Heritage I.

Identity and Culture
"What can be achieved through culture is the greatest range of pleasure and soulfulness and reasoning power that any of us is capable of. The courses in the Western classics force us to ask all those questions about self and society we no longer address without embarrassment – the questions our media-trained habits of irony have tricked us out of asking. In order to ask those questions, students need to be enchanted before they are disenchanted."

David Denby, Great Books, 1996

"Inside and outside, the cloister and the world. We need both. But somehow higher learning has evolved to a point where it offers neither. Neither contact with the world nor contact with ourselves. This has come about because the university has relinquished responsibility for envisioning life as a whole. Instead it has become an umbrella organization under which a variety of activities go on, but one that has no center and no soul. Correspondingly, the university doesn't see the student as a whole person but only as a kind of cutout part of a person, the intellect, a segment that it services diligently."

Jane Tompkins, A Life in School: What the Teacher Learned, 1996
Welcome to Heritage Studies at Carthage.

Through rigorous cultural studies, our Heritage seminars aspire to enhance your capacity for what David Denby calls the pleasure, soulfulness, reasoning power, and enchantment of genuine learning.

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 aspires to provide you with the kinds of opportunities for making contact with others and contact with your self—opportunities to envision life as a whole—that Jane Tompkins laments are all too rare in higher learning.

Through Heritage you will cultivate habits of heart as well as habits of mind. James Baldwin, whose writing you will encounter next spring in Heritage II, nicely articulates the spirit of inquiry shaping our three-course Heritage sequence: "The questions which one asks oneself begin, at last, to illuminate the world, and become one's key to the experience of others."

Questioning our own identities (as we will do this term through such texts as The Odyssey and Hamlet) and questioning our communities (as we will do in Heritage II through such texts as The Communist Manifesto and Beloved) can help us to see the world beyond our boundaries more clearly. Becoming more aware of the experience of others, in turn, can help us to see our selves, our possibilities and limitations, more clearly. By studying unfamiliar perspectives, unfamiliar ways of looking at the world, you will, we hope, begin a process of rediscovering your selves and your cultures.

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.

Even as the program enters its ninth year, Heritage remains and should remain a work-in-progress, a sequence of courses accommodating diverse learning and teaching styles. And yet we believe that the program must be defined for students and faculty in ways that go beyond fairly broad statements of goals and competencies. We need to be able to explain with some accuracy what students should expect to do in each Heritage course in the sequence, whoever the instructor might be.

These pages begin the process of explanation and invite you into our conversations about identity, community, culture, and learning.

Expect pleasure and soulfulness.
Expect to confront the demands of reasoning and power.
Expect enchantment—and disenchantment.
Expect contact.
Expect, above all, questions and the unexpected.

David H. Krause
Associate Dean for Academic Enhancement
and Director of Heritage Studies
Heritage Studies Seminars: 1997-1998 Catalog

These courses, taken in sequence by all students, introduce them to higher education at Carthage and help them develop competencies in cultural studies and writing, as well as thinking, reading, speaking, and listening, and cultural and intercultural studies. Heritage provides a common academic culture at Carthage. The Heritage sequence is taught collaboratively by faculty from academic departments across the college and takes an integrated approach to learning. Typically, the three courses are completed during a student's first two years at Carthage.

**Heritage I (105): Identity and Culture 4 credits**
This first seminar in the Heritage sequence engages some of the most basic questions of being human: who are we? how do we come to know and understand ourselves? how is self-knowledge constructed, used, and valued? The course also begins to engage questions about the nature and construction of culture itself that will be pursued throughout the sequence: what does it mean to have or belong to a culture? what does it mean to inherit or transmit a cultural legacy, a heritage? Texts will emphasize the traditions of the West; however, students will be challenged to approach the central questions about human identity through multiple intellectual and cultural perspectives. Assignments will emphasize close reading of texts and the writing of narrative and analysis. *Offered during the fall term.*

**Heritage II (106): Community and Culture 4 credits**
The second Heritage seminar, deepening the inquiries of Heritage I, engages questions about the construction, use, and value of community: How and why have men and women, in various times and places, lived together? What are the sources and consequences of social contracts? How do the arrangements for living together enhance or compromise individual identity and values? How do communities promote or inhibit liberty, justice, equality? This seminar examines multiple and sometimes competing models for living with others: for example, as family members, as religious believers, as citizens. Texts will continue to emphasize the traditions of the West; however, students will again be challenged to approach the central questions about human community through multiple intellectual and cultural perspectives. Assignments will emphasize comparative and analytical reading and writing, with attention to argumentation, use of evidence, and independent research. *Prerequisite:* Heritage I (105). *Offered during the spring term.*

**Heritage III (205) Cultural Encounters 4 credits**
This third and final Heritage seminar focuses on encounters between individuals and communities from different cultures. Examining what it means to have a cultural legacy—a heritage—within a complex global community, students are challenged to make personal and intellectual sense of one or more cultures beyond the borders of the West. The course intends to foster global thinking, problem-solving, understanding, and communication, by engaging questions of individuality and community, tradition and innovation, order and change, rationality and spirituality, conflict and cooperation. Texts will represent multiple world cultures. Assignments will emphasize complex analysis and synthesis, with attention to sustained independent research. *Prerequisites:* Heritage I (105) and II (106). *Offered both fall and spring terms.*
Competencies and Goals

A. Our Cultural Studies goals for Heritage I (105) are:

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

2. That students develop an understanding of culture as assumptions, ideas, values, and practices shaping human community; that they practice recognizing, analyzing, explaining, respecting, and questioning cultural patterns and changes.

B. Our Writing goals for Heritage I (105) are:

1. That students recognize, respect, and value voice and style in writing, including their own, and that they work on cultivating and controlling their voices.

2. That students practice techniques for constructing narratives, to learn how their own experiences 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.

3. That students practice various techniques for written response to texts and experiences—by recording observations, expressing reactions, asking questions, making connections, and developing summary statements; that students learn the processes of writing.

4. That students stress analysis in all their writing, whatever form it takes.

C. Our Reading goals for Heritage I (105) are:

1. That students recognize that the knowledge and experience they bring to a text can help them engage, question, and process what they are reading, but also that they must test their assumptions against patterns of evidence.

2. That students practice ways of using a text's structure and organization to locate key ideas, understand relationships within the text, and understand what is most important in it.

D. Our Oral Communication goals for Heritage I (105) are:

1. That students listen carefully to what others say, taking other voices seriously.

2. That students converse openly, honestly, and with a sense of purpose.

3. That in speaking students will be sensitive to context, use reliable sources, generate ideas and judgments, and use various media effectively.

E. Our Thinking goals for Heritage I (105) are:

1. That students develop the capacity to think actively and interactively, not just react passively.

2. That students become more self-conscious in understanding how they and others view the world.
Writing in Heritage I (105):
*Opportunities, Assignments, and Portfolios*

Heritage 105 students will write frequently, both in and out of class. Over the course of the term, students will generate a considerable body of written work. The processes by which students generate their writing matters as much as their products. Student writing will be assessed on the basis of how well it exemplifies purposeful, reasoned, and imaginative inquiry.

Students will maintain a complete record of their written work in a folder called a process portfolio. At the end of the term, students will organize their essays, along with the response writing and drafts that led up to them, for inclusion in an exemplary portfolio. They will also construct a self-assessment of their writing processes. This Heritage portfolio provides students and teachers with a continuing record of progress throughout the sequence.

Heritage I (105) students will practice strategies for clarifying and testing their responses to texts and experiences through writing. Writing assignments will include opportunities to record observations, express reactions, make connections, develop summary statements, and question.

Students will also practice

- discovering and trusting their own voices in a variety of writing situations;
- engaging texts through careful, disciplined reading and inquiry, often accompanied by informal writing;
- making, explaining, supporting, and testing judgments through writing;
- focusing, developing, and sustaining inquiry through writing;
- editing and revising their own writing;
- recognizing, explaining, and assessing their own writing processes.

Students in Heritage 105 will also be expected to give focused attention to basic composition skills, as necessary. Teachers will help students become comfortable with using Hacker's *A Writer's Reference* to help avoid errors and enhance their style.

Resources available through the Writing Center will be explained to students.
Through their response and process writing, all Heritage I (105) students should shape the equivalent of three brief, distinct essays, totalling approximately 12 to 15 pages (word-processed).

Each of these essays should show evidence of serious attention to one of the major texts of the course.

One essay should demonstrate that the student can construct a narrative in response to one of the major texts.

Another essay should demonstrate that the student can explain some thing significant about an episode, character, or idea through text-based analysis.

Another essay should demonstrate that the student can make and sustain a judgment about something significant in a major text, supporting that judgment with ample reasoning and evidence.

Careful planning throughout the writing processes will be essential. Firm due dates will be set by individual teachers, whenever possible in consultation with students. Once deadlines have been established, students have a responsibility to their classmates, their teacher, and themselves to meet them.

In addition, all students in Heritage I (105) will be expected to write an essay examination on Wednesday, December 11. In some meaningful ways, this examination should be comprehensive, giving students opportunities to engage texts they have not dealt with at length in other writing, and to make connections.

Norms:

For a more detailed statement of program-wide expectations for writing in Heritage I, see pages 10-12 of this booklet.

Oral Communication in Heritage I (105):

Most importantly, Heritage 105 fosters listening and speaking skills that enable students to participate responsibly on a range of subjects.

In addition, each student should expect at least two formal speaking opportunities (usually at least 5-10 minutes each).

Many of the same strategies practiced in writing should be cultivated and valued in speaking.

Students should be challenged both to plan what they want to say and to be extemporaneous, which is why some instructors suggest that notes for certain kinds of speaking assignments be limited to one 3x5 index card.

At least one of these speaking opportunities should be individualized; a panel discussion or other group presentation is entirely appropriate for the other opportunity, as long as each student is expected to be a full and active participant.
Collaborating

“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 Handbook.

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 1998-1999 awards, will reflect the philosophy, purposes, and practices of the Heritage Program.

Required Heritage I Texts
Fall 1997-1998

The Shadow Man: A Daughter’s Search for Her Father, Mary Gordon

The Odyssey, Homer

Hamlet, William Shakespeare

The Magic Flute, Wolfgang Amadeus Mozart

Frankenstein, Mary Shelley

A Writer’s Reference, Diana Hacker
Heritage I (105): Identity and Culture
Reading Schedule
Fall Term 1997-1998

September

M1: Orientation 9:00-10:15
Margaret Mead, "College: DePauw" (distributed by mail)

T2: Orientation 9:00-10:15

R4: Margaret Mead: An Observer
Observed (documentary, Pt. I)

T9: Margaret Mead: An Observer
Observed (documentary, Pt. II)

R11: Mary Gordon, The Shadow Man: A
Daughter's Search for Her Father
"To the Reader" (xiii-xxiv); and Chapter I: "Knowing My Father" (1-40)

T16: Mary Gordon, The Shadow Man,
Chapter II: "Reading My Father" (41-105)

R18: Mary Gordon, The Shadow Man,
Chapter III: "Tracking My Father" (107-164)

T23: Mary Gordon, The Shadow Man,
Chapter IV: "Seeing Past the Evidence" (165-202)

R25: Mary Gordon, The Shadow Man,
Chapter V: "Transactions" (203-274)

T30: Homer, The Odyssey, Books I through IV

October

R2: Homer, The Odyssey, Books V through VIII

T7: Homer, The Odyssey, Books IX through XII

R9: Homer, The Odyssey, Books XIII through XVI

T14: Homer, The Odyssey, Books XVII through XX

R16: Homer, The Odyssey, Books XXI through XXIV

144: Shakespeare, Hamlet, Act One

R23: Shakespeare, Hamlet, Act Two

146: Shakespeare, Hamlet, Act Three

R30: Shakespeare, Hamlet, Act Four

November

T4: Shakespeare, Hamlet, Act Five

R6: Shakespeare, Hamlet, Complete

T11: Mozart, The Magic Flute

R13: Mozart, The Magic Flute

T18: Mary Shelley, Frankenstein
(Norton Edition), "Preface" vii-xii and pages 1-44

R20: Shelley, Frankenstein, pages
44-77

T25: Shelley, Frankenstein, pages 77-120

R27: THANKSGIVING BREAK

December

T2: Shelley, Frankenstein, pages
120-156 [conclusion]

R4: Shelley, Frankenstein, complete

T9: Shelley, Frankenstein,
complete/"Where do we go
from here?"

W10: FINAL EXAMINATION: 3:45
to 5:45 (all sections)
Superior narratives will be distinguished by an engaging/engaged point of view; an authentic and consistent sense of voice, audience, and context; rich and appropriate details; a coherent and effective structure; and a compelling sense of purpose. Superior narratives will do more than record a personal anecdote: through story, they will make a significant point about one or more of the questions about identity raised by course content and discussions.

Superior examples of text-based analysis will demonstrate the writer's ability to read closely and perceptively and to develop a focused interpretation of some significant feature of a major text. The most successful kinds of analysis will ordinarily show the student's willingness to "dig in" to some specific part of a larger text with the explicit purpose of showing how that text works, what it means, and why it matters. They often respond to such questions as: "What's the significance of the DeLacy family to the moral development of the creature in Frankenstein?" or "What event contributes most to Ophelia's psychological breakdown in Hamlet?" The best textual analyses use specific and apt references, risk drawing out reasonable and original inferences, and remain free of plot summary that is not immediately relevant to the point being made. Superior interpretations move beyond description or summary toward judgment.

Superior essays incorporating judgment will be distinguished by the writer's willingness to take a stand on an issue raised by the course materials, to stake out a position, and to support that position with ample reasoning and evidence. While some or even all of the evidence may be drawn from the texts, often the most compelling essays of this kind will move beyond the course readings, making relevant connections between the texts and materials, ideas, or experiences encountered in other contexts. (Provoked by Frankenstein, for example, a student might make the judgment that our popular culture too often promotes a distorted and damaging image of the scientist.) Superior essays of judgment will not only engage a point that is genuinely debatable (that is, a point that could legitimately provoke an alternative or opposing judgment), but will articulate and sustain a logical argument. The very best essays in this category may incorporate elements of narrative (for example, a clear, confident point of view) and elements of textual analysis (using an example from the reading to support or illustrate the judgment).

Superior examples of process writing will clearly document the student's understanding, in principle and practice, that writing is a process, that an effective essay emerges through carefully sequenced and rigorously developed stages of inquiry and composition. Typically, superior process writing will begin with a relatively informal record of observations, reactions, questions, or connections in response to a "text." This initial response will then be extended, amplified, narrowed, or tested through focused, guided revision. Further informed by suggestions from the teacher and/or peers, revision continues as ideas and judgments come into focus and shape through continuing amplification or "burrowing." The best examples of process writing will include one or two full drafts, thoroughly revised and edited (but not just edited), leading up to the final product.
Heritage I Portfolios:
Criteria for reading completed course portfolios
Fall 1997-1998

5: Superior
The most accomplished portfolios will contain three distinct, well-conceived, and well-organized essays (totalling approximately 12 to 15 word-processed pages). Multiple drafts and related short pieces will be included to illustrate careful processes of writing and rewriting: there will be clear and ample evidence of planning, revising, and editing. These superior portfolios need not be without minor flaws, and all three pieces need not be equally successful. However, each essay must address the assignment fully and explore the issues thoughtfully. On balance, the best portfolios must convincingly demonstrate the writer's ability to control the conventions of effective composition (including word choice, sentence structure, paragraph development, transitions) with confidence and grace. Superior portfolios will typically document the writer's progress toward increasingly mature insights and style(s). This documentation will include the writer's self-evaluation of the writing represented in the portfolio. Variety and creativity will be rewarded.

4: Good
These portfolios will contain all the components described in category 5, and will also clearly address all assignments responsibly and with considerable success. There will be evidence of some depth and complexity of thought, but less consistently than in the "5" portfolios. In general, each piece is effectively organized, fairly well-developed. These portfolios demonstrate the writer's ability to express ideas clearly, but with somewhat less maturity, sophistication, subtlety, elegance, or style.

3: Competent
Typically, these portfolios will suggest some potential for the successes evident in "Good" or even, occasionally, "Superior" portfolios. However, they will be limited by superficiality or unevenness. One or two of the pieces may be too brief, underdeveloped, or lacking preliminary writing and drafts. The reader may want "more" to be fully convinced of the writer's ability to handle the various writing assignments successfully and to use language effectively. On balance, the thinking or expression may seem pedestrian (that is, ordinary or "uninspired").

2: Below Average
Weaknesses clearly predominate over strengths. Two or more of the pieces may be either too short, too abstract, too vague, or disorganized or misguided. The writing tends to be simplistic or clumsy. Some of the writing may seem relatively clear and focused, even without glaring mechanical errors; nonetheless these portfolios remain thin in substance, underdeveloped, and undistinguished in style. There may be mostly generalizations without supporting detail or detail without generalizations. Instead of genuine textual analysis, for example, these portfolios contain only plot summary.

1: Marginal or Unacceptable
These portfolios seem to have been put together with very little care and thought. They compound inadequacies in one or more of the areas noted in characterizing the "Competent" (3) or "Below Average" (2) portfolios.