



Faculty of Language Studies

A123: An Introduction to the Humanities

Part (I) & Part (II)

Course Guide

&

Course Support Materials

by

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A123 COURSE KIT: PART I & PART II **[13 ITEMS]**

The following list **totalling 13 items** shows the learning/teaching materials required for A123, Part I & Part II. Make sure that you receive all items upon registering in Part I:

I. ONE COURSE GUIDE

- *Course Guide & Course Support Materials* [this booklet]

II. SIX COURSE BOOKS

- *Introductory Block*
- *Block 1 Form and Reading*
- *Block 2 The Classical World*
- *Block 3 The Neoclassical World*
- *Block 4 The Modern World*
- *Block 5 Looking Back, Looking Forward*

III. ONE COURSE READER

- *The Arts Good Study Guide*, by Chambers, E., and Northedge, A. OU (2004)

IV. THREE RESOURCE BOOKS

- *Resource Book 1*, OU, 2004
- *Resource Book 2*, OU, 2004
- *Illustration Book*, OU

V. ONE SET BOOK

Pygmalion, Shaw, George Bernard

VI. ONE SET OF SEVEN AUDIO CDs (converted to CDAs)

Preface

Dear Student,

This is an enlarged and updated course guide which you should find quite useful. In fact, it is indispensable to you as it provides you with an overall view of the course.

*The A123 Course Guide is the first thing that you should read very carefully **before you go to your first tutorial**. Of special importance to your starting the course is to know the **Course Learning/Teaching Materials**. Please make sure that you receive all materials including the seven Audio CDs and Audio Guide, which give you examples of performance, particularly poetry reading and drama in addition to helping you to practice and apply skills you will have learned in the units. You will be directed in the units as to when to use the CDs; you will find exercises relating to the CDs in the units. The audio notes also give information about the content of the CD and sources used. You will need a CD player for your work on the course.*

As you should know by now, A123: An Introduction to the Humanities is now offered as two independent courses:

- **First Course: A123A: An Introduction to the Humanities (I)**
- **Second Course: A123B: An Introduction to the Humanities (II)**

However, when you register for A123, you will be given all teaching materials required for Part I and Part II. This is because some teaching material is used for the two new courses. The same is true of the Audio CDs.

Other aspects of the course that you should know before going to your first tutorial are the following: course requirements; course aims; course learning outcomes; course structure/organization; and course assessment. Details on all these aspects are in this guide (Sections 1-8).

There will be a two-hour tutorial every week. We would like to advise you to take an active role in these tutorials. We would also like to advise you to make use of the office hours which your tutor will set aside for meeting with you on individual bases to help you with the course, answer your questions, and give you guidance in preparing your TMAs.

Finally, we would like to remind you that in marking your TMAs as well as your mid-term and final exams, a certain percentage of your grade goes to the "content" and another percentage goes to "language". The ratio is 80:20 for level-1 courses. This measure should be viewed as a motivation for you to improve your English,

which will stand you in good stead in your search for a job after you graduate. Tutorials and office hours provide excellent opportunities for you to listen to English and most importantly to speak it. It is your duty, therefore, to practice your English by asking and answering questions.

Good luck.

Tahrir Hamdi

Course Chair

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Table of Contents

Section		Page
	Preface	3
	Table of Contents	5
1.	COURSE DESCRIPTOR	7
2.	COURSE AIMS	7
3.	COURSE DELIVERY	8
4.	COURSE LEARNING/TEACHING MATERIALS	8
5.	COURSE STRUCTURE/ORGANIZATION 5.1. A123A 5.2. A123B	9
6.	COURSE REQUIREMENTS	12
7.	COURSE LEARNING OUTCOMES	12
8.	COURSE ASSESSMENT 8.1. A123A 8.2. A123B	14
9.	COURSE TUTORIALS	15
10.	TMAS, MTAS, & FINAL EXAMS 10.1 Tutor-Marked Assignments (TMAs) 10.2 Mid-Term Assessment (MTA) 10.3 Final Exam 10.4 Communication & Language Accuracy	15
11.	HOW IS THE COURSE OF BENEFIT TO ME?	17
12.	PREPARING FOR THE COURSE	17
13.	KEY IDEAS IN THE COURSE	18

14.	COURSE STUDY CALENDARS 14.1. A123A 14.2. A123B	20
15.	COURSE CURRICULUM MAPS	22
16.	GENERAL GUIDANCE ON WRITING ASSIGNMENTS (TMAs) 16.1. Using Course Materials 16.2. Structuring and Drafting your Assignments (TMA) 16.3. Writing your Assignments (TMA) 16.4. What Constitutes Plagiarism? 16.5. Referencing Conventions 16.6. Completing & Submitting your Assignments (TMA) 16.7. Marking and Grading	23
17.	SAMPLE TMA	32
18.	SPECIMEN EXAM PAPERS 18.1. A123A 18.2. A123B	37
19.	AUDIO NOTES	42

1. COURSE DESCRIPTOR

Course No and title: An Introduction to the Humanities: Part I and II

The course is divided into two equal courses each allocated 8 credit hours (30 points). Furthermore, the course is offered, taught, and assessed as two independent courses.

- **A123A: An Introduction to the Humanities Part I**
- **A123B: An Introduction to the Humanities Part II**

Course Level : A123A and A123B are level-1 courses.

Credit hours: 16 (8 for each part)

Course Prerequisites:

- **A123A: Prerequisites:** EL112 & EL121
- **A123B: Prerequisite:** A123A

2. COURSE AIMS

A123A&B: *An Introduction to the Humanities Parts I and II* are intended to introduce five Humanities disciplines: **art history, literature, history, philosophy and classical studies**. You will first learn the methodology of each discipline. Then, you will work progressively and in more depth on chosen texts from three areas: the classical world, the neoclassical world and the modern world. The expression of prevailing philosophical concepts, which evolve through time in art and literature, is central to the choice of texts. The content spans aspects of ancient to modern Western civilization and is intended to be of broad cultural interest.

The course provides instruction in reading, responding to and evaluating material drawn from the five disciplines, and expressing views, orally and in writing. Those who complete the course successfully will proceed to further critical assessment of complete texts, expressing a response through argument supported by evidence in a range of writing styles suitable to each of the disciplines. The course allows you to combine precise thinking with general cultural insight, and experience cross-relating key concepts.

The course aims to:

1. introduce you to what is studied in the humanities;
2. help you to develop basic skills of analysis, argument and expression;

3. instruct you in ways to understand and evaluate texts that are characteristic of each discipline;
4. develop your aesthetic response and help you articulate it in such a way as to reach a degree of consensus with others working in the same academic discipline;
5. encourage your response to Humanities texts as enjoyable, instructive, culturally broadening and life enhancing.

3. COURSE DELIVERY

This OU-based course was originally designed to be delivered over one academic year. For practical purposes the course is divided into two equal parts each delivered as an independent course as follows:

- (i) **A123A: An Introduction to the Humanities: Part (I)**
- (ii) **A123B: An Introduction to the Humanities: Part (II)**

The relationship between the two parts (A123A & A123B) is as follows:

- A123A is a prerequisite for A123B. This means you cannot register in A123B unless you have passed A123A.
- A123A and A123B are treated as independent courses for purposes of student registration.
- A123A and A123B are treated as independent courses for purposes of assessment. This means that you will be assessed independently for each course and that you have to pass each of the two courses. The marks you earn in each of A123A and A123B will be entered separately onto your transcript. For more details see Section 8 below.
- Some of the teaching/learning materials used in A123A will also be used in A123B. This means you will receive a complete course kit upon registering in A123A. See Section 4 below.

4. COURSE LEARNING/TEACHING MATERIALS

The following table shows the learning/teaching materials required for A123, totalling **13 items**.

The table further shows:

- (i) Materials required for A123A
- (ii) Materials required for A123B
- (iii) Materials required for both A123A and A123B

In addition, students will be provided at the beginning of each semester with:

1. **Course Calendar**, and
2. **Assignment Booklet**: including titles of TMAs you are required to do during that semester in addition to some guidance on how to do these TMAs.

No	Category	Titles	Course	
			A123A	A123B
1.	Course Guide	<i>Course Guide and Course Support Material</i>	X	X
2.	Course Block Texts	<i>Introductory Block</i>	X	
		<i>Block 1: Form and Reading</i>	X	
		<i>Block 2: The Classical World</i>	X	
		<i>Block 3: The Neoclassical World</i>		X
		<i>Block 4: The Modern World</i>		X
		<i>Block 5: Looking Back, Looking Forward</i>		X
3.	Course Reader	<i>The Arts Good Study Guide</i> by Ellie Chambers and Andrew Northedge	X	X
4.	Course Resource Books	<i>-Resource Book 1</i>	X	
		<i>-Resource Book 2</i>		X
		<i>-Illustration Book</i>	X	X
5.	Set Book	George Bernard Shaw: <i>Pygmalion</i>		X
6.	Audio CDs	A set of 7 Audio CDs	X	X

5. COURSE STRUCTURE /ORGANIZATION

A123 is divided into five blocks.

The *Introductory Block* introduces the five disciplines as well as essential skills required for reading and analysis, note taking and essay writing. Blocks 1-4 then develop work in each of the disciplines. Block 5 will help to consolidate all this work.

As seen in the *Introductory Block* and Study Calendar, the course is divided into study weeks. Each study week is mapped out at the beginning of the course unit;

in some cases a topic has been spread over two study weeks, such as in Block 2. What exactly a student will do in any week will vary slightly, but s/he should expect to read the study week material, and work through the exercises included in it. A student may also have material to read in one of the resource books, an audio CD to listen to, an essay (tutor-marked assignment) to write, or a set book to read.

As also seen in the Study Calendar, there are some weeks which do not have any block work. These are called reading weeks during which a student is expected to catch up on and consolidate course material. Where a reading week occurs, there will be guidance on it in a separate short unit at the end of the block. The main content of each of the Blocks is described below.

5.1 A123A

A123A consists of three blocks: the Introductory Block, Block 1 and Block 2 as described below.

Introductory Block

The opening block introduces the essential study skills which underpin student work in A123. Here students will find answers to such questions as 'How will becoming a student affect my life?' 'What will I need to do to organize my study materials?' 'How much time will I need each week to keep up with the course?' Most importantly, the skills needed to work on 'texts': looking closely at pictures, reading and reflecting, following an argument then selecting points, note taking and producing evaluations of the topic in essay form, are all explained and practised. By the end of the block a student will be equipped for work on the rest of the course.

Block 1 Form and Reading

The block develops work in the subjects of art history, literature, history and philosophy. The techniques of close analysis studied should enrich appreciation and understanding of the fine arts and literature. Questions such as: what is it that is special about a particular poem or painting? and, what generates your response to them? are considered with regard to a selection of works of art and literature. The importance of primary and secondary sources is considered in the history section. The philosophy section aims to develop student skills in the critical analysis of arguments.

Block 2 The Classical World

This block brings together the disciplines of art history and classical studies in an interdisciplinary case study of the design and social function of the Roman Colosseum. The classical studies part of this block explores the Colosseum as a symbol of Roman society and its function as a place of punishment and spectacle.

The art history component examines the architecture and design of the arena, and then proceeds to a study of the uses and design of modern stadia.

You will be given extra time for revision and consolidation.

5.2. A123B

A123B consists of three blocks: Blocks 3,4 and 5 as described below.

Block 3 The Neoclassical World

This block is broadly based on the ideas and events of the French Revolution. The first two weeks introduce the study of history. Methodological skills will be developed, and students look at the different kinds of text available to the historian as well as the value of contemporary texts in the understanding of the Revolution's historical context. In the following two weeks, students examine the ideas of the philosopher Jean-Jacques Rousseau, whose thought inspired the revolutionaries. His relevance to modern democracy is considered. Finally, the importance of historical context in art history is demonstrated in a study of Jacques-Louis David, the 'official' painter at the time of the French Revolution.

Block 4 The Modern World

This block opens with the 1832 Reform Act in England and the extension of political involvement to the mass of the populace. Primary source documents relating to the event are studied in considerable detail, using the methodology for handling source material that was taught in Block 1 and practised in Block 3.

In the final literature unit, the text used is George Bernard Shaw's play *Pygmalion*. This play expresses the changing expectations of the populace as the nineteenth century moved into the twentieth. In G.B. Shaw's play (of 1912), a flower girl is transformed into a duchess – with ensuing problems. The play also has strong language interest, with reference to variation in English dialects. Also studied in detail are the dramatic structure of the work, characterization, theme and dialogue.

Block 5 Looking Back, Looking Forward

The final week of study brings together themes and issues from the course. This consolidation material enables students to reflect on what has been learned, and on the skills and knowledge that they carry forward in their studies in subsequent years.

The relationship between components, together with an indicative timetable of study, is delineated in the course **Study Calendar**.

6. COURSE REQUIREMENTS

You will be expected to have access to a computer in order to word process your assignments, and to access supplementary online materials provided for this course. You will also need access to a CD player to listen to the audio recordings.

7. COURSE LEARNING OUTCOMES

(Prepared by Tahrir Hamdi and approved by Graham Holderness, Course External Examiner)

Although A123 is delivered/divided into two administratively independent parts, the learning outcomes refer to the totality of what you are expected to attain upon completion of Part (II). Please see details of how learning outcomes are mapped onto the parts of the course (Section 15 below).

The course provides opportunities for you to develop and demonstrate the following learning outcomes:

(A) Knowledge and Understanding

To be successful in your study of this course, you are expected to:

1. demonstrate a general knowledge of the various disciplines in the humanities (literature, history, art history, philosophy and classical studies);
2. show an awareness of how so much in the humanities is based on interpretation (hence the great deal of disagreement amongst specialists in any given field);
3. develop an understanding of the different approaches or methodologies used by practitioners of a particular discipline in the humanities;
4. demonstrate an understanding of the humanities as an interdisciplinary field of study—progress/change in one discipline can be reflected in another;
5. develop an appreciation of and aesthetic response to the various disciplines introduced in the course.

(B) Cognitive Skills

To be successful in your study of this course, you are expected to:

1. develop basic skills of analysis that are specific to the disciplines introduced in the course—i.e. analysis of a historical text requires the asking of a certain set of questions that may not be asked of a literary text.

2. develop ways of understanding and evaluating texts that are characteristic of each discipline;
3. recognize and select major arguments and concepts and minor related arguments;
4. develop an argument and support judgements and views with appropriate evidence;
5. differentiate fact from opinion and weigh up conflicting data to reach a balanced and reasoned conclusion;
6. develop awareness that disciplines in the humanities are products of the cultures from which they arise and in order to understand a given work, one should also understand its cultural and historical context.

(C) Key Skills

To be successful in your study of this course, you are expected to:

1. apply specific methodology to work on individual texts, as well as interdisciplinary study in the humanities;
2. write well-argued essays which demonstrate an ability to analyse texts and their contexts;
3. apply analytical and critical thinking skills to studying at a higher level;
4. understand and effectively use feedback offered by the instructor to improve future performance.

(D) Practical/Professional Skills

To be successful in your study of this course, you are expected to:

1. make independent judgements based on acquired knowledge and skills;
2. manage large amounts of information and use them accordingly, whether in disciplines studied in the course or others not dealt with in the course;
3. organize time effectively and work independently, building on skills practiced in the course;
4. use scholarly conventions appropriate to the disciplines studied.

8. COURSE ASSESSMENT: A123A & A123B

8.1. An Introduction to the Humanities: Part (I)

A123A has TWO tutor marked assignments (known as **TMA**s).

TMA 01 (related to Introductory Block) assesses your ability to think about a given topic and respond adequately to the question cue.

TMA 02 (related to Block 1) assesses your skills of analysis, especially in poetry and philosophical argumentation. This TMA is divided into two parts.

In addition to the two TMA's, there will be:

- 1. One Mid-Term Assessment (MTA), and**
- 2. One 3 hour FINAL EXAM, at the end of the course.**

The balance between components of assessment is shown in the following table :

Components	Form of Assessment & Marks		%	
CONTINUOUS ASSESSMENT	TMAs (total = 2)	TMA01	15	50%
		TMA02	15	
	MTA		20	
FINAL ASSESSMENT	FINAL EXAM		50	50%
GRAND TOTAL			100	100%

8.2. An Introduction to the Humanities: Part (II)

A123B has TWO tutor marked assignments (known as **TMA**s).

TMA 01 (related to Block 3) assesses your ability to analyse paintings and relate art to other disciplines, such as history and philosophy. This TMA highlights the interdisciplinary approach.

TMA 02 (related to Block 4) assesses your ability to analyse/criticize a long literary text (in this case a play) and relate literature to society.

In addition to the two TMA's, there will be:

- 1. One Mid-Term Assessment (MTA), and**
- 2. One 3 hour FINAL EXAMS, at the end of the course.**

The balance between components of assessment is shown in the following table:

Components	Form of Assessment & Marks			%
CONTINUOUS ASSESSMENT	TMA01	TMA01	15%	50%
		TMA02	15 %	
	(total = 2) MTA		20%	
FINAL ASSESSMENT	FINAL EXAM		50%	50%
GRAND TOTAL				100%

9. COURSE TUTORIALS

Each part of A123 is made up of 15 two hour tutorials which you are required to attend. In cases where there are compelling reasons that may prevent you from attending some of these tutorials, your tutor may be able to offer you alternative support via letter, email and during office hours. In such cases you should also consult with your tutor in respect of rules and regulations governing absence from tutorials.

These tutorials are your opportunity to discuss with your tutor and other students topics assigned that particular week. Do not expect traditional lecture sessions in which you will passively take notes as your tutor "spoon feeds" you with information already in your study material. You should play an interactive role in these tutorials. You should ask and answer questions, raise relevant issues, exchange ideas with other students and your tutor---in short, be an active learner, not a passive one.

10. TMAs, MTAs & FINAL EXAMS

10.1 Tutor-Marked Assignments (TMAs)

These assignments are spread out over the duration of course delivery. In addition to gauging your progress of study, they serve to invoke and develop investigative and research skills. TMAs carry 30% of the overall grade of the course.

10.2 Mid-Term Assessments (MTAs)

MTAs are viewed to be another contributor to monitoring the progression of students' achievement. They carry 20% of the overall grade of the

course. Questions in MTAs typically require short notes/answers/comments: e.g. definitions; exemplification; writing one or two paragraphs, etc. In other words, they are not of the open-ended essay type.

10.3 Final Exams (FEs)

Final exams are typically of the essay type and are divided into three Sections/Parts each covering one or two blocks/themes of the course as shown in the table below: Students will be required to answer 3 questions in 3 hours.

Part	Questions	Notes
A	1	- ONE compulsory question, but there might be some option within this question (e.g. defining seven key terms out of 10) - The question typically deals with a very important/central topic
B	2&3	- This part consists of 2 questions - Students answer one question only. - Each question is meant to test a certain block/theme
C	4&5	- This part consists of 2 questions - Students answer one question only. - Each question is meant to test a certain block/theme

10.4 Communication & Language Accuracy

Students majoring in English Language and Literature are expected to possess a reasonably high level of proficiency in English. In writing, they are expected to produce well-written and well-developed essays that are error-free in terms of language accuracy. Students' grades will be lowered if they make grammatical and vocabulary errors as well as errors in writing mechanics (e.g. punctuation, capitalization, spelling) and errors in presentation and paragraphing, etc.

The table below shows that in marking students' TMAs and other types of written work including final exams, a certain percentage of the mark is determined by the student's ability to write well and observe rules of grammar and writing mechanics.

Course Level	Courses	Marks Deducted for Improper / Unacceptable Language Use
Level-1	A123A&B	Up to 20%
Level-2	A210A&B; U210A; U210B	Up to 20%
Level-3	A319A&B; E300A&B; E303A&B	Up to 30%

11. HOW IS THE COURSE OF BENEFIT TO ME?

A123 An Introduction to the Humanities is an exciting course which introduces you to the Humanities in general. It allows you to delve into four of the basic disciplines in the Humanities: art history, literature, history and philosophy. This course will also equip you with the necessary study skills that you will need not only in this course, but in all of your courses at Arab Open University.

You will learn the basic terminology and methodology used in each of the above mentioned disciplines. You will also see how everything in the Humanities is interrelated; some of your work in this course (especially in A123B) will require an interdisciplinary approach. This should encourage you to make connections and to see texts within their cultural and historical contexts.

The material and arguments proposed in this course will help you realize how important interpretation is in the Humanities. This means that there are no hard facts in the arts; thus, you should carry this knowledge with you in your study at Arab Open University.

12. PREPARING FOR THE COURSE

Since this course introduces you to four major disciplines, you should familiarize yourself with these disciplines by reading carefully the following sections and pages of the *Introductory Block*: "Unit 2 Art History and the 'Language' of Art—pp.21-24. This will give you an idea about the basic concepts in your study of art history such as "sense of space," "line and colour," "perspective and proportion" and "light and shade." Next, glance through the *Illustration Book* and try to look at the paintings within the context of the above concepts.

You are probably already familiar with short stories (especially as you have already taken EL121: The Short Story and Essay Writing Course), and the next discipline, literature, should not pose any difficulties for you, especially at this point. However, you could try to remind yourself of some important literary terminology such as character, setting, plot and theme. You could refer back to previous courses or look them up in a literary terms dictionary.

As for the discipline of history, pages 69 and 70 of the *Introductory Block* may provide you with a good introduction to some historical concepts and terms such as "sources," "source materials," "interpretations," "history from below" and others.

A quick look at pages 87 and 88 of the *Introductory Block* would provide you with a good introduction to the issues tackled in your study of philosophy. There is also a definition of philosophy on page 88 of the *Introductory Block*. Reading the "aims and objectives" at the beginning of each unit would also help to prepare you for the course.

13. KEY IDEAS IN THE COURSE

(Extracted from *Block 5: Looking Back, Looking Forward*)

Art History

Art contains and embodies and expresses cognitively and historically significant material. Understanding how art does so involves attention to the form, composition and techniques of individual works of art, rather than simply paying attention to what they illustrate. The study of art requires rational enquiry and imagination. The political, social and cultural context in which a work of art was produced is a significant element of the viewer's interpretation. Thus, the historical investigation into a work of art is just as important in relation to formal and stylistic characteristics as it is with regard to content.

Poetry

Poetry has a continuing value and importance. The sonnet has evolved as part of a tradition of writing and has altered in response to changing historical and political circumstances. Literary criticism can enhance an understanding and appreciation of the creative possibilities of language.

History

History is knowledge about the past produced by historians; it is not the past itself. History is studied because what happened in the past has such importance for the present; societies need history. History is produced through systematic analysis, involving certain methods and principles of relevant primary sources.

Philosophy

Philosophy is not a subject which is made irrelevant by the fact that it is abstract; there are real problems for which people are prepared to die, which are basically philosophical problems. Jean-Jacques Rousseau's solution to the problem of legitimacy included each and every person at the cost of discouraging discussion and dissent. Democracy allows discussion and dissent, but is unable to represent all our views equally, and some people's views do not get represented at all.

Classical Studies

A study of Roman society encourages an awareness of the attitudes and ideologies behind cultural practice. Most buildings fit into traditions where both the forms and functions are partly governed by conventions and/or are developed by the freedom with which those conventions are handled. The full meaning of architecture involves an understanding of its context, and that formal traditions are a part of that context.

The Modern World

The mid-Victorian period was a time of great social change and political debate which is still instructive. Philosophers contributed greatly to the debate about the best form of democracy. Major political reform can be achieved peacefully through reasoning and pragmatism.

Drama

Drama, like the sonnet, is a form which has evolved from traditions of both writing and performance. Drama, also like other literary forms (and indeed, other works of art), proceeds from a social and political context which it often challenges. *Pygmalion* challenges contemporary views on class and gender. As with all literature, careful attention to the dramatic text is the basis for interpretation.

Important to Know:

It is important to keep in mind that all the **Arts' disciplines** (everything in the Humanities) rely upon **interpretation** and these interpretations need to be communicated clearly, and the evidence for them presented in a reliable and convincing manner.

14. A123 A & B STUDY CALENDARS

14.1. A123A STUDY CALENDAR

Tutorial Study Week	Course books, Study Guides, Set Books and other texts	CDs	TMAS/MTA due date
1	Introductory Block : Getting Started		
2	Art History		
3	Literature		
4	Writing		
5	History Sources		
6	Philosophy		TMA 01 end of week
7	Reading week (<i>Introductory Block</i>)		
8	Block 1 Form and Reading Seeing	CD1 Track 1	
9	Form and Meaning in Poetry	CD1 T: 2-16	
10	Introduction to History (1)	CD4 Track 1	MTA
11	Reasoning		
12	Reading week (<i>Resource Book 1: Section A1-A66, Section B1-B4. Consult Illustration Book CP1-13, P1-15</i>)		
13	Block 2 The Classical World The Colosseum	CD2 Tracks 1-3	TMA 02 end of week
14	The Colosseum: the Tradition	CD3 Tracks 1-2	
15	Reading week/review and SEP		
16	FINAL EXAM		

14.2. A123B STUDY CALENDAR

Tutorial Study Week	Course books, Study Guides, Set Books and other texts	CDs	TMA/MTA due date
1-2	Block 3 The Neo-Classical World Introduction to History (2)		
3-4	Rousseau and Democracy	CD4 Track 2	
5	Art, History and Politics		
6	Reading week (<i>Resource Book 2. Section A1-A23. B1-2. C1-4. Consult Illustration Book CP39-43. P120-134.</i>)		TMA 01 end of week
7-8	Block 4 The Modern World Representation of the people (1)		
9-10	Representation of the people (2)		MTA
11	Studying <i>Pygmalion</i>	CD 5-6	
12	Reading week (<i>Resource Book 2, E1-2. Listen to CD5-6 recording of Pygmalion.</i>)		
13	Block 5 Looking Back, Looking Forward : Consolidation	CD7	TMA 02 end of week
14	Revision Week		
15	Review and SEP		
16	FINAL EXAM		

15. COURSE CURRICULUM MAP: A123A & A123B

T: tutorial; TMA: tutor marked assignment; MTA: mid-term assessment; OH: office hours; F: final exam

Learning Outcomes	How Assessed	
	A123A	A123B
(A) Knowledge and understanding When you complete your studies for the certificate, you will have introductory knowledge and understanding of:		
Art history		
basic elements in the language of art	T, MTA	
the varying impact of convention, historical context and function on a work of art	F	TMA 01
some main characteristics of the Neoclassical art of David		T, MTA,
English literature		
some of the basic elements of poetry, such as rhyme and rhythm, and examples of how they function	TMA 02	
some aspects of the nature and forms of poetry (the sonnet, in particular), drama and the short story	MTA, F	TMA02, F
the concepts of myth and convention, gender, tradition, performance and interpretation, with particular reference to <i>Pygmalion</i>		TMA 02
Philosophy		
what is distinctive about a philosophical approach to issues	T, TMA 02	
the basic forms of argument	T, MTA	
the problem of legitimacy and at least one possible solution to it		TMA01, F
Classical studies		
how we receive and understand written and visual texts from the past and on what basis we make our assumptions and judgments about foreign cultures	T	
some of the main challenges that a serious study of the Roman world presents	F	
History		
the importance of understanding past societies on their own terms (as distinct from a later standpoint); and why historians adopt the device of 'periodisation' and the dangers in doing this	T, F	
why historians have to develop a structure for any substantial piece of historical writing and to elucidate the basis on which this is done.		T
(B) Cognitive skills When you complete your studies for this certificate, you will be able to:		
analyse a written text and picture in the terms appropriate to a particular	TMA 02	TMA01,

discipline		TMA 02
identify the relationship between the form of a written text and picture, and the effect it has on an observer	T	T
make relevant observations on the respective roles of convention and innovation in artistic production		F
demonstrate how formal innovation might relate to social and cultural factors in a written text and picture		TMA 01
use the skills required for the study of primary and secondary sources	MTA	TMA 02
(C) Practical and/or professional skills and attributes		
When you complete your studies for the certificate, you will be able to:		
observe conventions for referencing and constructing a bibliography		T, TMA 02
make independent judgements based on acquired knowledge and skills		TMA 02
manage large amounts of information and use them accordingly, whether in disciplines studied in the course or others not dealt with in the course		TMA 01
organize time effectively and work independently, building on skills practised in the course	TMA's, OH	TMA's, OH
use scholarly conventions appropriate to the disciplines studied		TMA01, TMA 02
(D) Key skills		
When you complete your studies for the certificate, you will be able to:		
demonstrate skills in the areas of communication and learning how to learn	TMA 01	
apply specific methodology to work on individual texts, as well as the interdisciplinary study in the humanities		TMA 01
write well-argued essays which demonstrate an ability to analyse texts and their contexts		TMA 02
apply analytical and critical thinking skills to studying at a higher level		F
understand and effectively use feedback offered by the instructor to improve future performance	TMA's, OH	TMA's, OH

16. GENERAL GUIDANCE ON WRITING ASSIGNMENTS (TMAs)

The notes below give general advice on planning and writing assignments. If you have had limited experience of academic writing, you should pay particular attention to the advice given here and, if necessary, ask your tutor for help in putting it into practice. Similarly, if the question is not clear to you, contact your tutor in the first instance. He or she should be able to help you sort out any confusion.

16.1 Using the Course Material

Your assignments are meant to provide evidence that you have read, understood and, where appropriate, applied the A123 course materials. You may refer to other relevant sources of evidence if you wish, or as called upon by the question (particularly in relation to A123B TMAs), but your assignments will be assessed primarily on *your knowledge, understanding and application of the course materials* in addressing the question set. This criterion applies to all of the A123 assignments, even those which require you to *apply* the knowledge and skills that you have acquired. Whatever the source of your evidence, remember that it is not sufficient simply to *reproduce* it – you need to *use* it to advance your argument.

16.2. Structuring and Drafting your Assignments

In addition to introducing you to the different disciplines in the Humanities, A123 will give you clear guidelines on how to approach a written text. Your understanding of arguments and how they are structured are of utmost importance. You will also need to display effective summary skills in this course. Thus, your TMAs should display a very good understanding of the question and material presented and your ability to apply the knowledge you have gained in an appropriate manner.

In the case of the more discursive assignments in A123B (especially with reference to the last TMA concerning Bernard Shaw's play *Pygmalion*), you need to pay particular attention to the development of your argument – perhaps drawing on what you have learnt about academic reading and writing in "Unit 1 Getting Started" and "Unit 4 Writing" of A123A. Some people find it easier to write the introduction last of all, when they know what it is they are introducing. Others prefer to write the introduction first, outlining what they are going to do, and then refer back to it when writing the rest of their answer. In either case, reread the introduction when you have finished writing the assignment to make sure that it does indeed outline the work that you have written.

Structure the main body of your answer carefully, developing ideas and arguments systematically. Try to include 'signposts' to help your reader. For example, draw points together at the end of a section, and then indicate how you are going to follow on from these in the next section. Do not be afraid to use subheadings in the final version if you want to. This may be a departure from conventions you are used to. However, headings can help you to structure your argument and to see more clearly where you are in danger of including irrelevant material.

Finally, remember not to introduce new points in your conclusion.

16.3. Writing Your Assignments

You are expected to write your assignments in English of a standard reflecting honours-level undergraduate study. Your mark will suffer if your TMA is not written in good English grammar, vocabulary, spelling, writing techniques, etc. Indeed, the overall standard of your English should be high and this is reflected in the course assessment criteria (see below).

When you have finished your assignment, read it through carefully. Check that it is clear and provides a full answer to the question. If you are unsure about your writing style, you could ask a friend or colleague to read through a draft and tell you of any points that are unclear. At this point you should also check aspects of presentation (spelling, punctuation, verb concord, etc.).

If you feel that you need additional support with academic writing, or if you have any specific difficulties (e.g. with spelling), you should discuss this with your tutor early on in the course and try to work out a way of minimising any problems.

16.4. What Constitutes Plagiarism or Cheating?

If you submit an assignment that contains work that is not your own, without indicating this to the marker (acknowledging your sources), you are committing 'plagiarism'. This might occur in an assignment when you:

- use a choice phrase or sentence that you have come across
- copy word-for-word directly from a text
- paraphrase the words from a text very closely
- use a text downloaded from the Internet
- borrow statistics or assembled facts from another person or source
- copy or download figures, photographs, pictures or diagrams without acknowledging your sources
- copy from the notes or essays of a fellow student
- copy from your own notes, on a text, tutorial, video or lecture, which contain direct quotations.

Plagiarism may occur inadvertently due to inexperience. So read carefully all the course-specific study advice that you receive in your mailings, especially statements concerning plagiarism and how to reference your sources.

Where plagiarised material is included in TMAs, tutors are likely to notice the shifts in language competence and style and thus may be aware of the source. Seek

their advice on this early on in your study. The temptation to plagiarise may arise from a lack of self-confidence or from a lack of understanding about the aims of the assessment and about what is required of you.

TMA's provide a vehicle for assessing your performance during your course and contribute to your overall course result. However, they also assist you in understanding your subject and aid your learning on the course. When you attempt to use the ideas and terms of the course independently, you learn more thoroughly and develop your own writing style. You are likely to perform better in examinations if you have learned how to write your own answers to questions in TMA's. By submitting work that is not your own, you are denying yourself the benefit of this valuable learning strategy. Copying the work of others would be counter-productive to your goal of understanding the course work and to real achievement. Most students will not wish to take such a negative approach to studying, and the University does not tolerate it.

Although you are encouraged to show the results of your reading by referring to and quoting from works on your subject, copying from such sources without acknowledgement is deemed to be plagiarism and will not be accepted by the University. You are encouraged to collaborate with others in studying, but submitted work copied from or written jointly with others is not acceptable, unless collaboration is required in the particular assignment. Therefore in future you will be asked to sign a statement to confirm that all assessment work you have submitted is your own.

Submitting work that has been done by someone else and persistent borrowing of other people's work without citation are obvious instances of plagiarism and are regarded as cheating. Paying for work from other sources and submitting it as your own is also cheating. It is intellectually dishonest to cheat and thus give one student an unfair advantage over others.

If a case of plagiarism is proven, this is a serious offence and Arab Open University disciplinary procedures will be followed.

16.5. Referencing Conventions

Whether you are quoting directly or simply referring to source material, academic convention requires that you should acknowledge where your information has come from. Always cite your sources in the body of your text, and give references as appropriate at the end. You may find it helpful to take note of the style adopted by the course authors, as well as using the guidance on referencing conventions provided below.

The preferred format for TMAs in this course is the Modern Language Association (MLA) format. The MLA format uses in-text citation, and a list of sources used and referenced in your essay at the end on the “Works Cited” page. The best reference for MLA formatting is the *MLA Handbook for Writers of Research Papers* itself; you can also use one of the numerous online guides for MLA formatting. Here are some of the basics to get you started.

MLA uses an in-text citation method; that means that the citation materials appear within the body of the text (rather than as a footnote or endnote). The basic information needed is the author’s name and the page number where the quote or paraphrase originated. See for example the following quote from a book by Jane Doe:

In a separate study of the novel the critic claims that, “the narrator was not omniscient” (Doe 72).

All that is needed is the author’s *last* name and the number of the page. Also note the correct placement of punctuation, parentheses and quotation marks. If you were citing two authors, then the in-text citation would look like this:

In several studies of the novel critics have claimed that “the narrator was not omniscient” (Doe 72; Smith 89; Jones 522).

This is the in-text citation for quotes and paraphrases; you will also need to include the citation at the end of your essay on your “Works Cited” page. This means *exactly* what it says – you are to include **only works actually used and cited (mentioned) in the paper** – not any book or article you read but did not cite.

The “Works Cited” page should list your sources in alphabetical order based on the last name of the author. If you have more than one work by the same author, then list the works alphabetically by title under that author’s name.

Here are examples of the most common kinds of citations that you will be using in A123:

A. ENTIRE BOOK

Last name, First name. *Title of Book*. Place of Publication: Publisher, Year of Publication.

For example:

Forster, E. M. *A Passage to India*. London: Penguin Books, 1924, 1979.

There are two dates here because the novel was *originally* published in 1924, and then republished in this version in 1979. This could be important information to your reader.

Proper formatting is an important element of your TMAs, and the use (or lack) of proper formatting will be reflected in your TMA grade. Although formatting styles are only conventions (they are not rules written in stone), they were developed and refined by writers and scholars to serve a particular purpose, and have been proven to work over many years of use. The Purdue OWL online writing guide (an excellent writing resource!) explains the importance of MLA citations in the following way:

MLA style specifies guidelines for formatting manuscripts and using the English language in writing. MLA style also provides writers with a system for referencing their sources through parenthetical citation in their essays and Works Cited pages.

Writers who properly use MLA also build their credibility by demonstrating accountability to their source material. Most importantly, the use of MLA style can protect writers from accusations of plagiarism, which is the purposeful or accidental uncredited use of source material by other writers (Purdue OWL).

This is an online source with no known author and no page numbers, so it was cited by the title of the website. The citation at the end of your essay on the “Works Cited” page should look like this:

B. ELECTRONIC SOURCES

Name of Site. Date of Posting/Revision. Name of institution/organization affiliated with the site (sometimes found in copyright statements). Date you accessed the site [electronic address].

Purdue OWL. "MLA Formatting and Style Guide." *The Online Writing Lab at Purdue*. 26 February 2008. Purdue University Writing Lab. 28 February 2008 <<http://owl.english.purdue.edu/owl/resource/557/01/>>.

C. CHAPTERS, ARTICLES, OR POEMS FROM A PRINTED BOOK:

Last name, First name. "Title of Essay or Short Story or Poem." *Title of Collection*. Ed. Editor's Name(s). Place of Publication: Publisher, Year. Pages.

London, Jack. "To Build a Fire." *The Art of the Short Story*. Ed. Wendy Martin. Boston: Houghton Mifflin Company, 2006. 654-64.

D. ESSAYS OR ARTICLES IN A SCHOLARLY JOURNAL:

Author(s). "Title of Article." *Title of Journal*. Volume. Issue (Year): pages.

**Bouziri, Basma. "EFL Teachers' Attitudes Towards Teaching Listening."
International Journal of Arabic-English Studies. 8 (2007): 193-210.**

There are many other details that you may need to include, depending on your source (for example, is it an edited volume? Translated? A second or third edition? Without a known author or date of publication? A quotation from another text?). You should refer to one of the MLA sources for answers to these kinds of specific questions that will allow you to make your paper as accurate as possible. Do note, however, that once you have familiarized yourself with the basic MLA format you should find it clear and easy to use.

16.6. Completing and Submitting your Assignments

When writing your assignment:

- use A4-sized paper
- put your name, registration number and the assignment question and number at the top of every sheet.

As this course requires you to have access to word-processing technology, you should ideally word-process your answer but, if for any reason this is not possible, handwrite it as clearly as you can. In either case, make sure you leave sufficient space on each page, including wide margins, for your tutor to make comments.

You should hand in your TMA to your tutor by the cut-off date identified in the Assignment Booklet. A standard TMA Cover Form is included in your Assignment Booklet. Attach one of these to each TMA you submit. Please ensure that you complete the TMA Cover Form correctly. We recommend that you keep a copy of each assignment for reference and as a safeguard against the unlikely event that your submitted TMA is lost.

If you think you may be late in submitting an assignment, consult your tutor as soon as you can (and, in any case, *before* the submission date).

Posting TMAs and/or tutor comments on OU conferences or other means of public distribution is not permitted.

16.7. Marking and Grading

A123 generic marking criteria

In all the A123 assignments, and in the examination, your work will be assessed according to the following **generic marking criteria**, which are based on the Learning Outcomes described above:

- the relevance of your answer to the specific question set
- the extent to which you display knowledge and understanding of the course material
- the extent to which you demonstrate the skills of analysis and description
- the extent to which you demonstrate critical interpretation and evaluation of evidence
- the extent to which you construct a persuasive academic argument, well supported by evidence
- the clarity of your expression and your use of academic conventions.

In deciding upon the grade awarded to your assignment, your tutor will make use of these generic marking criteria in conjunction with the **Marking Grid** described below.

Your tutor's comments on your TMA Cover Form [see below], together with annotations on your script, will supply significant information about your performance. When you get your work back, you should read your tutor's comments carefully, taking note (for the benefit of future assignments and examination preparation) of what seem to be your strengths and weaknesses. The marking criteria chart should help you with this. You should allow yourself the time to reflect on your work in the light of the tutor's comments and to consider whether some of the advice can be applied to the next assignment. There may be comments that you do not understand or do not agree with. In this event, your tutor will be ready to discuss these with you. The personalised advice that you receive is likely to be one of your most valuable learning resources; do use it.

Marking Grid: [compiled by Najib Al-Shehabi ; the language & organization rubrics were proposed by Zena Abu Shakra,; the content column slightly adapted from UKOU supplementary notes].

GRADE	CONTENT	LANGUAGE & ORGANIZATION
A	Excellent answers showing confident and wide-ranging knowledge of core material, good understanding of any relevant theory, and a capacity to address the question in a structural, direct and effective way, thoughtfully and with insight. Originality of thought or ideas from outside the course are an added asset. Examples are to the point.	Has an introduction defining plan of essay. Body divided into several paragraphs - Conclusion which directly relates arguments to topic. - Evidence that essay has been edited. - Error-free grammar & register. - Wide range of specialized terminology.
B to B+	Very good answers showing secure knowledge of course materials. Adopting an analytical approach and providing relevant discussion covering most of the key issues. Distinguished from A answers by being less insightful or by showing less comprehensive knowledge of the course.	First four criteria above maintained - Demonstrates extensive grammar control. - Terminology specialized but less varied.
C to C+	Competent answers reflecting adequate knowledge of the more directly relevant course material and concepts, with reasonable structure and adequate coherence related to the question set.	- Introduction and/or conclusion short but still satisfactory. - Evidence of editing. - Less grammar control than above. - Good range of specialized terminology.
D	Answers which omit some concepts /evidence and/or lack coherence /structure, and/or make minor errors while still demonstrating basic understanding. Or Bare pass answers which show awareness of some relevant material and attempt to relate it to the question.	- Introduction and/or conclusion short but acceptable. - no evidence of editing. - Few grammatical errors that impede communication. - Above average range of specialized terminology. - Slightly confused introduction and/or conclusion, but body still fair. - No evidence of editing. - Some error types that impede communication. - Fair range of specialized terminology.
F	Bare fail answers which attempt to draw upon relevant material but do not reflect sufficient knowledge of the course and/or neglect the focus required by the question, and/or are incomplete in some important aspects whilst being acceptable in others.	- No introduction and /or no conclusion. - Body badly organized or irrelevant. - Poor grammar control (extremely limited range of grammar & register). - Limited or not specialized range of terminology.

17. SAMPLE TMA

You will find below a sample TMA from A123A. Following the questions, there will be a model answer followed by how marks are distributed according to the learning outcomes for this particular TMA.

TMA02 **Form and Reading**

This assignment relates to Block 1 of the Course.

TMA02 is in two parts. It is recommended that you complete each part at the end of the study week to which it relates.

Part 1 Art History

Look at Colour Plate 7, Joseph Wright of Derby, *The Earth-stopper on the Banks of the Derwent*, 1773.

Question

Using the language of art, describe this painting, taking into account the organization of the composition, lighting, modelling, tonal range and colour. Discuss briefly how the formal features of this painting seem to work together to create a certain effect. Your answer should not exceed 400 words.

Guidance:

Reread sections 2, 3, 4 and 8 of Unit 8 in *Block 1 Form and Reading*. Pay careful attention to how different paintings are described in this unit and try to imitate this style of analysis. You should comment on each of the above mentioned key words (organization of the composition, lighting etc...) in order to adequately answer this question. You should also consider what sort of effect this composition seems to be creating by examining its formal features.

Part 2 Literature

Read William Shakespeare's sonnet "That time of year thou mayst in me behold" found in *Resource Book I*, Extract A17, p. 21.

Question: In not more than 400 words, write an analysis of the theme, commenting on how Shakespeare uses metaphor to help convey the meaning of the sonnet.

That time of year thou mayst in me behold

That time of year thou mayst in me behold
 When yellow leaves, or none, or few, do hang
 Upon those boughs which shake against the cold,
 Bare ruin'd choirs where late the sweet birds sang.
 In me thou seest the twilight of such day
 As after sunset fadeth in the west;
 Which by and by black night doth take away,
 Death's second self, that seals up all in rest.

In me thou seest the glowing of such fire
 That on the ashes of his youth doth lie,
 As the death-bed whereon it must expire.
 Consum'd with that which it was nourish'd by.

This thou perceiv'st, which makes thy love more strong,
 To love that well which thou must leave ere long.

Guidance:

Carefully reread Unit 9 "Form and Meaning in Poetry: The Sonnet" in *Block 1 Form and Reading*. Pay particular attention to the discussion of figures of speech on pp. 58-59. Make sure you discuss how form and content are related (pay particular attention to the discussion of figures of speech). Keep your discussion of theme specific to the sonnet and refer to images from the poem. Students sometimes tend to generalize their discussions of a certain theme without specifically referring to the sonnet; thus, in order to avoid falling into this trap, keep your focus by using phrases from the given sonnet.

Part One: Art History

Possible Answer: This painting, *The Earth-stopper on the Banks of the Derwent*, 1773, by Joseph Wright of Derby presents a scene of landscape and what is called an "earth-stopper" with his hunting animals (a white horse and a dog) involved in the process of "earth-stopping," or closing up foxholes so as to stop foxes from escaping. This earth-stopper or hunter is shown here "stopping" up a foxhole to prevent foxes from entering their hiding place, thereby ensuring a successful hunt.

There are two basic sources of light, one coming from above (the moon) and the other coming from below (the lantern). The lantern draws the viewer's attention to the earth-stopper, lighting up his face and body in orange-yellow light. This has the effect of focusing our attention on the activity of earth-stopping. Our attention is also drawn to the broken tree stumps, which are also cast in orange-yellow light, coming from the lantern. The broken tree stumps echo the tatters in the earth-stopper's clothes. The white clouds present an interesting contrast in the

background against which the dark colour of the curved branches of the tree on the left is brought into focus. The light of the moon also has the effect of making the clouds even whiter, especially at the top, emphasizing the contrast between the dark and light colours contained in this painting. It is also quite interesting how the two colours emphasized in the upper part of the painting (white and black) contrast with the more colourful bottom part of the painting with its red, green and orange-yellow lantern light. Notice how the blotches of green earth are greener than the green of the trees (which looks almost black) in the upper part of the painting. It is also interesting to note that the two main sources of light from above and below also contrast with each other. The natural light of the moon is white while the artificial light of the lantern casts an orange-yellow light.

The basic contrast also seems to echo the two forces at play in this painting—the forces of nature versus the forces of man. Thus, we have two activities, nature and man at work, and this seems to be symbolized by the two sources of light—natural light and man-made light. Each of these light sources emphasizes the activities of each force. The light of the moon emphasizes the activity of the clouds and the romantically wild display of nature whereas the light of the lantern emphasizes the realistic activity of man.

The tonal range of this painting is rather wide, producing a great light/ dark contrast and a "dramatic pictorial effect" (*Block One*, p. 22) with colours varying from the lightest light of the moon to the darkest dark of the trees in the background and the very orange-yellow light of the lantern and the red and green tattered clothes of the earth-stopper. The great tonal range, which intensifies the modeling effect, accentuates the contrasts presented in the painting.

In this way, the formal elements of the painting help to create a certain effect, thus putting two forces in opposition: the forces of nature and the forces of man (represented by moonlight and the light of the lantern respectively).

Part Two: Literature

Possible Answer: The main theme in this sonnet, which is mortality and the dying of youth, is brought into focus by the metaphors used by Shakespeare in his sonnet, "That time of year thou mayst in me behold." The first analogy, which comprises the first four lines or quatrain of the sonnet, is between the time of year (late autumn) and the age of man. The speaker begins by comparing himself to autumn: "That time of year thou mayst in me behold/When yellow leaves, or none, or few, do hang." This is a reference either to his old age or to his dying youth. This is the autumn of his life that "Bare[s] ruin'd choirs where late the sweet birds sang." The youthful poet and poem has now been replaced by "ruin'd choirs," an

obvious reference to his old age and dying passion, which were home to that sweet youthful song.

The different times of the day (discussed in the next four lines or second quatrain), which now replace the imagery of the seasons, further emphasize the speaker's approaching old age with specific references to "the twilight" of such day/As after sunset fadeth in the west." The death of the day is analogous to the death of the poet's youth, "Which by and by black night doth take away." The black night is a metaphor for death (i.e. "Death's second self").

In the next four lines (third quatrain) of the sonnet, the speaker turns to the fading fire of his youth, which fed his creative energy. It is this same fire which has burned to ashes his youth and creative energy. The imagery of fire and ashes emphasizes how the creative fire cannot possibly burn forever and must naturally be replaced by ashes. Thus, the fire of creative energy becomes the same fire which produces the ashes: "Consum'd with the same fire it was nourish'd by."

The final two lines (couplet) address the person the speaker has been referring to as "thou" throughout the sonnet: "This thou perceiv's't, which makes thy love more strong,/ To love that well which thou must leave ere long." These two lines testify to the addressee's love for the speaker, a love which has grown even stronger, especially at this time—the impending physical death of the speaker or possibly the youth's approaching old age. What the addressee will leave "ere long" is not quite clear: Is it the speaker/poet or rather his own youth and passion? The addressee's knowledge of the speaker's imminent death makes the addressee "love that well" which he will leave before long. Shakespeare, then, ends this sonnet, which is a reflection on the impending death of the poet, optimistically, i.e. singing the praises of an eternal love, which transcends the physical death of the speaker/poet. Understood thus, love does not end with the death of the speaker. The metaphors of the time of year and the time of day and the imagery of fire and ashes highlight the theme of the death of the physical body in contrast with the eternal nature of true love.

However, if what the addressee is leaving is actually his own youth, then this sonnet turns into a sobering reflection on fleeting youth, which needs to be enjoyed and loved while it lasts.

Please Note:

1. You are allowed the freedom to interpret the painting and sonnet according to your own understanding as long as you ANSWER THE QUESTION and provide clarifications and evidence to support your argument. This means that you do not have to interpret these works as shown above; however, the key words and phrases in the question should be clearly discussed.

2. Allocated marks for TMA 02 is **15**.

- **Learning Outcomes**

Part One: Art History is out of 7.5 marks:

Knowledge & Understanding:

- Knowledge of the concepts involved (using the language of art adequately)
- Understanding the aim of the question, responding to the question cues and the effective synthesis of ideas

Communication Skills

- Set up of essay (introduction, body, conclusion)
- Clear presentation of ideas
- Logical argument

Language Accuracy:

- Grammatical structure
- Punctuation
- Correct use of vocabulary
- Spelling

Part Two: Literature is out of 7.5 marks:

Knowledge & Understanding:

- Knowledge of the concepts involved (using adequate literary terminology)
- Understanding the aim of the question, responding to the question cues and the effective synthesis of ideas

Communication Skills (As Above)

Language Accuracy: (As Above)

18. SPECIMEN EXAM PAPERS

18.1. A123: Part I Final Examination Sample

INSTRUCTIONS

1. There are **THREE** parts in this exam paper: A, B , and C.
2. You are required to answer **THREE QUESTIONS** as follows: **the compulsory question in Part A, one question from Part B, and one question from Part C.**
3. We advise you to devote 10 minutes for reading through the whole paper and making the appropriate selection of questions.
4. The following table shows the structure of the exam, the marks allotted for each part, and the time you are advised to spend on each question

PART	Question No	Marks	Minutes
A	1	20	55
B	2	15	55
	3		
C	4	15	55
	5		
TOTAL		50	

5. At the end of the examination,

- Make sure that you have answered all required questions
- Edit your answers paying attention to grammar, punctuation, and spelling
- Cross out any notes you make which you do not want to be considered.

PART A: COMPULSORY QUESTION

QUESTION 1:

Define **FIVE** of the following eight terms and provide examples to clarify your definitions:

1. Iconography;
2. Still life;
3. Enjambment::;
4. Turn (in a sonnet);
5. Reducto ad absurdum;
6. Sound argument::;
7. Document of record::;
8. Affective individualism:

PART B: ANSWER EITHER QUESTION 2 OR QUESTION 3

QUESTION 2

The theme of love is the most common theme in the sonnet. Discuss *how* this theme is dealt with in Shakespeare's "Shall I Compare Thee to a Summer's Day?"

and Elizabeth Barrett Browning's "How Do I Love Thee?" You are expected to provide examples from the sonnets.

Shall I compare thee to a summer's day?

By William Shakespeare

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimmed;
 And every fair from fair sometime declines,
 By chance or nature's changing course untrimmed:
 But thy eternal summer shall not fade
 Nor lose possession of that fair thou ow'st;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st:
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

How do I love thee?

By Elizabeth Barrett Browning

How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight
 For the ends of Being and ideal Grace.
 I love thee to the level of everyday's
 Most quiet need, by sun and candle-light.
 I love thee freely, as men strive for Right;
 I love thee purely, as they turn from Praise.
 I love thee with the passion put to use
 In my old griefs, and with my childhood's faith.
 I love thee with a love I seemed to lose
 With my lost saints, -- I love thee with the breath,
 Smiles, tears, of all my life! -- and, if God choose,
 I shall but love thee better after death.

QUESTION 3

Please read the arguments below and answer the questions that follow:

Argument 1:

All men are mortal.
 Socrates is a man.
 So, Socrates is mortal.

Argument 2:

All great businessmen are rich.

Sammy is rich.
So, Sammy is a great businessman.

Argument 3:

All flamingos that I saw were pink.
Therefore all flamingos are pink.

Argument 4:

All Arab cities are beautiful.
New York is an Arab city.
So New York is beautiful.

- I. Which argument is valid? Why? Does it guarantee a true conclusion, (is it truth-preserving)? Explain.
- II. Which argument is invalid (formal fallacy)? Why? Does it guarantee a true conclusion (is it truth-preserving)? Please explain, referring to the idea of a conclusion that is non-sequitur.
- III. Which argument, if any, is a sound argument? Please explain - (What is a sound argument)?
- IV. Which argument, if any, is inductive? What is an inductive argument?
- V. Which argument, if any, is valid but with one or more false premise(s). Are we guaranteed a true conclusion in this type of argument? Explain.

PART C: ANSWER EITHER QUESTION 4 OR QUESTION 5

QUESTION 4:

In about three hundred words, discuss the function of the Colosseum from a Roman point of view.

QUESTION 5:

Look at Colour Plate 37 *Path Climbing through the Long Grass* (1876-1877) by Pierre Auguste Renoir. Write an analysis of this painting, paying particular attention to *organization, lighting, brushwork and colour*

18.2. A123 Part II: Final Examination Sample

INSTRUCTIONS

1. There are **THREE** parts in this exam paper: A, B, and C.
2. You are required to answer **THREE QUESTIONS** as follows: **the compulsory question in Part A, one question from Part B, and one question from Part C.**
3. We advise you to devote 10-15 minutes for reading through the whole paper and making the appropriate selection of questions.

4. The following table shows the structure of the exam, the marks allotted for each part, and the time you are advised to spend on each question

PART	Question No	Marks	Minutes
A	1	17	60
B	2	17	60
	3		
C	4	16	50
	5		
TOTAL		50	

5. At the end of the examination,

- Make sure that you have answered all required questions
- Edit your answers paying attention to grammar, punctuation, and spelling
- Cross out any notes you make which you do not want to be considered.

PART A: QUESTION 1: OBLIGATORY

Question 1:

Discuss the theme of equality in George Bernard Shaw's play *Pygmalion*. How is this theme dealt with in terms of gender?

PART B: ANSWER EITHER QUESTION 2 OR QUESTION 3:

Question 2:

Why is Rousseau considered "the philosopher proper" of the French Revolution? Refer to relevant ideas in *The Social Contract* and show how these ideas influenced the revolutionaries.

Question 3:

Discuss John Stuart Mill's views on voting in a democracy.

PART C: ANSWER EITHER QUESTION 4 OR QUESTION 5:

Question 4:

Read carefully the following extract, which comprises the key articles from the Law of Suspects, passed by the Convention on 17 September 1793. The extract is preceded by some basic information.

Basic contextual information

In the autumn of 1793 the Convention was dominated by the Jacobins who sought to accelerate the process of revolutionary change. At the same time, France was fighting a war outside its borders that was going badly. The Law of Suspects was a comprehensive and far-reaching piece of legislation to enhance the powers of the revolutionary government. The "law of the previous 21 March" refers to the creation of watch committees throughout the country to scrutinize the activities of foreigners and suspects.

Extract

Article 1. Immediately after the publication of the present decree, all the suspects in the Republic who are still at liberty will be placed under arrest.

Article 2. Suspects are deemed to be:

1. Those who whether by their conduct, liaisons, speech or writings have shown themselves to be adherents of tyranny, federalism, or enemies of liberty.
2. Those who cannot justify, in accordance with the law of the previous 21 March, their means of livelihood and the fulfillment of their civic duties.
3. Those who have been refused *certificates de civisme*.
4. Public functionaries suspended or dismissed from their jobs by the National Convention or by its commissioners and not reinstated, notably all those who have been or should have been dismissed in virtue of the law of the previous 14 August.
5. Those former nobles, including the husbands, wives, fathers, mothers, sons and daughters of *émigrés*, who have not constantly displayed their devotion to the Revolution.
6. Those who have emigrated in the period between 1 July 1789 and the publication of the law of 8 April 1792, even though they have returned to France within the time-limit stipulated by this law or previously.

Questions:

1. What kind of primary source is this?
2. What can you learn from this source with respect to "The Reign of Terror"? You should distinguish between the witting and the unwitting testimony.

Question 5:

The theme of death appears in Jacques-Louis David's two paintings: *The Victors Returning to Brutus the Bodies of His Sons* and *The Death of Marat*. How is this theme dealt with in the paintings? How does the treatment of this theme, along with the setting and choice of figures, help reflect the artist's political stance?

19. AUDIO NOTES [OU, 2002]

Introduction

Detailed instructions for working through each audio CD are included in the units for each week, but please read the extra information included here.

The audio CDs were originally produced as audio-cassettes. Each cassette had two 'sides' and each side contained a number of 'bands', i.e. separate discussions or separate resources such as poems or extracts. In re-versioning these recordings for CD, we have inserted 'tracks' to help you locate specific resources more easily.

However, you will still find some references on the CDs to 'sides' and 'bands', references which could not be edited out without affecting the quality of the discussions. Therefore, please use these Audio Notes as the definitive guide to locating items on each CD.

AUDIO CD 1

Track 1 Art history

Presented by Charles Harrison, with Nicola Durbridge; produced by Tony Coe

This track is referred to as a 'band' on the CD. It corresponds to Band 1 of a previous audio-cassette.

Tracks 2-16 The sonnet

Presented by Stephen Regan; produced by Amanda Willett

Readings by Tony Harrison, Michael Hadley, Madelaine Newton and Buffy Davis

Tony Harrison reads his own sonnet (the closing sonnet on the audio CD) and Buffy Davis reads 'Mayflower' by Sylvia Plath. The remaining sonnets are read by Adelaine Newton and Michael Hadley. The titles given below are accompanied by the appropriate reference number in *Resource Book 1. Sonnets without* a reference number are printed in full in Unit 9.

Tracks 2-10 of the audio CD contain readings and discussions of the sonnets included in Unit 9 of A123. This group of tracks is referred to as Band 2 on the CD. Tracks 11-15 contain additional sonnets, chosen to illustrate the development

of the sonnet form from the nineteenth century onwards. This group of tracks is referred to as Band 3 on the CD.

Track 16 is a reading of the closing sonnet in Unit 9: 'Marked with D.' by Tony Harrison. This track is referred to as Band 4 on the CD.

Track 2	<i>Introduction 1</i>
Track 3	<i>Henry Howard, Earl of Surrey, 'Set me whereas the sun doth parch the green' (A4)</i>
Track 4	<i>Edmund Spenser, 'One day I wrote her name upon the strand' (A7)</i>
Track 5	<i>Sir Philip Sidney, 'With how sad steps, O Moon, thou climb'st the skies!' (A9)</i>
Track 6	<i>William Shakespeare, 'Shall I compare thee to a summer's day?'</i>
Track 7	<i>John Milton, 'When I consider how my light is spent'</i>
Track 8	<i>John Clare, 'Emmonsails Heath in Winter'</i>
Track 9	<i>Elizabeth Barrett Browning, Sonnet 43 from Sonnets from the Portuguese</i>
Track 10	<i>Christina Rossetti, sonnets 1 and 14 from Monna Innominata (A45 and A46)</i>
Track 11	<i>Introduction 2</i>
Track 12	<i>Gerard Manley Hopkins, 'The Windhover' (A48)</i>
Track 13	<i>Percy Bysshe Shelley, 'England in 1819' (A28)</i>
Track 14	<i>John Gillespie Magee, 'High Flight' (A52)</i>
Track 15	<i>Sylvia Plath, 'Mayflower'</i>
Track 16	<i>Tony Harrison, 'Marked with D.'</i>

AUDIO CD 2

Track 1 Written source

Presented by Paula James; produced by Mags Noble

Readings by Stephen Earle

This track guides you through three poems by Martial, to show ways in which Latin poetry can be used as evidence for the atmosphere of the arena, and how it creates that effect.

D.R. Shackleton Bailey's translation of the Martial poems can be found in *Resource Book 1* (C1). Paula James's translation of the Martial poems and the original Latin can be found in Block 2, Unit 13, 'Audio CD exercises'.

The music included in this track is from *Scenic Panpipes 2*, SON183, Track 36.

Tracks 2 and 3 Visual sources

Presented by Janet Huskinson; produced by Mags Noble

These tracks guide you through visual sources of evidence, and suggest questions to ask of each type of source: see Block 2, Unit 13, 'Audio CD exercises'.

Track 2 A bronze Roman coin: a sestertius of Titus

The first example discussed is a coin: sestertius of Titus. (An illustration of both sides of the coin is printed in the *Illustration Book*, Colour Plate 14.)

In relation to the coin, you are asked:

What general questions might you ask about an ancient coin? What does this coin tell us about the Colosseum, and how?

Track 3 Floor mosaic at Nennig, Germany

The second example discussed is a floor mosaic: from a Roman Villa at Nennig, Germany. (You will find an illustration in the *Illustration Book*, Plate 33.)

In relation to the floor mosaic you are asked:

What can you identify within the scenes of the floor mosaic? How does the context of the mosaic (decorating the reception room of a villa) affect the value of its scenes as a source of evidence? And, how accurate are some of the details - for instance the gladiators' arms and armour? How can we know?

The music included in this track is from *Scenic Panpipes 2*, SON183, Track 36

AUDIO CD 3

Tracks 1-11 Plan-reading

Presented by Colin Cunningham; produced by Mags Noble

Tracks 1-11 are designed to help you study architectural plans and how to interrogate them to discover information about the buildings to which they refer. The exercises on the CD are based on plans of two Roman buildings - the Pantheon and the Colosseum.

You will need the plates that are referred to on the audio CD as A-M, which correspond to Colour Plate 21 and Plates 45-53 in the *Illustration Book*. (See Block 2, Unit 14, 'Audio CD exercises', for a list of the plates referred to, and the questions asked about them.)

The music included in this track is from *Music of the Ancient Greeks*, De Organographia, PRCD1001, Track 13.

Tracks 12-21 Architectural design

Presented by Colin Cunningham; produced by Mags Noble

The exercises on these tracks are designed to examine the nature and effect of design in buildings. For these exercises you will need the plates referred to on the audio CD as A-R, which correspond to Colour Plates 22-5 and Plates 53-65 in the *Illustration Book*, and Figure 14.2 in Unit 14. (See Block 2, Unit 14, 'Audio CD exercises', for a list of the plates referred to, and the questions asked about them.)

The music included in this track is from *Music of the Ancient Greeks*, De Organographia, PRCD1001, Track 10.

AUDIO CD 4

Tracks 1-4 Primary sources

Presented by Arthur Marwick; produced by Nick Levinson

These tracks relate to an essay-writing exercise in Section 4, 'Handling primary resources', in Units 16 and 17 of Block 3.

Track 1 Introduction to primary sources

This track presents an introduction to the exercise and presents some basic questions to ask when trying to make use of a primary source.

Track 2 Discussion of Question 1

This contains a discussion of Question 1:

What kind of primary source is this, and what strengths and weaknesses does it have as a source for 'The attitudes of the French people towards monarchy and constitutional government during the French Revolution'?

Track 3 Discussion of Question 2

This contains a discussion of Question 2:

What particular words and phrases in the document require elucidation or special comment before you can make use of it?

Track 4 Discussion of Question 3

This contains a discussion of Question 3: What can you learn from it with respect to your study, distinguishing between the witting and unwitting testimony?

Tracks 5-8 Philosophy: Rousseau

Produced by Jenny Bardwell; readings by Hugh Mellor

Contributors: Derek Matravers, Jonathan Wolff (University College, London), Nicholas Dent (The University of Birmingham)

Track 5 'The general will'

Track 5 is a discussion of Rousseau's ideas about 'the general will'. The relevant sections of Units 18 and 19 in Block 3 are Section 3, 'The fundamental problem' and Section 4 'From the state of nature to the civil state' in Part 1; and Section 2 in Part 2, 'In search of the general will'.

Track 6 'The particular will' and 'the will of all'

Track 6 is a discussion of Rousseau's ideas about 'the particular will' and 'the will of all'. The relevant sections of Units 18 and 19 in Block 3 are Section 3, 'The fundamental problem' and Section 4 'From the state of nature to the civil state' in Part 1.

Track 7 Dissent from 'the general will'

Track 7 is a discussion of Rousseau's ideas about dissent from 'the general will'. The relevant section of Units 18 and 19 in Block 3 is Section 3 in Part 2, "'Forced to be free": Rousseau and totalitarianism'.

Track 8 Rousseau's ideas and contemporary politics

Track 8 is a discussion of Rousseau's ideas and contemporary politics, and whether or not he was a totalitarian. The relevant section of Units 18 and 19 in Block 3 is Section 4 in Part 2, 'Another side to every issue'.

AUDIO CD 5**Track 1 Pygmalion, Act I****Track 2 Pygmalion, Act II**

Produced by Charles Cooper; academic consultant: Cicely Palser Havelly Cast, in order of appearance:

Character	Actor
<i>Clara Eynsford Hill</i>	Emma Davies
<i>Mrs Eynsford Hill</i>	Phyllida Law
<i>Freddy Eynsford Hill</i>	Neil Caple
<i>Eliza Doolittle</i>	Beatie Edney
<i>Colonel Pickering</i>	Benjamin Whitrow
<i>Mr Higgins</i>	Michael Kitchen
<i>Taxidriver</i>	Leo Dolan
<i>Mrs Pearce</i>	Dora Byran
<i>Mrs Higgins</i>	Jean Anderson
<i>Alfred Doolittle</i>	David Ryall
Other parts played by members of the cast	

The original text for the stage version was used in this recording. This is your set text, published by Penguin (ISBN 0-141-43950-5). *Pygmalion* was first produced in London and New York in 1914 and first published in 1916. The Society of Authors deals with all business connected with Bernard Shaw's plays.

The music used on the *Pygmalion* audio CD is from Recorded Music Library: Victorian/Edwardian (Chappell 149), conducted by Alexander Faris. Track 4 is an arrangement by Paul French of a music hall song. All other music tracks were composed by Paul French.

Track 4 Debutantes' Ball

Track 13 The Hansom Cab

Track 15 The Drawing Room

Track 6 Lady Windermere

Track 21 Fond Farewell

AUDIO CD 6

- **Track 1 Pygmalion, Act III**
- **Track 2 Pygmalion, Act IV**
- **Track 3 Pygmalion, Act V**

All production credits and cast are the same as for audio CD 5.

AUDIO CD 7

Track 1 Consolidation 1

Presented by Nora Tomlinson; produced by Amanda Willett

Contributors: Barbara Doyle, Anna Thwaites, David Baker, Alan Edwards, Ursula Cuffe, Helen Grice, Jo Dyke, Sue Rands, Sue Stewart

Track 2 Consolidation 2

Presented by Nigel Warburton; produced by Amanda Willett

Contributors: Charles Harrison, Stephen Regan, Derek Matravers, Paula James, Susan Mumm, Fiona Richards, James Moore, Arthur Marwick

