994-1995
"Heritage is a lot of work ... It is mind work. Any one who is too lazy to grow as a person or who doesn't want to change would be the person who says Heritage sucks. Someone who is afraid to search for what they really believe in, for who they really are, what they really stand for, this would be the person who says Heritage sucks. Heritage makes you think, make decisions, find out who you really are, something that can be scary to discover."

-Heritage I/II student, 1992-1993

"If you find what you expected, transfer at the end of the first year; if you find what your parents expected, transfer immediately. Another way of putting that is to say, if you can predict now what you're going to find in college, you will have been cheated—even if the tuition is free. College is essentially a time of growth, of change. The major part of that change takes place in you. If the college you go to is any good, it will hit you like a ton of bricks. It will lead you to question every conclusion you have ever reached; it will lead you to deny lots of assumptions and remake them; it will refuse to answer many of your questions, because you're asking the wrong things .... It will torture you into the best you think you can do and, by mocking the results, make you do better. For perhaps the only time in your lives, you will know, existentially, that the life of the mind is soul-sized. You will be stretched till you squawk. And if you're not-transfer."

-Timothy S. Healy
Former President of
Georgetown University
Welcome - or welcome back - to Heritage Studies at Carthage.

We expect that you will not find what you expect in your Heritage seminars.

We expect that your Heritage seminars will stretch you till you squawk.

Like Timothy Healy, we think that genuine learning requires engaging the unexpected and asking lots of questions. We understand intellectual stretching and squawking to be necessary conditions of learning.

In Heritage seminars, through cultural studies, we will help you learn about how and why you learn.

Your learning experiences in Heritage may tend to be both intensely personal and profoundly public because through your studies of cultural legacies you will deepen your sense of who you are, while beginning to come to terms with your place in the world and its communities.

Heritage will challenge you-and your teachers-to deepen your powers of observation, analysis, creativity, and expression. You will have opportunities to explore traditional and new ways of knowing, ways of thinking, ways of communicating.

By studying unfamiliar perspectives, unfamiliar ways of looking at the world, we hope that you will begin a process of re-discovering yourselves and your own cultures.

This book describes the program for 1994-1995 in considerable detail. We hope you will read and re-read it so that you have some sense of what to expect in your Heritage seminars.

Expect to stretch.
Expect to squawk.
Expect the unexpected.

David H. Krause
Associate Dean for Academic Enhancement
Heritage Studies

The Heritage Studies seminars, taught collaboratively by faculty from academic departments across the college, cultivate the development of critical thinking and communication skills through cross-disciplinary cultural studies. These four seminars are taken in sequence by all first and second year students.

By "Heritage" we mean a dynamic cultural legacy which must be actively constructed and reconstructed through constant negotiations among the past, present, and the future, and between individuals and their communities. "Heritage" is not contained within a predetermined set of books or artifacts; "Heritage" cannot simply be transmitted from teacher to student.

These courses approach "Heritage," as ideas, values, and assumptions generated through complex transactions over time between human beings within and across communities.

Cultural transactions shaping a heritage are studied analytically, creatively, collaboratively; ideas, values, and assumptions are analyzed, tested, questioned, and re-articulated.

The four Heritage seminars will challenge you and your teachers to deepen your powers of analysis, creativity, and expression; they provide opportunities to explore traditional and new ways of knowing, ways of thinking, ways of communicating. Critical thinking skills are cultivated through close attention to reading, observing, listening, conversing, writing, researching, and questioning. The four courses require progressively complex written and oral work (including increasingly independent research).

101 Heritage Seminar I: Western Experiences I

This first course in the Heritage sequence challenges you to reflect on the ideas, values, and assumptions shaping your own education in the West. Through sustained study of texts including Shakespeare's *Twelfth Night*, Mary Shelley's *Frankenstein*, and Freud's *The Future of an Illusion*, you will confront questions about the nature and consequences of personal and cultural knowledge: how can we best discover, construct, and transmit what we most need to know? how-for better or for worse-can knowledge transform individuals and societies?

102 Heritage Seminar II: Western Experiences II

This seminar deepens the inquiries of Heritage 1, challenging you to understand and respect cultural differences within and beyond the West. By studying the different perspectives Conrad and Achebe bring to colonialism, the different ways they look at the world, we hope that you will begin to see yourselves and your own cultures more clearly.
201 Heritage Seminar III: World Cultures

In this course students will be challenged to make personal and intellectual sense of another culture. For 1994-1995, this seminar will focus on the cultures of Japan and India. Questions of individuality and community, tradition and innovation, rationality and spirituality, war and peace will be engaged. The course intends to foster cross-cultural and global thinking, understanding, and communicating.

202 Heritage Seminar IV: American Cultures

In this course students will study ideas, values, and assumptions intrinsic to American cultures. Questions of individuality and community, difference and mutuality, memory and change, will be engaged. What does it mean to be an "American"?

Heritage Program: Statement of Philosophy

The Heritage curriculum responds explicitly and imaginatively to institutional commitments articulated in Carthage's mission statement. Within the larger contexts of your Carthage education, the Heritage seminars intend to:

- transmit the human heritage in the arts, humanities, and sciences;
- develop communications skills and a facility for critical and constructive thinking;
- enhance awareness of the need to examine values in a Christian context and to develop a personal philosophy and sense of vocation;
- encourage active participation as informed and responsive citizens in seeking solutions to problems in the community, the nation, and the world.
The Heritage seminars also reflect and focus the College's conviction that "only by experiencing and valuing diverse perspectives can students be prepared to live in an increasingly multicultural society and global community."

While the Heritage Program has emerged in particular ways because of Carthage's particular sense of educational mission, the Heritage curriculum is not idiosyncratic. In fact, the Heritage seminars, both in content and pedagogy, reflect widely shared values and goals for higher education in the United States. The American Association for the Advancement of Science, for example, expresses the conviction that "a liberal education is the most practical education because it develops habits of mind that are essential for the conduct of the examined life." At Carthage, we believe, along with the AAAS, that "ideally, a liberal education produces persons who are open-minded and free from provincialism, dogma, preconception, and ideology;

conscious of their opinions and judgments;

reflective of their actions; and aware of their place in the social and natural worlds."

Heritage teachers are committed to helping you, in the words of A. Bartlett Giamatti (former President of Yale and Commissioner of Baseball), "place at the center of your education three efforts:

to deepen a sense of history, so that you will know who you are as human beings and as Americans;

to develop your capacity to think analytically and creatively;

to hone the ability to express your thinking in speech and writing with logic, clarity, and grace."

The next few pages present some specific goals and opportunities in five competencies central to Heritage:

1. Cultural Studies
2. Thinking
3. Reading
4. Writing
5. Speaking and Listening

Please take some time to consider these goals and opportunities carefully.

After assessing your own priorities and discussing them with your Heritage teacher, please make some very specific plans for this semester, and for each subsequent semester.

These competencies, which are central to your college education, take a lifetime to cultivate. Your Heritage seminars can help you deepen your competencies in thinking and communicating, and can, through cultural studies, help you come to terms with your place in the world's communities.
As you reflect - both individually and as a class - on the six course goals elaborated in the following pages, try to select and articulate the most important learning goals you have for yourself. What are your priorities? What are you doing to move toward achieving your goals? Throughout the year, assess your progress and, as appropriate, revise or reaffirm your goals.
Cultural Studies:
Goals and Opportunities

In the four Heritage seminars, we will respond explicitly and in structured curricular ways to Carthage's conviction, expressed in the opening sentences of the College's "Mission Statement," that "only by experiencing and valuing diverse perspectives can students be prepared to live in an increasingly multicultural society and global community."

We will explore and explain how our historical and cultural positions are similar to and different from those of people from other places and times.

We will practice recognizing, analyzing, explaining, judging, and questioning multiple historical perspectives; we will begin to explore continuities and discontinuities between our own positions and those of other times and places.

We will develop an understanding of culture as assumptions, ideas, values and practices shaping human communities; we will practice recognizing, analyzing, explaining, respecting, and questioning cultural patterns and cultural changes.

We will test ways to recognize and assess our own cultural positions; we will become more aware of the cultures of the communities and organizations within which we interact; we will become more understanding of how the particular culture of a particular community or organization affects those whose cultures are different.

We will be challenged to value diversity; we will learn to recognize difference as diversity, rather than as aberrant behavior or inappropriate response(s) to an environment; we will cultivate respect for the contributions diverse values and behaviors make to the cultural fabrics of persons and organizations; we will learn to respect the fact that each culture finds some values more important and some behaviors more desirable than others.

We will experience and analyze the processes through which we can move beyond merely recognizing, and even valuing, cultural differences, to celebrating both diversity and community.
We will increase our awareness of global human conditions; we will also be challenged to think critically about these conditions and to take thoughtful, responsible, moral stances on issues of global significance; by examining how cultures work and interact, we will prepare ourselves for entering into the global community.

We will deepen our recognition and respect for the pluralism of society within the United States; we will cultivate some of the competencies necessary for full civic participation within pluralistic societies and organizations, including cross cultural communications, interdependence, collaboration, and consensus decision-making.

"Through Heritage, I've learned and felt compassion ... I've also learned to listen, how to hear what another person is trying to say ... Heritage Studies has opened my mind and cleared away the cobwebs: it taught me how to question, how to argue, how to think. Most importantly, it taught me to try to understand."

- Heritage HVIV student,
  1992-1993
Thinking:
Goals and Opportunities

We will practice strategies for clarifying and improving our understanding of how we and others try to make sense of our world.

We will be challenged to think actively and interactively, not just react passively.

We will explore ideas in relation to feelings, recognizing the difference between them.

We will practice distinguishing what we know from what we believe.

We will explore situations, ideas, values, beliefs, and feelings through structured questioning.

We will pose and pursue questions of clarification;

questions that probe assumptions;

questions that probe reasons and evidence;

questions about viewpoints or perspectives;

questions that probe implications and consequences; and

questions about questioning.

Through practicing modes of questioning our social and natural worlds, we will discover that systematic inquiry requires (and rewards)

curiosity;
intellectual honesty,
skepticism;
tolerance for ambiguity;
openness to new ideas;
openness to share knowledge.

We will develop a confidence in reason as well as an awareness of its limits.

We will distinguish how and why and when to think for ourselves; how to maintain a healthy sense of skepticism, while recognizing and respecting appropriate kinds of authority.

We will practice viewing situations empathetically from different perspectives.

We will discover, explore, express, and discuss our ideas (and beliefs and feelings) in organized ways.

We will practice strategies for exploring the implications and consequences of ideas, actions, values, and beliefs.
Goals and Opportunities

We will experience how effective readers think while reading; we will practice articulating our own thought processes while reading.

We will discover that in order to understand a text, an effective reader not only processes the content, but constantly monitors the cognitive activity of comprehending and learning.

We will recognize that the knowledge and experience-both personal and cultural- we bring to a text can help us engage, question, and process what we’re reading; we will test our assumptions against patterns of evidence.

We will explore various ways of thinking about texts and about the reading process; we will practice a repertoire of strategies for making sense of texts, developing the confidence to know when and how to read a text in a particular way or for a particular purpose.

We will discover that learning to read in different ways allows us to enjoy a wider range of texts and to gain new perspectives on our cultural assumptions.

We will recognize that different authors, different genres, different periods, different cultures expect readers to approach texts in different ways.

We will develop a repertoire of strategies for making sense of texts, and the confidence to know when and how to read a text in a particular way or for a particular purpose.

We will practice ways of using a text’s structure and organization to locate key ideas, understand relationships within the text, and to remember what’s most important about that text.

We will develop competence and understanding in strategies through which active learners make sense of texts by recognizing, analyzing, and engaging historical, social, political, intellectual, and other contexts for particular texts.

We will discover that different readers read for different reasons, just as different writers in different social, historical, and economic contexts write for different purposes and with different expectations.

We will develop competence and understanding in strategies through which active learners recognize, analyze, and make sense of various internal structures shaping texts.

Explaining and supporting the ways we read and make sense of texts, we will practice assessing for ourselves the accuracy and appropriateness of our own interpretations of texts, as well as those of others.
Writing:

Goals and Opportunities

We will practice writing as a process, a discipline, an art. Writing, as a disciplined creative activity, can be analyzed and described; it can also be learned. We will become familiar with and able to articulate our own writing processes.

We will discover that all writing, including our own, has a voice, a style.

Recognizing, respecting, and valuing voice and style in writing, including our own, we will practice cultivating and controlling our own voices in writing.

We will practice writing plain-speaking, simple, orderly prose.

We will practice strategies for clarifying and testing our responses to texts and experiences through writing:

- we will record observations;
- we will express reactions;
- we will make connections;
- we will develop summary statements;
- we will question.

We will practice strategies for constructing narratives; we will learn how our own experiences, our own stories can be told in ways that not only connect with the themes of the Heritage seminars, but reflect and illuminate the central ideas being examined.

We will develop strategies for discovering and extending our own lines of inquiry into and through course material.

We will practice strategies for discovering and formulating the points and judgments we want to make.

We will practice strategies for constructing a plan and recognizing form as we organize and deepen our thinking through writing.

We will develop strategies for supporting, illustrating, analyzing, and testing our judgments.

We will clarify and test our responses to texts and experiences through writing.

We will practice tightening or amplifying focus in our writing by generating both short and extended essays.
We will test strategies for re-discovering and re-formulating our points.

We will draft and re-draft various kinds of essays.

We will practice editing and proof-reading our writing.

We will share and respond to each other's writing.

We will gain experience in evaluating our own processes of writing; we will assess and re-assess our own successes in saying what we want to say; we will practice judging how well our writing fulfills our own intentions and our audience's needs.

"The remarkable world of expression through writing inspired me to learn again the importance of being open-minded, as well as forming my own opinions ... I have found a magical feeling in believing in myself, and knowing a sense of accomplishment through writing."

-Heritage III student, 1992-1993

Writer-in-Residence Janet Desaulniers
Speaking:
Goals and Opportunities

We will practice the major purposes for communicating orally, including:
- to express ideas and feelings;
- to inform;
- to dramatize or ritualize;
- to argue,
- to stimulate the imagination.

We will practice various components of the communication process, including:
- having a sense of purpose;
- having a sense of audience;
- recognizing and responding to contexts;
- understanding and interrogating a subject;
- generating ideas and judgments;
- organizing;
- using reliable sources;
- cultivating an appropriate style;
- using various media effectively.

We will practice strategies for speaking extemporaneously,
- developing an argument orally;
- presenting information and ideas through panel discussions;
- debating;
- recognizing and employing effective persuasive structures orally;
- recognizing and avoiding basic logical fallacies in oral communication;
- role-playing;
- assessing ourselves and each other through mutually agreed upon criteria.

We will practice strategies for communicating in groups; we will recognize, analyze, and use personal roles, social roles, group structures, and group dynamics.

We will discover, recognize, clarify, and value a sense of purpose in oral communication.

We will practice ethical uses of oral communication, recognizing the privileges, responsibilities, and risks of expression within a democratic society and within particular communities.
Listening:
Goals and Opportunities

We will practice listening carefully to what others say, taking other voices seriously.

We will experience interactive listening.

We will learn how to recognize the purposes and possibilities of particular speech acts;

how to make judgments about credibility and authenticity;

how to make sense of what is being said and heard, as well as of how it is being said and heard;

how to respond to others and how to accept the responses of others;

how to assess our own effectiveness as listeners.

We will practice strategies for collaboration through interactive speaking and listening techniques.

We will help create a learning environment in which we all feel encouraged and challenged to cooperate.

We will be encouraged to converse openly, honestly, and with a sense of purpose.

We will question each other and respond to the questions of others.

We will respect the idea that each of us has unique talents, unique ways of learning, and unique perspectives to share.

We will respect each other’s differences in culture, ethnicity, gender, beliefs, values.

"The best part of Heritage is what I learned from others in the class."

-Heritage I/ll student,
1992-1993
Expectations

Required Heritage Texts 1994-1995:

Heritage I

_Thirty-Six Views of Mount Fuji_, Cathy N. Davidson
_Discovering and Transforming: A Heritage Reader_
(Thirteen All-Brace, volume 1)
_Samskara_, U. R. Anantha Murthy
_The Future of an Illusion_, Sigmund Freud
_Black Rain_, Masuje Ibuse

_Twelfth Night_, William Shakespeare

_Ninth Symphony_, Ludwig von Beethoven
(compact disk or cassette)
_Frankenstein_, Mary Shelley

Heritage II

_What Do You Care What Other People Think?_, Richard Feynman
_Discovering and Transforming: A Heritage Reader_
(Thirteen All-Brace, volume 2)
_Heart of Darkness_, Joseph Conrad
(Norton Critical Edition)

_Things Fall Apart_, Chinua Achebe
Writing
You will write frequently, both in and out of class. Over the course of the term, you will generate a considerable body of written work. The processes by which you generate your writing matters as much as the product; your work will be assessed on the basis of how well it exemplifies purposeful, reasoned, and imaginative inquiry.

Writing Portfolio
You will be expected to maintain a complete record of written work in a folder called a process portfolio. At the end of each term, you and your teacher will select your best work, along with the response writing and drafts that led up to it, for inclusion in an exemplary portfolio. This Heritage portfolio will provide both you and your teachers with a continuing record of your progress throughout the four-semester sequence. Since this exemplary portfolio will be maintained by the program, you should be careful to keep your own copies of important work.

Although your teacher will respond to your process writing throughout the semester, you should expect at least three detailed reviews of your complete portfolio-in-process.

Careful planning throughout the writing process will be essential. Firm due dates will be set by or in collaboration with individual teachers. Once these deadlines are established, you have a responsibility to your classmates, your teacher, and yourself to meet them.

Heritage I students will be expected to use specially designed blue folders—Discoveries and Transformations—to maintain and organize their portfolios.

A final in-class writing assignment (on the scheduled final examination day) will ask you to respond to the term's work. Individual teachers, in consultation with each other and their classes, will determine the specific format of their section's assignment. Some teachers, for example, may include an oral component.

Writer-in-Residence and Writing Center
In addition to your teacher's advice, support, and encouragement, you may also seek the help of Janet Desaulniers, the Heritage Writer-in-Residence, as well as the student staff of the Carthage College Writing Center, and its director, Annette Duncan.

Information Literacy
From the first unit of Heritage I, you will begin learning and demonstrating your ability to find and incorporate basic information into your writing and speaking. By the time students reach Heritage IV, they will be expected to have learned and demonstrated repeatedly in various contexts all the skills necessary to generate a well researched paper.
In order to deepen your cultural literacies and stimulate your curiosity about culture, you will be expected to learn and practice some basic strategies for gathering and evaluating information. Some of your writing and speaking assignments will require you to locate, evaluate, and incorporate information from both print and non-print sources beyond course texts. You will be (re-) introduced to the sources of Ruthrauff Library, and will be expected to learn how to use them appropriately.

In different ways, most of your courses at Carthage might be expected to cultivate your competence, confidence, and comfort with libraries.

*Computer Literacy*

Computers can greatly facilitate the process of writing. Expecting that all major drafts of Heritage work be completed on a word processor, then, is not arbitrary. We intend to enable your learning processes and to enhance your ability to communicate.

In different ways, most of your courses at Carthage might be expected to cultivate your competence, confidence, and comfort with computers.

"Heritage has been my favorite class so far this year because of the closeness of the class. We learned so much about what we studied because we were so open and free with our opinions. We grew closer as a result of group activities and through talking with and listening to each other."

- *Heritage I student, 1993-1994*
"Learning is enhanced when it is more like a team effort than a solo race. Good learning, like good work, is collaborative and social, not competitive and isolated. Working with others often increases involvement in learning. Sharing one's own ideas and responding to others' reactions improves thinking and deepens understanding."

"Learning is not a spectator sport. Students do not learn much just sitting in classes listening to teachers, memorizing pre-packaged assignments, and spitting out answers. They must talk about what they are learning, write about it, relate it to past experiences, and apply it to their daily lives. They must make what they learn part of themselves."

-Seven Principles for Good Practice in Undergraduate Education

Your Heritage seminars remain deeply committed to these two fundamental principles for good practice in teaching/learning from The Wingspread Journal. Full participation includes in-class writing, speaking, and workshops, conversations based on course materials, and occasional out-of-class programs and activities. No notes, handouts, or make-up work can adequately compensate for your absence. This means, then, that each of you carries certain responsibilities to class:

1. **To attend class regularly:**
   Attendance is necessary and assumed.
   (Students who miss class frequently, or who do not prepare and participate fully, may fail the course.)

2. **To come to class well prepared:**

3. **To listen:**

4. **To question:**

5. **To converse openly and with a sense of purpose:**

6. **To help create a learning environment in which you and other students feel encouraged and challenged to cooperate:**

7. **To respect the idea that each of you has unique talents, unique ways of learning, and unique perspectives to share:**

8. **To respect each other's differences in culture, ethnicity, gender, beliefs, values.**
A Note on Assessment
Please don't mistake a letter grade for full or final assessment of your work. Because we all may be conditioned to see a letter grade as a stamp of approval or disapproval that marks the completion of a task, your teacher may be reluctant to shut down or short-circuit your process of critical inquiry by assigning such a grade prematurely.

However, you should expect your teacher to:

* respond directly and in detail to the strengths and limits of your work;

* suggest strategies for improvement;

* give you a clear sense of just how effectively you are progressing toward achieving the goals of a particular assignment and of the course as a whole.

A Note on Academic Integrity
Since we are, in fact, interested in what you think and why you think it, be sure to emerge from all your course preparations and research with ideas and ways of expressing them that are recognizably your own. So that you will learn when, how, and why to cite sources, we will pay attention to the principles and styles of documentation in oral and written communication. Read the section "Academic Honesty Guidelines" in the Student Community Code Book.

Heritage Scholarships
To recognize the accomplishments of disciplined and imaginative students, and to encourage and celebrate the ideas of Heritage, the College established a scholarship program in the spring of 1991. This scholarship program is administered by the Heritage faculty in cooperation with the Vice President for Enrollment. Watch for an announcement of procedures and deadlines. The criteria for selection, determined and articulated by Heritage faculty for 1995-1996 awards, will reflect the philosophy, purposes, and practices of the Heritage Program.
"The goals (of Heritage) are to question what is around us, not to assume that everything that is told us is definitely true; to think for ourse...not to think like the majority. To learn to think ahead for the future-what we do now is the basis for our future. After writing a paper about revenge, I now look back on my past experiences and question if I made the right choices. I learned not to take everything for granted."

- Heritage II student
  Spring 1991-1992

Questions Carthage Students Often Ask about Heritage

Heritage, of course, should not be taken for granted; it's healthy and appropriate that students question the nature and value of their own educational experiences, including those in Heritage classes. Here are six questions Carthage students frequently ask about the Heritage Studies Program, followed by brief, preliminary responses:

1. Why does Carthage require Heritage? And why require four semesters of these Heritage seminars?

According to "50 Hours: A Core Curriculum for College Students," published in 1989 by the National Endowment for the Humanities, "To the task of learning about oneself and the world, a required course of studies can bring needed order and coherence."

We agree. We urge you to approach your Heritage seminars not as requirements to be gotten out of the way in order to zoom in on your major, but rather as opportunities to engage ideas, values, and assumptions so fundamental that they transcend any single academic discipline. "50 Hours" goes on to say that "A core of learning also encourages community, whether we conceive community small or large. Having some learning in common draws students together-and faculty members as well."

Again, we agree. This desire to create a genuine community of learners at Carthage motivated the faculty to implement Heritage Studies in 1989. We want to nurture a common vocabulary of thought. It takes time to learn how to learn about oneself and the world, time to build community.
The four semesters of Heritage allow just enough time to make a reasonable and coherent beginning to the task of learning about the richness of Western Experiences, the international dynamics of global society, and the complexities of American cultures. A four-semester sequence also encourages the extended development of competence and confidence in written and oral communication skills (see question #3).

2. What does Heritage have to do with my major (potential or declared)? Wouldn't I benefit more from additional courses in my major?

We think that a more appropriate question might be: what perspective does my major offer on the fundamental questions about myself and the world addressed through Heritage? By definition, liberal arts education intends to free you from the narrow limits of premature specialization. General Education courses (like Heritage and the DCCs) are not the obstacles or the add-ons to your college education, they are its very heart, its core. Academic majors, disciplines, and departments may be convenient ways to organize a college, but they are not appropriate ways to circumscribe how it is we come to know what is most worth knowing. You will have ample opportunities to focus on a major course of study. We believe your work in Heritage will enrich rather than inhibit your pursuit of a meaningful major.

3. Couldn’t I learn more about writing in a conventional composition course taught by an English professor? And couldn’t I learn more about speaking in a conventional speech class?

Possibly. But your perspective on this process may depend on what you value or have been taught so far to value about written and oral communication. If, for example, you tend to think of English and speech teachers as grammar police, trained to patrol your utterances, enforcing standards of “correctness,” you may be disappointed if your Heritage teacher is not especially comfortable in that role. But consider what happens if you see written and oral communication as modes of inquiry, discovery, and expression, as ways of learning throughout the curriculum. Then you may be encouraged to find that attention to how you learn to write and speak more effectively is not limited to introductory English and speech classes. Every college teacher needs to have mastered the basics of writing and speaking in order to communicate within and beyond her academic discipline. This means that every teacher knows more about the principles and practices of effective communication than you may at first assume. The approach to writing and speaking across the curriculum at Carthage is fully consistent not only with our own educational objectives, but with many, many writing and speaking programs in colleges across the country. There is no single, infallible scheme for teaching students how to write and speak better. But by integrating writing and speaking into so many of your courses, and centrally the Heritage courses, we hope to give you many opportunities to discover what you most want to
say, an expansive repertoire of ways of saying it, and the confidence that what you want to say can be understood by diverse audiences. If this approach to teaching/learning written and oral communication seems more diffuse, even messier than you expected, we're convinced that, nonetheless, it can ultimately be more cogent, more practical—and more enjoyable.

4. Why isn't Heritage taught by specially prepared Heritage teachers, instead of by faculty drawn from all the departments of the college (geography, music, mathematics, etc.)?

My responses to the first three questions should enable you to anticipate my response here: those of us teaching Heritage make a deliberate commitment to moving outside the bounds of our academic specialties because we share a common sense of the value of general education, of lifelong inquiry and discovery. Rather than professing to transmit a body of knowledge we have mastered, we recognize that teachers are learners too. We share with students our experiences as learners: questioning, listening, helping, exploring, mentoring, challenging, participating, coaching, and leading. Even at those moments when we may not know much more than our students about a particular subject, we can draw upon what we do know about the processes of learning. Moreover, Heritage teachers collaborate extensively with each other across disciplines, and participate in retreats and conferences to enrich our pedagogies. If we don't have all the answers, we do have many of the compelling questions. The community of learners cultivated through Heritage includes both teachers and students.

5. Just how am I being evaluated and graded in my Heritage classes? And why does there sometimes seem to be so much variation from one section to another?

The question of evaluation/grading can most productively be addressed through dialogue with your particular Heritage teacher. Reading this booklet, however, especially the section on goals and opportunities, should make it clear that we value all the processes of learning more than we do the products of learning.

These processes include, but may not be limited to: reading (can you understand and respond to the texts?); thinking (can you explain your ideas and reasoning? do you recognize how you know what you think you know? do you see why you believe what you believe? do you know the difference between fact and opinion?); communicating (can you express yourself clearly both in writing and orally? are you a good listener?); and collaborating (do you work and play well with others? that is, more seriously, can you work together in groups with students to solve problems, respecting each others' differences?)
To the question about perceived differences among Heritage sections, I respond with another question: Do you really think it would be desirable, even if it were feasible, to insist that all 50 Heritage teachers teach in exactly the same way? Just as teachers need to be sensitive to and respectful of the various styles of learning students bring into their classrooms, those students need to be sensitive to and respectful of various styles of teaching. It is, then, healthy and appropriate that there be some differences from section to section of Heritage. But you have a right to expect that all Heritage teachers remain committed to the design and purpose, the philosophy and practices of the Heritage Program as articulated in this booklet.

6. Will any of my Heritage credits transfer to another college or university? (Or, I’ve just transferred to Carthage, so why should I take courses that seem to be designed for first- and second-year students?)

As far as the Registrar and I know, Heritage credits have transferred consistently to a wide range of colleges and universities over the past four years. The only issue is whether they transfer as elective credits or as equivalent credits for a course or courses required by the other school. As far as we know, most schools do recognize that students who have successfully completed some Heritage courses should receive some credit for written and oral communication.

But the transferability of credits (in or out of Carthage) is, ultimately, beside the point. We have placed Heritage at the core of your education at Carthage because we are committed to its integrity and value, and because it helps to make our course of study distinctive from others. Presumably, you chose Carthage with some awareness of the distinctive kind of liberal arts education we offer. Our responsibility is to try to remain true to our own academic mission, to accommodate the alternate educational models of other institutions.

It should be noted that Carthage is far from alone in its commitment to a cross-disciplinary core program like Heritage. While we think that Heritage is unique in its particulars and best suited to Carthage, scores of colleges and universities across the country have analogous programs. From 1989-1991, Carthage was one of twenty-five colleges selected by the American Association of Colleges to participate in their Engaging Cultural Legacies Project; through this project we have become connected to similar programs across the country.
Beginning Heritage with the perhaps unexpected pairing of Jacob Bronowski and Richard Wright introduces two compelling and recurrent themes of the program: discovery and transformation. Bronowski's open admiration for the "great discoveries of different ages and different cultures" not only offers a nifty frame for Columbus, it sets in motion a process of ongoing cultural explorations. The entire Heritage program might well be understood as Carthage's invitation for you to encounter what Bronowski calls "the turning points and the continuities of culture," stages in our human "understanding of nature and of self." Moreover, our conception of Heritage as cultural processes rather than products resonates nicely with Bronowski's conviction that "human achievement is not a museum of finished constructions." We're not taking you on a museum tour. Maybe we should, but we're not. We surely do not want you to approach the materials and ideas of Heritage passively; we want you actively to shape your own sense of what constitutes your heritage.

And, in a way, we want you to be as "jarred and shocked" by what you encounter in the texts of Heritage as Richard Wright was by the books he discovered. Not only does Wright's essay explicitly sustain a metaphor of discovery, leading you into the Columbus materials, but he challenges you to hunger for "new ways of looking and seeing," to hunger for books. Reading Wright should help you orient yourselves to what Heritage is all about.

"It was not a matter of believing or disbelieving what I read," Wright observes, "but of feeling something new, or being affected by something that made the world look different." That's what we want you to want. And yet Wright also acknowledges that the books he discovered transformed him, often in unsettling ways: "My reading had created a vast sense of distance between me and the world in which I lived."

Through the lenses offered by Bronowski and Wright, we ask you to look again at Christopher Columbus, and at what he did and did not discover, did and did not transform. Our real interest in Columbus in this context is as an exemplary case study of how cultural narratives are constructed, deconstructed, and reconstructed; that is, as an example of how history gets recorded and re-recorded from varying points of view, an example of heritage in the making.

We are also interested in the conditions and possibilities for community in a "post-Columbian" world. Hobbes, Locke, Rousseau, Jefferson, and de Tocqueville provide us with an opportunity to think about what makes it necessary or possible for men and women to live together, to make social contracts, commitments to each other.
How do we remain true to our own sense of liberty without compromising the liberty of others? This sort of profound philosophical question should matter to new college students, connecting you to a distinguished, if often troubling, heritage of political thought.

Through Freud's *Future of an Illusion*, we expose you to an extended and controversial argument. Freud asks directly, "in what does the peculiar value of religious ideas lie?" and asserts that "the principal task of civilization ... is to defend us against nature." Freud forces us to confront the power and limits of rationality, as well as irrationality. He makes explicit potential tensions between science and religion, between nurture and nature.

Freud anticipates both *Twelfth Night* and *Frankenstein*.

In *Twelfth Night*, all the characters, with the possible exception of Feste (the Clown) and Antonio, have major illusions about themselves and about their place within society. The play's central and insistent questions are: who are you? and what do you want? The answers are elusive and unnerving. Although *Twelfth Night* is a comedy, and often hilarious, it is also a profoundly serious interrogation of identity and desire, including sexual identity and sexual desire. The central characters, Viola and Sebastian, are twins who find themselves cast ashore in a strange place. The strategies through which they survive (Viola depends on cross-dressing) expose much about the dynamics of human communities and the margins of identity.

*Twelfth Night*, beginning with its opening line, "If music be the food of love," explores the nature and value of music, and how and why we listen to it, in ways which anticipate our study of Beethoven's *Ninth*.

Consolidating several of the themes engaged by earlier texts, Mary Shelley's *Frankenstein* also interrogates family relations, the ethics of action and inaction, social constructions of gender, and the "brave new world" opened to us by science. We are challenged by Shelley to confront what happens when dreams turn into nightmares through the misuse of knowledge or the abuse of power. You may recognize the questions faced by *Frankenstein*'s creature: who am I? why am I different from everyone else? how do I learn to fit into society? what are the consequences of fitting in?

The final reading of Heritage I, Searle's "Can Computers Think?," not only provides a footnote to *Frankenstein*, but foregrounds questions about how we think in ways which reframe the entire sequence of readings. To ask if computers can think is to ask if computers can discover and transform. And that is to ask what it means for us to think, to discover, and to transform. And that is Heritage I.

Of course it's not all quite so neat; and that is all for the best. You and your teachers need to have room to discover and transform the materials of the course in ways that make sense for you.
Your discoveries and transformations will be deepened and complicated in Heritage II as we continue to examine the ways we construct images of ourselves and others within various communities. Several of the texts critique our assumptions about "race," but the goals are far more fundamental than "prejudice reduction." We will continue to explore and question just how we see ourselves and each other, how we come to know ourselves and each other, from our particular positions within a complex world and heritage.

"Culture," according to the anthropologist Edward Hall, "hides more than it reveals, and strangely enough what it hides, it hides most effectively from its own participants." To see ourselves more clearly, then, we need to learn to look beyond ourselves, learn to see-really see-those who are perceived as "different' from us, those we imagine as somehow "other" than us. And we must try to see our cultural selves as "others" see us.

More fundamentally, we must begin to come to terms with how difference is culturally constructed. By studying something about the cultures of Japan and India, students and faculty will learn something about the cultures constituting our own identities, as well as our local and global communities.

A supplement to this booklet, available by February 1995, will help you anticipate Heritage II in more detail.

Anticipating Heritage III and IV

Heritage III pushes us outside the boundaries of our own culture; Heritage IV pulls us back into a direct encounter with American cultures and commitments.

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The second unit of Heritage III centers on Sawako Ariyoshi's The River Ki. This novel, which tells the stories of three generations of Japanese women, helps us explore the forces of both tradition and change within Japanese society, and provides ways to think about the shifting nature of family and community in Japan between the late nineteenth and mid-twentieth centuries.

The sub-title of Cathy N. Davidson's Thirty-Six Views of Mount Fuji-On Finding Myself in Japan-nicely reflects our position, at least imaginatively, as we begin this second year of the Heritage sequence. We are poised to discover at least as much about ourselves as we will about Japan or India. Davidson beautifully reveals "what it means to be a foreigner," and how the experience of being somewhere else and perceived as someone else can be transformed into a process of self-discovery. This opening unit of Heritage III focuses on how we can begin to make sense of another culture (in this case Japan) and of ourselves by paying close attention to "individual encounters, intimate moments, and small revelations." Davidson shares what she "learned from the rituals, celebrations, customs, and traditions through which the Japanese cope with life-both its joys and its pains."

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The (new) unit on Murthy's *Samskara* will enable us to develop a more sophisticated, balanced, relational approach to the study of culture. Approaching India as well as Japan will simultaneously clarify and complicate the kinds of comparisons that can usefully be made between cultures. Both the continuities and discontinuities visible between Japanese and Indian cultures will help to reveal our position as "Western" observers of Asian cultures. The questions of religious belief and social responsibility examined in *Samskara*, while particularized within Indian culture, resonate powerfully both within our personal experiences and within other texts studied in the Heritage sequence, such as, most immediately, *Black Rain*.

Global thinking about issues of war and peace shapes the final unit of Heritage 111. Masuji Ibuse's novel *Black Rain* is widely regarded as one of the most powerful and important responses to the bombing of Hiroshima. It portrays the atom bomb's effects on a family, their immediate rural community, and on Hiroshima itself. We are challenged to rethink not only the cultural and moral consequences of the atom bomb and the nuclear age it created, but also the cultural, political, and moral relationship between Japan and the United States, past, present, and future. We leave Heritage III having reframed at least some of our cultural assumptions in ways which challenge us to become better global citizens, moving beyond cultural differences and competition toward enhanced mutual respect and understanding as we approach the twenty-first century.

In Heritage IV, we engage American cultures and commitments directly, examining some traditions of cultural pluralism shaping our identities and our communities. The four diverse core texts—written by a Vietnam veteran, a Native American, an African American, and a Nobel Prize-winning physicist—all pose cogent questions about just what it means to be an American at this moment in history.

"As you now look forward to what lies just ahead, and to all it can mean, there of course will arise in each of you normal anxiety. Such emotion is natural and healthy. What I wish you to avoid, as you continue your journey, is the desire to try to arrange all of the future now. I want you to hold yourselves ready but not rigid. I urge you to keep an open mind. Indeed, the getting and keeping of an open mind, a mind flexible and tough in its powers, humane in its perspective, rational and imaginative in its operations, is the goal of your education here."

- A. Bartlett Giamatti, *A City of Green Thoughts*
"They should be good servants and of quick intelligence, since I see that they very soon say all that is said to them, and I believe that they easily would be made Christians, for it appeared to me that they had no creed."

-Christopher Columbus,
October 12th, 1492

"We are all the direct descendants of Columbus, it is with him that our genealogy begins..."

-Tzvetan Todorov,
"The Discovery of America"
(1984)

"When we arrived in the New World, we came to talk, not to listen."

-Barry Lopez,
The Rediscovery of North America
(1992)

**Western Experiences I**

-What does Christopher Columbus have to do with us?
-What were Columbus’s discoveries and transformations?
-How does Columbus’s arrival in “the new world” mirror our own arrival at Carthage?
-What image of Columbus do we inherit?
-How did we arrive at that image?
-Was Columbus heroic?
-What do Columbus’s own journals reveal about his character, his values, and aspirations?
-What does it mean to "make history?"
-How are historical narratives constructed?
-How much of history as exemplified in accounts of Columbus’s legacy—fact and how much reflects the values of a particular society? Can contrary views of history both be true?

-Are there historical events that affect who we are even though they are "removed" from us by centuries?
-What happens when communities holding contrary values come into contact with each other?
-How do we see and imagine "the other"?
-What are the ethical implications?
-Did the colonization of America constitute a supreme transgression of the continent’s indigenous cultures?
-Does the cultural myth of Columbus’ "discovery" continue to tread upon the identities of Native Americans through ethnocentric stereotypes?

Or, as Raymond Solokov suggests, "is Columbus only a convenient scapegoat for our own self hate and our own very modern doubts about the value of our culture?”