# **Encounters In World History Sources And Themes**

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each chapter in sources for frameworks of world history contains four to six sources including photographs graphics maps poetry and cartoons carefully chosen by coeditors lynne miles morillo and stephen morillo to specifically complement frameworks of world history chapter introductions headnotes and reading questions provide context while a general introduction examines problems and issues in working with and interpreting sources

this reader edited by well known author mark kishlansky includes a diversity of historical documents from world and western history designed to supplement textbooks and lectures in the teaching of world civilizations it is an ideal complement to world history second edition by duiker spielvogel world history second edition by upshur et al and world history fifth edition by adler this reader provides a balance of constitutional documents political theory philosophy imaginative literature and social description

history is an encounter with the past and the past is a history of encounters encounters in world history is designed to introduce students to both of these sorts of encounters using primary and visual sources the authors employ the encounter theme as a fundamental organizing principle by nesting sources in thematically integrated chapters comparison and analysis of sources can be more substantive while also providing more internal structure for instructors at the same time this is a world history reader and it follows a chronological format the material has been presented in such a way that instructors can craft their own courses emphasizing the aspects they think most important chapters are organized so that the general theme is presented in a chapter introduction and then revisited in the separate introductions to specific readings the readers can be used to highlight preferred eras cultural zones or themes or a unique mixture of all three

a journey through the history of the human race over 1000 illustrations detailed maps date panels and timelines

sources are the bedrock of history but over the past few years the question of what is a historical source has become an increasingly prominent concern this text opens up the discussion on sources to those beyond the traditional ones

how does the historian approach primary sources how do interpretations differ how can they be used to write history reading primary sources goes a long way to providing answers for these questions in the first part of this unique volume the chapters give an overview of both traditional and new methodological approaches to the use of sources analyzing the way that these have changed over time the second part gives an overview of twelve different types of written sources including letters opinion polls surveillance reports diaries novels newspapers and dreams taking into account the huge expansion in the range of written primary sources used by historians over the last thirty years this book is an up to date introduction into the historical context of these different genres the ways they should be read the possible insights and results these sources offer and the pitfalls of their interpretation all of the chapters push the reader beyond a conventional understanding of source texts as mere reflections of a given reality instead fostering an understanding of how each of the various genres has to be seen as a medium in its own right taking examples of sources from around the globe and also including a student friendly further reading section this is the perfect companion for every student of history who wants to engage with sources

patterns of world history comes to the teaching of world history from the perspective of innovations the engine of historical change innovation is nothing new so what we advocate in this book is a distinct intellectual framework for understanding innovation through its patterns of origin interaction and adaptation each small or large technical or cultural innovation originated in one geographical center or independently in several different centers as people in the centers interacted with their neighbors the neighbors adapted to and in many cases were transformed by theinnovations by adaptation we include the entire spectrum of human responses ranging from outright rejection to creative borrowing and at times forced acceptance what do we gain by studying world history as patterns of innovation first if we consider innovation to be a driving force of history it helps satisfy an intrinsic human curiosity about origins our own and others perhaps more importantly seeing patterns of innovation in historical

developmentbrings to light connections and linkages among peoples cultures and regions that might not otherwise present themselves at the same time such patterns can also reveal differences among cultures that other approaches to world history tend to neglect for example the differences between thecivilizations of the eastern and western hemispheres are generally highlighted in world history texts but the broad commonalities of human groups creating agriculturally based cities and states in widely separated areas also show deep parallels in their patterns of origins interactions andadaptations such comparisons are at the center of our approach second this kind of analysis offers insights into how an individual innovation was subsequently developed and diffused across space and time that is the patterns by which the new eventually becomes a necessity in our daily lives through all of this we gain a deeper appreciation of the unfolding global history from its origins in small communities to the densely populated large countries in our present world finally our use of a broad based understanding of innovation allows us to restore culture in all its individual and institutionalized aspects spiritual artistic intellectual scientific to its rightful place alongside technology environment politics and socio economic conditions that is understanding innovation in this way allows this text to help illuminate the full range of human ingenuity over time and space in a comprehensive evenhanded and open ended fashion

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