Western Heritage II

Journeys and Transformations

The Guide
Spring 2009
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I. INTRODUCTION

Life is a journey, and humans are creatures of transformation. The “Riddle of the Sphinx” asks, “What creature walks on four legs in the morning, on two at noon, and three in the evening”. We humans are the answer, but we are also the puzzle.

If the answer is so simple—‘us’—why does it require thought? Why is it a puzzle at all? Shouldn’t ‘knowing oneself’ be our easiest accomplishment? Far from it.

This is where the journey begins. In the same way as no one person can know everything, no one person can ever know him or herself completely. The journey for knowledge is as necessary as it is never ending.

As long as we live, we must strive to understand our nature, because only through life-long learning can we make informed decisions about what makes a life good and then choose to live it.

Western Heritage embodies the core—the very center—of the liberal arts at Carthage College. In WH seminars, we read, discuss and write about works so great that thousands of years after they were written, we still believe that they speak to us today, and we are rewarded by investing the time necessary to read them carefully.

These books not only show us where our intellectual tradition begins, but also help us to chart our journey into the future. By grappling with them, we begin a process of transformation into life-long learners as we journey into the very center of the questions “Who are we?” and “What do we want to become?”

This guide offers a preliminary and partial map to the intellectual landscape of the West. We will be exploring that world together. Before you approach these texts, your instructor will ask you to read the introduction to the work provided in this guide. The introductions have been designed to give you a framework, a context for the work, and a preview of the text.

By their nature, Heritage seminars represent the foundation of your Carthage experience. To gain the greatest benefits of the course, you must be engaged in it as actively as possible. Life requires active, not passive, participation. As adults and as enlightened participants in the Heritage Seminars, you will be responsible for meeting all the obligations outlined in this guide.

You may ask yourself: “Why do I have to take these required courses? What are they going to do for me?” In answer to those questions, if you look at the backgrounds of some of the most successful people, you will discover that their
liberal-arts education, which Western Heritage embodies, has given them an edge over their more narrowly trained peers.

Ultimately, the experiences you carry away from each seminar will set you on a path to life-long learning and a 21st-century mind. In the future, you will come to cherish the time you spent in Western Heritage.

*What gives value to travel is fear...the fear we feel when we encounter something foreign and are challenged to enlarge our thinking, our identity, our lives—the fear that lets us know we are on the brink of real learning.*

Albert Camus
WESTERN HERITAGE II
Journeys and Transformations

WESTERN HERITAGE II TEXTS
Dante, *Inferno*
Raphael, “The Stanza Della Segnatura”
Montaigne, *Essays*
Shakespeare, *The Tempest*
Bacon, *New Atlantis and the Great Instauration*
Rousseau, *The First and Second Discourses*
Jefferson, *Declaration of Independence*
Darwin, *On the Origin of Species*
Shelley, *Frankenstein*
Marx & Engels, *The Communist Manifesto*
Walcott, *Omeros*
Dante, *Inferno*


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

Tennyson, “Ulysses”

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

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

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

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

The *Inferno* presents us with a complex intermingling of the biblical world with that of pagan Greece and Rome—highlighting the wide variety of influences on this poem. Dante was not directly familiar with Homer, but that does not prevent him from offering an unforgettable depiction of Ulysses in Canto XXVI—one that Western Heritage students will be in a unique position to appreciate. Rather than being content with his homecoming as a final goal, this Ulysses decides to set out on an unprecedented voyage—one that takes
him to the end of the world and leads to his ultimate demise. The fate of this “sinner” leaves us to wonder—how did the purposes of Ulysses as he made his way across the unexplored seas (in search of “experience of that which lies beyond”) differ from the trek Dante is attempting to make through the bowels of Hell?

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

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

When I raised my eyes a little higher,
I saw the master of the men who know
seated in philosophic family.
There all look up to him, all do him honor:
there I beheld both Socrates and Plato,
closest to him, in front of all the rest;
Democritus, who ascribes the world to chance,
Diogenes, Empedocles, and Zeno,
and Thales, Anaxagoras, Heraclitus;
I saw the good collector of medicinals,
I mean Dioscorides; and I saw Orpheus,
and Tully, Linus, moral Seneca;
and Euclid the geometer, and Ptolemy,
Hippocrates and Galen, Avicenna,
Averroes, of the great Commentary.
I cannot describe them all in full;
my ample theme impels me onward so:
what's told is often less than the event.

Dante, *Inferno* IV.130-145

Commissioned by Pope Julius II for the private library of the papal chamber of the Vatican Palace, the “Stanza Della Segnatura” illuminates and harmonizes the ideals of the Renaissance. Envisioning knowledge as the unity of theology, poetry, philosophy and law, Raphael’s fresco cycle emphasizes the importance of great books and great persons of three celebrated cultures, Greek, Latin, and Italian. In four timeless scenes, each containing images of books and heroes (and the name of Pope Julius II), Raphael evokes past glories and modern aspirations and convinces viewers of the union between old and new.

In the “Stanza Della Segnatura”, Raphael painted the four branches of knowledge in four distinct frescos: the “Dispute over the Sacrament” (Disputa) for theology, “The School of Athens” for philosophy, “Parnassus, Home of the Muses” for poetry and the “Cardinal Virtues under Justice” for law. In addition, the vaulted ceiling, which the viewer is intended to see first, foreshadows the wall murals. In eight elaborate tromp l’œil (“deceives the eye”) frames, scenes from biblical, classical and modern sources encircle a whimsical scene of putti (“small winged children”) and clouds with the papal arms at the center.

The arrangement and composition of the murals is largely established by the library architecture. The vaulted ceiling, arches and shapes of the walls determine the way that each scene is represented. Raphael uses the vaults and arches both to frame and expand the small, 27-by-21 foot space. In the domed ceiling Raphael uses clouds to open the room to the sky. In each of the four wall murals, Raphael uses highly realistic imagery to open the space to the world beyond, much as Pope Julius II believed that the great books
housed in the library would open the mind. In addition, this expansion of space is reflective of both the European and papal ambitions to expand their power throughout the world.

Each mural is painted with serene idealism and harmoniously arranged forms inspired by classical art. However, in addition to following classical conventions, Raphael adds Renaissance conventions such as perspective and foreshortening to create highly rational and realistic space. In addition, some figures are represented in twisting contrapposto poses, while other figures move in and out of frames, both conventions of the Renaissance.

“The School of Athens” is widely seen as the most outstanding achievement of all the murals in the papal rooms. It follows a pattern with the other three murals of representing ancient and contemporary heroes and great books. However, in “The School of Athens”, as the name implies, more emphasis is placed on the ancient than the modern.

Plato and Aristotle are carefully located at the center of “The School of Athens”, each holding their works Timaeus and Ethics respectively. Situated upon a bright blue sky and framed with a series of arches and vaults, the two Greek Philosophers are the clear focal point of the work. Also visually prominent are oversized sculptures of Apollo and Minerva which tower above the ancient scholars. The rest of the fresco is crowded with an eclectic mix of figures including Socrates, Euclid, Zoroaster, Ptolemy, Pythagoras and Diogenes. In addition, there is a series of artist portraits, including Raphael, Perugino, Michelangelo (as the apostle Paul), Leonardo da Vinci and Bramante.

“The School of Athens” is purposefully located on the opposite wall of the library from the Disputa. These two murals are offered in direct contrast as the former represents the greatness of the pre-Christian world and the latter represents Christian theology. Specifically, “The School of Athens” locates the Greek philosophers Plato and Aristotle at the center while the Disputa locates God the Father and Jesus in the center. Note, both murals locate the viewer below and looking upward.

Along with clear difference in characters and subject matter, Raphael elucidates the difference between philosophy and theology using formal elements of art such as color. For example, in “The School of Athens”, Raphael paints with cool blues and whites representing logic and rational thinking. In Disputa he uses warm golden tones to represent spiritual and theological values.

The differences in subject matter, artistic form and physical location contradict the overall beauty, harmony, and timelessness of Raphael’s fresco cycle leading the viewer to consider the harmonies and oppositions between theology, poetry, philosophy and law and between pre-Christian and Christian thought.

Consider the following questions as you view Raphael’s Stanza Della Segnatura, The School of Athens:
• How does Raphael use visual elements to create harmony in the “Stanza Della Segnatura” and “The School of Athens”?
• How does Raphael use visual elements to create contrast between the philosophers in “The School of Athens” and the theologians and saints in Disputa?
• How does Raphael’s depiction compare to Dante’s integration of Christian and pagan themes?
• Considering both the visual elements and the subject matter, in what ways does the scene represent an overall harmony among human intellectual pursuits? Is this harmony consistent with what we have seen in reading other authors or are there more tensions among the authors and their approaches to inquiry?
• How can the characters of the frescoes be identified?
• Why, like Dante, does Raphael place himself, and other great Renaissance artists amongst the great thinkers?
• What are the differences in reading a visual versus a written text?
Michel de Montaigne, *Essays*

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

Virgil, *Aeneid* vi.43-50

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

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

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

Montaigne’s innovation also puts the conflict between “artifice” and “nature” on prominent display. Consider, for example, how an author like Raphael can *show* us by using paint a character in similar and different ways to how an author like Plato can show us a character by using words. Words and paint are both “artificial”, but they nonetheless strive to be natural, realistic, or, at the very least, credible. Montaigne again tries to cut
through another curtain, now the one separating “artifice” and “nature”, by introducing the concept of “custom” or “habit”. Even for us, the term “artificial” has a negative connotation. “Natural”, however, means pure and wholesome. But when Montaigne tries to imagine our most natural state—we have already encountered the Garden of Eden, but he asks us to consider a tribe of natives living “naturally” —his final judgment is “All this does not seem too bad. But then, they do not wear breeches” \((\text{On Cannibals})\). For Montaigne, natural man would be far too uncomfortable; regularity and custom are like a well-worn easy chair.

Consider the following questions as you read Montaigne’s \textit{Essays}:

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

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

Daniel Defoe, *Robinson Crusoe*

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

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

Prospero can also be understood as a dramatist himself in the way that he shapes and determines the other characters’ actions in this play. Thus a stunningly complex and even dizzying relationship has been forged between Shakespeare and Prospero: The magic of the island is conveyed to us through the magic of Shakespeare’s stagecraft. Small wonder that such a creative partnership brings about such unforgettable marvels!

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

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

Consider the following questions as you read Shakespeare’s *Tempest*:

• *What link is established in this text between magic and the liberal arts?* Has Prospero made good use of his learning? Does he abuse his powers?
• *What role do the four natural elements play in The Tempest, and what is their significance?*
• *In what way can Prospero’s tests and trials be compared to those Montaigne made with his Essays?*
• *What is the significance of freedom in The Tempest? What qualities cannot be granted instantly at the moment of liberation or to everybody? Why is Caliban seemingly beyond remedy? How does Shakespeare’s Caliban compare with Montaigne’s cannibals?*
• *What does Prospero mean by distinguishing virtue from vengeance? Why does he forgive those who have wronged him? Has his ability to forgive arisen from his knowledge and studies?*
• *How does Prospero’s power compare with that of God or the gods?*
Francis Bacon, *The Great Instauration and New Atlantis*

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

Friedrich Nietzsche, *Human, All Too Human*

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

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

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

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

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

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

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

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

Jean-Jacques Rousseau, *First Discourse*

With his *Discourse on the Sciences and Arts* (best known as the *First Discourse*), Jean-Jacques Rousseau fired the first shot across the bow of the Enlightenment enterprise launched by major early modern thinkers such as Francis Bacon. Recall that Bacon seemed to place great store by the idea that science could be revolutionized and put into the service of humanity. Rousseau draws that idea radically into question. If the journey of modernity was launched by the likes of Francis Bacon, then surely it was transformed—perhaps fundamentally—through the challenge thrown down by Jean-Jacques Rousseau and in related ways by later thinkers such as Karl Marx.

Written as an entry in a contest sponsored by a prestigious French society of the arts and sciences, the *First Discourse* boldly asserts that everything we would call “progress” leads in fact to moral decline. In other words, the more scientifically, economically, and socially advanced we become, the more our souls become corrupt. In keeping with this general thesis, Rousseau extols the simplicity of rustic peoples, the nobility of tribal Indians, and the rugged virtue of ancient Roman warriors, railing all along against the decadence, vanity, and weakness of sophisticated, modern, commercial life.

Although the basic assertion of the *First Discourse* is clear enough, it is less clear what the assertion really means, what its bases are, and what Rousseau wishes his readers to think or do about it. First of all, does Rousseau really think all knowledge is harmful, or is it rather a matter of too much knowledge of certain kinds? Is it instead less about the quantity and quality of knowledge and more about who the knowers are and how they ought to be related to society? Are Rousseau’s criticisms meant to apply only to the period of the modern Enlightenment, or to all times and places? Next, on what does Rousseau base his claim to know what is good and bad for human beings? Has he seen the truth that he says nature seeks to hide from us? If so, why does he choose to reveal it to us when to do so only harms us? Finally, what ought we to think and do about Rousseau’s challenge? Does he wish modern men and women to cast off all the advantages of civilized life and return to the hardships and deprivations of tribal societies or rural mud farming? Should we spurn the truths we learn through encounters with other ways of life and cling to the narrow parochialism of our particular communities?

One useful way to approach these questions—and the related question as to Rousseau’s transformative contribution to the great conversation of Western Heritage—is to notice and ponder the various instances in the *First Discourse* where Rousseau refers to earlier writers, periods, and places you have already read or read about in Western Heritage.
Consider the following questions when you read *Discourse on the Sciences and Arts (First Discourse)*:

- *When Rousseau refers to Greece and the Greeks, is it to those depicted by Homer or by Plato? Sometimes to one, sometimes to another? What might be at stake in the difference?*
- *Do Rousseau’s Romans sound like those portrayed by Virgil? How or how not?*
- *Does Rousseau capture the full spectrum of Socrates’ concerns as you know him from the Republic? What does he leave out? What does he add?*
- *What place might Christianity have in Rousseau’s thought? He mentions Christianity not at all in the First Discourse, but can you infer what he might think about it from what he does say about faith in general and about non-Christian believers?*
- *Do Rousseau’s criticisms of learned society share much in common with Augustine’s criticism of either philosophy or worldly life?*
- *Rousseau explicitly refers to Montaigne on several occasions. Do you regard his debt to Montaigne to be superficial or deep?*
Jefferson, Declaration of Independence

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

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

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

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

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

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

Consider the following questions as you read the Declaration of Independence

- How could the founders hold it to be a self-evident truth that all men are created equal and at the same time consent to the persistence of slavery in the new United States? Did the founders not understand the meaning of their own pronouncements? If they did understand their meaning, why did they not insist on
the immediate extirpation (rather than what Adams called for, “the total eventual extirpation”) of slavery? Was abolitionism the only morally defensible position to adopt?

• What are the Declaration’s pronouncements regarding, and allusions to, God and how significant are they?

• According to the Declaration, must a government be “democratic” to be considered legitimate?

• What does the Declaration suggest about rights? What are rights to begin with? How does one distinguish the claim, “I have the right to ‘x’,” from the statement, “I want to have ‘x’”?

• What is so special about the rights of life, liberty, and the pursuit of happiness? Are they more essential than other conceivable rights or just three of many co-equal rights?

• What can one learn about equality and the creation of a just community from the long list of grievances against England?
Charles Darwin, *The Origin of Species*

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

Machiavelli, “Discourses on Livy” II.5

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

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

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

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

- *Why is evolution controversial? Why was it controversial to have a theory where the Earth revolved around the sun? How are these controversies similar?*
- *Is natural selection/survival of the fittest restricted only to biology? In what other domains do you see it at work?*
- *Is Evolution compatible with religion? Why or why not? In particular, is it compatible with your readings from Genesis?*
• If you believe in evolution, can you give a compelling argument why? If you don’t believe in evolution, can you give a compelling argument why?
• How does the debate about evolution reflect the journey and transformation of human intellectual development more generally? Does the metaphor of evolution adequately reflect the transformations of ideas you experienced over the course of Western Heritage?
Mary Shelley, *Frankenstein; Or, The Modern Prometheus*

*I met a traveller from an antique land,
Who said—“Two vast and trunkless legs of stone
Stand in the desert... Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things
The hand that mocked them, and the heart that fed,
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings,
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare,
The lone and level sands stretch far away.”*

Percy Bysshe Shelley, *Ozymandias*

When we read Mary Shelley’s novel *Frankenstein; Or, The Modern Prometheus*, written by her as a nineteen-year-old, we feel in many ways that we have strayed very far from Greece and the story that those ancients began to tell. The voyage, with which we began Western Heritage, showed Odysseus making his way *home* with optimism, sanity, and self-control.

In psychological contrast, we meet Victor Frankenstein, an admirable and refined man—the very model of Western education—reduced to fear, vengeance, and self-loathing, hurling himself desperately, if not insanely, in the opposite direction, toward the frozen wastelands of the north that hold nothing but death: recall Dante’s picture of the depths of hell.

Like the Greek Prometheus, Frankenstein creates life and suffers, but everything else seems to be turned upside down. The blessing of this promise of creative power becomes a curse, and, for the first time, we consider a dark side of scientific knowledge as it seems to threaten man’s place as a creature of nature: a creature not just living, but now seeking to control the natural world.

A third Greek myth also hovers in the background. Pygmalion was a sculptor who created such a beautiful, perfect image of a woman that he fell in love with ‘it’, and this love gives his creature life. Victor Frankenstein, though at first motivated by hopes of perfection and beauty, creates a being that horrifies him. His creature, a product of science, that is deprived of love at every turn, turns into a monster, but is no less prone to human needs and emotion.

Mary Shelley herself was born into a time among people who were desperately trying to steer the path that Western civilization was taking. Her father was the radical philosophical anarchist William Goodwin. Her mother was the great feminist Mary
Wollstonecraft. Her husband Percy Bysshe Shelley was a brilliant poet, ardent revolutionary, atheist, and free spirit. Listen closely for the echoes of all this social protest in *Frankenstein*, which Shelley has worked into a novel that displays so much of the anxiety and discontent of modern life.

Nor will the anxiety felt toward Western progress and the directions of its movements leave us as *Frankenstein* ends; Shelley’s monster slips from sight, but is not consigned to death. The novel can be read as an introduction to the problems and themes that the rest of this term must confront, from the dehumanizing effect of industrial exploitation (Marx), through the tragic Christian denial of death and human participation in nature (Darwin), to the consequences of colonialism and racism (Walcott).

Consider the following questions as you read Shelley’s *Frankenstein*:

- *How does Shelley control and modulate her sense of social injustice?*
- *How do the various landscapes described carry meaning in the text? What does Frankenstein’s fluctuating awareness of nature tell us about him?*
- *What is the purpose of shifting narrators (Walton, Frankenstein, Elizabeth, the creature)?*
- *How does Frankenstein’s own attitude about himself fluctuate? What is the attitude of the creature for his creator?*
- *The themes of knowledge and education are central to the novel. How and when do they appear?*
- *How does Shelley use proper names to illustrate the tensions of the plot?*
- *Can a woman’s point of view be detected in the novel? How are women treated?*
- *What are the implications of a monster born of a man?*
Karl Marx, *The Communist Manifesto*

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

Karl Marx, *Theses on Feuerbach*

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

Karl Marx, “Notebooks on Epicurean Philosophy”

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

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

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

It is worth paying attention to the reasons that Marx claims bourgeois capitalism creates a distinctive class structure. The ever-expanding and restless character of
capitalism, Marx explains, pushes it to become global and forces the majority of society into a revolutionary class. This is crucial to Marx’s claim that capitalism brings about the final class conflict and prepares the way for communism to end class conflict in the final stage of human history.

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

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

And once my vows
and prayers had invoked the nations of the dead,
I took the victims, over the trench I cut their throats
and the dark blood flowed in—and up out of Erebus they came,
flocking toward me now, the ghosts of the dead and gone...

Homer, *Odyssey* 11.38-42

The theme for Western Heritage is “journeys and transformations,” and Walcott’s *Omeros* ends our year-long odyssey exceptionally well. The title itself—Homer’s name in the original Greek—hearkens back to the beginning, completing in epic fashion the circle of ideas and texts begun last fall. But the circle begins at its end, for Walcott engages his historical and literary ancestors and creates not only a redefinition of epic, but a vivid reimagination of the possibilities offered by the communion of ancient texts and modern history.

Homer’s name itself disintegrates in Walcott’s hand to reveal elements of the classical, the colonial, and the indigenous:

… *O* was the conch-shell’s invocation, *mer* was
both mother and sea in our Antillean patois,
*os*, a grey bone, and the white surf as it crashes.

Homer, however, is more than a name. As symbol of the Western tradition, he can no longer be represented by a single entity, but, like his name, is fragmented into multiple guises throughout Walcott’s poem: a mysterious blind elder of St. Lucia, a beggar wandering before the British National Library, a Sioux shaman, and even Walcott himself.

*Omeros* absorbs into the hexameters of Homer and the *terza rima* of Dante the rhythms of the Caribbean, embracing within classical forms the history of the Ancient Mediterranean, Europe, Africa, and America. Castaways of this history converge upon the West Indian island of St. Lucia (“the Helen of the Caribbean”): the fishermen Achille, Hector, and Philoctete, descended from survivors of the Middle Passage who were given their epic names by their British and French masters when the European powers fought over possession of the island; Helen, the haughty “queen” of the island, again a source of conflict between Hector and Achille, one of whose children she bears; and Major Plunkett, a retired British soldier, and his Irish wife Maud, who seek to reconcile their position as offspring of empire in the history of the island. The web of history connecting these characters extends into yet other times and places as the poem journeys to Africa, the American West, and Europe. At the center is Walcott himself, a product of different worlds and a native of St. Lucia, who weaves all these strands into his creation.

Like its characters, Walcott’s poem carries the name of a distant ancestor, and like the poem, the characters embody their history and suffer from it. All have traveled far from
their roots, from their real or imagined homes, to a place where their personal histories and identities become entangled among worlds old and new, and each character bears wounds, physical and psychic, whose symptom is rootlessness, and whose cure may be found in unexpected places.

*Omeros*, as text and character, undertakes multiple journeys and transformations, and carries us back to our beginnings. Like Odysseus in his journey to the underworld, Walcott gives blood to the ghosts of the past, and to texts too often thought moribund, offers new life.

Consider the following questions when you read *Omeros*:

- *What is the importance, if any, of names? Can a change of name really change anything?*
- *Does Walcott ask readers to take sides in a battle he is fighting?*
- *Epics traditionally feature gods (or God), heroes, and war. How does Omeros fit into this tradition?*
- *Do individuals carry the history of their country (or people, or family)? Can people be held accountable for the deeds of their ancestors?*
- *Can people choose their identity? Can there be an identity without blame or guilt?*
- *Can literature alter history? If so, should it?*
## III. GOALS AND OBJECTIVES

### READING and THINKING

#### Overall Goal
You will develop a critical approach to reading and thinking by questioning the texts you read and the ideas they convey. Read carefully and thoughtfully, mark key passages, note images, and react to ideas that resonate with you. Careful reading in many ways is the same as careful thinking. Both, in turn, lead to better oral communication. Just as you should not think over an issue only once, you must often reread and reflect at great length upon the texts and issues you will encounter in *Heritage*. Even though reading is generally an individual effort, be sure to use class discussions to share and expand your thoughts in relations to other in the class.

<table>
<thead>
<tr>
<th>Western Heritage I</th>
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<tr>
<td><strong>1) You will be able to use pre-reading strategies for becoming an active reader:</strong></td>
<td><strong>1) You will continue to use pre-reading strategies for becoming an active reader.</strong></td>
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<tr>
<td>• Recognize the structure and context of a text (historical and literary)</td>
<td>Review:</td>
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<tr>
<td>• Understand the purpose of reading a text</td>
<td>• Recognize the structure and context of a text (historical, literary, social, and political)</td>
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<td></td>
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<td><strong>2) You will be able to apply strategies to transform and process key textual ideas into your own words.</strong></td>
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<tr>
<td>• Annotating</td>
<td>Review:</td>
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<tr>
<td>• Questioning</td>
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<td>• Note taking</td>
<td>• Questioning</td>
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<tr>
<td>• Outlining</td>
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<td>• Summarizing</td>
<td>• Outlining</td>
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<td>• Summarizing</td>
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<tr>
<td><strong>3) You will be able to identify areas in which you have expanded and challenged your knowledge and experience as a result of reading a text.</strong></td>
<td><strong>3) You will be able to identify areas in which you have expanded and challenged your knowledge and experience through encounters with political and social thinkers.</strong></td>
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<td><strong>4) You will be able to identify similarities and differences between historical, social, and intellectual writings.</strong></td>
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<td><strong>5) You will be able to explain and support your interpretation of a text.</strong></td>
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WRITING and COMMUNICATION

Overall Goal
You will learn that good writing is a process. You will use the many informal written assignments of Heritage in preparation for composing two longer and more formal analytical essays. You will write one or more revisions of these papers, which will enable you to continue doing what you are doing well and learn how to change your draft in a way that improves your writing, discovering and practicing along the way different methods of gathering, using, and assembling evidence in support of an argument.

Beyond formal and informal writing assignments, class discussions are of central importance to forging the community of your Heritage class—one that is respectful of all ideas—and to honing your ability to communicate your ideas about texts clearly and effectively. In addition to class discussion, activities such as small-group interactions and oral presentations can provide opportunities for practicing how to best present your ideas to the rest of the class.

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<td>1) You will be able to write analytical essays with a clear thesis and logical arguments. You will be able to organize your points and support your ideas.</td>
<td>1) You will be able to write text-based analytical essays that support a position by crafting a strong thesis and clear arguments. You will be able to organize your points logically and to compare and contrast ideas.</td>
</tr>
<tr>
<td>2) You will learn to express and defend positions in writing and class discussions.</td>
<td>2) You will be able to recognize when you have sufficient support for a position and continue to express and defend positions in writing and class discussions.</td>
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<td>3) You will be able to demonstrate competence in using formal language conventions in all your writing (grammar, syntax, punctuation, and capitalization). You will learn the fundamentals of editing, revision and proofreading. You will learn what plagiarism is and how to avoid it.</td>
<td>3) You will be able to demonstrate competence in using formal language conventions in all your writing (grammar, syntax, punctuation, and capitalization). You will learn the fundamentals of editing, revision and proofreading. You will learn what plagiarism is and how to avoid it.</td>
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<td>4) You will learn what gives life to a conversation in general and demonstrate oral communication skills through such activities as class discussions and small-group interactions.</td>
<td>4) You will be able to write an argumentative or persuasive essay in which opposing views are anticipated and addressed.</td>
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<td>5) You will learn what gives life to a conversation in general and demonstrate oral communication skills through such activities as class discussions, small-group interactions, and oral presentations.</td>
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CONTENT

Overall Goal
You will use a critical approach to reading, writing, and discussing key texts from the West that are chosen to reflect the variety of strands that together, over time, have come to shape the constellation of Western thought. These ideas and modes of thinking are a world in which all those who read and think participate every day, and the seminars of Western Heritage seek to engage fully in this process—the ‘Great Conversation’. In order to define one smaller aspect of this larger tradition that will be probed in Western Heritage I and II, texts for the year are chosen to highlight a particular theme.

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<td>2) You will learn to recognize the assumptions on which Western communities are based, as well as divergent views within the Western tradition.</td>
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<td>3) You will strive to understand Western culture based on its own frame of reference and will learn to appreciate the interdependence of different aspects of Western thought.</td>
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IV. CLASS REQUIREMENTS AND EXPECTATIONS

Full participation in the class, including writing, speaking, reading, and listening, is required.

In addition, you will be bound by the conditions set forth in the *Western Heritage Guide* and your instructor. Please read both the guide and your syllabus carefully.

**General Expectations**

- Attend class regularly: Attendance is mandatory.
- Keep a notebook. You should write down your reactions to and notes about every text.
- Come to class well prepared and ready to engage in substantive discussions.
- Listen, question, and converse openly with a sense of purpose.
- Be respectful of everyone’s contributions, and of differences in culture, ethnicity, gender, lifestyle, beliefs, and values.
- Do not arrive late, leave early, fall asleep, hold irrelevant conversations, use telecommunications devices or otherwise fail to pay attention; these behaviors interfere with listening and ultimately will reflect poorly on your grade. Students might score A's on papers but C's for the course because they are not engaged in class.

**Attendance**

*If you miss more than six (6) hours of a 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 the Heritage Studies Office (235 Lentz Hall). The program assistant or Director of Heritage must sign all add/drop slips to keep the sections balanced. Please keep in mind that missing your Heritage class to register for classes is not an excused absence.

**How to Protect Your Work**

You are responsible for being able to produce what you have done. Accidents do happen and should your instructor need another copy, you must be able to provide one. *You should always keep both electronic and print copies of your work.* You should also upload your work to **Turnitin.com**. Turnitin.com is a service the College provides. Ask your instructor about Turnitin.com.

**Saving your work:** There are a number of options available to you for saving your work. You can save your work on a floppy disk, burn your work to a CD, use a zip
drive, use a flash or thumb drive, or email a copy to yourself. The Library Help Desk can assist you with all of these.

*Note: Excuses such as the “computer ate my work” or “my friend corrupted my disk” are not sufficient. Always keep multiple copies of your work in both print and electronic forms. If you are unsure how to save your documents properly, call the Help Desk at the Hedberg Library (x 5900).*

**Academic Honesty and Plagiarism**

In electing to come to Carthage, you are agreeing to uphold the academic policy of the College. For academic policies of the College, please go to the following site:

[http://www.carthage.edu/campuslife/code/ccacadconcerns.cfm](http://www.carthage.edu/campuslife/code/ccacadconcerns.cfm)

If you cheat, plagiarize, or assist someone in cheating or plagiarizing, you may face course failure or worse: expulsion. Your work is considered your intellectual property. The keyword is property, and as there are laws against theft of property in the United States, so there are laws against stealing the intellectual or creative products belonging to someone else, even if you do it unintentionally.

**What is plagiarism?**

Plagiarism is the use of another person’s ideas, phrases, images, etc. without proper attribution. *Even paraphrasing without citation is a form of plagiarism.* Rule of thumb:

> *if you are quoting any more than three consecutive words, or paraphrasing an idea, recapitulating (summarizing), or using an idea or conclusion from a source without proper citation, you are plagiarizing— that is to say, stealing.*

You could also violate a copyright by reproducing any arrangement of facts, graphs, images, etc., without proper citation.

**Penalties for Plagiarism**

The Student Community Code states that plagiarism may be dealt with in the ways outlined below:

**Warnings**

Warnings are to be given by individual faculty at their discretion when they observe signs of inadvertent academic dishonesty. The student is to be warned in writing and no report is filed with the 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).

**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. Examples can be found in *The Writer's Reference*, pp. 358-361, 418-421, 463-466.

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. 360-361, 420-421, and 465-466 for tips on paraphrasing.) do not relieve you of the charge of plagiarism. If you follow a person’s arrangement or line of thinking or argument, you are still guilty of plagiarism if you do not cite your source properly.

Is it free if it appears on the Internet? Again, the answer is no. See the explanation above. Without a doubt, the World Wide Web makes the work of other students and writers readily accessible. When you take from a site without citing the author, you are stealing from a fellow human being or entity. To be blunt, many of the “free” student essays that paper mills encourage you to use are not well written. In fact, some of them are products of plagiarism. Thus, you are stealing from another thief.

What if you come up with an idea on your own and then you see the same idea in print? In this case what you need to do is acknowledge that you came across the idea on your own but later found it in another work.

Is it fine to cheat, plagiarize, and collude (that is, conspire with someone) if the course is a required class? No, there are absolutely no excuses for cheating, plagiarizing, and colluding. Business leaders often tell us that if a student cheats in college, he or she is likely to do so for the rest of his or her career. You simply do not fall out of bad/illegal habits when you receive your diploma.

Where can you go to get help shaping your ideas into your words? Go to the Writing Center in Hedberg Library. All the tutors are familiar with the kinds of papers you will be writing for Heritage, and they are willing to listen to your ideas and help you develop a strategy for writing a paper. You can schedule an appointment with a writing tutor by emailing writingcenter@carthage.edu. 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.
V. READING, WRITING, LISTENING, AND SPEAKING

All the skills listed above are essential for good written and oral communication, which is how an individual takes his or her own ideas and interacts with others on an intellectual level. This is the first step toward creating and affirming a community in and outside the classroom. In the seminars of Western Heritage, we apply this process to the great works of Western thought by focusing our reading, writing, speaking and listening on those books, which in turn form the basis for our conversations in the course.

Over the millennia, thinkers in the Western tradition have built up a bank of intellectual currency by responding to each other’s ideas in what is termed the “Great Conversation”. In Western Heritage, instructors and students together engage in this process and make fresh contributions to our cultural capital. This work requires active participation and respect, not only for the texts we read, but for the opinions we articulate in class. Each student must feel free to express his or her ideas openly and with trust that students will receive them with shared respect.

Reading
Active Reading

You will be reading some challenging texts in Heritage. As such, you will need to be an active reader. Reading is an art that rewards the patient student. As you read, you should underline, make notes in the margins, write out questions, use question marks to indicate where you find that text interesting or problematic, or read the text aloud. Empty margins in a text under study are suspect; they suggest browsing the material instead of engaging the text. That's right, mark up your text. The more senses you use in reading, the more you will remember! Finally, try to make connections to aspects of your own life or to issues that interest you. Critical, active reading is the foundation of better papers and improved critical thinking. The Writer's Reference, pp. 77-85, offers some useful tips on the evaluation of arguments.

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 (x5742 or go to Lentz Hall 235) to find out more about the Fellows. Second, call the Director of Tutoring, Professor Annette Duncan (x5883), or send an e-mail to tutors@carthage.edu. Arrangements will be made for you to meet with a qualified student tutor who can help answer your questions and suggest ways of interacting with the material more effectively. Third, contact Carthage’s Learning Specialist Dr. Diane Schowalter (x5802), 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. Make sure you do not wait too long into the semester if you need assistance. It is important for you to get help early, so make sure you talk with your instructor.
Remember:

- Challenge yourself. The material may be difficult at times, but you will feel victorious having mastered it, and reading will be easier the next time around.
- Ask yourself, “How can I apply what I’m reading to my life and the world in which I live?”
- Write in your books. 16th-century writer and philosopher Francis Bacon wrote, “Books are meant to be consumed,” so dig in. Write your emotional reactions to what you have read, the other thoughts that emerge as you go through an author’s work, reminders for class discussion or a paper. Write in the margins, circle and underline. The bookstore says that writing in your texts does not affect the resale value. Take notes on other sheets of paper when you run out of room and staple them to the appropriate pages.
- Make connections! Ask yourself, “Who or what does this reading remind me of?”
- Read it again. Sometimes what seems impossible to understand on the first reading makes perfect sense on the second.
- Choose a distraction-free zone. Read when and where you may give the work your full attention.
- Accept that you will not understand everything you read.

**Writing**

Writing is a way to learn. You will be writing frequently. The more you practice, the better you will become. Professional writers agree: to write better, one has to write, write, write. By the end of each semester, you will have generated an impressive portfolio of your own writing. And, you will be a better writer in your other classes. By the time you have to sit down and write your senior thesis, you will be a pro.

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

**Writing in Heritage**

**Papers:** You will be writing at least two formal papers in each seminar and completing many other shorter assignments and rewrites. Western Heritage is a Writing Intensive class.

**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. 3-18 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. 18-23.

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

- Writing Paragraphs, pp. 24-37
- Constructing Reasonable Arguments, pp. 67-73
- Evaluating Arguments, pp. 77-83

**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 persuasion
- Ideas appear well thought out, informed, delineated
- Organization effective: contents well paced and sequenced
- Illustration/support--persuasive and detailed
- Sentence structure graceful and varied; writer shows command of complex structures
- Vocabulary sophisticated, showing a wide range of choices
- Very few or no mechanical errors

A "C" paper has the following features:

- Demonstrates minimal competence
- Usually clear
- Ideas may need refining, rethinking, narrowing, or better information
- Organization adequate for understanding. May have unity/coherence weaknesses
- Illustration/support--present (but perhaps too general or largely repetition)
- Sentence structure may show limitations, occasional confusion, and punctuation errors
- Vocabulary usually adequate. May be limited or repetitive at times
- More frequent mechanical errors, but a majority of sentences are error free
An "F" paper has the following features:
- Frequently unclear
- Ideas conspicuously trite, vague, uninformed, or oversimplified
- Organization weak to non-apparent
- Illustration/support--inappropriate, nearly absent or absent
- Sentence structure very limited or often confused. Sentence boundaries not well signaled
- Vocabulary exceptionally limited or inappropriate. Does not communicate ideas effectively
- Mechanical errors numerous. May show patterns. Many sentences have at least one error

Writing Center
If you are having any problems with writing, do not understand the assignment, and/or need help getting started, make sure to talk with your instructor. You should also go to the Writing Center located on the second floor of the Hedberg Library. The center has student tutors who are available at specified times and by appointment. These writing fellows are accomplished, upper-level writers who can help you with any stage of the writing process, from creating a compelling thesis to polishing a final draft. In order to make an appointment for a time slot, either go to, e-mail, or call the Writing Center at 552-5536.

Writing in Western Heritage I
In Heritage I you will be asked to write multiple short, informal pieces and two analytical papers in response to the texts you read in class. Look at the writing objectives under the Writing Goals section of this Guide.

Target: ten pages of informal, personal writing and eight pages of formal writing. In both forms of writing you will focus on providing vivid detail and illustrative example. The essays will be based on the texts you have read.

- Analytical Essay #1: The first essay will be about 3 pages in length; it will emphasize the use of a clear thesis (a main point that takes a stand) and logical supporting points. The assignment will consist of a first draft and a revised draft, and the essay will support a point about one of more of the texts you have read for the class. You will also be asked to notice and correct your own most frequent error(s) in grammar, spelling, and punctuation.

- Analytical Essay #2: The second essay will be an expanded textual analysis, perhaps a compare-contrast essay, of about 5 pages. In it, you will practice developing your own, carefully-focused thesis. You will be required to provide more detailed support than in the first essay, including quotations from the text and numerous examples that you discuss in detail. Here, too, you will be asked to demonstrate that you can identify and
correct your own most frequent mistakes in grammar, spelling, and punctuation. The assignment will consist of a first draft and a revised draft.

**Writing Tips**

*Remember:*

- **Write to be read!** Consider your papers more than fodder for a file. Remember that most writers hope that others will read and act on their work, so consider your reader when you write what might be better described as articles. Your instructor can even help you submit your best work for potential publication. Many publishers, including our own student newspaper, *The Current,* pay writers for their work!
- **Embrace the challenge rather than dreading it!** You will do lots of writing during your college career, not only in Heritage, but in many of your other classes as well.
- **Plan ahead!** Do not wait till the last minute. Go to the Writing Center if you suffer from writer's block.
- **If you do not save copies of your work you invite disaster.** Furthermore, you will not find an instructor on campus who will accept the excuse that your hard drive crashed. *Save, save, save* your work on the hard drive, on disk, on CD, on a flash drive and on paper. Keep extra copies and file your originals. If you are unsure about how to save your work on a computer, contact the Hedberg Library Help Desk at x5950 for assistance.
- **Go ahead and write a book.** You will compile a complete portfolio of your Heritage writing each term. This writing-sample collection will serve you well when you apply for Heritage scholarships, which offer substantial amounts of money to winning entries. Moreover, graduate schools and your earliest employers likely will want to see writing samples before you are hired.
- **Proofread your work!** Have someone else proofread it as well. You might have brilliant thoughts, but typos and misspellings can tarnish even your best writing. See *The Writer's Reference,* pp. 23 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. 14-26 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. 9), 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 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 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 analytical and research essays. Some papers will be written for class presentations. Use the opportunity to find or burnish your preferred style.

**Listening & Speaking**

• Understand that hearing and listening are different. Listening is an active endeavor. Hearing is a passive response to sound.

• As you listen to your instructor and classmates consider, “Do I agree with their position? Why or why not? What is my position? How can I support it? What might I say in response?”

• Take a moment to consider before you respond. Deliberate silence gives everyone in the group time to digest what has been said.

• Listen for evidence. Opinions alone carry little power. Think about what evidence you might offer –what data, personal experience, examples, expert opinions or comparisons – that might illuminate the issue. Then use your listening skills to your benefit and speak up!

• Be socially adept. Listening is a key element of being an active community member. Those who fail to listen at work or in various social situations elicit uncomfortable responses from friends, colleagues and other associates.
VI. HONOR PLEDGE

"I have read, do understand and will abide by the College academic honesty guidelines."

http://www.carthage.edu/campuslife/code/ccacadconcerns.cfm

I also have read and do understand the discussion of academic honesty and plagiarism in this, the Spring 2009 edition of the Western Heritage Guide, pages 29 to 41, and agree to adhere to the requirements and conditions therein.

Name: ________________________________________________________________

(Please print)

Signed: ________________________________________________________________

Date: ________________________________________________________________

Course: ________________________________________________________________

Professor: ________________________________

You are not obligated to sign this contract. However, you are still expected to adhere to the Academic Honesty Code. Your fellow students wrote the pledge you are being asked to sign and uphold, for they value their Carthage education.
This Guide for Western Heritage, modeled on past editions of the Carthage Heritage Guide, would not exist without the tireless work of former Heritage Director (1999-2002) Chris Renaud and others including Annette Duncan, Stephen Udry, Elizabeth Oplatka and Jeffrey Roberg (Heritage Director 2002-2006). This guide was extensively revised by Brian Schwartz and Ben DeSmidt with major contributions from Maria Carrig, Jeremy Gottlieb, Kimberly Greene, Richard Heitman, John Isham, Paul Kirkland, Chris Lynch, Joseph McAlhany, and Paul Ulrich.

Moreover, it is important to acknowledge the contributions of the following: past and present members of the Heritage Oversight Committee, including Chris Blaine, Temple Burling, Sam Chell, Kevin Crosby, Beatriz Gomez-Acuna, Jeremy Gottlieb, Thomas Groleau, Ann Gunkel, William Kuhn, Jim Lochtefeld, Lynn Loewen, Christopher Lynch, Jonathan Marks, Prisca Moore, Ray Novak, Marla Polley, Jeffrey Roberg, Brian Schwartz, Sandy Seidel, Dimiti Shapovalov, Tom Simpson, Carol Smith, Alane Spinney, Steven Udry, Allen Vogt, and Sarah Vokes; and in-house consultants David Steege, Alan Wallace, Felicia Blasi, Annette Duncan, Gene Engeldinger, Ruth Fangmeier, Dan Magurshak, Eric Margerum, and Judith Schaumberg who helped the committee to establish the goals and objectives for Heritage I to III. Thanks also to Anne Shaw and Alan Wallace for their assistance with Writing goals in this edition.

Most importantly, however, we recognize the past and present Heritage faculty and students who have directly and indirectly offered time, expertise, critique, and vision for the on-going revisiting of the Heritage Studies Program.

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OR

Visit the Heritage Web Site: http://www.carthage.edu/departments/heritage