

FOR THE LOVE OF WISDOM

OVERVIEW

"For the Love of Wisdom" is a twenty-five lesson introductory telecourse in philosophy that begins with the familiar Western discourse and integrates women philosophers and both Asian and African philosophies throughout. The accompanying text Roots of Wisdom and reader Roots of World Wisdom, created by our host Dr. Helen Mitchell, inspired this telecourse and study guide. This series offers an accessible entry point to the "big questions" of reality, knowledge, and values that form the core of philosophy. Rooted in the arts and popular culture as well as in traditional texts, "For the Love of Wisdom" draws students into the philosophical discourse and helps them explore its possibilities for their own lives. From the Axial Age during which major thought systems were created throughout the world, to the neurophysiology of the human brain, this telecourse situates the Western philosophical tradition in a worldwide context and correlates it with insights from the arts, humanities, sciences, and social sciences.

OVERALL COURSE OBJECTIVES

Upon completion of this course, the students should be able to:

1. Define philosophy, its purpose and methods.
2. Ask/answer philosophical questions.
3. Compare and contrast deductive and inductive logic.
4. Determine validity/invalidity of arguments.
5. Interpret philosophical issues that underlie personal and social problems.
6. Define and describe the three major branches of philosophy.
7. Analyze the contributions of major philosophers to the history of ideas and thought.
8. Identify and discuss philosophical issues expressed in current events and literature.
9. Compare and contrast the methods and focuses of philosophy with those of psychology, theology, and science.
10. Discuss similarities and dissimilarities between western and non-western approaches to philosophy.
11. Analyze philosophy's role in shaping and being shaped by other cultural forces such as: politics, economics, religion, and the arts.
12. Develop and defend a personal philosophy.

CORRESPONDENCE BETWEEN TELECOURSE LESSONS AND TEXT/READER CHAPTERS

TELECOURSE LESSONS "For the Love of Wisdom"	TEXT CHAPTERS <u>Roots of Wisdom</u>	READER CHAPTERS <u>Roots of World Wisdom</u>
Lesson 1 "The Axial Age"	Historical Interlude A	
Lesson 2 "The Big Questions: The Greeks"	Chapter One	Chapter One
Lesson 3 "The Big Questions in Asia and Africa"		
Lesson 4 "We're Not in Kansas Anymore"	Chapter Two	Chapter Two
Lesson 5 "A Net of Jewels, A Sacred Cosmos"		
Lesson 6 "The Hebrews and the Greeks"	Historical Interlude B	
Lesson 7 "A Little Lower than the Angels"	Chapter Three	Chapter Three
Lesson 8 "Body/Mind/Spirit"		
Lesson 9 "Made in the Image of God"	Chapter Four	Chapter Four
Lesson 10 "Varieties of Religious Experience"		
Lesson 11 "Leaving the Medieval World Behind"	Historical Interlude C	
Lesson 12 "Reason or the Senses"	Chapter Five	Chapter Five
Lesson 13 "The Dirt They Left Behind"		
Lesson 14 "Do You Swear to Tell the Truth?"	Chapter Six	Chapter Six
Lesson 15 "The Truth Will Set You Free"		
Lesson 16 "Truth and Beauty"	Chapter Seven	Chapter Seven
Lesson 17 "Seeing the World Differently"		
Lesson 18 "Welcome to the Post-Modern World"	Historical Interlude D	
Lesson 19 "The Social Contract"	Chapter Eight	Chapter Eight
Lesson 20 "Women and Revolutions"		
Lesson 21 "A Room of One's Own"	Chapter Nine	Chapter Nine
Lesson 22 "It Takes A Village to Raise a Child"		
Lesson 23 "Expanding the Moral Universe"	Chapter Ten	Chapter Ten
Lesson 24 "Karma and Care"		
Lesson 25 "The Final Frontier"	Historical Interlude E	

COMPONENTS

TWENTY-FIVE HALF-HOUR LESSONS

LESSON ELEMENTS - Taken as a whole, the series is roughly half host narration and half other voices. A typical half-hour lesson will be either 20 minutes host and 10 minutes other voices or the reverse -- 10 minutes host and 20 minutes other voices. Other voices and elements include the following:

- Seekers of truth from a variety of disciplines and practices, including an American Zen Buddhist, an acupuncturist, a Jungian psychologist, an historian, a music teacher, a T'ai Chi instructor, an artist, a leader in women's spirituality, a pianist, and an African dancer. As they speak to the questions of philosophy the richness of their personal and professional experiences enlarges the discourse.
- Poets and novelists with national and international reputations reading from and discussing their work. Excerpts from The Writing Life, produced by the Howard County Poetry and Literature Society, provide a poet's clarity about what is real or the right thing to do while novelists explore knowledge, time, human nature and justice.
- Monologues, dialogues, and dramas highlight philosophical questions and issues by letting thinkers speak for themselves. Socrates leads a slave boy through a geometric proof, Francis of Assisi celebrates the oneness of all things, Susan B. Anthony is tried in federal court for voting illegally, Frederick Douglass and Martin Delany debate assimilation vs. separatism, Duke Hwan and Phien, the wheelwright discuss Taoist philosophy, Elizabeth Cady Stanton launches the first women's rights convention with a rewriting of the Declaration of Independence, and a montage of faces explores the "fuzzy" social contract we agree to by residing in the United States.
- Formal logic is taught in the context of lesson content and informal fallacies are dramatized. As issues of knowledge and truth arise, the analytic method of philosophy appears naturally and is applied to the question at hand as terms are explained and defined. Nine of the 25 lesson contain a logic component.
- The set has Greek, Asian, and African corners, a Women's window seat and a logic table.
- Visual and musical cues lead the viewer through shifts in cultural and curricular focus

LESSON SUMMARIES - The following preview lesson content as well as elements

Lesson 1 "The Axial Age" introduces metaphysics, epistemology, and axiology and creates a worldwide context for philosophy by sampling bursts of intellectual activity in China, India, Africa, the Americas, and the Near East as early Greeks begin their quest for wisdom. Poets Ann Darr, Robert Hass and Josephine Jacobsen.

Lesson 2 * "The Big Questions: The Greeks" explores the search for the **arche** or primary substance and contrasts Plato's two-world view with Aristotle's one-world view. We meet the concepts of the **golden mean** and **harmonia**, learn the logical tricks of the Sophists, and eavesdrop on a dialogue between Socrates and a slave boy. Poet Eamon Grennan and Josephine Jacobsen.

Lesson 3 "The Big Questions in Asia and Africa" follows the search for wisdom to India where the Buddha finds Four Noble Truths about reality, to China where we meet Confucian virtue and the Taoist concept of **ch'i**, and, finally, to Africa where we encounter intuitive ways of knowing. Poets Eamon Grennan and Li-Young Lee.

Lesson 4 * "We're Not in Kansas Anymore" explores virtual reality and the ontological questions raised by quantum mechanics and relativity theory as foundations for understanding the Idealism of Plato, the Materialism of Hobbes, and the Pragmatism of James and Dewey. Poet Ann Darr.

Lesson 5 "A Net of Jewels, A Sacred Cosmos" introduces the Buddhist ontology of oneness, the Taoist idea of the complementarity of **yin** and **yang**, and the concept of a sacred cosmos found in Native American, African, and African American thought. Poets Robert Hass, Mark Strand, Roland Flint, Hilary Tham and Linda Pastan.

Lesson 6 * "The Hebrews and the Greeks" follows a Hebrew worldview into Greece as early missionaries carry Christianity with its Jewish roots into the Gentile world, raising the question of how belief in a personal God affects ontology, cosmology, and our view of human nature. Novelist Mary Gordon and poets Li-Young Lee, Hilary Tham, Robert Hass and W.S. Merwin.

Lesson 7 * "A Little Lower Than the Angels" considers how Western Essentialism, a blend of Hebrew religious thought and Greek rationalist thought, shapes our concept of the human person and explores the challenge of atheistic Existentialism as well as the power of gender stereotypes. Poets Stanley Kunitz and Lucille Clifton and novelist Edna O'Brien.

Lesson 8 "Body/Mind/Spirit" explores alternatives to Western philosophical assumptions -- the Five Element view found in Traditional Chinese Medicine, the Buddhist idea of **anatman**, the "no-self," an African female/male duality, and the anima/animus of Jungian psychology.

Lesson 9 "Made in the Image of God" considers the power of the **imago dei** in anthropomorphism, distinguishes among theism, atheism, and agnosticism by reviewing proofs for the existence of God as well as mystical ways of knowing, and looks at the attributes God or Goddess. Poets Li-Young Lee, Lucille Clifton, Roland Flint, Hilary Tham, Carolyn Forché and Stanley Kunitz.

Lesson 10 "Varieties of Religious Experience" introduces the Buddhist search for enlightenment and the Zen Buddhist emphasis on meditation, considers theologian Mary Daly's challenge to think of God as the most dynamic of verbs, and explores an African concept of God as cosmic architect and transformer. Poets Ann Darr, Hilary Tham, Linda Pastan.

Lesson 11 * "Leaving the Medieval World Behind" considers the certainty of Scholastic philosophy that was shattered by the Enlightenment, Renaissance, and Reformation and previews forthcoming lessons on truth tests and aesthetic experience. Novelists Mary Gordon and John McGahern and poet Li-Young Lee.

Lesson 12 * "Reason or the Senses" takes up Epistemology or knowledge theory by exploring the egocentric predicament, Descartes' **Cogito** and the resulting mind/body problem as well as Anne Finch Conway's resolution of this problem, and lays out major theories of knowing: deduction, induction, and intuition. Poet Mark Strand.

Lesson 13 "The Dirt They Left Behind" looks at variations on the sharp Western distinction between knowing subject and known object by considering an Asian story that rejects the writings of dead philosophers in favor of living intuitive knowledge and then traveling to Africa for an introduction to embodied knowledge as found in proverbs, stories, and art motifs. Poet Hilary Tham.

Lesson 14 "Do You Swear To Tell The Truth?" looks at the role of warrantability indistinguishing truth from falsity, explores traditional truth tests, examines truth in history, considers the need to deconstruct texts, and questions whether poets lie in order to tell the truth. Biographer David Levering Lewis, novelist Mary Gordon, poet Linda Pastan.

Lesson 15 "The Truth Will Set You Free" investigates the Zen concept of Beginner's Mind as well as the role of **zazen** or sitting meditation in arriving at truth, samples some of the Great Arts of China as entry points to truth, explores the implications of the Ewe Creativity Test of truth, and concludes with the way of the mystics. Poets Robert Hass and Li-Young Lee.

Lesson 16 Truth and Beauty looks at Aesthetic experience as an alternative path to knowledge and truth by examining the role of the artist in Africa, Asia, and Europe, learning the connection between beauty and truth the priestess Diotima taught Socrates, and reviewing the conflict between Plato and Aristotle over the role of art as **mimesis** or representation. Novelist John McGahern and poets Stanley Kunitz, Robert Hass and Li-Young Lee.

Lesson 17 "Seeing the World Differently" examines the ability of art (often at great cost to the artist) to take us beyond the egocentric predicament and our traditional ways of seeing and thinking, through an exploration of Chinese landscape painting, Zen gardens, Impressionism, Cubism, and Art Installations. Novelist Edna O'Brien.

Lesson 18 * "Welcome To The Post-Modern World" introduces Axiology or value theory by exploring a culture characterized by diversity, multiplicity, uncertainty, and anxiety and using that context to introduce Political Philosophy, Social Philosophy, and Ethics in a post-modern world. Biographer Francine Du Plessix Gray, poet W.S. Merwyn, children's author Ashley Bryan, and the trial of Susan B. Anthony on the charge of attempting to vote.

Lesson 19 "The Social Contract" takes up Political Philosophy by looking at the continuum connecting Anarchism and Totalitarianism, differing interpretations of life in a hypothetical "state of nature" as offered by Hobbes and Locke, and the "fuzzy" nature of the social contract. Poets Hilary Tham, E.E. Miller, Carolyn Forché and Dennis Brutus and biographer David Levering Lewis.

Lesson 20 "Women and Revolutions" examines theocracy and the separation of church and state, arguments from natural rights to feminism, the theory of Independent Morality, and the influence of the Enlightenment on the struggle for women's rights. Novelists John McGahern and Edna O'Brien, biographer Francine Du Plessix Gray and Elizabeth Cady Stanton's "Declaration of Sentiments"

Lesson 21 "A Room of One's Own" looks at justice in the context of the relationship between the individual and the community, exploring the defense of civil disobedience, the utilitarianism of Bentham and Mill, Simone de Beauvoir's concept of "alterity" or otherness, and Charlotte Perkins Gilman's economic theories. Poets Hilary Tham, Roland Flint, Lucille Clifton, Carolyn Forché, and biographer Francine du Plessix Gray.

Lesson 22 * "It Takes a Village to Raise a Child" examines the role of elders in achieving justice in ancient Buganda, explores the conflict between assimilation and separatism as goals for African Americans, reviews the theoretical base provided by W.E.B. DuBois, Martin Luther King and Malcolm X. Poet E.E. Miller, biographer David Levering Lewis and a nineteenth-century version of the assimilation/separatism debate.

Lesson 23 * Expanding the Moral Universe considers the concept of a "person" as a moral agent and examines theories of applied normative ethics, including teleology and deontology, using Kant, as well as traditional virtue theory, as expressed by Aristotle, against the background of in vitro fertilization and other technological marvels and "fuzzy logic." Poets Josephine Jacobsen, W.S. Merwin, Hilary Tham and Lucille Clifton and children's author Sook Nyul Choi.

Lesson 24 "Karma and Care" explores modern virtue theory, based on an ethic of care, the Buddhist law of karma and its relationship with rebirth, Zen practice, the Akan concept of ethics as syntropy, and bioethics as expressed in the prayer of oneness among created things attributed to St. Francis of Assisi. Poets Stanley Kunitz, W.S. Merwyn and Roland Flint.

Lesson 25 "The Final Frontier" examines the implications of brain neuroscience for philosophy, especially the concept of modularity and the possibility of diminished moral responsibility, and offers a reprise of the entire series before concluding with some challenges for the future. Poets Dennis Brutus, Linda Pastan, Josephine Jacobsen, Stanley Kunitz and Carolyn Forché.

* indicates presence of a logic lesson

PRIMARY TEXT

Roots of Wisdom

Helen Buss Mitchell, Ph.D. (Wadsworth,)

ISBN 0-534-62622-X

Organized into ten chapters and five historical interludes, the text moves chronologically and follows the standard thematic division into three major sections: metaphysics, epistemology, and axiology. Of the 25 lessons in "For the Love of Wisdom," one corresponds to each of the five historical interludes and two match each of the ten chapters. The Student Study Guide provides assistance in integrating readings from the text and accompanying reader with the telecourse lessons. A faculty manual to accompany the text is provided for instructors.

Special Content Features of Roots of Wisdom:

Philosophy in Context -- Historical Interlude Sections

These interludes begin and end the text, provide transitions among the sections on metaphysics, epistemology, and axiology and provide historical context without interrupting the flow of a chapter

The Issue Defined

Each chapter begins by defining and raising the issue in a thought provoking way, offering good discussion starters or lecture launchers

Logic -- How Philosophy Works Boxes

A mini-course in logic runs throughout the text, introducing forms of argument drawn from the chapter's content and making logic the indispensable tool of the philosopher, not something to be learned in isolation

Biography -- The Making of a Philosopher Boxes

These boxes provide biographical material on women and men from around the world, treating them as real people with human motivations and problems as well as great ideas

Applications -- Philosophy in Action Boxes

Chapters one, three, five, eight, and ten highlight a wide range of applications for philosophy

For an examination copy of Roots of Wisdom or Roots of World Wisdom: A Multicultural Reader please call Wadsworth Publishing Company, Inc. at 1-800-423-0563.

READER OF FICTION AND NON-FICTION PHILOSOPHY SOURCES

Roots of World Wisdom: A Multicultural Reader

Helen Buss Mitchell, Ph.D. (Wadsworth)

ISBN 0-534-56111-X

This philosophical reader is intended to broaden and deepen the themes of the text by providing primary source material in fiction and non-fiction. Its ten chapters parallel the ten chapters in the text and may be assigned in whole or in part to supplement the basic reading. Like the text it introduces the student to a multicultural world, one in which philosophical ideas emerge from Asia and Africa as well as from Europe and America, and one in which women as well as men are philosophers. As in life, wisdom appears in many forms -- ancient Zen koans and contemporary science fiction, medieval Jewish and Islamic philosophy, African versions of natural theology, and Native American origins stories.

Each chapter begins with a classic Western philosophical text and includes Buddhist, Taoist, and African variations, the voices of women, and philosophical fiction. Section introductions define the parameters of metaphysics, epistemology, and axiology, and each chapter -- as well as each reading -- is framed with context-building and summary material. Specialized vocabulary appears in boldface in the text and is defined in a glossary.

More lengthy readings in the words of the philosophers are balanced with philosophical fiction. This feature encourages students to look for philosophy in life as well as in textbooks and to find its issues on the evening news, in the newspaper, at the movies, on TV, and in their own lives. It also provides rich source material for student papers, group discussions, individual analysis, and reflection.

The overall theme of the text and reader is the universality of the search for wisdom and the cross-cultural commonality of issues as well as the richness that unique cultural and gender perspectives provide. Students are invited to see their problems as neither unique to themselves nor peculiar to the end of this millennium and to consider the responses of intelligent and wise women and men from many times and places to universal human questions.

STUDENT STUDY GUIDE, designed to accompany Roots of Wisdom

Helen Buss Mitchell, Ph.D

ISBN 0-534-55300-1

Geared to the ten chapters in the text, the student study guide is designed to accompany the student through the process of learning the specialized vocabulary and analytic method of philosophy. The following features appear in each chapter:

Learning the Language of Philosophy

This preview sets the chapter theme and introduces the student to a key question, feature, or term

Vocabulary

Since philosophy will be a foreign language for most students, the study guide uses this theme to teach vocabulary much as a foreign language text might do. Key terms are defined, broken into roots, prefixes and suffixes, and then described as they will be introduced in the text. Before the student attempts to read the chapter, key terms that might otherwise interrupt the flow of the chapter are understood and contextualized.

Method

As a preview and follow-up for the mini-course in logic, the study guide offers students an opportunity for additional examples and practice with one of the forms of philosophical argument. Since these logic lessons are based in content, it is another opportunity to master content as well as method.

Study Suggestions

Ten suggestions help the student apply the chapter's lessons to deepen understanding and integrate text material. They encourage thought experiments, explaining understandings to a friend, writing to learn activities, and ways to integrate philosophy into their personal lives.

Practice Questions - These are "test yourself" questions in the following forms:

Multiple Choice -- 25 questions

Matching -- 15 questions

True/False -- 10 questions

Essay -- 5 questions

Answers to Objective Questions

Historical Interludes and Logic Practice Questions appear at the end of the study guide

N.B. Any two of the text, reader, study guide or all three can be shrink wrapped for a discount

INSTRUCTOR'S MANUAL AND TEST BANK for Roots of Wisdom (free with text)

Designed to help the new or experienced teacher integrate multicultural material with more traditional Western thinkers, the instructor's manual offers a step-by-step guide to teaching philosophy as a foreign language. The following features are included in each chapter:

Teaching the Language of Philosophy

This section introduces and previews the chapter, providing teaching tips and other suggestions for enhancing student learning

Vocabulary

By walking the instructor through the teaching of stems and roots, this section also offers etymological anecdotes that help students remember the meaning of terms and suggests a schema for teaching vocabulary

Method

Drawing on "Philosophy in Action" boxes and selections from the reader as well as "How Philosophy Works," this section guides the teacher in relating logic to content by including additional examples and offering additional teaching material

Discussion Starter

This popular feature offers a catchy way to begin the discussion of each chapter. In a distance learning environment, these could also be used by mail, fax, or internet to pique and guide student interest. The most appealing may be saved for class meetings

Background

Historical and philosophical background on familiar and unfamiliar people and events aid lecture preparation and discussion structuring. Bibliographic and teaching suggestions are included.

Test Bank includes the following: [additional items available from Wadsworth]

Multiple Choice -- 25 questions with correct response asterisked

True/False -- 15 questions with correct response in margin

Essay Questions -- 5 questions

Resources

This final section offers book, film, video, music, and TV suggestions for enriching class discussions and/or structuring papers and other assignments

STUDENT STUDY GUIDE FOR TELECOURSE USE

LESSON ONE: "PHILOSOPHY IN THE AXIAL AGE"

Reading Assignment: Roots of Wisdom
Historical Interlude A: The Ancient World

PROGRAM DESCRIPTION:

This first lesson introduces philosophy, establishes that every life confronts philosophical questions, and offers a short poem that recounts how even the dazzling insights we get when death seems imminent fade when life returns to normal. During what philosopher Karl Jaspers called the "Axial Period," Taoism, Confucianism, Buddhism, African philosophy, Hebrew monotheism, and Native American cosmologies were born. It was in this context that the Greeks discovered their own way to ask and answer the "big questions" of meaning, truth, and ethics. The major branches of **metaphysics** (What is real in the world and in the human person?), **epistemology** (What do we know and how do we know it?), and **axiology** (What do we value and why?) are introduced and philosophy is revealed to be a universal enterprise. We learn the Taoist underpinnings of traditional Chinese acupuncture, Buddhism's Four Noble Truths, the origins of Haiku in a Japanese transformational poetry game, and Karl Jung's theory of the collective unconscious. We take our first look at poets, the crystallizers of human experience, and visit all the cultural and curricular areas of the set that will appear in future lessons.

LEARNING OBJECTIVES. After completing all reading/related assignments, students should be able to:

1. Define the term "Axial Age"
2. Describe the cultural expressions of philosophy that emerged during this period
3. Define and describe the subject matter of metaphysics
4. Define and describe the subject matter of epistemology
5. Define and describe the subject matter of axiology
6. Compare and contrast Taoist and Confucian approaches to philosophy in China
7. Describe the role of change and the concept of oneness in Buddhism
8. Describe the chief focuses of both African and Native American philosophy
9. Compare and contrast God and Goddess monotheisms
10. Define the contribution of poets to philosophical exploration

QUESTIONS TO ASK YOURSELF:

1. What is gained and what is lost by submerging the questions of philosophy?
2. Why do children seem to be "natural" philosophers?
3. How will asking and answering the "big questions" of philosophy help me live my life?
4. How are the questions of metaphysics (What is real?) connected with those of epistemology (How do we know?)?
5. Must axiology be rooted in metaphysics? Why or why not?
6. What common features appear in the search for philosophical clarity around the world?
7. What assumptions do Westerners make about reality, knowledge, and values that are challenged by other cultural approaches?
8. Which of the worldviews you've already met seems closest to your own? Why?

COMPONENTS

1. Ann Darr's poem "Transformed" describes her experience as a Women's Air Force Service Pilot during World War II. Close to death, she had a moment of clarity in which everything seemed to make sense; unfortunately, as she tells us, "I forgot it all when I didn't die!" During peak experiences of agony or ecstasy, we sometimes have moments of clarity when the world looks different to us. Why do these moments of transformation rarely last?
2. Acupuncturist Dianne Connelly explains the Taoist underpinnings of traditional acupuncture. It is a way of learning how to live and how to die. We are a death denying culture. What would happen if we accepted death as a natural part of every life and lived in its presence. Would our living be more intense? Suppose the energy we spend denying death could be channeled into something positive. What might we be able to do with the creativity that would be released. Acupuncture helps us gain "ease" in our circumstances -- whatever they may be.
3. American Zen Buddhist Rich' Walter describes the legends concerning the young prince Siddhartha Gautama, known as the Buddha when he left the sheltered environment his parents had created at the palace and met sickness, old age, and death. How, he wondered, could anyone be happy, knowing that these await us all? His life was a search for the answer to this question and it has been codified in what Buddhists call the Four Noble Truths. Life is tough, characterized by suffering. We suffer because we desire, or to say it another way, because we're ignorant of how things really are. Ending desire ends suffering; in other words, there's something we can do about the suffering. And that something is the Noble eightfold path -- what Walter calls an 8-step program.
4. U.S. Poet Laureate Robert Hass describes a poetry game that began in the Japanese courts and required poets to create a new poem by taking the two or three given lines and adding two or three of their own. It gave us the little seventeen syllable haiku and reveals what Hass calls "a deeply Buddhist sense of the endless mutability of life." Life, like this poetry exercise, is about transformation. Trying to freeze it into a static state (to keep things just as they are at some particular moment) comes from the ignorance that causes us so much suffering -- as the Buddha pointed out.
5. Jungian psychologist Karina Golden describes Karl Jung's discovery of the "collective unconscious," a well of images that seem to be common to many cultures. This helps reinforce the universality of the human experience and to put the philosophical enterprise into a worldwide context. If people everywhere are accessing archetypal images, then philosophy may be seen as a human response to the mystery of life.
6. Poet Josephine Jacobsen describes in ecstatic language her joy in encountering real poetry, especially where she did not expect to find it. "A good poem," she says, "sings its way into our consciousness" and gives us that moment of transformation Ann Darr described at the beginning of the lesson. It's a short cut to clarity. We don't need to face immanent death -- we only need to open ourselves to poetry.

FACULTY GUIDE FOR TELECOURSE USE

LESSON ONE: "PHILOSOPHY IN THE AXIAL AGE"

For nearly all your students, philosophy will be a foreign language. It is, therefore, quite helpful to think of yourself as a foreign language instructor. You are introducing your students to an exotic culture to which they have not previously been exposed; this requires that they master a sometimes daunting new vocabulary and an occasionally even more daunting "grammar" -- the method of logical analysis that governs the practice of philosophy. Any teacher's most basic challenge, however, is convincing the students that the subject is worth studying. To accomplish this task ask your students to imagine they are the President of the United States (or Prime Minister of England, African Chief, General of the Army). Now, ask students to list the top five or ten issues that person must confront. Allow five minutes for this process [it's an interesting experience to complete the exercise yourself either before class or with them] and then begin making a list on the board of priorities/challenges. It doesn't matter that they have chosen different leadership positions. The issues will tend to be similar. Once you have a list on the board, begin to ask what questions the leader must ask in order to resolve these issues. Typically, there will be should we/shouldn't we?, priority setting, resource allocation, and tactics issues. Use this opportunity to introduce the areas of metaphysics, epistemology, and axiology.

After students realize that all leaders must ask and answer philosophical questions (whether they consciously use the language or not), bring the issues down to a more personal level. Have they ever faced similar challenges at work or in their relationships with others? Who or what we say is "real" will determine whose wishes and rights we must take into account before acting. If only humans or only those humans already born and fully conscious and rational "count," then one set of decisions is possible. If any humans don't qualify as moral agents or if we include other animals, trees, even the environment in some of these considerations, the issues can become quite complex and challenging. How do we know whose rights must be respected? Is it self-evident, provable by experimental method, or only intuitively obvious? It is also helpful to clip some stories from the newspaper or jot some notes from the evening news and introduce these "real life" examples into the discussion.

Another useful exercise involves raising to a conscious level the interplay between culture and philosophy. The strongly articulated individualism of the West, the assumption of basic oneness in Asia, and the African communalism that forms a sort of middle ground all offer foundations for and, at the same time, reflect the philosophies in their cultures. If one wished to change a worldview, should that person begin by trying to change ideas or working to alter cultural forms? In other words, which is more basic philosophy or society? Why have some Americans become attracted to Taoism or Zen Buddhism? In what cultures has Christianity found a home and in which has it been rejected? What do "foreign" philosophies have to offer that native ones do not? In what way do the art forms represented on the set reflect the cultures that produced them and what is the relationship between art and philosophy?

Afrocentrism offers a strong challenge to the Eurocentrism that has dominated academic thought for centuries. Did the Greeks borrow from the Egyptians and, if they did, does this diminish their contribution to philosophy? If Africa is a root culture for the West, what assumptions might have to be revised. It is useful to establish that every culture confronts the great philosophical questions of human existence and answers them in its own particular way. Why so many cultures began formalizing their questions during the sixth century B.C.E. remains something of a mystery.

STUDENT STUDY GUIDE FOR TELECOURSE USE

LESSON THIRTEEN: "THE DIRT THEY LEFT BEHIND"

Reading Assignment: Roots of Wisdom, Chapter Five: Knowledge Sources (pp. 247-263)
Roots of World Wisdom, 5.3, 5.4, 5.5

PROGRAM DESCRIPTION:

Following the distinction between reason and the senses as alternate routes to knowledge, this lesson steps outside the Western world to consider other ways of knowing. Trapped in what philosophers call the "egocentric predicament," we see only our tiny window on the world and wonder how things "really" are. Does what I mean by "pink" match what you mean by "pink"? And, what about more serious questions? Is the world made of solid objects as my five senses and common sense tell me it is or is matter a swirling mass of energy -- a kind of charged empty space -- as the quantum physicists assure me? And, which do I trust -- my reason or my senses? Indeed, is either one a reliable guide? Perhaps there are things I want to know that only intuition can reveal. If we abandon the sharp Western distinction between the knowing self and the objectively knowable object, there may be other ways of knowing. Proverbs as distilled human experience, art forms as products of artistic vision -- can these lead us to reliable knowledge? As Duke Hwan learns in a conversation with a wheelwright, the most important things (including exactly how to make a wheel) can never really be communicated with someone else. So much of what we call knowledge is more a matter of what seems or feels right than either logic or scientific proof. And these are no help at all in trying to know what someone wants from us or what their emotions are trying to say. As the wheelwright explains, reading the dead philosophers is just exploring the dirt they left behind. What they really knew, the most important part, they took with them when they died.

LEARNING OBJECTIVES. After completing all reading/related assignments, students should be able to:

1. Define the terms logic, empirical observation, and intuition
2. Describe the limits on human knowing
3. Define and describe the "egocentric predicament"
4. Compare and contrast Western dualism and the Akan three-part concept of human nature
5. Define and describe the okra in Akan philosophy
6. Compare and contrast intuitive knowing and the Western separation between knower and known
7. Describe the role of art and the process of intuition in communicating knowledge
8. Analyze the Zen insistence on direct experience as the only way of knowing what matters
9. Compare and contrast deduction and induction
10. Define the contribution of visual images to human knowing

QUESTIONS TO ASK YOURSELF:

1. What kinds of questions are best answered by logic, by experiment, by intuition?
2. Why is intuition devalued in the West?
3. Are you able to communicate with others the most important things you've learned about life?
4. Why are deductive logic and the inductive method of science so highly prized in the Western world?
5. Why do Zen Buddhists reject words and concepts and insist on direct experience?
6. What can we learn from art that is available no other way?

COMPONENTS

1. Karina Golden urges us not to pose an either/or dilemma with respect to knowledge paths. If we take a careful look at life, we will find that logic, empirical observation, and intuition all have their roles and proper places. To exclude any of them is to miss the opportunity to understand some portion of life. Keeping all of these strategies in our arsenal makes us more prepared for whatever intellectual challenges we encounter.
2. "Duke Hwan and the Wheelwright" is a Taoist story from Chuang-tzu. It is his way of casting a vote for intuition. If we think about how little of what we know we are able to communicate with others -- even intimates like our spouses, children and friends, we may be more sympathetic to the wheelwright's dismissive comment that the Duke is reading only the dirt the dead philosophers left behind. This story provides the title for our lesson and urges us to keep in touch with living sources of knowledge as well as those long dead and gone.
3. Chinese poet Hilary Tham, who grew up in Malaysia, remembers her mother's pharmacopeia of Chinese medicines. Even if some of it might be dismissed by the West as worthless, it seemed to make her and other family members better. Is this simply the placebo effect? Or, is something more going on than Western medicine knows how to explain?
4. Rich Walter' explains that whatever I am able to put into words will always be less than what I have inside me. To speak something is automatically to reduce it -- to squeeze it into what words can capture. Experience is always larger than this. And, in addition, my wise sayings are mine -- they aren't yours and they won't have the same meaning for you that they do for me -- they can't!
5. African dancer Dawn Barnes describes a bout with malaria that she remembers from her childhood in Liberia. Her Western trained physician father tried the standard remedies, but she only grew worse. Finally, her grandmothers stepped forward and asked to try what they "knew" would cure malaria in their beloved granddaughter. The fever leaves did their work, even if no one could explain how.
6. Artist Ron Roberson reminds us of the original purpose of stained glass windows -- to instruct an illiterate congregation in religious knowledge. We have not lost our fascination with the visual image and, Roberson reminds us, the artist and the ad agency are competing for our attention.
7. Roberson says the artist has a unique claim on the power of the visual image and he favors using images to engage the public in thought or even action. Even if images serve no other purpose, they are the clear barometer of what stirs and intrigues us, what makes us angry and passionate, what touches the deepest parts of ourselves that words may never reach. One of the most valuable services artists can render, Roberson observes, is to show us what moves us emotionally as individuals and as a society.

INTEGRATING THE READINGS

Roots of Wisdom Chapter Five: Knowledge Sources (pp. 247-263)

Wittgenstein's philosophy represents the most extreme statement of the Western preference for logic. If these are the limits of knowing, there is very little we can be sure of and a very limited role for philosophy in tackling the great questions of life. Other cultures are less concerned with abstract logic and more willing to rely on both intuition and the wisdom of lived experience as knowledge sources. Is it possible, as Kant argued, that certain ways of knowing are hard wired into our brains? If this is the case, can we ever hope to know the world as it is, or must we accept that what seems to be "out there" is really only the version we have been programmed to perceive? Knowledge sources are the key to understanding reality. How we know determines what we know.

Look at all the art in this entire chapter, including cartoons and diagrams. Now, imagine that you have only visual images from which to learn about knowledge sources. What would you learn from the cartoons, from the diagrams, from the paintings? Are there instances in which the visual image is clearer than words could possibly be? What about the combinations of images and words found, for instance, in cartoons and their captions or paintings and the questions that appear beside them. Is this combination helpful? What is the best balance between image and language for knowing what we need most to know?

Roots of World Wisdom 5.3, 5.4, 5.5

5.3, from Middle Passage by Charles Johnson

If knowing depends on being separate from what you hope to know, what happens if you are everything? Johnson poses an interesting knowledge question in this selection. If a god is everything, does this mean the god can know nothing (because there is nothing that is separate and, therefore, knowable)? Or, is this a dilemma only if we accept the rigid distinction between knower and known as necessary? Think about self-knowledge, knowledge from the inside. Can you know what is yourself as well as what is apart from yourself? Clearly, this requires another way of knowing. How can we use that "other way" to know?

5.4, from The Guide of the Perplexed by Moses Maimonides

We don't respond favorably to limits of any kind, especially limits on our intellect. Why is this the case? If we accept physical limits (that running 3 miles might be good but running 30 might not or that one brownie might be delicious but a dozen might make us sick), why are mental limits so much more problematic? Maimonides is assuming a kind of parental role in this selection and telling us that intellectual limits are "for our own good." Does he persuade you?

5.5, from "Beyond Consciousness" by Shunryu Suzuki

What exists "beyond consciousness?" Is there a kind of knowing more basic than what the conscious mind provides? Zen master Suzuki tells us we have gotten past the "beginner's mind" that is our only window on reality. What would happen if we stopped the conscious chatter and focused on what is right in front of us -- what might we perceive? Try sitting quietly and emptying your mind for five minutes. In addition to realizing how hard it is to do, you might catch a glimpse of something else -- always there but hidden.

FACULTY GUIDE FOR TELECOURSE USE

LESSON THIRTEEN: "THE DIRT THEY LEFT BEHIND"

Living in a culture that prizes logic and scientific experimentation, it is easy to understand the traditional Western distinction between the knowing subject and the known object. What students may not have considered is that the things that matter most to them cannot be answered by either deduction or induction. The most direct access to this issue is through personal experience. Ask your students to write informally for three minutes on this topic: How I know that X loves me or does not love me. When they have finished, ask them to share the method they used to answer the question. This should bring you pretty quickly to an intuitive way of knowing. Ultimately questions of deity and many of the mysteries of the cosmos also seem to defy both logic and science. Can we really "prove" that either God or the cosmos exists (or does not exist)? Is it possible to prove that the past exists? Some philosophers and some scientists would argue that these questions cannot be answered using traditional means. If this is the case, why are we uncomfortable relying on intuition? Your students may be interested to know that several major scientific discoveries, including Einstein's theory of relativity, arrived in an intuitive flash and not through either experiment or deduction. In Einstein's case, he had to go back and work out the math before he dared tell others.

In the area of personal knowing, there will be someone in your class who knows how to make a perfect pie crust or throw a curve ball, or parallel park perfectly. Ask them to tell the class how they do it. Even with the best of intentions and a receptive hearing, the most important things will not be communicated. Showing someone how to do one of these tasks is often much more effective. Ask your students to reflect on this difference. If someone shows me how to do something, is it my own experience that ultimately teaches me? Parents and friends face the constant dilemma of trying to spare others pain by describing what they have learned about life. Almost always, we have to experience things for ourselves. In this context, you may be able to gain a more sympathetic hearing for Phien, the wheelwright, who dares to tell the Duke that what the philosophers knew that was of value they took with them when they died.

Ask your students to suppose we get our most reliable knowledge from proverbs and art rather than from logic and science. You might begin by starting a few of Poor Richard's proverbs and letting students finish the statement for you. [Early to bed, early to rise, makes a man healthy, wealthy, and wise. When the well is dry, they know the worth of water. Fish and visitors smell in three days. God helps those who help themselves. A penny saved is a penny earned.] How do proverbs get to be proverbs? That is, why are certain sayings passed down to future generations? How many of these proverbs still seem relevant today? Are there twentieth century proverbs? [Don't do the crime if you can't do the time. What goes around comes around. Life's a beach! Life's a bitch and then you die!] Are there timeless truths that are not dependent on a particular time and place for accuracy? And, what about art? Is there a song, a movie, a painting that "says something" to you that is hard to put in words but seems to pass the knowledge test? Can some things be said more truly through fiction? Is Robert Frost right that poets lie to tell the truth?

What do we gain and what do we lose by insisting that all knowledge claims pass either the logic or the experiment test or both? How might things change if we began to trust intuition along with the other routes to knowledge? How we say we know determines, to a great extent, what it is possible for us to know.

Should we move beyond "the dirt" that famous thinkers of the past have left behind? And, if so, how?