

**INTRODUCTION TO ACADEMIC DISCOURSE**  
**FOR STUDENTS IN HUMANITIES & SOCIAL SCIENCES**  
**(A kit for lecturers and students in a wide range of disciplines)**

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In the Faculty of Humanities and Social Sciences where I work as an Academic Skills adviser, most first-year subjects are constructed as apprenticeships in the method of their discipline. There are common elements to this process, in which students are introduced to

- the characteristic questions of their discipline
- the process of understanding theories and recognising them in, then testing them against, primary evidence
- the international conversation in which scholars in the discipline are engaged
- current debates in the discipline, in which students are encouraged to participate.

A good deal of the confusion I see, amongst students who consult the Academic Skills Unit, arises because students do not know that they are being put through this process, and therefore do not understand the purpose of their assignments, the rhetorical structures of their readings, the relationships between readings, or the referencing conventions to which they are expected to conform. Explicit attention to these matters enables such students to proceed more purposively, more confidently, and usually more successfully. However, the students who consult the Academic Skills unit are a small proportion of those who could benefit from this explicit focus on academic discourse. In an effort to reach the rest of them, I designed a program of academic skills development that could be incorporated into any first-year subject in Humanities and Social Sciences and taught by the discipline subject tutors.

The materials for this do not seek to introduce new ideas into the teaching of subjects; they are based upon the teaching I had observed across the Faculty over 17 years. What they are designed to do is to focus students' attention explicitly on the things that often pass over their heads in the crucial first few weeks at university.

The materials here are offered *as a model to be used or adapted in subjects* to generate discipline-specific activities. They do not propose the addition of new readings, but use materials the subjects are using anyway. For example, a number of subjects ask students to analyse the argument of a secondary reading; what I have added to this is the requirement that students colour highlight the thesis and topic sentences of that reading. This takes no more time than they should be taking anyway, and ensures that

- they will do the job systematically
- they will show the tutor that they have done it
- they will have their attention drawn to the connection between the structure of what they read and the structure the tutor expects to find in their essays
- the tutor will find out if the students cannot locate a thesis or distinguish points from evidence.

What this proposal offers is:

- A way of making the apprenticeship in each discipline more visible to students, in language they are likely to understand
- A way of giving more obvious coherence to the BA by helping students to see what the approaches of different disciplines have in common. Most disciplines put their students through a recursive process of examining primary sources in terms of an explanatory framework, and testing the framework against the sources. However, when the sources are as different as a poem, a painting, a tv commercial, a set of barracks regulations, a table of statistics on domestic violence, and an account of a cockfight, it is not surprising if students do not realise they are engaged in a similar process with each one.
- A way of ensuring that the necessary skills are developed systematically and equally in all sections of a subject, in a way that does not take time and attention from the work already done there.

### **SUMMARY OF THE PROJECT:**

**AIM:** To raise awareness of the common design for learning underlying first year subjects

**METHOD:** Increase signposting of the design already in use:

- Add explicit discussion (oral & in subject guides)
- Reinforced by activities in tutorials.

**Generic materials have been prepared** for adaptation to specific subjects. They consist of 5 readings for students (in normal print) and suggestions for tutors (in italics). To make a copy for students' use, just delete all the material in italics. Some of the material is shaded; this indicates that it is designed to raise awareness of how to use sources and avoid plagiarism.

If you find this kit useful, you may like to see also my HERDSA Guide, which is addressed to lecturers in Humanities and Social Sciences: *Introducing students to the culture of enquiry in an Arts degree* (Milperra, NSW: HERDSA Inc.) This can be sourced from <http://www.herdsa.org.au>

## INTRODUCTION TO ACADEMIC DISCOURSE

(Discourse? -- talking, thinking, reading, writing, of a particular kind)

### Week One: TRANSITION TO UNIVERSITY: "OSMOSIS" OR WHAT?

For some people, adjustment to studying at university seems relatively painless. Somehow, they work out what it's all about by the time they have to write an essay, and on they go. For other people, it's a puzzle, and they're not even sure what they're puzzled **about**. We know that university is different from school, and not just in the obvious ways, like the fact that nobody makes you go to lectures. It's actually a different kind of project, intellectually -- but what does that mean? We also know that the air is full of clues as to what it means, and that some people pick them up (how? - by osmosis?) and that some people don't. Since some people drop out, and others go on but never get the best out of their courses, it's not good enough to rely on "osmosis". It is possible to set out for you some of the important ways in which university study differs from what you may have done before, and that's what these materials are for. You've succeeded with your learning so far, in school and out of it, and there's every reason to think you can succeed at university. But just as you've had to learn what each new context was about -- high school, a job, a sport, a baby -- you've got to learn what goes on here too.

#### What's New?

What kind of project is university? And how is it different from school? Well, the main purpose of study at high school is to learn **what our society knows** about all sorts of areas -- or at least, what it's picked out as most important. The main purpose of university study is to learn **how that knowledge is made**. You do some of that at school too, of course, so you've got some of those skills in researching and interpreting raw information. But mostly, there's just so much to learn that you have to be offered, and to accept, whatever most people can agree on as fact. At uni, the emphasis changes. You're still reading a lot of information, but the **focus** is on how people find, and choose, and interpret information to come up with sensible explanations of it. We don't think of knowledge as something out there, waiting to be discovered. We recognise that it's made by people: that a fact only exists because somebody has asked a particular question of particular raw materials, and that s/he only asked that question because a community of thinkers wanted to add to, or correct, or rethink, what they thought they knew about a subject. This idea, that knowledge is constantly made and remade by people, has a lot of implications for the way you listen and read and think and write at university.

#### Disciplines.

For one thing, knowledge is made, in our culture, within academic communities called **disciplines**. These are the various branches that make up the university: Legal Studies, Physics, English, History, etc. The disciplines have grown up around different kinds of subject matter and different methods of enquiry, parceling up knowledge so that people can specialise in one field and go into it in depth. Each discipline is like a smaller culture within the larger culture of the university; each one has its own history, its own customs, and its own dialect of terms for talking about its subject matter and ideas. This means that there are things we can tell you about the way that university study works in general, but, at the same time,

it's going to be a bit different in each subject that you take. For this reason, the general points that are brought up here will be followed up by your own subject tutor in tutorials, so that you can put them to work immediately in whatever subjects you are studying.

What do the disciplines have in common? Broadly speaking, the people in them are engaged in a spiraling process of research, where questions lead to answers which lead to more questions, and so on. You may be only visiting this process, but your course will treat you as if you might decide to stay --after all, you might! -- and your B.A. is like an apprenticeship in that process. You go into a field of study, usually, because the subject matter interests you. But you soon find that you have stepped into the middle of a long-running conversation among all the other people who have opened that door. Particular questions are currently being talked about, and people are looking at old information, and discovering new information, with those questions in mind. Your subject will probably present you with an overview of the kinds of questions your discipline has asked, and also try to involve you in the current conversation, whatever that is.

How are you going to know what the questions are? Listen to the questions lecturers ask themselves or their audience when they're lecturing. They don't expect anyone to answer, usually; but the questions are your clue to what the discipline is interested in. Another place to look is your subject guide, which, again, is usually packed with questions. You won't be able to answer them this week, but it's a good idea to see what they are, so you'll know what you're looking for in the reading, and what you have to think about for your essays. Your tutors will take you through their subject guides.

***Tutorial Talk:*** *What are the characteristic questions of this discipline? How are they reflected in the central question(s) of this subject? What **are** the central questions of this subject? The students can discover the latter by going through the subject handout, looking at its aims and objectives, introductory matter, titles of lectures, tutorial questions, and assignment topics. This will get them to look at the subject as a whole, which will help them to anticipate, to fit the pieces together, to focus their reading, and to know that they should keep referring to the subject guide as they go on, and what kind of guidance they are going to get from it. How it relates to the larger questions of your discipline is something they cannot know, but you can talk about that.*

***Tutorial Exercise.*** *Get students to highlight the questions in your subject guide, and read some of them together. Talk about what you want them to do with some of these questions: are there some questions you want students to bear in mind throughout the subject? Are there questions on which you want them to make notes in preparation for particular tutorials?*

***Plagiarism Awareness:*** *Give out the handout, "Using Sources in your Writing", available at <http://www.latrobe.edu.au/humanities/supportunits/hasu#handouts>, which contains advice that you are going to refer to in next week's tutorial, so you expect the students to have read it by then.*

**Week Two: PRIMARY SOURCES**

As I said last week, research in all disciplines is a spiraling process. In each round of the spiral, a researcher starts with a question from the general conversation and takes it to the sources for that discipline. Each discipline looks at some body of raw material, information or artifacts which are called the "**primary** sources" for study. In English, these are things like novels, stories, and plays. In Cinema Studies they are films. In History, they are documents, buildings, records, inscriptions, letters, even memories told out loud to a researcher. They are the raw things we study; and what we, and other researchers, say about them are "**secondary** sources": not the raw material, but accounts and interpretations of it by people in the disciplines.

A lot of what you read will be secondary sources, but most subjects orient you to those interpretations by giving you some hands-on experience with the primary sources, so that you can understand how somebody else has come to their interpretation, and be able to decide whether it makes sense of the particular raw information they are discussing. You plunge in and get dirty, experience some of the strangeness and interest of seventeenth-century diaries or the main character's point of view in *Psycho*. You experience, too, the difficulties of understanding and interpreting those materials, let alone explaining to someone else what you've found there! University subjects are very much about the problems of understanding and the challenges of explaining -- in fact, these are actually part of the focus of study, rather than obstacles in the way. So, expect some exercise in dealing with primary sources. This practice may be just a part of the subject, or it may be almost the whole of what you're going to do in a particular subject. Your tutor will tell you about the primary sources for your subject and where and how you are going to be dealing with them.

***Tutorial Talk:** Again, the subject guide is a good reference point here. While most subjects involve their students in handling primary sources, each subject has its own **balance, and relationship, and sequence** of primary and secondary sources. It will be helpful if you briefly orient your students to these features of your subject.*

- *Balance. If the subject uses primary sources almost exclusively, it is probably an apprenticeship in the method of the discipline, perhaps as a foundation for second-year study. What is that method? Can you make it explicit to the students?*
- *Relationship. In many subjects, the early lectures and readings are secondary comments, of a kind that students are familiar with. Their assessment, however, may require them to deal with primary sources, a process which is new to them. It is often modelled in lectures -- when the lecturer makes a point and then reads aloud from a document, or refers to a painting or a scene in a film -- but because s/he has integrated it into the discussion, they may not recognise that s/he is doing what s/he wants them to do with their primary sources. You could pick out one such passage of a lecture and recall it in the tutorial, showing students how the primary source has been used as evidence for a point of interpretation. Sometimes students think their primary source exercises are quite unlike the rest of what they are doing, and get very shaky at the prospect.*
- *Sequence. Some subjects are designed so that students will tackle some primary material in one assignment, then consider somebody's interpretation in the next, and later see whether that interpretation can be satisfactorily generalised to some other primary material. This is a good pedagogical design, but it's sometimes wasted on the students because they don't know that one kind of exercise is building up to another kind. If your subject has a sequence of assignments with a particular pedagogical purpose, it may help now to spell this out for the students. Signposting now and with each new assignment is all to the good.*

**Tutorial Exercise:** Ask all your students to look at some brief primary source (not longer than a page) and ask each student to note two observations to share with the group. The hope here is that some of these observations will be different from each other; but if everyone has the same ideas, have a different one up your sleeve to offer by way of contrast.

*(Plagiarism awareness): Point out how this activity relates to the document “Using Sources in your Writing”, which you handed out last week. The observations they have just made were expressed in their own words; at the same time, they referred to material the students had read in a source. Therefore, if they were writing these ideas in an essay, they would need to put a reference in. Ask them what the reference would look like (for one of these observations – just choose one)? Where would it go, exactly?*

*Show the students where, in the subject guide, they will find this subject’s guidelines for referencing. Show them that there are examples of references for each kind of source they are likely to use. Point out that they will see many styles of referencing in the things they read, but they should use the one in your subject guide when writing for your subject.*

*Get the students to compose a reference for the observation you have chosen, following the instructions in their subject guide; one can act as scribe at the whiteboard or OHT, and others dictate the reference in the appropriate form.*

### **Week Three: SECONDARY SOURCES**

Your experience with primary sources should alert you to the fact that they don't often speak for themselves; there are all sorts of ways you could think about them, and what you get out of them depends very much on what questions you brought to the task of examining them. Much of the rest of your reading will be about what other people have got out of various primary sources, and since there isn't a single question to be asked, nor a single answer to be given, most secondary sources are not just telling you information. They're demonstrating how the information adds up to a particular kind of answer to a particular question.

Why should you think this writer's question is worth asking, and why should you accept that their answer makes sense of the material they are looking at? Writers expect these questions in the back of a reader's mind, and know that they must justify their questions in terms of the conversation of the discipline: what have people been interested in, what should they want to know and why? For this reason, you will often find that a book or article begins with the writer's reason for offering it. That helps you to relate it to the other things you're reading or hearing.

Then, as you read on, you'll usually find that the writer proposes one overall idea, and that the points s/he makes will be ones that demonstrate that idea to the reader. Writers don't tell you everything they know about the subject; they choose just what's relevant to demonstrating their ideas. And again, they have in the back of their minds the awareness that you might not understand their ideas or you might not find them plausible; so most of a book or article will be a discussion of the primary evidence, organised around the points the writer wants to make about it. It's not

enough that s/he just tells you what s/he thinks; s/he's got to show you why s/he thinks so.

This kind of demonstration of an idea, illustrating it with primary evidence, is called an **argument**, and argument is the way that knowledge gets made. The researcher's idea is only a starting point; it becomes knowledge (for the time being) when it is persuasively demonstrated to the research community. As of now, you are a member of that community. For this reason, you need to learn to recognise arguments in your reading, and to have some way of evaluating how well demonstrated they are. Now, if most of the things you will read are going to be arguments, rather than interchangeable presentations of the known facts on the subject, this has some implications for your reading:

- We normally think that wide and independent reading on a subject is commendable, and it is. But it isn't the case that you'll get equally useful or reliable knowledge, for the purpose of your course, out of any source you can find. Tutors want you to be aware of **particular** questions and debates in the discipline, and to think about **particular** arguments that have been put forward. You will find these in the assigned readings, and not necessarily anywhere else. Lots of sources will give you background that will help you feel at home in the subject, but, whether or not you read anything else, you must read what's assigned. If you can't get it (after asking advice at the reference desk of the library if necessary), you must tell your tutor.
- You'll need to be aware of what **kind** of source you are reading. Is it background information? If so, there may be a choice of readings, and you may be able to read without pausing to make detailed notes. Something like a general history of a period may not be advancing any particular argument, but just presenting what's generally agreed upon, to orient you to the subject.
- Another kind of reading is primary sources, and they are not academic arguments but raw materials. When you are reading a primary source, you are usually supplied with questions about it, and those should guide your notes. You'll be picking out bits that will illustrate your answer(s) to the question(s).
- On the other hand, if you are asked to read an article, it's likely to be an argument, and you should be looking for the main idea of the article (its "**thesis**") and for the points that demonstrate this idea.

***Tutorial Talk:** Each subject will have a different balance of reading, depending on the extent to which you want to introduce students to the commonly-held ideas of a subject, train them in an approach, or engage them in interpretative debates. You could tell your students where, in this subject, they will be doing what, so they can recognise what kind of reading they are doing at each point.*

***Tutorial Exercise:** Read, together, the first page or so of an article that does present an argument. Show students how the writer makes a space for his/her thesis, and how s/he refers to other work in order to do this. Get them to find the thesis (perhaps in pairs, highlighting it, then sharing with the group).*

*Next, focus them on a passage which makes a point and then elaborates it with evidence. Get them to highlight the point. A lot of students think the evidence is the point, so that they miss the argument in what they read and come out with only fistfuls of information. This is a good time to encourage them to see the argument: when*

*offered evidence instead, you could ask, "Yes, but what does this show, according to the author? In relation to the thesis s/he started out with?"*

*Finally, when students have found the point of the passage, get them to summarise the evidence in one sentence (a reinforcement of last week's practice in finding "their own words"). This is hard, but useful for essay purposes as it forces them to boil down the detail, as well as putting it into their own words.*

To follow up this activity: If students have a photocopied reading that presents an argument, ask them to colour-highlight its thesis and topic sentences (i.e. the main point of each paragraph) in preparation for the next tutorial. Check these next time.

## **Week Four: NOTES**

You need to be particularly careful when you make notes, because in your essays you're going to have to say exactly where everything came from. Since knowledge is made by people, the ideas you read are the ideas of particular people; and you're not just gathering facts -- you're looking at the use that particular people have made of particular facts, in putting forward their ideas. As I've said, a discipline is a conversation that takes place in journals, books, and meetings around the world. If I participate in this conversation by publishing an article that comments on somebody else's ideas in some other article, a third reader may want to go back to those ideas and check on whether I understood them properly and what else that writer said, that I didn't discuss. What makes this conversation possible is the use of referencing. Whenever you discuss an idea or any information that you found in your reading, you must include a reference to where it came from, so that other people can find it too. And since most essays are almost entirely discussions of reading, most things in them will need to be referenced. You may not like to do this, in case it looks as if you haven't had any ideas of your own. But don't worry; what is your own is your judgement of what is important in the reading and why, and your selection and organisation of material to discuss. You won't lose anything by saying where it came from. And if you don't reference adequately, it may look as if you are trying to claim credit for ideas you got from someplace else. As the handout "Using Sources in your Writing" explains, this is actually an offense called plagiarism, and carries penalties. Most students don't plagiarise intentionally, but many look as if they're doing this because they aren't aware of referencing requirements. The university takes this very seriously, and an essay can fail simply because it isn't adequately referenced.

This means that, when you make notes from any piece of reading, you must write at the top of the page all the details you'll need for your bibliography. If it's a book, you'll need the author(s), title, publisher, city of publication (or country, if that's all that's given), and date. This information is on the front and back of the title page. If it's one contribution in a collection, you'll need the editor(s) and title of the collection, as well as the author and title of the piece you're going to refer to. If it's a journal article, you need the author, title of the article, title of the journal, volume, number if any, year, and page numbers (e.g. 106-135). The exact format in which you are required to present this information will be set out in your subject guide, **and it may be different for different subjects; always use the guide for the subject you are writing in each time!** The subject guide will also tell you about any special kinds of references (e.g. to films or paintings or internet sources or whatever); but if you ever need to know something that isn't covered, ask your tutor.

Each time you make a note, include the page number, and if you are copying the words of the source, put quotation marks around it because a week later you often can't remember whether it was the author's words or your own! Whether you use direct quotation in your essay, or put the idea into your own words, you **still** need to reference it (and this may be different from what you've been taught before!) But you need to keep track of whose words you're using, because if they aren't yours, they must be in quotation marks.

In addition to making notes on the content of your reading, you should be making notes of your ideas about it as you go along (you could rule a wide right-hand margin to accommodate these, or write them in a different colour). What do you think of the idea you are reading? How does it relate to your other reading? How does it relate to your essay question or to your tutorial topic? Jot down what occurs to you, and you'll be doing a lot of the thinking for your essays as you read.

When you make notes on your reading, each time you read a section it's a good idea to turn away and summarise it briefly. This will develop your own voice and also cut down on the volume of notes you take. It also results in better notes than copying or underlining of passages, and makes the notes more memorable, because they've been processed through your brain and perhaps also related to other readings and/or the general concerns of the subject.

**Tutorial Talk:** *In this reading, I have emphasised the scholarly rather than the legal reasons for meticulous referencing, because in my experience, students do not see themselves as training to participate in a wider conversation, and the idea goes down well. Tell them that in this tutorial, you're going to look at the technical aspects of showing whose ideas are whose in a piece of writing.*

**Tutorial Exercise:** *Give students a brief passage in which a scholar has done some paraphrasing and some direct quoting. Ask students why they think the writer has quoted in one place and not in another. Different disciplines have very different practices when it comes to direct quotation (much more of an English essay is likely to be quotation than a History essay, for example); this is a good opportunity to talk about what your discipline considers worth quoting and what other kind of comment should accompany quotation. Referring to the place in your passage where the writer has paraphrased, show your students the original source that the writer was working from. What has this writer done, in moving from the original to his/her version of it? (What s/he has **not** done, presumably, is substitute two or three words from a thesaurus for words in the original; students often think that this will satisfy the requirement of putting material "in their own words", and this practice is responsible for some of the very peculiar wording we see these days. One student wrote "We can diocese the meaning" after looking up "see" in her thesaurus and finding "diocese" among the 'synonyms' offered!)*

Next, show students some more complicated examples of referencing in their reading for this week:

- *Places where an author has referenced more than one source for the same point – how was this done?(is it the same as in your subject's conventions, or different?)*

- *Places where an author has referenced a second author quoted or cited in a third author's work – how was this done? (Same or different in your subject?)*
- *How the author has integrated quotation into his/her own sentence or paragraph. How is it introduced? How is it punctuated? If it is dropped and block-indented, show them what that looks like, and why it has been done.*
- *The use of ellipsis and the use of square brackets.*

## **Week Five: CRITICAL READING**

Since you are looking at different people making knowledge, you'll often find that they don't agree. They might be looking at a similar problem, or body of information, but they'll see it in different ways. Sometimes both perspectives can be convincing, and complement each other. But sometimes they are incompatible; if you accept one, the other can't also be true. How can you decide what is reliable and convincing? And why should you have to try, when you've only just started in the subject?

Well, that's a lot of the point of university. If knowledge is something that's constantly made and remade by people, it's important that they should be careful and thorough, and logical, and that their interpretation should relate sensibly with the material they're looking at. Our culture is very open intellectually, in the sense that new interpretations are welcomed. But the other side of this is that our culture has got to be critical, so that we don't have to give equal weight to all ideas, whether they are sensible or not. So, at the same time that university tutors will tell you there isn't one right answer to a question, that doesn't mean there aren't any wrong answers! We judge the worth of an answer by how clearly it's set out and how well-supported it is by material it refers to. This means that the **way** you reach and demonstrate an answer is at least as important as what answer you get. For this reason, disciplines have worked out methods that they consider reliable, and you will be learning the approach of your discipline so that your ideas can carry the authority of carefulness, even before you can know very much about the subject.

You'll also be learning what we mean by reading critically. This doesn't mean trying to find fault with what we read, but it does mean being open to the problems of making knowledge and noticing when there is something unsatisfactory about an argument, or why one person's interpretation is better supported than another. Lots of essay questions are designed to develop this critical awareness in you: for example questions that ask you "How far do you agree with..."; "Is it satisfactory to say that.....?" etc. As a newcomer, you cannot possibly know as much about the subject as the person whose book you are reading; but anybody can think about whether a writer's evidence really shows what s/he thinks it shows, and you are expected to do this.

***Tutorial Talk:*** *Show the students where your subject calls for critical reading. Sometimes it isn't obvious: for example, many students understandably think that "discuss" means just "say something about....". If a topic takes the form of a comment -- "Blah, blah, blah." Discuss -- it really means: "What does this comment mean? Why would the person think this (in terms of the evidence)? Do you agree? If so, why?*

*If not, why not? Do you partly agree and partly disagree? If so, explain". "Why did X happen?" can mean, "What does A say about why X happened? What does B say? Are these explanations compatible? If not, why not? Which one is better? Why?" Often students do not realise that a question is inviting them to engage with conflicting interpretations: they feel they must try to reach a synthesis, or else just pick one version and recount it. They may have been engaged in study or a job in which that **was** the purpose of gathering information (even if they didn't necessarily buy it all!). Critical reading is a difficult idea, because in general usage "criticise" means "find fault with". We use it to mean engaging with problems of method and interpretation, so we need to take care in acculturating students to the idea.*

**Tutorial Exercise:** Present students with an example of either:

- a) A brief passage of argument which is flawed in some way they can discern
- b) A brief passage in which one writer criticises another's argument in some intelligible way
- c) 2 brief passages on the same topic, making different points about it

*Ask them to write, in one or two sentences, what the problem is here, and then to share what they have written (in a big tute, the writing could be done in groups).*

*More about using sources: Show students, in the reading you assigned for this week, an example(s) of language that indicates the author's attitude toward the material s/he is quoting (e.g. "Bloggs claims/ points out/ argues/ assumes/ questions/ says"). Point out that different ways of introducing a quotation suggest different things, and students should choose accordingly; and they certainly shouldn't vary these sorts of words just to avoid saying "Bloggs says" too often!*

**POSTSCRIPT.** This completes your introduction to academic discourse, though not your engagement with it. As you go on studying, other questions will occur to you about ways of reading and writing for different purposes, especially when you move into a new discipline or when you are ready to move into the world of work (awash with yet more discourses for you to get accustomed to!). Bring your questions to your tutors and to the Academic Language and Learning Tutors in your Faculty or University. We're really interested in these matters.

Why do we place so much importance on the things we've looked at here? It's because, whatever you do with your life, the understanding that knowledge is made is something you will be able to use. You will ask questions, find information, judge the worth of it, look at things in new ways, and put what you know persuasively. This is what Arts students take with them from university, in addition to the information they have learned; and it's what makes them thoughtful and adaptable in any kind of employment, and good and useful company for themselves and others.