UNIVERSITY
OF CENTRAL ASIA

INTRODUCTION TO HUMANITIES

Teachers' Manual

HUMANITIES PROJECT FOR CENTRAL ASIA

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AGA KHAN HUMANITIES PROJECT

Bishkek - Dushanbe - Almaty

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The teachers' manual is developed at the Aga Khan Humanities Project of the University of Central Asia by Madeleine Reeves, working at the Centre for Research on Socio-Cultural Change, University of Manchester, UK

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UNIVERSITY OF CENTRAL ASIA
Aga Khan Humanities Project
47A, Druzhbi Narodov avenue
734013 Dushanbe, Tajikistan
Tel. (++992-372) 245823
Fax (++992-372) 510128
Email: info@ucentralasia.org
http://www.akdn.org/humanities/Humanity.htm

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INTRODUCTION

This Resource Book has been developed for instructors of Introduction to Humanities to help them to explore texts effectively and imaginatively with students. It is not a manual on "how to teach" Introduction to Humanities; nor is it a theoretical volume on teaching methodology. In keeping with the pedagogical ethos of the Aga Khan Humanities Project, the aim is not to provide a "ready made" course that is to be implemented in uniform fashion across all participating universities. It is intended, rather, as a resource which teachers can access at various stages of course development, from initial syllabus planning to course teaching and end-of-course assessment by providing questions for self-reflection, contextual information on many of the *Introduction to Humanities* texts, suggestions of linkages between materials, discussion of ways to overcome common classroom challenges, and pointers to other web-based resources that can enable students and instructors to deepen their understanding of particular themes. It seeks to recognise the diversity of institutional settings in which *Introduction to Humanities* is taught; the range of students who might be taking the course; the variety of languages in which course materials will be read and discussions conducted, and the "real world" constraints upon library and internet access within which many *Introduction to Humanities* instructors work. The "imagined interlocutor" whom the author has had in mind as she has compiled this volume is a University teacher working in a provincial Central Asian University, whose first port of call for seeking further information about any of the texts is likely to be the internet rather than a major research library.

This volume has been developed by a former AKHP Trainer of Trainers, and it emerges directly from ideas and concerns that were voiced during such trainings by *Introduction to Humanities* instructors. In particular, instructors often mentioned that, whilst they did not expect to be "experts" on every field that of the humanities, they nonetheless wanted to be in a position to advise students on how they might seek out further information for presentations and research projects, and that they valued having questions posed to them which could suggest new ways of working with a given text. It is hoped that suggestions here will be read so as to spark further experimentation and innovation: they are in no way intended as the final word on how any given text might be used in the classroom. Each chapter of this Resource Book is accordingly structured in two broad parts: the first part gives an introduction to the *Introduction to Humanities* chapter that it accompanies. This contains an introduction to the chapter, a short commentary on the case study and each of the accompanying texts, and suggestions of internet resources that can be explored to gain more understanding of the context, the author and the themes involved. These sites can also serve as the basis for student presentations and research projects. The second half of the chapter explores a particular aspect of pedagogical practice, covering issues of critical reading, student writing, syllabus design, classroom discussion and assessing student work.

As well as practical suggestions on approaching texts with students, the Resource Book is also designed to enable *Introduction to Humanities* instructors to reflect on the particular opportunities and challenges that they might face in teaching a course that is thematically broad and which cuts across traditional university disciplines. Three of these elements are particularly worth mentioning: (1) the challenge of teaching a course of this breadth, in which the instructor him or herself may feel uncertain as to their "expertise" across certain domains; (2) the challenge of making connections across culturally and historically diverse material; (3) the challenge of teaching texts that may arouse a strong emotional reaction on the part of students or their instructors.

Many beginning teachers in the humanities are anxious that they do not possess sufficient "expertise" across all the domains that *Introduction to Humanities* covers. After all, the volume includes texts that range across Islamic, Chinese, European, Russian, Central Asian and South Asian thought; which cover several centuries; which include literature, film and architecture as well as social theory and religious texts. The role of the *Introduction to Humanities* teacher in such cases is less to "instruct" in a field of expertise so much as to facilitate enquiry, discussion and the making of thematic connections across what might at first appear to be disparate texts. The aim of this volume is to help teachers in deepening their own understanding of particular texts and

the contexts in which they were written so that they can approach these materials with confidence and facilitate students' own critical enquiries; it is not to suggest that one can (or should) become an expert in all the fields that are covered in the various chapters. The successful humanities teacher is one who is able to engage in an adventurous intellectual co-exploration along with his or her students – not one who assumes he or she holds all of the answers beforehand.

Particularly important in this co-exploration is the ability to draw out broader questions from specific texts, and to identify the links between seemingly quite disparate materials. The Resource Book is intended to facilitate this process by illustrating some of these connections (*Introduction to Humanities* instructors will no doubt find many more of their own), and by suggesting classroom techniques that can help students to identify and engage with the broader theoretical questions that are raised by particular texts. Equally importantly, it is intended to help instructors to reflect on the value – as well as the challenges – of reading material that is contentious, provocative, or which arouses strong emotion. The range of texts, and their particular combination, is one that often destabilises our assumptions (about "East" and "West", for instance; about the variety of Islamic and European cultures; about "progress" and "backwardness"; or about the location of "right" and "wrong".) Some of the texts may be ones that we, as instructors, find distasteful or which arouse strong emotions of our own. One of the aims of this Resource Book is to help instructors explore how that emotion can be channelled in intellectually productive ways, and to stress the value of reading and engaging seriously with the views of those with whom we disagree.

Central to this process is a recognition of our own situatedness within the field of ideas that these texts engage: that as well as educators, we are also members of communities, practitioners of religion or none; parents, children, partners, citizens, and feeling human beings – and that these shape our own interpretation in important ways. Being aware of our locatedness, and the way that this shapes our own interpretation of texts is the first step in encouraging those whom we teach to be active and reflective students of the humanities. Those reading this volume to gain "quick" answers concerning how they should teach a given text will no doubt be disappointed. It is hoped that those who read it so as to become more informed, reflexive and adventurous teachers of *Introduction to Humanities* will, by contrast, find much here that is of use.

Madeleine Reeves
Manchester, England
2008.

COMPANION TO CHAPTER 1: INTERPRETING OURSELVES

1.1 INTERPRETING OURSELVES: AN INTRODUCTION TO CHAPTER ONE OF INTRODUCTION TO HUMANITIES

This chapter brings together one case study and five shorter texts which, in different genres and from different angles, probe the nature of individual and social identities and make the "interpreting self" the centre of reflection.

This is likely to be the first chapter that students study during the semester, and for many, the texts gathered here will represent students' first encounter with any kind of AKHP *Introduction to Humanities* literature. As such, it may elicit bafflement and uncertainty as to where the "right answers" are located, what the connection is between the various texts gathered here, what these materials teach about how we "should" interpret ourselves, and how one "ought" to be exploring texts that are not written in traditional textbook manner. It is important that instructors do not simply *reiterate* the importance of individual response and the plurality of possible interpretations of the material presented, but that they actually seek to foster appreciation of this plurality in both classroom discussion and accompanying writing exercises. This can be done by encouraging close reading of the texts (recognising that two peoples' close readings may nonetheless result in disagreement about what the author was trying to say), and by broad, open-ended discussion of the wider themes raised in the texts.

Although none of the texts in this chapter is as linguistically or conceptually challenging as some others in the volume, students who are used to a more didactic teaching style may find it hard to read works of fiction (O'Connor and Maalouf) as commentaries about human nature and sources of discussion, rather than simply as *narratives* to be recounted. In their school studies, students do not normally get the chance to read works of fiction, lectures, and other argumentative material in conjunction with one another. Moreover, fictional works are usually read simply as "stories", rather than as reflections of a particular moment or mood, with the potential for profound commentary about contemporary affairs or the nature of human identities. Students should be encouraged to think about the diversity of media through which authors might seek to convey their ideas, the advantages that fiction might present in this regard, and the historical contexts in which given works of fiction were produced.

Other challenges that students might face are related more broadly to the lack of superficial thematic unity between the diverse texts presented. The texts range broadly in terms of the historical and political contexts in which they were written, the audiences to whom they were addressed, the particular issue or theme they engage, the stories they tell, the arguments they are making and the claims they make, implicitly or explicitly, about personal and social identities. Students may feel that

in comparing them they are being asked to compare unlike things: these aren't obviously texts taking dichotomous positions for or against a particular idea, theory or practice. Rather, in diverse ways, they probe a series of interlocking themes concerned with individual identity and the interpretation of self. Instead of searching for an overall master-narrative, it is precisely these small, interlocking points of convergence and disagreement that students should be encouraged to explore: less the identification of a single "hidden point of truth" buried in the texts than multiple pathways that are opened up by placing these texts side by side.

Such points of intersection might include the surprise and disorientation that result when we realise that our own interpretations of ourselves, or others close to us whom we thought we knew, depart from those of others. Here, instances might be the challenge to their self-identity suddenly presented to Hulga in conversation with the Bible Salesman (in *Good Country People*), Balthasar on being greeted as the descendant of a Genovese notable (in *Balthasar's Odyssey*) and Masha Gessen on learning that her maternal grandmother worked as a Soviet censor (*My Grandmother, The Censor*). Related to this is the theme of collision between personal identities and the roles that society ascribes, with their associated expectations of "appropriate" behaviour. This chapter probes this theme especially in relation to expected gender performances and the different ways that individuals deal with the contradiction between personal convictions and societal assumptions (compare Hulga's stern non-conformity (O'Connor), Judith Shakespeare's suicide (Woolf), and Adivar's attempt to reform society gradually, from "within" rather than without). It also opens up discussion for reflection upon the extent to which individuals can be thought of as "purposeful agents" in charge of their creative productions and able to effect change, and the extent, by contrast, with which individuals are shaped and determined by the cultural, social and political contexts into which they are born. What do the personal biographies of Halide Edib Adivar, Virginia Woolf and Masha Gessen's grandmother suggest in this regard?

With more advanced students, such questions can be abstracted into a more theoretical language – the problem of structure versus agency, essentialism versus constructivism, the situatedness of knowledge, the question of the material or cultural determinants of individual identity and social change; the role of history and historical memory in shaping our understanding of who we are, and so on. More advanced students can and should be encouraged to look for such bigger theoretical debates themselves; beginning students will probably need to be guided to identify the more encompassing, recurrent questions that are raised by the chapter.

The texts gathered here invite a range of classroom activities. The aim of this companion is not to be prescriptive in this regard: instructors should feel free to draw upon the teaching methods, classroom and reading activities that are suitable for their group, taking into account the group dynamics, linguistic ability and prior exposure to AKHP materials and teaching of the particular group they are teaching. Several of the texts here can invite role-playing or other dramatic classroom activity (for instance, by recreating sections of O'Connor's text, the welcome scene that Balthasar encounters, the world of Cambridge University in the 1920s that Virginia Woolf depicts, Gessen's first meeting after long years with her Grandmother); others might invite close textual analysis and small group discussion about the author's argument (especially Adivar and Woolf, the two most densely argued texts in the chapter), whilst all of the texts provide excellent points of entry for individual student research and presentations. For instance, in order to introduce Adivar's text, *Turkey Faces West,* you could ask one student to conduct a small piece of research on Adivar's biography and to present the findings; another to look at the historical context in which she was writing, and a third to conduct an investigation of the range of attitudes towards issues of democracy, nationalism and women's rights that exist in different states of the Islamic world. By presenting their own background research, rather than simply re-narrating the text in their presentation, students not only gain a far greater insight into the texts themselves, they also engage their fellow students much more actively, since they are presenting new

information based on their own investigations.

The technique of critical reading described on section 1.4 below, the AQCI, can also act as a basis for classroom discussion. If students have come to class with an AQCI prepared on a given text, they can present and discuss the sentences from the texts that they consider to be the most significant or thought-provoking, and use this as a point of entry to discuss the ideas raised in the text. With larger class sizes, this activity might be conducted in small groups, with each group presenting one sentence or quotation for discussion by the others. This activity can be extended by imagining how the authors of the other texts in the chapter would argue with the author of the work being discussed. Would they agree with the argument's premises? Would they agree with the conclusions?

The discussion of each of the texts that follows is intended for *guidance* only, and the suggested activities and questions should be seen as a source of ideas for beginning teachers, rather than either a thematic or methodological prescription. Likewise, the web-sites listed to accompany each text in section 1.3 below have been included taking into account instructors' need to obtain additional materials in resource-poor environments, with limited internet time for searching and exploring. They should be thought of as indicative of the kinds of complementary materials available, a prop to help in conducted further searches, and as in no way comprehensive or prescriptive. Instructors and their students are strongly encouraged to look for additional material, and to recognise that the ability to locate, analyse and use internet sites is a valuable research skill that should be developed from an early stage in the course.

1.2 TEXTS IN CONTEXT: BACKGROUND AND SUPPLEMENTARY MATERIAL FOR INSTRUCTORS

Flannery O'Connor: Good Country People

Good Country People was written by Flannery O'Connor (1925-1964) in 1955. Set in Georgia, one of the Southern States of the USA where O'Connor herself grew up, this short story takes as its setting the rural world of the "Good Country People," with all of its contradictions and paradoxes. Georgia is part of America's so-called "Bible belt" – a series of southern states dominated by conservative Protestantism. O'Connor herself was born into a Roman Catholic family, and wrote in a Gothic tradition that combines tragedy and comedy, incorporates grotesque themes, and which prefers shocking or surreal, over happy endings.

This context is important for helping students come to understand the text, and the significance of the contradictions that we encounter, between believers and non-believers, the humble and the proud, the "simple" and the educated, the authentic and the contrived, on which the narrative rests. Throughout the text, we see the characters in the story interpreting (and often mis-judging) the other people they encounter, resorting to crude stereotypes in which the humanity of the other person is ignored in favour of seeing them as simply a specimen or "type." In the case of Hulga's mis-interpretation of the Bible-salesman, the consequences are devastating. Hulga is convinced that she, who is older and more educated, can "see through" the young salesman who comes to sell Bibles to her mother. She sees the salesman as naïve and deluded, and in response to his assertions of faith in God, she prides herself on her philosophical scepticism. "I don't have illusions," she asserts, "I'm one of those people who see through to nothing". In the final scene, however, it is Hulga who realises how deluded she has been. Having enticed her to remove her glasses and prosthetic limb, the Bible salesman reveals that he in fact has no faith in God whatsoever – "You ain't so smart! I been believing in nothing ever since I was born!" – and demonstrates that his suitcase for transporting Bibles in fact stores alcohol and obscene playing cards – objects that immediately reveal his carefully cultivated image to have been a "pretence". Suddenly Hulga herself realizes how much her own sense of self had been dependent upon dismissing or denigrating oth-

ers as naïve and deluded "country people". The Bible-seller has thus not only removed her leg, but has also destroyed one of the fundamental props of her own self-identity: her sense that she, unlike others, can see through to the real essence of things.

Themes that you may want to raise with students in discussing the text include the role of *interpretations* – both the characters', and our own – to narrative strategy. O'Connor's text is carefully crafted so that we, as much as the characters, are bewildered in the last instance: who is the victim and who is the hero in this story? Do any of the characters *really* know their fellow villagers as well as they think they do? Through what kinds of narrative device are we made to see the characters' (mis-) interpretations of each other? How do they interpret themselves, and how do they present this to others? What kinds of stereotype do they resort to? How do we, as readers, feel, when our *own* expectations about characters' behaviour, are suddenly subverted? You may also want to discuss the important role that *objects* play in this story to creating particular stereotypes (of the "good country people", the "philosopher" etc.) and to characters' own sense of self. What happens to Hulga when she is suddenly deprived of her glasses and her prosthetic leg? How do Bibles "locate" these southern country folk, and in what ways are their attitudes revealed through the relationship they have with this Book? Why are objects so important to our sense of self, and our categorization of others?

What kinds of challenges might students face in approaching this text? Although the story itself is not difficult, and is written in a simple narrative style, it is quite long and students are likely to be reading it relatively early in the term. They may also be unsure "how" they should be reading a work of fiction in a course that (again, in our stereotypes and assumptions) they were expecting to be presenting them with theories and facts. This uncertainty may be all the stronger given that the text itself does not impose a particular interpretation on us, or recite a particular "moral" that imposes its meaning. We may be left wondering how we should interpret it, whether our reading of the text is "correct". Such uncertainty can, of course, be an excellent point for opening discussion about the broader problem of interpretation, and the particular possibilities that fiction may provide in exposing and critiquing stereotypes.

This is also an excellent text for exploring with students techniques of critical reading. You may wish to draw students' attention to questions of structure (note the changing paragraph length; the interspersion of description and dialogue); style and language, especially the way in which *what* is said and *how* it is said is used to give us a feel for the character's worldview, level of education and values. Since the text is one of the longest in Introduction to the Humanities, it can also be productively used to encourage students to make notes, summarize arguments and narrative plot, and to read for *meaning,* rather than worrying about digesting every word. The Student Book indicates ways in which you can develop a *conceptual map* of the text; below there are further suggestions for fostering critical reading. You may want to discuss the question of irony and its uses (encourage reflection on the title of the piece and its significance), the role of names and naming (Joy, Hulga, Hopewell, Manley Pointer…) and the use of metaphor. If the students are unfamiliar with the historical and cultural context of mid-century Southern America, you may encourage them to reflect on the picture represented on page 98 of the student's book, and the kind of character it reveals. Does this correspond with their image of the United States? Why, or why not?

Amin Maalouf: Balthasar's Odyssey

The second extract in chapter one comes from Amin Maalouf's story about Balthasar Embriaco, a 17th Century bookseller who returns to his ancestral home of Genoa, after having lived in exile in the Ottoman Empire. This is another fictional work, though based around real events, and it provides an insight into the way in which exile produces a particular emotive relationship to place. When Balhasar "returns" to Genoa, he finds that he is already "known" through his ancestry, greeted as a son of the town even though he has never lived there.

As such, the text provides a short, evocative introduction to a number of themes that can be explored

within the context of "interpreting selves". How did historical exile from Genoa help to shape Balthazar's reaction to the city? How did his feelings towards the city change once he found himself being greeted as a hero? How did this correspond with his own sense of self as a rather down-at-heel antique dealer? What is the importance in this text of genealogy and family-name? How did the perceptions of Genoa differ amongst those who lived there and those who only "imagined" it in exile? From such text-based questions, it is, of course, possible to open up the discussion to broader themes concerning place, exile and identity, and perceptions of cultural difference. Maalouf is concerned throughout his corpus of writing with the way in which the west and the East interpret one another (themes that are encountered again in chapter two). How does growing up in the Ottoman empire lead Balthasar to "read" Genoa? What does Maalouf mean when he writes that "no-one else belongs to Genoa as the Genoese from the East do"? How much is our identity forged to attachment to imagined (as much as real) places?

As well as being encouraged to explore the portrayal of similar themes in other kinds of fictional and non-fictional literature, students should be encouraged here, as with the first text, to reflect on the potential of *fiction,* as a medium, to convey complex questions of identity and belonging. Since there is a lot of complex, context-dependent vocabulary in the text, it is also useful for exercises in close reading. Encourage students to guess at the meaning of unfamiliar words, drawing on contextual clues, before turning to their dictionaries.

Halide Edig Adivar: Turkey Faces West

This short text has much in it that can foster discussion and reflection amongst students. The author, Halide Edib Adivar (1882-1964) was both a novelist and political activist, who lived and worked in Turkey and Western Europe. She received education in local and missionary schools, where she first encountered the Western literature that she was later to teach on. It was here that she first developed her ideas about the need for a separation between church and state, and on the role of women in Islam. This is an excellent text for developing students' critical reading skills: short, yet many-layered, it can be productively mined for encouraging students to think about the importance of diverse cultural and political influences on literary production. Since it is a text that was initially delivered as a lecture, and thus is written in a style that is argumentative rather than didactic or fictional, it may be a very good extract to elicit a written response from students, such as the AQCI technique outlined below. In the classroom, too, this is a good text for encouraging students to reflect on the *structure* of an argument, and to distinguish clearly their understanding of what the author is arguing from their own personal *response* to that argument. Depending on the competency of the group you are teaching, you may want to temporally distinguish these two activities, by firstly encouraging students, singly or in small groups, to write down what they understand the precisely logic of the argument to be, before holding a more general group discussion about the many issues raised in the text and their own personal response to them. For the argument is both complex and subtle, and warrants close, analytical reading of a kind that is different from the style of reading demanded by either *Good Country People* or *Balthasar's Odyssey.* One way to encourage this kind of close, analytical reading of argument is to encourage students to pick out and justify what they consider to be the "key phrases" in the text, which more than any other capture the essence of the author's argument. In this case, you could have students undertake this exercise individually and then to read out their chosen sentence to the rest of the group. By comparing the choice of sentences and having them justify them to each other, you also help to convey, practically, the fact that the same text, even when short, can invite multiple interpretations, just as it can multiple responses.

Working with this text, you can also pick out a number of sentences, including those that might come across as counter-intuitive or challenging in a simplistic reading, to probe students' understanding of the argument. For instance, what does Adivar mean when she asserts that "when the Turk became a Muslim, the democratic side of his nature was strengthened, for democracy is the dominating aspect

of Islam"? Why does she think that Turks have suffered from a lack of nationalist thinking? What does she understand the problem with Islamic law to have been? What is the significance of the struggle "between religious orthodoxy and a more vital, racial instinct" for Turkey's future…? The list of such points for clarification can, of course, be extended. Once instructors feel that students have grasped the logic of Adivar's argument in its own terms, they can invite students to suggest, or with less advanced groups instructors might themselves suggest, statements from the text to discuss and elicit students' own opinion. For instance, do students agree with all or part of Adivar's argument and her conclusions? Which elements of her text cause surprise or confusion? Why? Would they have anticipated that such a text would have been written by a Turkish woman in the first half of the twentieth century? Do they agree with her conclusions about the place of women in the modern Turkish state that Adivar envisages? Do they concur that it has been "a blessing" for women that they have not gained the vote, but rather made inroads in terms of education and work? Do they agree with her conclusions that government interference in religious practice "would constitute a dangerous precedent?" For Turkey in the time of Ataturk? Today in your country? Is it ever possible to achieve a complete separation of church and state? Do they agree with her statement in the final paragraph about the fundamental compatibility of diverse religions, if only they weren't politicized?

More advanced students might be encouraged to reflect on the fundamental distinction that Adivar draws between Eastern and Western societies, and the references she makes about the "objective psychology" of the Turks and the "ottoman mind". Such comments can be probed to open up fruitful discussion about essentialist and social constructivist understandings of identity and the respective roles of history, culture and contemporary politics in shaping modern identities. They might also be encouraged to reflect on the normative weight that Adivar attaches in the text to *nationalism.* Does Adivar see it as a positive or a negative force? How do students themselves see it? How might other authors whom they have read argue with Adivar on this point? Why does "nationalism" carry different moral valence in different historical epochs and contexts? Why does Adivar see the advancement of women's rights in Turkey as lying specifically in a *national* struggle?

Virginia Woolf: A Room of One's Own

The extract included in *Introduction to the Humanities* is from Virginia Woolf's 1929 book, *A Room of One's Own.* The ideas that are developed here were first articulated in a series of lectures that Virginia Woolf gave at what were then the only colleges in Cambridge University open to women – Girton and Newnham, to an audience of women. The extract comes in the third of the book's six chapters, in which Woolf imagines how "Judith Shakespeare", the imaginary sister of the famous playwright William Shakespeare, would have survived if she had been as talented as her brother in sixteenth century England. The point she brings home to us is that material conditions would have conspired to make it impossible for any woman of that time – no matter how talented – to gain recognition as an actress or an author. She develops Judith's imaginary biography to reflect on why it is that historically there have been so few female authors – and why so many women who wrote fiction did so using male pseudonyms.

Woolf's is a materialist argument: her thesis is that cultural productions, though they may seem to be the work of "inspiration" and produced with no regard to material surroundings, are in fact "the work of suffering human beings, and are attached to grossly material things, like health and money and the houses we live in." The imaginary Judith would have been unlikely to have had the chance of an education like her brother; her youthful scribblings would have been dismissed and denigrated, and only an exceptionally fortunate and courageous woman would have had the opportunity to risk the threat of paternal anger to abandon the household and seek to make a living for herself. Dependent upon others' income, she would be unlikely even to find herself with the conditions to produce artistic work – at a minimum, a modest income and "a room of one's own".

Woolf's is a classic of modernist literature and of twentieth century feminist thought. The context in which she was writing was one of dramatic social upheaval in Britain following the First World War (1914-1918). The war had seen women being incorporated into the British labour force in new ways and there were increasing demands that women should enjoy equal rights with men – including the right to vote. This right was initially granted to women over 30 who owned property (1918) and then extended to all women over 21 in 1928, bringing women's voting rights into line with those of men. This was the year that Woolf delivered her lectures on "women and fiction" in Cambridge University, an institution that she describes as a bastion of conservatism and gender inequality. In the first chapter of *A Room of Her Own,* her fictional narrator is denied entry to a "famous library" because she was not accompanied by a (male) fellow of the college; she also reflects on why it is that the opulence of colleges for men contrasts with the poverty of those for women. It is this that provides the backdrop to her analysis of women as *represented* in literature, and as authors of literature, which follows in later chapters. Her aim is to draw attention to the material circumstances that mean that historically women would never have had the opportunity to produce great works of poetry and fiction, summed up by the need for women to have a room of their own in which to write and work.

Woolf's text provides many interesting avenues for exploration with students. Her argument is a materialist one, and this may provide an interesting point of entry for students. Do students agree with her thesis? With her line of reasoning? With her identification of the need for a minimal level of material satisfaction and cultural acceptance in order to produce works of art that come to be recognised rather than burned? What do they think about the title of the work, resting as it does upon a (western?) conception of the autonomous individual in need of *her own* room in order to work creatively? Is her argument universal or culturally specific? In what ways was it shaped by the historical and political moment of post-WWI Britain? Is her argument still valid? In Britain, where she wrote it? In Central Asia? Today?

Such reflections can, of course, open up broader discussion about interpretations concerning "appropriate" female behaviour, and what happens when different sets of norms and values collide. Why was the imaginary Judith Shakespeare thwarted in her attempt to become an actress and author? How did Woolf feel about the way that society regarded her? Students who are interested in this topic may want to read the rest of the text (which is available on-line in its entirety), and to explore the historical and cultural context in which Woolf wrote it, which is revealed particularly clearly in the first chapter of the work. It also provides possibilities for engaging questions of cultural relativism (is the argument a culturally specific or culturally universal one?) and rights (is it more important to have political rights or social ones? Did women in Britain cease facing discrimination at the point that they received equal voting rights with men?) More advanced students may take this as a starting point for reflecting on Woolf's own socialist politics, and the implications of this for her assessment of nominal over substantive rights.

There is a great deal of literature on-line about Virginia Woolf, both in English and in Russian, and this is a wonderful text for students to "read around" in order to give presentations or write essays. The whole text of "A Room of Her Own" is not very long, and there are extensive extracts from the other chapters not contained in the ITH Student's Book on-line (see links in section 1.3 below).

Masha Gessen: My Grandmother the Censor

Masha Gessen, born in 1967, is a journalist based in Russia. Her parents fled to the United States in 1981, where Masha went to school and College. She returned to Russia ten years later, and still writes now for Moscow newspapers. In the excerpt from her essay, "My Grandmother, The Censor" we learn about the time when Masha Gessen first found out that one of her grandmothers worked in GlavLit as a censor in the strictly ideologically controlled post-war years. She is shocked by the news, for her own mother was a strong critic of the Soviet regime, whom Masha recalls reading banned literature, such as

that of George Orwell's famous critique of totalitarianism, *1984*. Through her reflections on the conversations with her grandmother, we see her reflecting on the contradictions within her own background and the struggles this poses on her own sense of self.

Masha's story, together with that of her mother and grandmother, provide several points of entry for reflecting on the extent to which our interpretations of self can differ from those of others. Why was Masha Gessen shocked when she found out about the job that her grandmother had had? Why did she not expect that her multi-lingual, Jewish grandmother would have had such an occupation during the 1940s and 50s? How did Gessen's own sense of self shift as a result of learning of her grandmother's involvement in Soviet censorship? What about the identities of Daniel Schorr and Martin Calb, when they finally put a "human face" on the censor whom they had never before personally known?

With more advanced students, you may wish to explore themes of self-hood and ambivalence as they are raised in this text. A striking extract for discussion might be the comment, "What I really wanted to know had nothing to do with this story. I wanted to know why the day I got my Young Red Pioneer kerchief was the happiest day of my life. Why, if I had already been reading Solzhenitsyn? But that was a question about belonging, and my grandmothers' stories are about anything but that." Gessen, here, seems to point at an underlying desire to make sense of contradictory feelings that she had towards the Soviet Union and its ideology, both drawn to it (symbolized by her joy at receiving a red pioneer scarf) and with an early stance of criticism (reading the then-banned author, Solzhenitsyn). Why does Gessen follow this with a remark about "belonging"? What might this tell us about her desire to find out how both of her grandmothers worked in Soviet times?

With all students, this text provides a useful point of entry for reflecting on the nature of belonging and threat in the Soviet Union under Stalin. They may have only the haziest understanding of several of the incidents mentioned in the text (the Doctor's Plot, the death of Stalin and Khrushchev's thaw, the deportation of various ethnic groups to Siberia and Central Asia) and since *context* is terribly important for understanding this text and the different generations that we encounter in it, you might encourage students to do some background research on the historical period upon which Baba Ruzya is reflecting. A small presentation on the historical context would be a feasible task for more advanced students in all of the ITH language groups, since there is a great deal of published and internet material. Competent bilingual students may also find it interesting to compare the portrayals of the post-war Soviet period that are found in different languages. Gessen's text also provides a useful vehicle for exploring themes of generation and social change (together, for older students, with the problem of structure vs. agency in historical explanation). What are the differences between the generation of Masha, those of her mother, and those of her grandmother? Would Masha have had a different worldview had she been living at the same time as her grandmother? How much are we conditioned by the epoch in which we live? You may also want to raise the theme of censorship and allied practices. Why, during the cold war, was there such an attempt to control information coming into and out of the Soviet Union? Are there circumstances in which censorship is morally justifiable? Why do you think that censors were called "political editors" when they were hired, but "censors" when they retired? What, from the text, to we grasp about Baba Ruzya's motivation to work as a censor and to join the Communist Party?

1.3 ADDITIONAL RESOURCES RELATING TO THE ITH TEXTS

Flannery O'Connor

A short biographical sketch of Flannery O'Connor can be found here:
http://www.kirjasto.sci.fi/flannery.htm

Further contextual resources about literature in the Southern states of the United States can be found here http://encyc.connectonline.com/index.php/Southern_literature

And specifically about the "Southern Gothic" tradition in which O'Connor wrote:
http://encyc.connectonline.com/index.php/Southern_Gothic

A good overview of Southern U.S. literature by women can be found here (Rus):
http://spintongues.vladivostok.com/SegrestShakh.htm

And for a broader overview of American literature (Rus):
http://www.krugosvet.ru/articles/37/1003773/1003773a1.htm

Amin Maalouf

A brief biography of Maalouf, from his own website, is available in English here:
http://www.aminmaalouf.org/english/

There is some material on Maalouf in Russian on a dedicated web-site. A short, interesting discussion about the book of Balthasar's Odyssey and its significance (in English) can be found here (go to this site and follow the links to "video/interview")
http://aminmaalouf.narod.ru/

An excellent historical portrait of Genoa at the time when Balthasar's odyssey is set is available here:
http://en.wikipedia.org/wiki/Republic_of_Genoa

And a bird's-eye map of the city, showing the quay where Balthasar would have disembarked, is here:
http://www.genova-2004.it/aeimages/mappa_genova.jpg

There are some photos of the modern and historical city of Genoa here:
http://www.genova-2004.it/default.asp?id=664&lingua=ENG

Halide Edib Adivar

An extensive biography of Adivar in English can be found here:
http://gvcommunity.tripod.com/ladies/haide.htm

Contextual material on the historical moment in Turkey when Adivar was writing can be found here:
http://www.turkishodyssey.com/turkey/history/history3.htm

A useful historical timeline can be found here:
http://en.wikipedia.org/wiki/History_of_Turkey

Virgina Woolf

A complete on-line copy of the text of A Room of One's Own in English can be found here: http://etext.library.adelaide.edu.au/w/woolf/virginia/w91r/

And a synopsis of the chapters is here:
http://www.uah.edu/woolf/roomout.html

Virginia Woolf's biography is available here:
http://orlando.jp.org/VWSGB/dat/vwbiog.html

A simple chronology of changing rights for British women between 1900 and 1928
http://www.historylearningsite.co.uk/women_landmark.htm

Extracts from remaining chapters not included in Introduction to Humanities are available in Russian here: http://www.apropospage.com/damzabava/vulf

A useful contextual discussion of feminist literature, placing Woolf in the context of broader literary trends, is here in Russian: http://gender-az.org/doc/ru/education/acrg/4.14.5.ru.pdf

Masha Gessen

A useful source on the doctor's plot, which also gives students a feel for the dominant style of official discourse of the time, is the following article from Pravda about the Doctor's Plot, reproduced here in both Russian and English: http://www.cyberussr.com/rus/vrach-ubijca-r.html

For students better to grasp the historical context in which Baba Ruzya was working, several useful primary sources can be found on the following course website, especially the materials here relating to weeks 7, 8 and 9: http://www.history.neu.edu/fac/burds/hst1452.htm

Other sources on the post-War Stalin years can be found here:
http://www.cyberussr.com/rus/index.html#later

Masha Gessen writes regularly for the Moscow Times and other newspapers, and many of her articles are available on-line. A recent article in which she discusses contemporary censorship in Moscow is available here. This might provide an interesting point of comparison with the post-War period she is depicting. http://www.moscowtimes.ru/stories/2005/08/04/006.html

1.4 DEVELOPING STUDENTS' LEARNING SKILLS 1: ANALYTICAL READING

Why bother with analytical reading?

Becoming a critical, sensitive reader of other peoples' work is the first step to becoming a good academic writer. If I am able to identify other authors' arguments, evidence, thesis statements and conclusions, and to think about the way that a text has been crafted, it will help enormously when I come to produce my own work. Analytical reading is also fundamental to the pedagogical ethic underlying the Aga Khan Humanities Program: that becoming informed, tolerant, engaged and reflective citizens depends on a genuine effort to understand and critically evaluate other peoples' ideas, even those ideas that at first glance strike us as alien, offensive, or even absurd. It should be stressed that critical reading entails

neither that I come to "agree" with the author, nor simply that I criticise for criticism's sake. Moreover, critically reading a text does not mean that I have to abandon my own beliefs or convictions. What it demands, rather, is that I concede to another person's right to hold views that are different from my own; that I thus attempt as much as possible to read with an open, understanding mind, and that I am prepared to articulate *where* and *why* I disagree with the given author, rather than simply condemning his or her position as "wrong."

With some of the texts in *Introduction to the Humanities*, students are likely to find such engagement easy; with others it may be hard or even painful. The role of the instructor in such situations is crucial. It is extremely important that instructors, as much as the students, respond to the texts in a critical and understanding way, even when the views expressed may contradict their own. Here, more than anywhere, it is essential that the instructor be a "guide at the side" rather than a "sage on the stage", helping students to articulate their own responses to the texts rather than dictating the "true" interpretation. The problems and challenges of critical reading will be explored in greater detail in the context of the article by Toby Lester, *What is the Qur'an?* that is addressed in the third chapter of this volume. In what follows, there will be a brief discussion of some of the central elements of critical reading, followed by a suggestion of a short reading and writing exercise, the AQCI, that can be given to students as way of encouraging them to respond and analyse, rather than simply to absorb, the material they are reading.

Elements of analytical reading

(adapted and elaborated from Salisbury University writing program, http://www.salisbury.edu/students/counseling/New/7_critical_reading_strategies.htm)

Analytical reading can be thought of as a series of techniques for seeking to understand, engage with, and critically evaluate a text that we are reading. It is different from the simple reading that we might do for pleasure, or the reading for memorization that we are trained to do at school. The aim is not *simply* to recall facts (though being able to recall and cite evidence presented by the author is also important). It is rather to read with a particular alertness, reflecting not just what is said, but how and why it is said, to what effect and with what degree of coherence. These processes can be analytically separated into the following, though several of these may be undertaken simultaneously:

1. **Previewing.** Begin by glancing through the text and any accompanying notes. What does the title tell you? What information can you glean by looking at the sub-headings, the concluding comments, the references that are cited? How long is the text? If it is long, how will you divide up your time to make sure that you are able to read all of it? Are there some sections that you should go through in more detail than others? Are there accompanying pictures? What do these tell you about the text and its argument? Is there vocabulary that you don't understand, or references to pieces of context with which you are unfamiliar. If you are able, look them up and make a note in the text.

2. **Contextualising.** Ask yourself what you know about the author and the context in which he or she was writing. Who was his or her audience? What would have been their beliefs and values? When was it written? What would have been the major social, political and philosophical concerns of that age and cultural context?

3. **Annotating.** Get into the habit of reading with a pencil. Go through the text slowly, jotting down unfamiliar words, phrases that strike you as odd or confusing, quotations that resonate with you, ideas that grab you, even if at this stage you are not entirely sure why they grab you or how you respond to them. Make a note of important facts of names, and if people are cited in the text as

holding different views, try to group them together so that you gradually develop a "map" of the text. Make a note of page numbers and section headings as you go, so that retracing the quotes later on will be easier.

4. **Questioning.** As you read the texts, ask questions of the text itself, the characters (if you are reading a work of fiction) and the author. These might be questions regarding points of confusion ("what did you mean when you said this?") or the nature of the argument ("why did you assert this?") Often our points of confusion can be our best intuition about where there might be gaps or ellipses in the author's argument. Make a note of such questions, and try to refine them by drawing out the contradictions or inconsistencies that led you to develop the question.

5. **Reflecting.** Consider the text in the light of your own experiences, beliefs, and other reading. Do you agree with the conclusions that the author is making? Why, or why not? Do you disagree with the logic of the author's arguments, or with the underlying premises on which the argument is based? Are there elements of your own experience, practice, or belief system that lead you to see the world differently? Why? If you were able to meet the author face-to-face, what would you ask? Make a note in the text each time you read something that challenges you. At the end of the text, take a look at the marks. Can you detect any patterns?

6. **Outlining and summarizing.** As you read, make an outline of the author's argument. This may be in the form of numeric points, or it may be a series of linked comments that do not necessarily run in linear form. How do the major arguments link together? What kinds of sub-arguments are being made? Try to identify what you think the author's thesis statement is and paraphrase it in your notes. Once you have made an outline of all of the different points that are being made, try to synthesize this into a single paragraph so that you have a narrative summary of the whole argument to which you can later return.

7. **Evaluating.** When you have gone through the text in detail, try to evaluate it critically. What kind of impression did it leave you with? Was it well argued or not? If not, why not? What kinds of fallacies was the author committing? What kind of evidence was presented to support the argument being made? Was it valid and persuasive? Was he or she trying to convince you through emotions rather than argument? Could the author have argued his or her position more convincingly? Has it made you reassess your views about anything?

8. **Comparing.** It will help a text to "embed" in your memory if you make connections between it and other texts that you have read. Reflect on the text in the light of other authors. Have you come across a similar argument being made elsewhere? Have you come across authors taking a different stance on the same issues? How might similar issues have been engaged in other historical and cultural contexts? Why do you think the author chose to approach the problem in the way he or she did?

A simple exercise to foster analytical reading: the AQCI[1]

AQCI stands "Argument, Question, Connections and Implications". It is a short, written exercise

1 Credit should go to Michael Stewart, of Central European University, from whom I have taken the idea of the AQCI and used it for several years in teaching in Central Asia. Adapted from http://www.ceu.hu/nation/stewart.html

to foster students' skills of analytical reading and to help them get into the habit of articulating their responses to a text. It can be given on a regular basis to students to encourage them to hone their critical reading skills, and can act as the basis for longer essays and research projects. Although by no means the only way of fostering the analytical reading of texts, it is a useful exercise to use with younger students with less writing experience, and is short enough to act as a regular point of feedback between students and instructor. At its simplest, the AQCI consists of six short sections, which should take no more than 2-3 pages to respond to (see the unedited student writing sample included below). These six elements might be expanded and developed with more advanced students (e.g. by encouraging them to distinguish what they understand the main argument and various sub-arguments to be; by having them think of counter-arguments; by having them summarize the various sections of the text they have written, etc.) The various sections are as follows:

1. **Central quotation.** Quote a sentence (or excerpts from linked sentences) from the text that you think is central to the author's argument. You can think of this as a reiteration of the author's thesis statement. Always cite the text and page from which you are quoting.

2. **Argument.** In a few (perhaps 3-4) sentences, state what you understand the author's implicit or explicit argument to be in the text that you are referring to. You should state both what you think the author is arguing for, and what s/he is arguing against.

3. **Question.** Raise a question which you think is not fully or satisfactorily answered by the text. This should be a question of interpretation, rather than just one of fact.

4. **Experiential connection.** In a few sentences, say how the argument that you have mentioned is confirmed or contradicted by your own experience or common sense. In your experience, is the author's argument plausible or problematic, and why?

5. **Textual connection.** How does the argument of the text(s) you are referring to connect with, support, contradict or undermine the observation or argument of some other text which you have come across in this, or any other course. If you can, present a quote from the other text (citing it properly) and explain how, in your opinion, the present text's argument contradicts with, confirms, clarifies, elaborates or in some way interacts with the other text's argument or point.

6. **Implications.** In a few sentences, discuss what you think are the implications of the author's argument for our understanding of the humanities, or the particular problem being addressed in this chapter of *Introduction to the Humanities*. You can think of this as the question being given to the author, "what are the implications of what you are arguing to our understanding of the social world? What follows from the argument you have made?"

An unedited example of an AQCI response by Kyrgyzstani student, Lola Ibragimova, is included below as an illustration. The AQCI in question was responding to Robert French and Jem Thomas, 'Maturity and education, citizenship and enlightenment: an introduction to Theodor Adorno and Hellmut Becker". It is included here as an illustration of the way in which a short, one-page writing exercise can nonetheless elicit a great deal of critical, reflective thought on the part of the student, as well as giving the instructor a good insight into the student's level of comprehension and subtlety of response.

Example from practice:
illustration of AQCI from third year social theory student, Bishkek

AQCI 2

Social Theory

Lola Ibragimova

1. **Central Quotation.** p. 6. "For them it is not just that modern educational fails to generate the modern education for free responsibility, but that it sets out to do the exact opposite; it sets out to generate a conforming population who 'fit' the task allocated them by a modern industrial economy."

2. **Argument.** The main argument here is that modern world constantly receives conformity from the people. Everyone acts in a way that only further reinforce social, political or economic relationships. The authors are arguing for the necessity to change the system of modern education so that the people will be aware of the traps of modern 'culture industry'. However, for Adorno and Becker it is not an easy question. They are against reinforcement of the different values by those in authority to teach, because this will be simply a process of manipulation. Then the open question remains about the nature of the relationship between a student and an authority that will promote critical understanding of the social reality.

3. **Question.** Another question comes with the practical ways of raising non-conforming people. This to me assumes pre-determent desire for the new values, whereas in the culture industry where people are raised to 'fit' in existing structure there will not be a possibility for the formation of this desire. The question that maturity comes as a result of friendship is also not easily proved. One doesn't necessarily goes after another. The opposite can also take place. For example, in order to be a friend with a child in the kindergarten or elementary school, that child should have already some level of maturity to make the friendship possible.

4. **Experiential connection.** From my own experience it is certainly true that the formal education (especially our high schools) have a very top down approach to student-teacher relationship. However, even though Adonro and Horkheimer identify the problem the solution is not necessarily clear. There is no practical way except for 'friendship' that can allow for a kind of approach that will let one do detach from the culture industry.

5. **Textual connections.** If I'm to look at the original text of Adorno on the 'Enlightenment as a mass deception' it is true that the radio dialogues that Becker and Adorno hold try to spread the idea of the critical understanding of the world. However, it is still possible that i) if Adorno was able to view social world from the 'outsider' perspective it is possible that others can do the same. ii) Adorno and Horkheimer just create another version of consciousness that propose an alternative understanding of the world around us but still operate in the same culture industry

6. **Implications.** For me, the work of Adorno and Horkheimer are yet another attempt to point out to the threats of the present modern world. I entirely agree with the analysis that has been proposed by the authors. However, I think the practical solutions for the problems identified by them are still questionable.

Instructor techniques for developing students' analytical reading of texts

Writing exercises, such as the AQCI outlined above, are useful ways of encouraging students to respond critically to the material they are reading. But the instructor's *own* questions in the class also play a crucial role. It is important to bear in mind that there are various kinds of cognitive process (see Bloom's Taxonomy of Educational Objectives in the appendix), and that depending on the kind of question we ask we elicit different kinds of cognitive response, and accordingly, varying degrees of engagement from students. Questions that merely elicit factual knowledge or recall of the text are unlikely to generate any real critical engagement with it. On the other hand, questions that are phrased too much in terms of the abstraction "What do you think about X?" without demanding that students *justify* and support their response with reasoned argument and evidence are likely to result merely in fruitless conflicts between students holding different opinions. It is important that the instructor stress the importance, not just of *holding* opinions, but of justifying them also. Moreover, it is important that questions make clear to students the need to separate out their understanding of the author's argument from their own response to it. It is often useful to move from questions focused on *understanding* of the text towards those oriented towards *analysis* ("why does the author hold this view"?) and evaluation ("what do I think about the author's views?") One way to develop this awareness amongst students is to have them not only articulate their own, personally held views about the arguments contained in the text, but imaginatively to take on the role of somebody whose views are diametrically opposed to their own. This might be in the form of having two students taken on the persona of different ITH authors and having them argue with each other. In the first chapter, for instance, you might have students imagine a debate between Adivar and Woolf concerning the origins of gender inequality. Where would the two authors agree with each others' arguments; where would they disagree, and why?

Such skills can also be prompted by having student themselves compose questions, which they then give to each other. Reflecting on the kinds of questions we ask (is this a question of fact, analysis or interpretation?) helps to make students aware of the various kinds of cognitive process that reading a text critically demands. It also helps to shift the classroom dynamic from a teacher-as-questioner model, to one in which instructor and students *together* are engaged on an active process of learning. Good learning depends crucially on knowing how to ask good questions, and this, like any other, is a skill that students can master with practice.

COMPANION TO CHAPTER 2: INTERPRETING OTHERS

2.1 INTERPRETING OTHERS: EXPLORING THEMES OF DIFFERENCE AND PERCEPTION

In this chapter we turn from asking about how we define ourselves, and the way that this is shaped by culture, history and the imagination, to how we understand *others.* The two themes are, of course, linked and students should be encouraged to read the texts reflecting on what our perceptions and portrayals of others tell us about how we imagine our own societies and cultures. Instructors should also feel confident about referring back to texts in chapter one that they might have already discussed, where debates in this chapter encourage it (e.g. by comparing Murad Kalam's clash between his "imagined Egypt" and the real one he encountered with Masha Gessen's imagined and encountered Russia from chapter one). There are eight short texts and one case study in this chapter, meaning that it is likely that you will ask your students to read and discuss only a selection of these.

The hardest text is probably Edward Said's *Orientalism,* and whilst you might be tempted to leave out this text with less advanced classes due to difficulties of style and vocabulary, this work acts very much as the theoretical linchpin for the rest of the chapter. Quite apart from its importance in contemporary social and cultural theory, you will probably find that discussion of some of the other more descriptive texts will benefit from student's exposure to this more theoretical critique. Said's text, moreover, provides the kind of theoretical toolbox that students can use to think about a variety of other kind of representations, which might form the basis of independent "real-world" research or writing exercises. For instance, you might encourage students to explore contemporary popular culture (e.g. the South American soap operas broadcast throughout Central Asia), advertising strategies, the language of donor organizations, the students' own governments, Soviet textbooks, Western popular culture etc. with the tools of critical analysis that Said's text allows. You can ask them to bring in examples, share their perceptions, and pay critical attention to the advertising and other texts that surround us on a daily basis. How does a portrayal of "them" affect how we imagine ourselves? What kinds of tropes, associations, images and qualities get associated with "East" and "West"? Why do we talk of "Euro-remont" and "Eastern mentality"? What kinds of "baggage" do such terms hold?

The case study, Motyl's film, *White Sun of the Desert,* together with some of the other texts in the chapter (Kipling, Gortchakoff) give vivid illustrations of the kind of genre of representation and argumentation that Said was critiquing (a portrayal by the powerful, of those less powerful than themselves; a portrayal of the non-west by representatives of the west.) These texts illustrate the more obvious "application" of Said's argumentation. Yet students (and teachers!) would be wrong if they see the point

of the chapter as lying simply in getting students to critique the way in which those who dominate have come to portray those whom they dominate in order to legitimise expansionist or exploitative ends. The texts here are intended to reflect subtly on other kinds of representations of self and other, and the way that they are similar to, or different from, the Orientalism critiqued by Said. Thus, for instance, students should be encouraged to think about the way that representatives of the west have historically figured in non-western accounts of civilization (Leo Africanus, Usamah Ibn Munqidh), the critique of western imperialism that has been voiced in the name of sovereignty and development (Nasser) and also the ambivalent, complex feelings associated with the real-life encounter with a country that was previously known only in the imagination (compare Klima on America and Kalam on Egypt). In reflecting across these styles, students should come to a more nuanced awareness of the way that depictions of self and other are inter-twined: the "other", as the introduction to the chapter in the student's guide suggests, never just exists there, objectively in our understanding without some contrastive awareness of how and why that "other" is different from "us". As in the last chapter, with more advanced students in the group these kinds of realization can be pushed to a more theoretical level. The texts in this chapter offer a variety of avenues for fostering vigorous debate about the problem of representation and the attempt to describe an objective, independently-existing reality (can we ever really truly "know" the other?); about the relationship between power and knowledge (does knowledge lead to power, or does power define what constitutes knowledge for us?); about understandings of progress and human evolution (is it meaningful to talk about "more advanced" societies and civilizations?); about the problem of hegemony and hegemonic representations (is it ever possible for us to stand "outside" the hegemonic representations of our time and critique them?); and about the debates over cultural relativism and universalism (are there certain forms of political governance that are incompatible with different cultures or religions?) The aim, of course, in fostering such discussion is not simply for students to use a more theoretical language for its own sake, but for them to think more synthetically across texts and issues, identifying commonalities and recurrent debates. Indeed, you may want to avoid using too many *–isms* in introducing such ideas to students, but rather encourage them to see recurring issues and problems (e.g. by comparing the arguments about the material preconditions for achieving gender equality voiced by Woolf, with Nasser's arguments about the need for economic sovereignty articulated in his calls for a canal users' association.) With more advanced or interested students, you might frame this in a more theoretical language, (e.g. that of materialism, socialism…) but what is important is that students have grasped the concept, and not merely the label.

As with chapter one, this chapter leads itself to a variety of classroom (and extra-curricular) activities. Some of these are explored below. Since Central Asia has been subject to an influx of new encounters with various "others" over the last few years (from western television songs to diplomats and Peace Corps volunteers) there is an abundance of material in students' own local surroundings for thinking about the way both parties to the encounter interpret, and are themselves interpreted in it. You might spend an afternoon with your students looking at different parts of one local city (e.g. the bazaar, main street, advertising bill-boards, bookshops, residential districts or mahallas, monuments, parks, etc. etc.) looking at how different kinds of "others" are portrayed and embedded in the objects and architecture that are found there. How does the design of some Central Asian cities (with "European" and "local" areas) reflect ideas about the different values that get attached to those labels? How do encounters with material objects in these places shape how we come to imagine the "others" that are constituted through them (cf "Chinese shoes", "Finnish windows"). Likewise, do students ever find themselves in situations where they have found themselves to be constituted as an "other" in ways that they did not expect (e.g. when they found themselves in a foreign part of their own or a neighbouring country; when they saw their own country represented on foreign media in ways that they did not find accurate, etc.) These texts can be a great theoretical tool for coming to explore and reflect on various kinds of encounter that are

embedded in, or inscribed on, the home, the university, the city and the spaces of the state.

These texts also lend themselves to creative, imaginative work, e.g. through devising a short script for, or performing a section of the storyline presented in *White Sun of the Desert* from the perspective of one of the other characters in Motyl's film; or by writing an alternative version of Kipling's *White Man's Burden* analogous to the ironic responses of Black-American authors to Kipling's original (see the web-links below). Given that the texts represent a variety of levels of English, from the simple narrative of Kalam to Said's rich and dense prose full of literary allusion, the texts can also be used to encourage the development of writing and language skills. A full discussion of developing student writing skills is given at the end of this chapter and the next. Reflections on orientalism and questions of representation can also be accessed through visual materials. In addition to the images accompanying the texts in the student's book, there are some wonderful on-line resources for examining, e.g. orientalist art, or advertising strategies that drew upon Kipling's mantra of the "White Man's Burden" (see the links below). Students should be encouraged to reflect critically and discuss openly how gender, sexuality and race are implicated in the constitution of what Said calls the "regular constellation of ideas" that constitute orientalism and its legacy.

2.2 TEXTS IN CONTEXT: BACKGROUND AND SUPPLEMENTARY MATERIAL FOR INSTRUCTORS

Vladimir Motyl: White sun of the desert

Although students may have seen this film before, it is important that they think about the viewing process and the topic of the chapter before beginning to watch the film so that the viewing is an active rather than a passive process. Encourage students to look at the introduction to the chapter and to leaf through the other texts to get a sense of the ideas that are explored here before they begin to watch. You can also help to foster engaged viewing by having particular groups of students focus on different elements of the film: music, screenplay, symbolism, plot, characters, use of contrast, colours, etc. Discuss with students how we might go about "reading" a film, and how this is similar or different from reading a story or a speech or an essay. You might encourage students themselves to suggest things to focus on in watching a film: this will help to engage their awareness about film as text and to avoid merely descriptive re-narrations of the plot when it comes to classroom discussion. Engagement can also be promoted by encouraging note-taking during the film, and the recording of individual reactions and emotions during the viewing process. Which elements of the film made them laugh, feel shocked, angry or even bored? How do they think audience members at the time the film was first screened (1969) would have reacted to it in the Soviet Union? Why do they think it became such a classic of Soviet cinema?

Motyl's film acts as the point of entry to a chapter centred on the problem of how we interpret "others" – especially when those "others" strike us initially as strange, foreign, or inferior. Students should be encouraged not merely to *assert* their response to the film, but to reflect on why they hold that opinion, and to identify arguments to support their position. The extensive discussion questions accompanying the text in the student book can be coupled in the classroom with brief presentations and perhaps, with more out-going groups, with alternative re-enactments of certain scenes. How would the story-line appear if it were narrated, not from the position of Sukhov (the "I" of the film), but rather from the perspective of Abdulla, or one of the members of his harem? How might a feminist film-maker have treated the subject matter? How would feminist viewers respond to it? How would the film have been viewed by people from different parts of the Soviet Union when it was first screened? How do you think people in your country would respond if it were broadcast on national television today? Encourage students to develop alternative story-lines or narrative scenes, and to think about the kinds of ways that

their representations of gender and cross-cultural dynamics differ from those of Motyl. Such enactments can then be used as a point of entry into discussion of authorial position, ideas of empathy and audience, the role of gender and female clothing to the production of ideas about "barbarity" and civilization, and the way in which the Russia to which Sukhov longs to return is used contrastively in the film.

More advanced students might be encouraged to couple their viewing of the film with additional research into the context in which Motyl was screening the film; the history of its official reception in the USSR; and the period of Basmachi rebellion that the film depicts. Were they surprised to learn that the film was made in 1969? Does Motyl's representation fit with historians' accounts of Central Asia shortly after the October revolution as they have encountered them at school? Which elements of Central Asian life are exaggerated, and which downplayed? There is a rich and growing body of internet-literature that students can tap for such exercises; more adventurous students might want to couple such research with local archival explorations about the early Soviet experience in their locality. There is also a great deal of comparative literature about film and representation, especially representations of women and non-western cultures. What kinds of qualities (justice, injustice, liberty, enclosure, rationality, arbitrariness….) are associated with particular groups of people in the film? Which culture comes across as "timeless" and which as forward-moving? How is landscape used to "naturalise" particular qualities of brutality and injustice? How are normative understandings of gender relations, marriage patterns and masculinity suggested in the film? Should we consider such representations "propaganda"? Can students identify other films that share similar tropes or depictions?

Edward Said: Orientalism

Said's text is acts as a theoretical linchpin to this chapter, and deserves to be read closely, even if some of the other texts from the chapter are left out during shorter, more selective courses. This is not an easy text, and there is a risk that students will get side-lined by anxiety about whether they have understood all of the passing references (to Vico, to Disraeli and to all of the other scholarly references), rather than focusing on the central argument about the "relationship of power" that links particular existing places to certain cultural constructions of them (i.e. the relationship between "orient" as place and "orientalism" as a particular way of knowing the other). It is an incredibly rich, productive text, inviting a wealth of discussion about the detail of the argument itself (is it coherent? Do students agree with it?) to its usefulness as an analytic device (does it help us to make sense of the kinds of relationship that other texts in this chapter exemplify?) and its contemporary applicability (are there current interventions in students' own countries that could be considered "orientalist"?) As such it is a wonderful text for probing students' own skills of critical reading and application, and lends itself well to the AQCI described earlier, as well as the methods for evaluating content in the source discussed in the student textbook (page 45 of the English version). Moreover, despite its complexity, it is actually beautifully argued. One way to foster close reading of the text is to encourage students to identify in each paragraph that which they consider to be the key statement, and to ask them to recreate the argument as they understand it as a single whole, perhaps even in bullet-point format. More advanced students should be encouraged to delve further into the text, of which most AKHP libraries should have copies in English. A Russian translation of the full text has also recently been published.

Edward Said unsettles our conventional understandings of the world, and students may have difficulty grasping just what is meant by the assertion that "orientalism is a created body of theory and practice" rather than simply a *science* or neutral *description* of particular parts of the world. Said suggests that power and knowledge are linked – and not in the benign way that we are usually taught at school ("knowledge leads to power") but rather in the more disconcerting sense that "power produces structures of knowledge." A good way in to this problematic is by reading Said in conjunction with other texts in the chapter that make that move explicit. How did readers of Kipling come to "know" India through his poems? How

would Soviet viewers have come to "know" about Central Asia through Motyl's representation? In what way did differential relations of power shape the production of knowledge and the kind of representation that resulted? What are the implications of such relations? More critically-minded students should, of course, be encouraged to extend such reflection to contemporary interventions (including, of course, AKHP itself!) How, in contemporary Central Asia, is power linked to the production of knowledge in the region and *about* the region? Are the discourses of the powerful necessarily bound to win? Are there ways of challenging dominant discourses? Are we always bound to reproduce the dominant ideas of our time, even when we think that we stand "outside" them critically?

Said's account also rests on a number of other concepts that deserve to be explored with students. Said sees Orientalism as a product of western *hegemony*, and he draws here on the account of hegemony developed by Italian political philosopher, Antonio Gramsci. More advanced students should be encouraged to reflect on this concept, and the ways in which it differs from other related ideas (power, domination, ideology). He also draws on the vocabulary of *psychoanalysis* (repression, investment, projection) to suggest that Victorian interest in the sexuality of "oriental" women tells us more about the culture doing the representing than the people represented. Students should be encouraged to reflect on the image by Jean-Leon Gerome included with the text: what does it tell us about the observer, and his ideas (fantasies?) about the Arab woman portrayed? How, more generally, does psychoanalysis give us an insight into the kinds of unconscious processes that underlie this style of painting? Other images to reflect on are those used in the cover of Said's book (a web-link to the image is indicated below) and to the Victorian era Orientalist paintings (link below). What are the recurrent themes in such images? How is women's sexuality portrayed? How are social relations in Turkey, Arabia, Algeria and other "oriental" countries portrayed in such paintings? How do they help us to make sense of the claims that Said is making? In the final part of the extract, Said draws on a related set of ideas – concerning *imperialism* and *racism* --- to critique orientalist writings. What does Said suggest is the relationship between imperialism and orientalism? How are these two concepts different from one another?

Said's text, as these concepts above suggest, is an extremely fruitful piece for student presentations. These might focus on Said's biography (how might his experiences growing up in occupied Palestine but educated in leading English-language schools and Universities have affected his critical stance on the world? Why might the title of his autobiography, *Out of Place*, be suggestive?) They might focus on some of the intellectual currents that Said drew upon (literary theory, poststructuralism), and some of those that he helped to foster (post-colonial studies). They might examine some of the concepts that are used in the text (hegemony, domination, imperialism, projection…) or study the ways that Said's theory could be used to critique particular policies and interventions. There is a vast literature in English on Said, both published and on-line; there is a smaller, but growing literature on Said in Russian. Pointers to some useful articles are included in section 2.3 below. More advanced students, or those who would like to take Said's text as the basis for further research, could be encouraged not just to analyse Said's text, but to *use* it as a device for analysing contemporary orientalisms. As an example of such an exercise, students who have good access to the internet might be encouraged to look at how the contemporary Russian media portrays elements of life in Central Asia (e.g. how are labour migrants from different Central Asian countries depicted in the Russian press? How was Kyrgyzstan's "revolution" in March 2005 represented? Are such portrayals "orientalist" in Said's conception? Why, or why not?) Said's text can also be used as an analytic tool for analysing other kinds of cultural production outside the classroom (advertisements, official speeches, styles of relating between members of different countries, etc.) This can be a very productive text for "taking into the field" and using to study social relations. Encourage students to reflect and report on instances in their daily life outside the classroom which the text helped them to analyse.

Leo Africanus: Description of Timbuktu

This short extract from Leo Africanus' *Description of Timbuktu* provides us with an altogether different account of the "other" from that critiqued by Edward Said. Students should be encouraged to reflect on the kind of portrayal that Africanus gives (critical? complementary? biased? objective?) and what this suggests about the way that he saw and imagined the African continent. How does Leo Africanus' account differ from predominant contemporary portrayals of Africa? How would this representation have affected how Europeans in the Middle Ages thought about the African continent, of which Leo Africanus was the major source of information for several centuries?

Whilst beginning students will be likely to treat the text at face value, as a medieval Spanish Muslim's depiction of North Africa, more advanced students should be encouraged to reflect on the ways that this text, read in conjunction with others in the chapter, gives an insight into the relations between power and knowledge, imperial conquest and representations of the other. How does a "pre-orientalist" text differ from an "orientalist" one? How are such different portrayals conditioned by the intellectual contexts in which they were produced? Students should be encouraged to explore and develop their understanding of the context in which Leo Africanus was writing: were they surprised to learn that the city of Granada in Spain was Muslim at this time? Were they surprised to learn that a Renaissance Pope would have been eager to learn of the account of Africa given by a Muslim slave? What else can they find out about the political and cultural context of Leo Africanus' writings? Students with facility in English can find rich web resources relating to Africanus, links to which are given in section 2.3 below.

Usamah ibn Munqidh: Autobiography – Excerpts on the Franks

This wonderfully unsettling and gory text shows how an 11th Century Arab diplomat wondered at what he saw as the violence and irrationality of the Franks during the time of the Crusades. At one level, of course, it is a description of the "other" by a diplomat who sees the Franks and their "curious medicine" as barbaric. But a closer reading also reveals how personal friendship can coexist (of Usamah ibn Munqidh with the son of Fulk) alongside total abhorrence of the group from which that individual comes. It also shows how accounts of the "other's" barbarism, violence, irrationality can be mutual and mutually reinforcing. Students should be encouraged to reflect on the background of the Crusades, the ideas by which they were motivated, and the way that this may have influenced mutual Christian-Muslim perceptions at this time. Like Leo Africanus' text, students can productively read this text in conjunction with Said's account of Orientalism. They may be surprised to find that in this account it is the Europeans who are "exotic", and they should be encouraged to probe their sense of surprise for what it reveals about dominant contemporary discourses and the way that they shape our understanding of the geography of "civilization". When read carefully and used as a basis for wider discussion, this seemingly simple text can actually be a powerful tool for thinking about both the *continuities* in historical encounters between groups who see each other as "uncivilized", and for reflecting on the *differences* in the way that historical discourses of superiority are legitimized. The first of the review questions in the student's guide provides a good entry-point into such a discussion. Advanced students should be encouraged to reflect on the particular historical and cultural correlates that make orientalism a *particular* historical discourse about the East that is qualitatively different from earlier historical portrayals of the other (think about the role of science, knowledge, Victorian ideas about race, etc.) The text can, of course, also be used as a point of entry for reflecting on contemporary (mis-) representations of the "other" in European and Islamic countries and as a point of entry for thinking about the possibilities for tolerance and pluralism as political values. Can the "friendship" that Minqidh describes be taken as an analogy for the possibility of countering intolerance? What does his polite reply to Fulk's invitation (p. 53) suggest in this regard? Is his trust of one man, or his fear of the whole population, ultimately greater?

Rudyard Kipling: The White Man's Burden

Kipling's poem is an excellent entry for encouraging students to analyse poetry stylistically, rhythmically and linguistically as well as simply mining it for content. For the imperious, righteous tone of Kipling's message is reinforced by the sing-song rhythm, constant repetition ("take up the white man's burden") and imperative voice. This is not a description or an argument, but a call to arms. Kipling published the poem in the United States in 1899, at a time of significant discussion there about whether it should follow the imperial path of Britain and other European powers. Indeed, it is reported that Theodore Roosevelt, who was soon to become the vice-president of the United States, and later its president, copied out and circulated the poem, remarking that whilst the quality of the poetry was "rather poor", the message that it contained is one that the US should heed.

Since the poem is full of allusions and some rather complex and dated vocabulary, it is a good exercise for developing students' linguistic skills, whichever language they read the original in. Curricula using the *ITH coursebook* that involve a strong emphasis on English language acquisition can fruitfully use the text to develop students' own creative skills and competence in English. They might be encouraged to identify and find synonyms for some of the more striking vocabulary ("sullen", "tawdry", "ungrudged", etc.), which in turn invites a series of spin-off exercises in language-building. Students who are taking ITH in Russian may want to compare versions of the translation (see the web-links below) and reflect on the difference in emphases that come across in the different translations that have been made. Others may wish to focus more on the message itself, the context in which it was written, and some of the ironic responses that it received in the United States (examine the picture on p. 58 and the implicit critique that it contains of Kipling's position). The poem generated massive debate, especially in the US, inviting several poems that mimic Kipling's style to put forward the opposite message (see the web-sites below for links to Labouchere's *The Black Man's Burden* and other ironic adaptations of Kipling's verse).

Kipling's is an excellent text to read in conjunction with both Said and *White Sun of the Desert,* for it allows reflection upon the usefulness, but also the limits of simple comparison. How is Shukov similar to, and different from, the "white man" depicted by Kipling? How did Soviet projects at modernization in Central Asia depart from, and/or adhere to, the idea of colonization as "mission" that Kipling suggests? With more advanced students, such questions could become the basis for individual research, involving materials available on-line or in their city.

Prince Gortchakoff: Russian Imperial Expansion

This is a great text to spark debate in the classroom! Students should be encouraged to read it closely, not simply dismissing its arrogance, but rather trying to understand the basis of Gortchakoff's reasoning and the logic of his argumentation. What are the assumptions about human development, the relationship between settled and nomadic peoples, the presumed "right" of the "more developed" to subdue the "less developed", the nature of "civilization" and the presumed imperative of state security that are invoked in order to support his arguments? Why, on Gortchakoff's own terms, is "imperial expansion" justified? Close reading of this text will reveal to students several interesting parallels with that of Kipling. Classroom exercises might focus on comparing the language and metaphors used (compare Kipling's "half-devil and half-child" with Gortchakoff's "half-savage"), the kind of reasoning invoked ("this is not for *our* benefit, but for the benefit of those we come to civilize!") and the implicit teleology on which it rests (there is an established chain of human development through which all peoples must necessarily progress; some are further along it than others). Students should be encouraged not simply to *register* the imperious attitudes that are indicated here, but to reflect on the broader currents on which they rest concerning progress, scientific development, faith in civilization, etc. How does Said's text, which links power and knowledge, imperialism with particular forms of representation, help us to understand the dynamics that would have made Gortchakoff's argument seem compelling to his contemporaries?

More advanced students should be encouraged to draw upon, and expand, their knowledge of the Russian empire by exploring Gorchakoff's biography and the intellectual climate in which he was writing. Why might imperial expansion for Russia have been important in establishing its credentials as a "civilized" country vis-à-vis other European states? What might be the significance of the fact that this was a *diplomatic* dispatch and intended for consumption by an audience of foreign powers? Students can productively draw on their knowledge of Russian cultural productions at this time (Gortchakoff attended the same Lycee as A.S. Pushkin) to reflect on how Gortchakoff's dispatch would have fitted in with Westernizing and Slavophile discourses in Russia at the time. They should also be encouraged to draw upon their own, local knowledge, to reflect on Russian imperial expansion in Central Asia and its legacy. Did ideas about "civilization" affect the lay-out and development of any Central Asian cities with which the student is familiar? Are there any traces of the "frontier" to which Gortchakoff refers? Are there local monuments to imperial rulers? Are there any traces in the form of street names, museum exhibits, and in popular memory? Did Soviet policies effectively overcome the ideology of superior and inferior civilizations? How are contemporary school-books in the student's country of study (re-)writing the imperial encounter in Central Asia? Such questions can be used to prompt a variety of classroom and field-based activities, sensitizing students to the "reading" of all kinds of material, musical, architectural and spatial texts.

President Nasser: Denouncement of the Proposal for a Canal Users' Association

So far, many of the texts have stressed the perspective of the colonizer, the one dominating, or are reflections on the kinds of worldview that become prevalent in times of economic and political exploitation of one country by another. This text enables students to tap into another perspective – the perspective of a national leader drawing on tropes of resolve, pride, sovereignty, freedom and nationalism to counter British imperialist domination of Egypt. Students, again, should be encouraged beyond reading this merely as the mirror image or polar opposite of the texts that have gone before. Instead they should consider closely the language and images that are invoked and the assumptions on which they rest. Is Nasser's understanding of domination and its root causes similar or different from that articulated by Said? How would other theorists of resistance with whom students might be familiar from other courses have responded? Nasser is considered an Arab socialist – can his understanding of exploitation and historical change be considered Marxist?

Students should also be encouraged to think about the particular geography of Egypt and the salience of water and waterways to resistance. Why was the Suez Canal so important? In what way are water and other resources contested at times of conflict? This text can be a useful point of entry for exploring how and why waterways were so important to empire-builders.

More advanced students can be probed, with this text to engage other problems of resistance and its representation. Nasser advocates war as a strategy of resistance. How do students react to that? Are there instances when leaders have advocated non-violence as a strategy of resistance? They might also reflect on the extent to which those who are exploited are represented (Nasser asserts that he speaks "in the name of every Egyptian Arab"); whether the subaltern can ever truly "speak"; whether Nasser, in his particular discourse, has really affected an act of "resistance" or whether he is merely reproducing the language of the colonizer. There is an excellent secondary literature about the Suez crisis, which students can draw upon to extend their understanding of the way debates about imperialism and independence shifted in the half-century since Kipling.

Ivan Klima: What we Think of America

Ivan Klima's article is one of a series of contributions that were invited by the British literary journal, *Granta,* after the terrorist attacks on the US of September 11th 2001 (other articles in the same edition are available on-line; follow the link to the original article in the ITH student book). In this special edition of the journal, Klima reflects on his ambivalent feelings towards the United States, and examines some of the ways in which his own perceptions of the country were forged, subverted and re-forged as a result of his experiences living there. It is important that this article, like others in the chapter, be read not so much (or not only) with the questions "is Klima right or wrong? Is America *really* like this or not?" in mind; but rather with a critical eye to the way in which our perceptions of the "other" come to be forged: *Why* does Klima hold the views he does? What was the salience of his war-time experiences to the imagination of America as a liberated and liberating "other"? How did his views change after he lived in the United States? This, of course, can be used as a point of entry for students to reflect on their *own* attitudes towards the United States and the media and materials through which those impressions are derived. Teachers should be wary, however, of implying that the aim of the discussion of this text (or any other in the chapter, for that matter) is to come to a "final" agreement about how America "really" is. One way to avoid this is to keep students focused on the overall theme of the chapter, about how we come to know the other, and the way in which politics, culture and the production of knowledge inter-twine.

With more advanced students, this can be framed in the context of a discussion about Orientalism (can we also speak of "Occidentalism" or "reverse orientalism"?) and the role of cultural productions in shaping the way that we come to know the "other". With students who are only beginning their exploration of the humanities, this might be turned into a more hands-on small-group exercise in which they reflect on the ways in which they come to know about various countries to which they have never been, and how their impressions are (or are not) shaped by dominant discourses. How do they think *their* country is "read" or represented in dominant global discourses? How do they get to know about other countries? Through which kind of media? How does this shape the kind of view that they hold of those countries. What forces shape that particular representation? Again, like other texts in this chapter, Klima's text should be read in critical conversation with Said. Would Klima agree with Said, and how would Said react to Klima's portrayal of America? How would Said react to specific claims (e.g. concerning the lack of link between American wealth and third world poverty) in Klima's text?

Murad Kalam: Over there

Murad Kalam's text depicts the dilemmas of an American convert to Islam who becomes profoundly disillusioned by what he encounters when he finally gets the chance to live in an Islamic country. As such it gives students the chance to think about how our understanding of the "other" is transformed when the (idealised) images that we build up at home are suddenly shattered by an encounter with a much messier and more complex reality. Murad Kalam acknowledges that his early images of Islam were veiled in an "exotic, orientalist ether" – how do students understand this phrase? Is the orientalism that he acknowledges in himself similar to, or different from, the kind of orientalism critiqued by Said? What kinds of similarities are there with the sorts of tropes that Said identifies as characteristic of orientalism? Like some of the other texts in this chapter, Kalam also gives us an insight into the kinds of dilemmas that we face when the images that we have built up are gradually challenged by seeing a different reality on the ground. How might some of the concepts encountered earlier in the chapter ("hegemony", "exoticism" etc.) be useful in understanding the tension that Kalam faces as he tries to reconcile his idealised view with an ever more contradictory reality?

Kalam's text also touches on a theme that has occurred as something of a sub-text to this chapter: the extent to which political ideologies (democracy, authoritarianism, liberalism…) are compatible or not with

wider cultural values and religious worldviews. Kalam expresses how his views changed about whether democracy is compatible with Islam, and his uncertainty about where the "true Islamic values" of freedom, modernity and equality are best protected. This is, of course, be fertile ground for discussion about students' own ideas on such matters, ideally in small groups (is democracy a "universal good"? are Islam and equality compatible?); as well as for students to articulate such ideas in written work. At the same time, they can be explored with more advanced students as a way of engaging themes of cultural relativism and universalism, and the implications of a relativist or universalist position for the conduct of contemporary politics. Do students agree with Kalam's universalist conclusion that we should "never accept anything less than full democracy for … Muslims in the Arab world" and the reasoning on which it rests?

2.3 ADDITIONAL RESOURCES RELATING TO THE ITH TEXTS

As with the links indicated as sources of extra information for chapter one, these should be used for guidance only, and have been selected with teachers who have limited internet-time in mind. Students and instructors who enjoy more extensive internet access should, of course, be encouraged to search widely on their own.

Vladimir Motyl

Information in Russian about the making of Motyl's film
http://www.peoples.ru/art/cinema/producer/motyl/history.html
and an interview with Motyl 30 years after White Sun appeared:
http://www.peoples.ru/art/cinema/producer/motyl/index.html
A description of the film and plot summary are available here in English:
http://en.wikipedia.org/wiki/White_Sun_of_the_Desert
A narrative account of the period of Basmachi rebellion depicted by the film is available here in English:
http://www.ku.edu/carrie/texts/carrie_books/paksoy-6/cae12.html
And here is an account of the same period in Russian:
http://www.krugosvet.ru/articles/120/1012074/1012074a1.htm
There are, of course, many and contradictory accounts of this period. Students should be encouraged to search widely and critically to compare divergent accounts.

Edward Said

There is a vast internet literature on Said and his influence in English, and a fair-sized one in Russian. A good summary of some key terms pertaining to orientalism from a US university lecturer can be found in English here: (Eng)
http://www.english.emory.edu/Bahri/Orientalism.html
A multi-authored biography of Said can be found here: (Eng)
http://en.wikipedia.org/wiki/Edward_Said
And an alternative account can be found in Russian here: (Rus)
http://ru.wikipedia.org/wiki/Саид,_Эдвард_Вади
An article written by Edward Said after the attacks of September 11th 2001 and very relevant for the theme of self-other difference explored in this chapter can be found here: (Eng)
http://www.zmag.org/saidclash.htm
A wonderful sense of the kind of representations that Said is critiquing can be found that this collection of Orientalist painting: (Eng/Rus)
http://www.orientalist-art.org.uk/

An interesting précis of Said's orientalism, with a discussion of why Said's work is relatively little known in Russia can be found here: (Rus)

http://old.russ.ru/politics/facts/20031024-malakhov.html

Leo Africanus

An extensive web-site about Leo Africanus has been developed, including this useful discussion of contending accounts of his background and experiences:

http://www.leoafricanus.com/leo/Leo7_MythandReality.html

A brief cultural history of Timbuktu in Russian can be found here (Rus):

http://www.africana.ru/lands/Mali/timbuktu1.htm

Usamah ibn Munqidh

A brief summary of Usamah's autobiography, the Kitab al Itibar, which gives a good sense of the times in which he lived, is available here: (Eng)

http://en.wikipedia.org/wiki/Kitab_al-I%27tibar

A summary biography can be found here (Eng.)

http://en.wikipedia.org/wiki/Usamah_ibn_Munqidh

More information about the Franks can be found here (Eng)

http://en.wikipedia.org/wiki/Franks

An account of the Crusades in Syria at the time of Usamah ibn Munqidh, with a map of the region at the time, can be found here (Eng.)

http://www.medievalcrusades.com/

A wonderful Russian site devoted to Medieval Islamic literature includes the whole of Usamah's memoirs (including the extract included in the text), together with maps showing Syria at the time of the Crusades (Rus)

http://www.vostlit.info/haupt-Dateien/index-Dateien/U.phtml

Rudyard Kipling

A (somewhat disputed) analysis of the poem included is found in English here (Eng):

http://en.wikipedia.org/wiki/The_White_Man%27s_Burden

Students might also be encouraged to look at the interesting discussion about the article accompanying this text (see "discussion")

www.guhsd.net/medowell/history/projects/wmburden/main.html

An alternative translation into Russian of Kipling's poem from the one provided in the AKHP students' book can be found here: (good for comparison and discussion!) (Rus)

http://udod.traditio.ru/kip1.htm

A biography of Kipling and the context in which he was writing can be found in Russian here (Rus):

http://feb-web.ru/feb/litenc/encyclop/le5/le5-2005.htm

Prince Gortchakoff

A map from 1848 showing the zone of the Great Game can be found here (Rus/Eng):

http://en.wikipedia.org/wiki/Image:Persia_afghanistan_1848.jpg

And a discussion of the context of the Great Game is available here (Eng):

http://en.wikipedia.org/wiki/Great_Game

An account of Gortchakoff's biography is available here: (Eng)

http://en.wikipedia.org/wiki/Alexander_Gorchakov

And in Russian here (Rus):
http://www.hrono.ru/biograf/gorchakov.html

Encourage students who are able to compare the Russian and English language accounts of Gorchakoff's biography!

President Nasser

A biography of Nasser in English is available here (Eng):
http://en.wikipedia.org/wiki/Gamal_Abdel_Nasser

Excellent visual material and a history of the canal is available in English here:
http://en.wikipedia.org/wiki/Suez_Canal

A satellite photo showing the position and significance of the Suez canal can be seen here: (Rus/Eng):
www.navis.gr/ canals/su_space.htm

A summary of the historical context of Nasser's rule can be found in Russian here (Rus):
http://www.krugosvet.ru/articles/61/1006107/1006107a17.htm

And a description (with pictures) of the Suez canal and its strategic significance is here (Rus):
http://www.krugosvet.ru/articles/12/1001230/1001230a1.htm

Ivan Klima

A description of the Prague Spring, which shaped Klima's formative years (Eng):
http://archiv.radio.cz/history/history14.html

A longer contextual article is available here:
http://en.wikipedia.org/wiki/Prague_Spring

A detailed interview-based biography of Klima can be found here (Eng):
http://books.guardian.co.uk/departments/generalfiction/story/0,6000,1207057,00.html

An interview with Klima in Russian is available here (Rus):
http://www.radio.cz/ru/statja/2309

2.4 DEVELOPING STUDENTS' WRITING SKILLS I: THESIS STATEMENTS AND SHORT WRITING ASSIGNMENTS

2.4.1 The need to develop academic writing

One of the recurrent themes to emerge from discussion with ITH instructors during the AKHP *Training of Trainers* was the challenge involved in teaching skills of academic writing to students. Once one instructor had mentioned the problem of plagiarism, there suddenly emerged a chorus of agreement, with many in the room commenting on the difficulties they faced in encouraging students to write independently, without resorting to copying extensive sections from other texts. Moreover, there was a commonly voiced opinion that with the rise of the internet in Central Asia (and commercial computer centres offering to find and download a ready-written essay for a few dollars), students were increasingly resorting to handing in "essays" that were mixtures of hastily pasted-together paragraphs from different internet sites, or, in some cases, texts downloaded in their entirety.

This is not, of course, a problem unique to Central Asia: University teachers across the world, including major research universities, have noted the rise in plagiarism associated with the growth of internet technologies. Instructors and their students in Central Asia may face particular challenges, however, in accessing library materials, international journals, or the kinds of exercises and materials to help students work independently. Moreover, the legacy of an education system that prioritised knowledge-accumulation over critical interrogation of texts has tended to perpetuate a degree of fear and uncertainty amongst

students about confidently expressing their own ideas and responses in text. Often students admit that they are unsure even how to go about writing their ideas argumentatively, especially if they have had little independent writing experience beyond rather formulaic *topiky* and descriptive compositions at school.

What this means is that, as instructors, we should approach academic writing as a skill to be acquired like any other, without assuming that simply because a student knows rules of grammar and has written compositions at school, that she can necessarily be expected to write 30 or 40 page course papers (*kurs-ovye raboty*) without being thoroughly intimidated by the prospect. It would be rather like asking someone who is used to cooking meals for a small family to prepare a 3-course meal for 100 people without giving them any guidance about how they should go about organising the various tasks involved. It is important, therefore, that we set writing tasks that are both *meaningful* in themselves (not simply for the purpose of box-ticking, accumulating paper or proving how hard-working our students are) and *realistic*. What is "realistic" as an academic essay will depend in large part on the student's own level within University and the number of courses that he or she is juggling alongside ITH. Requesting a lengthy course paper when the student has several such papers to complete for similar deadline is a recipe for plagiarism, copying and the merely mechanical reproduction of knowledge. As such, it does little to encourage students how to think and analyse for themselves. It is much more effective to set a short, creative writing exercise that really encourages the student to engage with the material than a larger, more impressive-looking paper that is long but poorly structured, repetitive or plagiarised.

In this section of chapter 2, and in the corresponding part of chapter 3, we consider practical ways to encourage students' writing skills. Instructors should draw upon both of these sections in thinking about writing exercises to give to students. This part deals with short writing assignments (specifically, the *argumentative essay*), the development of thesis statements, and the construction of a logical, coherent argument. The corresponding section of chapter three deals more specifically with research skills for longer essays, techniques of locating material, issues of citation and plagiarism. We begin, however, with some ways to encourage students to think about the *point* of an argumentative essay, and the kinds of written work that most clearly communicate their meaning to the reader.

2.4.2 Helping students to think about structure and argument

Students often enter AKHP classes assuming that the longer the writing requirement, the more "serious" the course. Teachers and their departmental administrations sometimes exacerbate this by setting ever longer course-work requirements, and placing excessive emphasis on presentation (pictures, cover pages, etc.) over substance. How, then, can we begin to encourage students to think about writing as communicative process?

One useful exercise, which need not take very long, but which can prove very persuasive about the value of short, well-structured essays, is to give everyone in the room about 10-15 minutes to prepare a short (c. 500 word) essay that they will each have to present to their classmates. The essay should be about something on which they are fairly knowledgeable, but about which others in the class are not likely to be well-informed beforehand. This might be, for instance, an account of a book which they particularly enjoy, a description of a person whom they admire, a discussion of an issue about which they feel strongly, etc. Students are told beforehand that when the preparation time is over, each person will have exactly three minutes (timed!) to present their essay to the class. What they are not told beforehand is that during the presentation of their essay, one other student in the room will be allocated at random to be a "scribe", making notes on the essay that is presented in order to make their own, shorter (c. 1 minute) presentation based on the material that they have just learned from their friend. In other words, as well as presenting their own, 3-minute essay, each student will also be the "scribe" for another student's essay, taking notes as it is presented in order to make their *own* summary of the material they have learned later in the class. After all the 3-minute essays have been presented, each "scribe" is then asked to summarise

the particular essay on which he or she took notes. In each case, the remaining students are asked to comment on and rate each others' summaries based on the extent to which they feel the student did a good job of capturing coherently the content of the original student's essay.

After having heard all of the scribes' re-presentations, students should be asked to identify which of the original essays that was presented to them was the easiest to follow, and why. What was it about the *way* in which the student in question handled the material, used the time available, and structured what they said that made it comprehensible and convincing to an audience, and thus lend itself more readily to succinct and comprehensible re-production? Which essays, conversely, did students find it hard to follow, and why?

What tends to emerge from this exercise (and students often remark on this themselves) is that the best *summaries* always almost resulted from those initial essays that were the most coherent, well-argued and structured to begin with. Conversely, it was often those essays that were less well structured to start with that aroused the most disagreement and divergence of opinion as to whether the "scribe" had done an accurate job of summarising it. It is when the original presentation is unclear that we, the listener (and in this case also, the scribe) is forced to improvise and extrapolate in order to leap over logical gaps and thus recreate something that we can make sense of as a coherent argument. Students often find that essays that are weighed down with too many facts or irrelevant details are also difficult to follow, as are those which jump about in terms of content, or which lack a coherent argument from beginning to end. They are often also surprised to find out that in a focused, well-structured 3-minute essay there is in fact a huge amount of material that can be conveyed.

This exercise can be used as a starting point for encouraging students to think about what makes a good, short essay. Too often "good essay structure" as it is taught in school (and even university) is reduced to the need for a "beginning, middle and end", suggesting that there need be no coherent point of connection between these three rather detached elements. If, however, we focus students' attention on the *argumentative threads* that they want to develop through initial exposition of an idea, development of it, and brief summarising conclusion, we are far more likely to help them to see the essay as a single, integrated whole, in which different sections contribute to the overall convincingness of the ideas that the writer wants to convey. You might encourage students to note down the things that they felt contributed to making an essay strong, and comparing it to the following set of elements that are often identified as constituting a well argued essay (for examples, see the web-links at the end of the chapter):

- Coherent connections within and between paragraphs/sections;
- Good use of supportive material (quotes, statistics, observations…);
- Logical consistency (reasoning is logical and coherent; conclusions really do follow from the information presented);
- A sense of the author's own voice; we see their *own* opinion being argued for, not merely a repetition of others';
- Use of clear, coherent language. Sentences well-structured and short enough to understand;
- A willingness to acknowledge, engage with, and where necessary, refute, opposing arguments or positions.

2.4.3 Argumentative essays and the role of the thesis statement

This principle holds true about almost any piece of argumentative academic work, whether 3 pages long or 300. They can perhaps best be taught, however, by honing students' writing skills through the writing of short **argumentative essays**. In section 3.4. however, we will show the same principles at work in the development of longer pieces of written and research work.

An argumentative essay is typically a short, (up to 200 words) piece of academic work in which the author seeks, within a contested field or debate, to advocate and support a particular viewpoint by drawing

on existing information and/or his or her own experiences or observations. It is important for students (and teachers!) to note that "argumentative" does not mean "combative": the aim of an argumentative essay is not simply to dismiss opposing viewpoints, nor to use flowery rhetorical language in order to merely *assert* the rightness of their position. It is rather to engage, critically and sensitively in a field of debate, and to draw reasonable arguments based on the material available to support their view and to show why it holds up against the criticism of others. The style of reasoning present in argumentative essays form the basis for longer, more complex or more innovative academic writing found in academic journals, books, thought pieces and research reports. Learning to master the basic techniques of academic argumentation thus constitute a foundation that will support the student throughout his or her writing career. Given that this is so, it is equally important that in marking argumentative essays, credit be given for the *quality of argumentation* rather than for the "correctness" of the conclusions in our own minds. If we feel that a student has drawn a fallacious conclusion with which we disagree, it is an important part of the learning process for the student to have pointed out to her *where* and *why* (i.e. based on which evidence that the student has failed to mention, pointing to which fallacy in her argument) we happen to disagree. At the centre of the instructor's attention, as much as the student's, should be quality of argumentation. Students are likely to be far more explorative and engaged in their writing if they are confident in the knowledge that they will not be marked simply according to the extent to which their argument happens to support that of their instructor.

As a rule, the argumentative essay will contain the following elements, though they need not necessarily be thought of as discrete, disconnected blocks.

1. A claim or assertion, summarised in the form of a thesis statement.
2. Evidence in the form of citations from other works, personal observation or research, statistical or other supporting material, and
3. A recognition of possible counter-arguments to your own, engagement with them, and elaboration of why you nonetheless maintain a different position.
4. An analysis indicating what the consequences of your argument might be: its implications for understanding related phenomena or other kinds of problems.
5. A concluding synthesis in which you summarise the argument that you have presented.

Depending on the students' level and the topic in hand, you may want to begin by encouraging students to think of each of these different elements as a different "section" of the essay, and to have them work out their initial argument in more stylised form by filling out a table with separate sections for the thesis statement, evidence and counter-arguments. An example of a completed thesis development exercise, based on Jean-Jacques Rousseau's *Discourse on Arts and Sciences,* can be found in the ITH students' book, p. 210-1 (p. 226-7 of the Russian version). However, it is important that this exercise be seen as a means to an end (the writing of a single, coherent and inter-connected piece of work) rather than an end in itself. Often the hardest elements of any essay to write are the connecting phrases and expressions that allow a smooth transition between different parts of the argument.

Thesis Development Exercise

<table>
<tr><td colspan="3">INTRODUCTION</td></tr>
<tr><td colspan="3">THESIS STATEMENT</td></tr>
<tr><td>EVIDENCE
Proposition
(1)</td><td>ILLUSTRATIONS
(a)
(b)
(c)</td><td rowspan="3">CONNECTIONS</td></tr>
<tr><td>(2)</td><td>(a)
(b)
(c)</td></tr>
<tr><td>(3)</td><td>(a)
(b)
(c)</td></tr>
<tr><td colspan="2">COUNTERARGUMENTS</td><td>CONNECTION WITH EVIDENCE</td></tr>
<tr><td colspan="3">ANALYSIS</td></tr>
<tr><td colspan="3">CONCLUSION</td></tr>
</table>

Particular attention should be given to the development of a coherent thesis statement. A thesis statement is a summary of the overall argument of the essay, the sentence or sentences that should remain in the reader's mind as the "essence" of the argument that was presented to us. It should be focused, clear and defensible – the kind of statement that one could, conceivably argue against, usually consisting of a number of inter-related propositions leading to a conclusion.

Students may struggle with writing a thesis statement, since it is here that they have to really condense their thought and work out exactly what it is they want to say and why. The rest of the essay can

be thought of as an elaboration and defence of the claims made in the thesis statement, so it is worth helping them to work and rework this, focusing it down to a particular, coherent, defensible claim. The following extract is a particularly useful illustration of the way in which broad and vague statements might be worked into one that is focused and defensible:

An example to share with students: narrowing down a thesis statement

Suppose you are taking a course on 19th-century America, and the instructor hands out the following essay assignment: Compare and contrast the reasons why the North and South fought the Civil War. You turn on the computer and type out the following:

The North and South fought the Civil War for many reasons, some of which were the same and some different.

This weak thesis restates the question without providing any additional information. You will expand on this new information in the body of the essay, but it is important that the reader know where you are heading. A reader of this weak thesis might think, "What reasons? How are they the same? How are they different?" Ask yourself these same questions and begin to compare Northern and Southern attitudes ("The South believed slavery was right, and the North thought slavery was wrong"). Now, push your comparison toward an interpretation-why did one side think slavery was right and the other side think it was wrong? You look again at the evidence and you decide the North believed slavery was immoral while the South believed it upheld their way of life. You write:

While both sides fought the Civil War over the issue of slavery, the North fought for moral reasons while the South fought to preserve its own institutions.

Now you have a working thesis! Included in this working thesis is a reason for the war and some idea of how the two sides disagreed over this reason. As you write the essay, you will probably begin to characterize these differences more precisely and your working thesis may seem vague. Maybe you decide that both sides fought for moral reasons, they just saw morality in different contexts. You end up revising the working thesis into a final thesis that really captures the argument in your paper:

While both Northerners and Southerners believed they fought against tyranny and oppression, Northerners focused on the oppression of slaves while Southerners defended their own rights to property and self-government.

Compare this to the original weak thesis. This final thesis presents a way of *interpreting* evidence that illuminates the significance of the question. *Keep in mind that this is one of many possible interpretations of the Civil War-it is not the one and only right answer to the question.* There isn't a right answer; there are only strong and weak thesis statements and strong and weak uses of evidence.

Let's look at another example. Suppose your literature professor hands out the following assignment in a class on the American novel: Write an analysis of some aspect of Mark Twain's novel Huckleberry Finn. "This will be easy," you think. "I loved Huckleberry Finn!" You grab a pad of paper and write:

Mark Twain's Huckleberry Finn is a great American novel.

Why is this thesis weak? Think about what the reader would expect from the essay that follows: you will most likely provide a general, appreciative summary of Twain's novel. The question did not ask you to summarize, it asked you to analyze. Your professor is probably not interested in your opinion of the novel; instead, she wants you to think about why it's such a great novel-what do Huck's adventures tell us about life, about America, about coming of age, about race relations, etc.? First, the question asks you to pick an aspect of the novel that you think is important to its structure or meaning-for example, the role of storytelling, the contrasting scenes between the shore and the river, or the relationships between adults and children. Now you write:

In Huckleberry Finn, Mark Twain develops a contrast between life on the river and life on the shore.

Here's a working thesis with potential: you have highlighted an important aspect of the novel for

investigation; however, it's still not clear what your analysis will reveal. Your reader is intrigued, but is still thinking, "So what? What's the point of this contrast? What does it signify?" Perhaps you are not sure yet, either. That's fine-begin to work on comparing scenes from the book and see what you discover. Free write, make lists, jot down Huck's actions and reactions. Eventually you will be able to clarify for yourself, and then for the reader, why this contrast matters. After examining the evidence and considering your own insights, you write:

Through its contrasting river and shore scenes, Twain's Huckleberry Finn suggests that to find the true expression of American democratic ideals, one must leave "civilized" society and go back to nature.

This final thesis statement presents an interpretation of a literary work based on an analysis of its content. Of course, for the essay itself to be successful, you must now present evidence from the novel that will convince the reader of your interpretation.

Reproduced from the Writing Centre of the University of North Carolina, Chapel Hill: http://www.unc.edu/depts/wcweb/handouts/thesis.html

2.4.4 The role of questions in fostering argumentative essays

It is worth remembering the importance of questions and question-asking in fostering dull or critical thinking, something especially true when it comes to the way that we give students writing assignments. Questions as they are typically phrased in the post-Soviet textbooks (without a question-mark or question word) tend to encourage descriptive, reproductive kinds of answer, in which the student merely reiterates the "truth" as presented in the textbook. It is in asking questions that we really motivate students' reflective and analytic capacities, and the way that instructors set essay assignments can thus have an enormous impact on the kind of writing that is produced. Descriptive questions that merely ask what, when or who are very hard to answer argumentatively. By contrast, questions that ask *how* and *why*; that present a controversial claim which they ask the student to discuss; or which specifically ask the student for his opinion tend to be much more conducive to critical thought and an argumentative style of writing.

2.4.5 Internet sites on academic writing for further reference

There is a great internet literature on academic writing, though this is still primarily in English. Some sites that you may wish to refer, or to point your students to for more guidance include the following:

http://www.unc.edu/depts/wcweb/handouts/argument.html
Developing academic arguments

http://grammar.ccc.commnet.edu/grammar/composition/composition.htm
General principles of English composition, including grammar and style

http://grammar.ccc.commnet.edu/grammar/composition/crywolf3.htm
An example of an argumentative essay with commentary about its structure and style

http://owl.english.purdue.edu/handouts/general/gl_thesis.html
Writing a thesis statement

http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml
Detailed advice to students on how to develop a thesis statement

http://www.rpi.edu/web/writingcenter/thesis.html
An excellent reflective piece on the value of argumentative writing

http://www.criticalthinking.org/resources/articles/the-role-of-questions.shtml
A vigorous argument for the role of questions in fostering critical thinking

COMPANION TO CHAPTER 3: INTERPRETING TEXTS

3.1 INTERPRETING TEXTS: INTRODUCTION TO THE CHAPTER

This is the most provocative, challenging, and for many students, the most rewarding chapter of *Introduction to the Humanities*. Moreover, it is almost certainly the chapter that most instructors find hardest to teach. For not only are we dealing with texts that are often structurally complex and linguistically demanding; we are also engaging with materials about which we and our students are likely to have strong views, which they (or we!) may feel ought to remain beyond the bounds of critical classroom scrutiny. For many students, as indeed for many of their instructors, the very title of the case study, *What is the Qur'an?* may strike initially as a troubling, or un-askable question. For others, the idea that we might be examining religious texts, including explicitly "fundamentalist" ones, rouses strong and negative reactions. Others, still, may find the juxtaposition of sacred and political texts side-by-side to be confusing, or challenging. And this is quite apart from the fact that the issues with which the chapter is concerned – the nature of textual authority; the possibilities and limits of interpretation; the production of ideology and its manipulation by states for control over society – are *inherently* difficult and even disturbing. When students begin to think about the authority of textual productions, the sacralisation of text, or the implications of government control over the media, the result can be a realisation that they need to scrutinise the foundation of many of their previously-held beliefs. At very many levels, then, this is a "difficult" chapter, for students and instructor alike. The potential insights that can be gained from a close, careful and unbiased reading of the texts it contains are, however, enormous. The aim of this chapter of the *Resource Book* is to suggest some themes and approaches to enable these insights to emerge in the classroom and students' individual reading.

First of all, it is important to grasp (and to convey to students) what this chapter is *not* about. It is not a chapter about the Qur'an, or about sacred texts in general. It is not (in my reading at least) even a chapter advocating the position that every text, religious or not, should necessarily be subject to critical scrutiny and assessed according to the methods of literary or historical criticism. That *may* be one conclusion that students draw from reading these texts, but it is only one. Other students may reach the conclusion that in fact there *are* texts that lie beyond the bounds of critical analysis. The chapter should not be read or taught, then, as advocating a secularist or rationalist agenda. In my understanding the chapter is rather seeking to encourage students to reflect on the nature and limits of textual authority and textual criticism themselves, and that this ought always to be the point to which students are encouraged to return. What do we do when we read a text? What makes critical reading of a text different from other kinds of reading (reading for facts, devotional reading, etc.)? Are there limits on

what can be interpreted, or who ought to be allowed to do the interpreting? What is the relationship between textual productions (whether sacred or secular) and the exercise of power?

In order to achieve this, it is important to help students to distinguish three different "layers" of opinion. The Toby Lester text enables students to see this process with particular clarity. Firstly, there are the opinions of people *quoted* in the text (in the case of the Lester article, these would be the many people whom he cites as being either in favour of, or opposed to, the analysis of the Yemeni texts that he describes). Secondly, there is the opinion of the author him or herself about the matter at hand, which may or may not coincide with those of the people that he has been citing in the text. Thirdly, there is the opinion of the reader him or herself. For students unused to critical reading of texts, these three layers may initially seem indistinguishable. Students accustomed to reading texts for the acquisition of facts may find the diversity of opinions that Lester quotes in the text quite troubling. They may also assume that they are reading it because Lester's opinion is "right" or one that they "ought" to agree with. Encourage students to reflect on *why* we read texts critically, and what we do when we read them. Why, within the context of a chapter like this, might reading even texts advocating a "fundamentalist" Islamic or Christian position be a useful and important exercise? Why should (or shouldn't) we read texts from those whose position seems distasteful or misguided to us?

This is a large chapter, with very diverse texts. Instructors will obviously pick and choose texts for discussion according to their own particular time and classroom constraints. Part of the value of this chapter when taken as a whole is that it encourages students to think about the place of textual authority both in monotheistic religion, and in the production and maintenance of secular political ideology. In making selections from the chapter, instructors are encouraged to retain something of this diversity, since it enables students to keep in mind that this is ultimately a chapter about the nature of interpretation, and not about the nature of *particular* religions or political ideologies.

There are several cross-cutting themes, and texts can be productively read "against the grain" of each other, as the review questions encourage. One set of themes revolves around the **nature of interpretation**. What is involved in interpreting a text? What kinds of techniques and comparisons does it entail? How do different authors considered in this chapter (compare, e.g. Ahmad bin Hanbal and Martin Luther) view the value or dangers associated with interpretation and allowing the authority of a text to be questioned? Why might allowing multiple interpretations (of a text, a past historical event, a leader's actions, a religious commandment….) be regarded as threatening to social order? Students might also be encouraged to look at how the authors of different texts relate to the possibility that *their own text* might be interpreted by others. Compare Luther's ambivalence about the publication of his text and how it might be read ("I beg the reader to read my works with discernment and compassion"), with the certainty of Hanbal or the Vatican council about the rightness of their position, and the dangers of deviation. Compare, too, the different opinions that are articulated as to **whether sacred texts can and should be subject to interpretation** by members of the respective faith communities. For Qutb, sacred and secular texts exist in different orders, and "Islam cannot be studied as a theory". Bubi, by contrast, is insistent that "everywhere [in the Qur'an] God invited people to reason," and that scientific enquiry is not incompatible with religious faith. For Luther, revelation is located *precisely* in understanding context and in a very active, conscious process of textual engagement and interpretation. In many respects, this debate lies at the very heart of the controversy that Lester is keen to explore.

Another recurrent theme relates to the relationship between **texts, political power and mass consciousness**. Is the proliferation and dissemination of vernacular texts (literary and visual) a way of bringing about greater popular enlightenment, or does it potentially increase the scope for governmental control over popular ideas and aspirations? Luther, Bakunin and Mannheim can be fruitfully compared in this regard, though the debate recurs in other guises elsewhere in the chapter. Whilst for Luther, it is precisely the availability of the Bible in vernacular languages that offers a bulwark against Papal domina-

tion, for Mannheim, it is the dissemination of unitary creeds through the centralised power of the state that represents the greatest risk to freedom ("the greater efficiency, in many respects, of the totalitarian states is not merely due, as people usually think, to their more efficient and more blatant propaganda, but also to their instant realisation that mass society cannot be governed by techniques of the homespun order.") In an earlier generation, Bakunin, in his debate with Marx, was troubled by the prospect that a "classless" society would actually result in the "reign of scientific intelligence, the most aristocratic, despotic, arrogant and contemptuous of all regimes." These texts, then, can be productively read against each other to foster broader debate about the place of texts, media, and other apparent sources of "knowledge" to both emancipation and control. The pictures accompanying several of the texts can help act as a visual aid to such discussion – how did the Nazi regime use visual and other techniques to generate popular enthusiasm for fascism? Do the 500 cables in the image accompanying the Mannheim text represent greater freedom, or greater control? Is knowledge more usefully thought of as a *check* upon government control, or is knowledge in fact *produced* and sanctioned by those in power? How would Lenin and Mannheim have answered that question?

The potential that this theme presents for fruitful reflection on students' own contemporary societies is, of course, enormous. What kinds of textual productions are produced by political and cultural leaders in their own countries? What effects do they have? Does the variety of media currently available to students (television programmes originating from many different countries, internet, books, newspapers, etc.) mean greater freedom, or does it mean more opportunities for states (or foreign organisations? Media corporations?) to control the ideas and aspirations of people in society? Do they agree with the position expressly articulated by several Central Asian presidents that a conscious articulation of a national ideology is needed to counter the possibility of other alien ideologies taking over society? If so, then who should have the right to determine what this ideology ought to look like? Is it possible to avoid the "rule of experts" in contemporary society? Students might be encouraged to gather and compare, for instance, the textual productions of the leadership of their own and neighbouring states (official publications and speeches, presidential texts) or of international organisations working in their country. How are they similar and how are they different? What effect do they have on the reader? What normative views do they advocate? Do these texts invite multiple interpretations or the expression of potentially opposing positions? Do they present their text as the ordained truth ("this is how our society will develop!") or as a vehicle for discussion and response?

The text also provides a useful introduction for exploring the difference between fact and opinion (a theme also raised in the methodological section of the chapter devoted to critical reading). With more advanced students, this can be used to generate discussion on the nature of "facts" more generally. What constitutes a historical fact? Who decides what gets canonised as historical event? Why do certain histories and chronologies get erased and others sanctified? Both the Lester text, Bubi's call for ijtihad and Lenin's "What is to be done?" touch on questions of who is entitled to have access to information (about the history of sacred texts, the possibility of knowledge about the truth, or the workings of revolutionary politics). This can be used as a starting point for debate about the desirable extent (and limit) of information. Is greater freedom of information and speech necessarily always a good thing? Does greater availability of information necessarily lead to social progress? Was Lenin right to assume that "freedom of criticism" can be a threat to a society undergoing dramatic social and political change?

As in previous chapters, the texts included here lend themselves to a variety of classroom and extra-curricular activities. As well as exploring textual productions deriving from their own contemporary societies and the political, social, cultural or religious discourses through which they derive their power, students might be encouraged to make a study of the way in which knowledge currently gets produced and authorised in their own societies. Who decides what gets published in newspapers? How is "public opinion" monitored and produced? What relationship exists in their society between the producers

of sacred and secular texts and state authorities? What do Universities, Academies of Science, foreign organisations, independent research centres, etc. publish *about* and what kind of interpretations do these publications invite? How has this changed through time? Have there been significant shifts in terms of who authors and authorises knowledge in their own society over the last 15 years? In the Central Asian towns and cities where most AKHP students will be located, they probably have access to a variety of architectural "texts" – pre-Soviet, Soviet and post-Soviet -- that might also lend themselves to interpretation. What kind of message do they convey? What kind of interpretation do they invite? Is the same symbol (monument, building, public space, text, image etc.) likely to be interpreted in similar ways by different groups? The same kind of exercise can be conducted with visual and literary productions from different ages (e.g. how does Soviet and post-Soviet poster art differ? How does the style of textbooks or other official narratives differ?) In so doing, students can be encouraged to think critically and expansively about what, indeed, constitutes a "text". Are images and buildings also texts of particular kinds? If so, how do the techniques of interpretation necessary differ from those available for analysing literary texts?

Students might be encouraged to take the case study (or one or other of the smaller text) as the starting point for a research exercise looking at the range of contemporary interpretations existing within their own societies. This might include, for instance, discussing with religious leaders in their communities about how *they* interpret the texts written by Lester, Hanbal, Bubi or Qutb. Who advocates which position, and why? The topic also lends itself to historical or archival investigation, and through this, to other kinds of possible individual research project. Students in several AKHP cities might have access, for instance, to the kind of *Jadid* newspaper that accompanies the Bubi text and could use this as a basis for exploring how issues of interpretation and textual authority were debated by reformers and conservative clerics at the turn of the 19th Century. Others might want to take contemporary advertising texts and to explore the kinds of interpretations they invite amongst different groups within the population. A reading of Mannheim's critique of "social techniques" can be used as the basis for classroom and field-based activities for studying contemporary techniques of social control. How is Mannheim's work useful, or problematic, for understanding techniques of control in the world half a century after he was writing? Do new technologies available today necessitate a new "diagnosis of our time" from the one he offered?

3.2 TEXTS IN CONTEXT:
BACKGROUND AND SUPPLEMENTARY MATERIAL FOR INSTRUCTORS

Toby Lester: What is the Qur'an

AKHP instructors have often commented that both they, and their students, find this to be the most challenging text in *Introduction to the Humanities.* Part of the challenge obviously lies in the text's sheer volume: it is both long and full of detail, introducing us to a variety of scholars, places, opinions and arguments that can seem confounding if we assume that our task as reader is to memorise all of the detail contained within. As such, there is considerable danger with a text such as Lester's, of "not seeing the wood for the trees" – that is, of becoming bogged down with discussing details and failing to identify the wider argument that Lester is making, and the fundamental questions that e is raising. Some practical suggestions are given below to assist students in identifying and reflecting on the questions that lay at the heart of the text, enabling them to trace this "red thread" that runs throughout, rather than remaining fixated on the wealth of detail.

Yet the second, more considerable challenge has to do with the fact that the Lester article engages questions that may arouse strong feelings on the part of students and their teachers. For this is a text about the acceptable limits of interpretation, about the nature of textual authority, and as such cuts to the heart of what we are exploring in the humanities.

A careful reading of Toby Lester's text will show that this is it is ultimately a reflection on the nature and limits of Qur'anic interpretation. It is not an attempt to answer the question, *What is the Qur'an*, but rather, an attempt to show why answers to this question have been so various and contested. It is a meta-reflection on the asking of the question – what answers have been given to it, and why many have considered it too contentious to be worthy of asking in the first place.. In order to help students work through what is quite a long and complex text, it may be helpful to separate out several levels at which Lester's article operates. You might even encourage students, on a photocopy of the text, to indicate these various elements of the text in different colours, as one might do with themes and sub-plots in analysing a short story. At one level it is a *narrative,* about a discovery in Yemen and the fate of the discovered fragments. At another level, it is a *description* of what the Qur'an is, and its placed within Muslim practice, historically and today. At a third level, the text is an *analysis* of the state of Qur'anic scholarship, and debates that exist in a field polarised between secular and religious Qur'anic scholars surrounding the possibility of inserting the Qur'an within secular time ("does the Qur'an have a history too?") Finally, at the most abstract level, Lester's article is a *reflection* on the nature of interpretation itself. What is involved in interpreting a text, particularly a religious text, the power of which inheres in its being the unmediated word of God? Who attempts to impose limits on the scope of interpretation, and to what effect?

These themes cross-cut the whole text, running as different-coloured threads throughout different sections of the work. If students are finding themselves submerged in the detail of "who said what", it may be helpful to encourage them to extract out these different themes, and to produce for themselves a visual representation of the way that they are interconnected in the text. A second exercise would involve noting all of the different views that are put across in the text, and attributing them to the different scholars indicated. Very many scholars are mentioned in the text, and whilst noting and remembering them all is not important for understanding the text, the act of separating them out and noting them down can be a useful one to capture the diversity of opinions that Lester is seeking to convey, or even present them on a continuum, from the most vigorously conservative to the most liberal. Students might then be encouraged to suggest where they think Lester himself lies on this continuum, and where they would place their own views about the possibility and desirability of inserting the Qur'an into secular time. Such exercises obviously lend themselves to a host of other, more interactive classroom activities, in the form of debates between the different scholars encountered in the Lester text, small group discussion about the differences between Biblical and Qur'anic interpretation based on the text, or a large-group discussion structured around a single question (e.g. "Who should decide which texts we can and cannot interpret"?) Throughout discussion of this text (and this chapter as a whole), it is important constantly to remind students of the bigger questions – about the nature of textual authority, the possibility of interpretation and its limits. Too narrow a focus can easily generate the impression that this is "really" a chapter about the Qur'an, or about the validity of religious versus secular knowledge. Instructors should take care to guide discussion and direct questions in such a way that the question of *interpretation* is itself the ultimate focus of students' enquiry.

Ahmad bin Hanbal: Aqida (The Symbol of Faith)

As with other texts in this chapter, students should be encouraged to pay attention to the genre in which it is written. This short work is an *aqida,* a short summation of a point of theology, written in response to those advocating a more liberal Islamic interpretation. This text can be productively read alongside the Martin Luther text that follows it, or Abdulla Bubi's call for *Ijtihad.* Encourage students to pay attention to the connection that is established in the text between (1) faithfulness ("one should obey his commands and endure His decisions patiently"), (2) avoidance of questioning ("one should avoid discussions and dialectical debates about faith") and (3) submission to political authority ("one should be

patient under the authority of a ruler, whether that ruler is just or not"). On what basis is this connection established? Is it a valid linkage, in students' opinion? Can students think of parallels to this kind of argument being invoked in their own or other societies?

If students have already read the Toby Lester text, they can be encouraged to insert Hanbal within the schema of Islamic scholarly interpretation that Lester presents. How would Hanbal feel about subjecting the Yemeni fragments to historical or literary analysis? What does he feel about the place of human interpretation in the revelation of texts' meaning? What does Hanbal mean by the comment that the Qur'an was "not created" but rather "sent", and what follows from this, for him? A variety of possible classroom activities arise from reading these two texts in conjunction. This might be conducted in the form of, say, an imaginary debate between Hanbal and Abu Zaid (whose position we encountered in the Lester text), or between Hanbal and Abdulla Bubi. Students might be encouraged to lay out and compare the structure of their argument, and the kinds of authority upon which they rely to support their position (the authority of human reason, the authority of prophecy, the authority of scripture, etc.) to reflect on the implications of this for the conclusions that they respectively draw.

Martin Luther: Preface to the Latin Works

Beginning students, or those reading the AKHP texts in a second or third language, might initially be daunted by the style of rhetoric used in Luther's work, and the volume of possibly unfamiliar Biblical references. Students can be helped to overcome these concerns by recognising that this is a prayerful letter addressed to a particular audience at a period of great religious and social upheaval in 16th Century Germany. Encourage them to pay attention to *who* he is writing to, *why* Luther feels it necessary to write now, and against *whom* he is defending his position. Encourage them to read in order to understand the main argument being put forward, rather than to grasp every allusion and reference (many of which are opaque to today's reader). Students may be helped in the process of reading-for-understanding by having access to information about the political and religious context in which it was written, and this is an excellent text for encouraging individual contextual research before the work is discussed in the classroom. In particular, students might be encouraged to look at the history of the Reformation; the state of the Catholic Church in Europe at the time, or the idea that "indulgences" could be sold. Links to possible sources of information are available in part 3.3 of this chapter. With more elementary groups, or those studying the text in a foreign language, the argument of the text can be broken usefully into three sections (Luther's decision to publish → his argument with the pope → how this affected his faith) with different students presenting each part.

The notion of "indulgence" is key to understanding Luther's argument, and the concept one that students might find hard to grasp, especially if the term itself is unfamiliar. An indulgence was literally a remission of sin that could be granted by a priest, either for sins permitted in advance, or even for a future temporal period. By the time Luther was studying theology in the early 16th century, it was common for these indulgences to be sold for money. What was Luther's approach on learning that these indulgences were being sold? How did he think the Pope would react, and why was he so shocked that the Pope's reaction was one of angry opposition? Are there analogues in contemporary society, with favours usually reserved to the non-monetary realm being sold for profit? Why does Luther comment that it is "so hard to reject custom"? Is this an observation that students agree with?

In order to bring discussion of the text back to the theme of interpretation, the third part of the text is particularly useful. Students should be encouraged to reflect on Luther's ideas about interpretation. Is he in favour of the interpretation of texts? What, for Luther, does true "understanding" entail? Why is it an *ongoing* process for him, and why does it demand constant re-working, revising, returning to texts? Why, for Luther, is God's word always mediated by human interpretation, and how does that view differ from the position articulated by Lenin about "freedom of criticism", the Vatican Council on

the impermissibility of opposing views, or Hanbal on the danger of "discussions and dialectical debates about faith"? How do their different views concerning their own fallibility shape their own relationship to their text? How do they understand the relationship between criticism and faith? What do students themselves think about this? Are there realms of understanding (e.g. concerning sacred revelation) or texts, sacred or otherwise, which should not be subject to critical analysis? Why, or why not?

Mikhail Bakunin: the Knoto-Germanic Empire and the Social Revolution

Bakunin's text is an excellent place for students to practice their skills of critical reading, since the author builds up an argument gradually to argue against another position. Bakunin's argument is with German socialism, and with Marx in particular, and students can be helped in their understanding of this text by being exposed to something of the context of their debate and the discussions within the socialist movement in the mid-19th century about the potentials and risks of attempting to bring about socialism through revolutionary change. There is a great deal of on-line literature on this topic, and students might be encouraged in their pre-reading to investigate the European historical context that gave the Marx-Bakunin debate such urgency.

It is also worth discussing in detail with students the concept of "anarchism" as it is meant in this text. The term "anarchism" is often invoked in an unconsidered way to mean a system that is necessarily disorderly and destructive. Yet "anarchic" literally means "without the state", and students should be encouraged to read about the variety of non-state social systems that have existed throughout human history in order to understand the nature of Bakunin's critique of the state and the risks that he saw from turning the state itself into the "banker" of the people. What does Bakunin understand the danger to be of having a too-powerful state? What does he see as the danger inherent in Marx's vision of a worker's state?

Bakunin's text also provides a point of entry for thinking about the place of expertise, and the danger of generating a state bureaucracy so complex that it will result in the "rule of experts." What, precisely, does Bakunin see as the danger of having too great a concentration of information in society? If read in conjunction with Mannheim's account of the "new social techniques" , the similarities and differences between the two positions can usefully be brought out. Is the situation that Mannheim is describing the outcome of the scenario that Bakunin anticipated? Did each of them see the greater danger as lying in too much *concentration* of information, or too much manipulation of information by the elites? Is there a "cult of the state" in student's own society? Why, or why not? Is the place of scientists as lofty and powerful as Bakunin anticipated? Is the divide between the technocratic elite and the masses that Bakunin foresaw one that was borne out by the reality of socialist states? Does the "cult of the state" persist in post-Soviet societies?

Vatican Council: Papal Infallibility Decreed

Rather as the extract from Martin Luther, this text can initially cause difficulty to students because of its dense and rather archaic language, full of allusion and reference. Again, demonstrating that critical reading is about reading for *understanding* can be useful here, and this can be facilitated by questions that assess whether students have grasped the main ideas in the text, and the rationale put forward in the work for Papal infallibility. What is the Vatican council? What is the context of this particular gathering of the Council? Why was the issue of Papal infallibility one that might be contentious? What is the rationale offered for the Pope's infallibility, and how is this similar and different from the argument of Qur'anic infallibility put forward by Hanbal? What, for the authors of the decree, is the importance of demonstrating that the Pope has powers, not merely of "inspection or direction," but also of "jurisdiction"? How, qualitatively, does this change the nature of his rule?

Reading this alongside other texts (Luther, Hanbal, Bubi…) can be used to foster discussion on the

sources of religious authority that each identifies as ultimate. Should sacred texts have mediators, and if so, is every faithful member of a religious community equally entitled to interpret sacred truth, or is that privilege restricted to a particular group (those with access to Arabic?) or individual (the Pope, as "vicar of the church"?) How are these kinds of discussions similar to, and different from, the debate between Lenin and his Social Democrat opponents about the need for, or danger of, "freedom of criticism" and the need for a "vanguard party" to lead the people? Who, in either case, is to be given the authority to interpret scripture or political tracts?

More advanced students should be encouraged in each case, to pay attention to the particular language and idioms that are used to refer to the "masses" and to convey their vulnerability. Why is the image of the "flock" so frequently invoked in the Vatican decree, and to what effect? How does this image differ from the depiction of the masses invoked by Bakunin, or by Lenin? How are images of threat and the danger of deviation conveyed?

Vladimir Lenin: What is to be done?

Lenin's text, rather like Bakunin's, is structured as a reply to critics. Like Bakunin's, then, it can be usefully placed within the context in which it was written to help maximise students' understanding. In particular, students should be encouraged to think about what was happening in the Communist movement in Russia and elsewhere in Europe a good 15 years before the revolution of 1917 to make Lenin so concerned about the dangers of deviation. Who are the people wanting to "pull the communist movement into the bog", for Lenin? What was the risk of allowing "freedom of criticism" within the movement? Why did he see this kind of fake-freedom as analogous to the illusory freedoms of the worker under capitalism? Who were the "enemies" on all sides to whom he was referring? There is a huge body of material on-line to enable students to enter into the context of early 20th Century debates about communism in Russia. Since this is a historical context with which students are increasingly unfamiliar (now passed over rapidly in school curricula, if indeed it is discussed at all) it is the kind of text that can usefully benefit from pre-research, individually or in teams. Classroom activities based on such research might include a mock debate between Bolsheviks and Mensheviks over the need, or dangers, of having a mass party v. a vanguard party; discussion about whether "freedom of criticism" contains the "inherent falsehood" that Lenin claimed for it, or discussion about the way in which languages of danger ("we are marching in a compact group along a precipitous and difficult path…") get used in a variety of historical settings (including our own!) to limit freedom of speech and criticism. Lenin's writing is full of vivid allusion (cliffs, marshes, fire…) and students might be encouraged to compare his language with the language of, say, contemporary newspaper discourse about the war on terror. Are there analogous metaphors or constructions?

Students should also be encouraged to think about the distinctiveness of Lenin's ideas concerning the need for the masses to have the truth *mediated* to them through a vanguard party, and the way that this contrasts with the position of Luther or Bubi. What, for Lenin, is the difference between "social-democratic consciousness" and the merely "trade-union consciousness" of the masses that he wants to avoid? Why is the factor of time and preparedness so important for him? Why did Lenin think that the presence of a "small, tight nucleus" was essential to the survival of the socialist movement, and to prevent its destruction once minimal concessions to worker rights had been won? Students interested in understanding more about the argument of "spontaneity" against which Lenin was writing can be encouraged to explore the work of Rosa Luxemburg (links below). Such materials can be easily incorporated into the classroom by teachers wanting to include this text as part of debate or role-playing exercise.

Abdullah Bubi: Is the Period of Ijtihad Over or Not?

Abdullah Bubi was a Jadid scholar from Tatarstan, whose reform school became a model for new-move-

ment Muslim schools throughout the Russian empire. Since the Jadids were also prominent in early 20th Century Central Asia, this text can serve as an excellent starting point for individual or group projects on the Jadids and their writings involving primary research in libraries or archival collections. Several features of Bubi's text are noteworthy, and indicative of Jadid approaches more generally. Most striking is his confidence in the idea of human progress, and this acting as the basis of criticism for those who would cling unquestioningly to their parents' way. Note how his faith in human progress contrasts with Mannheim's more sceptical view about the possibility of increasing human development, and encourage students to reflect upon the ways in which the context of their respective works may have affected their views concerning human perfectibility.

It is precisely this belief in human progress that leads Bubi to reject the view that knowledge of the Qur'an was only accessible to those who lived in the past. If anything, he suggests, it ought to be the opposite – for we have knowledge that was inaccessible then! The problem, rather, is the dominance of *taqlid* over *ijtihad,* that is, the dominance of a practice of unquestioning imitation over an approach that questions and reanalyses texts. Compare how Bubi's assessment of the reasons for "deviation" differs from that of Hanbal. If for the latter, deviation derives from failing to adhere to established teachings, for Bubi, the danger lies precisely in an unquestioning repetition of practices inherited from the past.

Bubi is thus, unsurprisingly an active proponent of freedom of speech and criticism, and in this respect his text is diametrically opposed, not just to Hanbal's, but also to Lenin's. Note how the two offers differ on the value or risks associated with "contamination" from other schools of thought. Encourage students to reflect, not just on what these different authors have to say about interpretation, but what their diversity of opinion tells us about the variety of ways in which the role of interpretation is itself interpreted! Are the works of these authors *themselves* particular kinds of interpretations – about the relationship between the public, particular groups of sacred or political leaders, and the interpretability of literary texts?

Karl Mannheim: Diagnosis of our time

Karl Mannheim was a German sociologist, foundational to the sociological study of knowledge – that is, with the way in which knowledge is produced and used in society. The text included here was written in the immediate post-war period, although it was only published in English in the early 1960s. Encourage students to reflect on how Mannheim's own biography (as a Jew working under the shadow of two world wars in Central Europe) and the experience of the Second World War in particular shape his conclusions and his rather pessimistic outlook. Compare this with the optimism of an author such as Bubi, who is confident in the ultimate progress of humankind.

Mannheim's argument is rich and densely argued, and the text repays careful reading, perhaps isolating elements of the argument out in the manner suggested for critical reading techniques in chapter two. For Mannheim, the origin of the problem requiring "diagnosis" is the fact that we live in what he calls "Mass Society." Unlike in previous social formations, the complexity of contemporary society requires a qualitatively new degree of governmental control – what Mannheim calls "social techniques" – which concentrate a proportionately greater quantity of power, whether military, psychological, or social in the hands of a few people than was ever previously possible. Note that for Mannheim the techniques are not good or bad in themselves – what matters is the way that they are used, and the ends to which they are put. Ultimately, the difference between democratic and totalitarian society lies in the "terror of their efficiency."

Mannheim's text can be productively read alongside Lenin's (compare their views on the need or risks of concentrating knowledge in a few hands, rather than distributing it to the "masses" as a whole) as well as with Bubi's (is humanity ultimately destined towards progress or not?) and Hanbal's (should we submit to our fate, or should we seek to control it?) It also opens up a huge field for discussion concerning contemporary "social techniques" and their implementation. Has anything changed since Mannheim was writing? Were he to view the early 21st century world, would he be heartened or alarmed? How

does the internet and access to "real-time" media increase the possibilities for either greater democratic control over social techniques, or greater concentration of information in the hands of a few, or potentially to both tendencies at the same time? More advanced students might be encouraged to undertake independent research on the varieties of new kinds of knowledge-practice that have been opened up by advances in the biological sciences, and the ways that these are currently implemented and contested in different countries, including their own. Do they agree with students that it is possible and necessary to implement some kind of "therapy" to counter this control by the technocrats?

Al Shaheed Sayyid Qutb: The Nature of the Qur'anic Method

Sayyid Qutb was a member of the Muslim Brotherhood of Egypt, a movement he turned to after having received a secular education in Cairo as a child. His work provides an interesting point of contrast with the views of Hanbal and Bubi discussed above, and students might be encouraged to research and compare their different biographies and how this might have affected their different religious convictions (biographical sources are indicated in the links below). For Qutb, dangerous deviation from the submission required of the Muslim faithful derives from assuming that Islam is a "theory" that can be studied. As a system of divine law, Shariah, for Qutb must be accepted, *not* as a theoretical system abstracted from daily existence, but as a practical struggle for implementing the "divinely ordered way of life." Moreover, for Qutb, belief is *prior* to correct interpretation, not the result of theoretical exploration of the analysis of jurisprudence: "first, belief ought to b imprinted on hearts and rule over consciences […] then, when such a group of people is ready and also gains practical control of society, various laws will be legislated according to the practical needs of that society." Such comments obviously invite critical comparison with Lenin's conception of the vanguard party and the need to bring about practical change on the basis of conviction (though students should be cautious that their ideas are far from direct analogues!) as well as contrast with Bubi's emphasis on the importance of interpretation and learning to leading an ethical Muslim life. How do these respective authors understand the place of "striving", "submission" and debate to the correct religious or political method? How does their interpretation of these concepts differ from, or coincide with, students own understanding of these terms and their place in an ethical system? Why, in students' opinion, was Qutb ultimately killed for his beliefs? Is this the right way for societies then (and, indeed, now) to deal with those whose belief systems are deemed dangerously extremist and threatening? The potential for debate deriving from such questions is, of course, considerable.

3.3 ADDITIONAL SOURCES TO ACCOMPANY THE AKHP TEXTS

Toby Lester: What is the Qur'an?

As one would expect, there is a vast and often polemical internet literature around any of the themes touched upon in Lester's article. Students should be encouraged critically to explore some of these diverse sites.

An interesting article by a museum curator about the dilemmas of preserving and displaying the Yemeni manuscripts that are discussed in Lester's article
http://unesdoc.unesco.org/images/0011/001168/116850e.pdf

A brief discussion of the significance of the Yemeni fragments for rethinking Qur'anic scholarship is here: http://www.christoph-heger.de/palimpse.htm

There is a (contested) account of reformist movements within Islam here:
http://en.wikipedia.org/wiki/Liberal_movements_within_Islam

Ahmad bin Hanbal: Aqida

Wikipedia has an extensive, if rather uncritical, exploration of bin Hanbal's work:
http://en.wikipedia.org/wiki/Ahmad_ibn_Hanbal
And there is a biography in Russian on a Crimean youth website:
http://www.crimean.org/islam/meshur.asp?id=14
This in turn contains links to several other sites that have sought to appropriate his ideas for a contemporary Islamic revival. See, e.g.
http://abuismael.blogspot.com/2006/10/development-of-fiqh.html
There is also an extensive on-line literature on the Hanbali school that he founded:
http://en.wikipedia.org/wiki/Hanbali

Martin Luther: Preface to the Latin Works

There is an extensive literature about Martin Luther on-line in English in Russian, including access to many of his texts.
Wikipedia has an extensive biography and links to several of his works on-line:
http://en.wikipedia.org/wiki/Martin_Luther
The Roman Catholic idea of "indulgence" against which Luther was arguing, is outlined in the Catechism of the Catholic Church:
http://www.vatican.va/archive/catechism/p2s2c2a4.htm#X
http://en.wikipedia.org/wiki/Indulgences
Russian-language sources on Martin Luther and his works include the following:
http://www.krotov.info/spravki/persons/16person/luther.html
http://ru.wikipedia.org/wiki/Лютер,_Мартин
There is a great deal of information on the Protestant Reformation more generally, here:
http://en.wikipedia.org/wiki/Reformation
Or, via Krugosvet, in Russian:
http://www.krugosvet.ru/articles/26/1002678/1002678a1.htm
For those wanting to undertake individual research into the background in which Luther was writing, there is a sourcebook of documents available on-line here:
http://history.hanover.edu/early/prot.html
Some authors, including Salman Rushdie, have argued that Islam needs to undergo a reformation analogous to that which occurred in Christianity in the 16th Century.
For an example of this argument, see here:
http://www.timesonline.co.uk/article/0,,1072-1729998,00.html
… and a response:
http://users.skynet.be/diab/Reflections/Ijtihadis.htm

Mikhail Bakunin: The Knoto-Germanic Empire and the Social Revolution

A reference archive of all Bakunin's work, including the full version of Marxism, Freedom and the State, from which the ITH extract is taken, is available here:
http://www.marx.org/reference/archive/bakunin/index.htm
An extensive biography in English is available on Wikipedia in English:
http://en.wikipedia.org/wiki/Mikhail_Bakunin
In Russian, the most extensive biography of Bakunin on-line is available here:
http://www.hrono.ru/biograf/bakunin.html
A copy of "The State and Anarchy" in Russian, along with several other of Bakunin's works, is available here:
http://lib.babr.ru/index.php?autor=28

Vatican Council: Papal Infallibility Decreed

A detailed article giving background to the 1870 Papal decree of infallibility, along with links to sites both supporting and opposing the concept, is available here:
http://en.wikipedia.org/wiki/Papal_infallibility
An article giving background to the concept in Russian is available here:
http://mb-soft.com/believe/trn/infallib.htm
http://ru.wikipedia.org/wiki/**Непогрешимость_Римского_Папы_(догмат)**

Vladimir Lenin: What is to be done?

There is obviously a huge volume of literature on Lenin and his ideas. For students interested to know more about the controversy surrounding Lenin's ideas on freedom of criticism, they can find What is to be Done? in its entirety in English here:
http://www.marxists.org/archive/lenin/works/1901/witbd/index.htm
A short summary of the argument and the response of "bourgeois critics" (delivered in lecture format to a socialist summer school in 2005) is available here:
http://www.wsws.org/articles/2005/sep2005/le34-s09.shtml
http://www.wsws.org/articles/2005/sep2005/le35-s10.shtml
For a discussion of responses to Lenin's pamphlet by contemporary Marxists, see:
http://www.marxists.org/history/etol/revhist/otherdox/whatnext/shacht.html
Some textual portraits of Lenin by his friends and interlocutors:
http://www.marxists.org/archive/lenin/bio/index.htm
The text of What is to be Done? is available in its entirety in Russian here:
http://www.geocities.com/CapitolHill/Parliament/7345/lenin/ogl6.htm

Abdullah Bubi: Is the Period of Ijtihad Over or Not?

The most complete biography about Bubi, giving the context of his work in Tatarstan,
is available on-line in Russian here:
http://tatarica.yuldash.com/biography/article31 (the reference is to Gabdulla Bubi)
For contextual information on the role of the Islamic elite in early Soviet Tatarstan, see:
http://www.tatar.info/file.php?name=islsovtat
For a good summary about the Jadid movement, structured as a response to Adeeb Khalid's excellent work on the Politics of Muslim Cultural Reform, see
http://www.rferl.org/featuresarticle/2005/08/66be69db-46e9-4e5d-a324-a15dc1f0615e.html
Another overview of Jadidism, structured as a book review, is here:
http://www.h-net.org/reviews/showrev.cgi?path=9888931810049
A history of the concept of Ijtihad as it was used in reformist Islamic thought in the 19th Century can be found here:
http://www.smi.uib.no/paj/Vikor.html
A Russian language web-resource to Jadidism as it developed in Tatarstan is available here:
http://www.tataroved.ru/publication/jad/
The standard Soviet view of Jadidism, as articulated by the Big Soviet Encyclopaedia, is here:
http://www.oval.ru/enc/22954.html

Karl Mannheim

A useful biographical essay about Mannheim is available in English here:
http://www.leedstrinity.ac.uk/depart/media/staff/ls/Modules/Theory/Mannheim.htm
And a brief introduction to the sociology of knowledge, the field that Mannheim helped to found:

http://en.wikipedia.org/wiki/Sociology_of_knowledge
For students keen to read more of Mannheim's work, his volume, Ideology and Utopia is available on-line here:
http://www.politnauka.org/library/classic/manngeim-recenz.php
And a detailed biography here:
http://www.politnauka.org/person/manngeim.php
A very useful set of links to other articles about Mannheim, and Diagnosis of our Time available for download in Russian, is available here:
http://club.fom.ru/182/178/97/library.html

Al Shaheed Sayyid Qutb: The Nature of the Qur'anic Method

The entire text of Milestones is available in English on-line here:
http://www.youngmuslims.ca/online_library/books/milestones/hold/index_2.asp
A detailed summary of the work and its intellectual context is available here:
http://en.wikipedia.org/wiki/Ma%27alim_fi-l-Tariq
And a detailed (though in places, contested) biography of Qutb is available in English here:
http://en.wikipedia.org/wiki/Sayyid_Qutb
For an article exploring Qutb's contemporary appropriation within extremist Islamic thought, see here: http://www.guardian.co.uk/g2/story/0,3604,584478,00.html
A further extract from Milestones, "Jihad in the name of Allah", is available in Russian:
http://www.strana-oz.ru/?numid=14&article=677

3.4 DEVELOPING STUDENTS' WRITING SKILLS II: RESEARCH SKILLS FOR LONGER WRITING ASSIGNMENTS

3.4.1 Approaching longer essays and research papers with students

The skills needed to write a longer research paper are not fundamentally different from those that are used in the writing of short essays, but coordinating them all to produce a well-argued and structured piece of work demands time and practice. Perhaps the most important task for the instructor in assigning longer research papers is in setting attainable targets within reasonable time constraints. Giving students a long essay with insufficient time to prepare, little access to resources and minimal feedback is a recipe for plagiarism. By contrast, with adequate time and support, students often find that writing a research paper is one of the most enjoyable and intellectually rewarding of academic activities. This is often their first chance to explore in any depth a theme in the humanities that is of interest to them. With the right conditions, this can be the spark for a lifetime of individual intellectual exploration. Before turning to several specific elements of the research and writing process, a few general provisos are in order:

(1) In setting a long essay or research paper, think carefully about the goals that you want to achieve, and whether they are best served by having students work on one large piece of written work over an extended period. For certain kinds of activity, this is indeed the case. For other kinds of learning goal, a short focused activity, where the student is expected to produce only 1 or 2 pages of text, may be of more intellectual value.

(2) Make sure that you have scheduled in sufficient time for students to research and draft the paper, gain feedback and re-draft. With students who are new to the process of writing research papers, it may be helpful to schedule in specific intermediary deadlines so that they are not trying to research and write within impossible time constraints.

(3) Remember that a research paper does not have, necessarily, to be broader in scope than a short

writing assignment. Students are likely to need help in narrowing a research topic, developing a research question and turning this into a series of realisable operations with a large research paper just as they are with a smaller writing assignment. The best research papers are often quite narrow in focus, but well structured and explored in considerable depth.

3.4.2 Fostering the ability to locate sources

Knowing how to locate sources is an important skill, particularly in settings where students may have relatively limited access to research libraries or on-line depositories of articles. AKHP instructors often have a crucial role, therefore, in helping students to identify and access research resources. These might include "conventional" sources of information, such as libraries and the internet, but they can also include places and people that students might not necessarily have thought of as sources of information: research organizations, archives and NGOs, offices of statistics, museums, local residents, newspapers and so on. Simply knowing where to look is only part of the challenge, however. Knowing how to identify relevant sources in a library, on the internet, or in a state archive are important skills in themselves, and ones that it is worth developing with students. For many of the AKHP texts, there are potentially several sections of a library that are relevant, and students may be unfamiliar with systems of library classification and ordering. A useful exercise in fostering familiarity with the local library is to divide students in teams and to set them a series of questions, the answers to which they must find by searching in the library. The answers can be of increasing complexity, with the first a piece of information that they can easily track down in a single book, and subsequent questions requiring information that they can only deduce by locating information from several sources and comparing or combining it in new ways.

Students should also be given guidance in locating sources on the internet. The exponential growth of the internet means that this is now an important source of information, with an increasing number of resources becoming available in electronic format. But this growth, together with the unregulated nature of the internet, means that skills of locating and evaluating internet material are of increasing importance. Note that alongside the large search engines with which students may be more familiar (Google, Yandex, Yahoo etc.) there are subject specific "gateways", public encyclopaedias (such as Wikipedia) and dedicated academic sites (such as Web of Science) that can help students to track down journal articles. Whilst many of the articles to which they link are only available to subscribing universities (and thus are not necessarily accessible to students), such sites can nonetheless give students an important overview of what has been published, which sources have been frequently cited, and how they might locate other, accessible materials. Encourage students to be creative and exploratory in using internet search facilities. There are also an increasing number of academic journals publishing on-line for free. Good examples are the European Education Research Journal and Social Research Online. Any student with an internet connection and a degree of practice in searching for internet sources should now be able to locate ample resources online for a research paper, even if they do not have access to a major research university. Useful exercises in familiarising students with search engines include having students look for specific statistical data from one of the increasing number of sites that have made census data accessible online, comparing how a particular item of news was reported in different newspapers across the globe, or having students search for historical sources about their own town or village. When students have finished the exercise, it may be useful for them to compare how they each searched for the information that they found, and whether this resulted in similar or different kinds of data being obtained.

3.4.3 Teaching students to evaluate sources

The wealth of information available now through electronic media means that locating information may be less of a problem than filtering and evaluating it. Students may find that they are overwhelmed with information, often of highly variable quality. The internet is an "open field", and whilst this has

dramatically increased the range of information that is available to the ordinary internet-connected citizen in recent years, it also means that there is no external regulation of who publishes on the internet, what they publish or with what degree of accuracy. Skills of source evaluation thus acquire considerable importance. It is worth discussing with students the range of different internet sites and the kinds of information that they respectively publish. The following are a useful series of questions/issues to think about in evaluating any source, but are especially relevant for electronic media:

Who is the author? What are his or her credentials? How is the author qualified to comment on the issue in question? Who does the author reference? Who seem to be his/her authorities?

What is the medium/format/site where the information is published? Is it housed by an academic institution, a campaign organisation, a government, a company, a private individual? If it is a web-site, what kind of site is it? A discussion forum? A blog? An encyclopaedic entry? An advertisement? How might this affect the accuracy or bias of the information that it contains? If it is a published source, what kind of reviews (if any) did the work receive?

When was the material published? Is it likely to be dated or to have been superseded? If it is an electronic source, when was it last updated or revised? How might the context in which it was written affect the position that is taken? Has it subsequently been republished, debated or refuted elsewhere? What do those discussions suggest about the quality of the original material?

Is it possible to tell how accurately the information has been researched? Does the author provide sources? Does he/she deal adequately with opposing points of view? Is there a bibliography? Is there other contextual information that can enable us to assess possible bias in the writing?

These questions can act as a useful starting point for students unfamiliar with reading and evaluating published material. There are also extensive links to texts offering guidance on the evaluation of electronic material on the website of the Online Writing Lab at Purdue University:

http://owl.english.purdue.edu/handouts/research/r_evalsource5.html

3.4.4 Helping students to structure their work

Structuring a long essay or a substantial piece of individual research can be a challenge, even for well-practiced writers. Many of the issues that students face are fundamentally the same as for shorter research papers: the need to develop a thesis statement, to narrow a large theme into a series of research questions, and to structure parts of the argument into a single coherent narrative. With large essays or research papers, it can be harder to "keep track" of the thesis statement throughout the whole work, and it may be harder to organise and balance all of the different sections. Structuring is thus of particular importance. Three useful areas to focus on in structuring larger works are those of outlining, subordinating, assessing relevance and attending to audience. These will each be considered briefly in turn.

Outlining refers to the process of organising ideas and arguments into a coherent sequence. Two useful analogies for helping students to think through their research papers are the "driving" analogy, and the "skeleton" analogy. The driving analogy emphasises the author as driver – whose role is to direct and carry the reader safely to his or her destination. A good driver is one who avoids bumpy shifts (thus, there should be smooth connections between ideas and different parts of the argument), who is willing to point out interesting things along the way (thus the author will pause to elaborate particular details), and who knows exactly how to reach his or her destination (thus throughout the piece of work, there is a strong sense that the author knows where he or she wants to take us). A good driver is one who might occasionally make detours and pauses (thus the author will know when to elaborate a sub-point in more detail and knows how much information can reasonably be handled by the reader), but for whom such detours do not become separate journeys of their own. A second analogy emphasises the structural element of the work. A skeleton, rather like a dissertation, has a head, body and limbs (or a tree has a trunk, branches, twigs and leaves), which are connected in a coherent fashion. Some elements

are structurally subordinate to others, but all should be fundamentally interconnected, and nourished by the same basic set of ideas. Having these images in mind can be more helpful to students than simply directing them to having a tri-partite "introduction, body and conclusion": partly because the sections may be more than three; partly because the model of skeleton or tree emphasises the interconnections between the various sections rather than their separateness.

It is this interconnectedness that should inform students' work. Encourage students not simply to brainstorm their ideas, but to organise them in a coherent way before beginning to write. Have them think about which ideas relate to which others, and how; which arguments are subordinate to which others; how much space should be devoted to each of the respective sections, and what kind of research each of them entails. As with shorter essays, the emphasis should be on having a question or problem around which the essay hangs, rather than too broad an over-arching "theme", which makes it difficult to develop in an analytical, rather than simply a descriptive, fashion.

Once students have a broad sense of the paper that they want to write, the second challenge is in subordinating ideas in a coherent fashion. The best way to teach this is to have students study how other authors organise their ideas in their work. Ask students to reproduce the structural plan of a chapter from a monograph or textbook, listing not just the major sections (which might be found in a contents page), but elaborating these with the relevant sub-sections and even the sub-sub-sections where appropriate. Have them organise these spatially on their page, with sections and sub-sections, and encourage them to take a look at the same plan on the Purdue On-line Writing Lab (http://owl.english.purdue.edu/owl/resource/544/03/). Then ask students to see if they can do the same thing with their own developing ideas. Which themes and questions are subordinate to which others? Which ideas potentially repeat others? Which ones might be irrelevant or best turned from a "main point" into a subordinate section?

Closely tied to the need to subordinate material is the ability to learn what is worth including and what is worth cutting. Assessing the relevance of material is crucial to a well-structured research paper, and one of the most important skills for students to learn is the ability to determine what can safely be left out of a paper! This is often a difficult skill to acquire, particularly for diligent students who are keen to demonstrate the volume of knowledge they have accumulated and their ability to reproduce it accurately. Ask students to read their own work critically: does it contribute to the overall argument? Is it relevant? Does it answer the "so what" question – that is, does it provide us not only with a new piece of information but also tell us why that information is worth knowing? Having a good research question (as opposed to a broad, descriptive theme) can help students to structure their work, by giving them something to hang their argument around. In setting questions and helping students to narrow research themes, always try to encourage them to think in terms of arguments and questions, rather than themes and topics. This will help students to develop papers that are analytical rather than simply descriptive. With students at an early stage of developing a research paper (or a longer project, such as an undergraduate dissertation), the following exercise in articulating ideas can be given as an in-class or homework task.

Ideas articulation exercise to help students develop their research papers

What do you consider to be the main argument that you want to make in this paper? Try to summarise it in a few sentences.

What other, subordinate arguments are you keen to develop in this paper? How do they relate to the main argument that you want to make?

What is the question (or questions) that you would like this paper to answer?

Can you formulate your research question in terms of hypotheses that you would like to test? If so, please describe your hypothesis/hypotheses here.

What do you understand the contribution of this paper to be to existing debates or arguments?
What are the sources that you are planning to use?
What might be the limitations of this source/these sources? How will you try to overcome these limitations?
What practical, ethical and other considerations might this work entail?
What is your timetable for completing this work in a timely fashion?

3.4.5 Fostering the skills of citation and avoiding plagiarism

From the start of their careers as AKHP students and scholars, students should think of their academic work as occurring in conversation with a constantly evolving body of literature. Acknowledging sources and referencing material should be thought of as the central pivot in that process – a way of locating our work within existing debates and thus as an integral element of academic writing, not simply an "added extra" or merely formal requirement. In order to help students to see their work in this way it is important that citing other work is not seen simply as a mechanical process (where what matters is whether the students has accurately followed one or other established style of referencing), so much as an intellectual process, whereby we recognise and acknowledge where we agree and disagree with in existing bodies of literature, and how existing literatures have informed our own work. Developing this approach will also help students to understand how and why plagiarism – the process of intentionally or unintentionally appropriating another person's ideas or language as one's own – is a serious academic problem.

This distinction is important to emphasise. If students see citation merely as a technical process, and plagiarism as equivalent to violating a technical requirement, they are far more likely to continue plagiarising, albeit unintentionally. If students understand that citing our sources derives from a particular stance that is central to intellectual enquiry – that our own knowledge builds on the knowledge of others and that there is no single ultimate locus of "truth" on a given topic – then it is likely to feel far more natural that we would want to acknowledge our sources, and citing becomes an integral part of academic writing. Many students have come through systems of schooling (and even university education) that place little emphasis on the articulation of independent ideas, and a great deal of emphasis on the accurate reproduction of "sanctioned" texts. Few texts authored by Central Asian presidents, for instance, cite their sources! It is thus particularly important for AKHP instructors that they not only demonstrate how one should properly cite another person's ideas; the difference between quoting and paraphrasing; and the various established conventions for referencing sources within a piece of work and in the list of cited references or bibliography; but also why we cite other work.

Seeing citation as an "intellectual" rather than a "mechanical" process helps students to quote and reference other work both faithfully and fairly – that is, in such a way that we accurately convey the intent of the author, not merely a selection of his or her words. Discuss with students what citing "in context" means, and the dangers of using endless quotations from other peoples' work as a way of covering for an absence of argument of our own. Have students read existing textbooks and monographs to reflect on the way that other authors cite their sources. How do the texts included in Introduction to Humanities acknowledge their indebtedness to previous work?

Avoiding plagiarism depends upon making sure that students are aware how and why to cite, but it also depends upon having a clear academic policy on what are the consequences if students do plagiarise. Sometimes Universities have their own policies on this; in other cases instructors will have a statement in the syllabus on the consequences (for the student's grades and further attendance in class) if he or she plagiarises. It is a good idea to discuss issues of plagiarism with students at the start of the course and to reiterate the consequences as you develop students' skills of citation throughout the course. Above all, however, avoiding

plagiarism depends upon giving students realistic and meaningful academic goals. Ask yourself, as instructor, how many pages of written work you can reasonably expect students to write for a given deadline, bearing in mind that they may be writing in their second or third language. Overloading students with too many writing demands is an invitation for them to plagiarise – keep your demands realistic!

For teachers who seek further guidance on issues of citation, referencing and plagiarism, there are several useful on-line sources:

The Duke University library includes a useful set of illustrations for helping students to think about the differences between direct quotation and paraphrasing:

http://library.duke.edu/research/plagiarism/cite/index.html.

The On-line Writing Lab at Purdue University contains guidance for students on avoiding plagiarism, as well as detailed illustrations of the major citation and referencing conventions in English:

http://owl.english.purdue.edu/owl/resource/589/01/

You should also refer students to the excellent article on How to Avoid Plagiarism by Earl Babbie, reproduced here in Appendix 3.

COMPANION TO CHAPTER 4: INTERPRETING SPACE

4.1. INTERPRETING SPACE: INTRODUCTION TO THE CHAPTER

Both chapters four and five are concerned with the interpretation of space. Students may find the idea that "space" would be something we can interpret (just as we can interpret texts, or people, or ourselves) initially rather challenging. "Space" often appears to us as a given, a stable feature of the landscape, and one of the "taken for granted" features of daily life. Therein lie both the challenge, and the opportunity for encouraging students to use *space* as a way into thinking critically about the human condition. Although space may thus initially appear as less amenable to interpretation than other fields of social life, if students can begin to see how social relationships are mediated through space and our use of it, they are well on the way to becoming critical, reflective thinkers more generally. It is by becoming conscious of the "social production" of even the most seemingly "given" elements of our surroundings that we begin to see how other seemingly inevitable and immutable elements of our social world (the organisation of domestic life, the hierarchies institutionalised through educational systems…) are socially produced and reproduced and bound up with relations of power.

Chapters four and five are closely linked, and it is quite possible for ITH instructors to combine texts from across these chapters, especially in situations where teaching time is relatively constrained. There are, however, significant differences that are worth drawing out. Several distinct themes run throughout chapter four. One of these is the nature of domestic space, and how our identities are defined by the way in which we organise and relate to this space. (Chapter five, by contrast, is primarily concerned with public space). For the professor of Mikhail Bulgakov's *Heart of a Dog*, giving up part of his living space is not just an inconvenience – it is a threat to his very sense of self as a cultured member of the intelligentsia. For the nomads of Afghanistan described by Marta Colburn, the yurt is more than just a functional living space that allows for mobility – it is central to senses of identity, place and worldview. By developing this focus on intimate, lived spaces, the chapter encourages students to reflect on that which normally lies below the level of conscious reflection, yet which yields enormous insight into different worldviews and cultural systems: the use of space to communicate ideas about gender, social hierarchy, or status; the relationship between space and cosmology; the way that spatial contestation indexes social conflict.

A second theme is the way in which humans seek to plan, organise and dominate space – and the way that such projects become overwhelmed by the vitality of different lifestyles that colonise even the most "planned" of spaces. Correa's text on the role of the architect, the communist planners who visit Professor Preobrezhansky, the town planners who designed Milton Keynes, and Corbusier's call for "mass production" houses all recognise the relationship between mastery of space and the exercise of power.

Yet in each case, the architectural or urban "vision" is contested and resisted. These texts can obviously invite great discussion on why space becomes so central to political projects, and the different kinds of utopian vision that these different project contain (for "orderly" streets in the case of Milton Keyes, for "efficient" homes in the case of Corbusier's architecture, in "egalitarian" division of living space in the case of Communist Russia).

These texts, and this chapter generally, invite many opportunities for participatory and place-based learning, wherever the students are physically located. Students who are encountering the material in any large-size Central Asian city might be encouraged to reflect on the kinds of transformations that are underway in their cities, and the kinds of pasts that are inscribed in the landscape. This can obviously be done experientially, and students should be encouraged to move, consciously, through the different spaces, and to register the kinds of emotional response that they feel to each of these. A city like Dushanbe, for instance, contains dramatic contrasts between the Soviet-era boulevards reminiscent of European capitals, the Empire Style buildings of the early Soviet period; the micro-districts of late socialism, the brash excessiveness of the villas of the new elites, the informal squatter settlements on the edge of town, and the traditional courtyards and *mahallas* that structure much Central Asian social life. Students may feel that they "know" their city inside out, but they should nonetheless be encouraged to walk its streets with an ethnographer's eye, visiting sites that they might not ordinarily visit (e.g. an elite residential district, a poor migrant neighbourhood on the edge of town, the inside of an old Soviet factory, a shop that they have known since childhood) and reflecting on how particular ideas, ideologies, beliefs, or attachments are communicated and reflected in the organisation of space, the structure of buildings, the style in which they are conceived, or the objects they contain.

In order for such an exercise to be productive, it is useful for students to have a clear sense of what they are exploring space *for*. You might want to devote some lesson time before students explore their town to developing a series of questions for them to explore *with*, in order to focus their investigations and to provide some points of comparison. Just as we should read texts actively, so we should read *space* actively. Encourage students to think about what a "critical reading of space", analogous to a critical reading of a text, might consist of. What questions might it be useful to ask about the way in which space is organised, the kinds of activities that occur, the kind of people who are (explicitly or implicitly) included in the production of that space? How do different kinds of "lived space" get associated with different kinds of ideas and valuations, or with different kinds of "mythic" place ("Europe", "The West", "The East"…?) A very simple comparison might be between different kinds of shopping space (how are urban markets and elite shopping malls produced as different "kinds" of space?), or the different ways in which domestic space is produced (what makes us deem a particular domestic arrangement as "Tajik", "Kyrgyz", "European," etc.?) If students can be encouraged to arrive at such questions themselves, and to work with them as they explore their particular locale, the quality and intensity of the resultant observations are likely to be much greater.

Students who do not live in urban settings, or who are not easily able to leave their university building to engage in place-based learning, should nonetheless be encouraged to reflect on their physical surroundings and the way in which space is socially produced. The very architecture of the building in which they are reading the AKHP text might be a good example for critical interpretation. How does the architecture of university buildings promote or hinder a particular educational ethos? If it was built in Soviet times, how were particular socialist values instilled in the use of that space? How, if at all, have those same spaces been transformed by capitalist logics, or the impact of globalisation? The same kinds of question can be posed, of course, of other familiar spaces: public transport, homes, shops, roads, parks, squares, etc.

Throughout this chapter and the next, more experienced students should be encouraged to reflect on how theoretical ideas that have been explored in other chapters (e.g. concerning the nature of ideology

and hegemony; the production of social boundaries and practices of exclusion) might be applied also to the study of space. There are some interesting analogies available for exploration. For instance -- how does the structure of an argument or a text foster or prohibit dissenting views? How does the organisation of space do the same? How do certain kinds of arguments produce certain emotional responses in their reader (fear, hope, anger, submission….?) How might the physical organisation of space foster similar kinds of emotional response? To what extent might space be considered as a social "text"? How is it similar or different from the other kinds of visual text explored in ITH?

4.2 TEXTS IN CONTEXT

1. Courtyard Empire

Courtyard Empire is a power-point presentation developed by the School of Architecture and Planning of the Massachusetts Institute of Technology (MIT), featuring Islamic architecture and courtyards from around the world. It can be used both as a collective classroom activity (using the notes and questions provides as the basis for discussion) or as the basis for individual research projects. Two particular virtues of this presentation are (1) that it allows students to begin to think about interpreting architecture, developing the same skills of critical "reading" as they would to read a text; and (2) it provides an excellent point of entry for reflecting on similarities and differences across Islamic architecture worldwide.

A few simple questions may be useful to help students to engage with the visual material in the presentation: why a courtyard empire, and why an empire of courtyards? What does this tell us about the place of learning and reflection in Islam, and the significance of communal space? What does the epithet "empire" suggest about the spread of Islam? What are the visual similarities and differences that students note across the range of Mosques and Madrasas illustrated in the power point? What does this suggest about the interaction between global religions and local cultural styles? How do these two mediate each other? How is Islamic architecture similar to, or different from, the architectural styles of other world religions? Students might be encouraged to look on-line to explore how, for instance, the structure of a Madrasa and the spatial arrangement of different functions (prayer, study, relaxation, socialising….) are similar to, or different from, that of a Christian monastery or Buddhist Temple. Encourage students to be attentive to building styles, the role of geometric shapes, the importance of gardens, the significance of minarets, the place of windows, the gendered division of space, the production of "private", "public" and "hybrid" spaces… What does this teach us about the inter-relation between space and the production of social relations? How are architectural features used to help foster a particular moral or emotional response on the part of those who enter those spaces?

2. Charles Correa: The Role of the Architect

Correa presents a lucid and well-constructed defence of human-focused architecture that serves well as a counterpoint to the courtyard empire presentation. Encourage students to reflect on Correa's background and training, and how this shapes his particular understanding of what it is to be a "Third World architect." Correa is arguing against those who would view houses as "cells" to be combined in as many units as possible, rather than "living spaces" of which the open space and communal space (courtyard, tap, Madina) are as essential as the sleeping and cooking space. Correa's approach is distinctive in starting from the perspective of how people *actually live* and designing housing to meet their needs, rather than starting from a perspective that seeks to maximise the number of living units. Such differences can obviously be tied to different kinds of philosophy (utilitarianism, pragmatism, humanism…) and more advanced students should be encouraged to reflect on the normative assumptions on which Correa (and his opponents) base their arguments.

Correa's text also provides an excellent introduction into thinking about the way in which space gets *produced* rather than existing a *priori*. Note how the central courtyard that is potentially flanked by one, two, five, or ten-storey buildings is the same physical piece of territory in each case, and yet becomes a radically different kind of *space* (a parking lot, a play area, a cooking zone…) depending on what it is surrounded by.. The territory has not changed, but the space itself has. Such examples can be used to begin to encourage thinking about space not as an inert feature of nature but as a social product. It can also be extended through reflection on "open spaces" with which they are familiar. What makes a park, for instance, different from a piece of wasteland? What makes some kinds of high-rise buildings amenable to everyday sociality (chatting with neighbours, keeping communal space tidy) and others seem to foster alienation and anomie? Students might also be encouraged to compare Soviet building projects with the kind of buildings described by Correa. Were Soviet micro-districts conceived as "social spaces"? Did they succeed? How has the communal space envisaged in Soviet planning been transformed by the impact of capitalism? What would Correa say about such changes?

3. Mikhail Bulgakov: The Heart of a Dog

This extract from Bulgakov's text demonstrates how central our spatial orderings are to our sense of identity. Phillip Phillipovich objects not just to the fact that some of his private space is potentially under threat, but that such a change would mean what to him represents a threat to his sense of "civilized" behaviour – eating in a dedicated room; sleeping in a dedicated room, operating in another, working in another. Encourage students to think about how different cultures, different social groups relate to space and its spatial distribution differently. What makes us feel "out of place" in another culture, and why is this so often tied to other peoples' use of physical space?

This is an excellent text for using drama in the classroom, and for imaginative exploration around the text. Help students through directive questions to pay attention to how it is composed, how we as audience/reader are given a "sense of place"; how class distinctions are emphasised through differences in speech, dress, attitude, and tone. This can be done by acting out particular roles, and imaginatively continuing the story – or of imagining "pasts" to the different characters and the different social worlds they inhabit.

Like the text on Magnitogorsk that comes later in the chapter, the text can also be used to provide an insight into the class contradictions of early Soviet society. The early 1920s were a time of social turmoil and attacks on many of the foundations of the preceding social order. How does Bulgakov convey the clash between the desire to hang on to the past and the desire to produce a revolutionary future? What does the text and its tone suggest is Bulgakov's attitude to revolutionary change? Why was publication of the novel banned for so long?

4. Le Corbusier: Towards a New Architecture

This is a short article, but there is much in it to foster discussion and encourage textual analysis. The argument of Corbusier's text is straightforward – that we need to instil a "spirit of producing mass-produced houses." This very simplicity opens up, however, great potential for reflection on the relationship between form and argumentation, space and text. Why is Corbusier's text structured the way it is, in short, abrupt sentences? What accounts for his optimism? In what sense is his work a product of its time? With students who are new to ITH, it might be enough to note these features of context and argument. More advanced students should be encouraged to link them up to broader currents in the history of ideas – concerning materialism and idealism (note that it is "steel and concrete" that have driven the revolution in architecture, not the other way around), teleology and directionality in history (there is a relentless directionality to Le Corbusier's vision that differs dramatically from some of the philosophies of history described elsewhere in ITH) and optimism or pessimism concerning the potential for technological developments and conscious human interventions to improve human welfare and well-being

(fruitful contrasts might be drawn, for instance, with Karl Mannheim's vision of an increasing unfreedom in modern society). Why does Corbusier think that architecture is a way to stem off revolution? Why might this have seemed a real possibility to him at the time that he was writing?

Other avenues for comparison are with the vision of democratic housing articulated by Correa, with whom there are subtle points of both similarity and difference. Students should also be encouraged to reflect on Corbusier's ideas concerning the relationship between spatial transformation and *morality* – i.e. that morally good citizens can be "produced" by the provision of good housing. More advanced students can be introduced through such comments to ideas about governmentality and everyday operations of power. Given these points of comparison, one way to bring the text alive to students is to imagine Le Corbusier in conversation with one or other of the authors encountered elsewhere in ITH. How would he argue, for instance, with Mannheim about the potential benefits and risks of "social techniques" grounded in the human transformation of space? How would he argue with Lenin about the need to foster or avert revolution? How would Lenin and Corbusier have agreed or disagreed about the potential for architecture to transform social relations and morality? This could be done in the form of a role play, or an imaginary interview of one character by the other. The wealth of on-line information about modern architecture and Le Corbusier's place within this movement, obviously invite a great number of potential topics for research and presentations. One example might be the impact of Le Corbusier's style on Soviet architects of the Avant-Garde – a topic which invites cross-disciplinary comparisons with other branches of the humanities. In what ways are the structures of modern architecture, modern music, modern painting and avant-garde literature analogous? Are there similarities in the kinds of effect that Bulgakov was producing with the literary innovations of *Heart of a Dog* and those produced by Le Corbusier's modernist architecture? What are the possibilities and limits of comparing cultural productions across genres?

5. Bill Bryson: Notes from a Small Island

Bill Bryson is famed as a travel writer, and his account of Milton Keynes is touching and insightful. It gives a good sense of the unintended, and often negative consequences of excessive urban planning, and acts as an excellent illustration of the kind of "sensitivity to place" that this chapter should be designed to foster. Students might be encouraged to imagine that Bill Bryson were walking the streets of *their* home town. What would Bill Bryson, as an American citizen, notice about their city? What would he comment on? How would he feel? What would he find humorous or sad? They should also be encouraged to reflect on what makes Bill Bryson a good observer of landscape – what does he notice? What does he remark upon? How does his style of writing differ from that of Le Corbusier?

Milton Keynes itself is a fabled "new town" in southern England, formerly designated as such in 1967. It is today rather notorious for having "no heart", and high rates of depression amongst its population. Students might be encouraged to research why this is so, and what it is about the history of new towns in England (who was moved there? What happened to their social connections? Why have they been in decline over the last two decades?) to think about the perils of planning and human happiness. How would Bill Bryson argue with Le Corbusier about the potentials (and limits) of planning for moral lives?

6. Aziz Nesin: The Neutron Bomb Will Save Civilization

This is a short, satirical piece on the relationship between "civilization" and the neutron bomb. Students should be alert to the style in which it is written, and the context of intensified nuclear standoff between the Soviet Union and the West during the cold war. What is the message that Nesin wants to leave his audience with about the kinds of risk being taken in the name of "saving" civilization? How does he create this impression through the use of humour in his text? Encourage reflection on the contrast between overt/latent meanings, the use of personification and other stylistic devices for dramatic effect.

The text can be used to encourage reflection and discussion on what "constitutes" a civilization.

Is it about the physical monuments – the "stones, concrete, soil and cement", as Nesin suggests? Can civilisations be produced in other ways? Is there any way of guaranteeing that the material productions of our civilisation won't be destroyed, as Nesin hopes? Nesin's argument picks up on one of the great dilemmas in recent global politics about the relationship between force and peace. Advocates of "deterrence theory" argued that possession of the nuclear bomb was the kind of ultimate threat of force that managed to guarantee peace during the Cold War. Opponents argue that lives lived in constant fear and threat were in no sense "at peace". Nesin's text can be used as a point of entry into individual and group research on these dilemmas, and classroom discussion. Students should be encouraged to bring out the links with texts they have encountered in other chapters about the relationship between order, force and peace. How, for instance, would Mikhail Bakunin react to Aziz Nesin's argument? What would Manheim have to say about the nature of "peace" in highly securitised society?

7. Marta Colburn: Nomadic dwellings in Afghanistan

Colburn's brief description of the nomadic yurt provides several points of entry for thinking about the relationship between social life and space. The yurt, as she points out, is ideally suited to the nomadic lifestyle, symbolically rich and highly functional. Her observations might be used to foster more general reflection on the way in which traditional housing or building styles in different cultures reflect mode of life and worldview. If this article were to be used as the basis of class activities, different groups of students can be encouraged to research housing styles in different parts of the world (e.g. in Siberia, in Amazonia, in south-east Asia) and to comment in each case on the way in which housing style, ecology, mode of life and cultural worldview inter-relate. With more advanced groups this can be used to introduce more general concepts in cultural anthropology, concerning the relationship between material culture and symbolic systems, ecology and mode of life.

As the discussion questions in the chapter suggest, this text also invites interesting comparisons with Carrea's vision for planned housing. How would Carrea view the yurt as a form of housing for the urban poor? What does the fact that this highly efficient form of housing has evolved historically, rather than been "planned" tell us about the creativity and adaptability of humans to diverse environments? The case of the Afghan Kyrgyz (a very interesting group that students might want to research independently) also raises interesting questions about the relationship between political systems and nomadic populations. Why have so many states sought to settle nomadic populations? Why have mobile populations often been perceived as a threat by centralising regimes? How might the insights from previous chapters about the relationship between power and social control help in formulating an answer to this question?

8. Gary Oppenheim: Magnitogorsk

Gary Oppenheim's work serves to recap many of the theme's encountered earlier in the chapter: the relationship between ideology and space; the scale and limits to utopian attempts to transform humanity through transforming their lived landscape; the importance of architectural forms taking account of the ecological and climactic conditions in which they are situated, and the contemporary legacy of Soviet town-planning projects.

The text deserves close reading, and students may need some guidance in understanding several of the historical and cultural referents in the text, including those to functionalist architecture, the Dessau Bauhaus school, or the city of Gary, in Indiana, which Magnitogorsk was built to emulate. Links to some relevant supplementary material is given in section 4.3 below. More substantively, this chapter can be used as a point of entry for encouraging discussion and debate about utopian city-building projects in general, and the particular economic and symbolic importance that they had in the Soviet Union. There is an extensive secondary literature on Magnitogorsk, including Steven Kotkin's acclaimed work, *Magnetic Mountain*, which students with the desire to know more about the "lived experience" of Magnitogorsk during the period of

industrialisation are advised to consult. Students currently beginning their university studies may have little factual knowledge about Soviet history, including some of the historical figures mentioned in the text (Kirov, Ordzhonikidze, etc.) Links are given to some indicative articles below, as well as to some general introductory articles on the Soviet planned economy, but this article can also be used as the basis for broader explorations in Soviet industrialisation, and students should be encouraged to the extent possible, to supplement their reading of this article with their own explorations into the Soviet economic model.

One of the recurrent themes in this article is of the limit to utopian visions for improving the human condition. Throughout its construction, Magnitogorsk was always something of an unfinished project, where the vision outstripped and outpaced the reality. Encourage students to seek examples of such failure in the text, and to reflect on the author's assessment of the reasons for their failure. Does the author believe in the possibility of utopian projects? Why, or why not? What might this tell us about the context in which the author was writing, and why might this have been different from the outlook of young Americans, such as John Scott, who travelled to Magnitogorsk to help with the construction of the city in the 1930s?

4.3 ADDITIONAL RESOURCES

1. Courtyard Empire

http://www.islamicarchitecture.org/ An excellent resource on Islamic Architecture, with pictures, descriptions and detailed accounts of particular Mosques, monuments, palaces and schools.

http://en.wikipedia.org/wiki/Islamic_architecture The English Wikipedia site contains an extensive historical account of Islamic architecture, well illustrated. There is not currently a Russian wikipedia equivalent.

http://www.islam.ru/culture/arch/ (RU) A series of links to particular examples of Islamic Architecture.

2. Charles Correa: The Role of the Architect

There is a detailed introduction to the work of Charles Carrea, with extensive photographs, at www.charlescorrea.net, though this may require high internet speeds, since it is graphics heavy. This site also contains links to several of Carrea's essays, and thus can act as an excellent starting point for student essays and projects on modernist architecture and its application to non-Western societies.

Archnet contains a complete PDF book on-line about Carrea's architecture, with extensive black and white photos:

http://archnet.org/library/pubdownloader/pdf/3578/doc/DPT0800.pdf

Wikipedia has a good overview of the origins of modern architecture:

http://en.wikipedia.org/wiki/Modern_architecture

Students wanting to conduct further research on issues of urban housing in the third world should consult the excellent Megacities Project, housed at Trinity College, Boston. This contains a wealth of photographs, documentary evidence and on-line academic texts that could sustain a great variety of research projects on the relationships between housing, poverty, and human livelihoods. See www.megacitiesproject.org

3. Mikhail Bulgakov: The Heart of a Dog

The complete copy of Bulgakov's text is available in Russian here - http://ilibrary.ru/text/10/

… and in English here…

http://www.lib.ru/BULGAKOW/dogheart_engl.txt

Extensive information about the publication history of Heart of a Dog, including the original assess-

ment of the secret agent who sat in on Bulgakov's reading of his text in 1925 (!) is available here:

http://www.bulgakov.ru/s/dogheart/ (RUS)

A summary of Bulgakov's biography in English is available at Wikipedia:

http://en.wikipedia.org/wiki/Mikhail_Bulgakov

4. Le Corbusier: Towards a New Architecture

An excellent summary, with links to many of Corbusier's projects, can be found in English on Wikipedia here:

http://en.wikipedia.org/wiki/Le_Corbusier

And a shorter version in Russian here:

ru.wikipedia.org/wiki/Ле_Корбюзье,_Шарль_Эдуар

http://www.peoples.ru/art/designer/corbusier/

An illustrated article on Corbusier's vision of houses as "machines for living" is available here:

http://www.forma.spb.ru/magazine/articles/7_010/main.shtml (RUS)

Links to pictures of many of Corbusier's projects can be found on this part of the Corbusier Foundation website:

http://www.fondationlecorbusier.asso.fr/fondationlc_us.htm

5. Bill Bryson: Notes from a Small Island

The best way to get a sense of the way that "planned" English towns differ from "unplanned" ones in their layout is by taking a look at a satellite view. Google maps enable a detailed view of the layout of Milton Keynes, and by panning across to nearby Bedford, students can get a good sense of how different a "new town" and an "old town" look.

http://maps.google.com/maps?ll=52.04,-0.76&spn=0.1,0.1&t=k

Wikipedia givea a detailed history of the town and its planning:

http://en.wikipedia.org/wiki/Milton_Keynes

Aziz Nesin: The Neutron Bomb Will Save Civilization

The following site gives a brief biography of Aziz Nesin:

http://en.wikipedia.org/wiki/Aziz_Nesin

Whilst the detailed article below on deterrence theory can give students an insight into the debates with which Nesin was engaging through this work of fiction:

http://en.wikipedia.org/wiki/Deterrence_theory

7. Marta Colburn: Nomadic dwellings in Afghanistan

There is detailed information on the history of the yurt across Turkic and Mongol regions here:

http://www.yurtinfo.org/yurtstory.php

The following article by Caroline Humphrey, on why architecture is often neglected in anthropology, might be of interest to students wanting to pursue the comparative exploration of indigenous housing:

http://links.jstor.org/sici?sici=0268-540X%28198802%294%3A1%3C16%3ANPLHIA%3E2.0.CO%3B2-%23 (ENG)

8. Gary Oppenheim: Magnitogorsk

A brief history of the city, with some striking photographs of the city's Soviet sculptures, is available here:

www.ru.wikipedia.org/wiki/Магнитогорск

The map below (also in Russian), gives a clear sense of the vision of "planned space" that informed the production of the city

http://www.mgn.ru/magnitogorsk/map/Map_rus.htm

The following link gives an overview of functionalist architecture, of the kind found in Magnitogrosk.

http://en.wikipedia.org/wiki/Functionalism_(architecture)

There is a beautiful and poignant series of photographs of one of the young men who came to build Magnitigorsk here:

http://katardat.org/russia/pictures/photos-industrialisation.html

A general introduction to Soviet economic planning is available here:

http://en.wikipedia.org/wiki/Economy_of_the_Soviet_Union

4.4 CREATING A SPACE FOR SUCCESSFUL CLASSROOM DISCUSSION

ITH is fundamentally a discussion-based course. The real insights that can be gained from studying the humanities derive not from the simple conjunction of texts that we might read *in vacuo* as we would a textbook, but rather from the fact that texts are selected and structured in such a way as to generate reflection and discussion.

Despite this, ITH instructors often comment that fostering good discussion feels like a matter of *chance* -- sometimes it seems to "work" and sometimes it doesn't – and as such arouses considerable anxiety. Many teachers feel that their ability to foster a "successful" classroom discussion depends upon whether they have a "good group", or worse still, whether there are two or three boisterous students who can be relied upon to make sure that classroom discussion does not give way to silence. In other words, for all its centrality to undergraduate teaching in the humanities, instructors often feel that they are particularly lacking in guidance when it comes to techniques for fostering classroom discussion, or for incorporating student presentations into the larger ITH class. The aim of the eight thumbnail points is to give some practical suggestions for helping classroom discussions and presentations to be successfully incorporated as learning tools within the ITH course.

1) Be prepared for the discussion, and make sure students are.

Classroom discussions and well-incorporated student presentations require preparation, just as a good lecture does. If you are planning to include student presentations into the discussion, think about where they are best positioned in the class – at the beginning? In the middle, to provide some "input" in order to provide some variation to a longer discussion, or at the end, once other students have had a chance to express their opinion on a text that they have read? Your decision on this will depend on what purpose the presentation serves – if it is presenting new material, then it might be more useful to have the classroom discussion first, so that students are not struggling to discuss material with which they have only just become acquainted. If it is a presentation on material that everyone has read, make sure that it does not have a merely repetitive function – simply recapping an argument with which everyone is already familiar – but is rather providing some genuine critical input, in the form of a commentary upon the text or a presentation of some new background or interpretive material. Being prepared for discussion means having several strong, thought-provoking questions ready, and ensuring that students have their own questions ready at the start of class. Classroom discussions tend to be much more successful when students have done active, written preparation beforehand, rather than simply passive acquaintance with the text.

Good preparation also consists in having a sense of the basic points that you would like the discussion to cover. Anticipating in detail where a discussion will go is obviously impossible, especially with a large and active group, and too much control, input or re-directing by the teacher can break the flow of discussion

and leave students feeling frustrated. Indeed, part of the pleasure and intellectual benefit of discussions is precisely that they take us to places that none of us, individually, would have anticipated. On the other hand, it is important to keep in mind a sense of the ground that you would like the discussion to cover, if only to be alert to broad tangents, deviations and polemics on topics that have little to do with the text in question, or the overall theme of the chapter. Striking this balance appropriately depends on knowing how and when to pose questions that help, gently to bring a deviating discussion "back on track". Questions that link a student's point to another text in the chapter ("what would Correa have said about X?") or to a previous point in the discussion ("there is an echo here of Zarina's argument earlier on…") help the discussion to flow whilst giving it overall structure and coherence.

2) Think about the most appropriate use of classroom space for discussion

A good classroom discussion also depends upon having a productive space for discussion. You might invite students themselves to reflect on what makes particular spaces "democratic" or "authoritarian" and encourage them to arrange the chairs/desks in the way that they consider most conducive to discussion (especially since this is a chapter on space!). This might entail that the instructor occupy a seat in the classroom that quite deliberately signals that she sees herself as one participant in the discussion among many, rather than necessarily occupying a leading role. It might also entail placing students in such a way that they work together in a group with other students with whose views they do not necessarily agree, or with whom they do not ordinarily speak much.

3) Encourage the asking of questions to initiate discussion

In order for the discussion to be substantive – and not just "opinion for opinion's sake", it is important that students have actively read and thought about the texts. Instructors can facilitate this process by giving questions to guide the reading to which all students must have prepared answers by the time they come to class. Another useful exercise is encouraging students to prepare *questions* in advance to the text. The AQCI activity discussed in chapter one gives some suggestions on what kind of questions help to foster critical reading. By having the students themselves initiate questions, and not merely assert opinions at the start of the discussion, one immediately sets up a strong dynamic to direct the rest of the class. If there are many questions, these can be written up on the board and grouped together to identify recurrent themes and responses to the text. Questions can also help to give shape and direction to a discussion, so that at the end students have a clear sense of where the discussion has gone and what they have learnt. You might encourage one or more students to act as note-taker for the discussion, so that it is possible to recap what was covered and the points that were raised. This is very useful when the discussion has a tendency to run off at multiple tangents, and can help to make sure that the ideas and issues that were touched upon are more easily retained by students.

4) Beware of dominating and silent students

All classes contain some more active or boisterous students, and those who are more wary of voicing their opinion. There is often a tendency for us as instructors to welcome the interventions of the noisier or more opinionated students because they can help to propel the discussion forward, and/or act as a strongly voiced opinion from which alternative positions can be articulated. A large part of the instructor's role as facilitator during classroom discussions consists in helping to ensure that every student is able to contribute. This is especially important in classes where not all students are participating in their mother-tongue, and where inhibitions about differences in communicative ability can leave some students less willing to participate. One way of helping to create such an environment is by making it clear to students that their participation will be assessed on the basis of their ability to listen to, and support other students in expressing their ideas, as well as in articulating their own.

5) Give clear guidelines on presentations, outcomes and timing

Always make sure that any student who is presenting as part of a larger ITH class has clear guidelines about how long her presentation should be, and has a sense of how her presentation fits into the overall structure of the class. This awareness can help prevent students from dragging their presentations out interminably, and enables them to link their presentation to the broader themes of the class and any ensuing discussion ("this is a point that I expect that we will discuss further…"). Part of the art of learning to give a good presentation is knowing how to fit into the allocated time – to condense and summarise points, and to be alert to what your audience does, and does not, already know. Often instructors tacitly presume that a long presentation is a "better" one, or allow the presenter to go substantially over the allocated time unchecked because it is less effort than trying to initiate or facilitate a discussion. It is important to give clear guidelines about what is expected of student presentations (purpose, structure, length) in the syllabus and to stick to them firmly, so that they can really function as an effective learning experience for the students who are listening to the presentation as much for the person presenting. This can also be achieved by encouraging the students who are not presenting to develop questions to the presenter, and/or to try to recap the main points that were covered in the presentation as an indication of how clearly argued it was. When asked to undertake this exercise, students quickly find that the most successful presentations are not necessarily the longest or most complex, but those which are clearly structured, with a coherent logic, and delivered at a pace that it is easy for listeners to follow.

6) Adapt the structure of discussion to the size of the group

Instructors often feel that their ITH group is too large to conduct an effective discussion. Whilst there is, indeed, an optimal size for discussion of probably no more than about 10-12 students, it is nonetheless possible to involve a much larger group, without simply having several parallel discussions running simultaneously. One useful technique is to establish a "panel of experts" who are allocated particular roles and who have to field questions from the larger group of remaining students. The panel of experts might take the position of the author of one or other text, one of the characters encountered in a text, or simply "play" themselves, answering questions according to their own interpretation of the text. This format enables all students to be involved (with the larger cohort of students who are not part of the panel asking questions of the panel members), without the potential disjuncture that arises when one tries to conduct a discussion in which all members of a large group are discussing with all the others. Another possibility is for smaller groups to discuss the same question and for each group to report back to the larger group at the end of an allotted period on the main issues that their discussion raised.

7) Facilitate the discussion through a pedagogy of debate outside the classroom

Many students who begin courses with AKHP will have had little prior exposure to methods of participatory teaching, or have been expected to formulate and debate ideas arising from such a diverse collection of texts. Classroom discussions can thus often appear intimidating, or can be interpreted as a celebration of "opinion for opinion's sake." Students come to feel much more comfortable debating in the instructor's (and each other's) presence if discussions inside the classroom is experiences as a natural continuation of forms of interaction that go on outside it. Encourage discussion outside the classroom, and position yourself as an active member in such debates. What are their opinions on issues currently in the public eye in their community, and why? What is your opinion on these issues of public concern? What kinds of broader, underlying question are raised by these specific debates?

8) Ask searching questions, rather than simple questions of fact

Questions of fact, whilst important for clarifying basic understanding of a text, are less good as ques-

tions to spark debate, and tend to lead to “dead ends”, rather than driving classroom discussion forward. Ask questions, and encourage your students to ask questions that entail the articulation of opinions, and reasons for those opinions, rather than simple assertions or statements of fact. Demonstrate to students in your responses and follow-up questions that your primary concern is not with *what* opinion the student happens to hold, but the *arguments* that the student can bring in support of that opinion. Encourage students to ask each other to clarify their arguments and ground their opinions, so that the discussion is really pitched at why we believe what we do, and not simply *what* we belive.

COMPANION TO CHAPTER 5: INTERPRETING PUBLIC SPACE

5.1 INTERPRETING PUBLIC SPACE: INTRODUCTION TO THE CHAPTER

There are obvious continuities between this chapter and chapter four. Here, as in the previous chapter, we are exploring the social production of space – as well as the way in which particular spaces shape and constrain human behaviour. Here, too, the relationship between certain kinds of space and the exercise of power is touched upon in several of the texts. And here, too, we see how certain kinds of space – whether public squares, bridges, collapsing and restored buildings – come to serve as symbols for the communities who inhabit them. Yet, there is greater emphasis here than in the previous chapter on reflecting on what is specific about *public*, shared space – and in thinking theoretically about the relationship between space and the organisation of public life.

The texts also serve as a point of entry for broader themes that have been touched upon elsewhere: the distinction between "public" and "private" and the way in which this boundary is maintained in different societies; the difference between "appropriated" and "dominated" space; the way in which egalitarian and hierarchical societies are reproduced and legitimated; the way in which spaces are used either to keep people out or to celebrate cosmopolitanism; the way in which attitudes towards spaces reflect the two-way relationship between populations and their governments. With more advanced groups, students should be encouraged to interrogate these concepts ("what makes a society democratic?" "is it enough for a place to count as cosmopolitan that different people live there?" "how is "hegemony" different from ideology?") and to link them back to debates encountered in earlier chapters (e.g. about orientalism, the merits/demerits of religious and social reform; the risk and benefits of having a strong state or a strongly individualist society…)

As with chapter 4, the texts here invite a variety of activities inside and outside the classroom to bring them, and the ideas contained within, alive. These might include using drama in the classroom (e.g. to enact the extract of 1984), exploring different city spaces (which areas have been reconstructed and why? To what effect?) or considering the spatial dimensions of social stratification (how are rich and poor located within the country? Within the city? Within the village? How is this different in different societies with which students are familiar? Are there features of spatial stratification that are particularly marked in post-Soviet Central Asia?) Students might also take a particular public space and study it in detail at different times of the day. Who uses the space, and how? Does the feel of the place change at night, or at different times of year? Who decides which spaces get reconstructed or stay untouched? How does mapping represent a particular kind of exercise of power? Which spaces are used symbolically to "represent" groups of people – city-dwellers, nations, the state itself?

Running throughout the chapter is a concern with the kinds of spatial organisation that tend to further the flourishing of human life – as well as the way in which certain kinds of spatial control signify the total subordination of individual wills to state power. For Aristotle, it is the Greek city state, or polis, that represents the ideal spatial formation for social life – a place that is different from villages not just in size, but in the very kinds of debate, and hence government, that are possible there. For De Tocqueville, the prosperity of America depends on its expansiveness, whilst for Mansel, it is the concentration of so many different cultures and religions that makes Constantinople such a vibrant and flourishing city. In 1984, we encounter a world in which private space has been totally colonised by stately control, whilst for Husret Hoja, whose ideas we encounter in Pamuk's text, it is precisely the proliferation of "uncontrolled" public spaces in the form of dervish lodges and coffee houses, that is seen as dangerous to the city. Encourage students to reflect on the similarities and differences in the kinds of arguments these authors are putting forward about the relationship between space and human well-being. Are similar arguments put forward (albeit implicitly) closer to home, by state officials, town-planners or development agencies in the context of Central Asia? Would they agree that man is an animal for whom it is natural to live in the polis? Have recent technological advances increased or diminished the opportunity for enjoying spaces that have not been "dominated" (in Lefebvre's sense) by state control?

5.2 TEXTS IN CONTEXT

Slavenka Drakulic: How we survived communism and even laughed

Drakulic works here from the particular (the quality of wall-paint) to the general (the nature of social life under socialism in Eastern Europe), in a beautiful example of expressive biographical writing that has parallels with other texts in the volume (compare, for instance, the style of Ivan Klima or Masha Gessen). This attention to spatial detail and critical but sympathetic insight into what it reveals about broader social processes and structures is one that students should be encouraged both to *analyse* (how does Drakulic recreate the "feel" of East European cities under communism) and to *apply* (what would students choose as the analogue of Drakulic's "wall paint" to convey the feel of the place in which they live and study)? Which contemporary details of their city can reveal to an outsider the nature of social relations there? Could they write an analogous semi-autobiographical text about a place which they know intimately?

In order to appreciate this text, it is important that students have a clear sense about the context in which she was writing, and the time that she was describing. What do students know about how social life in Yugoslavia in the late 1980s would have been organised? How would urban life in Zagreb have been different from a western European city at that time? Students should also be encouraged to reflect on her audience and the values that she is (implicitly) advocating? Is Drakulic a fan of communism? Why, or why not? What indications are there in the text of feeling slightly ashamed, or embarrassed about the state of her city in its self-presentation to the world? Students could turn these questions into a project, to research what Zagreb would have looked like in the 1980s. They might also trace Drakulic's biography, to examine how this might have shaped her rather ambivalent attitude towards the city of her birth.

Perhaps the most significant element of Drakulic's argument (and the one that might be hardest for beginning students to grasp) is the relationship that she perceives between the political system of 1980s Croatia, the kind of dynamic that this generated between "us", the citizens, "they", the state and the outside world, and the way that this relationship was reflected in the use of public space. You might encourage students to pick out and focus on particular sentences that convey her sense of this relationship (e.g. "who cares what [the citizens] want or don't want, they'd better mind their own business"); and the kinds of emotional states that it produces in her ("low self-esteem", "shame"). Are these perceptions of socialist space as weak imitations of the west one that students would agree with? Why might attitudes

towards state appropriations of space in the Soviet Union have been different from those described by Drakulic? Do students understand the "privatisation" of city space that Drakulic recommends to be a solution to the problem she identifies?

There are plentiful links between this text and others in the volume, and not just at the obvious thematic level of a common concern with the nature of communism. Implicit in Drakulic's approach is a strong preference for liberal individualism – a state that allows people to create public space for themselves rather than having it directed from above (still less, directed from above for the benefit of the outside world, as was the case with the "city fathers" whom she criticises). How does this approach differ from the attitude of Le Corbusier or Correa in the sphere of urban planning, Qutb or Bubi on the place of individual interpretation in Islam, or Virginia Woolf in relation to the possibility of women to express their creative abilities in writing? The text also operates with a strong binary distinction between "us" (living under communism) and "them" who inhabit the capitalist west. How do these distinctions, and the normative values that she associates with them, differ from the kinds of boundary that are drawn and critiqued in other chapters between "us" and "them"? A third significant theme that is touched on elsewhere in the volume is the relationship between history and memory, and the importance of urban reconstruction for the rewriting of history. This is a theme that will be explored in more detail in chapter six, but is also touched upon in earlier chapters (compare the critiques implicit in the work of Mannheim on "social techniques" and Bulgakov on the re-appropriation of Russia's urban space in the communist revolution). How does each of these authors draw a distinction between the public realm and the private, and what are their concerns about the excessive intrusion of governments into private space?

Henri Lefebvre: The Production of Space

Henri Lefebvre was a French Marxist philosopher, who was anxious to reinvigorate western social theory with the study of *space*, too long ignored by philosophers. His work can be read as a critique of traditional Marxism's failure to recognise that every act of social production is also a spatial act – and that "appropriation" is above all a spatial activity ("only by means of the critical study of space … can the concept of appropriation be clarified.").

The important distinction that Lefebvre draws in this extract is between "appropriated" and "dominated" space. For Lefebvre, space that has been "appropriated" has been transformed, over time, by the work of social life. It is space transformed, so to speak, "from below" – built upon, inhabited, owned, or as Lefebvre would say, "produced" by the activities of everyday life. Dominated space, by contrast, is that space which has been appropriated "from above", through the actions of "armies, war, the state and political power." This dominated space might include roads and checkpoints, avenues and skyscrapers. The historical transformation that Lefebvre identifies is one from the previous coexistence of these two forms to the gradual victory of "dominated space" over "appropriated space".

These points can act as useful theoretical claims for interrogating some of the other texts in this chapter, as well as for thinking back over some of the extracts that were read in chapter four. Should Milton Keynes, for instance, be read as "dominated" or "appropriated" space? Can Drakulic's call for the "privatisation" of public space in Zagreb be seen as a call for the re-appropriation of dominated space? Students can be encouraged to think about the appropriated/dominated distinction and the other dichotomies on which the chapter draws (public/private, historical/new) to analyse other kinds of spaces with which they are familiar. Are there "appropriated" spaces in their own cities which have become dominated by states and local administrative powers? Are there any once dominated spaces that have been re-appropriated by ordinary people? Does global capitalism tend to lead to greater domination of space, or does it lead to more possibilities for appropriation of space by individuals? The links below relating to Lefebvre provide some interesting applications of his theory to the analysis of contemporary urban space.

Aristotle: Politics

This extract includes Aristotle's classic reflections on the nature of life in the polis, and his deliberations on the way in which best to incorporate the citizens in the running of the city. For Aristotle, the city is the "natural" form for humans, as "political animals", in the sense that it is in the city that humans are fully realised. However, he recognises that this concentration of people in space raises particular questions of organisation that aren't found in smaller communities: how to ensure the best balance between the "one and the many". Allowing everyone to rule is liable to lead to chaos, but if one denies a share in the power to ordinary citizens, they are liable to be in a state of enmity with each other. Aristotle's solution is for a form of delegation in which the mass of the people would be able to participate in the election of officials, but not to participate in the holding of office themselves.

Aristotle's text is of relevance to this chapter, since it is fundamentally concerned with the particular kind of social life that is produced in the space of the polis. The city is not just a quantitatively larger version of other kinds of human community – it is qualitatively different, since it alone allows for the collective to reach decisions better than any particular individual. Aristotle's reflections on the nature of flourishing life in the polis can be contrasted with the depictions of particular cities in the writings of Bill Bryson and Correa in chapter four, and used as the basis for discussion on what kinds of spatial arrangements best provide for human well-being. Is the design of a city like Milton Keynes conducive to fostering the kinds of debate that Aristotle considered central to a well-functioning polis? How does the spatial layout of many large third-world megapolises of the kind depicted by Correa serve to exclude people from political life? Is it possible to reproduce the kind of engaged political culture that Aristotle so admired in a city that is many tens of times larger than the Greek city-states? All of these texts touch, at some level, on the relationship between forms of political and spatial organisation and the ideal relationship between the two. You might want to problematise this relationship in the form of a classroom discussion, debate, or role-play, in which citizens of different kinds of political organisation (city-states, contemporary nation-states, large multi-national empires) debate the relative merits of the different kinds of spatial and social organisation for the exercise of a flourishing human life.

Halil Inalcik: The Ottoman Empire

This short extract can be read in conjunction with Lefebvre's critique of appropriated and dominated space as an example of the way in which a highly ordered urban scene is appropriated from below by unregistered dervish orders. It invites reflection on the limits of state control over space and its uses (compare Orwell's vision of the all-dominating state in 1984), and also of the multiplicity of publics that can coexist in a single city. As such, it can be fruitfully contrasted with Aristotle's account of the *polis*, in which the public, as a voting, electing body is greater than the sum of its parts.

Inalcik's text also gives an insight into the way in which social movements develop. The Melamis, who are discussed here, developed from guilds and were perceived as a threat to the state precisely because they met in secret, inhabiting the spaces of the city, but not conforming to the established religious beliefs of the Ottoman Empire. Their refusal to accept alms, their rejection of ostentation, their wandering, as opposed to static mode of life, and the militant religiosity of certain of their members all made them appear as threatening to conventional authority. Encourage students to reflect on why some groups come to appear as subversive and threatening to the state. Does their particular relationship to space (as "invisible", secretive or wandering) make them less amenable to state control? Can this provide any insight into the reasons why many states find nomadic populations threatening to state order?

Orhan Pamuk: My name is red

The dervish orders described by Inalcik are approached from a rather different angle in Pamuk's literary treatment in *My Name is Red*. Here, Husret Hoja identifies the dervishes less with their particular religious

views than with the spaces they inhabit. As such, he feels that not only should the orders be destroyed, but that any physical traces of their presence on the landscape should be demolished. Coffee-houses, too, are condemned as a subversive space because of the "vulgar behaviour" that they encourage. Both of these, it seems, are identified as dangerous spaces because in producing a forum for discussion, they encourage questioning of official views and authority. Encourage students to connect the views here to some of the attitudes concerning religious pluralism and interpretation discussed in chapter three. What is the relationship between the creation of "spaces for discussion" and the fostering of religious and political pluralism? Why have coffee-houses in many countries become synonymous for public debate, such that we sometimes speak of a "coffeehouse culture"? How would Drakulic and Husret Hoja debate the merits or demerits of such a culture?

Alexis de Tocqueville: Democracy in America

In this extract from Democracy in America, Tocqueville explores the particular territorial conditions that "tend to maintain the democratic republic in the United States." Chief amongst these is the fact that, according to Tocqueville, America was encountered as "empty" and the continent itself as "boundless". This is an extremely fruitful text for subjecting to discussion and critical analysis, at several levels. First of these is the coherence of Tocqueville's prime claim – that for democracy to work, certain material and territorial conditions need to be in place, with enough land for people not to be in conflict with one another and not to feel the need to subdue one another. Encourage students to reflect on this and debate it. Are there, perhaps situations where it is the very *density* of the population that tends towards democracy? How is Tocqueville's vision of the spatial preconditions for democracy different from Aristotole's vision of the polis? How does Tocqueville's characterisation of self-sufficient, reliant Americans cultivating the land to everyone's benefit contrast with Slavenka Drakulic's characterisation of the all-determining "city fathers" which discourages individual care for the city in Zagreb? Do you agree that the difference can be accounted for by different degrees of state control in each of the two sites? How does their logic of argumentation (about the relationship between political power and popular appropriation of space) differ from one another? With more advanced groups, you can use this argument to explore the concept of determinism – the idea that a given outcome is determined in a necessary, causal way by a particular constellation of factors, and of the notion of "liberal democracy" and its definition. How would democracy have been popularly viewed in early 19th century France? How has the normative valuation of liberal democracy of the kind celebrated by Tocqueville in America changed through time?

The text can also be explored to examine Tocqueville's attitudes to non-western populations, and his ideas about what constitutes an "inferior civilization" and which populations have no civilization at all. Why does the distinction between settled/agricultural and nomadic populations seem to matter so much for Tocqueville? Why was South America felt to have been less "available", whilst North America was "a desert land awaiting its inhabitants", even though both of them were previously inhabited? How might the insights from the previous two texts help to make sense of the difference that Tocqueville draws? Encourage students to reflect on Tocqueville's attitudes in the context of mid-nineteenth century views on western civilization. How do they compare with the views expressed by Kipling, or Gorchakoff in their justifications of imperial expansion? How would Edward Said view Tocqueville's argument, and how would he critique it? Can it be described as "orientalist" even though Tocqueville is not writing about the East?

Philip Mansel: Constantinople

Philip Mansel's account of the Galata bridge in Constantinople is a vivid celebration of Ottoman cosmopolitanism, which sees the bridge as metaphor for the city's cultural diversity in the mid nineteenth-century. The scene that Mansel depicts is almost simultaneous with Tocqueville's account of America, and affords some interesting points of contrast. Whereas Tocqueville sees the indigenous peoples as barely worthy of

recognition, Mansel portrays the city's very essence as lying in its enormous diversity of cultures – hence the bridge as symbol of the city, as well as one of its key spaces. This contrast can be used to encourage debate on the conditions which tend towards a perception of cultural heterogeneity as beneficial, and those which see it as dangerous or threatening. How do different state policies tend to foster one or other attitude?

George Orwell, 1984

Orwell's famous opening pages of 1984 give us a terrifying insight into a system where the distinction between "private" and "public" has been almost totally erased. In this mythic portrayal of London conceived in what (at the time it was written) was a future 35 years ahead, space has been entirely colonised by the state, such that one is spoken to, observed, monitored and controlled in even the most intimate of domestic confines. Orwell's text depicts a world where appropriation, in Lefebvre's sense, has virtually lost the battle to the domination of space by the state. It can be read in conjunction with Lefebvre's theoretical work, but can also act as a powerful literary portrayal of the totalitarian world anticipated by Mannheim in his "diagnosis of our time." Encourage students to reflect on the global contexts of the immediate post-war that led to these two very bleak assessments of a future society of control. In what way are Mannheim's concerns similar to, or different from, those of Orwell? Were they writing about the same kind of society? What distinguishes a "totalitarian" society of the kind depicted by Orwell, from other contemporary societies? Is the difference a qualitative one, or one of quantity?

Like Mannheim's text, Orwell's work also allows the possibility for deep and creative reflection on the nature of contemporary freedoms and unfreedoms. Orwell's vision has not been realised in its entirety, and yet we live in a world where we are intensely observed, monitored and regulated – in ways even more technologised than Orwell's fictive creation suggests. We also live in a world in which, in many countries, "Big Brother" has become synonymous with a particular kind of entertainment, in which people subject themselves to perpetual observation by a potentially limitless public. What does this tell us about contemporary fears and fantasies? Do contemporary technologies aimed at enhancing "security" (collecting biometric data in airports, closed circuit cameras on public buildings…) represent a threat to the private realm of the kind depicted in 1984? Why, or why not?

This text obviously lends itself to a variety of classroom activities (from discussions to dramatic portrayals of how the story begun here continues) to research projects on the context of Orwell's novel to place-based studies of contemporary surveillance technologies and the way in which they are transforming behaviour. What kind of information does the state collect about its citizens in different countries? What kinds of attitude or behaviour does it serve to reproduce? Does contemporary life suggest that there is as direct a relationship between such surveillance techniques and the regulation of human thought as George Orwell suggests?

5.3 FURTHER RESOURCES ON THE TEXTS

Slavenka Drakulic: How we Survived Communism and Even Laughed

A brief article on Slavenka Drakulic, with links to some of her other articles, is available on Wikipedia:
http://en.wikipedia.org/wiki/Slavenka_Drakulic
More information on the history of Zagreb is available here:
http://en.wikipedia.org/wiki/Zagreb
and there are extensive photographs here:
http://www.zagreb.hr/
This article gives a portrait of Croatia within Tito's Yugoslavia
http://en.wikipedia.org/wiki/Croatia_in_the_second_Yugoslavia

And there are photos here that would give an impression of Zagreb at the time depicted by Drakulic:
http://outdoors.webshots.com/album/217061293KMHugF

Henri Lefebvre: The Production of Space

A brief summary of the work from which this extract is taken is available here:
http://www.csun.edu/COMS/class/632/97s/rept/970421.dias.html
and some useful quotes from the work, drawn from lecture notes, are available here:
http://www.eng.fju.edu.tw/Literary_Criticism/postmodernism/postmo_urban/lefebvre.html

There is an excellent exploration of a once-dominated space (a huge, state-built grain lift) being "reappropriated" as the state dallies over what to do with it here:
http://www.notbored.org/montreal-space.html

An obituary of Lefebvre, which gives a good summary of his life, is here:
http://www.sociologyprofessor.com/socialtheorists/henrilefebvre.php

There is much less literature on Lefebvre in Russian.

A brief biography from the Big Soviet Encyclopoedia is here:
http://www.oval.ru/enc/40466.html

And a site with links to various Marxist theoreticians of urban space, including Lefebvre, is available in Russian here:
http://club.fom.ru/182/179/163/library.html?pg=3

Aristotle: Politics

A complete copy of the text of Aristotle's Politics is available here for downloading in English:
http://classics.mit.edu/Aristotle/politics.html

And in Russian here:
http://www.humanities.edu.ru/db/msg/54572

And there is a good summary of the argument here:
http://www.humanities.mq.edu.au/Ockham/y6704.html

And a chapter outline in Russian here:
ru.wikipedia.org/wiki/Политика_(Аристотель)

A brief account of everyday life in Ancient Greece is here:
http://www.eyewitnesstohistory.com/ancientgreece.htm

And a biography of Aristotle in Russian here:
ru.wikipedia.org/wiki/Аристотель

Halil Inalcik: The Ottoman Empire and Philip Mansel: Constantinople

An excellent set of prints, which give a rich insight into Constantinople at different moments in its history, is available here:
http://www.constantinople.org.uk/prints.htm

Lengthy Wikipedia articles on Constantinople (up to 1453) and Istanbul are available here:
http://en.wikipedia.org/wiki/Istanbul, http://en.wikipedia.org/wiki/Constantinople

An article on the Mevlevi order of Sufis, with links to examples of their music, is available here:
http://en.wikipedia.org/wiki/Mevlevi_Order

Orhan Pamuk: My Name is Red

More information on Orhan Pamuk, and reviews of My Name is Red, are available here:
http://www.complete-review.com/reviews/pamuko/namered.htm
http://faculty.gvsu.edu/websterm/Pamuk.html

There is an insightful interview with Pamuk reflecting on the themes of cultural bridging that My Name is Red raises here:

http://www.pbs.org/newshour/conversation/july-dec02/pamuk_11-20.html

De Tocqueville: Democracy in America

The most extensive site on Democracy in America, with links to other European writers' accounts of America at around the same time, and links to the complete copy of the text online, is here:

http://xroads.virginia.edu/~HYPER/DETOC/

The site below contains links to both the full version of Democracy in America in Russian, as well as a biography and series of extracts:

http://publ.lib.ru/ARCHIVES/T/TOKVIL'_Aleksis/_Tokvil'_A..html

George Orwell: 1984

A complete copy of 1984 is available for download in Russian here:

http://orwell.ru/library/novels/1984/russian/

And in English here

http://orwell.ru/library/novels/1984/english/

There are extensive links to biographical information on Orwell in Russian here:

http://orwell.ru/bio/russian/

and in English through Wikipedia:

http://en.wikipedia.org/wiki/Nineteen_Eighty-Four

This link also contains links to many of the idioms referred to in the text, such as "newspeak", "big brother", etc.

For an article (there are many such) that makes a direct link between the world predicted in 1984 and contemporary techniques of state surveillance, see this description in the San Fransisco Chronicle, which describes Orwell's work as "prophetic":

http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/2002/07/28/IN244190.DTL

5.4 DEVELOPING A LEARNING-CENTRED SYLLABUS

The guidelines below on developing a learning-centred syllabus have been adapted from The Center for Teaching Effectiveness at the University of Delaware, the source of which was http://cte.udel.edu/syllabus.htm (accessed December 2006). This work in turn draws upon the following work: Kurfiss, J. G. (1988) Critical thinking: Theory, research, practice and possibilities. ASHE-ERIC Higher Education Report No. 2. Washington, DC: Association for the Study of Higher Education.

Small additions or amendments have been made to take account the contexts in which ITH will be taught, and to conform to the editorial practice used elsewhere in the volume.

The syllabus can be an important point of interaction between you and your students, both in and out of class. The traditional syllabus is primarily a source of information for your students. While including basic information, the learning-centred syllabus can be an important learning tool that will reinforce the intentions, roles, attitudes, and strategies that you will use to promote active, purposeful, effective learning.

Suggested Steps for Planning Your Syllabus:

- Develop a well-grounded rationale for your course
- Decide what you want students to be able to do as a result of taking your course, and how their work will be appropriately assessed

- Define and delimit course content
- Structure your students' active involvement in learning
- Identify and develop resources
- Compose your syllabus with a focus on student learning

Suggested Principles for Designing a Course that Fosters Critical Thinking:

- Critical thinking is a learnable skill; the instructor and peers are resources in developing critical thinking skills.
- Problems, questions, or issues are the point of entry into the subject and a source of motivation for sustained inquiry.
- Successful courses balance the challenge to think critically with support tailored to students' developmental needs.
- Courses are assignment centred rather than text and lecture centred. Goals, methods and evaluation emphasize using content rather than simply acquiring it.
- Students are required to formulate their ideas in writing or other appropriate means.
- Students collaborate to learn and to stretch their thinking, for example, in pair problem solving and small group work.
- Courses that teach problem-solving skills nurture students' metacognitive abilities.
- The developmental needs of students are acknowledged and used as information in the design of the course. Teachers in these courses make standards explicit and then help students learn how to achieve them.

Syllabus Functions:

- Establishes an early point of contact and connection between student and instructor
- Helps set the tone for your course
- Describes your beliefs about educational purposes
- Acquaints students with the logistics of the course
- Contains collected handouts
- Defines student responsibilities for successful course work
- Describes active learning
- Helps students to assess their readiness for your course
- Sets the course in a broader context for learning
- Provides a conceptual framework
- Describes available learning resources
- Communicates the role of technology in the course
- Can expand to provide difficult-to-obtain reading materials
- Can improve the effectiveness of student note-taking
- Can include material that supports learning outside the classroom
- Can serve as a learning contract
- Can serve as an introduction to the educational philosophy of AKHP, and the way that ITH fits into the broader Aga Khan Humanities Curriculum.

Checklist for a learning-centred syllabus:

- Title Page
- Table of Contents
- Instructor Information and contact details
- Purpose of the Course

- Course Description
- Course and Unit Objectives
- Resources
- Readings
- Course Calendar
- Course Requirements
- Evaluation
- Grading Procedures
- How to Use the Syllabus
- How to Study for This Course
- Content Information
- Learning Tools

Course Information:
- What do students need and/or want to know about the course?
- What pre-requisites exist?

Instructor Information:
- What do I want students to know about myself? My interest in the discipline? My teaching philosophy?
- How can I convey my enthusiasm for teaching, for the course?
- Other instructors in the course (e.g., graduate TAs, peer tutors, team teacher)?

Course Description:
- What content will the course address? How does the course fit in with other courses in the discipline, or with previous AKHP courses that the student has taken? Why is the course valuable to the students?
- How is the course structured?
- How are the major topics organized?

Course Objectives:
- What will the students know and be able to do as a result of having taken this course?
- What levels of cognitive thinking do I want my students to engage in?
- What learning skills will the students develop in the course?

Instructional Approaches:
- Given the kind of learning I'd like to encourage and foster, what kinds of instructional interactions need to occur? Teacher-student, student-student, student-peer tutor?
- What kinds of instructional approaches are most conducive to helping students accomplish set learning objectives?
- How will classroom interactions be facilitated?
  In-class? Out-of-class? Online?

Course Requirements, Assignments:
- What will students be expected to do in the course?
- What kinds of assignments, tests do most appropriately reflect the course objectives?
- Do assignments and tests elicit the kind of learning I want to foster?
  Assignments (frequency, timing, sequence)? Tests? Quizzes? Exams? Papers? Special projects?

Laboratories? Field trips? Learning logs? Journals? Oral presentations? Research on the web? Web publishing? Electronic databases?

- What kinds of skills do the students need to have in order to be successful in the course?

Computer literacy? Research skills? Writing skills? Communication skills? Conflict resolution skills? Familiarity with software?

Course Policies:

- What is expected of the student?
  Attendance? Participation? Student responsibility in their learning? Contribution to groupwork? Missed assignments? Late work? Extra credit? Academic dishonesty? Makeup policy? Classroom management issues? Laboratory safety?

Grading, Evaluation:

- How will the students' work be graded and evaluated? What grading scale will be used?
- How is the final grade determined?
- How do students receive timely feedback on their performance?
  Instructor? Self-assessment? Peer review? Peer tutors? Opportunities for improvement? Ungraded assignments?

Texts/Resources/Readings/Supplies:

- What kinds of materials will be used during the course?
- What kinds of instructional technologies will be used?
- How can students locate some of the additional material recommended to supplement the ITH readings?
- What kind of computer and internet access will students have at the university where they are taking the course?

Course Calendar:

- In what sequence will the content be taught? When are major assignments due? Fieldtrips? Will there be any guest speakers?

Student Feedback on Instruction:

- How will students be able to give feedback on the course during and at the end of the course?

Other things to think about

- Include an explicit statement on plagiarism?
- How detailed, explicit should the syllabus be?
- Will there be some flexibility built into the syllabus (choice of readings to accommodate student interests?)
- How to word the syllabus so that it is user-friendly?

COMPANION TO CHAPTER 6: INTERPRETING HISTORY. DOES HUMAN HISTORY PROGRESS?

6.1 INTERPRETING HISTORY: AN INTRODUCTION TO THE CHAPTER

Chapter six of *Introduction to the Humanities* concerns time, history, progress and their interpretation. Rather like the concept of "space", the idea that "time" might be interpretable is likely to strike students initially as rather confusing, perhaps even profoundly wrong. Time would seem to be just there: continuous and – in most of our everyday understanding – progressive. Much of our own action (including, perhaps, the desire to get an education, to move up, to move *away*) is premised, albeit implicitly, on a certain conception of time and its movement. And to a greater or lesser degree, most readers of *Introduction to Humanities* are likely to have a notion of themselves as having a certain degree of control over their future destiny – of time being at least partially subject to their control. Such ideas tend to be prevalent in state ideologies (including, but not only, in Central Asia). They inform ideas about education; they are pervasive in contemporary mass media ("newer is better"). In short, progress as a concept and a value tends to inform our thought more than we commonly recognize.

Getting to grips with the idea that not all human cultures at all times have perceived time to be something linear and continuous is thus both a rather challenging task, and – potentially - an incredibly liberating one. It is a mental move that allows us to see our culture and its values in comparative perspective. It allows us to gain richer insight into phenomena ranging from nationalism (and the role of certain ideas of historical continuity and transcendence) to the workings of pop culture and its celebration of novelty. For this reason, it is fitting that this chapter comes at the end of the volume. For whilst the individual texts are perhaps no more challenging than those of other chapters, the questions that they urge us to ask are as difficult as they are important.

Several inter-related themes emerge from the chapter, some more obvious than others. The case study and a number of other texts raise the question of the relationship between scientific and artistic progress and moral or ethical development. For Rousseau the answer is categorical and vigorously argued; other texts offer a more ambivalent response. Encourage students to tease out these differences and to think how the authors of other texts in the *Introduction to Humanities* volume implicitly or explicitly conceive of the relationship between technical and moral progress. Examples here might include understandings of man's ability to affect human futures that inform Carrea's vision of the role of the architect in "catalysing the reconstruction" of urban space to further social development; or Lenin's conception of the role of the vanguard party in "propelling" the working class forward to its destiny.

But there are other themes here too. We encounter competing ideas about the relationship between humans and a creator-God. Ask students to think about what kind of theological concepts implicitly or

explicitly inform each of the texts in the chapter and how similar concepts (e.g. "conscience") are differently articulated by each of the authors. How do the authors overlap and differ in their conceptualisation of human destiny and motivation; in ideas of predestination; in their perception of God's will for mankind? How might secularisation and changing understandings of human destiny be related? Discussion of Boethius' text, and a comparison of his account of the reasons for "degradation" compared to those articulated by Cholpon or Comte, provide a useful point of entry for exploring competing beliefs about predestination and the need for submission or action to fulfil God's will for us. With more advanced students this can be translated into a more theoretical language – for instance, of debates surrounding the concept of "agency", or around the relationship between technological change and secularisation.

The chapter also allows for vigorous discussion about the relationship between historical events and cultural "optimism" or "pessimism". You might invite students to compare the mood and tone of T.S. Eliot's *The Hollow Men* with Cholpon's depiction of the future twentieth century in *Doctor Muhammad-Yar*. What accounts for their different characterisations of the future? Which resonates most closely with current cultural moods in students' home countries? What poems or other artistic works might capture optimism or pessimism at the start of the twenty-first century in the way that these works do for the twentieth?

Possibilities for individual and group research project abound, of course. Any engagement with the concept of time and its interpretation invites exploration of the past and of shifting worldviews and historiographies. You might encourage students to take an event of relatively recent Central Asian history and explore how the styles of recounting reflect different ideas about progress and historical development. This could involve library, archive and internet-research. You might also encourage students to make a critical study of the present and the notions of "progress" (or regress) that implicitly inform debates within popular culture, state ideology, the teaching of history, in schools, etc. How do ideas of progress shape the use of urban space, the building of monuments, or the celebration of particular historical figures? How are certain ideas of time embedded in urban styles in the city where the student currently studies? Have these shifted with the collapse of the Soviet Union? Throughout such exercises, always try to bring students back to the bigger questions articulated in the preface to the chapter in the student volume: "have humans succeeded throughout the course of history to create societies that are progressively more peaceful and prosperous or, on the contrary, are we in a state of perpetual decline"? This is a big question, and one that students should be inspired to come back on long after they have finished the chapter, the volume, and their AKHP course!

6.2 TEXTS IN CONTEXT: BACKGROUND AND SUPPLEMENTARY MATERIAL FOR *INTRODUCTION TO HUMANITIES* INSTRUCTORS

Case Study. Jean-Jacques Rousseau: Discourse on Arts and Scinces

Rousseau's *Discourse on the Arts and Sciences* provides a provocative and challenging introduction to a chapter concerned with reflecting on the progressiveness (or not) of history. Written over 250 years ago, in a profoundly different context underpinned by different linguistic conventions, it is a text that is likely to challenge students by its language and style of argumentation. But it is also a text that rewards close reading and reflection. Rousseau's argument has far-reaching conclusions (not least for the project of liberal education to which AKHP is committed) and for our understanding of what, if anything, enables humans to "progress" – technically, scientifically, artistically and morally.

Rousseau is fundamentally concerned with the relationship between these several kinds of "progress". His way of formulating the question (in response to an announcement in a French newspaper) is to ask whether "the restoration of the arts and sciences [has] been conducive to the purification or the corrup-

tion of morals". Encourage students to pause with this question, and to think about it. Does the phrasing (quite apart from the different linguistic conventions of 250 years ago) strike us as odd? What would it be to "purify" morals? What does Rousseau mean by the arts and sciences having been "restored"? What insights might this give us into the time in which he is writing (you might prompt students by focusing on the etymology of "enlightment" and discussing what they already know about the concept). What kind of world was the Geneva of the 1750s? Why might discoveries over the preceding two centuries have generated a sense that this was a period of great transformation and "restoration"?

These kinds of reflections can provide students with a point of entry into what might initially strike as a counter-intuitive argument: that the restoration of the arts and sciences has led to a dangerous *corruption* of morals. "Corruption", for Rousseau, means literally a bending away from what a thing ought, authentically, to be – and in the case of humans, it represents a bending away from our "true" natures. It is vanity and pride that have led to the development of the arts and sciences, which "owe their birth to our vices". To grasp why Rousseau develops this argument, it is important to understand how he interprets "original" human nature in its uncorrupted form, and how this vision of humans "before" civilization differs from that of many previous political and moral philosophers. This has sometimes been described as the thesis of the "noble savage", though Rousseau himself does not use this expression. If other philosophers (including most famously Hobbes) argued that the state was necessary because humans in their natural condition were violently antagonistic, Rousseau understood man's original condition of "ignorance, innocence and poverty" to be one that was morally superior to the present day world of scientific advance. Accordingly, "our souls have been corrupted in proportion as our sciences and arts have advanced towards perfection" – and it is precisely the condition of perpetual scientific striving that pits us towards moral decline.

Perhaps the key task of the *Introduction to Humanities* instructor in assisting students to engage with the text is in helping them to keep at the forefront of their minds the broad argument that Rousseau is making in the Discourse, and the answer that it suggests to the question of humanity's "progress". For despite the complexity of the language and the wealth of examples, the argument is bold and the structure, highly logical. As such it rewards close analysis and "mapping", either in the form presented in the thesis development exercise (see pp. 210-211 of the student book) or as an AQCI that brings Rousseau's text into conversation with other *Introduction to Humanities* materials. It also rewards the kind of close-reading exercise where students are challenged to communicate Rousseau's argument, section by section (or perhaps, with beginning students, even paragraph by paragraph), in their own words. Rousseau's language is dotted with descriptive adjectives to convey the corrupting effects of the arts and sciences (opulent, vaunted, luxurious, sumptuous, frivolous base….) as well as the nature of humanity before their restoration (simple, rustic, adroit, strong, robust….) By grouping these adjectives together, and making sure that they have understood the meaning of those terms that might be less familiar, students are better able to see how Rousseau puts his argument together and gives it rhetorical force.

You might select a few sections for this kind of close analysis in a larger group, until all of the students have grasped the broad outlines of the larger argument, before continuing the exercise in smaller groups. An example might be to focus initially on the Preface, and the reproduction of *Vanitas Still Life* on the facing page. What message do the text and the image respectively convey about the nature of "civilization"? Why might Rousseau have been arguing against the kinds of ostentatiousness represented in Boel's painting? What prior knowledge do students have about the Enlightenement age that might assist them in contextualising ideas about human nature that would have been current at the time of Rousseau's writing? Research exercises to this effect abound, of course. There is a wealth of internet material on the enlightenment and as a movement that is felt not just in literature in philosophy but in music, architecture, painting and so forth, it provides all sorts of opportunities for creative individual or group research projects. For instance, each small group of students might be encouraged to explore how Enlightenment

ideas percolated into different domains (music, painting, architecture, literature, philosophy, medicine…) and to present their findings, with examples, to their peers. This kind of exercise can help to "embed" philosophy within a broader intellectual context, and to encourage reflection on the way in which ideas percolate from one field to another.

Rousseau's text is full of arguments and presentations of evidence that can be used as the basis for group discussion and debate. This might be in the form of a discussion around certain of his central claims (do students agree with his argument? Why, or why not? What might follow from that?) or in the form of an imagined debate between Rousseau and an interlocutor committed to the notion of scientific progress (imagine, for instance, that Cholpon were debating with Rousseau about the relationship between science and moral virtue: where, if anywhere, would they agree? Where would they disagree?) Such discussions can be used for a broader reflection on the over-arching theme of the chapter: is "progress" linear? What constitutes progress? What is the relationship between technical, artistic and moral advance? With more advanced students, this can be used as a point of entry into contemporary debates about the ethical correlates of technological change. What happens if our technical capabilities (e.g. in the production of weapons, technologies for cloning, capacity to damage the environment irreversibly) are greater than our capacity to regulate our own behaviour for the sake of fellow humans and future generations? How do implicit assumptions about the progressiveness of history inform contemporary political and scientific debates? How do we tend to approach the concept of time in our cultures, and how might this differ from the way other cultures have viewed the nature of time?

Boethius: Consolation of Philosophy

Boethius' *Consolation of Philosophy* was written whilst he was in prison for treason before being executed in 524 C.E. It is conceived as a conversation between himself (an imaginary Boethius) and Lady Philosophy. As well as providing an argument for the importance of the pursuit of wisdom that can be fruitfully contrasted with Roussaeu's *Discourse*, the text provides a brilliant insight into a classical understanding of fate, providence, and the "mind of God." It is a view of "predestination" that contrasts markedly with assumptions about human agency and the sovereign subject that tend to dominate in contemporary western culture. Boethius was driven to write his *Consolation* at the time of a dramatic fall in favour with the Roman authorities. How to make sense of the dramatic change in his own fortunes that had befallen him? Lady Philsophy's response is to stress the transitoriness of earthly things and the importance of searching for wisdom. But importantly, she also stresses that we as humans can never fully understand the apparent inequalities that beset the world because there are chains of causation that we cannot apprehend.

Boethius' argument is rather complex here, and depends on an understanding of time, causality and agency that is (perhaps) at odds with our own. His thesis is that there is a great providential order to things that may strike us mere humans as chaotic, unpredictable or profoundly unfair. As events unfold according to providence, we talk of their occurrence as "fate". Thus, "the complex unfolding of fate derives from the unity of Providence." In other words, our human perspective can never be one of total comprehension: the mind of God has a plan, has a conception, which we can never fully know. However, we can be more or less subject to fate, or more or less "entangled in her nets" through our human virtue.

It is undoubtedly these ideas that made Boethius popular in scholastic literature of the Middle Ages, which was an epoch preoccupied with the actions of an over-ruling fate. It is also these ideas that make Boethius a challenging author for contemporary readers – at least those from cultural backgrounds that place great emphasis on individual mastery of their own fate. In Euro-American cultures, "fate" has come to be treated in a rather metaphorical way, and we tend to conceive of ourselves as authors of our destinies. Boethius' images of spheres in orbit around a central point suggests a radically different kind of perspective: one in which there are great, planned, chains of movement (Providence), our part in which we can never know.

The text invites a variety of exercises. One useful way to encourage students to play with concepts ("fate", "providence", "mind of God") that may strike us initially as new and unfamiliar is to have them represent Boethius' argument visually. How might we portray the relationship between God and man, and between providence and fate? How might we illustrate his argument about the potential of "spheres orbiting around a central point" to stay free of fate's nets? If this exercise is attempted in small groups, with the results then shared with the whole class, students can debate their different representations of time and use this as a way into engagement with the bigger question that the text invites: how do we conceive of chance, fate and providence? How are they conceived of in different cultures? How might different beliefs about our ability to direct (or not) our own future affect the choices that we make, or our willingness to accept disappointment? How are issues of fate and providence conceived of in Central Asian cultures that students are familiar with, and how might these understandings be reflected in dominant proverbs, sayings of pieces of advice?

Boethius' belief in the predetermination of human fate contrasts markedly with several other texts encountered earlier in the volume. What, for instance, is Lenin's vision of the agency of a vanguard party? How would he view Boethius' celebration of submission to the "mind of God"? How would Virginia Woolf respond to the claim that no one is the "physician of the soul but God" and that women's subordination must be accepted as providential fact? How does each of these authors respectively view the possibility of continuous human progress?

Paracelsus: The Physician's Remedies

Paracelsus' short text on the Physician's Remedies is an excellent work to read alongside Rousseau's Discourse on the Arts and Sciences. Paracelsus is a physician, but he is also a consummate experimenter and believes that knowledge must be actively sought and discovered, rather than simply "found". That is why, for him the physician must embrace knowledge that might come from all sorts of sources: from alchemy, from astrology, from nature and so on. Alchemy teaches us the importance of experimentation, of trying various combinations and seeing what works. And herein lies his philosophy of human progress: that all remedies are contained in nature, but it is up to us humans to discover them. Accordingly, " it pleases [God] that we should boil them and learn in the process."

This provides an interesting point of comparison with both of the preceding texts. Like Boethius, Paracelsus' philosophy rests on a fundamental belief in a God-creator. But unlike Boethius, he believes that it is possible for humans to uncover the "marvellous virtues" that nature holds through experiment and investigation. Indeed, more than that it "please God" that we search for them, and that we try to uncover the nature of the universe. It is both fundamentally knowable, and (in contrast to Rousseau's objection), that search is fundamentally good.

Whilst a two-way debate between Paracelsus and either Rousseau or Boethius could be imagined, it is also possible to imagine a three way debate between them organised around the following questions: is the search for knowledge good? Can we uncover the "mind of God" through investigation? Are we able to dictate our own fate? Does history progress? This could be done in groups, or with a "panel" representing each of the respective authors fielding questions from an "audience". This text, like the two preceding ones, also opens us many opportunities for background research and presentations. What was the context in which Paracelsus was writing and how did he transform the nature of medicine, particularly as regards experimental method? What is alchemy and in what ways does alchemy survive today? What might a comparison with Luther's text in Chapter three reveal about the reasons for Paracelsus having been described as the "Luther of medicine"? How does Luther's assertion that "I am one of those who … makes progress by writing and teaching. I am not one of those who out of nothing suddenly become perfect" compare with Parcelus' insistence that it be God's design that we "train ourselves in this art [of medicine] and are not idle on earth, but labour in daily toil"? What do the two texts read in conjunction read about the world of European thought in which they were both working?

August Comte: A General View of Positivism

Comte is a positivist, and this text summarises both his commitment to "order and progress" as fundamental and transcendent goods, and his belief in the unity of science, including social science. These facts point both to the similarities between Comte and Paracelsus and the differences between the two. Both believe in the progress of science. But Comte, writing in a different age, was preoccupied with "society" as an object of scientific investigation, something which Paracelsus was not. Comte believed firmly that society could be studied and known just as the natural world could, and "sociology" as the positive science of society would reveal how society truly functions, as a precondition for its "social regeneration".

Comte's writing may strike us as archaic, but "positivism" as a doctrine that the social world is amenable to knowledge in the same way as the natural world is alive and well in many fields today. Encourage students to think about how and where Comte's ideas are encountered, and what kinds of policies (of governments, international organisations, development agencies…) they inform. Does sociology today differ from the way that Comte conceived, and if so how? Has positivism as a doctrine been critiqued, and if so, from which quarters and by which academic disciplines?

Cholpan: Doctor Muhammad-Yar

This is a story about ignorance and the search for knowledge, with a strong moral element. In this respect, although written by a teenager, it is a classic of Central Asian modernism, and was republished many times before the Russian revolution of 1917. Cholpon was a central figure in the Jadid movement, a loose group of reformist educators whose name derives from the new-method schooling (usul ul-jadid) that they advocated. Since some (though by no means all) AKHP students may already to be well-informed about Jadidism from other university courses, it may be helpful to begin discussion of the text by elucidating all that they know about this movement and its methods, and then considering which of the dominant themes, metaphors and idioms of progress can be found in Cholpon's text. How can we tell that this is a Jadid text? In what respects is it characteristic? Note, for instance, his preoccupation with schooling, his use of contrast between the darkness of ignorance and the light of education; his portrayal of Russians and Muslims; his concern with the proper use of wealth, and his emphasis on the relationship between technological and moral progress.…. Ask students to consider, also, whether there are aspects of the text that surprise them. Are they surprised that Cholpon talks about Turkistanis and Muslims, but not about Uzbeks? What might that reveal about forms and bases of self-identification at the time? Are they surprised at the way in which Russians and Armenians are portrayed in the text? Or about the way in which ships and trains are described? What insights might this give about how educated Turkistani men of Cholpon's generation viewed the twentieth century that had just begun? How might such attitudes have shaped their reaction to the Bolshevik revolution of 1917?

Cholpon's text invites a variety of research exercises, including for students in larger cities, the possibility of primary research into Jadid texts and newspapers kept in libraries and archives. More advanced students might also explore the changing historiography around this group, many of whom were executed by the Soviet authorities during the purges of the 1930s. How do Soviet-era and more recent historical volumes published in different parts of Central Asia portray the Jadids? Have the group been rehabilitated to the same status in different states? If read in conjunction with other texts in the chapter, Cholpon's story of Muhammad-Yar also invites numerous interesting comparisons and contrasts. How does Cholpon view the progress of history? How does he view the relationship between technological and moral progress? How does he view the past and its traditions – as something to be celebrated, or as something to be liberated from? How does his concern with formal study contrast with Rousseau's fear of moral erosion in his Discourse? Is his view of progress linear, like Comte's? What evidence might there be for (or against) such a view in Cholpon's text?

As the review questions to the chapter suggest, there is also plenty of scope for comparison with texts from other chapters. You might imagine a conversation, for instance, between Cholpon and fellow

Muslim reformer, Abdullah Bubi (chapter three), or to imagine how Cholpon would fit within the range of attitudes towards Qur'anic interpretation described by Toby Lester. By this stage in the course, students should be encouraged to make and draw comparisons between diverse texts, and to use this to probe broader questions concerning the nature of history (progressive or not?) as well as some of the bigger questions touched upon in earlier chapters (for instance, issues of group identity and the perception of difference; concerns about individual freedom and collective responsibility…). Classroom techniques can be used to encourage this kind of reflection. For instance, students may be given a pre-class task of identifying phrases from other *Introduction to Humanities* texts that either support or critique Cholpon's understanding of scientific and moral progress; or, conversely, of sections of Cholpon's text that would speak to debates raised earlier in the volume. Always encourage reflexivity amongst students about how their own understandings of historical progress are shaped by the age in which they live. If Cholpon were to revisit the Turkestan about which he was writing today, how might he assess the 20th century about which he felt so much optimism?

Muhammad Iqbal : The Principle of Movement in the Structure of Islam

Iqbal's beautifully argued text provides a fascinating point of comparison and contrast with Cholpon's call for reform. Iqbal is also concerned with progress (or "movement") and he criticises Muslim nations for existing in a "dogmatic slumber" in which ideas are merely repeated but never propelled forward. Yet whereas Cholpon sees progress as deriving from an *appropriation* and application of teaching methods and technologies developed elsewhere, Iqbal is extremely critical of appropriating models uncritically from the West. "This work of reconstruction… has a far more serious aspect than mere adjustment to modern conditions of life… truth revealed through pure reason is incapable of bringing that fire of living conviction which personal revelation alone can bring." In other words, Iqbal sees social reform as gaining momentum from a spiritual revival. And whilst he sees the Muslim worlds as passing through a period of "reformation" with 16th century parallels, this reformation must be one that elevates spiritual integrity rather than "pure reason." In having abandoned that spiritual foundation, Europe represents "the greatest hindrance in the way of man's ethical advancement." The Muslim world must not repeat its mistakes.

Iqbal's argument thus provides important points of comparison and contrast, both with Rousseau's *Discourse*, and with other texts in the chapter. How do Iqbal and Rousseau each understand the concept of "reform"? Is there a parallel in their urge to seek reform that looks "backwards" (to that which is pre-ostentatious in the case of Rousseau) and "inward" (in the case of Iqbal's embracement of spirituality and rejection of egoism)? How would the two authors argue with each other about the value of the arts and sciences? This might be done in the form of an exercise where teams of students are invited to identify particular claims from each of the author's works that would suggest points of similarity and difference.

Concerns with the nature of "movement" in Islam also invite a variety of comparisons with earlier *Introduction to Humanities* texts. How, for instance, does Iqbal's regret that Muslims are "mechanically repeating old values" contrast with Hanbal's argument that "one should avoid discussion and dialectical debates about faith"? What are the implications of each of these visions for ideas of progress and the possibility of its achievement? How are they reflected in contemporary debates within Islam? How is Iqbaal's emphasis on the "elasticity of Islamic thought" similar to, and differ from, Luther's argument that we should involve our mind and intelligence in a conscious act of "interpretation" as we read the Bible? Why is Iqbal fearful of the rise of liberalism in Islam? Do students agree with Iqbal's concerns?

Thomas Eliot: The Hollow Men

T.S. Eliot's *The Hollow Men* was first published in the form here in November 1925, though individual sections had earlier been published as part of other works. It may be described as a portrait of the future, but it emerges out of a profound sense of pessimism about the state of western civilization in the after-

math of World War I. This War led many of Eliot's generation to question the ideas of progress and the cultural optimism that had been ascendant during the preceding decades. Faith in progress was replaced by a cultural pessimism, even nihilism and there was talk in Europe of a "lost generation" following a scale of systematic war violence hitherto unknown. In the arts this social trauma was reflected in new kinds of experimentation; in the humanities there emerged new critiques of positivism and progress.

In order to situate the poem and to get a sense for the "feel of the time" in post World War I Europe, encourage students to do some research on the arts of the 1920s, and to consider how the various movements of this time responded to the trauma of previous decade. How did "reason" come under attack in art, in literature, in philosophy? Consider the message of Munch's *Scream* and the illustration accompanying Blake's *Urizen* alongside the text of Eliot's poem. Through which words, images and cultural referents is this sense of loss conveyed?

The kinds of activities through which you might explore this text with students will vary a great deal depending on their linguistic abilities and prior experience in reading and discussing poetry. Eliot's works are the subject of a great deal of critical commentary and it may be useful to explore some of the less familiar cultural references with students. Examples might include references to the straw men burnt in commemoration of the gunpowder plot in England alluded to in the first lines; the nursery rhyme ("here we go round the mulberry bush") that section five plays on and twists; or the Christian imagery invoked in the final section. Some useful commentaries available on-line are indicated below.

In reading poetry in the context of *Introduction to Humanities*, however, it is important that this not be simply an exercise in literary exegesis. As you read the work with students, help them to think about how Eliot's work speaks to the broader concerns of the chapter. In what ways does Eliot's cultural pessimism echo Rousseau's concern about social corruption, and in what ways are their views different? What role does religion play in each of their conceptions? Does Eliot see the world as ultimately meaningful or meaningless? How would Eliot contest Comte's view of linear human progress? How would they characterise our own age in terms of its cultural output? Is it closer to Comte's optimism or Eliot's anguished pessimism? What historical factors might account for this mood?

6.3 ADDITIONAL RESOURCES RELATING TO *INTRODUCTION TO HUMANITIES* TEXTS

Jean-Jacques Rousseau

There is a wealth of material on Rousseau, including Wikipedia sites in English and Russian:

http://en.wikipedia.org/wiki/Jean-Jacques_Rousseau (ENG)

ru.wikipedia.org/wiki/Руссо,_Жан_Жак (RUS)

A good summary of his ideas is available here (with links to other works):

http://www.wsu.edu:8000/~dee/ENLIGHT/ROUSSEAU.HTM (ENG)

The on-line dictionary of the history of ideas has an extensive section dedicated more generally to the enlightenment: http://etext.lib.virginia.edu/cgi-local/DHI/dhi.cgi?id=dv2-10 (ENG)

In Russian Krugosvet has a descriptive account of Enlightenment thought:

http://www.krugosvet.ru/articles/122/1012240/1012240a1.htm (RUS)

Links to other primary sources from the Enlightenment to situate Rousseau in his intellectual context can be found here: http://www.fordham.edu/halsall/mod/modsbook10.html (ENG)

Boethius

There are some excellent and beautifully illustrated on-line resources on Boethius in English. A commentary and links to the complete text of the Consolations of Philosophy are available here:

http://www.san.beck.org/Boethius.html (ENG)

The English Wikipedia site is also detailed and lavishly illustrated:
http://en.wikipedia.org/wiki/Consolation_of_Philosophy (ENG)

The excellent Philosophy Library of the Middle Ages has some excellent resources on Boethius and his contemporaries:
http://antology.rchgi.spb.ru/index.html (RUS)

.. including a link to materials on Boethius here:
http://antology.rchgi.spb.ru/Boethius/_autor.rus.html (RUS)

An introduction to ancient Roman philosophy is available here:
http://www.crystalinks.com/romephilosophy.html (ENG)

Paracelsus

The American Library of Medicine developed an on-line exhibition in 1993-4 to mark the anniversary of Paracelsus' birth in 1493, reproduced on-line here and the best place to start to find out more about his work and dominant medical ideas at the time:
http://www.nlm.nih.gov/exhibition/paracelsus/paracelsus_1.html (ENG)

Wikipedia has extensive pages dedicated to alchemy in English:
http://en.wikipedia.org/wiki/Alchemy (ENG)

And there is a detailed historical account in the dictionary of the history of ideas:
http://etext.lib.virginia.edu/cgi-local/DHI/dhi.cgi?id=dv1-04 (ENG)

For Russian materials, the best place to begin is with the Russian Wikipedia pages on alchemy
ru.wikipedia.org/wiki/Алхимия (RUS)

For those wanting to look at some alchemical texts, the Alchemy website is a good place to start:
http://levity.com/alchemy/ (ENG)

For further links on all aspects of Renaissance medicine, see here:
http://www.twingroves.district96.k12.il.us/RenAissance/GeneralFiles/RenLinksMed.html (RUS)

August Comte

Wikipedia has excellent pages on the history of sociology for contextualising Comte's concern with the "science of society"
http://en.wikipedia.org/wiki/History_of_sociology (ENG)

A good article in plain English on the legacy of positivism in the social sciences is available here:
http://www.socialresearchmethods.net/kb/positvsm.php (ENG)

The Russian Wikipedia pages on positivism are a useful starting point for exploring Comte's work and legacy
ru.wikipedia.org/wiki/Позитивизм (RUS)
http://nrc.edu.ru/ph/r3/index.html (RUS)

The Russian Fom-Club has a series of articles about Comte:
http://club.fom.ru/182/178/60/library.html (RUS)

Cholpon

For those interested in taking study of the Jadids further, the most thoroughly researched account in English is Adeeb Khalid's The Politics of Muslim Cultural Reform. The entire text is available for download here: http://ark.cdlib.org/ark:/13030/ft8g5008rv/ (ENG)

A shorter summary of Khalid's research is available here:
http://www.rferl.org/featuresarticle/2005/8/66be69db-46e9-4e5d-a324-a15dc1f0615e.html (ENG)

And the English Wikipedia site provides a good summary of Jadid thought:
http://en.wikipedia.org/wiki/Jadid (ENG)

The "Turko-Tatar" website contains some useful background information on the origins of Jadidism, focused mainly on Tatarstan:

http://www.tataroved.ru/publication/jad/ (RUS)

Some prints of Turkestan (and other parts of the Russian Empire) at the time that Cholpon was writing can be found here:

http://www.loc.gov/exhibits/empire/ethnic.html (ENG/RUS)

Muhammad Iqbal

For students who would like to read more of Iqbal's work, the whole of the text of The Reconstruction of Religious Thought in Islam is available here:

http://www.yespakistan.com/iqbal/reconstruction/ (ENG)

There is a large site dedicated to Iqbal's life and thought here:

http://www.allamaiqbal.com/ (ENG)

And a detailed chronology of his life here:

http://www.geocities.com/junaid_hassan25/iqbal.htm (ENG)

In Russian, Krugosvet has a detailed biography:

http://www.krugosvet.ru/articles/95/1009594/1009594a1.htm (RUS)

T.S.Eliot

Several works of criticism discussing The Hollow Men have been compiled here:

http://www.english.uiuc.edu/maps/poets/a_f/eliot/hollow.htm (ENG)

There is an excellent Wikipedia site dedicated to Modernist poetry in English, which helps to contextualise Eliot's work:

http://en.wikipedia.org/wiki/Modernist_poetry_in_English (ENG)

An extensive biography of T.S. Eliot is available here, with links to many of his poems:

http://noblit.ru/content/category/4/66/33/ (RUS)

6.4 RESPONDING TO AND ASSESSING STUDENTS' WORK

6.4.1 Assessing students of *Introduction to Humanities:* Opportunities and Challenges.

Introduction to Humanities provides students with many opportunities for intellectual exploration and creative expression. During the course of their studies, students are likely to engage in styles of writing, of group discussion of debate and of peer collaboration that they may be unlikely to have encountered in high school, or in other of their University courses. And you as instructor may find that you are assessing types of work and activity that you have not had experience assessing before. This creates many opportunities for engaging in new and creative ways with students' work, but it may also present challenges: *how* do we assess students' participation in a classroom discussion? A presentation of their research? A journal entry? An argumentative essay? Or a piece of free, creative writing? The aim of this section of the Resource Book is not to be prescriptive: as with other sections of the volume, the aim is not to give firm rules about *what* or *how* we should assess so much as to provide *Introduction to Humanities* instructors with the conceptual tools for thinking about what is most appropriate in their own classroom. For some *Introduction to Humanities* instructors, in some Universities and for some groups of students, the acquisition of a certain body of knowledge about the human world is what is of primary importance. Accordingly, forms of assessment may place more emphasis on demonstrating a close engagement with the texts (an argumentative essay or test, for instance), and the criteria of assessment

will be focused more closely on the demonstration of particular skills (of understanding and of recall). Other instructors might be using *Introduction to Humanities* as a way of improving students' skills of critical thinking, or as a way of helping students foster their own creative writing. In such cases, there may be more emphasis placed upon the quality of free expression, or of creative responses to texts. For others still, there may be greater emphasis on the acquisition of academic English or Russian. It is important, in developing your own course of teaching with the *Introduction to Humanities* materials, that you think about what *your* goals are in *your* particular course, and that the range of activities assessed reflect these priorities. The following three areas may provide useful points of entry for beginning to think about the range of assessment possibilities:

(a) **Formal criteria.** Am I bound by particular University rules regarding assessment and grading? Do I have to give students a *zachet* and if so, are there formal University criteria that I must follow? Do my grades have to be of the traditional "five-point" system used in post-Soviet Universities, or is my institution happy for me to experiment with other systems of assessment? If I can use another system, which might be most appropriate for my course? A letter-grade system (A-E)? A system of percentages? A simple binary model of pass and fail? Note that some systems of assessment (for instance, giving a % result) are useful if the aim is to differentiate between students, whilst a broader pass-fail distinction may give students more of a sense of creative freedom to experiment in their styles of writing. Does my feedback have to be written? What might be the best ways of communicating feedback? Orally? As written comments on students' work? Electronically? Should any element of my assessment be based upon the peer review of other students?

(b) **Volume of assessment.** How often am I expected to assess my students, and what might be the advantages and disadvantages, respectively, of having lots or minimal assessment? Do *all* activities and pieces of student writing need to be assessed? Might there be some activities that are deliberately *not* assessed in order to give students greater freedom of expression and experimentation? Are there aspects of work where students might be encouraged to give peer feedback?

(c) **What do I want students to achieve in this course?** How important are issues of language acquisition, critical reading, creative self-expression, independent research, group collaboration, and the acquisition of a certain body of knowledge for the particular course that I am teaching? Do my assessment criteria reflect those goals appropriately? Are my assessed activities ones that allow me adequately to monitor students' progress during the course of the term? Do my forms of assessment, and the criteria I have developed for grading adequately reflect the ethos of *Introduction to Humanities* to embrace a plurality of opinions?

With these sets of questions in mind, we can turn in more detail to engaging with three specific issues: (1) the purpose of assessment; (2) criteria for evaluating student writing and (3) responding and providing feedback to students.

6.4.2 What are the purposes of assessment?[1]

We can assess students for a variety of reasons, but these can usefully be grouped into two broad categories: "summative" and "formative" assessments. Summative assessments are probably the kind with which we are most familiar: these are assessments intended to mark, and possibly rank, students at the end of a course of work, and to explain why we have assigned a certain grade. They are probably

1 This distinction between "summative" and "formative" assessment is adapted from A L Trupe's account of formative assessment, available at http://www.bridgewater.edu/WritingCenter/Resources/sumform.htm#def

also the kind with which we are most familiar from our own academic life, since these are the kind that are used to assess academic articles, candidate of science degrees and other of our own professional work. Summative assessment represents a "full stop" at the end of a process of research, rather than a "comma" along the way from which we go back and revise a piece of work. These kinds of assessment can be useful to document progress, and are usually evaluative in character, assigning a mark or a letter grade to formally mark a student's progress. They may be important for our institutions to provide evidence of students' knowledge and understanding, and they can be important in motivating and encouraging students by demonstrating the acquisition of a certain body of knowledge. But because they act as "full stops", any feedback that we offer on essays is usually read as *justification* for a grade we have given, rather than as part of a continuous process of improving writing.

"Formative" assessments have a slightly different purpose. Rather than being designed to put a final evaluation on a piece of student work, a formative assessment is delivered in such a way that the student can take on board the criticisms and feedback in the same or a very similar piece of work. Such assessment is intended to be part of the formation of the piece of work, rather than a final evaluation that comes at the end of it. There are three broad advantages of this kind of feedback. Firstly, it provides students with a reason to read and understand the instructor's comments on their writing. If they have a chance to re-work their piece of writing on the basis of comments received, they are likely to pay far more attention to the comments themselves, and not simply the grade to which they are attached. Secondly, formative assessment enables students better to plan and pace their writing, by providing intermediary points of feedback along the way. Thirdly, formative assessment helps students to become better readers and critics of their own writing, by presenting opportunities for internalising and incorporating feedback during the process of writing.

In sum, assessment should be thought of not simply as a formal exercise in ranking or grading students, but part of an active process of learning (for both student and teacher), which provides evidence of students' knowledge and understanding, their acquisition of subject-specific skills, provides motivating feedback on their work, and which gives teachers the chance to evaluate their own teaching and the extent to which it is being successfully communicated to students.

6.4.3 Criteria to evaluate student writing

With this in mind, we can turn to considering in more detail how we assess student writing. Just as we assess work for a variety of reasons, so we can employ a variety of criteria as the basis of the assessment. AKHP students will often have been most used to assessment criteria that are based on *accuracy* of knowledge replication. This is the basis for much assessment of school work, and is often the only kind of criterion that is relevant for standardised tests. Yet it is likely that this will be one of only several criteria that are important for assessing students' progress in *Introduction to Humanities*. Other criteria may include: (1) linguistic ability, including facility and subtlety of expression in a second or third language; (2) ability to respond to specific task requirements (in terms of deadlines, word limits, etc.); (3) ability to structure work coherently; (4) persuasiveness and sophistication of argumentation; (5) demonstration of research skills by locating and synthesising other work; (6) appropriate tone and/or rhetorical style; (7) quality of content and substance….. There may be other criteria relevant to your course (e.g. skills of oral presentation; ability to work cooperatively in group settings, etc.) What is important is to consider *which* criteria are particularly important in your case, and how they best translate into any summative assessments that you give. It may be useful to ask yourself, in terms of grade allocation, which of the criteria above you consider as "high priority" and which of lesser significance. You may find it helpful to make your assessment criteria explicit to students on the syllabus, so that they know on what basis they are being assessed, and what quality of work would qualify them for a particular grade.

The Box below contains the assessment criteria for a course taught in English at the American Uni-

versity in Kyrgyzstan in the Spring of 2002 on Soviet History. Note how the rationale for the assessment activities is tied in each case to the particular content and emphasis of the course, and that students know in advance what proportion of their final grade will be based upon attendance, essays, and examination.

Example of Assessment Criteria

Assessment and grading criteria

Attendance, participation and timeliness of written work:	20 points	10%
3 short analytical essays	3 X 30 points	45%
Mid-term exam	30 points	15%
Final exam (or final research paper)	60 points	30%
TOTAL POSSIBLE:	200 POINTS	100%

Grades will be allocated on the following basis:

170 points and over	A
150 - 169 points	B
130-149 points	C
110-129 points	D
under 110 points	F

+ and - will be awarded within the range of each letter grade.

Assessment rationale:

1. Attendance, participation and timeliness of written work. Soviet history has always been, and remains to this day, a field of rich debate. It is also an area which touches upon many issues which remain powerfully important to this day: why and how revolutions occur, how we explain political terror, why and how political systems can end so suddenly, whether we can ever truly "know" the past etc..... It is thus a course in which debate lies at the very centre, and for which constructive classroom discussion is key to its success. You are actively encouraged to ask questions in lectures, and to engage vigorously in the discussion-seminars which are scheduled every second week. The mark you receive for attendance and participation will also reflect the timeliness with which you hand in written work: students who consistently miss essay deadlines will be penalised.

2. Three short analytical essay. Students are expected to produce 3 short (4-6 page), analytical essays corresponding to different sections of the course (see attached schedule of classes, readings and deadlines). These are not supposed to be major research papers but are rather expected to demonstrate comprehension of, and a critical response to, the material of the given section of the course using the prescribed readings. Questions will be distributed at least one week ahead of the due date, and the essays should be typed and double or 1.5 spaced.

3. Mid-term and final exams. These are expected to test students' factual and conceptual understanding of the issues covered in the lectures, seminars, readings and film showings. They will

consist of short-answer, paragraph and essay-style questions. Fuller details will be given during the course of the term. Students may petition to write a longer (8-10 page) research paper in place of the final exam if they so desire. However, if they chose to do this, they must consult in advance with the instructor about topics, titles and reading material. Essays which have not been discusses in advance will not be accepted in lieu of the final exam.

6.4.4 Presenting feedback to students

Feedback is extremely important to students' development, and so is the manner in which we convey it. Good feedback can help students to progress; it can motivate, and it can point out clearly to students those areas of their work that they need to improve. Conversely, feedback that is hastily given or poorly conveyed can demotivate students, create boundaries, and discourage students from the process of learning. So it is important to think about *what* feedback we give, and *how* it is conveyed. We can usefully distinguish five broad types of comment: (1) regulatory instructions, (2) advisory suggestions, (3) descriptive observations, (4) direct criticism, and (5) praise. Depending on the type of group, the type of exercise given and the purpose of assessment, feedback may be more "instructive" or more "descriptive". Students tend to find it most rewarding if feedback does not consist *simply* of criticism or praise. A "good" written in the margin is less helpful than a sentence explaining *why* you found a particular idea interesting. Likewise, a statement that the student's use of grammar is incorrect is less helpful than a suggestion of how he or she might better have phrased a given sentence. If presenting written feedback, it is generally helpful if comments consist not only of hand-written comments in a margin, but of a typed sheet of feedback, with pointers to the relevant sections of the student's own text. But remember that this is not the only, or necessarily the most effective way, of communicating feedback. You may find that more information can be conveyed in a 10-minute meeting than in 10 minutes spent writing on a student's script. Likewise, the informal tone and interactive nature of email may mean that you prefer to deliver your feedback in the form of an email "letter", rather than in a separate document that may be less likely to get read or stored away.

One useful way of giving feedback is in the form of a tutorial or supervision. This is a small group (usually with not more than 3-4 students), who come to the meeting having read each others' work. The supervision provides a space for students to provide feedback to each other, as well as to receive comments from the instructor, about what they found most interesting in each others' work. With a group of students who are moderately familiar with each other and each others' work, this can provide one of the most effective ways for students to learn from each other. Reading a fellow student's essay and seeing what the course instructor found to be praiseworthy in it can be one of the most instructive lessons for students, and can be an excellent tool in motivating and inspiring students to improve their own written work. It can also encourage a sense of collegiate enquiry amongst students; it can help to foster an awareness of the diversity of ways of approaching a given question; and it can help familiarise students with the concept of peer review and self-reflection.

APPENDIX 1: BLOOM'S TAXONOMY OF COGNITIVE LEVELS[1]

Benjamin Bloom created this taxonomy for categorizing level of abstraction of questions that commonly occur in educational settings. The taxonomy provides a useful structure in which to categorize test questions, since professors will characteristically ask questions within particular levels, and if you can determine the levels of questions that will appear on your exams, you will be able to study using appropriate strategies.

Competence	Skills Demonstrated
Knowledge	• observation and recall of information • knowledge of dates, events, places • knowledge of major ideas • mastery of subject matter • *Question Cues:* list, define, tell, describe, identify, show, label, collect, examine, tabulate, quote, name, who, when, where, etc.
Comprehension	• understanding information • grasp meaning • translate knowledge into new context • interpret facts, compare, contrast • order, group, infer causes • predict consequences • *Question Cues:* summarize, describe, interpret, contrast, predict, associate, distinguish, estimate, differentiate, discuss, extend
Application	• use information • use methods, concepts, theories in new situations • solve problems using required skills or knowledge • *Questions Cues:* apply, demonstrate, calculate, complete, illustrate, show, solve, examine, modify, relate, change, classify, experiment, discover
Analysis	• seeing patterns • organization of parts • recognition of hidden meanings • identification of components • *Question Cues:* analyze, separate, order, explain, connect, classify, arrange, divide, compare, select, explain, infer

1 From: http://www.coun.uvic.ca/learning/exams/blooms-taxonomy.html

Competence	Skills Demonstrated
Synthesis	• use old ideas to create new ones • generalize from given facts • relate knowledge from several areas • predict, draw conclusions • *Question Cues:* combine, integrate, modify, rearrange, substitute, plan, create, design, invent, what if?, compose, formulate, prepare, generalize, rewrite
Evaluation	• compare and discriminate between ideas • assess value of theories, presentations • make choices based on reasoned argument • verify value of evidence • recognize subjectivity • *Question Cues* assess, decide, rank, grade, test, measure, recommend, convince, select, judge, explain, discriminate, support, conclude, compare, summarize

* Adapted from: Bloom, B.S. (Ed.) (1956) Taxonomy of educational objectives: The classification of educational goals: Handbook I, cognitive domain. New York ; Toronto: Longmans, Green.

APPENDIX 2: SAMPLE AKHP SYLLABUS

INTRODUCTION TO HUMANITIES
AGA KHAN HUMANITIES PROJECT

GROUP I

Instructor:Shehper Siddique
Email: siddique@akhp.org
Academic Writing Tutor:Victoria Ivanenko
Email: ivanenko@akhp.org
Location: AKHP Centre
Class Period: 20th February – 20th May 2005
Class Time: Mondays, Thursdays and Fridays-2:30-3:50

COURSE OUTLINE

Introduction to Humanities

"Studying ourselves and others is as natural as breathing and as essential, too. Our attempts to know ourselves, to know others and to know humanity through the ages has been quite a preoccupation of not only the greatest thinkers but ordinary individuals, too. This attempt in its various forms or disciplines is called the "Humanities".

The "Humanities" is not one specific subject, but many things: philosophy and cinema; studies of science, of religion, of society; literature and poetry; history and culture. The possible list is much, much longer, covering the incredible variety of activities that make us what we are: humans."

from the Introduction to Humanities Reader, Aga Khan Humanities Project, 2004 Working Draft, Dushanbe,

Academic Writing

Academic Writing is a very important subject for everyone, who wants to write well, that is to present ideas clearly and logically. This course will be very useful for those who are planning to study abroad or pursue an academic career. No matter what level you start at, the course will help you make some change for the better. The course syllabus will take you through a series of assignments like paragraph and essay writing, paraphrasing and summarizing.

COURSE AIMS AND OBJECTIVES

Introduction to Humanities

1. To introduce the basic questions in the field of humanities and the diverse ways humans and societies can be studied and thought about.
2. To explore the practical, personal, ethical, political dimensions of "doing" humanities.
3. To encourage students to think imaginatively about the ways of researching societies and themselves even with the lack of classical historical archives and writings.
4. To encourage the combination with and complement other research methods and sources to cast light on particular research problems.

5. To encourage students to explore diverse ways of researching and practice different ways of writing and presenting research findings.

Academic Writing

1). to introduce the students with the basic rules and techniques of academic writing;
2). to teach the students how to write different types of essays;
3). to improve their writing skills;
4). to prepare the students for their final paper.

COURSE ORGANISATION

The course is taught through a weekly three and a half seminars and tutorials. Seminars include student debates or presentations, short lectures, and discussions. Students are expected to attend all seminars and tutorials, read the set readings and participate in the discussions. Written home assignments are an important part of the preparation for the seminar and are obligatory.

Requirements

Students are required:
1). to come to the classes on time;
2). to be active.
3). to complete all the assignments on time. **If you delay your assignment for one day, your grade will be lowered.** For example, if you bring your paper one day later and its grade is B, you will get finally C. **In order to receive a passing grade in this course, you must complete all written assignments.** Failure to submit one of the assignments will result in an F for the course. **(No Certificate)**
4). to attend all classes.
5). to speak and discuss all the topics only in English.
6). to be tolerant to your fellow-students.

Students are required to bring the syllabus and text book each time when they have classes.

Books

The books that you received in the beginning of the semester must be submitted on the last class of the semester. If you fail to submit the books, you will not receive an AKHP certificate.

Reading Material on Academic Writing

1. Anker, Susan. *Real Essays with Readings: Writing Projects for College, Work, and Everyday Life.* Boston: Bedford/ St. Martin's, 2003.

2. Brandon, Lee. *Paragraphs and Essays: A Worktext with Readings.* 8th ed. Boston: Houghton Mifflin Company, 2001.

3. Guth, Hans P. and Rico, Gabriele L. *Writing in a Changing World*: *A Writer's Guide with Hand-book.* US: Pearson Education, Inc., 2003.

4. Oshima, Alice and Hogue, Ann. *Introduction to Academic Writing.* 2nd ed. New York: Addison Wesley Longman, 1997.

5. Winkler, Anthony C. and Mc Cuen- Metherell, Jo Ray. *Writing Talk*: *Paragraphs and Short Essays with Readings.* 3rd ed. New Jersey: Pearson Education, Inc., 2003.

Useful Websites
URL: http://owl.english.purdue.edu
URL: http://www.ceu.hu/writing/sfaccess.html
URL: http://leo.stcloudstate.edu/

COURSE ASSESSMENT

Each assignment will be graded. However, in the final examination of student's coursework, the PROGRESS and EFFORT will be an important marker of the overall grade.

The most important criteria for grading will be ***On-time submission*** and ***creativity***.

All assignments that will be prepared individually by each student will be summed and an average grade will be the final grade.

Grading

The final grade will be compiled of several factors:

1. attendance and participation-40 Points
2. written assignments-40 Points
3. final paper-20 Points

Points	Grade	
90-100	A	Excellent
86-89	A-	Excellent with minus
81-85	B+	Very good
76-80	B	Good
71-75	B-	Good with minus
66-70	C+	Satisfactory with plus
61-65	C	Satisfactory
56-60	C-	Less than satisfactory
51-55	D	Unsatisfactory(passing)
50	F	Fail

Grading guidelines for participation:

Needless to say that the student must read the material prior to each class. Classes are conducted in the format of a seminar, so the participation in each class is crucial. Come to classes with questions and comments already prepared. Be ready to explain your ideas and listen and respond to ideas of others. Active participation means that a student be ready to express his or her own ideas and to listen and respond to the ideas of fellow students in class.

A student who receives an "**A**" for participation typically comes to every class having read the material and with questions on the readings prepared. The student raises these issues for others in class to discuss and listen to possible contrary positions. An "A" student engages other students in discussion of their ideas, and responds to the comments of others with ideas that take the discussion of material to higher level.

A student who receives a "**B**" for participation has completed all the readings before the class, but does not always arrive prepared with questions and comments, and instead passively observes the discussion in class and listen to others interesting ideas. "B" students always have adequate expressing of their own ideas, but rarely respond to the general discussion in class.

A "**C**" student attends, prepares, and listens carefully, but rarely enters into intellectual debates on reading material in class.

Students with inconsistent preparation for class should expect a "D" grade. Even those students who are prepared and participate, but not respect the contribution of peers will receive a "D" as well.

Students who always come to class unprepared or to do attend the session regularly, or are consistently rude should expect an "F" for participation.

Adopted with permission from Chad Thompson
(Originally adapted with permission from the Division of Humanities, York University)

Grading guidelines for written assignments:

A Paper of exceptional quality, comprehensive, and original insights, written with an adequate sense of style

A- Comprehensive and original, with an insightful treatment of the theme. "A-" papers reflect a high degree of intellectual, conceptual, and analytical sophistication. Such papers would both show solid competence in analytical skills, and demonstrate originality. This paper is well-structured, with clear, creative thesis statement, which is supported by clear evidence and brightly assesses counter-arguments.

B+ An extremely competent, thorough, and thoughtful handling of the topic, though lacking in either originality, comprehensiveness, or insight. Organisation and expression of ideas is logical and clear, and the paper has a solid thesis.

B A competent handling of the topic that is reasonably well-organised, with a thesis of some strength. Ideas are developed, but with little originality. A "B" may be a compromise for a paper of exceptional insights, but where a student is unsure of how to elaborate ideas.

B- TBA

C+ A competent paper that handles the topic adequately, with fair organisation. A "C+" paper contains few ideas that demonstrate the student's ability to think and write analytically. There is a thesis, but the thesis is not well developed.

C Perfect regurgitation (repeating without giving any thought) of readings and lecture ideas materials.

C-

D+ A paper that shows the student has given thought to the paper, but lacks analytical structure

F Where none of the above apply, or a plagiarised paper.

Adopted with permission from Chad Thompson
(Originally adapted with permission from the Division of Humanities, York University)

Referencing

Students are expected to use either MLA or APA styles of referencing. Choose one style and use it consistently throughout your paper.

SCHEDULE OF CLASSES

Class 1: 20th February

Text for discussion: 'Good Country People' by Flannery O' Connor

Game on perception

Assignment: Read 'A Room of One's Own' by Virginia Woolf.

Class 2: 23rd February

Text for discussion: 'A Room of One's Own' by Virginia Woolf.

Activity: 20 minutes theatre performance

Assignment: Read 'My Grandmother, The Censor' by Masha Gessen

AW (1): Friday, February 24th

Topic: Critical Reading Skills

In-class assignment: Often, people say and think that country people are good and even better than those people who live in the cities. Why, in your opinion, some people think so? Do you agree with their belief?

Home Assignment: Sometimes we can get wrong perceptions of people. Sometimes we think that this or that person is egoistic and snobbish, but we later learn that this person is ready to help others and is not snobbish. Or we suppose that a person is kind-hearted, but it turns out that we are mistaken. Did mis-perception of a person (group of people) ever happen to you? Why so? Can you give examples and find explanations to why it happened so? (half a page). In story "Good Country People" why do you think Joy (Hulga), Mrs Freeman and Mrs Hopewell misconceived the "good country boy"?-10 points

Class 3: 27th February

Text for discussion:-'My Grandmother,The Censor'.

No Assignment

Class 4: 2nd March

Case Study:' A film by Vladimir Motyl ' White Sun of the Desert'.(two hours)

Two groups of Introduction to Humanities will be invited to watch this movie.

Assignment:Read „Orientalism" by Edward Said

AW (2): Friday, March 3rd

Topic: Plagiarism

Footnotes-MLA

In-class referencing

Home-assignment: *Bibliography assignment (1)

Part1: Conduct a library and internet research on the term connected with Intro to Humanities.

Make up the bibliography consisting of 3 sources concerning this term. These sources should be referenced according to MLA style.

Class 5: 6th March
Text for discussion: 'Orientalism' by Edward Said
Activity: Debates
Assignment: Read 'The White Man's Burden' by Rudyard Kipling

Class 6: 9th March
Text for discussion: 'The White Man's Burden' by Rudyard Kipling
Assignment: Read 'What We Think of America' by Ivan Klima

AW (3): Friday, March 10
Topic: Referencing-APA Style
Evaluating Sources
Home assignment: *Bibliography assignment (2)
Part 2: Make up the bibliography in APA style using the same authors as you used for MLA. (3 footnotes) Together with Part (1)-5 Points

Class 7: 13th March
Text for discussion: 'What We Think of America' by Ivan Klima
Activity: Debate
Assignment: Read 'The Role of the Architect' by Charles Correa.

Class 8: 16th March
Text for discussion: 'The Role of the Architect' by Charles Correa.
Activity: Conversation with an architect
Assignment: Read ' The Heart of a Dog' by Michail Bulgakov.

AW (4): Friday, March 17
Topic: Paragraph Structure/ Coherence of a paragraph
Home assignment: *Describe in detail a place in Dushanbe.-10 Points

Class 9: 20th March
Text for Discussion: ' The Heart of a Dog' by Michail Bulgakov.
Activity: Debate
Assignment: Read 'The Neutron Bomb will Save Civilisation' by Aziz Nesin.

Class 10: 23rd March
Text for Discussion: 'The Neutron Bomb will Save Civilisation' by Aziz Nesin.
Activity: Debate
Assignment: Read 'Nomadic Dwellings in Afghanistan' by Marta Colburn.

AW (5): Friday, March 24
Topic: a) Tips on Descriptive-writing
b) Gathering ideas (brainstorming, clustering)
c) Narrowing your topic
Home assignment: Think about the topic for your final paper

Class 11: 27th March

Text for discussion:'Nomadic Dwellings in Afghanistan' by Marta Colburn.

Assignment: Read 'How We Survived Communism and Even Laughed' by Slavenka Drakuli .

Class 12: 30th March

Text for Discussion: How We Survived Communism and Even Laughed' by Slavenka Drakuli

Assignment: Read '1984' by George Orwell.

AW (6): Friday, March 31

Topic: Different kinds of essays

Argumentative essay /Constructing an argument/Search for arguments

Home assignment: Prepare three arguments and counter arguments for your final paper-2 Points

Class 13: 3rd April

Text for Disussion :'1984' by George Orwell.

Assignment:Read'Democracy in America'by Alex De Tocqueville.

Class 14: 6th April

Text for Discussion: 'Democracy in America'by Alex De Tocqueville.

Activity:Debate on the contrast between the democracy of Amerca and Tajikistan

Assignment:Read 'Discourse on Arts and Sciences'(part 1) by Rousseau.

AW (7): Friday, April 7

Topic: Argumentation Skills/Thesis Statement

Home assignment: Write a reflective essay "Does Human History Progress?"-10 points

Class 15: 10th April

Text for discussion:'Discourse on Arts and Sciences'(part1) by Rousseau.

Assignment: Read 'Doctor Muhammad-Yar' by Cholpan

Class 16:13th April

Text for Discussion: Read 'Doctor Muhammad-Yar' by Cholpan

Assignment:Read 'The Principle of Movement in the Structure of Islam' by Muhammad Iqbal.

AW (8): Friday, April 14

Topic: Research Skills (interviews and surveys)

Home assignment: conduct an interview or a small survey for your final paper-5 points

Class 17: 17th April

Text for Discussion:'The principle of Movement in the Structure of Islam' by Muhammad Iqbal

Assignment:Read 'The Hollow Men' by T.S Eliot.

Class 18: 20th April

Text for Discussion:'The Hollow Men' by T.S Eliot

Activity**:**Debate

Assignment:Read'What is Quran'(pp 79---87) by Toby Lester.

AW (9): Friday, April 21
Topic: Summarising and paraphrasing

Class 19: 24th April
Text for Discussion: Read 'What is Quran'(pp 79---87) by Toby Lester.
Assignment:Read 'What is Quran'(pp88----95).

Class 20: 27th April
Text for Discussion:- 'What is Quran'(pp88----95).
Assignment: Read 'Aqida'(The symbol of faith) by Ahmad bin Hanbal.

AW (10): Friday, April 28
Topic: Outlining/Thesis Statement Revision
Home assignment: Prepare an outline for your final paper-5 points

Class 21:1st May
No class: PUBLIC HOLIDAY

Class 22: 4th May
Text for Discussion:'Aqida'(The symbol of faith) by Ahmad bin Hanbal
Activity: Movie on aqida of different religions.
Assignment: Read 'The Nature of Quranic Method' by Al Shaheed Qutb.

AW (11): Friday, May 5
Topic: Peer Editing
Home assignment: Submit a first draft of your final paper-3 points

Class 23: 8th May
Text for Discussion:'The Nature of Quranic Method' by Al Shaheed Qutb
No Assignment

Class 24:11th May
Activity:Fieldtrip to Mosque
Students will ask questions(Two groups together).

AW (12): Friday, May12
Topic: How to make a presentation
CD: Samples of presentations
Home assignment: Prepare a presentation of your final paper

Class 25: 15th May
Revision of the previous texts

Class 26: 18th May
Presentations of papers by the students

AW (13): Friday, May19
Presentations of final papers by the students-5 points

APPENDIX 3: HOW TO AVOID PLAGIARISM BY EARL BABBIE[2]

How to Avoid Plagiarism
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Plagiarism is the presentation of another's words or ideas as your own. It is a *bad* thing. Don't do it.

Turning in a paper actually written by your room-mate and saying "I wrote this" would be a flagarant example of plagiarism. The same would be true if you were to buy a term paper from a "paper mill."

The lightest punishment for plagiarism of this sort would be a grade of **zero** for the paper. Other common punishments are **failing** the course or even **expulsion** from school. As you can see, plagiarism is a very serious offense in academia.

Plagiarism is wrong for several reasons.

First, it is ***lying***. If you have been asked to write something as evidence that you have grasped the materials of the course you are taking, offering someone else's work as evidence is a lie. It is no different from having someone else take an examination in your name.

Second, it is an ***insult*** to your fellow students. When you plagiarize, just as when you cheat on an exam, you treat unfairly those who play by the rules. You seek an unfair advantage over them, and inevitably, you will find yourself looking down on those who devote their time and energy to the task which you have cheated on.

Third, when you use other people's words and ideas without their permission, it is ***stealing***. It would be wrong to sneak into a factory and steal the products manufactured there during the day, and in the academy, words, ideas, paintings, compositions, sculpture, inventions, and other creations are what we produce. It is wrong to steal them and claim them as your own.

Plagiarism is a big deal in the academy.

There are many forms of plagiarism, some less flagrant than the examples I began with. However, you need to understand and avoid all forms of plagiarism. Presenting someone else's words or ideas as your own--in any form--constitutes plagiarism. Some forms of plagiarism are probably not obvious to you, so I want to spell them out in detail. I think much plagiarism is inadvertent and unknowing. I want to help you avoid that potential embarrassment.

Let's suppose you were assigned to write a book review of Theodore M. Porter's book, *Trust in Numbers: The Pursuit of Objectivity in Science and Public Life* (Princeton, NJ: Princeton University Press, 1995). In preparing to write your paper, you come across a book review by Lisa R. Staffen, published in *Contemporary Sociology* (March, 1996, Vol. 25, No., 2, pp. 154-156).

Staffen's review begins as follows:

> It has become fashionable to reject the notion of absolute objectivity on the grounds that objectivity is simply unattainable or, even if attainable, is undesirable.

Staffen's opening is good, active prose. Let's suppose you like it. More important, you imagine that your instructor would like it *a lot*. You decide to start your paper as follows. (I've indicated Staffen's original comment in red.)

2 Reproduced from http://www.csub.edu/ssric-trd/howto/plagiarism.htm

Plagiarism: I feel it has become fashionable to reject the notion of absolute objectivity on the grounds that objectivity is simply unattainable.

This would be a clear case of plagiarism and therefore unacceptable. Adding "I feel" at the beginning is a nice personal touch, but it doesn't change anything. Let's tell the truth: you have probably not spent a lot of your waking hours agonizing over "the notion of absolute objectivity," much less worrying about whether others would reject the notion or embrace it with passion.

Plagiarism: I feel it has become stylish to reject the idea of absolute objectivity on the grounds that objectivity cannot be achieved.

Even editing the passage as I've done above would constitute plagiarism. While you have changed some of the words--"stylish" for "fashionable", "idea" for "notion," etc.--the idea being expressed, along with many of the phrases, have been taken from someone else, without acknowledging that fact.

Leaving off "I feel," by the way, wouldn't absolve the sin. Anything you write in a term paper, unless you indicate otherwise, is assumed to be your own, original thought. It's fine to have original thoughts, incidentally. In fact, we encourage it. We're happiest when your thoughts and opinions are based in evidence and reasoning rather than rumor and belief, but don't feel that your professors are somehow perversely thrilled by the mindless parrotting of ideas they already know about. (I know it sometimes seems like that.)

Plagiarism: Many people today have rejected the idea that there is such a thing as absolute objectivity since they do not believe that it can be achieved.

Even though few of the original words remain in the passage above, the thought expressed has been taken from another writer and offered as your own. Even if you found a way to express Staffen's idea without using any of her original words, that would still constitute plagiarism. Sorry. If you're going to use someone else's words and/or ideas, you have to give them due credit.

Use someone else's words and ideas, go to jail. Well, it's not quite that bad, but academics don't have much sense of humor about cheating. I'll admit, I kind of enjoyed the student who turned in a paper his friend had written for the same course the preceding semester. He just whited-out his friend's name and typed his own over it--and you could read the original name from the back of the page. He took the course again.

There is nothing wrong with presenting someone else's words and ideas in a term paper or in a published, scholarly work. In fact, any field of thought evolves as people read each other's ideas, learn from and build on those ideas. The key to doing this properly lies in *acknowledgement* and *citation*.

When we borrow words and ideas from others, we acknowledge that we are doing so, and we give our readers a full bibliographic reference so they would be able to locate and read the original.

It might be useful for you to leaf through some academic journal articles. It will be clear that academics think it's fine to use other people's words and ideas. It's just important to use them appropriately. Use them as resources for building your own unique contribution to the ongoing conversation of ideas.

You might want to create a sculpture of an elephant. No problem. Get a block of granite and chip away everything that doesn't look like an elephant. Just don't pretend that you created the granite. (Unless you did, in which case I *really* apologize.)

Here's an example of how you might properly include Staffen's comment in your term paper, with a bibliographic entry at the end of the paper.

Proper use: Lisa Staffen (1996:154) begins her review of Porter's book by suggesting "It has become fashionable to reject the notion of absolute objectivity on the grounds that objectivity is simply unattainable or, even if attainable, is undesirable."

This gets the information out for the reader, and it would be accompanied by an appropriate bibliographic citation at the end of your paper:

Bibliography: Lisa R. Staffen, "Featured Essays," *Contemporary Sociology* , March, 1996, Vol. 25, No., 2, pp. 154-156.

Here are some other acceptable ways to use Staffen's passage. Each would be accompanied with a bibliographic entry at the end of the paper.

Proper use: In her review of Porter's book, Lisa Staffen (1996:154) says the idea of absolute objectivity is now commonly rejected as "simply unattainable or, even if attainable, [as] undesirable."

Proper use: According to Lisa Staffen (1996:154), it has become fashionable to reject the idea of absolute objectivity altogether.

In summary, it is quite acceptable -- even desirable -- to include the ideas of others in your term paper. This can be a sign of good scholarship, as well as assuring your instructor that you've done some of the reading for the course. (We like to think you read some of it.)

However, it's important that you *acknowledge and cite materials properly.* The key is that your reader know what you are borrowing and how to look up the original materials.

By the way, if your instructor asks you to write a report on plagiarism, don't copy what you've just read here unless you cite it properly...

APPENDIX 4: OTHER USEFUL RESOURCES ON TEACHING METHODOLOGY AND PRACTICE

http://www.clt.cornell.edu/campus/teach/faculty/TeachingMaterials.html - an extensive collection of resources for University teachers, developed by the Cornell Center for Learning and Teaching.

http://www.languageandlearning.qmul.ac.uk/elss/responding.pdf A useful presentation on assessing student work

http://cte.udel.edu/syllabus.htm Advice and further links on developing a learning-focused syllabus.

http://www.plagiarism.org/ An extensive set of tools for understanding, preventing and detecting plagiarism.

http://www.plagiarism.org/resources/documentation/plagiarism/learning/complete_resources.doc Excellent hand-out for students on how to prevent plagiarism, including instructions on how to cite sources, reference others' work and structure papers so as to prevent plagiarism. Particularly strong on preventing plagiarism when students rely heavily on electronic resources.

http://www.promiseofplace.org/ Contains useful examples and resources for place-based learning.

http://teaching.berkeley.edu/goodteachers/index.html "What good teachers say about teaching". An excellent collection of essays from teachers for teachers.

http://teaching.berkeley.edu/compendium/ A Berkeley compendium of teaching for excellence. A superb and detailed collection for dealing with a host of classroom issues, from helping quieter students to participate to styles of presentation, to methods of assessment.

APPENDIX 5: SAMPLE STUDENT PAPER AND INSTRUCTOR COMMENTS

LECTOR: BOTAKOZ KASSYMBEKOVA
ACADEMIC WRITING TUTOR: VICTORIA IVANENKO
STUDENT: ANNA BASANOVA
DATE: 13/12/2005

HOW DO YOU UNDERSTAND ORIENTALISM?

What do you picture to yourself when hear such question?

When I hear the word Orientalism first of all it crosses my mind that it is unusual and exotic countries with their ancient and rich history but then political changes in our unstable world. This is widespread image of Orientalism. It formed under influence of Western films, Persian poetry, Russian literature, television, newspapers, and internet and under influence of bright promotional advertisements of tourist's firms. But why did this term appear? How do the meanings of the word *Orientalism* change? Why are there so *many different interpretations* and *images* of the meaning Orientalism? I have never thought about this term but nowadays you should pay closely attention to this word and its understanding. I can say the latest events like the war in Iraq, Arab-Israeli conflict, nuclear program of Iran, Kashmir problem, international terrorism are tightly connected with this term. And I consider that Orientalism is a *way to make others*.

The different meanings of the term exist and different countries intrepid by their own view. According to Disraeli, "East were – and are – cultures and nation? whose location is in the East, and their lives, histories, and customs have a brute reality obviously grater then anything that could be said about them in West".[3] This definition appeared during ?colonial period in the west countries, when they had discovered new nations in the East. This is 19th century when contradictions of Europe powers shifted from Europe arena to the East and where their economic interest came across, that's why ?western scientists considered the East as space with rich resources, but with tendency towards despotism and away from progress. Look how Disraeli divided West and East he did this so simple. He made Others, by dividing? world.

Such stereotype was created by painters, novelists, because their aim was to create an erotic ideal, to show beauty of the Orient and differences from Europe, not a sociological document. For example, the French artist Jean-Leon Gerome (1824-1904) painted "an Arab woman". He described a "seminude odalisque, languid and sensual" but the dark building as a symbol of a lack of progress. The image of this picture has an exotic and erotic meaning for the West understanding.

Moreover, during the history a meaning of the term Orient had changed. For example, in 1812 for European politicians, Russia constituted as East. Napoleon wanted to gather Europe nations and directed them against Russia. He named Russia as "Russian East". [4] Napoleon called Russia as East, because ?western people implied under East the whole countries whose location is in the East.

But in 20th century the definition of the Orient became more or less clear. According to the "*Oxford English Dictionary* (1971) , generally used to refer to the work of the orientalist, a scholar versed in the languages and literatures of the orient Turkey, Syria, Palestine, Mesopotamia and Arabia, later also India,

3 Said, E. (2004) "Orientalism" *Introduction to Humanities.* (p.61). Dushanbe: AKHP.

4 YÜhubart, V. (2000). *Europe and the* soul of East. (evrope i dusha vostoka) (Z. G. Antipenco, Trans.) (p.37). Moscow: Almanah.

China and Japan, and even the whole of Asia".[5] Although in accordance with a modern encyclopedia there is such meaning: "Orientalism is an art-historical term applied to a category of subject-matter referring to the depiction of the Near East by Western artist, particularly in the 19th century. Images of the life, history, topography of Turkey, Syria, Iraq, Iran, the Arabian Peninsula, Jordan, Israel, Lebanon, Egypt, Liberia, Tunisia, Algeria, Morocco and sometimes modern Greece, the Crimea, Albania and the Sudan constitute the field of Orientalism."[6] So there are scientific and geographical definitions, which refer to the Western countries, because the book was assembled by Western authors therefore I can say this is ?Western understanding of Orientalism. This two definitions show us how changed the field of Orientalism. In one case Asian countries included to the field of Orient but in the two cases not. Therefore, Westerners invent this term, because they opposed their countries to another ?whole world, which is mysterious and unknown for them and cold this world as Orient. The progress and values of Oriental countries are judged in terms of, and in comparison to the West, so it is always the Other, the conquerable and the inferior.

However, there is \?Russian understanding of the Orientalism. According to the *Russian understanding* "Orientalism is a totality of scientist disciplines, which study history, philosophy, religion, architecture, art, languages, literature, economics and modern state of Asian nations and nations of Northern Africa. Oriental studies are subdivided into studies of Japan, , India , Turkey, Egypt , Iran, semitology, sinology and etc".[7] On the one hand, Russia includes to the field of the Orient her Eastern neighbors, whose location is in the East. On the other hand, Russian scientists include Arab counties and Israel, whose location is not in the East ?concerning Russia. Therefore, Russian scientists like Western scientists make Others by dividing the world into such notions like East and West *not geographically* but they did this according to philosophy of life, culture and religion.

Russian scientist Oriental studies had several reasons of appearance. Firstly, "practical Orientalism was serving for militarily and diplomatic departments and supplying interests of foreign commerce. Secondly, religious scientific schools of Oriental nations, which were a member of Russian empire and they studied both their national cultures and histories and neighboring countries".[8] It turned out that Russia is interested in the Orient not only ?economical, but cultural, because ethnos are a member of Russia have similar features with oriental counties.

As for people, they usually imply under East the Asian country, like China, Central Asia, Japan, Korea, India and other Asian countries. When I made a small *Gallop poll* in Dushanbe, ?having interviewed ten men aged 18 to 30 and asked them what they implied under Oriental countries, what their first association with the word Orient was. Two of them told me that Central Asian countries are Oriental countries. Most of them spoke on the subject that Oriental countries are China, Japan, Korea and whole Asian countries, whose geographical location is in the south-east of our world. One of them replied to my question that only Arab countries are the field of Orientalism.

For these reasons I think that these different interpretations of understanding of the field of orient are right in some way, because the meaning of the word *"Orient-East"* ?changes in our time. Under the East they imply not countries, whose location is in East, but the countries, whose culture, and mentality differ from their own ones. *Interviewees make Others* by separating themselves from another country. Such countries like China, Japan, and Korea are Orient for most interviewees, because their culture is unusual and strange for them, because there are differences in eating, traditions, philosophy of life and religion ?basically.

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5 *«Orientalism".* ‹ www.mag.keio.ac.jp/akko/said.html›

6 Turnar, J. (Eds.). (1996). *The Dictionary f Art.* (Vol. 23, p.502). New York: Macmilian.

7 "*Orientalism in Russia" (vostovedenie v Rossie).*‹ www.fundarabist.ru/Know/VG/VostokinRus.htm›

8 "*Orientalism in Russia" (vostovedenie v Rossie).*‹ www.fundarabist.ru/Know/VG/VostokinRus.htm›

Besides, for two interviewed people Central Asia is Orient, because they identify themselves in this way. They realized that they differ from Asian countries, from Arab people or they wanted to be different from other world.

Analyzing the understanding of the Orientalism and its field, I consider that the way *to make Others is natural* on the one hand, because we are all individuals and we want to be different from other people, even from people of our nationality by buying clothes, cars, houses. We try to make our houses in such way so that it would look different from our friends, neighbours. That's why nations make Others so that to show that they are unique. Our world would not be *so many-colored and so fascinating* if we do not differ from each other. How then would countries live, where the main national income is put into effect by tourism? ?But on the other hand, *to make others* can be made by means of humiliation and detraction. As Edward Said said that "the idea of European identity as a superior one in comparison with all the non-European peoples and cultures. There is in addition the hegemony of European ideas about the Orient".[9] It's "the reverse of the medal", because by making others with humiliation and neglect we would receive a side effect. Let's view every country, every nation like to the individual with his/her distinguish features. So *every nation has her/his own Orient-East*. For instance, Japan divides our world according to her understanding, because Central Asian countries are Eastern Europe.[10] Therefore, the method to make Others was-is but the issue of the day how we would do this and what would be the *main aim of making Others*.

Nevertheless, the East and the West go to meet each other no matter how the scientists divided our world geographically or culturally. What the *politicians could not do, the designers did this* on my view, because Europeans by wearing the clothes with Oriental elements and by decoration houses with exotic things they apprehend the Orient in that way. As for fundamental Muslim societies, where women by wearing western clothes under their paranja they also ?apprehend the Western culture.

In conclusion, I would like to notice that different understanding? of the word Orientalism exist like Western understanding, Russian understanding, the interpretation of the orient-East by common individuals, because every nation imply? under East the countries differ from their nation by their religion, mentality, philosophy of life. And to make Others is a natural for human beings.

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5. "List of countries and regions". ‹www.jpf.jp/e/about/programm/area.html›

9 Said, E. (2004) "Orientalism" *Introduction to Humanities.* (p.63). Dushanbe: AKHP.

10 *"List of countries and regions".* ‹ www.jpf.jp/e/about/programm/area.html›

Dear….,

1. You have written a rather interesting paper on Orientalism. Your ideas and conclusions show that you thought deeply about this topic. However, do not stop on what you have found on this theme. Try to expand your knowledge on Orientalism. The following website might be useful: <http://en.wikipedia.org/wiki/Orientalism>
2. You could compare and contrast the ideas of two scientists or philosophers on the theme and include the differences of their positions in the form of a short debate into your paper. For example, the ideas of Edward Said and Bernard Lewis or Bryan Turner can be contrasted and discussed in this debate.
3. You could also include more examples on Orientalism in your esssay.
4. It was an excellent idea to conduct a sociological poll and include opinions of people about the topic. If you are going to continue your research in the future you can ask more people about this theme and analyse the answers in more detail.

Suggestions on Grammar, Structure and Writing

1. Revise such themes as Word Order, Subject-Verb Agreement and Formation of Adjectives in the English language.
2. Revise the rules of punctuation (esp. where to put comma).
3. In terms of Academic Writing, you are advised to work on the clarity of the sentences. Such question as “Will it be easy for the reader to understand the meaning of this sentence?” might be helpful.

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