

# Fostering the Liberal Arts in the 21-Century Military Academy<sup>1</sup>

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## Abstract

This paper explores the question of how the liberal arts will address some of the great challenges of contemporary military education. To approach producing good Army officers through the lens of the liberal arts may appear as an inevitable choice for our focus, since the growing interest in the liberal arts among people of our time provides the positive rhetoric of its commitment to leadership development. The liberal arts, therefore, should be taken into consideration for translating knowledge into meaningful action in military education. If we look at the complex or often contradictory nature of military education at a service academy, we would find that the liberal arts are an inseparable part of professional military education, despite that we have placed a high priority on military training instead of humanistic studies. Thus, this paper shares a similar approach which links the liberal arts to military education, but differs in the extent to which it endeavor to shift the focus from a competing priorities between the military and the academic sides to a desire to pursue the harmonious coexistence in a permanent struggle. By so doing, I argue that rather than focusing on military, or academic (humanistic) demands in our education, we as a four-year higher education institution should remember that we should be able to accept that competing values can coexist, although there is a difference in emphasis. As Ludiwig Wittgenstein has demonstrated, if we see a rabbit (or duck) in the drawing we cannot see the equal and opposite claim for it to be a duck (or rabbit). In the same way, when we see a military academy only from the position of training and education of military professionals, two competing and contradictory aspects that characterize the fundamental nature of military academy are unlikely to be seen both at the same time. Our current obsession with fostering the so-called “military aptitude” and learning career-oriented knowledge and skills makes it difficult to see another part existing together in the same place. Based on this observation, I also argue that it is questionable to produce physically and ethically good officers only through repeated acts in a well-tailored training scenario because they are instrumental. As I have found from the diary of late Major Kang Jae-gu who sacrificed his life for his soldiers enacting the values we hold dearest, there is the realm of imagination which cannot be easily reducible to any kind of model-act but inspires his critical thinking and self-reflection. While our practical concern about the application of knowledge into action throughout a set of classroom activities and field practices help us to effectively train and educate our cadets, I hope that my emphasis on inspiration in this paper also helps us to listen to what Major Kang’s action has to say about our approach to producing a good officer today.

**Keywords:** Oymoron, military, academy, duck-rabbit, inspiration, Major Kang, Jae-gu,

## I.

*Oxymoron. It’s when you take two words that are totally the opposite  
and you jam them together. All right?*

*Like, uh...military intelligence, dark victory, thunderous silence.*

In the comedy-drama film *Renaissance Man* (1994) directed by Penny Marshall, Danny Devito playing Bill Rago teaches a group of low achieving soldiers about the basics of the English language and literature. Not only because Rago’s favorite Shakespeare’s play *Hamlet* plays as a bridge to connect literature to the military world, but also because by the end of the film, one of Rago’s students (who is called in the film “Double Ds” means “Dumb and Dog shit), Private Donnie Benitez’s successful recitation of the St. Crispin’s Day Speech from *Henry V* shows the positive aspect of Rago’s educational program in military education.

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Figure 1. *Renaissance Man* (1994) directed by Penny Marshall

This film, I believe, can be used as a basis for discussing the importance of the liberal arts in the area of military education. But it does not simply mean that studying the liberal arts like teaching literature allows us to change our lives for the better. Rather it suggests that this film gives us an opportunity to discuss the possibilities that the study of the liberal arts, especially poetry, across military education can bring. In order to look into that somewhat more closely, we need to watch the scene in *Renaissance Man* in which Rago says that he greatly admired an Italian painter, poet, linguist, philosopher and cryptographer Leone Battista Alberti because he is often referred to as an archetypal ‘Renaissance man.’ Interestingly, Rago admires Alberti not because he is a multi-talented individual, but because that he could stand with his two feet together, and spring straight over a man’s head. In one sense admiring significant achievement, but remembering something insignificant is an oxymoron. In this light of this, it is also interesting to note that Private Jackson Leroy, who is listening to Rago, describes Alberti as a “smart jock,” saying, “there is an oxymoron,” contradiction in terms, because this scene draws attention to the essential question of the nature of military education at a service academy.

It is not always comfortable to put ‘military’ and ‘academy’ in the same phrase as contradiction in terms of ‘smart’ and ‘jock’—or often referred to as a perfect oxymoron ‘military intelligence.’ It is indicative of the nature of military academy which is a kind of *coincidentia oppositorum*—seemingly coherent but enormously complicated, complex, and conceptually opposite.<sup>1</sup> This innate complexity of military academy requires a deliberate approach, and it includes attention to features such as critical thinking, self-reflection, communication, and moral imagination which are traditionally associated with the liberal arts. This essay looks specifically at the complex or often contradictory nature of military academy and, as discussed below, demonstrates that the liberal arts play a significant role in professional military education.

## II.

The primary mission of Korea Military Academy is “to educate and train the cadets and inspire them with a realization of moral character and army values so that they become elite army officers who serve the army and the nation.”<sup>2</sup> This mission statement is realized through integrated activities of five areas of focus, including intellectual capabilities, military capabilities, physical capabilities, social character, values & ethics.<sup>3</sup> As demonstrated in previous symposium held in Spain in 2015, KMA is in the process of implementing its comprehensive educational model and reading program as part of digital humanities project to meet security challenges and to ensure its graduates have opportunities to learn appropriate capabilities and character as elite army officers.<sup>4</sup> Indeed, training and educating at service academies become not so different and they are almost interchangeable now, because current circumstances of military education require joint efforts between trainers and educators far more than mere cooperation and a natural extension of roles.<sup>5</sup> Under these circumstances,

<sup>1</sup> The concept of the *coincidentia oppositorum* was introduced by Nicholas of Cusa who saw God as the “coincidence of opposites” because conception of God was far beyond scholastic logic and natural philosophy. See Pauline Moffitt Watts, *Nicholaus Cusanus: A Fifteenth-Century Vision of Man* (Leiden: Brill, 1982) 46.

<sup>2</sup> Korea Military Academy, *Mission Statement* (Seoul: KMA, 2017).

<sup>3</sup> Korea Military Academy, *Korea Military Academy Education Architecture* (Seoul: KMA, 2014) 12.

<sup>4</sup> Dong-ha Seo, “Some Implications of Digital Humanities in Korea Military Academy Cadets’ Education,” *Research on Humanities and Social Sciences* 6.10 (2016): 144-152.

<sup>5</sup> Karen P. Peirce and Major David C. Wood, “Teaching English at West Point: A Dialogic Narrative,” *Military Culture and Education*, ed. Douglas Higbee (London; New York: Routledge, 2010) 105.

while KMA academic faculty are facing increasing demand for adopting training methods (i.e. Learning & Teaching) in classroom learning, tactical officers are encouraged to use teaching methods (i.e. classics reading) to encourage critical thinking.<sup>1</sup> Upon seeing these circumstances, one is tempted to ask why it is that after the seemingly effective changes in education and training system our graduates are not better prepared to meet present and future challenges, especially moral dilemma.

This question has been asked many times by the Army stakeholders without getting any satisfactory answers. Thus, it is hardly surprising to see that military academies around the world acknowledge that the liberal arts must be considered as an important component of military education, especially in areas relevant to the leadership development and moral education.<sup>2</sup> At the same time, we also acknowledge that the character development is the backbone of military leadership, and that successful outcome of the character development programs will appear in moral action, which is manifested in interaction with the social, cultural, and ethical environments. Our pursuit of developing officers with moral character and traditional values seems always eludes us, since the recent confusion in and denial of values have given rise to a decline in moral standards at every level of our society including the Army. The main problem, I believe, lies in the fact that we are extraordinarily obsessed with scientific approach which emphasizes attaining skills even for leadership development. For example, the KMA cadets are asked to engage in a variety of activities such as classroom learning, field experience, action research, and service learning. Nevertheless, it is wrong to regard that a set of values can be fully internalized only through repeated acts in a training scenario, because they are entirely instrumental.

This trend of action-oriented learning can be witnessed in the experience of learning English at KMA where a question of priority emerges, since the purpose of learning English education has become to equip cadets with communicative skills for the military purposes rather than to learn it in academic contexts. In a very similar vein, as seen from my cadets who read Shakespeare's tragedies and participated in the discussion, our classics reading program, recently undertaken to expand the cadets' understanding of the humanities and the sciences through reading, tend to show a trend of less critical and more practical understanding of the classics, opposite to the goal of the reading program.<sup>3</sup> One explanation is that this tendency mirrored by our cadets' learning experience which by and large push them to seek simplistic right or wrong answers. For similar situations occur in the military, a number of scholars including Andrea Trocha-Van Nort have argued that considerable part of our education must make our students "to challenge their thinking, to push them to test their own idea, and to confront their double standards" through literature "to construct their own understanding of the core values of their institution more deeply and meaningfully."<sup>4</sup> But they do not clearly or sufficiently demonstrate how this can be achieved.

How can then we help our students to go beyond traditional approach to teaching literature or conventional understanding of reading? In this regard rather than approaching to this issue from the perspective of the training and education frame, I would like to suggest looking carefully the verb '*inspire*' in our mission statement in order to find an acceptable or satisfactory answer to the question of why military education needs the liberal arts. I begin with this discussion by saying the contemporary fashionable obsession with scientific approach to leadership. This tendency persists in the military and military academic context, given that moral education moved from the realm of philosophy to the realm of social science in which moral character is cultivated through "exposure and practice."<sup>5</sup> To explain a little further, consider the example at KMA. Our cadets and graduates commemorate the late Major Kang, Jae-gu, who threw his body on a grenade to save his soldiers around him, as the most and perfect example of incredible courage and selfless sacrifice. His noble sacrifice, which testifies to the devotion KMA graduates held for the values of the academy, still speaks with clarity and truth. Thus the cadets offer their respects at the statue of him at the end of the parade that held every Friday with expectations to learn through repeated exposure practice.<sup>6</sup>

However, what we frequently lack is awareness that Major Kang's faith to look beyond his own life manifest in action was generated and organized by reading literature such as Kierkegaard, Nietzsche, Shakespeare, Hemingway, Camus, and Yun, Dong-ju, a Korean poet who had strived to raise self-consciousness

<sup>1</sup> According to Ministry of National Defense's *Defense White Paper* (2016), military academy education system has been improved to foster "creative individuals" with strong command skills, military leadership, and military ethics. See Ministry of National Defense, *Defense White Paper* (Seoul, 2016) 86.

<sup>2</sup> See Part II "Military Academies and Humanistic Inquiry" in *Military Culture and Education*, ed. Douglas Higbee (2010) where the confluence between academic and military culture is discussed.

<sup>3</sup> During the last year, total 186 cadets participated in a discussion after reading Shakespeare's tragedies. Majority of the cadets, who read the texts in a very practical way, sometimes totally missing the plays' points, considered more the protagonists' actions and the outcomes than their conflicting feelings and ethical dilemmas in the ambiguity of Hamlet's situation as the main issue.

<sup>4</sup> Andrea Trocha-Van Nort, "Literature, Identity, and Officership," *Military Culture and Education*, ed. Douglas Higbee (London; New York: Routledge, 2010) 94.

<sup>5</sup> Allison Eden, M. G. Grizzard, and R. J. Lewis, "Moral Psychology and Media Theory," *Media and the Moral Mind*, ed. Ronald C. Tamborini (London; New York: Routledge, 2013) 8.

<sup>6</sup> The KMA graduate of 2017 with the highest class rank claimed that she admired Major Kang, Jae-gu most in the world and chose her role model in her military career. <http://news.mk.co.kr/newsRead.php?&year=2017&no=132268>

confronting the injustice of the era. The following is most popular and well-known poem among Korean readers. This is also one that Major Kang favored most:

"Foreword"

Wishing not to have  
So much as a speck of shame

Toward heaven until the day I die,  
I suffered, even when the wind stirred the leaves.

With my heart singing to the stars,  
I shall love all things that are dying.

And I must walk the road  
That has been given to me.

Tonight, again, the stars are  
Brushed by the wind.<sup>1</sup>

There Major Kang wrote in a neat hand his view of life and death on the margin of the diary: "I will live as if I were die tomorrow."<sup>2</sup> It is not surprising to note this, since he was frequently remembered by his peers as a young man who did not fear death. A more explicit affirmation of his view, being indifferent to death, comes from his quotation from the words of Macbeth on hearing of his wife's death: "Life's but a walking shadow, a poor player / That struts and frets his hour upon the stage / And then is heard no more. It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing" (5.2.24-28).

Literature must help foster values, but it is not only factor which explains Major Kang's selfless courage. However, what is certain is that the words of Dong-ju (for example, the wind, the traditional image of poetic afflatus, in the 4th and final lines) entered his consciousness and *inspire* him to engage in thinking about the words. In this regard, it might be useful to understand the term "inspire." It derives from the Latin word *inspirare* and has the meaning "taking air into the lungs in breathing." While the term means to give one life, it also implies the ability to go beyond our limits. Here, we find a striking oxymoron in "love all things that are dying."<sup>3</sup> This example among many highlights that the power of metaphor can get the poet out of the grip of shameful death, while turning himself into walking the road that has been given to him, featuring an oxymoronic version of life and death: to die is to live. It is, therefore, important to consider this example of making meaning or taking meaning from literature, because when the increased importance of action learning overwhelms us, many of us are not offered the opportunity to look at how poetic language enables us to act courageously in the face of death.

At this junction, my point is to connect the oxymoronic vision and dissonance between military and academy. As mentioned at the very beginning, the complex nature of military academy is like an incarnation of Ludwig Wittgenstein's famous "rabbit and duck" illusion (which can be seen as either rabbit or a duck).

<sup>1</sup> Dong-ju Yun, *Sky, Wind, and Stars*, trans. Kyung-nyun Kim Richards and Steffen F. Richards (Fremont: Asian Humanities Press, 2003) 1.

<sup>2</sup> Jae-gu, Kang. *This Great Shining Land* (Seoul, 1966) 84.

<sup>3</sup> See also a paradoxical combination between "full of sound and fury" and "signifying nothing."

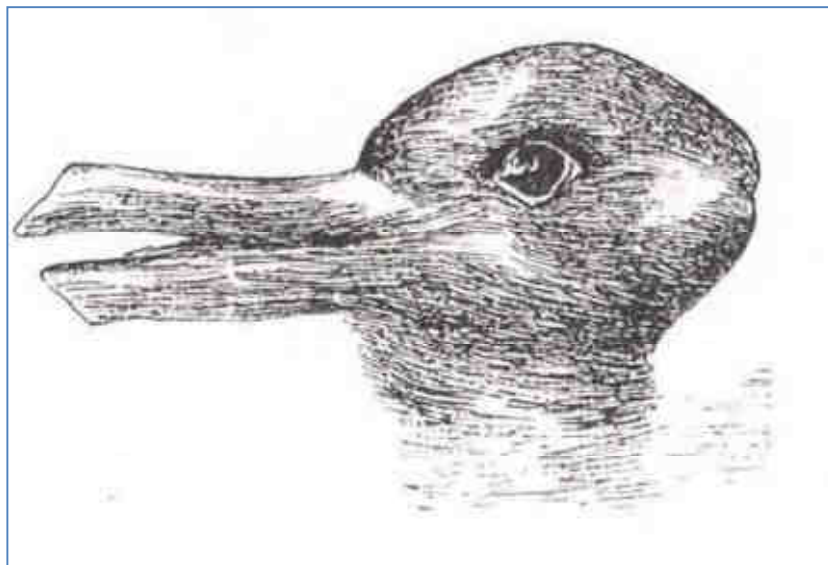


Figure 2. Rabbit and Duck Illusion

This illusion, as Michael Spitzer has pointed out, “exemplifies Wittgenstein’s distinction between ‘seeing’ and ‘seeing as.’”<sup>1</sup> Michael Spitzer has neatly summed up that Wittgenstein’s observation on this picture in the words of Marcus B. Hester, who describes “seeing is a normal perceptual experience” but “seeing as” is an “intuitive experience-act”<sup>2</sup> This very example of ‘seeing one thing as another and one thing in another’ gives us added insight into the nature of military education at a service academy. There is often, not always, tension between military and academic priority on education at military academy as captured in the phrase “neither Athens [intellectual] and Spartan [military]”<sup>3</sup> But this expression not only fails to encompass the paradoxical relationship between military and academy, but also fails to reveal the danger of eliminating difference. In other words, when we see a military academy only from the position of the education of military professionals, two competing and contradictory aspects that characterize the fundamental nature of military academy are unlikely to be seen both at the same time. In this regard, the “rabbit and duck” illusion is revealing. If we see a rabbit (or duck) in the rabbit and duck drawing, we cannot see the equal and opposite claim for it to be a duck (or rabbit). In the same way, when we see a military academy only from the position of the education of military professionals, two competing and contradictory aspects that characterize the fundamental nature of military academy are unlikely to be seen both at the same time.

Unfortunately, the reality we face is that our academy aims to prepare its graduates as complete platoon leaders, and has placed a high priority on military training at the expense of academic studies. Our current obsession with fostering the so-called “military aptitude” and learning career-oriented knowledge and skills makes it difficult to see another part existing together in the same place. It seems almost impossible to claim a fair balance between the military and the academic priorities, as our current military circumstances such as the North Korean nuclear challenge, in combination with its long-range missile development efforts, are seriously unstable.<sup>4</sup> Despite this, we as a four-year higher education institution should be able to accept that competing values can co-exist, although there is a difference in emphasis. So, the main point I wish to emphasize here is that imagination, which cannot be easily reducible to any kind of model, but makes competing values co-exist, must be more considered, since it develops the very ability to respond to challenges in the military and military academic context.

### III.

A very similar point has been made by Martha C. Nussbaum. In her *Poetic Justice* (1995), Especially worth noting is that “literary imagination” plays a key role in fostering moral character, and that it promotes civil virtue rather than private interest. It is not a new idea that books help to foster children’s moral character.<sup>5</sup> But the idea that literature that provides readers, especially young adults, with time to imagine possibilities to see one thing as

<sup>1</sup> Michael Spitzer, *Metaphor and Musical Thought* (Chicago: The University of Chicago, 2004) 9.

<sup>2</sup> Marcus B. Hester, *Meaning of Poetic Metaphor: An Analysis in the Light of Wittgenstein’s Claim That Meaning Is Use* (Mouton: The Hague, 1967) 183.

<sup>3</sup> James P. Lovell, *Neither Athens Nor Sparta? The American Service Academies in Transition* (Bloomington: Indiana UP, 1979). See also Lance Betros, *West Point: Two Centuries and Beyond* (Michigan: McWhiney Foundation Press, 2004) 123.

<sup>4</sup> Ministry of National Defense, *Defense White Paper* (Seoul, 2016) 18-22.

<sup>5</sup> Martha C. Nussbaum, *Poetic Justice: The Literary Imagination and Public Life* (Boston: Beacon Press, 1995).

another and one thing in another is one that we need to go back.

As demonstrated earlier in this essay, our current understanding of moral imagination is largely based on deliberate and repeated action-oriented methodology. This echoes John Dewey who recognized that moral reasoning is a type of embedded ethical problem-solving that can be enhanced by what he calls “dramatic rehearsal.”<sup>1</sup> As Mark Johnson has rightly pointed out, Dewey’s approach to moral problem-solving is not “a form of mathematical computation” nor “a mere affirmation of personal preference,” but an active engagement in which the imagination plays a crucial role in the pursuit of moral problem-solving.<sup>2</sup> What is significant in Dewey’s approach is that it offers a model of how philosophy and the cognitive sciences can work together in understanding of human experience.<sup>3</sup> Dewey’s pluralistic view—to encourage us to embrace uncertainty and experimentation—is particularly useful insofar as he recognizes our need to accept a fair balance between the military and the academic priorities at KMA. During the process of engaging in moral reasoning, I would like to make a little advance beyond Dewey’s approach by means of accepting Richard Rorty’s vision that sees imagination as key to moral development.

Rorty believes that moral development, or what he calls “moral progress,” involves enlarging our sense of sympathy for suffering human beings, and this is accomplished by “the literal skills of novelists and reporting skills of journalists who are able to arouse our sense of injustice, our indignation at outrageous forms of humiliations.”<sup>4</sup> Although Rorty’s approach has been criticized for merely being *inspirational*, this *inspiration*, as described earlier, is exactly what we need to look at closely. In particular, *inspiration* by reading literature which presents us with different contexts in which we deal with the questions as to what is true duty, honor, courage, or loyalty.



Figure 3. The Statue of the Late Major Kang Jae-gu at Korea Military Academy

Consider the following poem, written to commemorate the death of young officer:

Oh, here is a fire on honour’s altar  
That shall be burning forever.  
Sun nor moon never shine so bright as the fire

<sup>1</sup> John Dewey, *Human Nature and Conduct* (New York: Modern Library, 1957) 190.

<sup>2</sup> Mark Johnson, “What Cognitive Science Brings to Ethics,” *Morality, Ethics, and Gifted Minds* (New York, Springer, 2009) 150.

<sup>3</sup> Molly Cochran, ed., *Cambridge Companion to Dewey* (Cambridge: Cambridge UP, 2010) 123.

<sup>4</sup> Richard J. Bernstein, “Rorty’s Inspirational Liberalism,” *Richard Rorty*, eds. Charles Guignon and David R. Hiley (Cambridge: Cambridge UP, 2003) 132. (124-138)

Look, our hearts are filled with cheerful cries rebound  
Of entire army under your lead in thundering plunges charge,  
Trembling beneath their boots the solid ground

You, the epitome of the very manly virility and passion.  
We write your immortal name  
With the sweet scent of blood,  
Desiring your revival by flowering as rose.  
As long as our rivers flow and mountains stand,  
So will your everlasting name be cherished in the records of our nation.  
You, true inspiration to us and the rising generation.<sup>1</sup>

We know that Major Kang was an eager reader of the classics that illustrated a good death was desirable, but we do not know how he might comprehend such a whole of physical and sensory images such as sun, moon, rose, river, crying, trembling, and sweet scent from the literature without fragmenting themselves. How, then, are we sure if he is a true inspiration not only in our imagination, but also in the real world? It is a metaphor, asserted by I. A. Richards, “two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction” that helps us do it.<sup>2</sup> While a typical use of fire-heart or blood-rose metaphors are indispensable to the visualization of his heroic deed, in a metaphor disparate images such as sun and moon; sweet and blood, and river and mountain—which seem, as T. S. Eliot pits it, “chaotic, irregular, [and] fragmentary” and often “disparate experience”—can converge to “[form] new wholes.”<sup>3</sup>

What might not be so easily recognized, however, is that a metaphor serves as a means of “reshape[ing], reframe[ing], reorganize[ing], and revitalize[ing]”—as Thomas Cronin puts it, “fresh perspectives...[that] help us to understand the paradoxes of the human conditions.”<sup>4</sup> For the cadets are asked “to live the “hardier righteous life instead of the easier unrighteousness” but “to die to live,” it will become impossible without imagining the feelings of those who live that life. How is it possible for our cadets to imagine a fallen rose can be revived and a dead is risen without being inspired by a life-giving breath of imagination. Recent critics are acutely aware of the goal of liberal education to grow the self with the reflective mind that eventually reach the growth of capacities for empathy.<sup>5</sup>

It is worth noticing in this regard that the language of the poem obviously exemplifies the very idea that passionate young people’s sacrifice for their country should be remembered as heroic deeds. We will notice too that far from saying that the actual experience of real accident on the training ground, the poet immortalizes Major Kang’s courageous sacrifice by using poetic images of fire for heart / rose / red wine for blood in a conventional romantic manner.<sup>6</sup> For us, fire connotes passion to the nation and rose sacrifice for it. It would be hard to ignore the ways in which that war poetry is tied to the power of language, and in this tradition poetry is used either for support or to condemn war. However, I do not mean to suggest that looking at such a well-established literary symbolism helps foster empathy and admiration for personal sacrifice to that Major Kang’s life testifies. Rather I suggest that we need to turn to the nature of metaphor itself, because what he learned from literature was not only how to live, but also how he ought to live together.

#### IV.

As mentioned at the beginning, understanding of the complex or contradictory nature of military academy is the most essential part of this study. Above all what I have emphasized is that the liberal arts not only helps us to understand how the collision of opposite extremes—such as military intelligence, dark victory and thunderous silence—can produce a harmony, but also overcomes the very limits of the contemporary scientific and technological practices. Then, it can be claimed that in this converge in a metaphor we can preserve the tension between military and academy, while allowing each to recognize its own individual characteristics. If developing a proper interpretation of the human condition is significant concern in the liberal arts education, understanding metaphor as the agent of poetic imagination is one of the essential characteristics that the liberal arts prepare for our future leaders. While a recent scholarship tends to see a metaphor as a cognitive operation in which disparate things can be seen as similar as we seen from Wittgenstein’s “rabbit and duck” illusion, there is also a different aspect which cannot be simply defined as a converse in a cognitive process. There is a paradoxical co-existence

<sup>1</sup> My translation.

<sup>2</sup> I. A. Richards, *The Philosophy of Rhetoric* (New York: Oxford UP, 1936) 93.

<sup>3</sup> T. S. Eliot, “The Metaphysical Poets,” *The Complete Prose of T. S. Eliot: The Critical Edition*, eds. Anthony Cuda and Ronald Schuchard (Baltimore: Johns Hopkins UP, 2014) 380.

<sup>4</sup> Thomas Cronin, “The Liberal Arts and Leadership Learning,” *Leadership and the Liberal Arts*, eds. J. Thomas Wren, Ronald E. Riggio, and Michael A. Genovese (New York: Palgrave Macmillan, 2009) 42; 51.

<sup>5</sup> See J. Wren R. Riggio, ed., *Leadership and the Liberal Arts: Achieving the Promise of a Liberal Education* (New York: Palgrave Macmillan, 2009) 25.

<sup>6</sup> Paul Fussell, *The Great War and Modern Memory* (Oxford: Oxford UP, 2000) 22.

of the disparate things by the use of oxymoron. In it, a kind of oxymoronic vision of “to die is to live”—a paradoxical co-existence that logically should not be able to co-exist—can be realized.

Now, let’s return to the rabbit and duck illusion. What can we see? A rabbit or a duck? Or both? “Oxymoron,” says Bill Rago, “it’s when you take two words that are totally the opposite and you jam them together.” Military academy is an oxymoron. This makes us what we are. This study tells us that beyond benchmarking activities at other service academies, it is important to understand the needs of liberal arts at our own place. While it is critical to create the collaborative atmosphere and interdisciplinary crossing between the sciences, social sciences, and humanities, or between military and academy, in responding to this desire we should first and foremost understand how individual discipline can co-exist without failing to integrate its own identity and difference. As a good start point for future research, we can begin to address the question of how military ethics should be taught, since the subject has always been debated whether it is considered a pure military discipline or part of academic one.

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