



# THE ART OF KNOWING

## LESSON NINE

### REPORTED KNOWLEDGE 1

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## OBJECTIVES

Understand traditions for evaluating/categorizing hadith

Develop criteria based in these traditions for evaluating reported knowledge generally

## REQUIRED MATERIALS

- Handouts w/ hadith
- Handouts with Hadith Evaluation Charts
- Handouts with parts of the Hadith

## LESSON OVERVIEW

1. Introduce parts of the Hadith
2. Practice Evaluating Hadith
3. Applying to reported knowledge generally



### **Introduce the Parts of the Hadith**

1. A hadith is made up of three parts, the text and the chain of narrators and the compiler. (Place cards for text, chain of narration and compiler)
2. Hadith parts are always placed in the same order
  - a. Narration (one or more people)
  - b. Text Compiler
  - c. The text is the actual statement/story

\* The Narration is the chain (or list) of people who heard this hadith and transmitted it, starting with the Sahabi, who heard it from the prophet, Allah bless him and grant him peace, all the way until it reached the Compiler. The Compiler is the researcher who collected it into a book.

### **Practice Evaluating Hadith**

1. Give students an example of a Hadith + ask them to evaluate it/ evaluate it together
2. Introduce chain of Transmission/ hadith evaluation criteria:
  - a. Reference to Authority - Who is speaking? (words of god, prophet, companion?)
  - b. Reliability of reporter
  - c. Links/ chain - proximity to event
  - d. Number of Reporters
  - e. Nature of the text'

### **Applying to Everyday Life**

1. Ask Students: How can we apply this to things we hear in everyday life?
2. Ask Students to come up with their own list of evaluation criteria for reported knowledge in general
3. Play a round of telephone and apply these criteria



## General Notes on Hadith for Reference

### Chain of Transmission

Hadith consists of the Prophet's:

Words

Actions

States ("month of Ramadan was more generous")


Description (Shama'il)

Things he witnessed and accepted – (did not disagree with)

### Who qualifies as a companion?

- There were under 120 companions in Mecca and around 12,000 in Medina
- Some "companions" may have simply passed by the Prophet.
- Farewell pilgrimage over 100,000 – may have been the first and last time they saw the prophet
- Hadith Scholars (who relate hadith) require that companion met the Prophet
- Was a believer at the time of meeting the Prophet
- stayed a believer throughout life
- Fiqh Scholars (who need to ask the question "What would the Prophet do in this case?") require that companion who is narrating has the above conditions and he stayed with the Prophet for a period of time

### Types of Narrations

- Mutawatir to the prophet-abundantly transmitted (at least five companions) Or companions who were at different parts of the world. Not possible for these to all agree on a lie. Almost 100% sure or authentic. (almost as strong as Quran)
  - Mutawatir to a companion- abundantly transmitted (but traced to one particular companion)
  - Non-mutawatir
  - Mashour Hadith- less than five companions narrating
  - Aahaad Hadith from one person only. (Weakest level)
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### Verifying the Chain of Transmissions

- Must be a continuous chain links in time and space. (transmitters were contemporary and were able to meet geographically)
- Each narrator is analyzed for soundness mind, good and accurate memory, truthfulness
- Did the person have a political agenda personal ideology?
- Was the person known to conceal his source (eg. if it was not reliable)?
- Is the name accurate or could it be confused with another person of the same name?
- Verify the style of the narration (unlike the Prophet's manner of speaking).
- Prophet was concise but hadith is lengthy and overly wordy
- Prophet had perfect grammar (hadith contains mistakes of grammar)

### Levels of Hadith

Sahih: Authentic

Hassan: Less Authentic

Da'if: Weak

Da'if Jaddin: Very Weak

Mawdu: Completely Fabricated

### WHAT IS THE ART OF KNOWING?

The Art of Knowing Curriculum is designed as a supplement to elementary science education. It intentionally places Muslim Ways of Knowing at the center of science learning. It is designed to engage students in exploring “how we come to know” by asking questions about when, where, and why we use various ways of knowing through stories, art, and discussion. We offer suggestions for how to incorporate the curriculum as a once-weekly class, but the curriculum and other resources can be taken up in a variety of ways that suit the needs of your community.

### WHAT IS THE PURPOSE?

We developed a curriculum that bridges science pedagogy and Muslim Ways of Knowing.

Through this research and teaching project, we explore the possibilities of teaching science through a non-western perspective and creating a space for young people to imagine possible futures through thinking not only about what is taught, but also about the teaching practices, activities, and artifacts in the classroom. Through engaging with art and storywork, we produced a curriculum that draws from classical Muslim systems of knowledge. We engage pre-colonial literature from the Muslim world to explore how young people come to know and how they relate to, and act on, what they know.

Our larger research project aims to open the space for interdisciplinary scholarship that focuses on inclusive STEAM education; offer non-Eurocentric approaches to science education; and, appreciate multiple, and culturally-situated, ways of understanding science.

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The Art of Knowing Curriculum was developed in conversation with Ahmed Ghassab, and Mary Catherine Flynn while teaching at the MEDINA MONTESSORI SCHOOL in Falls Church, Virginia

### ART DIRECTION & ILLUSTRATION

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