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ENGLISH FOR ACADEMIC PURPOSES

I

Selin Alperer
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Funda Pehlivanoęlu-Noyes
Özlem Sıęınan
Yeřim Somuncuoęlu



DEPARTMENT OF MODERN LANGUAGES
SCHOOL OF FOREIGN LANGUAGES
METU

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FOREWORD

You could not step twice into the same river;

For other waters are ever flowing on to you (Heraclitus)

And these ever *flowing waters* cause people to “change” and adapt to new situations. “Change” is an inevitable part of our lives since “There is nothing permanent except change.” Thus, this book is an outcome of the change that the curriculum of the School of Foreign Languages is going through. Change is a natural process in education and curricula issues. The rapidly changing world shapes learners’ needs and stakeholders’ expectations and requirements; thus, educators need to meet these needs and expectations by continuously evaluating their programs and materials and making the necessary adaptations.

As a result of the Curriculum Renewal Project, initiated and implemented by the School of Foreign Languages, this book is written to cater to the needs of freshman students in all four language skills (reading, writing, speaking and listening). Furthermore, it aims to build up on learners’ vocabulary and enhance their higher order thinking skills.

The reading texts and tasks, the writing assignments, the discussion questions, the listening tasks, and reflection sheets are all linked to each other in a meaningful way to reach the goals defined in the Curriculum Renewal Project.

Thank you Yeşim Somuncuoğlu,

Özlem Sığınan,

Funda Pehlivanoğlu Noyes,

Selin Alperer and

Ceyda Eşit

for undertaking such a difficult job as writing a course book and producing a book that displays signs of devotion, diligence and creativity.

NIHAL CİHAN

Chairperson

Department of Modern Languages

METU

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We would also like to thank all our colleagues in the Modern Languages Department, for their comments, feedback, materials and support.

Finally, we would like to thank our families and friends for their support and patience.

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Uthmaniyah, 1999

THE AIM OF THE BOOK

This book is designed and written with the major aim of providing university students with process-oriented and constructivist instructional experiences in EFL. Within this context, meaningful teaching-learning experiences that build on the integration of four language skills – *Reading, Writing, Speaking and Listening* - contextualized in themes is the major principle towards this aim specified. In other words, language skills are integrated and purposefully treated towards the achievement of process learning, in which relevant skills and language are transferred across tasks.

A variety of *relevant* (relevant to students' needs and interests) and *coherent tasks and experiences* in this book build on each other towards higher competence in autonomous/self-regulated learning and critical thinking skills/strategies through the use of tools and tactics. The tasks involve higher order thinking skills requiring students not only to perform at knowledge and comprehension levels but to analyze, synthesize and evaluate information, ideas and judgments as well. The variety of texts and perspectives presented through pre-specified themes in and outside the classroom is expected to enhance critical thinking.

The three themes in this book – *Thinking & Learning, Creativity, and Reacting to Change* – also build on each other coherently to enable students to develop insights and experiences across the texts and tasks. Therefore, students are expected to reflect their perspectives in written and/or spoken products using accumulated prior knowledge and insights as well as autonomous learning and critical thinking skills.

Selin Alperer

Ceyda Eşit

Funda Pehlivanoglu-Noyes

Özlem Sığınan

Yeşim Somuncuoğlu

THE AIM OF THE BOOK

This book is divided into two parts. The first part is devoted to the study of the history of the book, and the second part to the study of the book as a work of art. The first part is divided into three chapters. The first chapter is devoted to the study of the history of the book from its origin to the present day. The second chapter is devoted to the study of the history of the book from its origin to the present day. The third chapter is devoted to the study of the history of the book from its origin to the present day.

The second part is divided into two chapters. The first chapter is devoted to the study of the book as a work of art. The second chapter is devoted to the study of the book as a work of art.

The first part of the book is devoted to the study of the history of the book from its origin to the present day. The second part of the book is devoted to the study of the book as a work of art.

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AN OVERVIEW

THEME 1: THINKING & LEARNING

UNIT 1: Thinking Critically	
Texts	Focus
▪ <i>How to Avoid Foolish Opinions</i>	▪ Writer's Technique ▪ Transitions

UNIT 2: Intelligence	
Texts	Focus
▪ <i>Intelligence & Intelligence Testing</i>	▪ Guessing Unknown Vocabulary ▪ Paraphrasing

UNIT 3: Schooling	
Texts	Focus
▪ <i>Early Schooling</i>	▪ Dictionary skills ▪ Commonly Made Mistakes

PUTTING IT ALL TOGETHER: Reflective Essay

THEME 2: PERSPECTIVES IN CREATIVITY

UNIT 4: What is Creativity?	
Texts	Focus
▪ <i>Everyone is Creative, Everyone is Original</i> ▪ <i>What is Creativity?</i>	▪ Summarizing ▪ Simple, Complex & Compound Sentences

UNIT 5: Creativity & Women	
Texts	Focus
▪ <i>The Little Match Girl</i> ▪ <i>Listening: Interview</i>	▪ Listening and Note-Taking

UNIT 6: Creative People	
Texts	Focus
▪ <i>Frida Kahlo</i> ▪ <i>Piri Reis</i> ▪ <i>Mahatma Gandhi</i>	

PUTTING IT ALL TOGETHER: Swap Shop on Biographies of Creative People

THEME 3: REACTING TO CHANGE

UNIT 7: The Changing World	
Texts	Focus
▪ <i>Global Change- Global Media</i>	▪ Argumentation

UNIT 8: Forward Into The Past... Back To The Future	
Texts	Focus
▪ <i>Feeding on Fantasy</i>	▪ Reacting/Responding to a Text

PUTTING IT ALL TOGETHER: Reaction/ Response Essay	
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THEME 1

THINKING AND LEARNING



UNIT 1: THINKING CRITICALLY

READING FOR IDEAS

Read the following poem version of the famous Indian legend and determine its message.

THE BLIND MEN AND THE ELEPHANT

John Godfrey Saxe

It was six men of Indostan
To learning much inclined,
Who went to see the Elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

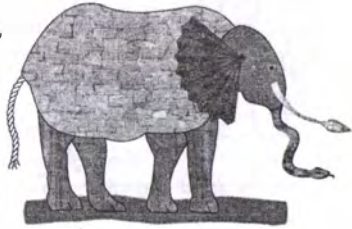
The First approached the Elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl:
"God bless me! but the Elephant
Is very like a wall!"

The Second, feeling of the tusk
Cried, "Ho! what have we here,
So very round and smooth and sharp?
To me 'tis mighty clear
This wonder of an Elephant
Is very like a spear!"

The Third approached the animal,
And happening to take
The squirming trunk within his hands,
Thus boldly up he spake:
"I see," quoth he, "the Elephant
Is very like a snake!"

The Fourth reached out an eager hand,
And felt about the knee:
"What most this wondrous beast is like
Is mighty plain," quoth he;
"'Tis clear enough the Elephant
Is very like a tree!"

The Fifth, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an Elephant
Is very like a fan!"



The Sixth no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope.
"I see," quoth he, "the Elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right,
And all were in the wrong!

Moral:

So oft in theologic wars,
The disputants, I ween,
Rail on in utter ignorance
Of what each other mean,
And prate about an Elephant
Not one of them has seen!

Adapted from: http://www.noogenesis.com/pineapple/blind_men_elephant.html

What does the elephant symbolize?

Why do you think the men are depicted as blind? Does this have any symbolic meaning?

BEFORE YOU READ

A. DISCUSSION

Bertrand Russell (1872-1970) was a British philosopher, logician, essayist and social critic, best known for his work in mathematical logic and analytical philosophy. In addition, many of his writings on a wide variety of topics in both the sciences and the humanities have influenced generations of general readers.

The following quotations belong to Russell. Discuss what they might mean and what they tell us about his worldview.

I would never die for my beliefs because I might be wrong.

I've made an odd discovery. Every time I talk to a savant I feel quite sure that happiness is no longer a possibility. Yet when I talk with my gardener, I'm convinced of the opposite.

B. SKIMMING/SCANNING

1. What is the title of the essay? It is an adaptation of a phrase from the first paragraph. Scan the first paragraph and find a phrase that can also be used as a title.
2. Skim the rest of the text and find the two famous figures mentioned.

TEXT

Read the text below and answer the questions that follow.

HOW TO AVOID FOOLISH OPINIONS

By Bertrand Russell

To avoid the various foolish opinions to which mankind is prone, no superhuman genius is required. A few simple rules will keep you, not from all error, but from silly error.

If the matter is one that can be settled by observation, make the observation yourself. Aristotle could have avoided the mistake of thinking that women have fewer teeth than men, by the simple device of asking Mrs. Aristotle to keep her mouth open while he counted. He did not do so because he thought he knew. Thinking that you know when in fact you don't is a fatal mistake, to which we are all prone. I believe myself that hedgehogs eat black beetles, because I have been told that they do; but if I were writing a book on the habits of hedgehogs, I should not commit myself until I had seen one enjoying this unappetizing diet. Aristotle, however, was less cautious. Ancient and medieval authors knew all about unicorns and salamanders; not one of them thought it necessary to avoid dogmatic statements about them because they had never seen one of them.

Many matters, however, are less easily brought to the test of experience. If, like most of mankind, you have passionate convictions on many such matters, there are ways in which you can make yourself aware of your own bias. If an opinion contrary to your own makes you angry, that is a sign that you are subconsciously aware of having no good reason for thinking as you do. If someone maintains that two and two are five or that Iceland is on the equator, you feel pity rather than anger, unless you know so little of arithmetic or geography that his opinion shakes your own contrary conviction. The most savage controversies are those about matters as to which there is no good either way. Persecution is used in theology, not in arithmetic, because in arithmetic there is knowledge, but in theology there is only opinion. So whenever you find yourself getting angry about the difference of opinion, be on your guard; you will probably find, on examination, that your belief is going beyond what the evidence warrants.

A good way of riding yourself of certain kinds of dogmatism is to become aware of opinions held in social circles different from your own. When I was young, I lived much outside my own country- in France, Germany, Italy, and the United States. I found this very profitable in diminishing the intensity of insular prejudice. If you cannot travel, seek out people with whom you disagree, and read a newspaper that is not yours. If the people and the newspaper seem mad, perverse and wicked, remind yourself that you seem so to them. In this opinion, both parties may be right, but they cannot both be wrong. This reflection should generate a certain caution.

For those who have enough psychological imagination, it is a good plan to imagine



an argument with a person having a different bias. This has one advantage, and only one, as compared with actual conversation with opponents; this one advantage is that the method is not subject to the same limitation as time and space. Mahatma Gandhi deplored railways and steam boats and machinery; he would have liked to undo the whole of the industrial revolution. You may never have an opportunity of actually meeting any one who holds this opinion, because in western countries most people take the advantages of modern technique for granted. But if you want to make sure that you are right in agreeing with the prevailing opinion, you will find it a good plan to test the arguments that occur to you by considering what Gandhi might have said in refutation of them. I have sometimes been led actually to change my mind as a result of this kind of imaginary dialogue, and, short of this, I have frequently found myself growing less dogmatic and cocksure through realizing the possible reasonableness of a hypothetical opponent.

Be wary of opinions that flatter your self-esteem. Both men and women, nine times out of ten, are firmly convinced of the superior excellence of their own sex. There is abundant evidence on both sides. If you are a man, you can point out that most poets and men of science are male; if you are a woman you can retort that so are most criminals. The question is inherently insoluble, but self-esteem conceals this from most people. We are all, whatever part of the world we come from, persuaded that our own nation is superior to all others. Seeing that each nation has its characteristic merits and demerits, we adjust our standard of values so as to make out that the merits possessed by our nation are the really important ones, while its demerits are comparatively trivial. Here, again, the rational man will admit that the question is one to which there is no demonstrably right answer. It is more difficult to deal with the self-esteem of man as man, because we cannot argue out the matter with some non-human mind. The only way I know of dealing with this general human conceit is to remind ourselves that man is a brief episode in the life of a small planet in a little corner of the universe, and that for aught* we know, other parts of the cosmos may contain beings as superior to ourselves as we are to jelly-fish.

* aught: anything

Adapted from: Bhasker W.W. S. & Prabhu N.S. (1975). *English through reading*. London: Macmillan Education Ltd.

DIGGING INTO THE TEXT

A. COMPREHENSION

- Russell outlines five main rules to keep one from silly error and strengthens his arguments by specific examples and suggestions. Fill in the chart below in your OWN WORDS.

Rules That Will Keep You From Silly Errors	Examples & Suggestions
i.	
ii. <i>Be careful if you are angered by a difference in opinion</i>	
iii.	→ <i>Read newspapers from different parties</i> → <i>Travel to different countries or meet people of different opinions</i>

iv.	
v. <i>Be careful of opinions that give you an ego-boost</i>	

2. Read the extract below from paragraph 3 in detail and answer the questions that follow.

"If an opinion contrary to your own makes you angry, that is a sign that you are subconsciously aware of having no good reason for thinking as you do. If someone maintains that two and two are five or that Iceland is on the equator, you feel pity rather than anger, unless you know so little of arithmetic or geography that his opinion shakes your own contrary conviction."

- If someone else's opinion makes us angry, it means that
 - a) our own opinions are not based on good reasons and we know this subconsciously.
 - b) we are not consciously aware of any reason for our own opinion.
 - c) we are subconsciously aware of having no good reason for becoming angry.
 - d) there may be good reasons for his opinion but we are not consciously aware of them.
- The author mentions arithmetic and geography because
 - a) we should know both subjects in order to avoid foolish opinions.
 - b) many foolish opinions and unnecessary arguments occur in those two subjects.
 - c) the two opinions he has mentioned already have to do with those subjects.
 - d) he himself is knowledgeable about those two subjects.
- "...your own *contrary conviction*". This refers to
 - a) the opinion that two and two are five and that Iceland is on the equator.
 - b) the fact that you know so little about arithmetic and geography.
 - c) the fact that you feel pity rather than anger.
 - d) the opinion that two and two are four and that Iceland is a long way from the equator.
- The main point of these two sentences is
 - a) that we should feel pity rather than anger when someone disagrees with us.
 - b) that we should not be angry with people who hold foolish opinions.
 - c) that one way of avoiding foolish opinions is to feel pity rather than anger.
 - d) that we can test our own opinion by finding out whether we feel pity or anger when someone disagrees with us.

for your info...



The answers to the questions above are not directly stated in the text; however you were able to infer the answers with the help of contextual clues. This is called making an **INFERENCE**.

Inferences are not random or wild guesses; they are educated guesses based on supporting evidence directly from the text and/or from the reader's life experience and knowledge of the world. This evidence requires that readers reach specific conclusions. The evidence in the text itself implies, and readers infer meaning from those implications.

B. GUESSING VOCABULARY

Read the following sentences which have been taken from the text and match them with their definitions.

Definitions
a) To promise that something is true; guarantee.
b) Existing or accepted in a particular place or at a particular time; current.
c) To say that you will definitely do something.
d) A very strong belief or opinion.
e) Likely to do something or suffer from something, especially something bad or harmful.
f) An attitude that shows you have too high an opinion of your own abilities or importance
g) To end an argument by agreeing on something.
h) Likely to be affected by something, especially something unpleasant.

- _____ (par. 1) To avoid the various foolish opinions to which mankind is **prone**, no superhuman genius is required.
- _____ (par. 2) If the matter is one that can be **settled** by observation, make the observation yourself.
- _____ (par. 2) I believe myself that hedgehogs eat black beetles, because I have been told that they do; but if I were writing a book on the habits of hedgehogs, I should not **commit myself** until I had seen one enjoying this unappetizing diet.
- _____ (par. 3) If, like most of mankind, you have passionate **convictions** on many such matters, there are ways in which you can make yourself aware of your own bias.
- _____ (par. 3) So whenever you find yourself getting angry about the difference of opinion, be on your guard; you will probably find, on examination, that your belief is going beyond what the evidence **warrants**.
- _____ (par. 5) ... this one advantage is that the method is not **subject to** the same limitation as time and space.
- _____ (par. 5) But if you want to make sure that you are right in agreeing with the **prevailing** opinion, you will find it a good plan to test the arguments that occur to you by considering what Gandhi might have said in refutation of them.

8. _____ (par. 6) The only way I know of dealing with this general human **conceit** is to remind ourselves that man is a brief episode in the life of a small planet in a little corner of the universe...

Adapted from: Bhasker W.W. S. & Prabhu N.S. (1975). *English through reading*. London: Macmillan Education Ltd.

C. DISCUSSION

The author's main point is that we should not believe strongly in anything. Do you agree or disagree? Discuss and justify your answer.

Go back to the poem at the beginning of the unit. Are there any similarities between the blind men and Aristotle as Russell describes him? Synthesize the information in the poem and the essay to complete the sentences below.

- Both the blind men and Aristotle are similar in that _____

- Although the blind men _____
_____, Aristotle _____

SYNTHESIZING is a way of putting together information from various sources. In other words, it is finding relationships and associations among different materials. It is usually a good idea to read different sources from different authors about a particular topic so that a dispute or issue can be examined from a variety of viewpoints. Authors may agree on certain points and disagree on others. However, different stances taken on an issue are not always in direct opposition. By weighing each idea, a reader usually combines the ideas he/she finds rational and takes his or her own stance. In writing, ideas or statements from different sources or authors can be synthesized to either support your own opinion or show various viewpoints on the same point in question.



LANGUAGE: TRANSITIONS

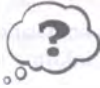
Read the following sentences. Consider the relationship between the ideas and combine the sentences by using 3 suitable transitions to make 3 different sentences. Make sure you do not change the meaning.

- *"Both men and women, nine times out of ten, are firmly convinced of the superior excellence of their own sex."*
- *"The rational man [human being] will admit that the question is one to which there is no demonstrably right answer."*

Sentence 1: _____

Sentence 2: _____

Sentence 3: _____



What is the function of the transitions
you have used in the sentences?

Transitional devices are like bridges between parts of a text. They are cues that help the reader to interpret ideas in the way that the writer wants them to understand. Transitional devices help carry over a thought from one sentence to another, from one idea to another, or from one paragraph to another with words or phrases. And finally, transitional devices link sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas.

A CLOSER LOOK AT 6 COMMON TRANSITIONS & SENTENCE CONNECTORS

1. On The Contrary (the opposite is true)

used when you are disagreeing completely with what has been said. 'On the contrary' is followed by a subject and tensed verb.

- He isn't stupid; on the contrary, he is quite intelligent.
- Some people think that thorough knowledge is not necessary in forming opinions; on the contrary, it is the most basic requirement for informed opinions.



2. In Contrast

used when you're comparing objects and situations and saying that they are completely different from each other. 'In contrast' is followed by a subject and tensed verb.

- The rationalist claims that the mind is the sole source of human knowledge. In contrast, the empiricist puts forward that all human knowledge derives from experience.
- Mark is very lazy; in contrast, his brother is quite diligent.

3. However

used when you are adding a comment which is surprising or which seems to disagree with what has just been said. 'However' is followed by a subject and tensed verb.

- This wasn't an easy decision. However, it is a decision that we have to make.
- Humans make hundreds of assumptions without knowing it--without thinking about it. Many assumptions are sound and justifiable. Many, however, are not.

4. Although/ Even Though

used to emphasize a contrast. 'Although' and 'even though' are followed by a subject and tensed verb.

- Even though I don't agree with him, I think he is honest.
- National assessments in virtually every subject indicate that, although our students can perform basic skills pretty well, they are not doing well on thinking and reasoning.

5. Despite/ In Spite Of

used to emphasize a contrast. Both 'despite' and 'in spite of' are followed by a noun or a noun phrase.

- Despite their constant arguments, Jade and Celine could not agree on what a noun clause was.
- In spite of the importance of cognition, feeling and volition as functions of the mind, it is cognition, or thinking, which is the key to the other two.

6. In Fact

used to introduce specific information to support the wider, more general information that was just given. 'In fact' is followed by a subject and tensed verb.

- He is quite wealthy. In fact, he is one of the richest men in Turkey.
- If you focus your attention for a moment on the role that thinking is playing in your life, you may come to recognize that, in fact, everything you do, or want, or feel is influenced by your thinking.



See APPENDIX 1 for a more comprehensive list of transitions.

TASK 1

Complete the following sentences with one of the transitions in the box. Use each one only once.

despite	on the contrary	in fact
however	although	in contrast



1. A conventional fridge needs to be defrosted about once every three months. _____, the new frost free fridges never need defrosting.
2. Smoking does not help people relax, as is commonly thought. _____, it speeds up the heart rate and makes the smoker more tense.
3. _____ we worked day and night, we were unable to complete our project.
4. The manager spends most of his time at the office. _____, people say that he sleeps there.
5. _____ his desperate need for money, he made no effort to economize.
6. Many parents disapprove of the time their children spend playing games on their computers. _____, a computer can be a valuable teaching aid as well as a toy.

TASK 2

Rewrite the sentences taken from the text using the transitions in parentheses.



1. Thinking that you know when in fact you don't is a fatal mistake, to which we are all prone. (although)

2. Persecution is used in theology, not in arithmetic, because in arithmetic there is knowledge, **but** in theology there is only opinion. (however)

3. The merits possessed by our nation are the really important ones, **while** its demerits are comparatively trivial. (in contrast)

FOCUSING ON A SKILL

Tick the boxes below that you think are true for Russell's essay. Discuss your answers and give specific examples from the text.

- ☐ 1. The essay was written to inform people.
- ☐ 2. The essay was written for educated people to read.
- ☐ 3. We can understand from the essay that Russell is a conservative person.
- ☐ 4. An informal style is used in the essay.
- ☐ 5. The essay sounds serious and distant.

Now read the information below to get a deeper understanding of the writer's technique.



IDENTIFYING THE WRITER'S TECHNIQUE

It is important to be able to see what a writer is doing with his/her material and what effect is being created in the text. Without an understanding of the writer's technique it is very difficult to judge the text clearly & fairly.

PURPOSE

People write to communicate and thus every piece of writing has a purpose. Sometimes this purpose is very clear, other times it is not so obvious. There are 6 main purposes for writing:

- to inform
- to describe
- to criticize
- to persuade
- to entertain
- to narrate

For example, an article about the dangers of nuclear plants and how they need to be banned, aims to persuade the reader, whereas a text explaining what a nuclear plant is to someone who is unfamiliar with the subject, aims merely to give information.



Look back at Bertrand Russell's essay.
What is his purpose for writing it?

AUDIENCE

Every text also has an audience. This audience can be general or specific and will determine both the content of the text and the way it is written. The audience can be almost anyone:

- general audience
- youth
- men
- educated people
- people who live in a specific area
- housewives
- professionals
- your boss
- travellers/tourists
- drug addicts



Look back at the essay.
Who is the intended audience?

POINT OF VIEW

The writer's own beliefs and ideas often determine how he or she looks at a given subject. Not all texts have a clear point-of-view; it is possible for a text to be objective and purely informative. Some examples are:

- communist
- liberal
- feminist
- racist
- conservative
- religious

Awareness of the purpose, audience and point of view of a text is important as a reader and as a writer. These three factors affect everything about a piece of writing including its style, tone and even its length and content.

STYLE

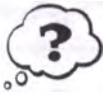
The style of a text is the words used & how the writer put them together. Vocabulary and structure are determinants of style:

► Vocabulary

Whether the writer uses jargon, technical words, words having emotional appeal, adjectives, slang, idioms, informal vocabulary and so on...

► Structure

Whether the writer uses complex or simple grammar structures, short or long sentences, repetitive sentences and so on...



Reread the last paragraph in detail and analyze its structure and vocabulary. Underline the specific phrases and expressions that helped you determine its style.

TONE

The attitude, state of mind & feeling that a text conveys determines the tone of the text. A text can have multiple tones and can even change its tone as the writer's ideas develop:

- | | | | |
|---------------------------|--------------|--------------|---------------|
| ▪ objective/ subjective | ▪ humorous | ▪ mysterious | ▪ ironic |
| ▪ negative/ positive | ▪ aggressive | ▪ confused | ▪ angry |
| ▪ optimistic/ pessimistic | ▪ hostile | ▪ sarcastic | ▪ sympathetic |
| ▪ serious/ lighthearted | ▪ hateful | ▪ loving | |



Look back one last time at the essay and identify the tone of the writer.

TASK

Read the text below and analyze it in terms of the writer's technique. How does it compare to the first text you read? Justify your answers.

Bertrand Russell on Critical Thinking

William Hare

Bertrand Russell's comments on critical thinking are scattered throughout numerous writings, never systematized into a comprehensive account; nor did Russell tend to use the now dominant terminology of "critical thinking". This phrase only began to come into fashion in the 1940s and 1950s, and earlier philosophers spoke more naturally of reflective thinking, straight thinking, clear thinking, or scientific thinking. There are useful distinctions to be drawn among these, but it is often clear from the context that, despite terminological differences, the issue concerns what is now called critical thinking.

The ideal of critical thinking is a central one in Russell's philosophy, though this is not yet generally recognized. Chomsky¹ reminds us of Russell's humanistic conception of education, which views the student as an independent person whose development is threatened by indoctrination. Woodhouse, also appealing to the concept of growth, points out Russell's concern to protect the child's freedom to exercise individual judgment on intellectual and moral questions. Stander discusses Russell's claim that schooling all too often encourages the herd mentality, with its fanaticism and bigotry, failing to develop what Russell calls a "critical habit of mind". The threat of indoctrination, the importance of individual judgment, and the prevalence

of fanatical opinions all point up the need for what nowadays is called critical thinking; and Russell's work is valuable to anyone who wants to understand what this kind of thinking entails and why it matters in education. The ideal of critical thinking is, for Russell, embedded in the fabric of philosophy, science, rationality, liberalism and education, and his views emerge as he discusses these and other themes².

Russell's conception of critical thinking involves reference to a wide range of skills, dispositions and attitudes which together characterize a virtue which has both intellectual and moral aspects, and which serves to prevent the emergence of numerous vices, including dogmatism and prejudice. Believing that one central purpose of education is to prepare students to be able to form "a reasonable judgment on controversial questions in regard to which they are likely to have to act", Russell maintains that in addition to having "access to impartial supplies of knowledge," education needs to offer "training in judicial habits of thought." Beyond access to such knowledge, students need to develop certain *skills* if the knowledge acquired is not to produce individuals who passively accept the teacher's wisdom or the creed which is dominant in their own society. Sometimes, Russell simply uses the notion of intelligence, by contrast with information alone, to indicate the whole set of critical abilities he has in mind.

Such critical skills, grounded in knowledge, include: (i) *the ability to form an opinion for oneself*, which involves, for example, being able to recognize what is intended to mislead, being capable of listening to eloquence without being carried away, and becoming adept at asking and determining if there is any reason to think that our beliefs are true; (ii) *the ability to find an impartial solution*, which involves learning to recognize and control our own biases, coming to view our own beliefs with the same detachment with which we view the beliefs of others, judging issues on their merits, trying to ascertain the relevant facts, and the power of weighing arguments; (iii) *the ability to identify and question assumptions*, which involves learning not to be credulous, applying what Russell calls constructive doubt in order to test unexamined beliefs, and resisting the notion that some authority, a great philosopher perhaps, has captured the whole truth. Russell reminds us that "our most unquestioned convictions may be as mistaken as those of Galileo's opponents." It is important to recall that Russell does *not* equate critical thinking with logical proficiency. Logic and mathematics are the alphabet of the book of nature, not the book itself. Russell also makes it clear in many places that it is one thing to know, for example, the principle that belief should be proportioned to the evidence, and quite another to know what the actual evidence is. Russell, as we have seen, stresses access to impartial sources of knowledge; without such access, our critical abilities cannot function. He is not, therefore, to be convicted of a simplistic view about the generalizability of critical thinking³.

Notes

(1) Noam Chomsky, "Toward a humanistic conception of education", in Walter Feinberg and Henry Rosemont, Jr. (eds.), *Work, Technology and Education* Urbana: University of Illinois Press, 1975: 204-20; Howard Woodhouse, "The concept of growth in Bertrand Russell's educational thought", *Journal of Educational Thought* 17, 1, 1983: 12-22; Philip Stander, "Bertrand Russell on the aims of education", *Educational Forum* 38, 4, 1974: 445-56.

(2) Relevant papers include: "The place of science in a liberal education" (1913), "Free thought and official propaganda" (1922), "The value of free thought" (1944), "Education for democracy" (1939), "The functions of a teacher" (1940), "How to become a philosopher" (1942), "Philosophy for laymen" (1946), and "Freedom and the philosopher" (1951). Relevant books include: *The Problems of Philosophy* (1912), *Principles of Social Reconstruction* (1916), *On Education* (1926), *Sceptical Essays* (1928), *Education and the Social Order* (1932), *Unpopular Essays* (1950), and *Why I Am Not A Christian* (1957).

(3) See, for example, Robert H. Ennis, "A taxonomy of critical thinking dispositions and abilities", in Joan Boykoff Baron and Robert J. Sternberg (eds.), *Teaching Thinking Skills: Theory and Practice* New York: W. H. Freeman, 1987: 9-26.

{This article is by William Hare. It appears in the *Journal of Thought* 36,1,2001:7-16, and was first published in the *Proceedings of the Twentieth World Congress of Philosophy* (The Paideia Project On-line), 1999.}

Adapted from: <http://www.criticalthinking.org/resources/articles/bertrand-russell.shtml>

GOING BEYOND THE TEXT: SPEAKING

Reread the text above on Bertrand Russell's views about critical thinking and answer the questions below.

Aristotle maintained that women have fewer teeth than men; although he was twice married, it never occurred to him to verify this statement by examining his wives' mouths.

- Which of the three skills that Russell outlines can we say Aristotle lacks? Justify and discuss your answers.

I think we ought always to entertain our opinions with some measure of doubt. I shouldn't wish people dogmatically to believe any philosophy; not even mine.

- Which of the three skills that Russell outlines does this statement point to?

Look back to the poem at the beginning of unit and discuss the following question.

- In the poem, each man has a different interpretation as to what the elephant is like. Can't we consider this freedom of thought? Why/ why not? What would Russell think about this?

Now, see **Reflection Sheet 1** and do the related tasks.

UNIT 2: INTELLIGENCE

READING FOR IDEAS

BEFORE YOU READ

A. Discuss the following questions.

1. What is intelligence? Tick any response that you feel is true in the following test.

- a) ☐ There are many kinds of intelligences; not only one general intelligence.
- b) ☐ Intelligence can be developed.
- c) ☐ Intelligence is a question of how much you know.
- d) ☐ Intelligence is not easy to measure.
- e) ☐ Intelligence is about applying what you know easily to new contexts
- f) ☐ What is regarded as intelligence depends on the environment and culture.



2. Elaborate on the items that you did not tick above. Give specific examples or experiences from your life to explain or justify your decisions.

B. Skimming/ Scanning

1. Skim the text and determine which of the statements above are mentioned and discussed.

TEXT 1

Read the text below and answer the questions that follow.

INTELLIGENCE & INTELLIGENCE TESTING

Early psychologists such as Spearman (1927) and Terman (1975) believed that each individual has a **general** level of intelligence, known as the intelligence quotient or IQ. They regarded intelligence as a single, fixed, underlying **capacity**: a person who did well on one test would do well on all or most intelligence tests; and no matter what happened in life, those born 'very intelligent' would remain generally more intelligent than those born 'less intelligent'. More recently, psychologists have used studies of identical twins to support this idea, arguing that some **traits**, including intelligence, are up to 80 percent dependent on genetic inheritance.

For example, the Raven's Progressive Matrices – an intelligence test used to measure abstract reasoning ability – were designed for use with people of any language, age or **culture**. The person being tested has to choose a visual pattern from a selection of options, in order to complete a larger visual sequence. Scores are graded, according to age, to give an IQ score. Scores for Raven's **correlated** very well with those of other IQ tests, including language-based **tests**. This supports the **notion** that intelligence is 'general'.

However, not all the scientists agree with this idea. For instance, Thurstone (1960), after experiments involving hundreds of **college** students, concluded that there was no evidence of any general form of intelligence. Likewise, Mackintosh and Mascie-Taylor (1985) found that Asian children's scores, scaled according to age, went up by 15-20 points after they had lived

in Britain for five years – a very significant change. This suggests that what is measured by an intelligence test is at best only a snapshot of a person's experiences and learning up to that moment. It is not an **indication** of the person's underlying intelligence or **potential**. Similarly, Gardner (1993), argues that intelligence consists of many separate, independent systems, which interact with each other. For Gardner, there are at least eight main 'intelligences'; each consists of abilities to solve the problems or produce the **objects** that are relevant within the person's culture and environment.

- **Linguistic intelligence** consists of the ability to think in words and to use language to express and appreciate complex meanings. Authors, poets, journalists, speakers, and newscasters exhibit high degrees of linguistic intelligence.
- **Logical-mathematical intelligence** makes it possible to calculate, quantify, consider propositions and hypotheses, and carry out complex mathematical operations. Scientists, accountants, engineers and computer programmers all demonstrate this intelligence.
- **Spatial intelligence** instills the capacity to think in three-dimensional ways as do sailors, pilots, sculptors, painters and architects. It enables one to perceive external and internal imagery, to recreate, transform, or modify images, to navigate oneself and objects through space, and to produce or decode graphic information.
- **Bodily-kinesthetic intelligence** enables one to manipulate objects and fine-tune physical skills. It is evident in athletes, dancers, surgeons, and craftspeople. In Western societies, physical skills are not as highly valued as cognitive ones, and yet elsewhere the ability to use one's body is a necessity for survival as well as an important feature of many prestigious roles.
- **Musical intelligence** is evident in individuals who possess sensitivity to pitch, melody, rhythm, and tone. Those demonstrating this intelligence include composers, conductors, musicians, critics, instrument makers, as well as sensitive listeners.
- **Interpersonal intelligence** is the capacity to understand and interact effectively with others. It is evident in successful teachers, social workers, actors, or politicians. Just as Western culture has recently begun to recognize the connection between mind and body, so too has it to come to value the importance of proficiency in interpersonal behavior.
- **Intrapersonal intelligence** refers to the ability to construct an accurate perception of oneself and to use such knowledge in planning and directing one's life. Some individuals with strong intrapersonal intelligence specialize as theologians, psychologists, and philosophers.
- **Naturalistic intelligence** consists of observing patterns in nature, identifying and classifying objects, and understanding natural and human-made systems. Skilled naturalists include farmers, botanists, hunters, ecologists and landscapers.

It is generally acknowledged that most of the intelligences on Gardner's list can be developed. For example, people can attend workshops to develop interpersonal skills, and counseling, or **therapy**, to develop **intrapersonal** awareness. A scientific way of thinking is **formed** through practice, training and exposure to the language and **conventions** of scientific

research. Skill in writing poetry or essays can also be developed through practice. In Japan, the Suzuki Violin Talent Education Programme has trained many children to play the violin to virtuoso level. The programme begins with exposure to music from soon after birth, and involves daily practice from an early age. Even the less remarkable students perform to a level that in other cultures would be considered that of a child prodigy (Gardner, 1993). Excellence need not be the preserve of the few.

What follows from a refusal of the traditional theory of intelligence is that standardized IQ tests cannot measure intelligence because they only measure things that can be measured. However, many areas of human excellence evade easy measurement – such as artistic and musical creativity, emotional maturity, intuition, sensitivity to the needs of others, keeping a cool head in emergencies, being able to impersonate other people, and inventiveness. Some people may excel in these areas and yet perform poorly in tests that are language-based. Students who have failed in language- or number-based GCSEs often do very well on university courses in the arts. Similarly, some people who are poor at languages are excellent at computer sciences. Einstein's schoolwork was not very good – yet IQ tests are supposed to correlate well with school performance. Einstein claimed that his initial ideas on the relativity of time and space **struck** him in a moment of inspiration while he was daydreaming that he was riding on a sunbeam. This kind of imaginative thinking is difficult to measure using IQ tests.

Adapted from: Cottrell, S. (1999). *The study skills handbook*. Hampshire: Macmillan Press Ltd.

DIGGING INTO THE TEXT

A. REFERENCE WORDS

Determine what the following words from the text refer to.

- (par. 1) those _____
- (par. 2) This _____
- (par. 3) It _____
- (par. 5) these areas _____

B. COMPREHENSION

Answer the following questions in your own words.

- Read the first paragraph and fill in the table below with relevant information using your own words and sentences.

Spearman (1927) and Terman (1975)	_____
- Their argument: - Support(s):	- Counter argument: - Support(s):

	Mackintosh & Mascie-Taylor (1985)
- His argument: - Support(s):	- Counter argument: - Support(s):

2. Which idea in paragraph 3 is the story below an example of? Explain.

There is the story of the little boy in Kentucky who was asked a test question: "If you went to a store and bought six cents worth of candy and gave the clerk ten cents, what change would you receive?" The boy replied: "I never had ten cents, and if I had I wouldn't spend it on candy and anyway candy is what mother makes." The tester reformulated the question: "If you had taken ten cows to pasture for your father and six of them strayed away, how many would you have left to drive home?" The boy replied: "we don't have ten cows, but if we did and I lost six, I wouldn't dare go home." Undeterred, the tester pressed his question: "If there were ten children in your school and six of them were sick with the measles, how many would there be in school?" The answer came: "None, because the rest would be afraid of catching it too."

3. Tick the statement/s that can be inferred from the last paragraph.

- ☐ Those who score high in language tests also score high in number based tests.
- ☐ Production of creative ideas might be a spontaneous process that does not always require effort.
- ☐ Intelligence is not just a quantitative figure that is reducible to a test score.
- ☐ One's IQ test results are consistent with one's school performance.

C. DISCUSSION

What do you think is the function of the information in parentheses in these sentences below?

- "However, genetic influence is as little as 20 percent or even zero (Gardner, 1993)."
- "Intelligence is not cut off and measured in relation to individuals, but regarded as a social phenomenon (Vygotsky, 1978; Resnick, Levine & Teasley, 1991)."



By giving an IN-TEXT REFERENCE, ie. By writing the surname and the year within parentheses in a text, writers indicate that the information and ideas that precede the parentheses do not originally belong to them, but to other authors. In a way, they show that they have borrowed ideas from other people. This process of using and indicating borrowed ideas is called citing. Whenever writers cite other sources, they must write a parenthetical reference when they have finished the borrowed part in the sentence.

Adapted from: APA Publication Manual (5th ed.). (2001). Washington: The American Psychological Association.

D. A CLOSER LOOK AT THE TEXT

Study the text and fill in the following chart. Justify your answers with concrete examples from the text.

Purpose	☐ to inform ☐ to persuade ☐ to describe	☐ to entertain ☐ to criticize	☐ to narrate ☐ other _____
Audience	☐ general ☐ specific	▪ specify (age, education, background, cultural identity, experience etc.): _____	
Method of development	☐ process analysis ☐ exemplification ☐ problem-solution	☐ cause/ effect ☐ compare/ contrast ☐ persuasion	☐ classification ☐ definition ☐ other _____
Supporting techniques	☐ examples ☐ facts/ data ☐ statistics	☐ authority's opinions ☐ descriptions ☐ definitions	☐ explanations ☐ other _____
Writer's tone & attitude	☐ objective ☐ subjective	▪ write 2 adjectives to describe the tone and attitude of the writer: _____	

FOCUSING ON A SKILL

Guess the meanings of the words in bold in the text and write a suitable synonym or definition.

- (par. 1) trait: _____
- (par. 2) correlated: _____
- (par. 3) indication: _____
- (par. 4) interpersonal: _____
- (par. 4) conventions: _____
- (par. 5) struck: _____

Now read the information below on strategies for guessing meaning of words and check your answers; note down which of the four strategies that you used.

GUESSING THE MEANINGS OF UNKNOWN VOCABULARY

Using a dictionary for every unfamiliar word encountered in a text can be very time consuming and may not always be possible as one cannot always and everywhere have access to a good dictionary. Moreover, not every unknown word has to be looked up in a dictionary per sé because there are other ways to arrive at word meanings. Good readers try to guess words by applying the following strategies:



- Thinking of cognates (similar words in their native language)
- Making use of contextual clues, such as transitions, connectors, punctuation marks, etc.
- Activating their knowledge of the world while reading
- Looking at the parts a word consists of, such as their root and affixes

In order to be able to guess, some prior knowledge of words and concepts is necessary. In other words, readers can only guess what they do not know, using information that they do know and by reading until they have finished the whole paragraph, that is, have scanned the whole paragraph for clues they can use in guessing. Therefore, some basic initial word knowledge and the ability to identify possible clues are prerequisite for successful guessing.

COGNATES

Most languages contain words which are borrowed with very slight changes in their pronunciation or spelling. These words are called cognates. Many words being used in the Turkish language today have been directly borrowed from English and French. It is possible to guess such an English word by trying to say it in Turkish and then to remember what the word means in Turkish. Cognates like **penalty**, **promotion**, **agenda**, sound very familiar when read out loud with a Turkish intonation, but they can be misleading because they have different meanings in Turkish and English. These words are not really cognates, but false friends. On the other hand, some words like **free kick**, **assistant** and **mask** are cognates because they have similar meanings in both languages.

TASK 1

Determine whether the following words taken from the text are cognates or 'false friends' in the context that they are used.

- | | | |
|----------------------|----------------------------------|---------------------------------------|
| 1. (par. 1) general | cognate ☐ | false friend ☐ |
| 2. (par. 1) capacity | cognate ☐ | false friend ☐ |
| 3. (par. 2) test | cognate ☐ | false friend ☐ |
| 4. (par. 2) notion | cognate ☐ | false friend ☐ |
| 5. (par. 3) college | cognate ☐ | false friend ☐ |
| 6. (par. 3) culture | cognate ☐ | false friend ☐ |



7. (par. 3) object cognate ☐ false friend ☐
8. (par. 3) potential cognate ☐ false friend ☐
9. (par. 4) therapy cognate ☐ false friend ☐
10. (par. 4) form cognate ☐ false friend ☐

CONTEXTUAL CLUES

Sometimes the parts of a word do not help the reader to guess its meaning. In that case the reader needs to read further and analyze the structure of the whole sentence. The structure of a sentence may include important clues as to what a word may mean. These are called contextual clues. Some are given in the following table with examples.

	Contextual Clues	Examples
Punctuation	commas,,, parentheses () or brackets [] colons: dashes -	▪ Metrology, the science of measurements, is based on precision. ▪ A very prevalent (widespread, common) attitude is one of caring only for oneself. ▪ There has been a sudden rise in the cost of utilities: water, gas and electricity.
Definition and Description	Can be described as, is/are, is/are called, can be defined as, refer to, involve, mean	▪ Fatigue can be generally described as the tiredness and exhaustion that result from muscular work. ▪ Vegetarianism is the practice of eating only vegetables. ▪ Segregation refers to the setting apart of one group from another. ▪ Rationalization involves substituting an acceptable motive for an unacceptable one. ▪ Drug abuse means becoming dependent on drugs.
Contrast	While, whereas, but, yet, unlike, however, on the contrary, on the other hand, although	▪ While deserts are expanding, forests are shrinking. ▪ He is not stingy. On the contrary, he is quite generous. ▪ Some actions are learned, but others are innate. ▪ Although they look similar, these plants are actually quite distinct.
Comparison	Similarly, both, likewise, just as	▪ She was late, and I similarly was delayed.
Example	Such as, such, like, e.g., for example	▪ In the markets, basic commodities such as meat, sugar and cooking oil are always obtainable.

Reformulation and Explanation	i.e., in other words, that is	▪ I'm not sure that his business is strictly legitimate, i.e. is legal ▪ According to ethnologists, most animal behavior is governed by innate or instinctive mechanisms, in other words, mechanisms inherited at birth. ▪ Most human beings are omnivores; that is, they eat both animal and plant material, while others are carnivores, eating only animal flesh.
Synonyms and Antonyms	Synonyms and antonyms may be accompanied by conjunctions, such as "or" and "neither ... nor"	▪ To repeat one small job hour after hour is both tedious and boring. ▪ The president neither confirmed nor denied the news. ▪ The velocity, or speed of light is about 300,000 kilometers per second.

TASK 2

The following sentences have been taken from the text. Underline the contextual clues that help you to understand the meanings of the bold words.



1. (par. 1) They regarded intelligence as a single, **fixed**, underlying capacity: a person who did well on one test would do well on all or most intelligence tests; and no matter what happened in life, those born 'very intelligent' would remain generally more intelligent than those born 'less intelligent'.

▪ **fixed:** _____

2. (par. 2) For example, the **Raven's Progressive Matrices** – an intelligence test used to measure abstract reasoning ability – were designed for use with people of any language, age or culture.

▪ **Raven's Progressive Matrices:** _____

3. (par. 4) For example, people can attend workshops to develop interpersonal skills, and **counseling**, or therapy, to develop intrapersonal awareness.

▪ **counseling:** _____

4. (par. 5) Some people may **excel** in these areas and yet perform poorly in tests that are language-based.

▪ **excel:** _____

WORLD KNOWLEDGE

When readers activate their knowledge and experience of the world while reading, guessing becomes easy. While reading they remember and visualize the situation they are reading about and fill in the meaning of the word they do not know.

For example, a reader who does not know what **board** and **quay** mean, may easily guess what they mean when reading the sentence:

The passengers went on board the ship and waved good-bye to their friends and relatives on the quay.

because they know where people who wave good-bye usually stand and what passengers do before they wave goodbye. They find that **go on board** means "get on" and that the quay is the place where boats wait and people stand before they go on board a ship.

PARTS OF THE WORD

We can often deduce the meaning of a word if we know the meaning of the *root* (base word) and the *affixes* (elements added to the base word). There are two kinds of affixes, those that come at the beginning of a word (*prefix*) and those that come at the end (*suffix*).

If readers know the meaning of a root and recognize it when it appears in combination with some affixes the meaning and function of which they know, then they can derive the meaning of that new combination of a root and affix. To illustrate, if one knows that the prefix **co-** adds the meaning "together" to a verb or noun, and if one knows that the root **pose** means "put", then it is easy to guess that the word **compose** means "to put together". To find out what it is that is put together, readers need to read on until the end of the sentence or paragraph and make use of their knowledge about things that can be composed, for example music.



See APPENDIX 2 & 3 for a comprehensive list of affixes.

TASK 3

The following words have all been taken from the text. Study the underlined affixes of these words and match them to their meanings in the box below. Think of other possible words that use these same affixes.



- | | | | | |
|---------------|------------|----------|--------------------------------|--------------------|
| ▪ of the mind | ▪ like | ▪ within | ▪ study | ▪ tongue, language |
| ▪ between | ▪ go, step | ▪ see | ▪ forward, before, in favor of | |

1) (par. 1) psychologist

Affix	Meaning	Other examples
psych		
log		

2) (par.2) **progressive**

Affix	Meaning	Other examples
pro		
gress		

3) (par.2) **visual**

Affix	Meaning	Other examples
vis		

4) (par.3) **linguistic**

Affix	Meaning	Other examples
lingua		

5) (par.3) **similarly**

Affix	Meaning	Other examples
simi		

6) (par.3) **interact, interpersonal**

Affix	Meaning	Other examples
inter		

7) (par.3) **intrapersonal**

Affix	Meaning	Other examples
intra		

LANGUAGE: PARAPHRASING

The following extract has been taken from the text:

Mackintosh and Mascie-Taylor (1985) found that Asian children's scores, scaled according to age, went up by 15-20 points after they had lived in Britain for five years - a very significant change. This suggests that what is measured by an intelligence test is at best only a snapshot of a person's experiences and learning up to that moment. It is not an indication of the person's underlying intelligence or potential.

Determine which of the below has fully restated the sentence without changing the meaning:

- a) Mackintosh and Mascie-Taylor (1985) found that Asian children's intelligence test results increased by 15-20 points after they had spent five years in Britain, which is an extremely important alteration. This implies that what is revealed by an intelligence test is just an instantaneous picture of one's experiences and knowledge. It is not a sign of one's covert or latent intelligence.

- b) Intelligence tests can only assess the knowledge that one has gained or the experiences one has accumulated. It cannot reveal one's natural ability that could develop or one's not so immediately noticeable cleverness. This is supported by Mackintosh and Mascie-Taylor's research finding (1985) that subsequent to spending five years in Britain there has been a 15-20 point increase in the Asian children's intelligence test results.
- c) Intelligence tests can only assess one's performance at a given, particular moment. Mackintosh and Mascie-Taylor (1985) support this assertion by showing that Asian children did better on intelligence tests and increased their test scores by 15-20 points after living in Britain for five years. Judging by these research results, one cannot talk about a valid assessment of general intelligence.

Paraphrasing is rewriting or rephrasing a passage taken from another source. A paraphrase sticks closely to the original, point by point, but is in your own words and sentence structure. When paraphrasing, re-read the original passage and try to understand it as a whole, rather than pausing to write down specific ideas or phrases. Remember, you cannot paraphrase something you do not completely understand.

METHODS OF EFFECTIVE PARAPHRASING

1. Once you feel you understand the passage, set the original aside, and then rewrite the passage in your own words without looking back at the original. Afterwards, check your rewritten passage with the original to make sure that your version accurately conveys all the essential information in the new form. Check that you are not copying any part word for word.
2. While reading the passage, take abbreviated notes. Set the notes aside for some time; when you come back to the passage, use the notes you took to paraphrase instead of the original passage. Again, make sure you cross check with the original passage.

If you find that you can't do 1 or 2, this may mean that you don't understand the passage completely or that you need to use a more structured process until you have more experience in paraphrasing. The method below is not only a way to create a paraphrase but also a way to understand a difficult text.

3. While paraphrasing the source, first change the structure, then the words. You may need to go through this process several times to create a satisfactory paraphrase.
 - a. *Change the structure:* Try changing active structures to passive, gerunds to infinitives and so on. At this stage, you might also break up long sentences and combine short ones. In this process, you'll naturally eliminate some words and change others.
 - b. *Change the words:* Try using different forms of some of the words (ie. educate instead of education) or use synonyms that express the same meaning. You can leave keywords or terminology unchanged.

Note: If you are doing an academic paraphrase, since the ideas you are paraphrasing are someone else's, it is essential to include cite the source and include an in-text reference.

Adapted from: http://www.wisc.edu/writing/Handbook/QPA_paraphrase2.html
<http://www.sa.sdsu.edu/htc/Paraphrasing.pdf>.

TASK 1

Paraphrase the following sentences taken from the text.



In Japan, the Suzuki Violin Talent Education Programme has trained many children to play the violin to virtuoso level. The programme begins with exposure to music from soon after birth, and involves daily practice from an early age. Even the less remarkable students perform to a level that in other cultures would be considered that of a child prodigy (Gardner, 1993).

TASK 2

Rewrite the passage on intelligence below in your own words.

Some maintain that IQ is a social construct invented by the privileged classes, used to maintain their privilege. Others maintain that intelligence, measured by IQ or g, reflects a real ability, is a useful tool in performing life tasks and has a biological reality. The social-construct and real-ability interpretations for IQ differences can also be distinguished because they make opposite predictions about what would happen if people were given equal opportunities. The social explanation predicts that equal treatment will eliminate differences, while the real-ability explanation predicts that equal treatment will accentuate differences. Evidence for both outcomes exists. Achievement gaps persist in socio-economically advantaged, integrated, liberal, suburban school districts in the United States (see Noguera, 2001). Test-score gaps tend to be larger at higher socioeconomic levels (Gottfredson, 2003). Some studies have reported a narrowing of score gaps over time.

Adapted from: www.encyclopedia.laborlawtalk.com/intellect

GOING BEYOND THE TEXT: READING & SPEAKING

The following is a survey to determine your Multiple Intelligence profile. Complete it and compare your results in groups or as a class. Discuss your findings. Are there any intelligences that are dominant? If so, what are some possible reasons for this?

Multiple Intelligences Survey

PART I

Complete each section by placing a "1" next to each statement you feel accurately describes you. If you do not identify with a statement, leave the space provided blank. Then total the column in each section.

Section 1

- ☐ I enjoy categorizing things by common traits
- ☐ Ecological issues are important to me
- ☐ Hiking and camping are enjoyable activities
- ☐ I enjoy working on a garden
- ☐ I believe preserving our National Parks is important
- ☐ Putting things in hierarchies makes sense to me
- ☐ Animals are important in my life
- ☐ My home has a recycling system in place
- ☐ I enjoy studying biology, botany and/or zoology
- ☐ I spend a great deal of time outdoors

Total for Section 1:

Section 2

- ☐ I easily pick up on patterns
- ☐ I focus in on noise and sounds
- ☐ Moving to a beat is easy for me
- ☐ I've always been interested in playing an instrument
- ☐ The cadence of poetry intrigues me
- ☐ I remember things by putting them in a rhyme
- ☐ Concentration is difficult while listening to a radio or television
- ☐ I enjoy many kinds of music
- ☐ Musicals are more interesting than dramatic plays
- ☐ Remembering song lyrics is easy for me

Total for Section 2:

Section 3

- ☐ I keep my things neat and orderly
- ☐ Step-by-step directions are a big help
- ☐ Solving problems comes easily to me
- ☐ I get easily frustrated with disorganized people
- ☐ I can complete calculations quickly in my head
- ☐ Puzzles requiring reasoning are fun
- ☐ I can't begin an assignment until all my questions are answered
- ☐ Structure helps me be successful
- ☐ I find working on a computer spreadsheet or database rewarding
- ☐ Things have to make sense to me or I am dissatisfied

Total for Section 3:

Section 4

- ☐ It is important to see my role in the "big picture" of things
- ☐ I enjoy discussing questions about life
- ☐ Religion is important to me

Total for Section 4:

- _____ I enjoy viewing art masterpieces
- _____ Relaxation and meditation exercises are rewarding
- _____ I like visiting breathtaking sites in nature
- _____ I enjoy reading ancient and modern philosophers
- _____ Learning new things is easier when I understand their value
- _____ I wonder if there are other forms of intelligent life in the universe
- _____ Studying history and ancient culture helps give me perspective

Section 5

- _____ I learn best interacting with others
- _____ The more the merrier
- _____ Study groups are very productive for me
- _____ I enjoy chat rooms
- _____ Participating in politics is important
- _____ Television and radio talk shows are enjoyable
- _____ I am a "team player"
- _____ I dislike working alone
- _____ Clubs and extracurricular activities are fun
- _____ I pay attention to social issues and causes

Total for Section 5:

Section 6

- _____ I enjoy making things with my hands
- _____ Sitting still for long periods of time is difficult for me
- _____ I enjoy outdoor games and sports
- _____ I value non-verbal communication such as sign language
- _____ A fit body is important for a fit mind
- _____ Arts and crafts are enjoyable pastimes
- _____ Expression through dance is beautiful
- _____ I like working with tools
- _____ I live an active lifestyle
- _____ I learn by doing

Total for Section 6:

Section 7

- _____ I enjoy reading all kinds of materials
- _____ Taking notes helps me remember and understand
- _____ I faithfully contact friends through letters and/or e-mail
- _____ It is easy for me to explain my ideas to others
- _____ I keep a journal
- _____ Word puzzles like crosswords and jumbles are fun
- _____ I write for pleasure
- _____ I enjoy playing with words like puns, anagrams and spoonerisms
- _____ Foreign languages interest me
- _____ Debates and public speaking are activities I like to participate in

Total for Section 7:

Section 8

- _____ I am keenly aware of my moral beliefs
- _____ I learn best when I have an emotional attachment to the subject
- _____ Fairness is important to me
- _____ My attitude affects how I learn
- _____ Social justice issues concern me
- _____ Working alone can be just as productive as working in a group
- _____ I need to know why I should do something before I agree to do it
- _____ When I believe in something I will give 100% effort to it
- _____ I like to be involved in causes that help others
- _____ I am willing to protest or sign a petition to right a wrong

Total for Section 8:

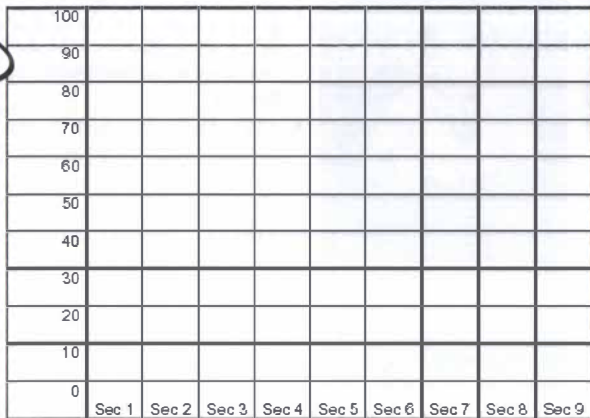
Section 9

- _____ I can imagine ideas in my mind
- _____ Rearranging a room is fun for me
- _____ I enjoy creating art using varied media
- _____ I remember well using graphic organizers
- _____ Performance art can be very gratifying
- _____ Spreadsheets are great for making charts, graphs and tables
- _____ Three dimensional puzzles bring me much enjoyment
- _____ Music videos are very stimulating
- _____ I can recall things in mental pictures
- _____ I am good at reading maps and blueprints

Total for Section 9: _____

PART II

Multiply the total of each section by 10 and plot your scores on the bar graph provided:



PART III

Now determine your intelligence profile:

- ☐ Section 1 – This reflects your **Naturalist** strength
- ☐ Section 2 – This suggests your **Musical** strength
- ☐ Section 3 – This indicates your **Logical** strength
- ☐ Section 4 – This illustrates your **Existential** strength
- ☐ Section 5 – This shows your **Interpersonal** strength
- ☐ Section 6 – This tells your **Kinesthetic** strength
- ☐ Section 7 – This indicates your **Verbal** strength
- ☐ Section 8 – This reflects your **Intrapersonal** strength
- ☐ Section 9 – This suggests your **Spatial** strength



Adapted from: McKenzie, W. *The one and only surfaquarium*- <http://surfaquarium.com>

Now, see Reflection Sheet 2 and do the related tasks.

UNIT 3: SCHOOLING

READING FOR IDEAS

BEFORE YOU READ

Who do you think the famous 20th century public figure in the photos is? Use the chronological events from his life to help you guess.



- ▶ 30 November 1874 - He was born at Blenheim Palace.
- ▶ 1908 - He married Clementine Hozier. They had five children, one of whom died before adulthood.
- ▶ May 1940 - He became Prime Minister. He was a gifted speaker and his energy and refusal to make peace with Hitler were crucial in inspiring British resistance to Germany until the United States joined the war.
- ▶ 1953 - Queen Elizabeth II conferred on him the dignity of Knighthood and he received the title "Sir".
- ▶ 1953 - He was awarded the Nobel Prize for Literature.
- ▶ 24 January 1965 - He died having had an illustrious and varied career in politics, the military, and as an author.

Adapted from: <http://www.mymessenger.com>
<http://www.nobel.se>
<http://kyky.essortment.com>

TEXT

Read the extract below from a story written by _____ about his early school experiences and discuss the questions that follow each section.

EARLY SCHOOLING

I was to go to school. I was now seven years old, and I was what grown-up people in their offhand way called "a troublesome boy." I was told that "school days were the happiest time in one's life". The school my parents had selected for my education was one of the most fashionable and expensive in the country. Only ten boys in a class; electric light; a swimming pond; spacious football and cricket grounds; two or three school treats, or "expeditions" as they were called, every term; a chapel of its own; no hampers allowed; everything provided by the authorities. I was miserable at the idea of being left alone among all these strangers in this great, fierce, formidable place. After all I was only seven, and I had been so happy in my nursery with all my toys. Now it was to be all lessons. Seven or eight hours of lessons everyday except half-holidays, and football or cricket in addition.

1. How did the writer feel about his new school? Support your answer with adjectives from the text.

2. Compare the writer's descriptions of the physical environment of his school with that of a typical Turkish school. How are they similar or different?

When the last sound of my mother's departing wheels had died away, the Headmaster invited me to hand over any money I had in my possession. Then we quitted the Headmaster's parlour and the comfortable private side of the house, and entered the more bleak apartments that were reserved for the instruction and accommodation of the pupils. I was taken into a Form Room and told to sit at a desk. All the other boys were out of doors, and I was alone with the Form Master. He produced a thin greeny-brown-covered book filled with words in different types of paint.

"You have never done any Latin before, have you?" he said.

"No, sir."

"This is a Latin grammar." He opened it at a well-thumbed page. "You must learn this," he said, pointing to a number of words in a frame of lines. "I will come back in half an hour and see what you know."

Behold* me then on a gloomy evening, with an aching heart, stated in front of the First Declension**.

Mensa	a table
Mensa	O table
Mensam	a table
Mensae	of a table
Mensae	to or for a table
Mensa	by, with or from a table

What on earth did it mean? Where was the sense of it? It seemed absolute rigmarole to me. However, there was one thing I could always do: I could learn by heart. And thereupon proceeded, as far as my private sorrows would allow, to memorise the acrostic-looking task which had been set me. In due course the Master returned.

"Have you learned it?" he asked.

"I think I can say it, sir," I replied: and I grabbed it off.

He seemed so satisfied with this that I was emboldened to ask a question.

"What does it mean, sir?"

"It means what it says. Mensa, a table. Mensa is a noun of the First Declension. There are five declensions. You have learnt the singular of the First Declension."

"But," I repeated, "what does it mean?"

"Mensa means a table," he answered.

"Then why does mensa also mean O table," I enquired, "and what does O table mean?"



"Mensa, O table, is the vocative case," he replied.

"But why O table?" I persisted in genuine curiosity.

"O table, - you would use that in **addressing** a table, in invoking a table." And then seeing he was not carrying me with him, "You would use it in speaking to a table."

"But I never do," I blurted out in honest amazement.

"If you are **impertinent**, you will be punished, and punished, let me tell you, very severely," was his conclusive rejoinder.

* behold: to see or to look at something

** Declension: the set of various forms that a noun, pronoun, or adjective can have according to whether it is the subject, object etc. of a sentence in a language such as Latin or German

3. From their first encounter, what can you infer about the form master's attitude towards students and education? Underline any clues (sentences and phrases) in the text to justify your answer.
4. What is the difference between the form master's and Churchill's perceptions of learning a language?
5. Using clues from the text, guess what "impertinent" means in the last sentence. Why does the form master think Churchill is impertinent?

...

How I hated this school, and what a life of anxiety I lived there for more than two years. I made very little progress at my lessons, and none at all at games. I counted the days and the hours to the end of every term, when I should return home from this hateful servitude and **range** my soldiers in line of battle on the nursery floor. Where my reason, imagination or interest were not **engaged**, I would not or I could not learn. In all the twelve years I was at school no one ever succeeded in making me write a Latin verse or learn any Greek except the alphabet. Perhaps if I had been introduced to the ancients through their history and customs, instead of through their grammar and syntax, I might have had a better record.

I was, in 1883, transferred to a school at Brighton kept by two ladies. This was a smaller school than the one I had left. It was also cheaper and less pretentious. But there was an element of kindness and of sympathy which I had found conspicuously lacking in my first experiences. Here I remained for three years; and though I very nearly died from an attack of double pneumonia, I got gradually much stronger in that bracing air and gentle surroundings. At this school I was allowed to learn things which interested me: French, History, lots of Poetry by heart, and above all Riding and Swimming. The impression of those years makes a pleasant picture in my mind, in strong contrast to my **earlier schoolday memories...**

6. How did Churchill feel about his Brighton school? Support your answer with adjectives from the text.
7. Why did Churchill feel he did not learn anything in his former school?
8. What did he like about the school at Brighton?

I had scarcely passed my twelfth birthday when I entered the **inhospitable** regions of examinations, through which for the next seven years I was destined to journey. These examinations were a great **trial** to me. The subjects which were dearest to the examiners were almost invariably those I fancied least. I would have liked to have been examined in history, poetry and writing essays. The examiners, on the other hand, were partial to Latin and mathematics. And their will prevailed. Moreover, the questions which they asked on both these subjects were almost invariably those to which I was unable to suggest a satisfactory answer. I should have liked to be asked to say what I knew. They always tried to ask what I did not know. When I would have willingly displayed my knowledge, they sought to expose my ignorance. This sort of treatment had only one result: I did not do well in examinations.

Adapted from: Connolly, F. (1955). *The types of literature*. New York: Harcourt, Brace & Comp. Inc.

Pictures from: <http://www.churchill.nls.ac.uk/main.html> <http://www.quentinblake.com/kids/bookplates.htm>.

9. Why was Churchill unsuccessful in examinations?
10. Why did examiners prefer to focus on Latin and mathematics? What can we infer about the way they viewed education?
11. Do you think the examination system was fair? Did the exams accurately measure students' various abilities and intelligences?

DIGGING INTO THE TEXT

A. A CLOSER LOOK AT THE TEXT

Study the text and fill in the following chart. Justify your answers with concrete examples from the text.

Purpose	☐ to inform ☐ to persuade ☐ to describe	☐ to entertain ☐ to criticize	☐ to narrate ☐ other: _____
Audience	☐ general ▪ <i>specify (age, education, background, cultural identity, experience etc.).</i> _____ ☐ specific		
Method of development	☐ process analysis ☐ exemplification ☐ problem-solution	☐ cause/ effect ☐ compare/ contrast ☐ persuasion	☐ classification ☐ definition ☐ other: _____
Supporting techniques	☐ examples ☐ facts/ data ☐ statistics	☐ authority's opinions ☐ descriptions ☐ definitions	☐ explanations ☐ other: _____
Writer's tone & attitude	☐ objective ▪ <i>write 2 adjectives to describe the tone and attitude of the writer.</i> _____ ☐ subjective		

B. DISCUSSION

How does Churchill's story differ from the other texts you have read so far? Discuss in light of the chart you have filled in above.

FOCUSING ON A SKILL

What do you understand from these sentences taken from the story? Explain in your own words.

"I would have liked to have been examined in history, poetry and writing essays. The examiners, on the other hand, were partial to Latin and mathematics. And their will prevailed."

It is crucial to understand the keywords "partial to" and "prevailed" in these sentences in order to fully comprehend what Churchill is saying. Trying to guess the vocabulary using the strategies we studied in Unit 2 is helpful. However, it is not always possible to guess the meaning from the text itself. Sometimes it is a good idea to consult a dictionary.

USING A DICTIONARY

- Do you use a dictionary? List some possible uses of dictionaries.
- How often do you use your dictionary?
- What different kinds of dictionaries have you used?
- Do you think that you should look up every word that you do not know while reading?



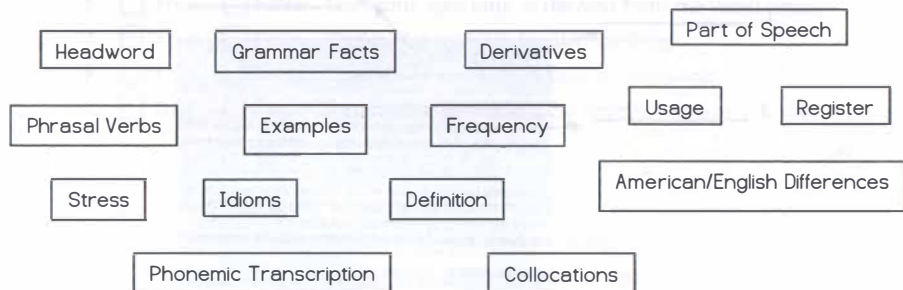
Dictionaries are always useful sources for language learners. Dictionaries are the best references to look up the precise meaning/s and use/s of a particular word, rather than an approximate guess. There are various types of dictionaries designed for different purposes. A small pocket dictionary may be useful for a beginner student of English or a tourist on holiday, but for university students who need to read academic or more advanced and sophisticated texts, a more comprehensive dictionary is a must.



It is a good idea to study the various uses of different types of dictionaries.

MONOLINGUAL DICTIONARIES

The most commonly used type of dictionary is the monolingual dictionary. A good monolingual dictionary will have all or most of the following information:



TASK 1

Match the words above to the explanations below.

1. _____ the pronunciation of a word
2. _____ the spelling of a word
3. _____ what the word means
4. _____ whether the word is formal or informal
5. _____ which syllable to place the emphasis on
6. _____ whether the word is used in a particular field or context (e.g. medicine, law, technical)
7. _____ other words that are made from this word
8. _____ whether the word is a noun, verb, adjective or adverb
9. _____ sentences which show how the word is used in context
10. _____ how often the word is used in the language
11. _____ the way in which the word is used together with other words
12. _____ whether a verb is transitive or intransitive, or a noun countable or uncountable or other such structural information
13. _____ the differences in spelling, pronunciation and/or meaning in American or British English
14. _____ verbs that take on a different meaning when used in combination with a preposition
15. _____ set expressions that have a meaning of their own that are different from the meanings of each separate word put together



TASK 2

The following is an example dictionary entry. Determine what information the arrows point to and write them in the blanks provided.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

hand¹ /hænd/ n.

① PART OF THE BODY

1 (C) the part at the end of a person's arm, including the fingers and thumb; used to pick up or keep hold of things: *He held the pencil in his right hand.* (Go wash your hands.) (hold hands) *They kissed and held hands.* (take sb by the hand (=hold sb's hand in order to take them somewhere) *Mariika took the child by the hand and led her away.* — see picture at body)

2 **hand in hand** holding each other's hand, especially to show love: *They strolled hand in hand through the flower garden.*

3 **right-handed/left-handed** using the right hand for most actions rather than the left, or the left hand rather than the right: *a left-handed tennis player*

4 **right/left hander** a player who uses mainly the right hand or mainly the left hand

② CLOSE

22 **at hand/formal** near in time or space: *The great day was almost at hand.* [near/close] *at hand* *There are shops and buses close at hand.*

23 **have/keep sth to hand** to have or keep something where you can easily reach it

24 **on hand** close by and ready when needed: *The*

hand² v [T] 1 **to pass something to someone else:** *hand sb sth* *Can you hand me that book, please?* [hand sth to sb] *She handed her ticket to the ticket collector.* 2 **you have to hand it to sb** spoken used to say that you admire someone: *You have to hand it to her. She's really made a success of that company.*

hand sth — around also hand sth — round **BrE phr v [T]** to offer something to all the people in a group: *She was busy handing around cups of coffee.*

hand sth — back phr v [T] 1 to pass something back to someone: *Kurt examined the document and handed it back to her.* 2 **to give something back to someone it used to belong to:** *The land was handed back to its original owner.*

hand sth — down phr v [T] 1 **to give or leave something to people who are younger than you or live after you:** *stories that were handed down from generation to generation* [a ring which was handed down from her grandmother] — see also **HAND-ME-DOWN** 2 **to pass something to someone who is below you:** *The truck driver handed down her rucksack.* 3 **hand down a decision/ruling/sentence etc** to officially announce a decision, a punishment etc

hand sth — in phr v [T] to give something to a person in authority: *Hand your papers in at the end of the exam.*

hand sth — on phr v [T] to give something you have finished dealing with to someone who is waiting for it

hand sth — out phr v [T] 1 **to give something to each member of a group of people; distribute:** *Could you start handing these books out.* 2 **hand out advice** to give advice, even if people do not want to hear it — see also **HAND-OUT**

hand over phr v 1 **(T hand sb/sth) — over** to give someone or something to someone else to take care of or to control: *The resistance fighter agreed to hand over the hostages.* 2 **(I/T hand sth — over)** to give power or responsibility to someone else: *The captain was unwilling to hand over the command of his ship.* (before handing over to Jim, I'd like to thank you all for your support.

Longman Dictionary of Contemporary English (1995)

TASK 3

Five of the statements below are false, and five of them are true. Using a dictionary to help you, determine which ones are true and which ones are false.

1. ☐ True ☐ False The word '**spacious**' is derived from the word 'space'.
2. ☐ True ☐ False '**Parlour**' is a British English spelling.
3. ☐ True ☐ False '**Rigmarole**' can have a positive meaning.
4. ☐ True ☐ False If you '**learn something by heart**', it means you are deeply affected by it.
5. ☐ True ☐ False '**Emboldened**' has 3 syllables.
6. ☐ True ☐ False '**Vocative**' is a technical word.
7. ☐ True ☐ False You can '**persist on something**'.
8. ☐ True ☐ False In the following sentence, '**record**' rhymes with "bored" (in American English).



Perhaps if I had been introduced to the ancients through their history and customs, instead of through their grammar and syntax, I might have had a better record.

9. ☐ True ☐ False '**Picture**' can be a verb.
10. ☐ True ☐ False '**Knowledge**' is a countable noun.

In English, most words have more than one meaning. The information provided in a good dictionary helps you decide in which meaning the word is used. The best way to do this is to follow these steps:

1. Decide what part of speech the word is in the sentence.
2. Read all the meanings that are given for the word you do not know.
3. Imagine a blank line in the sentence where the word that you do not know is.
4. Substitute the meaning that you feel is correct with the word in the sentence.
5. If the sentence makes sense, then the definition that you have chosen is probably correct.

Adapted from: <http://esl.fis.edu/students/teanotes/dic.htm>

TASK 4

Find the correct definition of the bold words in the following sentences taken from the text by referring to the dictionary entries and write the definition and its number in the blanks provided.



1. (part 2) Then we quitted the Headmaster's parlour and the comfortable private side of the house, and entered the more bleak apartments that were **reserved** for the instruction and accommodation of the pupils.

2. (part 2) He **produced** a thin greeny-brown-covered book filled with words in different types of paint.

re-serve¹ /rɪ'zɜ:v/-3:rɪ/v [T] 1 to arrange for a place in a hotel, restaurant, plane etc to be kept for you: *Do you have to reserve tickets in advance?* | *I'd like to reserve a table for two.* 2 to keep something so that it can be used by a particular person or for a particular purpose: *reserve sth for sb* *These seats are reserved for the elderly and disabled.* | *Reserve a little of the mixture to sprinkle over the top of the pie.* 3 to use or show something only in one particular situation: *reserve sth for a tone of voice* *she usually reserved for dealing with officials* 4 reserve the right to do sth formal an expression meaning that you will do something if you think it is necessary, used especially in notices or official documents: *The management reserves the right to refuse admission.*

reserve² *n* 1 [C] also reserves plural an amount of something kept for future use, especially for difficult or dangerous situations: [+ of] *reserves of food* | *an inner reserve of strength* 2 in reserve ready to be used if needed unexpectedly: *We always keep some money in reserve, just in case.* 3 [U] a quality in someone's character that makes them not like expressing their emotions or talking about their problems: *His characteristic detachment and reserve made it difficult to guess his thoughts.* 4 [C] someone who will play in a sports team if one of the other players is injured or ill 5 [C] a price limit below which something will not be sold, especially in an auction 6 [U] also reserves a military force that a country has in addition to its usual army

re-served /rɪ'zɜ:v/-3:r-/ *adj* 1 unwilling to express your emotions or talk about your problems: *Ellen was a shy, reserved girl.* 2 kept specially to be used by one particular person: *I'm sorry, but this seat's reserved.* | *reserved parking spaces* [+ for] *The front row is reserved for the family of the bride.* 3 all rights reserved used at the end of printed or recorded material to show that it is illegal to copy it without special permission —**reservedly** /rɪ'zɜ:v/dli/-3:r-/ *adv* —**reservedness** *n* [U] —see also **UNRESERVED**

produce¹ /prə'dju:s/-'dʌs/v

1 ► **NATURALLY** ◀ [T] to grow something or make it naturally: *Canada produces high-quality wheat.* | *The pancreas produces insulin in the body.* | *More sun produces ripper grapes.*

2 ► **RESULT** ◀ [T] to make something happen or develop, or have a particular result or effect: *New medicines are producing remarkable results in the treatment of cancer.* | *a remark which produced howls of protest* | *courses designed to produce better teachers*

3 ► **SHOW** ◀ [T] to show, bring out, or offer something so it can be seen or considered: *When challenged, he suddenly produced a gun.* | *She produced no evidence in support of her argument.*

4 ► **WITH SKILL** ◀ [T] to make something using skill and imagination: *In this play Eliot produces some of his most expressive poetry.* | *Diane produced a fantastic meal.*

5 ► **GOODS** ◀ [I.T] to make things to be sold: *The factory produces an incredible 100 cars per hour.* | *Gas can be produced from coal.* —see also **MASS-PRODUCED**

6 ► **PLAY/FILM** ◀ [T] to control the preparation of a play, film etc and then show it to the public: *Jane's play was produced at a London theatre.* —see also **PRODUCER** (2)

7 ► **BABY** ◀ [T] to have a baby: *Anthea felt pressure from the family to produce a son.*

8 ► **MATHS** ◀ [T] technical to lengthen or continue a line to a point, in geometry —see also **PRODUCTION**

pro-duce² /prə'dju:s/-'prɒdʊ:s/ *n* [U] something that has been produced, especially by growing or farming: *agricultural produce* | *mangoes labelled 'produce of India'* —see **PRODUCTION** (USAGE)

3. (part 2) "O table, - you would use that in addressing a table, in invoking a table." And then seeing he was not carrying me with him, "You would use it in speaking to a table."

range¹ /reɪndʒ/

1 ► **GROUP** ◄ [singular] a number of things which are all different but of the same general type: [+ of] *an interesting range of books and videos* | *The drug is effective against a range of bacteria* | *We teach the full range of ballroom dances* | *wide/broad/whole range of* *We have students from a wide range of backgrounds*.

2 ► **LIMITS/AMOUNTS** ◄ [singular] the limits within which amounts, quantities, ages etc can vary: *age/price etc range* | *toys suitable for children in the pre-school age range* | *in the range (of)* *I would expect a salary in the range of \$25,000 to \$30,000* | *beyond/out of sb's range* (=more than someone's limit on price, age etc) *The price of the house is well beyond our range*.

3 ► **POWER/RESPONSIBILITY ETC** ◄ [singular] the area of power, responsibility, or activities that a person or organization has: *SCOPE* the range of *The range of his power was immense* | *within/outside the range of* *These issues fall outside the range of the enquiry*.

4 ► **PRODUCTS** ◄ [C] a set of similar products made by a particular company or available in a particular shop: *The coconut shampoo is the best in the range* | [+ of] *a new range of kitchenware* | *top of the range* (=best) *a new top of the range racing bike*.

5 ► **DISTANCE** ◄ a) [singular, U] the distance within which something can be seen or heard: [+ of] *The transmitter has a range of 10,000 miles* | *within range* (=near enough to reach, hear etc) *By now the ship was within range of enemy radar* | *out of range* (=too far away to reach, hear etc) *He was relieved that the others were out of range of his mother's penetrating voice* | *at close range* (=very near) *You can see the animals at very close range*. b) [singular, U] the distance over which a particular weapon can hit things: *the gun's range* | [+ of] *missiles with a range of 500 miles* | *within range* (=near enough to hit) *out of range* (=too far away to hit) *I ducked down to get out of range of the gunshots* | *at close/short/point-blank range* (=from very close) *Both men had been shot at point-blank range* | *long/short range missile* *The destroyer was equipped with short range missiles*. c) [C] the distance which a vehicle such as an aircraft can travel before it needs more petrol etc: [+ of] *The YR126 has a range of 2,000 miles*.

6 ► **MUSIC** ◄ [C usually singular] all the musical notes that a child, singer or musical instrument can make: *As the child grew older, his vocal range changed*.

ad·dress¹ /ə'dres/ *ə'dres, 'adres/n* 1 [C] the number of the building and the name of the street and town etc where someone lives or works, especially when written on a letter or package: *I wrote the wrong address on the envelope* | *change of address* *Please notify us of any change of address*. 2 [C] a formal speech made to a group of people who have come especially to listen to it 3 [C] a number that shows where a piece of information is stored in a computer's memory 4 **form/style/mode** of address the correct title or name that you use for someone when you are speaking to them

ad·dress² /ə'dres/ *v* [T] 1 to write on an envelope, package etc the name and address of the person you are sending it to: *If you address the letter, I'll mail it for you* | *address sth to sb* *The letter is addressed to you, not me*. 2 **formal** to speak directly to someone: *She turned to address the man on her left* | *address sth to* *You will have to address your complaints to the Head Office*. 3 **address a meeting/crowd/conference** etc to make a speech to a large group of people: *The meeting was addressed by Senator Howard*. 4 to use a particular title or name when speaking or writing to someone: *address sb as* *The president should be addressed as 'Mr President'*. 5 **formal** to discuss, think about, or do something about a particular problem or question, especially with the aim of solving a problem: *The article addresses the problems of diseases connected with malnutrition* | *address yourself to* *Marlowe now addressed himself to the task of searching the room*.

ad·dress·ee /æd're'si:/ *ə, dres'i:/n* [C] the person a letter, package etc is addressed to

4. (part 3) I counted the days and the hours to the end of every term, when I should return home from this hateful servitude and range my soldiers in line of battle on the nursery floor.

7 ► **MOUNTAINS** ◄ [C] a group of mountains or hills, usually in a line: *a village in the foothills of the Karakoram range*.

8 ► **WEAPONS TESTING** ◄ [C] an area of land where you can test weapons or practise using them: *a rifle range* | *a missile testing range*.

9 ► **GRASS LAND** ◄ [C, U] *AmE* a large area of grass land used by cattle.

10 ► **COOKING** ◄ [C] especially *AmE* a) a **COOKER** b) *BrE* a place in a kitchen where there is a fire for cooking, used in the past --see also **FIRE-RANGE**.

range² 'v

1 ► **INCLUDE** ◄ a) [I always + adv/prep] if prices, levels, temperatures etc range from one amount to another, they include both those amounts and anything in between: *range from sth to sth* *There were 120 students whose ages ranged from 10 to 18* | *range between sth and sth* *The population of these cities ranges between 3 and 5 million inhabitants* | *range in age/size etc* (=include many different ages, sizes etc) *The shoes range in price from \$25 to \$100*. b) [I always + adv/prep] to include a range of different feelings, actions etc: *range from sth to sth* *Their reactions ranged from anger to frustration* | *US intervention has taken many forms, ranging from supplying medicines to full-scale air strikes*.

2 ► **INCLUDE MANY SUBJECTS** ◄ [I] to deal with a wide range of subjects or ideas in a book, speech, conversation etc: *range (widely) over* *His lectures ranged widely over a variety of topics*. --see also **WIDE-RANGING**.

3 **range yourself with/against** to publicly state your agreement with, or opposition to, a particular group's beliefs and ideas: *Police ranged up many individuals who had ranged themselves against the authorities*. 4 ► **ARRANGE** ◄ [I always + adv/prep] to put things in a particular order or position: *range sth on/along/against etc* *Cups and plates neatly ranged on her shelves*. 5 ► **MOVE AROUND** ◄ [I always + adv/prep] to move around in an area of land; wander: [+ over/through] *Cattle ranged over the pastures in search of food*.

5. (part 3) Where my reason, imagination or interest were not **engaged**, I would not or could not learn.

engage /ɪn'geɪdʒ/ *v* formal 1 [T] to attract someone and keep their interest: *The new toy didn't engage the child's interest for long.* 2 [T] to arrange to employ someone: *engage sb to do sth His father engaged a private tutor to improve his maths.* 3 [I,T] to make one part fit into another part of a machine: *She engaged the clutch and the car moved forwards.* [+with] *The wheel engages with the cog and turns it.* —opposite **disengage** (2) 4 [T] to begin to fight with an enemy: *The two armies engaged at dawn.*

engage in formal *phr v* [T] 1 to take part or become involved in an activity: *a politician engaged in various business activities* 2 **engage sb** in conversation to start talking to someone and involve them in a conversation

engaged /ɪn'geɪdʒd/ *adj* 1 having agreed to get married: *They've been engaged for six months.* [+to] *Have you met the man she's engaged to?* | **get engaged** (=agree to marry someone) *Siobhan and Ray have just got engaged.* 2 **BrE** an engaged telephone is being used: *miss' (7) AmE engaged line/number I can't get through—her line's engaged.* | **engaged tone** (=the sound you hear when the telephone is engaged) 3 a public toilet that is engaged is being used —opposite **vacant** (1) 4 **be otherwise engaged** formal to be unable to do something because you have arranged to do something else

6. (part 4) I had scarcely passed my twelfth birthday when I entered the **inhospitable** regions of examinations, through which for the next seven years I was destined to journey.

in-hos-pi-ta-ble /ɪnho'spɪtəbəl/, ɪnho:-/ *adj* 1 an inhospitable place is difficult to live or stay in because of severe weather conditions or lack of shelter: *inhospitable desert regions* 2 unfriendly to a visitor, especially by not welcoming them, offering them food etc

7. (part 4) These examinations were a great **trial** to me. The subjects which were dearest to the examiners were almost invariably those I fancied least.

trial /ˈtraɪəl/ *n*
1 ► **COURT** ◀ [C,U] a legal process in which a court of law examines a case to decide whether someone is guilty of a crime: *a murder trial* | *The defendant has a right to a fair trial.* | *stand trial/be on trial (for)* (=be judged in a court of law) *Brady was on trial for assault.* | *a bank employee who is due to stand trial on embezzlement charges* | *come to trial* formal (=when a case is brought to a court of law) *By the time the case comes to trial he will have spent a year behind bars.* —see also **SHOW TRIAL**
2 ► **TEST** ◀ [C,U] a) a process of testing to find out whether something works effectively and is safe: *a new drug that is undergoing clinical trials* b) a short period during which you use something or employ someone to find out whether they are satisfactory for a particular purpose or job: *take/have sth on trial* (=test something without having to buy it first) *Take the vacuum cleaner on trial for a week; if you don't like it you pay nothing.* | **trial period** *The security system will be reviewed after a three-month trial period.*
3 **by trial and error** if you do something by trial and error, you test many different methods of doing something in order to find the best: *You'll find out by trial and error which flowers grow best.*
4 ► **WORRY/ANNOY** ◀ **be a trial (to)** to be very worrying or annoying to someone: *My brothers and I were always a real trial to my parents.*
5 **trials and tribulations** difficulties and troubles: *After many trials and tribulations we reached our destination.*
6 ► **SPORTS** ◀ **trials** (plural) *BrE* a sports competition that tests a player's ability
trial ² *v* [T] to thoroughly test something to see if it works correctly or is effective: *These techniques were trialled by teachers in 300 schools.*

BILINGUAL DICTIONARIES

Although it is recommended that students use monolingual dictionaries, bilingual dictionaries can also be good sources of reference; however, they need to be handled carefully. The reason why bilingual dictionaries may be insufficient is because they merely provide the translation of the word in list form. Thus, they lack all the other information to define the word such as its grammar facts, collocations, register and so on. These dictionaries, however, are useful when the definition in a monolingual dictionary is not clear or understandable enough to the language learner. Thus, the best way to make use of bilingual dictionaries would be to use them to crosscheck the meaning of a word after having consulted a monolingual dictionary.

TASK 5

Study the sentences below. Note how the word 'end' has been used in a different meaning in each sentence. Looking at the bilingual dictionary entry below, determine which meaning it is used in.



1. As she sat at the other **end** of the table, we couldn't chat with her. _____
2. The teacher wanted his science students to take an interest in arts, and to this **end**, he ran literature classes at his home on Sunday afternoons. _____
3. The beginning of the movie was very boring, but I insisted on watching it until the **end**. _____

end¹ [end] *f.* Son, nihayet; uç; akıbet; bakiye; gaye, erek, hedef. at an ~, bitmiş, tükenmiş: come to a bad ~, son/akıbeti kötü olm.; big ~, biyel başı: make (both) ~s meet, iki ucunu bir araya getirmek; bring to an ~, -e son vermek; by the ~ of the day, uzun bir günün sonunda; change ~s, (futbolda) haftaymda alanda yer değiştirmek: the ~s of the earth, dünyanın bir ucu: from ~ to ~, baştan başa; bir uçtan bir uca: in the ~, sonunda: the ~ justifies the means, (ata.) gaye vasıtayı mubah kılar: keep one's ~ up, dayanmak, mukavemet etm.: make an ~ of, bitirmek; son vermek; mahvetmek: meet one's ~, eceli gelmek: no ~ of, sonsuz, pek çok: to no ~, boşuna, nafile: think no ~ of, çok sevmek; -le çok övmek, pek değerli tutmak: think no ~ of oneself, kendini çok beğenmek: he's no ~ of a fellow, yaman bir adamdır: put an ~ to, -e son vermek: ~ on, kirışleme: meet ~ on, burun buruna çarpışmak: stand/set on ~, kirışmesine koymak: five hours on ~, beş saat durmadan: three days straight/right on ~, üstüste üç gün: the ~ of time, kıyamet günü: to the ~ that ..., ... maksadıyla; and that's an ~ of it!, işte bu kadar!: vesselâm!: begin at the wrong ~, tersinden başlamak.

The Oxford English-Turkish Dictionary (1978)

DICTIONARY OF COLLOCATIONS

A dictionary of collocations is a very useful guide for second language learners because this type of dictionary provides not only the meanings of words as some traditional dictionaries do, but also the way words combine with other words, i.e. their 'word combinations'. The word 'collocations' refers to the pair of words that are commonly used together in a particular language in a variety of contexts. As most language learners have difficulty when trying to find the right way in which the word is expressed and are often

misguided by the interference of their native language, a dictionary of collocations may indeed turn out to be very handy.

For instance, the student wants to produce the following sentence in English:

Savaşı kaybedince imparatorluk dağıldı.

S/he looks in a bilingual dictionary (Turkish-English) for what 'dağılmak' might mean. Below is the dictionary entry for the word:

dağılmak 1. to scatter; to disperse, separate. 2. to spread; to be disseminated (rumors). 3. to fall to pieces; to be dissolved. 4. to become untidy. 5. pass. of dağıtmak. – **in!** (mil.) Dismissed! – **im** 1. (psych.) dissociation. 2. (chem.) dispersion.

Redhouse Dictionary (1999)

► Here is the sentence that the student has written:

Having lost the war, the empire scattered.

The problem here is that the student, not knowing that the words 'empire' and 'scatter' do not collocate, selected the wrong definition from the bilingual dictionary. In fact, 'scatter' is used rather for books, papers, etc. (ex. Books lay scattered all over the floor.) and not for 'empires'.

In such instances, it is helpful to look up which words are used in combination from a dictionary of collocations. Study the entry below taken from *LTP Dictionary of Selected Collocations* (1997) and evaluate its use and effectiveness in searching for the right word to go with 'empire'.

EMPIRE

V: add to, belong to, break up, build, conquer, destroy, dismantle, establish, expand, found, get rid of, give up, govern, rule, rule over, set up ~

V: ~ collapsed, came into being, came into existence, crumbled, disintegrated, embraced ... , expanded, fell, grew, lasted

A: ancient, business, far-flung, great, huge, mighty, powerful ~

P: decline of, downfall of, fall of, heyday of ~

Having double-checked the meaning from a monolingual or bilingual dictionary, the student should have written the sentence as:

*Having lost the war, the empire
fell/ collapsed/ crumbled/
disintegrated, etc.*

THESAURUS

Another useful type of dictionary is the thesaurus, which is also referred to as the dictionary of synonyms. A thesaurus points at the fact that no word can have completely the same meaning in all contexts. It contains words and a list of other words that can be substituted for these words depending on the context they appear in. In a thesaurus, these alternative words may be accompanied with example sentences and their most likely or frequent collocations, so that users can easily select the word that reflects their intended meaning.

What does 'die away' mean in the following sentence taken from the text? Check with a dictionary.

When the last sound of my mother's departing wheels had died away, the Headmaster invited me to hand over any money I had in my possession.

Now, using the thesaurus entry on the right, find a suitable synonym to replace "died away" in the sentence.

die v. (dying)

■ 1 *sl.* croak, expire, go, lose one's life, pass away, perish, *sl.* snuff it. 2 cease, come to an end, decline, diminish, disappear, dwindle, ebb, end, fade (away), fizzle out, stop, subside, vanish, wane, wilt, wither (away).

Oxford Quick Reference Dictionary & Thesaurus (1998)

TASK 6

Using the same entry, determine the correct meaning of the word 'die' in each sentence below and replace the word with an appropriate synonym.



1. My plants have **died** because of the recent fall in temperature. _____
2. He has no heirs; the family name will **die** with him. _____
3. The car's engine spluttered and then **died**. _____

LANGUAGE: COMMONLY MADE MISTAKES

Here is an example student writing about the story you read about Winston Churchill. Read it and try to spot the nine structural mistakes. Then, discuss how they could be corrected.

From the story, we can conclude that obviously, Churchill's first impression of his new school was not a positive one. He uses adjectives like 'fierce' and 'formidable' to express what he felt about the school and states that the atmosphere effected him quite negatively, causing him to feel 'lonely' and 'miserable' in that place. His encounter with the headmaster was no less frightening. He was made to memorize a list of words in Latin that have no meaning to him. Moreover, upon questioning the headmaster's explanations, he was accused of being 'impertinent' and Churchill faced with great problems after that. When he was transferred to another school at Brighton, he felt much happier because of he had a chance to learn about things he was interested in, such as French, history and poetry. By this way, he was encouraged to take an interest in school and was able to have 'pleasant' memories of his schooldays. His failure in exams was yet another problem; not because he was unwilling to display his knowledges, but rather because the examiners' desire to test him on subjects that Churchill was 'least interested in'.

Today, many researches are made in the field of education which prove that the type of education Churchill once received was, in fact, against all educational theories that we now accept. As students, we certainly have some duties, such as attending classes, doing homeworks, reading books, writing and so on. However, we should not forget that success depends on motivation and without appropriate instruction that addresses students with different learning styles, all of us will end up like Churchill who is still remembered as a 'troublesome' student today.

SOME COMMON MISTAKES TO BE AVOIDED

Some errors in word usage, grammar and punctuation seem to occur more often than others. The ones presented below are the corrected forms of the mistakes that are made in the sample student writing.



1. BECAUSE / BECAUSE OF

The difference between 'because' and 'because of' is confusing for many students. The word 'because' is generally followed by a sentence (subject + verb + object), while 'because of' is followed by a noun or noun phrase.

- When he was transferred to another school at Brighton, he felt much happier because he had a chance to learn about things he was interested in, such as French, history and poetry.
- His failure in exams was yet another problem; not because he was unwilling to display his knowledge, but rather because of the examiners' desire to test him on subjects that Churchill was 'least interested in'.

2. AFFECT / EFFECT

While 'affect' is a verb, 'effect' is a noun. 'Affect' means 'to have an influence on', whereas 'effect' is the 'influence' itself. 'Effect' is usually followed by the preposition 'on'.

- He stated that the atmosphere affected him quite negatively, causing him to feel 'lonely' and 'miserable' in that place.

3. FACE/ BE FACED WITH

The verb 'to face' should be followed by a noun without a preposition.

- Moreover, upon questioning the headmaster's explanations, he is accused of being 'impertinent' and Churchill faced great problems after that.

'To be faced' is always followed by the preposition 'with'.

- Moreover, upon questioning the headmaster's explanations, he is accused of being 'impertinent' and Churchill was faced with great problems after that.

4. RESEARCH / DO RESEARCH

The word 'research' is always singular. In order to express that research was repeated or there were many different projects, the word should be used with another noun. For example, research projects, research findings or research results.

- Today, much research is done in the field of education which proves that the type of education Churchill once received was, in fact, against all educational theories that we now accept.

The verbs you can use with research are 'do', 'carry out' and 'conduct', but not 'make'.

- Today, much research is done in the field of education which proves that the type of education Churchill once received was, in fact, against all educational theories that we now accept.

5. DATA/ INFORMATION/ KNOWLEDGE/ HOMEWORK/ CRITERIA

Words like 'data' and 'criteria' are already in plural form and for this reason, do not take an '-s' at the end. Writing 'datas' or 'criterias' is therefore not correct. Words like 'information', 'knowledge' and 'homework', on the other hand, are uncountable and so always used in singular form. Expressing them as 'homeworks', 'knowledges' or 'informations' is therefore erroneous.

- His failure in exams was yet another problem; not because he was unwilling to display his knowledge, but rather because of the examiners' desire to test him on subjects that Churchill was 'least interested in'.
- As students, we certainly have some duties, such as attending classes, doing homework, reading books, writing and so on.

6. IN THIS WAY

Not 'by', but the preposition 'in' precedes this expression. In other words, we say 'in this way' and not 'by this way'. 'By' can be used in the following way: 'by doing so ...'.

- In this way, he was encouraged to take an interest in school and was able to have 'pleasant' memories of his schooldays.

OR

- By having the chance to learn about things he was interested in, he was encouraged to take an interest in school and was able to have 'pleasant' memories of his schooldays.

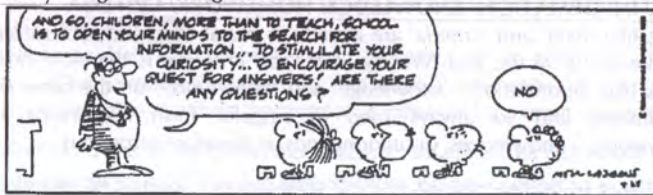
Adapted from: Cihan, N., Çavuşoğlu, C. & Şahin, V. (2002). *Read to comprehend write to react 2*. Ankara: METU Press.



See APPENDIX 4 for a more comprehensive list of common mistakes.

GOING BEYOND THE TEXT: SPEAKING

Look at the cartoons and quotations below about education & learning. Discuss what they mean and whether you agree or disagree with them.



When asked how much educated men were superior to those uneducated, Aristotle answered, "As much as the living are to the dead."

– Diogenes Laertius

Colleges are places where pebbles are polished and diamonds are dimmed.

– Robert G. Ingersoll

The only thing that interferes with my learning is my education.

– Albert Einstein

I am always ready to learn, but I do not always like being taught.

– Sir Winston Churchill



Education ... has produced a vast population able to read but unable to distinguish what is worth reading.

– G. M. Trevelyan



Adapted from: <http://en.wikiquote.org/wiki/Education>

<http://www.lhup.edu/~dsimanek/eduquote.htm>

<http://faculty.spokanefalls.edu/inetShare/AutoWebs/jimp//Cartoons/arethere.gif>

Now, see Reflection Sheet 3 and do the related tasks.

PUTTING IT ALL TOGETHER

WRITING A REFLECTIVE ESSAY

A reflective essay is an essay type in which you reflect upon what you have learned, read and/or discussed and personalize the information. You will write a reflective essay after you have read the text titled, "Obstacles to Thinking Well" and reflected on your own life and experiences regarding these obstacles. While writing the essay, you will need to remember what you have read so far about the theme "Thinking and Learning" and combine it with your own experiences and ideas.

The aim of a reflective essay is to give you a chance to explore your own thoughts and feelings about a certain topic and help you organize your opinions. The emphasis of this essay type is not so much *how* you write, but *what* you write. It is purely personal and should reflect your own experiences, past and ideas.

ESSAY BASICS



♠ ORGANIZATION OF AN ESSAY

An essay consists of several paragraphs that develop one topic. An essay has three parts, each with a designated function, but all of which revolve around the thesis statement.

THESIS STATEMENT

The thesis statement of an essay is perhaps the most important part of an essay. It is the sentence that presents the main idea and tells your reader what the essay is going to be about. Although it is possible to write a good essay without a thesis statement, the lack of a thesis statement may well be a symptom of an essay beset by a lack of focus. Many writers think of a thesis statement as an umbrella: everything that you carry along in your essay has to fit under this umbrella. Keep the following in mind when constructing a thesis statement:

A thesis statement:

- is a complete sentence
- expresses an opinion, attitude or idea; it does not simply announce the topic to be essay will develop
- should express an opinion; it should not express a fact
- should express only one idea toward one topic; if a thesis statement contains two or more ideas, the essay runs the risk of lacking unity and coherence.

INTRODUCTION

► Purpose

The introductory paragraph introduces the topic to be discussed and presents a clear statement of your paper's central idea or argument (ie. the THESIS).

► Structure

The most common type of introduction starts with a general statement about the topic, clarifies or limits the topic, and then states the thesis of the essay in the final sentence. Other introductions begin with a specific detail or series of details and broaden toward a thesis statement. The particular type of introduction you write depends on your subject, audience, and purpose.

► Different Ways of Beginning

- ask a provocative or rhetorical question
- use an engaging quotation
- make a controversial statement
- describe a situation or event
- use a startling fact or a surprising statistic
- define (in your own words) an important term
- make an interesting analogy
- report the opinion of an authority
- use an anecdote

► Dos and Don'ts of Introductions

DO	DO NOT
▪ focus the reader's attention on the main idea of the <u>essay</u> .	▪ use expressions that commentate such as: "Now I will write about ..."
▪ set the context, define terms, give background information that the reader needs to understand the <u>essay</u> .	▪ start with clichés like: "Ever since the beginning of time...", "For as long as man has existed..." etc.
▪ attract the readers' interest.	▪ begin with a <u>dictionary</u> definition.
▪ limit the subject and explain what aspects of it will be treated.	▪ remind your reader that you are not an expert.
▪ indicate how the topic will be developed.	▪ write introductions longer than your <u>body paragraphs</u> .

BODY

► Purpose

The body contains the actual development of the thesis. Each body paragraph presents a single idea or set of related ideas that provides support for the thesis statement.

► Structure

Since the function of the body paragraphs is to explain, illustrate, discuss, or prove your main idea, the number of body paragraphs you need depends entirely on your thesis statement. Each body paragraph should discuss one aspect of the thesis statement and provide explanations, examples, and any other supports.

► Ways of Arranging Information Within or Between Paragraphs

- Order of time (chronology)
- Order of space (descriptions of a location or scene)

- Order of climax (building toward a conclusion)
- Order of importance (from least to most or from most to least)

CONCLUSION

► Purpose

The concluding paragraph is both to restate the paper's argument and to restate how you have supported this argument in the body of the paper. It draws together the threads of the paper's argument and shows where the argument of your paper has gone.

► Connectors To Use When Concluding

- To sum up
- In conclusion
- Ultimately
- Thus
- For these reasons
- Overall
- As a result of
- All in all

► Different Ways of Concluding

- include a brief summary of the main points
- use a quotation
- evoke a vivid image
- end with a warning
- suggest results or consequences
- universalize (compare to other situations)
- discuss the broader implications of your topic
- ask a provocative question
- call for some sort of action
- make a prediction
- suggest solutions

► Dos and Don'ts of Conclusions

DO	DO NOT
▪ re-emphasize your thesis	▪ contradict the points you have made
▪ bring closure	▪ introduce a new topic or idea
▪ make the tone consistent with the overall tone of the essay	▪ throw in everything you couldn't find room for in the essay
▪ make your conclusion brief & to-the-point	▪ apologize for lack of knowledge, ability or resources
▪ give a feeling that the essay is completed and that a conclusion has been reached.	▪ include a wild generalization
	▪ mirror your introduction
	▪ conclude with a cliché

Adapted from: http://www.hamilton.edu/academics/Resource/WC/Effective_essays.html

Smalley, R. L. & Ruetten M. K. (1995) *Refining composition skills: Rhetoric and grammar for Esl students*. 4th Ed. Boston: Heinle & Heinle Publishers.

♣ **UNITY & COHERENCE**

Sequencing related ideas one after the other is not enough to produce an effective essay. All of the sentences should clearly relate to the main idea of the paragraph (UNITY) and the flow of ideas should be smooth so that the reader can easily move from one idea to the next (COHERENCE). These can be achieved by creating logical bridges and verbal bridges between statements. By using logical bridges, the same idea of a topic is carried over from sentence to sentence. The following can be used to make writing coherent and unified:

▶ **TRANSITION WORDS & CONNECTORS**

Transitional devices and connectors are like bridges between parts of your essay. They are cues that help the reader to interpret ideas in the way that you want them to understand. Transitional devices link your sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas.

▶ **KEYWORDS**

It is possible to tie sentences or paragraphs together by repeating certain key words from one sentence to the next or from one paragraph to the next. This repetition of key words also helps to emphasize the main idea of a piece of writing.

▶ **SYNONYMS**

Synonyms provide some variety in your word choice, helping the reader to stay focused on the idea being discussed without being repetitious.

▶ **PRONOUNS/ REFERENCE WORDS**

Reference words that point back to an idea mentioned previously. Among the many reference words that can be used to tie one sentence to another or one paragraph to another are words like *this, these, those, such, and that*.

NOTE: Be sure to avoid vague pronouns. Every pronoun you use should have a clear referent.

Adapted from: Cihan, N., Çavuşoğlu, C., & Şahin, V. (2002).
Read to comprehend write to react 1. Ankara: METU Press.

TASK



Read the article entitled, "Obstacles to Thinking Well" located in the back of the book and reflect on your own thinking skills. Choose three of the nine obstacles mentioned that you feel prevent you from thinking critically and write a reflective essay of three body paragraphs expanding on these. To expand on these obstacles, you should discuss possible underlying reasons why these specific obstacles are a part of your thinking system and explain how they hinder your critical thinking with concrete examples from your life and experiences. Also you should suggest any realistic and concrete solutions to overcome these obstacles.

You are expected to, essentially, psychoanalyze yourself and write an essay that reflects this deep examination of yourself. Remember to take into consideration your background, upbringing, intelligence and education while developing your ideas.

POINTS TO KEEP IN MIND

When writing a Reflective Essay, as with all essays, you need to be careful about the following:

- ▶ **coherence**— within and between paragraphs (use transitions, connectors, pronouns, synonyms etc. to maintain coherence in your essay)
- ▶ **unity**— (make sure there are no irrelevant ideas in your essay)
- ▶ **supports**— (your ideas should be developed and strengthened with clear, logical, effective, mature, adequate and specific supports)
- ▶ **mechanics**— spelling, punctuation, capitalization
- ▶ **language**— grammar & vocabulary (make sure to present your ideas with accurate, various and sophisticated sentence structures and vocabulary; try to use thematic and academic vocabulary items that you have learned in this theme)
- ▶ **format**— (your essay needs to be typed and double-spaced)



THEME 2

PERSPECTIVES IN CREATIVITY



UNIT 4: WHAT IS CREATIVITY

READING FOR IDEAS: TEXT 1

Are you creative? Do the small test below to see how creative you are.

In each of the four matchstick arrangements below, move only one stick to change the equation so that it represents a true equality such as $V=V$.

$V=VII$

$VI=XI$

$XII=VII$

$VI=II$

What is the relationship between creativity and the test you have done above?

BEFORE YOU READ

1. Do you think creative people feel comfortable or uncomfortable in society?
2. Why might it be difficult for some people to feel comfortable with the idea that they might be creative? List three possible reasons.

3. Look at the subtitles of the text below and predict how the writer justifies/elaborates on these claims.
4. Now read the text and compare your predictions with the writer's ideas.

TEXT 1

Read the text below and answer the questions that follow.

EVERYBODY IS TALENTED

EVERYBODY IS TALENTED because everybody who is human has something to express. Try *not* expressing anything for twenty-four hours and see what happens. You will nearly burst. You will want to write a long letter or draw a picture or sing, or make a dress or a garden. Religious men used to go into the wilderness and impose silence on themselves, but it was so that they would talk to God and nobody else. But they expressed something: that is to say they had thoughts welling up in them and the thoughts went out to someone, whether silently or aloud.



Writing or painting is putting these thoughts on paper. Music is singing them. That is all there is to it.

EVERYBODY IS ORIGINAL

EVERYBODY IS ORIGINAL, if he tells the truth, if he speaks from himself. But it must be from his *true* self and not from the self he thinks he *should* be. Research on heredity and the genes and chromosomes demonstrates that no individual is exactly like any other individual, that no two identical persons have ever existed. Consequently, if you speak or write from *yourself* you cannot help being original. So remember these two things: you are talented and you are original. Be sure of that. I say this because self-trust is one of the very most important things in writing.

This creative power and imagination is in everyone and so is the need to express it, i.e., to share it with others. But what happens to it?

It is very tender and sensitive, and it is usually drummed out of people early in life by criticism (so-called "helpful criticism" is often the worst kind), by teasing, rules, strict teachers, critics, and all those unloving people. Sometimes I think of life as a process where everybody is discouraging and taking everybody else down a peg or two.

But this joyful, imaginative, impassioned energy dies out of us very young. Why? Because we do not see that it is great and important. Because we let dry obligation take its place. Because we don't respect it in ourselves and keep it alive by using it. And because we don't keep it alive in others by *listening* to them.

How does the creative impulse die in us? The English teacher who wrote fiercely on the margin of your theme in blue pencil: "Trite, rewrite," helped to kill it. Critics kill it, your family. Families are great murderers of the creative impulse, particularly husbands. Older brothers sneer at younger brothers and kill it.

You have noticed how teachers, critics, parents and other know-it-alls, when they see you have written something, become at once long-nosed and go through it gingerly looking for all sorts of mistakes or flaws. AHA! A misspelled word! As though Shakespeare could spell! As though spelling, grammar and what you learn in a book about rhetoric has anything to do with freedom and the imagination!

Adapted from: Ueland, B. (1987). *If you want to write*. Minnesota: Graywolf Press.

DIGGING INTO THE TEXT

A. COMPREHENSION

Answer the following questions in your own words.

1. Read Part 2, paragraph 4 of the text and complete the following sentence using your own words.

Creativity which is regarded as a certain kind of energy by the writer disappears in time
due _____ to _____
and _____.

2. (part 2) How does the writer explain the role of 'family' and 'education' in killing creativity? Do you agree with the writer? Explain/discuss your ideas by giving examples from your life experiences.

READING FOR IDEAS: TEXT 2

BEFORE YOU READ

- A. Discuss the following statement. After reading the text, decide whether it is in approval of the type of creativity described in the text.

A truly creative person rids him or herself of all self-imposed limitations.

Gerald G. Jampolsky



- B. Before you begin reading the passage, you may find it helpful to do the following vocabulary activity. Using the context, write a synonym, description or a definition for each word in bold in the spaces provided.

1. His poems reveal the **duality** of his nature: the joy and hope, the fear and despair.

2. Despite his goodwill and motivation, his **indiscretions** and unprofessional acts as a top manager created an upsetting work environment for the employees.

3. The manager warned his executives that they would have to look at the offer in the light of the **prevailing** circumstances and financial challenges before reaching a decision.

4. After his unhappy and tiresome marriage for 20 years, she now **revels in** her newly found freedom. _____

C. SKIMMING/SCANNING

1. Read the first two paragraphs of the text below and predict how the writer's definition/explanation of creativity will differ from the predominant perceptions of it.
2. Now skim the rest of the text and find the key terms that the writer uses to define his perception of creativity.

TEXT 2

Read the text below and answer the questions that follow.

WHAT IS CREATIVITY, ANYWAY?

By Ned Hermann

I resist defining creativity: Each person's experience of it is so unique and individual that no one can formulate a definition that fits everyone else. However, you need to know what I'm talking about, so in this section I will be defining the word. Add to this extended definition in any way that works for you.



Many people think of creativity purely in terms of inventiveness, and that is surely part of it. "Hot" ideas are great and we revel in them when they hit. But if the process stops there, the "flash" evaporates. The world goes on, unchanged. The idea is usually lost. What's more – and this is the point – ideas in and of themselves, if they begin and end in our heads, produce neither growth nor full satisfaction because there's no basis for feedback to encourage more ideas. The reinforcement loop doesn't close.

My own thinking is that *creativity in its fullest sense involves both generating an idea and manifesting it – making something happen as a result.* To strengthen creative ability, you need to apply the idea in some form that enables both the experience itself and your own reaction and others' to reinforce your performance. As you and others applaud your creative **endeavours**, you are likely to become more creative.

Defining creativity to include application throws the whole subject into a different light, because:

1. While *ideas* can come in seconds, *application* can take days, years, or even a lifetime to realize.
2. While *ideas* can come out of only one quadrant, *application* ultimately calls on specialized mental capabilities in all four quadrants of the brain.
3. While *ideas* can arrive in a single flash, *application* necessarily involves a process consisting of several distinct phases.

Defining creativity to include application also makes creativity totally applicable in the world of business, where it tends to go under the label of problem-solving.

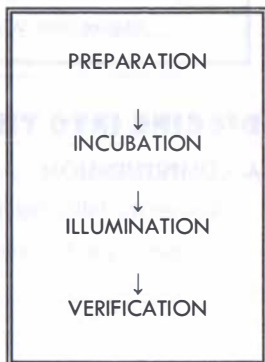
The Process of Creativity

The source of creativity is the brain – not just one part of the brain, but all of it. Today, this theme song is well established and accepted, but when I first proclaimed it in 1975, it was a new idea and some of my **associates** in the training field thought I was nuts. Why? Because none of the well-known literature on creativity mentioned the brain once! It simply wasn't part of the prevailing frame of reference regarding creativity.

Knowing that creativity arises in the brain makes an enormous contribution to our ability to access, stimulate, develop, and apply the process, because it tells us: (1) what process we need to follow, and (2) how that process calls on the brain's specialized capabilities at each stage.

Researcher Graham Wallas, many years ago, **set down** a description of what happens as people approach problems with the objective of **coming up**

with creative solutions. He described his four-stage process, which has helped me define what happens in my own creative endeavours, as follows:



1. In the *preparation* stage, we define the problem, need, or desire, gather any information the solution or response needs to **account for**, and **set up** criteria for **verifying** the acceptability of the solution.
2. In the *incubation* stage, we step back from the problem and let our minds **contemplate** it. Like preparation, incubation can last minutes, weeks, even years.
3. In the *illumination* stage, ideas **arise from** the mind to provide the basis of a creative response. These ideas can be pieces of the whole or the whole itself, i.e., seeing the entire concept or entity all at once. Unlike the other stages, illumination is often very brief, involving a tremendous rush of insights within a few minutes or hours.
4. In *verification*, the final stage, one **carries out** activities to demonstrate whether or not what **emerged** in illumination satisfies the need and the criteria defined in the preparation stage.

Key to Creative Living: Reclaiming Our Passion

A major key – perhaps the key – to living creatively is passion. By passion I mean a highly compelling, energetic attention to something. Turned-on people of all kinds are passionate. So are people who've just fallen in love. So are collectors, sports nuts, boys who've just discovered baseball cards or video games, computer hackers.

Little children are passionate about almost everything they see. In fact, they are passionate about seeing itself, and feeling, and smelling, and hearing, and tasting, too. Their passion embraces life itself with all its experiences. Even timid children, once they've been reassured, have enormous enthusiasm. They reach out for everything they can – spiders, flower, butterflies, blocks, hands, eyes, cats, food, wind, water, worms, you, music – everything. They are natural experimenters, dedicated **explorers**, fascinated examiners of you-name-it. As time goes on, they begin to make connections between things: One child, seeing oil in a puddle of water, exclaimed, "Oh look! A dead rainbow!" So extraordinary

and novel are their **perceptions** that Art Linkletter* made his reputation by interviewing children. Apart from committing the indiscretions that horrified their parents and delighted the audience, they resensitized us repeatedly to the wonder of the world around us.

The natural passion for life in all its unexpectedness that characterizes children also **features** strongly in the personalities of people who have chosen to retain or reclaim their own creativity. They are constantly exercising their curiosity, trying new things, and delighting in the experiment for its own sake – even if the results themselves don't please. They are open to the moment for whatever it may bring. They approach life with expectancy, enthusiasm, and energy.

*Art Linkletter: A famous TV program presenter

Adapted from, Wholery, M. L. & Houghton, N.H. (2002). *Reading matters 4*. Boston: Mifflin Company.
<http://www.theatlantic.com/issues/99feb/images/intel1.gif>

DIGGING INTO THE TEXT

A. COMPREHENSION

Answer the following questions in your own words.

1. (part 1, par.1) What is the difference between creativity and inventiveness?

2. (part 2, par. 3) Fill in the blanks in the statements below with the names of Wallas's four-stage process and the relevant information using your own words.

a) In the _____ stage, the three major tasks are _____ and _____.

b) In the _____ stage, we dwell on the problem from a distance in order to _____

c) The _____ stage is where ideas are freely _____ in a relatively short time.

d) In the _____ stage, the person compares the outcomes of the illumination stage with the criteria of the _____ stage

3. (part 3) What are some possible reasons why adults do not display the kind of creativity that the children display?
-
-

B. REFERENCE WORDS

Determine what the following words and phrases from the text refer to.

- (part 1) it: _____
- (part 2, par.2) it: _____
- (part 2, par.3) it: _____
- (part 3) its: _____

C. GUESSING VOCABULARY

1. Guess the meanings of the following words in the text using the contextual clues. Identify their parts of speech and match them with their definitions below:

Parts of Speech	Words	Definitions
_____	manifest _____	a) someone who travels around in order to discover and learn about new places
_____	endeavour _____	b) to show something clearly, through signs or actions
_____	associate _____	c) to become known especially as a result of consideration, examination or questioning
_____	emerge _____	d) an awareness of things through the physical senses, especially sight
_____	explorer _____	e) to show; to include as a special item
_____	perception _____	f) effort
_____	feature _____	g) to spend time considering (a possible future action)
_____	contemplate _____	h) someone who is closely connected to another person as a companion, friend or business partner

2. The phrasal verbs and verb + preposition combinations below are taken from Text 2.

- A. Refer back to the text and try to guess their meanings using the contextual clues. Write their definitions.

Verbs:

- set up: _____
- account for: _____

- c) come up with: _____
- d) arise from: _____
- e) carry out: _____

B. Fill in the blanks in the following sentences using the verbs above. Change the verb forms if needed.

- a) The student could not _____ the striking similarity between his own essay and one of his classmates'; therefore, the instructor accused him of plagiarism.
- b) Negative reactions against radical changes usually _____ the fact that people either don't understand them or are scared of them.
- c) Student Clubs at METU are specifically _____ by the university administration to allow for students' social and cultural development through extracurricular activities.
- d) None of the members of the committee could _____ a convincing solution to the problem of dramatic decrease in the company's market share.
- e) After the committee members _____ a comprehensive research on the needs of the students, they have decided to renew the curriculum.

C. A CLOSER LOOK AT THE TEXT

Study Text 2 and fill in the chart below. Justify your answers with concrete examples from the text.

Purpose	☐ to inform ☐ to persuade ☐ to describe	☐ to entertain ☐ to criticize	☐ to narrate ☐ other _____
Audience	☐ general ▪ <i>specify (age, education, background, cultural identity, experience etc.).</i> _____ ☐ specific		
Method of development	☐ process analysis ☐ exemplification ☐ problem-solution	☐ cause/ effect ☐ compare/ contrast ☐ persuasion	☐ classification ☐ definition ☐ other _____
Supporting techniques	☐ examples ☐ facts/ data ☐ statistics	☐ authority's opinions ☐ descriptions ☐ definitions	☐ explanations ☐ other _____
Writer's tone & attitude	☐ objective ▪ <i>write 2 adjectives to describe the tone and attitude of the writer.</i> _____ ☐ subjective		

D. DISCUSSION

1. Refer back to Wallas's Four-Stage Creative Process. Have you ever gone through such a process to come up with creative solutions for any of your problems? Give specific examples.
2. In Text 2, hackers are exemplified as passionate and creative people. What do you think about this claim? How can a hacker be considered creative? What about other criminals?

VOCABULARY BUILDING

A. The following suffixes have been taken from the text. Match them with their appropriate meanings and add examples to the chart.

Which suffix:

1. makes an adjective into a verb _____
2. makes an adjective into a noun _____
3. makes an adjective into an adverb _____
4. means "possible to do", or "having the quality of" _____
5. means "to become, to make" _____
6. means "like, pertaining to" _____
7. means "one who" _____

Suffix	Examples from Text	Other Examples
-able	<i>applicable</i>	
-en	<i>strengthen</i>	
-er	<i>researcher</i>	
-ic	<i>energetic</i>	
-ness	<i>inventiveness, unexpectedness</i>	
-ly	<i>constantly</i>	
-ize	<i>specialize, characterize</i>	

B. The following prefixes have been taken from the text. Match them with their appropriate meanings and add examples to the chart.

Which prefix means:

1. "make, create" _____
2. "not" _____
3. "back, again" _____
4. "outside, beyond" _____
5. "four" _____
6. "with" _____

Suffix	Examples from Text	Other Examples
quad-	<i>quadrant</i>	
en-	<i>encourage, enable</i>	
re-	<i>reclaim, resensitize</i>	
con-	<i>consist, connections</i>	
un-	<i>unchanged, unexpectedness</i>	
extra-	<i>extraordinary</i>	

LANGUAGE:

TYPES OF SENTENCES

- A. Refer back to the 'Closer Look at the Text' section above for Text 2 of this unit. Identify any similarities and differences between the **Purpose, Audience, and Tone & Attitude** of Text 1 and Text 2.
- B. The choice of sentence structures in a text is directly related to the text's purpose and audience, as well as the writer's tone and attitude. Having analyzed the purpose, audience, tone and attitude of the two texts, analyze how these two texts differ in language in terms of formality and sentence structures and length. Justify your responses.
- C. Look at the sentences below and decide if they are **Simple, Compound or Complex** sentences.
1. "Discipline and focused awareness contribute to the act of creation." _____
 2. "I would expect that less than 1 percent of the total population could rank in the genius category, yet of the thousands of people I've worked with, a good 70 to 80 percent have been able to demonstrate to their own satisfaction." _____
 3. "No matter how severely our creativity may have been repressed in the past, it can be re-accessed, stimulated, and developed through life experiences and specialized programs." _____
 4. "Play teaches children to master the world." _____
 5. "Acts like solving a new problem, laying out a garden, designing a house, fixing a way to feed the cat when you are away, are indeed valid examples of creative behaviours, because the doing of them includes an element of newness and difference." _____
 6. "Our creativity is limited only by our beliefs." _____

Now read the explanation below and check your answers.

SIMPLE VERSUS COMPOUND & COMPLEX SENTENCES

Experienced writers use a variety of sentences to make their writing interesting and lively. Too many simple sentences, for example, will sound immature while too many long sentences will make the text difficult to read and hard to understand.

Sentences are made up of different types and numbers of clauses. A clause is a part of a sentence that contains a subject and a tensed verb. An independent clause can stand alone as a sentence. A dependent clause cannot stand alone. It needs an independent clause to make it a complete sentence.

A **simple sentence**, also called an independent clause, contains a subject and a verb, and it expresses a complete thought.

Its use is most effective when:

- catching the reader's attention.
- summing up an argument.
- expressing an idea which is direct and to the point.

But you have to use them with care: too many simple sentences can make your writing seem childish. When you do use simple sentences, you should add transitional phrases to connect them to the surrounding sentences.

A **compound sentence** contains two independent clauses joined by a coordinator. The coordinators are as follows: *for*, *and*, *nor*, *but*, *or*, *yet*, *so*. Except for very short sentences, coordinators are always preceded by a comma.

Its use is most effective when:

- you use it to create a sense of balance or contrast between two (or more) equally important pieces of information.

A **complex sentence** has an independent clause joined by one or more dependent clauses. A complex sentence always has a subordinator such as *because*, *if*, *since*, *after*, *although*, or *when* or a relative pronoun such as *that*, *who*, or *which*.

D. Read the extracts below from Text 1 and try to rewrite each as one compound or complex sentence. You may need to change the structures in the original sentence but do not change the meaning.

- a) "So remember these two things: you are talented and you are original. Be sure of that."

- b) "Try not expressing anything for twenty-four hours and see what happens. You will nearly burst."

- c) "Families are great murderers of the creative impulse, particularly husbands. Older brothers sneer at younger brothers and kill it."

FOCUSING ON A SKILL

SUMMARIZING

Summarizing, a technique of condensing material, is an invaluable aid to every reader. In writing a summary, the reader digests and expresses in his own words what the author says by taking the essence of his (author's) meaning and excluding the unnecessary details or examples. In other terms, the summary is a condensed representation of the main ideas, the mood and the tone of the original text.

Here are some guidelines for effective summarizing:

- Read the source material and understand it well.
- Be precise and to the point. Identify the important/main points of the material to include in your summary.



- Leave out the examples stated in the original unless they are of significance for overall comprehension.
- Use your own words - change both the grammar and the vocabulary of the original.
- Do not include your own ideas in the summary. Instead, express the author's main idea accurately and precisely.
- Use transitional words where necessary in order to maintain a smooth flow of ideas in your summary.
- Use Present Tense (unless summarizing a story or narrative text).
- Give reference to the original sources. You can use structures like:
 - In the essay McDelly (2002, p.34) addresses the question of
 - The article (McDelly 2002, p.34) discusses/examines/explores.....
 - According to McDelly (2002, p.34), the reason why.....

TASK 1

Read the text below and summarize it in one paragraph.

Understanding the Mind: 5 Keys to a Writer's Creativity

By Rob Daugherty



Do you ever wonder how some writers experience that creative "flow" almost at will? They produce so much material it seems as if they have ghost writers working for them. Or, on the other hand, some writers seem to have too many ideas and can't focus long enough to finish a project. How does a person become filled with ideas? What goes on in their minds? What makes a super productive writer tick?

This is not another article to help enhance creativity and overcome writer's block. Instead, it details five interesting characteristics of the mind that, once known, will help you more effectively apply the suggestions given in the many excellent articles on writer block and creativity, thus allowing you to take those and personalize them to enhance the results.

First interesting characteristics of the mind is its natural filter mechanism. There exists a screening device located at the base of our brain called a Reticular Activating System (RAS). This net-like group of cells helps to decide what we are to be conscious of as it filters out other information. It allows only vital and important sensory input into our conscious awareness. For example, you are not aware of the shirt on your back until I mention it; or the temperature of the room, or all the sounds in your environment. Thankfully, this filter exists or else we'd go crazy having to acknowledge every color, every sensation, every blink of the eye, and so forth. What makes understanding the RAS so interesting is that we can shift our focus such that we can become conscious of things normally blocked from our awareness. Just as mothers can hear the slightest "peep" from their babies over many other louder sounds, we can soon become aware of the ideas, the interesting overheard conversations, the article topics that we often block out because we're not focused and open to the possibility of receiving inspiration in a grocery store, for example.

Another feature of the brain is its total recall ability. For instance under hypnosis, some people can accurately recall license plate numbers and other details of an accident they were previously unable to remember. We have stored in our brain

every article we've read, every experience we've had, and every image that has passed before our eyes. It is all there. The challenge - one of the keys to constant creative inspiration - is to retrieve this information deliberately. Knowing about the RAS and that everything is stored in the brain, one can strengthen the connection between the conscious and subconscious, which opens your mind to ideas and allows better access to the stored information.

Yet another aspect of the human mind is its ability to multi-task. People talk on a hands-free cellular phone while driving a car 65 mph on a metropolitan beltway, eating a sandwich, handing a cracker to a child in the backseat, listening to music and changing stations, switching lanes, reading and following traffic signs, shifting gears, eating more sandwich, and checking in the mirror for lettuce in the teeth. The eyes blink to maintain proper moisture, the mouth chews the food, the salivary glands add moisture, and various muscles contract in precise order so that the food particles move into the stomach, which has already begun the digestive process. The body temperature is regulated, the heart is pumping blood, the lungs inhale oxygen and expel carbon dioxide. Hair continues to grow. All the senses provide constant feedback to the brain, indicating that all the tasks associated with driving the car are being accomplished. This is just a fraction of what's taking place every second of every day of every week. The point? Our mind is a powerful machine. Now, let's put it to use...

Finally, remember that your mind works like an auto-pilot; that is, your subconscious can do much more than your conscious, and with enough practice, this becomes automatic. When things move into the subconscious, there is no longer a need to consciously think and then do. It just happens. Fast typists type without ever looking at the keyboard or thinking about each individual letter and where their fingers are. Pianists can play a song and carry a conversation at the same time. Driving a car is yet another example. It's natural for things to be done automatically if done enough times. And soon, being more creative and recognizing the ideas all around you will also just happen.

The mind is constantly exploring options and possibilities. Exploring a half-million of these in a manner of a few seconds is typical behavior for the subconscious mind. Incredibly, we don't have to be aware of this for it to happen. The key is to understand and to trust that this is how the mind works. When writers accept this and exercise their mind with such a guided meditation, they will find themselves having a constant flow of ideas. Trust that the mind is a powerful thing and enjoy the idea that you are improving in every way and opening yourself to new worlds of creativity and inspiration.

Adapted from http://www.creativityforlife.com/full_article.php?article_id=3

SUMMARY:



TASK 2

Not every text is as structured and clearly organized as the one in TASK 1. Now read the text below and summarize it in one paragraph.

Society and Intelligence

By W. H. J. Sprott



Intelligence at best is a hypothetical construct – the meaning of the word has never been clear. There is more agreement on the kinds of behaviour referred to by the term than there is on how to interpret or categorise them. But it is generally agreed that a person of high intelligence is one who can grasp ideas readily, make distinctions, reason logically, and make use of verbal and mathematical symbols in solving problems. An intelligence test is a rough measure of a child's capacity for learning, particularly for learning the kinds of things required in school. It does not measure character, social adjustment, physical stamina, manual skills, or artistic abilities. It is not supposed to – it was not designed for such purposes. To criticise it for such failure is roughly comparable to criticising a thermometer for not measuring wind velocity.

The other thing that we have to notice is that the assessment of the intelligence of any subject is essentially a comparative affair. Since the assessment of intelligence is a comparative matter, we must be sure that the scale with which we are comparing our subjects provides a "valid" or "fair" comparison. It is here that some of the difficulties begin. Any test performed involves at least three factors: the intention to do one's best, the knowledge required for understanding what you have to do, and the intellectual ability to do it. The first two must be equal for all who are being compared, if any comparison in terms of intelligence is to be made. In school populations in our culture, these assumptions can be made with fair plausibility, and the value of intelligence testing has been proved up to the hilt. Its value lies of course, in its providing a satisfactory basis for prediction. No one is in the least interested in the marks a little child gets on his/her test; what we are interested in is whether we can infer from his/her mark on the test that the child will do better or worse than other children of his/her age at other tasks which we think require "general intelligence." On the whole, such inference can be made with a certain degree of confidence, but only if the child can be assumed to have had the same attitude towards the test as the other with whom s/he is being compared, and only if s/he was not penalized by lack of relevant information which they possessed.

It is precisely here that the trouble begins when we use our tests for people from different cultures. If, as happens among the Dakota Indians, it is indelicate to ask

GOING BEYOND THE TEXT: SPEAKING

The Turner Prize is an annual prize given to a British visual artist under 50. It is organized by the Tate art gallery, and since its beginnings in 1984 it has become the United Kingdom's most publicized art award. A poll of 500 art experts associated with the Turner Prize recently voted on "the most influential modern artwork of all time". Read the article below about the winner.

BBC NEWS WORLD EDITION
Last Updated: Wednesday, 1 December, 2004, 17:56 GMT

Duchamp's urinal tops art survey

A white gentlemen's urinal has been named the most influential modern art work of all time.

Marcel Duchamp's Fountain came top of a poll of 500 art experts in the run-up to this year's Turner Prize which takes place on Monday.



Duchamp's idea that art could take any form shocked the art world

Picasso's *Les Femmes d'Alger (O. J.)* (1907) was second, with Andy Warhol's *Marilyn Diptych* from 1962 coming third.

Duchamp shocked the art establishment when he took the urinal, signed it and put it on display in 1917.

"The choice of Duchamp's *Fountain* as the most influential work of modern art ahead of works by Picasso and Matisse comes as a bit of a shock," said art expert Simon Wilson.

Ahead of time

"But it reflects the dynamic nature of art today and the idea that the creative process that goes into a work of art is the most important thing - the work itself can be made of anything and can take any form."

What do you feel about the winner? Do you agree that a urinal can qualify as an artwork? What do you think creativity in art entails? Discuss as a class.

Adapted from: <http://www.answers.com/topic/turner-prize>
<http://news.bbc.co.uk/2/hi/entertainment/4059997.stm>

Now, see Reflection Sheet 4 and do the related tasks.

UNIT 5: CREATIVITY AND WOMEN

READING FOR IDEAS

BEFORE YOU READ

Do you think stories or fairy tales (e.g., "The Little Match Girl", "The Ugly Duckling", "Cinderella", etc.) are only for children or can they also be for adults? Discuss by giving reasons and examples.

TEXT

Read the story below and describe the social and physical environment the main character lives in.

THE LITTLE MATCH GIRL

By Hans Christian Andersen

Most terribly cold it was; it snowed, and was nearly quite dark, and evening-- the last evening of the year. In this cold and darkness there went along the street a poor little girl, bareheaded, and with naked feet. When she left home she had slippers on, it is true; but what was the good of that? They were very large slippers, which her mother had hitherto worn; so large were they; and the poor little thing lost them as she scuffled away across the street, because of two carriages that rolled by dreadfully fast.



One slipper was nowhere to be found; the other had been laid hold of by an urchin, and off he ran with it; he thought it would do capitally for a cradle when he some day or other should have children himself. So the little maiden walked on with her tiny naked feet, that were quite red and blue from cold. She carried a quantity of matches in an old apron, and she held a bundle of them in her hand. Nobody had bought anything of her the whole livelong day; no one had given her a single farthing.

She crept along trembling with cold and hunger--a very picture of sorrow, the poor little thing!

The flakes of snow covered her long fair hair, which fell in beautiful curls around her neck; but of that, of course, she never once now thought. From all the windows the candles were gleaming, and it smelt so deliciously of roast goose, for you know it was New Year's Eve; yes, of that she thought.

In a corner formed by two houses, of which one advanced more than the other, she seated herself down and cowered together. Her little feet she had drawn close up to her, but she grew colder and colder, and to go home she did not venture, for she had not sold any matches and could not bring a farthing of money: from her father she would certainly get blows, and at home it was cold too, for above her she had only the roof, through which the wind whistled, even though the largest cracks were stopped up with straw and rags.

Her little hands were almost numbed with cold. Oh! a match might afford her a world of comfort, if she only dared take a single one out of the bundle, draw it against the wall, and warm her fingers by it. She drew one out. "Rischt!" how it blazed, how it burnt! It was a warm, bright flame, like a candle, as she held her hands over it: it was a wonderful light. It seemed really to the little maiden as though she were sitting before a large iron stove, with burnished brass feet and a brass ornament at top. The fire burned with such blessed influence; it warmed so delightfully. The little girl had already stretched out her feet to warm them too; but--the small flame went out, the stove **vanished**: she had only the remains of the burnt-out match in her hand.

She rubbed another against the wall: it burned brightly, and where the light fell on the wall, there the wall became transparent like a veil, so that she could see into the room. On the table was spread a snow-white tablecloth; upon it was a splendid porcelain service, and the roast goose was steaming famously with its stuffing of apple and dried plums. And what was still more capital to behold was, the goose hopped down from the dish, reeled about on the floor with knife and fork in its breast, till it came up to the poor little girl; when--the match went out and nothing but the thick, cold, damp wall was left behind. She lighted another match. Now there she was sitting under the most magnificent Christmas tree: it was still larger, and more decorated than the one which she had seen through the glass door in the rich merchant's house.

Thousands of lights were burning on the green branches, and gaily-colored pictures, such as she had seen in the shop-windows, looked down upon her. The little maiden stretched out her hands towards them when--the match went out. The lights of the Christmas tree rose higher and higher, she saw them now as stars in heaven; one fell down and formed a long trail of fire.

"Someone is just dead!" said the little girl; for her old grandmother, the only person who had loved her, and who was now no more, had told her, that when a star falls, a soul **ascends** to God.

She drew another match against the wall: it was again light, and in the lustre there stood the old grandmother, so bright and **radiant**, so mild, and with such an expression of love.

"Grandmother!" cried the little one. "Oh, take me with you! You go away when the match burns out; you vanish like the warm stove, like the delicious roast goose, and like the magnificent Christmas tree!" And she rubbed the whole bundle of matches quickly against the wall, for she wanted to be quite sure of keeping her grandmother near her. And the matches gave such a brilliant light that it was brighter than at noon-day: never formerly had the grandmother been so beautiful and so tall. She took the little maiden, on her arm, and both flew in brightness and in joy so high, so very high, and then above was neither cold, nor hunger, nor anxiety--they were with God.

But in the corner, at the cold hour of dawn, sat the poor girl, with rosy cheeks and with a smiling mouth, leaning against the wall--frozen to death on the last evening of the old year. Stiff and stark sat the child there with her matches, of which one bundle had been burnt. "She wanted to warm herself," people said. No one had the slightest **suspicion** of what beautiful things she had seen; no one even dreamed of the splendor in which, with her grandmother she had entered on the joys of a new year.

**stove: a piece of equipment which burns fuel or uses electricity in order to heat a place.*

Adapted from <http://www.classicreader.com/read.php/sid.3/bookid.109/sec.15/>

DIGGING INTO THE TEXT

A. COMPREHENSION

Answer the following questions in your own words.

- What are three adjectives that can be used to describe each of the following:
 - The social environment: _____
 - The little match girl: _____
 - People's attitude towards the little match girl: _____
- If you were in a similarly difficult and hopeless situation what would your reaction be?

- What do you think the items listed in the table below symbolize or represent in the story? Explain by giving reasons.

Items	Symbolic Meanings
cold	
matches	
stove	
goose	
grandmother	

- In what way do you think this story relates to 'creative behaviour'?

- What was the outcome of this creative behaviour? Why?

B. GUESSING VOCABULARY

In the story read the context for each word below and match it with its correct definition, identifying the parts of speech.

Parts of Speech	Words	Definitions
.....	venture	a) emitting heat or light
.....	vanish	b) a minute amount or slight indication: trace
.....	ascend.....	c) to take a risk; dare
.....	radiant.....	d) to go or move upward; rise
.....	suspicion.....	e) to pass out of sight; disappear

C. A CLOSER LOOK AT THE TEXT

Study the text and fill in the following chart. Justify your answers with concrete examples from the text.

Purpose	☐ to inform ☐ to persuade ☐ to describe	☐ to entertain ☐ to criticize	☐ to narrate ☐ other _____
Audience	☐ general ☐ specific	▪ specify (age, education, background, cultural identity, experience etc.): _____ _____	
Method of development	☐ process analysis ☐ exemplification ☐ problem-solution	☐ cause/ effect ☐ compare/ contrast ☐ persuasion	☐ classification ☐ definition ☐ other _____
Supporting techniques	☐ examples ☐ facts/ data ☐ statistics	☐ authority's opinions ☐ descriptions ☐ definitions	☐ explanations ☐ other _____
Writer's tone & attitude	☐ objective ☐ subjective	▪ write 2 adjectives to describe the tone and attitude of the writer: _____ _____	

FOCUSING ON A SKILL

In academic and/or professional settings one may be required to attend and follow oral information during lectures, seminars and conferences for different purposes. Therefore, the listener has to develop an essential skill – listening & note-taking – in order to actively process the information provided and use it for further aims.

LISTENING AND NOTE-TAKING

Effective listening involves more than just hearing words. It includes active processing, such as making efforts to appreciate, comprehend, and evaluate the speaker's message (Wolvin and Coakley, 1979). Even if listeners listen well, however, they cannot rely on memory alone to remember information presented orally. Forgetting begins immediately.

Listeners typically remember less than half of the oral text at the end of a 55-minute class; one week later, their recall of the text drops to just 17 percent (McLeish, 1976). Taking notes helps them retrieve and reorganize information in long-term memory for use in assignments and tests.



Note-Taking Skills:

1. *Using speaker's cues to guide note-taking:* Listeners should be alert to a variety of verbal and nonverbal **signals** such as emphasis words (e.g., "the chief cause was..."), transitions (e.g., "now let's look at..."), enumerations (e.g., "there are five characteristics of ..."), repetitions (e.g., "let me remind you that...") as well as **non-verbal movements and gestures**.
2. *Taking notes on definitions and examples:* Listeners should pay particular attention to the **specialized vocabulary** use in their courses and take notes on any terms that are defined or illustrated by speakers.
3. *Taking paraphrased notes:* Listeners should not try to make an exact record of each and every word a speaker utters. Listeners should capture the speaker's ideas and information in their own words as clearly and briefly as possible without concentrating on unnecessary words and specific details. **Paraphrase** notes are effective if they stress the **main ideas** of oral texts rather than specific details. Vivid or striking words and phrases that speakers emphasize should be recorded.
4. *Using abbreviations and symbols:* To gain more time for listening and note-taking, listeners need to develop skill in using **abbreviations and symbols** for common verbs and frequently used terms. Common abbreviations include the following:

■ and:	&	■ definition:	def.
■ with:	w	■ equals:	=
■ without:	w/o	■ does not equal:	≠
■ for example:	e.g.	■ between:	b/w or btw
■ example:	ex.		
5. *Writing legible notes:* Notes should be clear enough to make sense days or weeks later.
6. *Revising notes after class:* During listening, listeners should not worry about organizing their notes since there usually is not enough time to **organize** notes into a neat **pattern**. The organization adopted in class can be changed later, when there is more time to reflect on the ideas in the notes. As soon as it is possible after class, while the memory of the listening task is still fresh, listeners can check and re-write illegible words, correct spelling, insert punctuation, add or delete words, and improve the organization of the notes if necessary, by numbering or labelling them to show

the relationship between main points and supporting details, as well as the relationship among main points.

7. *Reflecting on the meaning of the lecture:* Listeners can think of examples from their own experience, or from their reading, to illustrate the main points of the listening text. Perhaps they will arrive at a conclusion that is different from the speaker's, or discover that s/he has raised some questions which they want to pursue further.

Reflection can be the most important step in the entire process of listening to a lecture and taking notes, for it is during this step that listeners are integrating new information: they are *relating the new information to what they already know and are trying to give it personal meaning.*

Meeting with other listeners is another profitable way to review the notes, check comprehension, and deepen understanding. Not only can a listener review the main points with other listeners, but s/he may discover that they have heard points s/he missed. Also, they may see the relationship among points differently from her/him. Other listeners' ideas can be one more source for her/him as s/he tries to find the meaning in what s/he heard.

Adapted from: Gall, M.D., Gall, J.P., Jacobsen, D.R., and Bullock, T.L. (1990). *Tools for learning*. USA: ASCD. Apps, J.W. (1990). *Study skills for today's college student*. NY: McGraw-Hill, Inc.

LISTENING FOR IDEAS

Now you will listen to a critical review of *The Little Match Girl* in the form of an interview on *how the creativity of women is damaged*. The interviewer is a researcher on Women Studies. The interviewee is an internationally recognized scholar and psychoanalyst who has a doctorate in intercultural studies and clinical psychology from the Union Institute in the U.S.

BEFORE YOU LISTEN

Before you begin listening, you may find it helpful to do the following vocabulary activity. Using the context, write a synonym, description or a definition for each word in bold in the spaces provided.

1. Security at the airport has been **enhanced** following the discovery of a bomb there.

2. After the economic crisis, for many small businesses in Turkey, it was very difficult to **thrive** because they found it difficult to compete with big corporations.

3. Smoking **hinders** the ability of the heart and the lungs to recover quickly from the effects of surgery. _____
4. For some car buyers, especially for the young and single ones, lack of space is an acceptable **trade-off** for a sporty design. _____
5. It is easy to understand how a person's **psyche** can be damaged by the traumatic experiences the person had in his/her childhood. _____

6. Since I started dieting, I have been **overwhelmed** by a desire to eat so it is very difficult to keep myself from my favourite foods. _____
7. As a music producer, his job is to **nurture** young talents and their creative skills.

8. The professor and his assistant appreciated the **invaluable** help they received from their students in collecting and analyzing data. _____

WHILE YOU LISTEN

While listening to this interview take down notes under the prompts/headings given. Later, you will be asked to use your notes to answer some questions. You will listen twice.



Interview Question 1:

The conditions that prevent a woman from leading a creative life and a woman's reaction to this:



Interview Question 2:

The three types of fantasy & their definitions:



Interview Question 3:

The danger of the comforting fantasy for women:



Interview Question 4:

The difference between nurture and comfort:

AFTER YOU LISTEN

A. COMPREHENSION

Now compare your notes with a partner and add, delete or revise any information. Then answer the following questions or tasks with your partner using the revised notes.



Interview Question 1:

1. When women's creative capacity is frozen, they are likely to _____
 _____ because _____
 _____.



Interview Question 2:

2. Fill in the table below.

Name of the Fantasy	Definition	Example
a)		
b)		
c)		

3. Which one of these three fantasies does the little girl choose?



Interview Question 3:

4. Which one of the statements below gives the main idea of the answer given to the third question?
- a) The Little Match Girl remained frozen in the end because she had no friends to lead her to the right action to take.
 - b) A "frozen" woman should involve in a lot of important projects to retain her self confidence.
 - c) The source of nurture is only those friends who not only give comfort but also inform the "frozen" woman about her problematic situation and lead her into the right action.
 - d) Like trees and plants, a woman should turn to the sun – the symbol of friendship – to gain comfort and to become productive.



Interview Question 4:

5. Explain in your own words what the difference between comfort and nurture is.

B. DISCUSSION

Evaluate the interviewee's arguments and suggestions about the creativity of women with respect to conditions and problems of Turkish women. Do you think these arguments and solutions are valid or applicable in Turkish culture? Why? Why not?

GOING BEYOND THE TEXT: SPEAKING

In groups, discuss how you can explain the situation of the Little Match Girl according to the following extract. Share your ideas with the rest of the class.

Denial, in psychology, is an ego defense mechanism that operates unconsciously to resolve emotional conflict, and to relieve anxiety by refusing to perceive or acknowledge the more unpleasant aspects of external reality. In the psychoanalytic theory of Sigmund Freud, denial is described as a primitive defense mechanism. Anna Freud, his daughter, studied the widespread occurrence of denial among small children and explained that adults do not continue to make extensive use of denial, because it conflicts with the capacity to

recognize and critically test reality. Most people employ denial at some time in their lives when coping with stressful situations, such as the death of a loved one.

According to Elisabeth Kubler-Ross's influential theory, denial may, in some instances, be considered helpful in adapting to reality. It is considered dangerous, however, when it becomes delusional and isolates the person from real life. In recent years, the term is used more generally, to describe the suppression of reality rather than a particular defense mechanism in the Freudian sense.

Adapted from: <http://www.encyclopedia.com/html/d1/denial.asp>

Now, see Reflection Sheet 5 and do the related tasks.

UNIT 6: CREATIVE PEOPLE

READING FOR IDEAS

A.

1. Read the three short texts below illustrating various perceptions or arguments on creativity and creative people. Underline/circle the key words or expressions used to describe the qualities of such people.
2. Identifying/infering the main idea of each extract/paragraph, use them (along with the key words, if necessary) to write one/two sentence(s) defining creative people.

THE FARTHER REACHES OF HUMAN NATURE

The creative person, in the inspirational phase of the creative dynamism, loses his past and future and lives only in the moment. He is all there, totally immersed, fascinated and absorbed in the present, in the current situation, in the here-now, with the matter-in-hand....

I believe that we cannot study creativeness in an ultimate sense until we realize that practically all the definitions that we have been using of creativeness, and most of the examples of creativeness that we use are essentially male or masculine definitions and male or masculine products. We've left out of consideration almost entirely of the creativeness of women by the simple semantic technique of defining only male products as creative and overlooking entirely the creativeness of women. I have learned recently (through many studies of peak experiences) to look to women and to feminine creativeness as a good field of operation for research, because it gets less involved in products, less involved in achievement, and less competitive, more involved with the process itself, with the going-on process rather than with the climax in obvious triumph and success, which makes it something totally different than male creativeness....

Since any particular scientist rests so much in the arms of history, stands on so many shoulders of so many predecessors, he is so much a part of a huge basketball team, of a big collection of people that his own shortcomings may not appear. He becomes worthy of reverence, worthy of great respect through his participation in a great and respect-worthy enterprise. ... Therefore, when he discovers something, I have learned to understand this as a product of a social institution, of collaboration. If he didn't discover it, somebody else would have pretty soon....



Adapted from: <http://koti.mbnet.fi/amindra/maslow1.htm>

CREATIVE PEOPLE MORE OPEN TO STIMULI FROM ENVIRONMENT

Brains of creative people appear to be more open to incoming stimuli from the surrounding environment. Other people's brains might shut out this same information through a process called 'latent inhibition' – defined as an animal's unconscious capacity to ignore stimuli that experience has shown are irrelevant to its needs. Through psychological testing, the researchers showed that creative individuals are much more likely to have low levels of latent inhibition.

Latent inhibition may be positive when combined with high intelligence and good working memory- the capacity to think about many things at once- but negative otherwise. If you are open to new information, new ideas, only two or three are likely to be good. You have to be able to discriminate or you will get swamped.

Scientists have wondered for a long time why madness and creativity seem linked. It appears likely that low levels of latent inhibition and exceptional flexibility in thought might predispose to mental illness under some conditions and to creative accomplishment under others. For example, during the early stages of diseases such as schizophrenia, which are often accompanied by feelings of deep insight, mystical knowledge and religious experience, chemical changes take place in which latent inhibition disappears.

Adapted from: 'Biological basis for creativity linked to mental illnesses by Jessica Whiteside. Retrieved from <http://www.news.utoronto.ca/bin5/03093b.asp>, April 21, 2004.

CREATIVITY AND CREATIVE PROBLEM SOLVING

To some psychologists, creativity is a personal quality or trait. We often talk about creative people. Other psychologists suggest that creativity is not a personality trait but a skill or process that produces a "creative" product, such as a painting, invention, or solution to a personal problem. At the heart of all concepts of creativity we find the notion of newness. Creativity results in new, original, independent, and imaginative ways of thinking about or doing something. Some psychologists suggest that creativity comes from using the knowledge-acquisition components in an insightful way. Having a rich store of knowledge in an area is the basis for creativity, but something more is needed. For many problems, that "something more" is the ability to break set – restructuring the problem to see things in a new way, which leads to a sudden insight. So it seems that creativity requires extensive knowledge, flexibility, and the continual reorganizing of ideas. In this context, creativity is often equated with "divergent thinking"-the ability to propose many different ideas or answers.

Adapted from: Woolfolk, A.E. (1993). Educational psychology. Boston: Allyn and Bacon.

3. Do you agree with the idea (in "The Farther Reaches of Human Nature") that female creativity differs from male creativity? How?

B.

1. Which field do you think associates most with 'creativity'? The Arts, Politics, Sports, Science? Why?
2. Who do you think is the most creative and influential figure of the 20th Century? Why?
3. The extracts below are taken from the 'Person of the Century' issue of the *Time News Magazine* (December 31, 1999). Readers are expressing their choice of the Person of the Century. Read them and fill in the table that follows.

MUHAMMAD ALI

As we look at the history of the world, the people who still inspire us today, even after centuries have passed, are individuals whose lives were dedicated to truth and beauty. The honesty and integrity with which one lives one's life and the beauty that results from a dedication to truth are what make a life meaningful. In the 20th century, Muhammad Ali is a person who inspires us. He overcame challenges and obstacles while exemplifying honesty and courage. He is a true hero. In the boxing ring he was perfection itself, showing skill and strength. Out of the ring he was even more magnificent. His fight against racism and corruption - and the politics of war - was his most important heavyweight battle. And although the world still fights these ills, Muhammad Ali remains a champion for all time.

Tony Bennett, New York City

ANDY WARHOL

A heroically influential person of the 20th century was Andy Warhol. He took everyday culture and turned it into art-POP art. Warhol's work was original. It gives the observer the feeling that the person who made it wasn't like everyone else; this artist was an individual. He was a complex person and I doubt if anyone ever fully understood; why he did what he did and why he painted as he did.

A vast number of artists, authors, musicians, directors and regular people have over the years been inspired by Andy Warhol. People have been fascinated by his art, his movies, his entourage and his appearance.

Andy Warhol's quote: "In the future everyone will be famous for fifteen minutes" has become a part of everyday language.

Amanda Michels, Wexford, Pa.

ADOLF HITLER

He is the obvious choice for the single individual who had the most profound impact on the events of the past 100 years. His acts had a dramatic impact on the entire world. Everything from the Holocaust, the cold war, the creation of Israel, the invention and ultimate use of atomic weapons can be traced back to Hitler.

Hitler was the century's dominant figure because he was simply the latest in a long line of murderous figures and despotes who went about his evil mass-killing with all the efficiency that modern industry had perfected, and he turned himself into a hero in the eyes of masses of his country fellow-men making them support and appreciate his criminal acts.

Evil may be a powerful force, a seductive idea, but is it more powerful than genius, creativity, courage or generosity?

Ted Florance, North York, Canada.

ALBERT EINSTEIN

Some discoveries have completely altered our lives: electricity, the telephone, the motor car. Although useful, they are minor in their importance when compared to the work of Albert Einstein. His theories have altered forever our views on matter, time, space and motion and have helped scientists across the globe understand our universe.

His famous $E=mc^2$ formula theorized that converting a small amount of mass would release an enormous amount of energy (later demonstrated by the atomic bomb). That alone would have been enough to secure his reputation in history.

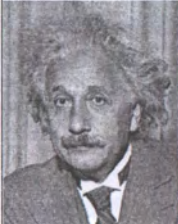
Yet he published work on critical opalescence which answered the age-old question of why the sky is blue. His general theory of relativity was the first major new theory of gravity since Isaac Newton's more than two and a half centuries earlier. He proved the existence of atoms, modeled the behavior of the entire universe and developed quantum theory.

Now came a view of the universe in which space and time were all relative. Indirectly, relativity paved the way for a new relativism in morality, arts and politics. There was less faith in absolutes, not only of time and space but also of truth and morality.

In a hundred years, as we turn to another new century—ten times a hundred years, when we turn to another new millennium—the name that will prove most enduring from our own amazing era will be that of Albert Einstein: genius, political refugee, humanitarian, locksmith of the mysteries of the atom and the universe.

Neil L. Rudenstine, President, Harvard University, Cambridge, Mass.

	Personality	(Creative) Act(s)	Impact
MUHAMMAD ALI 			
ANDY WARHOL 			

ADOLF HITLER 			
ALBERT EINSTEIN 			

- In your opinion which of the people above was the most creative? Why?
- In Unit 1, you discussed whether some criminals or criminal acts could also be regarded as creative. Adolf Hitler is also one of the greatest criminals of history. So what do you believe the real source of creativity or creative power may be? Can you think of any other creative evil people or acts in history?

BEFORE YOU READ

- A. These words below are taken from the famous Mexican painter Frida Kahlo's biography. Before you begin reading, you may find it helpful to do the following vocabulary activity. Using the context, write a synonym, description or a definition for each word in bold in the spaces provided.
- Since nobody could beat him for five years at Wimbledon, Bjorn Borg was titled as the **reigning** champion in the history of tennis. _____
 - Irene has a very **distinctive** voice, clear and ringing; that's why I can always distinguish and recognize her voice when she is around. _____
 - Jean D'Arc, in an age when there was great pressure on women to behave according to society's expectations, rejected every rule, demonstrating her courage and **anticonformism**. _____
- B. The following words or expressions are taken from the biographies of Frida Kahlo, Piri Reis and Mahatma Gandhi. Before you start reading, decide which of these are from each of these three biographies.

- | | | | | |
|----------------------|-------------------------------|-------------|--------------|-----------|
| ▪ physical suffering | ▪ commanding | ▪ the media | ▪ Greenpeace | ▪ poverty |
| ▪ sorrow | ▪ Oriental Studies | ▪ boycott | ▪ a lawyer | ▪ tragedy |
| ▪ voyage | ▪ extreme cultural tendencies | ▪ violence | ▪ camel skin | |
| ▪ perfection | ▪ independence | ▪ body | ▪ spaceships | |

Frida Kahlo: _____

Piri Reis: _____

Mahatma Gandhi: _____

TEXTS

Now read the biographies quickly to check your predictions.

FRIDA KAHLO

Frida Kahlo is a Mexican painter, who was born on July 6, 1907 and died on July 13, 1954. She was a singular personality, characterized since her childhood by a deep sense of independence and **rebellion** against social and moral ordinary habits, moved by passion and sensuality, proud of her "Mexicanidad" and cultural tradition set against the reigning Americanization: everything mixed with a peculiar sense of humour.

Her life was marked by physical suffering, starting with Polio* **contracted** at the age of five and worsened by her life-dominating event that occurred in 1925. A bus accident caused severe injuries to her body owing to a pole that pierced her from the stomach to the pelvis**. Frida Kahlo began painting in 1926 while obliged to lie in bed during recovery from injuries suffered in the accident. The medicine of her time tortured her body with surgical operations (32 throughout her life), corsets of different kinds and mechanical "stretching systems. Lots of her works were painted lying in the bed. Because of these physical conditions Frida was never able to have any children and this was a great sorrow for her.

She had a great love, Diego Rivera (she married this man twice and dedicated to him a passionate diary), but also a lot of lovers, men and women, such as Leon Trotsky and André Breton's wife....

She also had been active in leftist causes. She made her last public appearance in a wheel chair at a meeting in support of the new regime of Communist-backed President Jacobo Arbenz Guzman of Guatemala.

Usually classed as a surrealist, the artist had no special explanation for her methods. She is said to have been the first woman artist to sell a picture to the Louvre Museum. Frida Kahlo, 60 years ago, in her paintings, made use of a little bit of all the latest imagery trends which make use of human body. The artist today uncovers bodies, opens bodies, ties bodies, cuts bodies, paints bodies, tattooed bodies. Fragments of bodies are spread everywhere: mere brains in magazines and tech ads, hearts in Benetton's ads.

Other distinctive features of Frida's works reveal her as a forerunner of modern (or even better postmodern) extreme cultural tendencies, that explore the same ground Frida went over with a good deal of courage and anticonformism for her time:



- the vague limit between visible and invisible
- the strong attraction for transmutation, transformation, mutations of several kinds
- invasion of body by external objects
- the breaking of traditional separations such as body/mind, outside/inside.

Frida's sufferings inspired her to paint the best paintings of her life. Her artwork seemed to be a dream world pulling a person into the canvas, to experience her emotions. Frida's greatest paintings were believed to have been painted in her time of great depression.

Frida Kahlo's influence still **lingers** around

the world. In her short life she traveled afar and was recognized by many people as an incredible artist. Frida was a generous woman who helped other artists improve their skills and their thoughts on canvas. She helped her students, who called themselves *los Fridos*, understand and appreciate their Mexican heritage which would help them express themselves.

Polio*: a serious infectious disease that can cause permanent paralysis (inability to move the body)

Pelvis**: the bones which form a bowl-shaped structure in the area below the waist at the top of the legs, and to which the leg bones and spine are joined.

Adapted from <http://www.fridakahlo.it>

PIRI REIS

Piri Reis drew the oldest map of America in existence. He was also the author of the "Kitab-i Bahriye" (Book of Navigation) which was more comprehensive than any previous Portola manual.

As well as being an outstanding cartographer* and navigator, Piri Reis was a pirate and admiral who made his mark on Ottoman naval history. The nephew of the renowned Turkish pirate and admiral Kemal Reis. He was born in Gallipoli sometime between 1465 and 1470 and raised in this city of seamen.

Kemal Reis and Piri Reis abandoned this life of piracy upon being invited to Sultan Beyazid II (1481-1512) to re-enter the service of the Ottoman navy. They fought in the naval battles of Lepanto, Methoni, Koroni, Mitylene, and Rhodes.

Upon the death of Kemal Reis in 1510, Piri Reis returned to Gallipoli, where he began to write his "Kitab-i Bahriye". In 1517 he served as admiral in the Egyptian campaign of Selim I, and presented the world map which he had completed in 1513 to the sultan. During this period he also accompanied his cousin Muhiddin Reis, one of Barbaros Hayreddin Pasha's famous captains, on campaigns in the Mediterranean, but subsequently devoted most of his time mapmaking and writing "Kitab-i Bahriye" in Gallipoli. In 1524 he was

appointed pilot to an Ottoman fleet under Grand Vizier Ibrahim Pasha, sent by Sultan Süleyman the Magnificent to **quell** the rebellion of Hain Ahmed Pasha, Viceroy of Egypt. Following this voyage he rewrote "Kitab-i Bahriye" in its finished form and presented it to Sultan Süleyman the Magnificent in 1526. Two years later he presented his second world map to the same sultan.



Piri Reis's final period of active service with the Ottoman navy was as Commander of Egypt, an episode which ended in tragedy. He was commanding the Ottoman navy in a war with the Portuguese in the Persian Gulf. When he reached Egypt he was imprisoned and unjustly condemned to death for failure to perform his duty by the machinations of Kubat Pasha, Governor of Basra. Piri Reis was **executed** in 1554 when he was over 80 years of age.

Piri Reis's first world map was discovered at Topkapı Palace in 1929. The map was studied by the German orientalist, Prof. Paul Kalhe, who was doing research in Istanbul at the time, and he reported on the map to the eighteenth Congress of Oriental Studies in Leiden in 1931. Meanwhile, the map was taken to Ankara for study by historians, and Atatürk ordered a facsimile reproduction of the map to be printed.



The map is drawn on camel skin, with illustrations in nine different colours. It's 86 cm long, 61 cm wide at the upper edge and 41 cm wide at the lower edge. The right hand section of the map has been torn away, leaving a ragged edge. The **discrepancy** in width between upper and lower edges, however, is due to natural shape of the skin. The remaining half of the map shows the east and west coasts of Atlantic Ocean. The coastlines of North and South America, the Antilles, Northwest Africa, Spain and France correspond closely to modern maps.

Columbus made four voyages to America between 1492 and 1504, yet none of the maps he drew of the western coast of the Atlantic survived. Moreover, of all the maps drawn over the period following the discovery of America by Columbus, the most accurate is that of Piri Reis.

Neither the world map drawn in 1500 by Juan de la Cosa, who accompanied Columbus as a guide on his second voyage, nor those drawn by Contarini in 1506 and Martin Waldseemüller in 1507 (the latter being the first to show North and South America was a separate continent from Asia) correspond so closely to modern maps as that of Piri Reis. Prof. C. Hapgood has conducted a study in which he compares Piri Reis's map to an azimuthal equidistant projection of the world centred near Cairo, based on aerial photographs taken by American Air Force. The correlation between this and Piri Reis's map is startling, and illustrates the perfection of his projection system. Erich Von Daniken takes this as evidence for his sensational claim that Piri Reis's map was based on photographs taken from spaceships. Certainly the presence of the mountains of Antarctica on the map is an **enigma**, since the existence of these mountains was only discovered in 1951 by means of reflecting sound waves through the glaciers which cover them. This could be explained by the fact that sailors depend considerably on landmarks for setting their positions. Hence

they would take note of the shape of the skyline when sailing in unknown waters, and reports of the silhouette of Antarctica may have led Piri Reis to mark mountains here, even though hidden under layers of ice.

Cartographer*: someone who makes or draws maps.

Adapted from: <http://www.exploreistanbul.com>

MAHATMA GANDHI

Mohandas Karamchand Gandhi was born in 1869 in India and was murdered in 1948 by the fanatic Hindu Nathuram Godsey. Gandhi was a Hindu as well and born in the second highest cast. In the time Gandhi was born, India was a colony of the British Empire. Many people lived in great poverty because the British took all the wealth.



After school, Gandhi went to London and studied Law at a university. He became a lawyer. Shortly after he was back in India, an Indian firm wanted him to go to South Africa where he worked for them. In South Africa, the Indians were not welcome by the white settlers. One day, Gandhi got pushed out of the train when he refused to leave his seat for a white person. It was then that he decided never to be pushed down again and to fight for the rights of minorities. He started to lead the Indian workers in South Africa and fought for their rights. He set a principle for himself which he followed his whole life: never to use violence in his fights, even if others would use violence against him. So he started to fight for the rights of Indian workers in South Africa and he had great success.

He started a project (ashram) where people from different religions lived together in peace and freedom. Also, he wanted to live like most of the people in India: out in the countryside and poor so he started traveling through the country. Very soon he became the leader of the Indian Campaign for Home-Rule. The Indians loved him because he was so close to them. He had the opinion that a lot of poverty in India was the result of all the clothes that were produced in and imported from Great Britain to India. He encouraged them not to buy any more British clothes but to produce and buy their own Indian clothes. After that many people started to boycott British goods and people in the British factories got unemployed but more people in India had something to do: they were busy making their own clothes. That was only one step to India's independence from the British.

Another very important step to independence was that he asked the whole nation to go on strike for one day and they did. No one worked on that day. It was then that the British first realized Gandhi's power in India. There was another very important event on India's way to independence. Gandhi thought that the rule over the salt industry was one of the British ways to rule India. He started a march over 140 miles (about 200 kilometers). When he started, Gandhi had only a few hundred followers but when they reached the sea they were a group of many thousands of people. The protesters walked to the salt factories and tried to walk in and the soldiers hit them all. No one on the side of the protesters used violence.

Most of Gandhi's actions were a great success. The reason was that the British did not know how to act against an enemy who does not use violence. But it was very important as

well that the media all over the world talked about Gandhi and his actions because otherwise there would not have been enough public pressure upon the British officials. To work together with the press and to have no secrets was one of the important aspects of his work. Gandhi went to jail very often in his life. When fights **broke out** between Hindus and Moslems, he tried to talk to them and when that did not help, he started to fast*, which he did a lot of times in his life. Once, he nearly fasted to death when Hindus and Moslems fought against each other. Shortly after his last fast with which he stopped the religious violence, a fanatic Hindu shot him at his daily prayer.

Mohandas Gandhi was one of the most significant persons in the 20th century. He was the one who proved that it is possible to fight very successfully without violence. Still today there are many people who love him and who adopt his philosophy to change the world. The non-violent acts of resistance all over the world now are a demonstration of Ghandi's political and philosophical achievements. A good example is "Greenpeace". They fight for nature and their most important weapon is the public opinion and the press. An example which all of us see and experience from time to time is strike. Gandhi made the strike a popular method of fighting and it is still widely used today.

Fast*: to eat no food for a period of time, especially for a religious reason.

Adapted from: http://www.geocities.com/theloepa/gand_eng.html

DIGGING INTO THE TEXT

A. COMPREHENSION

Answer the following questions in your own words.

1. Why was Frida Kahlo a "singular personality"?

2. What were the three sources/reasons of Frida Kahlo's physical suffering?

3. What was unique or special about Frida Kahlo's paintings? How do they relate to the present art forms?

4. What is special about Piri Reis's world map compared to the others drawn or used during his life-time?

5. What was Mahatma Gandhi's educational and professional background?

6. What were the three significant acts/events led by Gandhi on the way to India's independence?

7. Why was Gandhi one of the most significant persons in the 20th century? How did his political and philosophical achievements/creations influence world politics?

B. GUESSING VOCABULARY

In the biographies use the context to guess the meaning for each word below and match it with its synonym.

- | | |
|---|-----------------------------|
| 1. _____ rebellion (Frida Kahlo, par.1) | a) puzzle/mystery |
| 2. _____ contracted (Frida Kahlo, par.2) | b) put to death |
| 3. _____ forerunner (Frida Kahlo, par.6) | c) stop |
| 4. _____ lingers (Frida Kahlo, par.8) | d) began suddenly |
| 5. _____ quell (Piri Reis, par.5) | e) difference/inconsistency |
| 6. _____ executed (Piri Reis, par. 6) | f) pioneer |
| 7. _____ discrepancy (Piri Reis, par. 8) | g) lasts/remains |
| 8. _____ enigma (Piri Reis, par.10) | h) disobedience/uprising |
| 9. _____ broke out (Mahatma Gandhi, par. 5) | i) caught |

C. SYNTHESIZING

Now read the three biographies again in more detail, putting each together with the ideas and explanations on creativity and creative people presented in the short texts earlier: "The Farther Reaches of Human Nature", "Creative People More Open to Stimuli from Environment" and "Creativity and Creative Problem Solving". Explain which short text(s), specifically which ideas or information, link to the case or creative power/qualities of which of these three people. Explain and justify each in a few (4-5) sentences. The last one is done for you as an example.

Frida Kahlo:

Piri Reis:

Mahatma Gandhi:

Mahatma Gandhi's case is mostly related to the first and the third extracts. He was a dedicated individual, sacrificing his past, especially future life or career for the political and social needs of his fellow citizens at his time. So he was "living only in the moment" in that he was absorbed in his society's current state of poverty and unrest. He wasn't discouraged by the dangers and difficulties he faced. He displayed a total creative dynamism, introducing to the world his philosophical beliefs based on nonviolent reactions. Furthermore, as suggested in the third extract, creativity is regarded as a skill that generates productive solutions to specific problems. In his case the problem was the exploitation of India by the British Empire. Gandhi was the first to introduce methods of nonviolent resistance; namely boycott or strike.

PUTTING IT ALL TOGETHER

SWAP SHOP ON BIOGRAPHIES OF CREATIVE PEOPLE

Up to this point in this theme you have gained insights into 'what creativity may or may not be', 'female creativity', some ordinary people's views/judgments and suggestions for the most creative 'person of the century', and finally the life stories of three world-famous creators.

TASK 1

Form groups to research the biography of a famous Turkish creative person you choose as a group. Prepare an oral presentation (of about 5 minutes) to describe and evaluate that person in terms of the framework below. You can make use of any related information that you have acquired up to this point in this theme.

1. Personality traits/features
2. Life experiences (both negative and positive that played a role in his/her creativity)
3. Social and/or historical background (pressures, relations, etc.)
4. Their creative acts and their impacts in the related fields
5. Evaluation (group judgments, comments, impressions, etc.)

*** NOTE:** Your presentation will be evaluated in terms of the following:

- ▶ **Language:** (a) Variety in vocabulary and structure; appropriate use of thematic and academic vocabulary
(b) Fluency and pronunciation
- ▶ **Content:** (a) Coherence and unity of the ideas and supports presented
(b) Credibility and maturity of the ideas and supports.
- ▶ **Organization:** Use of the items/order in the framework above, in a well organized manner.

TASK 2

- ▶ **Stage A-** While listening to your classmates' presentations, take notes on each creative person presented.
- ▶ **Stage B-** After the presentation session, write a paragraph about the person whom you think is the most creative among the ones presented. Explain your reasons. You may refer to the 'Person of the Century' texts as examples.

All days continue and from then on in the last two years the following changes have taken place. These have been a result of the following changes.

THEME 3

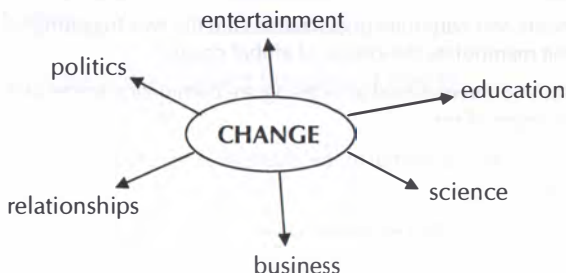
REACTING TO CHANGE



UNIT 7: THE CHANGING WORLD

READING FOR IDEAS

List three changes that have taken place in the last 100 years in the following categories. Discuss whether these changes have been positive or negative.



Discuss what effects globalization has had on each of these areas.

Now predict what kind of changes might take place in the next 100 years in the same categories.

BEFORE YOU READ

A. Determine whether the following fall under the category of **CORPORATE ORGANIZATIONS** (a large company or group of companies that is controlled together as a single organization), **INTERNATIONAL ORGANIZATIONS** or **MEDIA** and fill in the appropriate columns accordingly.

- | | | | |
|------------------------------------|--------------------------------------|--|-----------------------------|
| ▪ Shell | ▪ Sony | ▪ Time | ▪ Levi's |
| ▪ International Monetary Fund | ▪ Cosmopolitan | ▪ European Union | ▪ World Health Organization |
| ▪ British Broadcasting Corporation | ▪ North Atlantic Treaty Organization | ▪ United Nations International Children's Emergency Fund | ▪ Kentucky Fried Chicken |
| ▪ Microsoft | ▪ Nickelodeon | ▪ Coca-Cola | ▪ MTV |
| ▪ Greenpeace | ▪ Cable News Network | ▪ National Geographic | ▪ Phillip & Morris |

Corporate Organizations	International Organizations	Media

Do these organizations have anything in common? What role have they played in shaping our world today?

B. Below are the main ideas of some parts taken from the text. Skim the text in 3 minutes and match them to the relevant parts. Write the part numbers in the blanks provided.

1. Governments and corporate organizations are the two triggering forces that manipulate the course of global change. part _____
2. Media bias and international advertising are dominating forces and agents of imperialism. part _____
3. The role of 'power' is central to the changes taking place in the global world. part _____
4. The newly arising notion of 'global culture' is affecting our lives in many different ways. part _____
5. Media is used as a tool by governments to gain control and maintain their power. part _____

TEXT

Read the text and answer the questions that follow each section in your OWN WORDS.

GLOBAL CHANGE- GLOBAL MEDIA

PART 1

For the first time in history virtually every individual is aware of the impact of international **developments**. They can see and hear it in their media, taste it in their food and sense it in the products that they buy. This development of a global market, known as globalism, **threatens** local cultures, since it inescapably leads to the rise of a global culture. This **phenomenon** has economic roots and political consequences, but it also has brought into focus the power of culture in this global environment—the power to bind and to divide in a time when the tensions between **assimilation** and separation tug at every issue that is relevant to international relations. While some claim that globalization **promotes integration** and removes cultural barriers, it is in fact a threat to national values and a process that will eventually lead to a **stripping away** of one's national identity and to a blandly **uniform**, Orwellian* world. The revolution has only just begun, but already it's starting to overwhelm us. It's outstripping our capacity to cope with life, **antiquating** our laws, transforming our norms, **reshuffling** our economy and priorities into a new and unsettling order, redefining the balance of power in the world, pushing constitutions** to their limits and shifting our concept of reality. It's time to take a deep breath and examine where all of these changes might be heading in order to be better prepared for the future.



* Orwellian: relating to the works of George Orwell, especially the satirical novel "1984", which depicts a futuristic totalitarian state.

** constitutions: the system of basic laws and principles that a democratic country is governed by.

1. Guess the meaning of words taken from the text and write a suitable synonym or definition below.

- promotes: _____
- stripping away: _____
- antiquating: _____
- reshuffling: _____

2. Determine what the following words from the text refer to.

- They: _____
- It: _____

3. List the areas of life that globalization has caused a change in.

4. What is the writer's attitude towards the changes that are taking place in the world today? Underline any words and phrases that help you understand this.

PART 2

When you talk about power, what you're really saying is "How many people do you control?" If I were to give you an army of 10,000 people, could you build a pyramid? A computer gives the average person, a first year high school student, the power to do things in a week that all the mathematicians who ever lived until 30 years ago couldn't do. These things sound wonderful, but when a **select**, happy minority has the equivalent of an army of cognitive pyramid builders at their command and the rest of the world lags behind, then the imbalance can make things pretty messy. There's a real question as to whether our current social structures can **accommodate** such unequal **empowerment**. As this century closes and we enter the first computational millennium, one of the great conflicts in civilization will be the attempt to reorder society, culture and government.

5. Read the following sentence and choose the synonyms which best describe the underlined words.

"There's a real question as to whether our current social structures can accommodate such unequal empowerment"

accommodate

- a) hold, have room for
- b) prevent
- c) assist, help
- d) provide

empowerment

- a) differences
- b) conflicts
- c) authority
- d) opportunity

6. Determine what the following word from the text refers to.

▪ their: _____

7. *"When you talk about power, what you're really saying is 'How many people do you control?' If I were to give you an army of 10,000 people, could you build a pyramid? A computer gives the average person, a first year high school student, the power to do things in a week that all the mathematicians who ever lived until 30 years ago couldn't do."*

How is this analogy similar to the current situation in the balance of power of different countries?

PART 3

Contemporary globalization has hindered **democracy**, imposed a **post-colonial** imperialism and deepened social inequalities, while at the same time suppressing defenseless cultures and **undermining** the very fabric of society. One of the greatest conflicts regarding the issue is undoubtedly the role of governments and corporate organizations in triggering these problems. It is possible to naively believe that the decline in the total power of governments is **fostering** a more democratic and **polyphonic** world. But actually, the traditional role of governments as the ultimate power has not really changed, but only changed form. The responsibility of modern-day governments is to **protect** not only their country, but also the capital that keeps their economy healthy (or at the very least, to protect the capital that is owned by those in, or connected to the government). Similarly, international **organizations** are **under the thumb of** private capital; their sole purpose is to create a world order safe for **exploitation**. Globalization is itself corporate power. It is essentially the creature of the **multinational** corporation. Microsoft is a **prime** example of this movement. It has evolved from an American software company to a corporation that is powerful enough to place demands on China and the EU in order to protect its profit margins.

8. Guess the meaning of words taken from the text and write a suitable synonym or definition below.

▪ undermining: _____

▪ fostering: _____

▪ under the thumb of: _____

▪ prime: _____

9. The following 4 affixes/roots have been taken from the text. Study the example words and guess what the affixes/roots mean.

affix/root	post	demo	phone	multi/ poly
examples	<u>post-colonial</u> <u>post-modern</u> <u>post-war</u>	<u>democracy</u> <u>demography</u> <u>democrat</u>	<u>polyphonic</u> <u>symphony</u> <u>telephone</u> <u>phonology</u>	<u>multinational</u> <u>multivitamin</u> <u>multifunctional</u> <u>polyphonic</u> <u>polygamy</u>
meaning				

10. Determine what the following word from the text refers to.

▪ their: _____

11. _____ and _____ are the two powers which lead to the problems associated with globalization.

12. Determine whether the following statements are true or false.

It can be inferred from the text that:

- Owing to globalization, the rich are getting richer while the poor are getting increasingly poorer. ☐ True ☐ False
- The world has become more democratic and peaceful thanks to decreased governmental control. ☐ True ☐ False
- Present-day governments give more importance to the safety of their citizens than their economy. ☐ True ☐ False

PART 4

The media is yet another agent in the spread of this so-called revolution. Those who believe in the positive role of media in the global world maintain that media are the principal source of access to public debate, and the key to an informed, participating, self-governing citizenry. It provides, so they say, people with a wide range of opinion and **analysis** on important issues and reflects the diversity of citizens. However, for a long time the media have only been the mouthpiece of political parties or social groups, transmitting their frequently ideological viewpoints. The corporate news media faithfully reflect the dominant class ideology in their commentary by trying to maintain the status quo. Their aim is to preserve their established order in society. The media are no longer a passive means of communication. They are in a position to **manipulate** the information into whatever suits them. This distortion arises from a variety of reasons, one of the most important of which is overtly political. That is, information is directly manipulated by political parties for their own interests. Another reason is because journalists and their proprietors have come to recognize the power they wield and enjoy wielding that power for its own sake. Censorship of the media not only by itself but also by the government is a good example of this growing **abuse** of power. This abuse of power is also displayed in the form of media **bias** which refers to the tendency of mass media to approach the presentation and selection of stories with an unbalanced **perspective**. More often than not, this suppression and manipulation includes not just vital details but the entire story itself, even

ones of significance. For example, the US zealously guarded the information that was provided to the media during the first and second Iraqi wars. The Vietnam War had taught the US military that wars were fought not only on the front line, but also in the living rooms of the civilians back home. Without public support, no war can be won. As a result of this learned lesson, American TVs did not broadcast the images of Iraqis receiving treatments in hospitals. Rather, the media showed safe and non-threatening clips that exemplified the “unerring professionalism” of the military.

13. Guess the meaning of words taken from the text and write a suitable synonym or definition below.

- distortion: _____
- overtly: _____
- wield: _____
- abuse: _____
- bias: _____

14. Determine what the following words and phrases from the text refer to.

- their: _____
- they: _____
- ones: _____
- this learned lesson: _____

15. Complete the sentence with information from Part 4 of the text.

Whereas media was thought to be _____
_____ by some people, the writer believes that _____

16. What are the reasons that lie behind the misrepresentation of information in the mass media? _____

17. In what ways does mass media take advantage of the power they have? _____

18. “The Vietnam War had taught the US military that wars were fought not only on the front line, but also in the living rooms of the civilians back home.”

What do you understand from this sentence? Explain in your own words.

PART 5

It is argued that the media bias usually does not occur in random fashion; rather it moves in more or less **consistent** directions, favoring management over labor, affluent whites over low income minorities, privatization and free market over public sector development, and U.S. dominance of the Third World over revolutionary or populist social change. Critical thinkers often point out that mass media is the single most powerful device for controlling and appealing the masses and it is naturally exploited in any number of ways for its persuasive power. Advertising is one of the several ways the media acts in biased ways, as part of its normal function. Consequently, a criticism frequently leveled at international advertising is that it propagates Western values and mores, notably from the U.S., in other countries. This is viewed particularly negatively in societies with strong religious or moral values, which run counter to those of the West as, for example, Islamic societies in the Middle East. Equally, in some countries such as France, there is a strong negative reaction to the **imposition** of U.S. culture, values and use of English in advertising.

19. Find a word in the text which means the following:

- rich, wealthy: _____
- making someone less angry by giving them what they want : _____
- spreads: _____

20. What can we infer from the negative reaction of France to the imposition of U.S. culture and values?

- a) France wants to impose its own culture and values to the world.
- b) France is sensitive about preserving its own national identity.
- c) The U.S. and French governments are in disagreement with each other.
- d) The religious values of the French contradict those of the U.S.

PART 6

Has globalization which initially had the **intention** of creating and fostering a more democratic and peaceful world eventually turned out to be an arena for petty power struggle where there is no tolerance to dissenting voices? Judging by the existing state of affairs in the world today, it is only logical that the not-so-powerful fear this pervasive change and show rightful **resistance** to anything it symbolizes.

Adapted from:

Dorman, P. (2000). Actually Existing Globalization. In P.S. Aulakh, & M.G. Schechter, (Eds.), *Rethinking Globalization(s)*. (pp.32-53). Great Britain: Macmillan Press Ltd.

Levy, S. (1995, February 27). Technomania. *Newsweek*, pp.12-17.

Parenti, M. (2001, May 12) Monopoly Media Manipulation. Retrieved June 6, 2004 from <http://www.michaelparenti.org/MonopolyMedia.html>.

Rothkopf, D. (1997). In Praise of Cultural Imperialism. *Foreign Policy*. Retrieved June 5, 2004 from <http://pages.stern.nyu.edu/~sdouglas/rpubs/intad.html>

21. Find a word or phrase in the text which means the following:

- in disagreement with official/common opinion: _____
- existing or spreading everywhere: _____

22. Determine what the following word from the text refers to.

- It: _____

DIGGING INTO THE TEXT

A. A CLOSER LOOK AT THE TEXT

Study the text and fill in the following chart. Justify your answers with concrete examples from the text.

Purpose	☐ to inform ☐ to persuade ☐ to describe	☐ to entertain ☐ to criticize	☐ to narrate ☐ other: _____
Audience	☐ general ▪ <i>specify (age, education, background, cultural identity, experience etc.).</i> _____ ☐ specific		
Method of development	☐ process analysis ☐ exemplification ☐ problem-solution	☐ cause/ effect ☐ compare/ contrast ☐ persuasion	☐ classification ☐ definition ☐ other: _____
Supporting techniques	☐ examples ☐ facts/ data ☐ statistics	☐ authority's opinions ☐ descriptions ☐ definitions	☐ explanations ☐ other: _____
Writer's tone & attitude	☐ objective ▪ <i>write 2 adjectives to describe the tone and attitude of the writer:</i> _____ ☐ subjective		

VOCABULARY BUILDING

A. The following words have been taken from the text. Decide whether they are cognates or false friends in the context that they are used.

- | | | |
|--------------------------|----------------------------------|---------------------------------------|
| 1. (part 1) phenomenon | cognate ☐ | false friend ☐ |
| 2. (part 1) assimilation | cognate ☐ | false friend ☐ |
| 3. (part 1) uniform | cognate ☐ | false friend ☐ |
| 4. (part 3) organization | cognate ☐ | false friend ☐ |
| 5. (part 4) manipulate | cognate ☐ | false friend ☐ |
| 6. (part 4) perspective | cognate ☐ | false friend ☐ |
| 7. (part 5) reaction | cognate ☐ | false friend ☐ |

- B. The following words have been taken from the text. Fill in the chart with different forms of each of the words.

	Noun	Verb	Adjective	Adverb
(part 1) development	development	develop	developing, developed	x
(part 1) threaten				
(part 1) integration				
(part 2) select				
(part 3) hinder				
(part 3) exploitation				
(part 4) err				
(part 5) consistent				
(part 5) imposition				
(part 6) intention				
(part 6) resistance				

FOCUSING ON A SKILL

Read the extract taken from the text and discuss the questions that follow.

“Those who believe in the positive role of media in the global world maintain that media are the principal source of access to public debate, and the key to an informed, participating, self-governing citizenry. It provides, so they say, people with a wide range of opinion and analysis on important issues and reflects the diversity of citizens. However, for a long time the media have only been the mouthpiece of political parties or social groups, transmitting their frequently ideological viewpoints.”

- Which sentence/s convey the writer’s opinion and which one/s convey the opposite view?
- What structures has the writer used to introduce both opinions?
- Why does the writer choose to state the opposite opinions first and then move on to his/her own argument?

Often, when writing, you assume that your reader does not support your point of view and you want to convince them to accept your ideas on a given subject. Your goal is to have your reader come to agree with your opinions by carefully building strong and convincing arguments for your side while tearing down or weakening the opposing side’s.

Now read the information below about argumentation.

ARGUMENTATION

Generally speaking, you present the arguments for your side and against the other side in two different ways: you appeal to the logic of your reader and/or you appeal to his or her emotions. When you appeal to the logic of your reader, you use evidence that is believable and has strong, unfaulty reasoning. When trying to appeal to your reader's emotions, you support your opinions and weaken the other's by using dramatic experiences from your own life or from some other outside source. The goal is to persuade the reader that your side of the issue is correct by deeply touching one of his or her emotions. They can be negative emotions such as disgust, anger, or fear or they can be positive emotions such as compassion, excitement, or pity.



Although both types of argumentation may be useful in certain contexts, it is important to remember that using emotional appeal is not as effective as using solid evidence. An intelligent, intellectual reader will not be moved and influenced unless you are able to support your claims with concrete proof.

1. PRESENTING ONE'S OWN POINT OF VIEW

The core of argumentation is presenting your own opinions effectively. The reader needs to be persuaded through the use of well-thought out supports and well-presented arguments. The position that you take is often referred to as your "pro-arguments". There are several different types of supports that can be used to support these arguments:

- | | | |
|--------------|--------------|----------------|
| ▪ statistics | ▪ examples | ▪ authority |
| ▪ facts | ▪ experience | ▪ descriptions |

★ EXAMPLE STRUCTURES USED TO PRESENT YOUR OWN IDEAS:

- There are many reasons why ...
- The first reason why ... is ...
- First of all, ...
- The second reason why ... is ...
- Secondly, ...
- The most important ...
- In addition, ...
- Furthermore, ...
- What is more, ...
- Besides, ...
- Another reason is ...
- A further point is ...

It is	important true necessary essential	to	remember bear in mind point out	that	...
-------	---	----	---------------------------------------	------	-----

The first thing	we have I would like	to consider	is	...
First of all, I would like to consider The first thing to be considered is				

It is a fact There is no doubt I believe	that	...	because...
--	------	-----	------------

I agree with X when s/he	writes says	that ...	because...
--------------------------	----------------	----------	------------

X is certainly correct X may be correct	when s/he in saying	says	that ...
--	------------------------	------	----------

One advantage of Another point in favor of A further argument supporting One other advantage of One of the main arguments in favor of	X	is	...
---	---	----	-----



Look back at the text and underline the structures the writer uses to present his/her own point of view.

2. PRESENTING ANOTHER POINT OF VIEW & REFUTATION

When arguing, it is important not to forget to address the issues raised by those who hold the opposite view, or "counter-arguments". It is not enough just to build a strong case for your side. By mentioning the opposite opinions, you can show the reader that you are aware of the other side's views and that you are not afraid to challenge the ones with which you disagree. It can also show that you are willing to look at both sides of an issue fairly and openly. You admit that you are willing to consider some points that do not agree with yours. This allows you to state that the opposing side makes some good points but that you feel the points on your side are as good or better. Of course, you must be careful about not making the other side sound strong. The other side's opinions are mentioned in such a way as to make your own thesis statement appear even stronger.

It is possible to refute an argument in three different ways:

- claiming that the argument is **incorrect**
(correct the facts)
- claiming that the argument is **irrelevant**
(deny that the counter-argument is related to the topic)
- claiming that the argument is **insufficient**
(compromise: although the counter-argument is true, it isn't enough to overcome your argument)

★ EXAMPLE STRUCTURES USED TO REFUTE AN IDEA:

Some people X In a study of Y, X	maintain(s) say(s) point(s) out state(s) seem(s) to believe believe(s) is/are of the opinion(s) claim(s) argue(s) assert(s) *these verbs cannot be used interchangeably	that	...	However, ... Yet, ... but (still) ...
It is the view of X The opinion of X is It can be argued It has been suggested It might be said It could be asserted				
According to X				

They He She X This	is/are may be seem(s) to be would seem to be	somewhat rather -	mistaken. wrong. rigid. inadequate.
X's approach position methods beliefs			

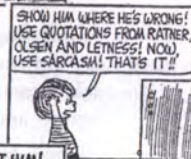
This These views	is/are	open to debate. not always the case. not necessarily true. unlikely to be true. highly debatable. incorrect. highly speculative.
		cannot be upheld.

Serious	doubts reservations	can may	be raised against this.
---------	------------------------	------------	-------------------------

I disagree with X when s/he	writes says	that ...
-----------------------------	----------------	----------

One of the main arguments	against	X is that ...
---------------------------	---------	---------------

One disadvantage of Another point against A further argument against One other disadvantage of	X is that	...	because...
One objection to this argument			



Look back at the text and underline the structures the writer uses to present other points of view and to refute them.



TASK 1

Read the following extracts and determine the way in which the arguments have been refuted (INCORRECT, IRRELEVANT, INSUFFICIENT).

- Some parents disagree with the idea that only academic subjects should be included in the school curriculum on the grounds that this would stifle students' creativity and motivation. Yet, there are many examples of famous artists who are graduates of schools in which only academic subjects were taught.

Refutation: _____

- Opponents of mandatory uniforms say that students who wear uniforms cannot express their individuality. This point has some merit on the surface. However, society must decide if individual expression through clothing is more valuable than improved educational performance.

Refutation: _____

3. Those who are for capital punishment claim that governments have the right to decide about their citizens' fate, just as they do when sending soldiers into war and cause their death. However, soldiers who fight for their country are completely different from convicts, who give harm to the country.

Refutation: _____

4. Some people are of the opinion that television desensitizes people to real-life horrors by showing too much violence and brutality. Although this may be true to a degree, television cannot be seen only as a transmitter of violent acts. The number of news, nature and educational programs by far surpasses the number of programs which include violence.

Refutation: _____

Adapted from:

<http://www.uefap.co.uk/writing/function/argue.htm>

Cihan, N., Çavuşoğlu, C., & Şahin, V. (2002). *Read to comprehend, write to react 2*. Ankara: METU Press.

Coffey, M. P. (1987). *Communication through writing*. New Jersey: Prentice-Hall Inc.

3. LOGICAL FALLACIES

Read the following statements and decide what is illogical about them.

- All technological advances are for the good of humanity.
- Stealing, which is taking away someone's possessions, is a crime. Possessions are tangible but music is not. So stealing music cannot be a crime.

When arguing your point, it is important to present logical reasoning and solid evidence that will persuade your readers to dismiss their objections and accept your view point. When writers do not present logical reasons as to why their point of view should be adopted, they are at risk of committing LOGICAL FALLACIES. A logical fallacy can be used against you in an argument, but if you are familiar with them, you will be able to refute the fallacious argument. Likewise, if you are clever, you can use them to convince others.

COMMON LOGICAL FALLACIES

1. Sweeping Generalizations

The writer over-generalizes (*Error in reasoning*: the generalization that has been made is inaccurate).

- Turkish men never help their wives with housework.

2. Hasty Generalizations

The writer bases the argument on insufficient or unrepresentative evidence. (*Error in reasoning*: When the generalization is drawn from a sample that is too small or select, the conclusion is not valid).

- You have known five students who have failed trigonometry. Therefore, you have concluded that trigonometry is impossible to pass.

3. Bandwagon Appeal

The writer tries to validate a point by implying that “everyone else believes in this.” (*Error in reasoning*: This approach leads one to ignore the real issue at hand).

- “Everyone is doing it so why can’t we?”



4. Either / Or

The writer tries to convince the readers that there are only two sides to an issue - one right, one wrong. (*Error in reasoning*: There are other choices or reasons behind an action or belief).

- If you believe that murder is a crime, then people who have abortions are criminals.

5. Circular Thinking

The writer presents a two-part argument wherein they repeat what is implied in the first part of their argument in the second part. (*Error in reasoning*: The author fails to give the reader any new evidence to support the argument).

- An effective writer is someone who writes well.

6. Non Sequitur

The writer’s conclusion is not necessarily a logical result of the facts. (*Error in reasoning*: Just because something seems plausible, doesn’t mean that the conclusion is valid).

- Michelle is over six feet tall, so she must be an excellent basketball player.



See APPENDIX 5 for a more comprehensive list of logical fallacies.

TASK 2

Read the following statements and identify the logical fallacies.

1. “Harry went to the football game and then he got drunk. Therefore, football games are harmful for young people.”

Fallacy: _____

2. “The harmful effects of global culture on local communities have been negative.”

Fallacy: _____

3. “You must stop smoking or you will die.”

Fallacy: _____

4. “Please buy me a Play Station. I’m the only one in school that doesn’t have one.”

Fallacy: _____



5. "Mary did not come to the meeting today. She is obviously a very irresponsible person."

Fallacy:

6. "No one would argue for capital punishment."

Fallacy: Appeal to Emotion

GOING BEYOND THE TEXT: WRITING

How do you view the economic and social changes that are taking place in the world today? Consider the advantages and positive outcomes of these changes and write a brief paragraph of about 150-200 words to refute at least two ideas in the text, "Global Change-Global Media". Try to use as many of the argumentation structures as possible.

Blank lined paper for writing.

Now, see Reflection Sheet 6 and do the related tasks.

UNIT 8: FORWARD INTO THE PAST... BACK TO THE FUTURE

READING FOR IDEAS

BEFORE YOU READ

What do you know about the movies below? How are they similar? How are they different? Discuss.



TEXT

Read the text and answer the questions that follow.

FEEDING ON FANTASY

Forward into the past! At a time of uncertainty, popular culture looks backward for comfort.

By Lev Grossman

The past quarter-century of popular culture was ruled by the great mega-franchises of science fiction — *Star Wars*, *Star Trek*, *Independence Day*, *The Matrix*. But lately, since the turn of the millennium or so, we've been dreaming very different dreams. The stuff of those films is fantasy — swords and sorcerers, knights and ladies, magic and unicorns. In 2001, the fantasy double bill of *Harry Potter* and *The Lord of the Rings* ranked first and second at the



box office, and it's happening all over again this year. In its first weekend alone, *Harry Potter and the Chamber of Secrets* cleared \$88 million at the U.S. box office. Do you think *Star Trek: Nemesis* is going to come close to that? Harry hasn't done badly at the bookstore either, having moved more than 150 million copies worldwide so far, while Tolkien's works sold 11 million copies in the U.S. in 2001 alone. The business of fantasy has become a multibillion-dollar reality, and science fiction is starting to feel, well, a little 20th century.

Popular culture is the most sensitive barometer we have for gauging shifts in society's collective mood, and it's registering a big one right now. Our fascination with science fiction reflected a deep collective faith that technology would lead us to a cyberutopia of robot butlers serving virtual margaritas. A darker, more pessimistic attitude toward technology and the future has taken hold, and the evidence is our new preoccupation with fantasy, a nostalgic, sentimental, magical vision of a medieval* age, where in the chivalrous code of conduct, limits, borders and hierarchies were clearly defined leaving no room for uncertainty, chaos or confusion as to what was good and evil. The future just isn't what it used to be — and the past seems to be gaining on us.

The *Rings* had struck a cord. The growing environmental movement saw in Tolkien's wasteland of Mordor a strip-minded industrial dystopia**. On a deeper level, a world drowning in the moral quicksand of Vietnam, Iraq and Watergate found comfort in the moral clarity of Tolkien's epic story of a just, clear war. Good and evil are fixed stars in the skies of Middle-earth even as they're starting to look wobbly in ours.

Like a sleepy Balrog in the depths of Moria, fantasy fever is stirring again. In 1997, voters in a BBC poll named *The Lord of the Rings* the greatest book of the 20th century. The Tolkien revival began when the Internet bubble was bursting, the market for consumer electronics was nose-diving, and the long summer romance with technology was fizzling. "Change and technology are so pervasive a part of daily life that for the most part there's no magic to it anymore," says Vivian Sobchack, a professor of film and television studies at UCLA. "The promise of science and technology has been normalized. The utopian vision we had didn't come to pass."

The magic would have to come from somewhere else, and we found it in fantasy. Swords, not lasers. Magic, not electricity. Villages, not cities. The past, not the future. Fantasy envisions a society modeled loosely on agrarian medieval Europe, though with plenty of Vaseline on the lens. Antitechnology, antiglobalist, it's a misty, watercolored memory of a way we never were. But if the vision is imaginary, the longing for it is very real.

That may be why the Society for Creative Anachronism***, boasting 24,000 members, is steadily gaining popularity. The members of the organization which is devoted to re-creating the lifestyle of pre-modern Europe spend their weekends in full Medieval attire, busy brewing mead and whacking each other with swords. Their motto? "Forward into the past!" "I think our technology today has taken us further from morality and generous behavior," says Darren Chermack. "I find that this lifestyle is a way to touch on something that I want to be as a person - the pursuit of courtesy, chivalry and proper behavior." "There's a heavy anti-industrial streak there," agrees Carrie Crowder. Sometimes fantasies tell us less about who we are than who we wish we were.

But is all this fantasizing really good for us? The clarity and simplicity of Middle-earth are comforting, but there's also something worryingly childish, even immature about it. Things are too simple there. Everyone has his class and his place - funny how feudalism works that way - and he's either good or evil, with no messy gray area in between. "Just because something is reassuring, comforting and seductive doesn't mean that it's offering you what you need," points out Sherry Turkle, professor of the social studies of science and technology at M.I.T. "The question is whether that prepares us to live in a world that's complex, where we need to be able to work in a structure where there are no rules and where we have to be really attentive to other people's cultures and other people's ways of seeing things." The real question is, are we running away from reality when we indulge in fantasy? Or are we escaping reality just to find it again and wrestle with it in disguise?



* medieval: from the Middle Ages

** dystopia: a utopia that depicts a disastrous future

*** anachronism: s.one or s.thing that seems to belong to the past, not the present.

Adapted from: Grossman, L. (December 9, 2002) Feeding on fantasy. Time. pp. 20-22.

DIGGING INTO THE TEXT

A. VOCABULARY GUESSING

I. Find a word in paragraph 1 for the pictures below.



1. _____



2. _____



3. _____



4. _____



5. _____



6. _____

II. Find a word or phrase in the text which means the following:

1. (par. 2) measuring, determining: _____
2. (par.2) changes: _____
3. (par.2) shared, combined: _____
4. (par.4) dying down, diminishing: _____
5. (par.5) imagines, predicts, foresees: _____
6. (par.5) desire, hunger: _____
7. (par.7) let oneself take part in, engage in: _____
8. (par.7) undercover, secretly: _____

B. REFERENCE WORDS

Determine what the following words and phrases from the text refer to.

1. (par.1) those films: _____
2. (par.1) its: _____

3. (par.2) it: _____
4. (par.3) they: _____
5. (par.5) it : _____
6. (par.6) That: _____
7. (par.7) there: _____
8. (par.7) it: _____

C. COMPREHENSION

Answer the following questions in your own words.

1. (par.1) What is the significance of the fact that *Harry Potter* and *The Lord of the Rings* ranked first and second at the box office in supporting the main idea of the whole text?

2. (par.2) Our disappointment with what awaits us in the future can be supported by the fact that

3. (par.3) "*Good and evil are fixed stars in the skies of Middle-earth even as they're starting to look wobbly in ours.*" Explain what the writer means in this sentence using your own words.

4. (par.4) Why did technology lose its appeal for the people of the 20th century?

5. (par.5) How realistic is the picture of Medieval Europe portrayed in fantasy films? Explain.

6. (par.7) What criticism does the writer put forward concerning the comforting effect fantasy films have on us? How does he support his criticism?

D. DISCUSSION

The text ends with the following question:

*"The real question is, are we running away from reality when we indulge in fantasy?
Or are we escaping reality just to find it again and wrestle with it in disguise?"*

Discuss what the writer means. Do you agree or disagree? Explain your reasons.

E. A CLOSER LOOK AT THE TEXT

Study the text and fill in the following chart. Justify your answers with concrete examples from the text.

Purpose	☐ to inform ☐ to persuade ☐ to describe	☐ to entertain ☐ to criticize	☐ to narrate ☐ other _____
Audience	☐ general ☐ specific	▪ specify (age, education, background, cultural identity, experience etc.): _____	
Method of development	☐ process analysis ☐ exemplification ☐ problem-solution	☐ cause/ effect ☐ compare/ contrast ☐ persuasion	☐ classification ☐ definition ☐ other _____
Supporting techniques	☐ examples ☐ facts/ data ☐ statistics	☐ authority's opinions ☐ descriptions ☐ definitions	☐ explanations ☐ other _____
Writer's tone & attitude	☐ objective ☐ subjective	▪ write 2 adjectives to describe the tone and attitude of the writer: _____ _____	

VOCABULARY BUILDING

A. The following cognates have been taken from the text. Decide whether they are really cognates or false friends. Remember that many of these words have more than one meaning.

- (par.1) fantasy cognate ☐ false friend ☐
- (par.2) barometer cognate ☐ false friend ☐
- (par.2) society cognate ☐ false friend ☐

- | | | |
|------------------------|----------------------------------|---------------------------------------|
| 4. (par.2) pessimistic | cognate ☐ | false friend ☐ |
| 5. (par.2) vision | cognate ☐ | false friend ☐ |
| 6. (par.3) industrial | cognate ☐ | false friend ☐ |
| 7. (par.3) moral | cognate ☐ | false friend ☐ |
| 8. (par.5) model | cognate ☐ | false friend ☐ |
| 9. (par.7) comfort | cognate ☐ | false friend ☐ |

B. The following idiomatic expressions have been taken from the text. Read the example sentences and match them to the appropriate definitions.

Definitions

1. great interest or excitement about a particular activity or event
2. to make someone suddenly realize the unpleasant truth about something that seemed wonderful or perfect
3. a part of someone's character that is different from the rest of their character
4. a sudden drop in amount, price, rate etc.
5. to do or say something that people feel is familiar or true

Definiton	Expressions	Example Sentences
_____	to strike a cord (par.3)	▪ The Rings had struck a cord. ▪ His writings struck a cord in the hearts of the rebellious students.
_____	X fever (par.4)	▪ ... fantasy fever is stirring again. ▪ There has been a fever of excitement on Wall Street all week. ▪ Election fever is slowly rising in the U.S.
_____	nose-dive (par.4)	▪ the market for consumer electronics was nose-diving. ▪ The pound took a nosedive on the foreign exchange market today.
_____	to burst the bubble (par.4)	▪ ... when the Internet bubble was bursting. ▪ The relationship was great at first but that bubble soon burst.
_____	a X streak (par.6)	▪ There's a heavy anti-industrial streak there. ▪ Mel has a romantic streak in him. ▪ Although she is known for her gentleness, she does have a sadistic streak in her.

FOCUSING ON A SKILL

- What is your reaction to the writer's approach to fantasy films as a way of escaping from the problems of modern day society?
- Is this situation valid for Turkey as well? Why or why not?

In order to be able to answer these questions and express opinions on the topic, you need to have a full understanding of what you've read. You can only react and respond to a text after making an in-depth analysis.

Now read the strategies below that can help you thoroughly analyze a text and react/respond to it.

REACTING & RESPONDING TO A TEXT

The term "reaction" or "response" refers to the reflection of our ideas, opinions and feelings on something we experience, see, hear, read, etc. We can respond or react to a variety of things that can range from daily events to works of art.

In an academic context, however, a reaction/response usually involves the expression of our ideas on a **text that we read**. Before you react to a text, you must analyze it critically. Here are some strategies that can be used to this end.



ANALYZING A TEXT

1. Preview

- Look at the title, author, source, length, date of the text.

2. Skim/scan

- Get a general understanding of the text.
- Make predictions and hypothesize on the text.
- Develop expectations.
- Use your background knowledge- what do you already know about the subject?

3. Read the text

- Read the text over and over again to make sure you understand everything.

4. Re-read the article with a critical eye and analyze it:

▶ Highlight/underline key points

- Find main points, important examples, effective quotations, striking phrases, repeated words, weaknesses, strengths, etc.

▶ Deal with unknown vocabulary

- Try to guess the meaning of unfamiliar words or find the meaning of unknown words in a dictionary.

- ▶ **Identify the writer's purpose and audience**
 - Who is the writer addressing?
 - How is the writer trying to influence his/her reader's way of thinking or acting? Why?
- ▶ **Identify the tone, attitude, style of the writer**
 - What do you know about the author him/herself? (gender, race, age, affiliations...)
 - Does the writer's background influence the essay?
 - What is the writer's viewpoint? Emotional stance?
 - What is the tone & mood of the text? Is it humorous, ironic, melancholic, depressive etc.?
- ▶ **Analyze the language**
 - Is the language biased, rude, sexist, straightforward, informal, technical, figurative, sarcastic, humorous etc.?
- ▶ **Analyze the structure**
 - Examine the organization. What is the pattern of development? (e.g. compare-contrast)
 - Are the ideas presented in a clear & logical way?
 - Is the text easy to follow?
- ▶ **Take notes on margins**
 - Jot down main points, questions, ideas that you agree/disagree with.
- ▶ **Make inferences**
 - Evaluate contextual clues, use background knowledge, draw logical conclusions.
- ▶ **Visualize**
 - Make charts, webs, brainstorming bubbles.
- ▶ **Evaluate the evidence/supports**
 - Which supporting techniques have been used?
 - Is the evidence strong or not? Is it appropriate and sufficient? Is there anything left out?
 - What are the weaknesses (wild generalizations, logical fallacies, irrelevant or unclear ideas) and strengths?
- ▶ **Ask yourself questions as you read and personalize**
 - What do I feel about what I've read?
 - What do I agree/disagree with?
 - Can I identify myself with the situation?
 - Do I have enough background information on this topic? (If not, do research!!)
 - Did I have a similar experience?
 - Have I heard or read of anything that applies to what the writer says in the article?

5. Do extensive reading/research

- Learn more about the topic, consider other views, provide support for own ideas.

6. Discuss/debate with others

- Share ideas with friends, family, colleagues, class (in groups, pairs).

The following is an example of a student's analysis of the text:

Never watched an episode... have no idea!

was nonsense

Were very popular in Turkey, too!

The past quarter-century of popular culture was ruled by the great mega-franchises of science fiction – Star Trek, Star Wars, Independence Day, The Matrix. But lately, since the turn of the millennium or so, we've been dreaming very different dreams. The stuff of those films is fantasy – swords and sorcerers, knights and ladies, magic and unicorns. In 2001, the fantasy double bill of Harry Potter and The Lord of the Rings ranked first and second at the box office, and it's happening all over again this year. In its first weekend alone, Harry Potter and the Chamber of Secrets cleared \$88 million at the U.S. box office. Think Star Trek: Nemesis is going to come close to that? Harry hasn't done badly at the bookstore either, having moved more than 150 million copies worldwide so far, while Tolkien's works sold 11 million copies in the U.S. in 2001 alone. The business of fantasy has become a multibillion-dollar reality, and science fiction is starting to feel, well, a little 20th century.

But Matrix was just as popular as LOR.

Wow!

Popular culture is the most sensitive barometer we have for gauging shifts in society's collective mood, and it's registering a big one right now. Our fascination with science fiction reflected a deep collective faith that technology would lead us to a cyberutopia of robot butlers serving virtual margaritas. A darker, more pessimistic attitude toward technology and the future has taken hold, and the evidence is our new preoccupation with fantasy, a nostalgic, sentimental, magical vision of a medieval age where in the chivalrous code of conduct limits borders and hierarchies were clearly defined leaving no room for uncertainty, chaos or confusion as to what was good and evil. The future just isn't what it used to be – and the past seems to be gaining on us.

Nice way of putting it 😊
very effective sentence.

Definitely!

But we didn't have knights and chivalry in Turkey

Purpose: to inform, to describe

Audience: educated, general audience... esp. those who know these

Unknown words:

- * gauging: measuring
- * sorcerer: wizard
- * chivalrous: well-mannered

REACTING & RESPONDING TO A TEXT

You can react and respond to a text in different ways. You can react to the content, the language, the style or all of them. You can:

1. agree or disagree with the points in the text or the way they have been presented.
2. partly agree or disagree with the points in the text or the way they have been presented.

- agree with ideas but disapprove of the writer's language, tone, attitude or style.
- analyze the text's effectiveness and/or effectiveness of the argument.
- pinpoint weaknesses and strengths in the argument and provide alternatives and solutions to them.
- evaluate ideas and presentation as sexist, biased, irrelevant, subjective, disappointing, angry etc.

TASK 1

Study the possible thesis statements below that can be written when reacting to the article "Feeding on Fantasy". Then, determine what kind of reaction they present.

- I agree with Grossman in his conclusion that in a time of uncertainty we have turned to fantasy for comfort; however, I believe that we cannot find it in a world of imagination and magical powers.

type of reaction: _____

- It is too simplistic to think that our growing interest in fantasy is a mere reflection of our yearning for the past, as Grossman believes. In fact, there are various other underlying reasons behind this interest.

type of reaction: _____

- Grossman's ideas and conclusions on the topic are understandable; yet they are shallow in the sense that indulging in fantasy in different ways, such as Fantasy Role Playing has the potential of fostering creativity.

type of reaction: _____

- Although Grossman appears to be mostly objective in his article, he seems to be mocking our interest in fantasy throughout the whole article.

type of reaction: _____

- Grossman presents valid supports that also have implications for the growing popularity of fantasy films and productions in Turkey.

type of reaction: _____

- I disagree with Grossman in his conclusion that fantasy has become our preoccupation as a reaction to technological advances that have pervaded our lives. In fact, it is technology itself that has enabled us to envision the world of fantasies and opened up a new scope for the sake of entertainment.

type of reaction: _____

- The ideas that Grossman puts forth regarding the power of fantasy are acceptable although I believe that turning to fantasy for comfort is nothing but an escape from reality.

type of reaction: _____

.....

GOING BEYOND THE TEXT: WRITING

Read the extract below and using the strategies you learned, analyze it. Then write a brief paragraph to react/respond to the existence of The Society for Creative Anachronism. You can make use of the ideas in the text "Feeding on Fantasy" while responding.

The Society for Creative Anachronism, Inc.

The SCA - The Society for Creative Anachronism is an international organization dedicated to researching and re-creating the arts and skills of pre-17th-century Europe. Their "Known World" consists of 17 kingdoms, with over 30,000 members residing in countries around the world. Each kingdom has a King and Queen (who rule by right of arms), a Prince and Princess (heirs to the throne), and a council or Curia of Great Officers who handle the day to day business of running the kingdom. Members, dressed in clothing of the Middle Ages and Renaissance, attend events which may feature tournaments, arts exhibits, classes, workshops, dancing, feasts, and more. Their "royalty" hold courts at which they recognize and honor members for their contributions to the group. Royalty are bound by the laws and customs of the kingdom and the Society as a whole, but still wield significant power over their subjects.

The declared purpose of the SCA is the study and recreation of the European Middle Ages, its crafts, sciences, arts, traditions, literature, etc. The SCA "period" is defined to be Western civilization before 1600 AD, concentrating on the Western European High Middle Ages. Under the roof of the SCA they study dance, calligraphy, martial arts, cooking, metalwork, stained glass, costuming, literature. To learn SCA infantry fighting, you make armor, weapons, shields, etc., and put them on and go learn how it feels to wear them when somebody is swinging a sword at you.

You will frequently hear a SCA person describe the SCA as recreating the Middle Ages "as they ought to have been." In some ways this is true - they have few plagues, indoor plumbing, few peasants. In the dead of winter they have other things to eat than King's beef, chicken and pork. However, a better description is that they *selectively* recreate medieval culture, choosing elements of the culture that interest and attract them.



Adapted from: <http://www.sca.org/sca-intro.html>

Now, see Reflection Sheet 7 and do the related tasks.

PUTTING IT ALL TOGETHER

WRITING A REACTION/RESPONSE ESSAY

A reaction/response essay is an essay type in which you react or respond to a piece of writing. There are different alternatives for the layout and organization of this kind of essay, but the two basic elements of a reaction/response essay are:

a summary of the text

a reaction/response to the text

LAYOUT OF THE ESSAY

Once you have examined the text and evaluated it in detail, you now need to organize your thoughts into a well organized essay. The layout you need to follow is:

1. Introduction (which should introduce the text & your reaction to it)

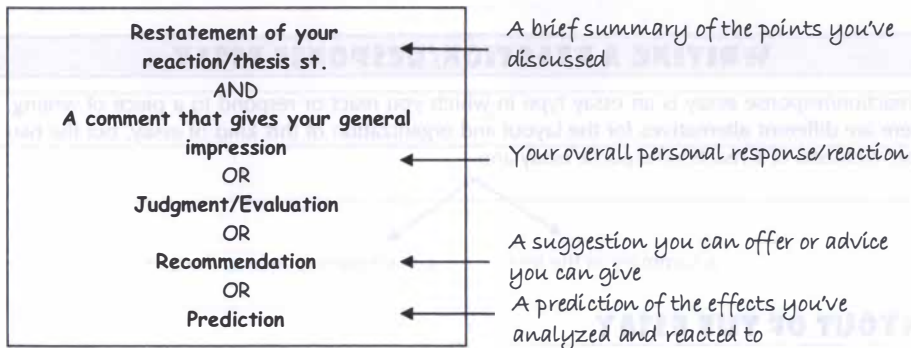
Title, author, publication (refer to the article)	←	Introduce your material to the reader & point out what you are reacting to
Summary (briefly, the main idea/s)	←	Give the reader a complete, accurate, balanced view of an unfamiliar article
Thesis statement (your reaction- see related page)	←	Express your attitude & reaction to the article

* **NOTE:** When giving reference to the article in the response essay, you should also include the name of the article and the publication it appeared in.

2. Body Paragraphs (which should contain supports for your thesis statement)

A direct quotation or paraphrased statement from the article	←	Optional, but a good way to achieve transition by going back and forth between the article and your own essay
Topic sentence (your response to/analysis of points in the article)	←	Depending on your thesis statement, express the points you agree/disagree with, offer different viewpoints, give solutions, etc.
Proof & support (detail, example, personal experience, quotation, description, etc.)	←	Support your topic sentence from your own experience. (If you're in agreement with the writer of the article, make sure that your supports differ!!)

3. Conclusion (which should bring your essay to a closure without introducing a new idea)



POINTS TO KEEP IN MIND

When writing a Reaction/Response Essay, you need to be careful about the following:

- ▶ **coherence**— within and between paragraphs (use transitions, connectors, pronouns, synonyms etc. to maintain coherence in your essay)
- ▶ **unity**— (make sure there are no irrelevant ideas in your essay)
- ▶ **supports**— (your ideas should be developed and strengthened with clear, logical, effective, mature, adequate and specific supports)
- ▶ **mechanics**— spelling, punctuation, capitalization
- ▶ **language**— grammar & vocabulary (make sure to present your ideas with accurate, various and sophisticated sentence structures and vocabulary)
- ▶ **format**— (your essay needs to be typed and double-spaced)

TASK

So far, you have read texts on themes titled “Brain & Learning”, “Perspectives in Creativity”, and “Reacting to Change”. Referring to the extensive reading texts you have read and reflection sheets you have completed and in light of discussions done in class, you will write a reaction/response essay of at least 300 words for an article about any one of the above themes.

Steps to follow:

1. Read the article you will be reacting/responding to and analyze it using the strategies you've learned. Remember, you cannot react to something you do not fully understand!
2. Decide the type of reaction you will give (e.g. will you criticize the writer's attitude, agree, etc.).
3. Organize your essay according to the layout that has been suggested.

ADDITIONAL TIPS

- ▶ Your main task is to react to the text itself, so stay close to the text- both to keep your reader on the topic and as a coherence device.
- ▶ When referring to the author, use the surname, not the first name.

- ▶ Keep the summary short! Paraphrasing all the ideas in the article is unnecessary, redundant, boring and therefore, not preferred or advised!
- ▶ Be certain that your topic sentence in each paragraph clearly expresses your attitude about and response to the ideas in the original text.
- ▶ Support your ideas with relevant and concrete examples. In a response essay, agreeing totally with the author often leads to a repetitive essay, so make sure that even if you agree, your supports (examples, details, etc.) are different from that of the writer's.



APPENDIX 1

TRANSITIONS

CONTRAST

o Direct Opposition/Direct Contrast

- | | | | |
|-----------|---------------------|--------------|---------------|
| • however | • on the other hand | • conversely | • in contrast |
|-----------|---------------------|--------------|---------------|

- John worked hard. **On the other hand/In contrast/** Mary hardly did any work at all.
- Martin is lazy. **However**, his brother is quite diligent (= hard working).
- George is an optimist. **In contrast/However/**, Bill is a pessimist.
- Extroverts love crowds. **In contrast**, introverts prefer solitude.
- Six is more than five; **conversely**, five is less than six.

o Denial of Expectation/Concessive Contrast

- | | | | |
|-----------|----------------|---------|---------------|
| • however | • nonetheless | • yet | • in spite of |
| • even so | • nevertheless | • still | • this |

- She studied hard for several months. **Nevertheless/However/Yet/Nonetheless**, she failed.
- George is very handsome. **Yet**, he is not popular with girls.
- My uncle is 70 years old now. **Nonetheless**, he maintains his interest in legal matters.
- It's raining. **Even so**, we must go out.

RESULT

- | | | | |
|--------------------|----------------|-------------|-------------------|
| • as a consequence | • accordingly | • hence | • thus |
| • as a result | • consequently | • therefore | • for this reason |

- He passed his exams. **Therefore/Thus/Hence/Accordingly/Consequently**, he had some good news to tell his parents.
- Professor Brown is an outstanding scientist. **Hence**, he is highly respected.
- He has been studying hard for a long time. **Thus**, he has made considerable progress.
- He lacks self-confidence. **As a consequence**, he is unlikely to be successful.
- The demand has increased sharply. **Accordingly**, the prices are higher now.

REFUTATION

- | |
|-------------------|
| • on the contrary |
|-------------------|

- She is not ugly. **On the contrary**, she is a good-looking girl.
- I don't hate classical music. **On the contrary**, I'm very fond of it.

ADDITION AND LISTING

- | | | |
|-----------|------------|---------------|
| • also | • further | • furthermore |
| • besides | • moreover | • in addition |

- | |
|---|
| • first (firstly, first of all, to begin with, in the first place, for one thing) |
| • secondly (second, in the second place), for another thing |
| • thirdly (third, in the third place) |
| • finally, lastly, last of all |

- Karl plays football **Moreover/Besides/Also**, he runs a restaurant.
- Heather writes short stories. **In addition**, she writes articles for a newspaper.
- To prepare his homework, Jack went through various history books. **Furthermore**, he took notes from several encyclopedias.
- During her spare time, Ayla practices the piano; **in addition**, she plays the violin.
- I prefer to buy fruits and vegetables in the open market because they are quite cheap there. **Besides**, they are much fresher than fruits and vegetables sold at the greengrocers'.
- Living in a big city offers good job opportunities. **Also**, it provides good educational opportunities.
- Dustin does not have a gift for music. **Moreover**, he lacks motivation to practice music. Therefore, he can't become a good musician.
- Owning a car has some advantages. **First (First of all/Firstly/To begin with)**, it gives you comfort. **Secondly**, it saves you a lot of time. **Thirdly**, it gives you great freedom of movement.

TIME

- | | | |
|--------------|-------------------|-------------|
| • at first | • in the meantime | • later |
| • afterwards | • then | • meanwhile |

- I read the morning papers for a while. **Afterwards**, I took a shower.
- First pick up the receiver and **then** insert a coin into the coin-box.
- **At first**, I had great difficulty with grammar. **Later**, however, I was able to overcome these difficulties by studying hard.
- The party is Tuesday, but **in the meantime** I have to shop and prepare the food.
- They'll be here soon. **Meanwhile**, let's have coffee.

EXEMPLIFICATION

- | | | |
|----------------|---------------|-----------------|
| • for instance | • for example | • to illustrate |
|----------------|---------------|-----------------|

- Women generally live longer than men. **For instance**, in the United States life expectancy for women is 75, while it is 73 for men.
- Earthquakes can be highly destructive. **To illustrate**, the earthquake which occurred in Erzincan in 1939 devastated the whole town, killing more than 35,000 people.

PARTICULARIZATION

- | | | |
|-----------------|----------------|----------------|
| • in particular | • particularly | • specifically |
|-----------------|----------------|----------------|

- Shopping in small markets is quite advantageous. **In particular**, one can find specialty items that larger stores do not contain.
- We still needed to arrange several details for the trip. **Specifically**, we had to make plane and train reservations as well as decide on the final itinerary.

EXPLANATION

- | | | |
|------------------|----------|------------------|
| • that is to say | • namely | • in other words |
| • that is | | |

- The brochure dealt with traveling in Morocco. **That is / In other words/ Namely**, it discussed transportation, currency, and language.

- The machinery was not impaired; **that is**, it wasn't damaged.
- Good readers should be able to read between the lines; **that is**, they should be able to make inferences (to draw conclusions) about information that is conveyed indirectly or given only partially.
- There is only one topic to discuss, **namely**, the question of discipline.
- As a child grows up, he/she learns how to behave in ways which are appropriate to the society into which he/she is born. **That is to say**, he/she acquires the patterns of behavior which are accepted as normal in his/her society.

SIMILARITY

- | | | |
|-------------|---------------------|-------------------|
| • likewise | • correspondingly | • in the same way |
| • similarly | • by the same token | |

- Men must wear a jacket and a tie; **similarly**, women must wear a skirt or a dress, not trousers.
- She was late and I **similarly** was delayed.
- You can't teach navigation in the middle of a storm. **Likewise**, you can't build a system of values in the current educational climate.

EMPHASIS

- | | | |
|-----------|---------------|------------|
| • in fact | • as a matter | • actually |
| • indeed | • of fact | |

- He is quite wealthy. **In fact**, he is one of the richest men in Turkey.
- I like reading. **As a matter of fact**, it is my favorite pastime.
- Andrew is a highly talented musician. **Indeed**, he has an extraordinary gift for music.

REFORMULATION

- | | | |
|------------------|--------------------------------|-------------------|
| • in other words | • to put it in a different way | • put differently |
|------------------|--------------------------------|-------------------|

- He is a conservative. **In other words**, he favors the preservation of old institutions in their original form.
- Is there a cheaper solution? **In other words**, can you make a cheaper device?

CORRECTION

- | | |
|----------|----------------------|
| • rather | • to be more precise |
|----------|----------------------|

- He is enjoying himself. **Rather**, he seems to be enjoying himself.
- This system must be improved. **Rather**, it must be thoroughly changed.

TRANSITION

- | | | |
|------------------|--------------|-------------------|
| • regarding | • as for | • with respect to |
| • with regard to | • as to | • concerned |
| • as far as X is | • as regards | |

- Both David and Sean are my friends. Sean studies law at Harvard. **As for** David, he studies mechanical engineering.

- **As far as** comfort is concerned, a car is definitely much better than a bicycle. On the other hand, **with respect to** convenience, it is difficult to say the same thing.
- METU and ITU are similar in several respects (= ways). First, they are both technical universities. Secondly, they are alike **as regards to** the courses offered.
- The Sony stereo, which is \$550, is much more expensive than the Grundig stereo, which is \$440. However, as far as quality is **concerned** (**With regard to/As regards** quality), the former is far better than the latter.

NEGATIVE CONDITION

- | | |
|-----------|-------------|
| • or else | • otherwise |
|-----------|-------------|

- I must leave now, **or else** I'll be late.
- You must study hard. **Otherwise**, you may fail.

SUMMATION/CONCLUSION

- | | | |
|---------------|-----------------|--------------|
| • in summary | • in short | • to sum up |
| • to be brief | • in conclusion | • all in all |
| • in brief | | |

- This is our most disastrous and embarrassing defeat ever; **in short**, it is a fiasco.
- The system lacked originality, efficiency and ingenuity. **In conclusion**, it was a complete failure.

OTHER SENTENCE CONNECTORS

- **after all**: considering all the factors in the situation
*I don't think he should be punished for breaking the window. **After all**, he's only five years old.*
- **incidentally/by the way** (used to introduce an additional point that the speaker has just thought of)
*Some people, and **incidentally** that includes Robert, just won't look after themselves properly.*
- **above all**: more than anything else
*He misses all of us, but he longs **above all** to see his family again.*
- **all the same**: even so, nevertheless, in any case
*I like him; **all the same**, I don't trust him*
- **anyway, anyhow, in any case**
*I wasn't asked; **anyway/anyhow/in any case**, I wasn't keen to go.*
- **instead** (used to indicate contrast)
*Mary did not answer. **Instead**, she looked out of the taxi window.*

Adapted from: Öztürk, C. (2000). *Building skills for proficiency*. Ankara: Hacettepe Taş.

APPENDIX 2

PREFIXES AND SUFFIXES

PREFIXES

PREFIX	MEANING	EXAMPLE
a- an-	not	<i>atypical, amorphous, amoral</i>
ab-	away from	<i>abstain, abnormal, abrupt</i>
ad-	toward, to	<i>adhere, adapt, administer</i>
ante-	before, in front of	<i>anteroom antecedent, antedate</i>
anti-	opposite, against	<i>antipathy, antiseptic, antidote</i>
arch-	prime, chief	<i>archangel, archenemy, archbishop</i>
auto-;	self	<i>automobile, automatic</i>
be-	to cause, intensely	<i>befriend, beware, befuddled, belittle</i>
bene-	well	<i>benefit, benevolent, benefactor</i>
bi-	two	<i>bigamy, bisect</i>
circum-	around, on all sides	<i>circumnavigate, circumvent, circumscribe</i>
con-	with	<i>convoy, conversation, confound</i>
col-		<i>collapse, collateral, collage</i>
cor-		<i>correlate, correspond, correct</i>
co-		<i>co-author, co-worker, co-exist</i>
contra-	against, opposite	<i>contraband, contravene, contradict</i>
counter		<i>counterbalance, countermand, counteract</i>
de-	not, away from, down from	<i>descend, deflate, deviate</i>
di-	apart, away, not	<i>diverge, diminish, dilute, divorce</i>
di-	twice fold, double	<i>diagraph, dilemma, dichotomy</i>
dia-	through, completely	<i>diaper, diaphanous, Diaspora, diameter</i>
dif-	apart, away, not	<i>diffuse, differ, difficult</i>
dis-	apart, away, not	<i>distrust, disinterested, disorder</i>
en-	make, create	<i>enact, entrust, engage</i>
epi-	above, around, additional	<i>epicenter, epidemic, epidermis</i>
equi-	equal	<i>equilibrium, equinox equivalent</i>
ex- e-	out from, former	<i>exit, excavate, ex-governor, egress, exhale</i>
extra-	outside, beyond	<i>extrasensory, extravagant, extraordinary</i>
hetero-	different	<i>heterosexual, heterogeneous</i>
homo-	same	<i>homogeneous, homosexual</i>
hyper-	extremely	<i>hyperbole, hyperventilate, hyperactive</i>
hypo-	below, beneath	<i>hypocritise, hypotenuse, hypodermic</i>
in-	into not	<i>inept, innocent, inhale</i>
im-		<i>imbalance, immoral, impel</i>
il-		<i>illiterate, illegal, illegible, illuminate</i>
ir-		<i>irregular, irresponsible, irresolute, irradiate</i>
inter-	between, at intervals	<i>intermittent, intervene</i>
intra-	within	<i>intracellular, intramural</i>
intro-	motion inward	<i>introvert, introspective, introduce</i>
macro-	large	<i>macro-organism, macrobiotics, macrocosm</i>

mal-	ill, badly, bad, wrong	<i>malfunction, malnutrition, malevolent</i>
mega-	big	<i>megapolis, megaton, megaphone</i>
micro-	small	<i>micro-organism microphone microscope</i>
mini-	small, little	<i>miniskirt, minivan, minimal</i>
mis-	wrong, wrongly, not	<i>misunderstanding, misuse, mistrust</i>
mono-	single, one	<i>monologue, monophonic, monomania</i>
multi-	many	<i>multivitamin, multiplex, multisided</i>
neo-	new	<i>neonatal, neophyte, neoclassical</i>
non-	not	<i>nonexistent, nonpayment, nonconformist</i>
ob-	against	<i>obstinate, obscure, object</i>
pan-	all, whole, completely	<i>pan African, panorama, pandemic</i>
para-	beyond, outside, near	<i>parabola, paramilitary, paradox, paramedic</i>
pen-	almost	<i>peninsula, penultimate</i>
per-	motion through, thoroughly	<i>percolate, perfect, perceive</i>
peri-	around, about, enclosing	<i>perimeter, periscope, periphery</i>
poly-	many	<i>polygamy, polyglot, polychrome</i>
post-	behind, after	<i>posterity, posthumous, postscript</i>
pre-	before, earlier, in front of	<i>preconceived, premonition, predict</i>
pro-	forward, before, in favor of	<i>propulsion, prologue, project</i>
proto-	earliest, first, original	<i>proto-American, protocol prototype</i>
re-	back, again	<i>reappear, recapture, reclaim, return</i>
retro-	backwards	<i>retrospect, retroactive, retroflex,</i>
se-	aside, apart	<i>seclusion, secede, seduce</i>
semi-	half, partly	<i>semiannual, semicircle, semiprecious</i>
simil-	like	<i>similar, simile</i>
sub-	under, below	<i>subway, submarine, subnormal, submerge</i>
super-	over, above, extra	<i>superimpose, supernatural, superfluous</i>
sur-	above, additional	<i>survey, surtax, surface</i>
syn-, sym-	together	<i>synchronize, synthesis, sympathy</i>
tele-	distant	<i>telegraph, telepathy, television</i>
trans-	across, over, through, beyond	<i>transition, transcend, transgress</i>
tri-	three	<i>trillion, trilateral, trimester</i>
ultra-	excessively, beyond	<i>ultramodem, ultraliberal, ultraviolet</i>
un-	not	<i>unattractive, unflattering, unimportant</i>
uni-	one	<i>unique, uniform, unicameral</i>
vice-	one who takes the place of another	<i>vice-consul viceroy vice-president</i>

NOUN SUFFIXES

SUFFIX	MEANING	EXAMPLE
-ance, -ence	act of	<i>attendance, precedence, reliance,</i>
-ancy, -ency	state of	<i>hesitancy, presidency, consistency</i>
-age	action, condition, collection	<i>message, bondage, marriage, postage, baggage</i>
-ant, -ent	one who, that which	<i>stimulant, participant, student, president</i>
-ar	one who	<i>bursar, liar, beggar</i>

-ary, -ory, -ery, -ry	one who, place where, study of	secretary, library, history, conservatory, winery, bakery, chemistry
-dom	domain, condition of	freedom, wisdom, kingdom
-ee	one who is	employee, refugee, absentee
-eer	one who	profiteer, racketeer, pamphleteer
-er	one who	painter, receiver, baker
-ess	one who (female)	actress, poetess, lioness
-hood	state of	boyhood, falsehood, manhood
-ian	one who	beautician, musician, librarian
-ics	science, art, or practice of	graphics, athletics, dramatics
-ian, -ation, -sion, -tion	state, action, institution	fixation, exploration, starvation, foundation, preservation, suspension
-ism	doctrine, point of view	mannerism, idealism, realism
-ist	one who, believer	segregationist, realist, cyclist
-ity	state, quality	sanity, rapidity, elasticity
-ment	state, quality, act of	amazement, payment, embodiment
-ness	state of	fullness, shyness, sickness
-ocracy	system style of government	democracy, autocracy, plutocracy
-or	one who	actor, governor, inspector
-ship	state, condition	friendship, dictatorship, membership

ADJECTIVE SUFFIXES

SUFFIX	MEANING	EXAMPLE
-able, -ible	capable of	capable, edible, visible
-al	like, pertaining to	criminal, practical, musical
-ary, -ory	connected with, engaged in	ordinary, budgetary, compensatory
-ed	covered with, affected by	wooded, clothed, blessed
-en	made of, resembling	wooden, ashen, silken
-ful	full of, having	useful, hopeful, successful
-ic	like, pertaining to	democratic, heroic, specific
-ish		foolish, childish, selfish
-ive		active, explosive, sensitive
-less	without	speechless, childless, harmless
-like	having the qualities of	childlike, cowlike, statesmanlike
-ly		beastly, manly, worldly
-oid		spheroid, humanoid, paranoid
-ous	like, pertaining to	courageous, ambitious, grievous
-ward	manner, position	awkward, backward, forward

ADVERB SUFFIXES

SUFFIX	MEANING	EXAMPLE
-ly	in a ____ manner	happily, strangely, comically
-ward(s)	direction of movement	backward(s), earthward, homeward
-wise	in the manner of, as far as ____ is concerned	crabwise, clockwise, corkscrew-wise education-wise, weather-wise

VERB SUFFIXES

SUFFIX	MEANING	EXAMPLE
-ate	to cause, to make	<i>placate, indicate, irritate</i>
-en	to become, to make	<i>deafen, ripen, widen</i>
-ify	to cause, to make	<i>beautify, diversify, simplify</i>
-ize	to cause, to make	<i>symbolize, hospitalize, publicize</i>

Adapted from: Clark, R. C. , Moran, P. R. , & Burrows, A. A. (1991). *The esl miscellany*. Vermont: Pro Lingua Associates.

APPENDIX 3

ROOTS

ROOT	MEANING	EXAMPLE
agr	field, farm	<i>agronomy, agriculture</i>
anthro	man	<i>anthropoid, misanthrope</i>
aqua	water	<i>aquatic, aqueduct</i>
astro	star	<i>astrology, astronaut</i>
aud	hear	<i>auditorium, audience</i>
biblio	book	<i>bibliography, bibliophile</i>
bio	life	<i>biology, biography</i>
celer	speed, hasten	<i>celerity, accelerate</i>
chronos	time	<i>chronicle, chronology</i>
cip, capt, cap	take	<i>capture, reciprocate</i>
cep, cept, ceive	take	<i>reception, conceive</i>
ced, cess, cede	go, move along	<i>success, proceed</i>
cid	kill	<i>suicide, genocide</i>
clud, clus	close, shut	<i>seclusion, include</i>
cosmo	world	<i>cosmonaut, cosmopolitan</i>
crat	power	<i>democrat, autocrat</i>
cred	believe, trust	<i>incredulous, credit</i>
cur, curr	run	<i>current, incur</i>
demo	people	<i>democrat, demography</i>
dict	say	<i>contradict, diction</i>
duc, duct	lead	<i>abduct, induce, educate</i>
fac, fact	make, do	<i>manufacture, factory</i>
fec, fect	make, do	<i>infect, effect</i>
fer	carry, bear	<i>infer, conference</i>
fict, fict	make, do	<i>efficacious, fiction</i>
flect	bend	<i>inflection, deflect</i>
frater	brother	<i>fratricide, fraternal</i>
fund, fus	pour	<i>effusive, refund</i>
gen, gener	birth, race	<i>regenerate, generation</i>
geo	earth	<i>geology, geography</i>
glot	tongue	<i>glottal, polyglot</i>
gram	written	<i>grammar, telegram</i>
graph	write	<i>biography, autograph</i>
gress, grad	go, step	<i>progress, gradual</i>
hydra	water	<i>hydrant, dehydrate</i>
ject, jact	throw	<i>rejection, project</i>
jud	judgment	<i>judicious, judicial</i>
lect, leg	read, choose	<i>collect, legend, elect</i>
log, logo, logy	study	<i>anthropology, chronology</i>
loq, loc	speak	<i>locution, eloquent</i>
manu, mani	hand	<i>manicure, manuscript</i>
mar	sea	<i>maritime, submarine</i>

mater	mother	<i>matriarch, maternal</i>
med	middle	<i>medium, intermediary</i>
min	less, smaller	<i>minute, diminish "</i>
mit, mis	send, let go	<i>missile, missionary</i>
mort	death	<i>mortician, mortal</i>
mot, mob, mo	start, move	<i>motivate, motion</i>
naut	sailor	<i>nautical, astronaut</i>
necro	death	<i>necromancer, necropolis</i>
neuro	nerve	<i>neurology, neurotic</i>
nom	name	<i>nominal, nomenclature</i>
nomo	knowledge, law	<i>astronomy, autonomy</i>
pater	father	<i>patriotic, paternal</i>
patho	ill, suffering	<i>pathology, pathetic</i>
ped, pod	root	<i>tripod, pedal</i>
pend	hang, weigh	<i>ponderous, depend</i>
philo	love	<i>philanthropist, philosophy</i>
phobo	fear	<i>phobia, hydrophobia</i>
phone	sound, voice	<i>telephone, phonology</i>
photo	light	<i>photography, photosynthesis</i>
plex, pli, ply	fold	<i>complexity, pliant, plywood</i>
plic	fold	<i>duplicate, complicate, implicate</i>
poli	city	<i>politician, cosmopolitan</i>
port	carry	<i>import, portable</i>
pos, pon	place, put	<i>postpone, position</i>
psych	of the mind	<i>psychic, psychology</i>
reg, rect	rule, manage	<i>direct, regulate</i>
rupt	break	<i>disrupt, rupture</i>
scop	watch/look at	<i>microscopic, telescope</i>
scrib, scrip	write	<i>inscribe, conscription</i>
spec, spic	see, watch	<i>inspect, despicable</i>
soph	wise	<i>philosophy, sophisticated</i>
sta, stat	stand	<i>stable, station</i>
stit sist	to set up, establish	<i>constitution, insist</i>
tact, tang	touch	<i>tangible, tactile</i>
tend, tens, tent	weaken, stretch	<i>extend, tenuous</i>
ten, tain, tin	hold, keep	<i>contain, tenacious</i>
typo	image	<i>typical, typewriter</i>
vacu	empty	<i>vacuum, evacuate</i>
ven	love	<i>venerate, venereal</i>
ven	come	<i>prevent, convene, intervene</i>
voca	call	<i>vocal, invocation</i>
vora	eat, devour	<i>veracious, carnivorous</i>

Adapted from: Clark, R. C. , Moran, P. R. , & Burrows, A. A. (1991). *The esl miscellany*. Vermont: Pro Lingua Associates.

APPENDIX 4

MORE COMMONLY MADE MISTAKES TO BE AVOIDED

TOO/ VERY

Too has a negative meaning, whereas very has a positive meaning. Also, when too is used with an adjective, it is usually followed by or incorporates the meaning of *to do something*.

For example:

- *The questions in the exam were too difficult for the students (to answer). (negative meaning)*
- *The questions in the exam were very difficult for the students. (not necessarily impossible to answer)*

CONCERN/BE CONCERNED WITH/ BE CONCERNED ABOUT

Using different prepositions after the word *concerned* changes its meaning completely. Both *concern* (without a preposition!) and *to be concerned with* mean 'to address' or 'to be related to' and is used to show a connection between the subject and object. *To be concerned about* means to be worried about.

For example:

- *His research objective is concerned with the pattern of behavior between factory closings and suicide rates among former employees.*
- *His research objective concerns the pattern of behavior between factory closings and suicide rates among former employees.*
- *Her mother was concerned about her not eating properly.*

ASPECT/ RESPECT

When used to refer to different elements of or perspectives on a thing or idea these words are closely related, but not interchangeable. It is "in all respects," not "in all aspects." Similarly, one can say "in some respects" but not "in some aspects." One says "in this respect," not "in this aspect" One looks at all "aspects" of an issue, not at all "respects."

For example:

- *HTML is very useful, but it is only one ASPECT of publishing a good web site. In many RESPECTS, it is a good idea to learn JavaScript, PERL, CGI and other web languages, too.*

CRITERIA/ CRITERION

There are several words with Latin or Greek roots whose plural forms ending in A are constantly mistaken for singular ones. See, for instance, data and media. You can have one criterion or many criteria. Do not confuse them.

TO BE USED TO/ USED TO

To be used to means 'to be accustomed to' and is followed by either a noun or an -ing verb (gerund).

For example:

- *I am used to coffee at breakfast. OR I am used to drinking coffee at breakfast.*

Used to means 'was a habit in the past' and can only be followed by an infinitive verb.

For example:

- *I used to drink milk at breakfast when I was in primary school.*

DOUBLE NEGATIVES

It is not true, as some assert, that double negatives are always wrong; but the pattern in formal speech and writing is that two negatives equal a mild positive: "he is a not untalented guitarist" means he has some talent. Stick to one negative per sentence if you want to be clear.

ITS/IT'S

Its shows possession just like *his* and *her*, whereas *it's* can only mean *it is* or *it has*. If you are not sure, substitute *his* for *its* and see if it is meaningful.

LACK / BE LACKING / A LACK OF

The basic verb form *to lack* is always directly followed by a noun without the preposition *of*.

For example:

- *The university lacks adequate accommodation facilities.*

The second verb form *to be lacking* can be followed by either a noun or the preposition *in*, but not *of*.

For example:

- *The university is lacking in adequate accommodation facilities.*

The noun form, *lack*, on the other hand, must be followed by *of*.

For example:

- *The university has a lack of adequate accommodation facilities.*

OTHER / ANOTHER

Another always precedes a singular noun. However, *other* precedes a plural noun. There is no such usage as *an another* or *an other!!*

For example:

- *'Go and play with some other children' she said.*
- *We need another chair.*

Adapted from: Cihan, N., Çavuşoğlu, C., & Şahin, V. (2002). *Read to comprehend, write to react 2*. Ankara: METU Press.

APPENDIX 5

LOGICAL FALLACIES

EITHER/OR

A limited number of options (usually two) is given, while in reality there are more options. A false dilemma is an illegitimate use of the "or" operator.

- *Either you're for me or against me.*
- *You are going to have to make up your mind. Either you decide that you can afford this stereo, or you decide you are going to do without music for a while.*

ARGUMENT FROM IGNORANCE

Arguments of this form assume that since something has not been proven false, it is therefore true. Conversely, such an argument may assume that since something has not been proven true, it is therefore false. (This is a special case of a false dilemma, since it assumes that all propositions must either be known to be true or known to be false.) As Davis writes, "Lack of proof is not proof." (p. 59)

- *Since scientists cannot prove that global warming will occur, it probably won't.*
- *Fred said that he is smarter than Jill, but he didn't prove it, so it must be false.*

SLIPPERY SLOPE

In order to show that a proposition P is unacceptable, a sequence of increasingly unacceptable events is shown to follow from P. A slippery slope is an illegitimate use of the "if-then" operator.

- *If we pass laws against fully-automatic weapons, then it won't be long before we pass laws on all weapons, and then we will begin to restrict other rights, and finally we will end up living in a communist state. Thus, we should not ban fully-automatic weapons.*
- *You should never gamble. Once you start gambling you find it hard to stop. Soon you are spending all your money on gambling, and eventually you will turn to crime to support your earnings.*
- *If I make an exception for you then I have to make an exception for everyone.*

COMPLEX QUESTION

Two otherwise unrelated points are conjoined and treated as a single proposition. The reader is expected to accept or reject both together, when in reality one is acceptable while the other is not. A complex question is an illegitimate use of the "and" operator.

- *You should support home education and the God-given right of parents to raise their children according to their own beliefs.*
- *Have you stopped using illegal sales practices?* (This asks two questions: did you use illegal practices, and did you stop?)

APPEAL TO FORCE

The reader is told that unpleasant consequences will follow if they do not agree with the author.

- *You had better agree that the new company policy is the best bet if you expect to keep your job.*
- *NAFTA is wrong, and if you don't vote against NAFTA then we will vote you out of office.*

APPEAL TO PITY

The reader is told to agree to the proposition because of the pitiful state of the author.

- *How can you say that was not in the penalty area? It was so close, and besides, you're winning 5 to 2.*
- *I hope you'll give me a good grade on my assignment: I stayed up all night working on it!*
- *Your honor, how can you try to send this poor, defenseless child to jail for the murder of his father and mother? Have a heart; the boy is now an orphan.*

APPEAL TO CONSEQUENCES

The author points to the disagreeable consequences of holding a particular belief in order to show that this belief is false.

- *You can't agree that evolution is true, because if it were, then we would be no better than monkeys and apes.*
- *It can never happen to me. If I believed it could, I could never sleep soundly at night.*

PREJUDICIAL LANGUAGE

Loaded or emotive terms are used to attach value or moral goodness to believing the proposition.

- *Right thinking citizens will agree with me that we should have another free vote on capital punishment.*
- *A reasonable person would agree that our income statement is too low.*

APPEAL TO POPULARITY

A proposition is held to be true because it is widely held to be true or is held to be true by some (usually upper crust) sector of the population. This fallacy is sometimes also called the "Appeal to Emotion" because emotional appeals often sway the population as a whole.

- *Polls suggest that the Liberals will form a majority government, so you may as well vote for them.*
- *Everyone knows that the Earth is flat, so why do you persist in your outlandish claims?*

ATTACKING THE PERSON

The person presenting an argument is attacked instead of the argument itself. This takes many forms. For example, the person's character, nationality or religion may be attacked. Alternatively, it may be pointed out that a person stands to gain from a favorable outcome. Or, finally, a person may be attacked by association, or by the company he keeps. There are three major forms of Attacking the Person:

- (1) Instead of attacking an assertion, the argument attacks the person who made the assertion.
- (2) Instead of attacking an assertion the author points to the relationship between the person making the assertion and the person's circumstances.
- (3) This form of attack on the person notes that a person does not practice what he preaches.
 - *We should ignore what Rahmi Koç says about raising taxes because he won't be hurt by the increase.*
 - *You say I shouldn't drink, but you were the one who finished a whole bottle of rakı alone last night.*
 - *Don't believe anything he says, he didn't even graduate from high school.*

APPEAL TO AUTHORITY

While sometimes it may be appropriate to cite an authority to support a point, often it is not. In particular, an appeal to authority is inappropriate if:

- (i) the person is not qualified to have an expert opinion on the subject,
 - (ii) experts in the field disagree on this issue.
 - (iii) the authority was making a joke, drunk, or otherwise not being serious
- *Noted psychologist Dr. Frasier Crane recommends that you buy Nokia.*
 - *Cindy Crawford thinks that Swatch watches are the best.*

HASTY GENERALIZATION

The size of the sample is too small to support the conclusion.

- *When I went to Italy, a boy stole my wallet. Thus, all Italians are thieves.*
- *I asked six of my friends what they thought of English 101 and they agreed that it was very enjoyable. English 101 is therefore generally liked among students.*

FALSE ANALOGY

In an analogy, two objects (or events), A and B are shown to be similar. Then it is argued that since A has property P, so also B must have property P. An analogy fails when the two objects, A and B, are different in a way which affects whether they both have property P.

- *Employees are like nails. Just as nails must be hit in the head in order to make them work, so must employees.*
- *Government is like business, so just as business must be sensitive primarily to the bottom line, so also must government. (But the objectives of government and business are completely different, so probably they will have to meet different criteria.)*

COINCIDENTAL CORRELATION

The name in Latin means "after this therefore because of this". This describes the fallacy. An author commits the fallacy when it is assumed that because one thing follows another that the one thing was caused by the other.

- *A black cat crossed Joe's path yesterday, and he died last night. The black cat caused Joe's death.*
- *As soon as the new mayor was appointed,, a group of Japanese people came to the city. Therefore, the mayor has increased Ankara's tourism.*

WRONG DIRECTION

The relation between cause and effect is reversed.

- *The increase in AIDS was caused by more sex education. (In fact, the increase in sex education was caused by the spread of AIDS.)*

IRRELEVANT CONCLUSION

An argument which purports to prove one thing instead proves a different conclusion.

- *You should support the new housing bill. We can't continue to see people living in the streets; we must have cheaper housing. (We may agree that housing is important even though we disagree with the housing bill.)*

STRAW MAN

The author attacks an argument which is different from, and usually weaker than, the opposition's best argument.

- *People who opposed the new law just wanted Quebec to separate. But we want Quebec to stay in Canada.*
- *We should have compulsory military service. People don't want to enter the military because they find it an inconvenience. But they should realize that there are more important things than convenience.*

Adapted from: www.datanation.com/fallacies/

APPENDIX 6

A BRIEF GUIDE TO PUNCTUATION

PUNCTUATION		USED FOR	EXAMPLES
Apostrophe	’	▪ to indicate omissions in contractions	doesn’t, won’t
		▪ to indicate possession	Mary’s, the Joneses’
		▪ to indicate plurals of letters and numerals	1870’s p’s and q’s
Square Brackets	[]	▪ to indicate comment or question in quoted material	“He [Lincoln] was assassinated by a mad actor.”
		▪ to indicate comment or question within material in parentheses	(Kuwait was liberated [was turned into a desolate battleground] by the U.N. forces in March, 1991).
Colon	:	▪ in writing clock time	9:15, 2:47, 17:09
		▪ to introduce a list	We need the following items: soap, toothpaste, and hand lotion.
		▪ after the names of speakers in a dialogue	Joe: Will you come, Honey? Sue: Are you nuts? No way!
		▪ before a formal quotation	The tall speaker began: “Four score and seven years ago....”
		▪ after salutations in formal letters	Dear Sir:
Comma	,	▪ after yes or no in a response	Yes, we have no bananas.
		▪ before the conjunction in a compound sentence	The oldest boy is going to school, and the youngest is going to work.
		▪ except when the clauses are short	He walked and she rode.
		▪ to separate the elements in an address	New Orleans, Louisiana, U.S.A. Cedar Street, Winnetka, Illinois
		▪ to separate the elements in a date	He was born on Tuesday, January 25, 1944, in Chicago.
		▪ to separate equivalent elements in a series	Watch the stocks of Kmart, Sears and Roebuck, and Wal-Mart.
		▪ to separate a speaker’s words from the introductory statement	John asked, “May I leave?”
		▪ to group large numbers into thousands	9,121; 1,268,421
		▪ to set off the name of a person spoken to in direct speech	Mary, take this ring.
		▪ to separate an introductory clause from the sentence	When the party was over, I walked home.
		▪ after a mild exclamation	Well, I don’t care.
		▪ before and after an appositive	Jan, a famous poet, spoke next.
		▪ to separate a tag question from the rest of the sentence	It’s cold, isn’t it?
		▪ before and after a non-restrictive adjective clause	Punctuation, which is essential for writing, seems complicated at first.

Dash * a dash needs a space before & after it	-	- to indicate an interruption or an afterthought - to indicate special emphasis in place of a comma	We'll be in New York-at last-in an hour! I'll do it-at least, I'll try. Give people what they want-money, fame, and power.
Exclamation Point	!	to indicate strong feeling or emotion or for emphasis	Help! Watch out! She said she'd jump and she did!
Hyphen	-	- in certain fixed expressions - in writing out compound numbers - in expressions of clock time - in joining a prefix to a proper name - in joining a prefix to a noun whose first letter is the same as the last letter of the prefix	person-to-person, matter-of-fact, station-to-station twenty-one, ninety-nine, twenty-first, ninety-ninth It's seven-thirty. It's one-fifteen. pre-Columbian, post-Roosevelt, un-Christian anti-intellectual, pre-existing, post-temperance
Parenthesis	()	to enclose remarks, comments, explanations that interrupt the main thought	She invited the two men (they are cousins) to the party. If it rains (which it usually does), we'll postpone the picnic.
Period	.	- at the end of a statement - after initials and abbreviations - to indicate cents/decimals	I want to be alone Mr. P.T. Barnum. It's 7 p.m. \$5.39;257.0932;.00906
Question Mark	?	- at the end of a direct question - after a tag question	Where does it all end? You like to talk, don't you?
Quotation Marks	“ ”	- to enclose direct quotations - around titles of chapters - articles in magazines or newspapers - songs, poems - radio and TV programs - with other punctuation, as follows:	"Come here," Jim said. "The Return to Witchwood" "Wood Stove Madness," Country Journal "Michelle, Ma Belle" "Hurt Hawks" "Music from the Hearts of Space" "I Love Lucy" "Come," he said. "I'm going." I said, "I will;" I followed.
Semicolon	;	- in a compound sentence without a connective - In sentences with two main clauses joined by a conjunctive adverb	The singular form is "mouse;" the plural form is "mice." The teacher was sick; therefore, the class was called off.
Underlining and Italics	—	- use underlining in handwritten or typed material and italics in printed material: - foreign phrases and words used in an English context - words emphasized - the names of ships, trains and airplanes	Then, alors, there she was. <u>Cuidado</u>," I told myself, "You're a fool, but <u>que</u>, sera, sera. I wanted <u>three</u> tickets, not four! <i>Titanic. Orient Express, Constellation, Spirit of St. Louis</i>

REFLECTION SHEET 1

Read the following text to complete the reflection sheet.

SOCRATES AND THE UNEXAMINED LIFE

Socrates (470-399 B.C.) is one of the key figures in the history of Western thought. He is worth studying for a variety of reasons, but here our concern is his emphasis on the importance of the examined life.

Before we discuss the relative merits of the examined life, we should say a few words about Socrates' views on human beings in general. He believed in what is often called 'mind-body dualism', that humans have two basic components: a physical body and a nonphysical soul (psyche). Our soul gives us the ability to reason and to reflect on who we are and what life is about. The



person leading an unexamined (unreflective) life simply is not living up to his or her potential as a human being, so the unexamined life is a life of wasted potential. Put another way, the unexamined life is a life contrary to our basic (thinking) nature as human beings. To have some idea as to what life is about and how we fit in as individuals, we must regularly use our ability to ask probing questions about such things as our priorities and aims in life, the things that make us happy and so on.

We all know of individuals who had significant talents in some arena but who never worked at enhancing those talents, thus allowing those talents to go untapped and unrealized. And we regard this as a waste. What Socrates claimed about the unexamined life is analogous. We all have the ability to think and reflect about what is most important, and the life of mindless conformity and "couch-potatohood" is a life of squandered potential and opportunities.

It is not necessarily a bad thing to do as our parents do or to believe as they believe. But it is a bad thing to do this without reflection. If we unreflectively believe what our parents believe, then our beliefs are not our own. When we reflect on a specific belief that our parents hold and decide that it is a reasonable belief, then we make it our own belief; in a sense we make it a genuine part of ourselves. Just because our parents or friends or culture believes X to be true is no guarantee that it is in fact true. Thus we must carefully examine each belief.

To begin leading the examined life, you need to answer the following:

1. *What do you believe? To answer this, begin by listing your most important beliefs. For example, ask yourself this:*

a) What are the best things in life (the things that make life meaningful)? Here are some possibilities:

- | | |
|---|-----------------------------------|
| → happiness | → music |
| → love | → beauty |
| → material possessions | → peace of mind |
| → sex | → living in harmony with all life |
| → friendship | → liberty |
| → moral virtue | → wisdom |
| → belief in God (or a supreme being of some sort) | → autonomy |
| | → Marx Brothers' movies |
| | → nothing |

b) Does God exist? Here you must first define what "God" means before you can try to answer the question.

c) What is happiness? How do you get from where you are (for example, moderately happy or unhappy) to where you want to be?

d) Is there an afterlife of any kind? After you die, will you come back as a houseplant, live on through your soul, or simply stay in the ground?

e) What is a human being? What characteristics do you share with all their humans? B. F. Skinner and others believe that humans are not qualitatively different from higher animals. Is Skinner correct?

f) What are your personal goals in life? How do you plan to achieve them?

g) Who are you? What does it mean to have a sense of "self"?

2. *Why do you believe what you do?*

3. *What are some possible reasons for believing contrary to what you believe?*

4. *Do you have a good reason for rejecting each of the contrary beliefs?*

5. *In the light of your response to question 4, does your belief need to be either modified or rejected? Why or why not?*

Some people complain that the examined life is for intellectuals and the highly intelligent, but not for average folks like themselves. But everyone has the ability to reflect on life and everyday human existence. The fact that we may not be geniuses do not get us off the hook so easily. Most of us have the ability to think long and hard about the questions just listed. So the examined life is an equal opportunity kind of thing, and not some sort of elitist trip reserved for the very intelligent.

Not only is the unexamined life an equal opportunity matter; it is also a long-term thing. For example, we do not, at age 18 or 21 or 30, go away for a weekend, nail down all the answers to the questions and then end up with it for life. The examined life is a lifelong process and thus requires a lifelong commitment. Besides, as we get older, we often find that the views of our youth were simplistic, naïve, or uninformed. How many times have you said, "if I only known then what I know now"? So, just as we now know more than we did ten years ago, we may also reasonable assume that we will continue to learn and understand more as we go through life.

★ ★ ★

Keeping Socrates and his idea of the examined life in mind, choose 5 of the following questions that interest you most and answer each in detail so that the entire reflection is at least a page in length:

- What is the most important thing in your life? How can you support your decision?
- What are your goals in life? Does it matter what your goals are?
- What must you do to be happy?
- What are you passionate about in life? What really matters to you most?
- Are you inclined to be an optimist or pessimist? Why do you think you tend more towards one than the other?
- Do you have a basic need to interact with others?
- How important is it that your views are accepted by your peers, family and schoolmates?
- What skills, talents, and abilities do you have?
- What skills, talents, and abilities would you like to develop or improve on?



REFLECTION SHEET 2

The following extracts are theories and views on intelligence. Read and determine the relationship between the ideas in the extracts:

Sternberg (1988) calls the Multiple Intelligence model "a theory of talents, not one of intelligences" (p. 42); he sees the difference between talent and intelligence as qualitative by stating "[I]ntelligence is general: without it we cannot function independently. Talents, however, are specialized" (p. 42). In the words of Sternberg and Frensch (cited in Eysenck, 1994) "it seems strange to describe someone who is tone deaf or physically uncoordinated as unintelligent" (p. 193). Secondly, Gardner (1994, p. 74) has been one of the first to comment that his model does not incorporate specifying underlying executive processes. Sternberg (1988) is also unclear as to "exactly what each intelligence consists of, because Gardner's theory, like other map-based theories, does not specify processes. In other words, it is one thing to identify a linguistic intelligence but quite another to specify the underlying [neurological] processes. How do we read, learn vocabulary, write prose or poetry, produce oral speech, summarize, and so on? Gardner's theory names the so-called intelligences without pinning down just what they are (and aren't)" (p. 42).

Adapted from: <http://www.igs.net/~cmorris/critiques.html>

Gardner believes that if spatial or musical ability must be called a "talent", language and logic must be called merely a talent as well. Gardner further comments that he "balk[s] at the unwarranted assumption that certain human abilities can be arbitrarily singled out as intelligence while others cannot." When asked in an interview how he started thinking about multiple intelligences, Gardner replied that, "the most important influence was actually learning about brain damage and what could happen to people when they had strokes. When a person has a stroke, a certain part of the brain gets injured, and that injury can tell you what that part of the brain does. Individuals who lose their musical abilities can still talk. People who lose their linguistic ability still might be able to sing. That understanding not only brought me into the whole world of brain study, but it was really the seed that led ultimately to the theory of multiple intelligences. As long as you can lose one ability while others are spared, you cannot just have a single intelligence. You have to have several intelligences"



Adapted from: <http://serendip.brynmawr.edu/biology/b103/f01/web2/wise.html>

Picture from: http://www.acceleratedlearning.com/images_pics/intell.gif

Write a paragraph of about 250 words in which you first synthesize relevant information answering the following questions:

- What are the differences between the theories explained in the two extracts?
- Are the positions expressed in the two extracts in contradiction with each other? If so, how?
- Which theory/theories seem more plausible to you?



Explain your own position on the issue by supporting your ideas with concrete examples and explanations.

REFLECTION SHEET 3

Below is an excerpt from an American textbook for school children. Read it and complete the reflection sheet.

American Values in Education

Our school system has developed as it has because the American people value education highly. Some of the traditional values which have developed over the years are:

- 1. Public education should be free. There should be no hidden charges to prevent any citizens from receiving a good education at public expense.*
- 2. Schooling should be equal and open to all. No one should be discriminated against because of race, religion, or financial status.*
- 3. The public schools should be free of any creed or religion. The schools of the United States are open to all Americans regardless of their religious beliefs. The Supreme Court has held that no special prayer or Bible reading shall be required. However, religious schools (sometimes called parochial schools) are permitted outside the public school system.*
- 4. Public schools are controlled by the states and local governments within which they are located. Local school boards run the public schools under laws passed by the state legislature. The State Board of Education assists the local schools, but does not give orders to the district board. The United States Office of Education also assists with advice and information, but the actual control is located in the local school district, where the people know the local situation.*
- 5. Attendance at school is compulsory; Parents cannot decide to keep their children out of school. Each state compels the attendance of young people, usually between the ages of 7 and 16.*
- 6. Schooling should be enriched and not just confined to fundamentals. Most Americans believe that schools should be places where young people can grow in body, mind, and spirit. Athletics, clubs, social events, and creative arts are a part of each person's education. Schools should be lively places where individuals are encouraged to develop to their greatest potential.*



Adapted from: Baudoin, M. et al (1988). Reader's choice. Ann Arbor: The University of Michigan Press.

Choose 1 of the following questions and write a paragraph of about 250 words in which you answer it in detail.

- Summarize the educational philosophy of your country by comparing it to the 6 "traditional values" of American education described. Where do you find similarities? What are the differences? Give concrete examples from your own educational life and experiences.
- Do you think that the American values in education are feasible within the Turkish education system? Why or why not? Justify your answers with clear explanations and examples.
- Who should make decisions about the schools? Parents? Professional educators? Elected officials? Religious leaders? Specially appointed experts? The children themselves? Justify your answers with clear explanations and examples.
- To what extent can a country live up to its educational ideals? Give examples to support your opinions.



REFLECTIVE ESSAY TEXT

Read the following text to write your reflective essay.

OBSTACLES TO THINKING WELL

One might automatically consider thinking a natural skill or ability and something that is logically pure. However, try as we might, we cannot escape the fact that as human beings, we naturally make mistakes in our thinking without knowing it. This can't be taken lightly, since these errors can greatly affect those around us negatively. Indeed, a healthy and productive society requires those within to think as objectively as possible. Therefore, it is paramount that we take steps to identify where we are being careless in our thinking in order to better hone our thinking potential.



◆ Hidden Assumptions

To assume something is to take it for granted or to accept it unconsciously. In many discussions and arguments, participants have what might be called hidden assumptions—beliefs that are unstated because they are taken for granted or assumed to be true. Consider the following:

- If your wife is Norwegian, she must be blond.
Hidden assumption: All Norwegians are blond.
- If he is black, he must be a good basketball player.

Hidden assumption: All black males are good basketball players.

Hidden assumptions are not necessarily bad things, because many assumptions are perfectly reasonable. For example, when we pick up the phone and dial a number, we expect to hear the other phone ringing or to get a busy signal. Given how likely it is that this will happen, we can reasonably assume that it will happen. But hidden assumptions need to be made explicit—to be clearly stated—so that we can better evaluate what is being claimed.

◆ Emotions

Another important obstacle to thinking well involves human emotions. Emotions are an important component of being human. We experience emotions (anger, pity, fear, and so on) on a daily basis, and whether we are aware of it or not, they often significantly affect how we look at the world. Strong emotions can hinder our ability to think rationally about many issues, from capital punishment, to abortion, to sexuality, and to musical tastes. And they can hinder our ability to see situations with clarity and objectivity. Consider the following scenarios:

- *Scenario 1:* A close friend suggests that you seek professional counseling to help you deal with some of the stresses and problems that make your daily life less than ideal. If you react with anger, your ability to rationally evaluate the suggestion will be seriously impaired.

- *Scenario 2: You find a lump in your body. The emotion of fear (at possibly having cancer) is very strong, and you allow this fear to prevent you from immediately going to the doctor and getting the lump examined.*

Being in touch with our emotions is important not only for understanding ourselves but also for helping us maximize our ability to think carefully about important matters.

◆ **Stereotypes**

A stereotype is a judgment, usually negative, about a group of people (or places or things) based on a limited or distorted sample. Here are some common stereotypes about groups of people:

- *All people of Irish descent are heavy drinkers.*
- *Jews are good with money and are stingy.*
- *All Italians are highly emotional.*
- *Asians are good at math.*
- *All men don't do their fair share of household chores.*

People who resort to stereotyping do not willingly take new facts into account but rather ignore them or make the silly claim that the exception proves the rule. This, of course, is nonsense. An exception is evidence contrary to the stereotype, not evidence in its favor.

But can a stereotype turn out to be substantially true? To illustrate, think about what might separate these two claims:

- *The Asians are taking over our schools.*
- *Asian students are good at math.*

There is an important distinction here that cuts to the heart of what stereotypes involve. The first claim is based on little, if any, evidence and is thus an uninformed claim. But suppose the second claim is based on evidence about the actual performance of Asians in the American school system. It would then be not a stereotype, but rather a belief based on evidence. Note that there are at least two types of stereotypes:

1. *Strong stereotypes typically include the word "all" or "every" and are meant to apply to everyone in the group in question*
2. *Weak stereotypes are merely broad generalizations about a particular group of people and are intended to apply only to the majority of the members of the group in question*

When people make claims that can be categorized as strong stereotypes, coming up with one exception is sufficient to show that their claim is mistaken. Consider this claim:

- *All people of Irish descent are heavy drinkers.*

We can show this claim to be false simply by coming up with one example of an Irish person who is not a heavy drinker. People who tend to resort to stereotypes are often guilty of being closed-minded and not open to the possibility that their claim is mistaken. Indeed, the worst kind of stereotype is the strong stereotype with little or no supporting evidence—and this is the kind of stereotype we often encounter in life.

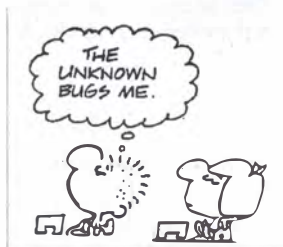
Stereotyping not only undermines rational thinking but also does not allow individual humans to be treated with respect and dignity. If we immediately lump all members of a group together into a negative stereotype, we do not allow individuals to show us that they (and perhaps the other members of their group) do not exhibit the negative trait ascribed to them in the act of stereotyping. It should be noted that, even if that person had the quality in question, the stereotype would fail to consider the many other good qualities that such a person might have.

◆ Closed-Mindedness

If individuals are **closed-minded**, their ability to think critically is seriously impaired. Closed-minded people are not open to the real possibility that they may be mistaken about one or more of their beliefs. Religion, sex, and politics are three areas in which we are often reluctant to consider the possibility that we might be mistaken. Most of us are afraid of the unknown and insecure about the less familiar; we become emotionally attached to the familiar and the habitual. For example, over the years many Americans have felt threatened by one or more of the following:

- Racial integration (in some southern states, until recently racial intermarriages were illegal)
- Homosexuality and the gay rights movement
- Anything smacking of Marx, communism, or the political left (a remnant of the Cold War)

Much of the problem can be ascribed to ignorance. Many of the issues that people felt most strongly about were issues about which they knew little, and what they did "know" was often a caricature or distortion of reality.



◆ The Will to Be Right

Many of us have the will to be right, which has to do with the human ego and our tendency to want to come out ahead in discussions, arguments, and the like. Just as many of us like to believe that our country, our lifestyle, and our ethnic group are better, so we also like to believe that our beliefs are better. It is almost as if our own views have a better chance of being correct merely by virtue of being ours. We need to commit ourselves to the pursuit of truth and rationality (being reasonable), rather than maintaining a win-at-all-costs mentality. To illustrate, imagine that Jana is discussing abortion with Vijay, and they find they are in significant disagreement on the issue. After a long and civilized discussion, suppose Vijay realizes that Jana has made some excellent points and that his view is not rationally defensible as it stands. He could bring his ego into play and nicely tell Jana to take a hike, or he could admit that his view needs modification and thank her for her input. If someone courteously points out problems with your view, why not see this as an opportunity for learning and growth, rather than treating it as an occasion for anger or hostility?

◆ Laziness

Many of us admit that at times we are lazy. We would rather relax or do nothing than engage in vigorous physical exercise. Critical thinking, much like physical exercise, can be hard work. It takes time, energy, patience, and sometimes perseverance to think long and hard about complex issues. Popular culture, and especially television, is part of the problem here. As Neil Postman says, "Television offers viewers a variety of subject matter, requires minimal skills to comprehend it, and is largely aimed at emotional gratification." Too many people, when given the choice between instant TV entertainment and long, hard thought about a new and unfamiliar topic, choose television. However, nothing worthwhile ever comes easily, and being well informed on a given topic is no exception.

◆ Worldview

All of us have a worldview—a personal map of the world and all it contains. It is 'a conceptual scheme by which we consciously or unconsciously place or fit everything we believe and by which we interpret and judge reality.' Our worldview includes our perception of what exists (metaphysics), what and how we know (epistemology), how we should live (ethics), and how humans in general live (anthropology). These perceptions are often deeply ingrained and so are not easily modified or rejected. These beliefs, as well as our personality and values, are all components of the lens through which we look at the world. We need to be familiar with both our worldview and the way it shapes our perception of the reality we experience. Other people have different lenses, and the fact that, say, Juan's lens is different from Lili's is not a valid reason for claiming that Juan's beliefs are mistaken or inferior. Lili and Juan would need to identify their worldviews, note their differences, and engage in a rational and civilized discussion about the various strengths and weaknesses of their views. Assuming that one's worldview is correct is therefore a major stumbling block to thinking critically.

◆ Enculturation

All human beings are, to a large extent, the product of enculturation. This refers to the idea that our values are, to a significant extent, the result of the conditioning and shaping influences of our particular culture. For example, if I had grown up in India in the twentieth century, there is a good chance that I would be a Hindu and worship gods such as Shiva and Vishnu. If I had grown up in France in the 1400s, there is a good chance that I would have been taught to distrust and dislike the English. And if I had grown up in many parts of modern-day Africa, I might well view

ELEMENTS OF ENCULTURATION

Key elements in or influences on enculturation include the following:

- | | |
|------------------------|-------------|
| • Parents | • Dress |
| • Material possessions | • Religion |
| • Peers | • Values |
| • Music | • Education |
| • Politics | |

clitoridectomies (euphemistically called "female circumcision") as either something for the woman's own good or something worth little or no attention on my part.

The following list gives some examples of how enculturation can lead to vastly different perceptions of laws, customs, beliefs, and so on.

- 1. Most people in Europe are meat eaters. But members of some cultures, such as the Jains in India, view meat eating as morally repugnant and are strict vegetarians.*
- 2. People in the Europe are generally turned off by the idea of eating dogs or horses. But in many Asian cultures, such as China, eating dog meat is commonplace.*
- 3. The sports of choice in the United States are baseball, football, and basketball. But in Europe and many other parts of the world, the number one sport would likely be soccer.*
- 4. Polls show that the majority of Americans believe in God. But Europeans are less likely to believe in God, and in some Eastern cultures polytheism, animism, or pantheism is the norm.*
- 5. In the Western world people generally get married only if love is involved. But in many cultures marriages are arranged or are made for social and/or professional reasons, with love often not a consideration.*
- 6. The amount of space between an individual and another person that an individual requires to be comfortable varies from culture to culture and even within a culture.*

Given the reality of enculturation, people might consider doing the following:

- 1. Identifying their distinctively cultural beliefs*
- 2. Identifying at least one argument in favor of and one argument contrary to each belief.*
- 3. Being able to offer rational support for their beliefs, as well as list reasons for beliefs contrary to their own.*

Many would not fare particularly well. Number 2 and especially number 3 would be daunting challenges that relatively few would be able to meet (although many more could rise to the challenge by developing their critical thinking skills).

◆ The Myth of Objectivity

Some people claim that as humans we have the ability to look at the world "objectively." This myth of objectivity encourages many students to pursue an unattainable goal, a practice that is neither profitable nor practical. Factors that contribute to making us who we are include these:

- 1. Genetics. Humans clearly have certain inborn abilities and dispositions. The fact that I look somewhat like my father is hardly accidental.*
- 2. Upbringing. Our parents, siblings, and immediate environment did much to shape us and our worldview. The simple fact that I grew up in a home where the New York Times was read helped shape my view of things.*
- 3. Historical situation. The fact that I am a twenty-first-century American raised in middle-class, suburban New Jersey has a lot to do with my general outlook on things.*

Pride is therefore pleasure arising from a man's thinking too highly of himself.
— Benedict de Spinoza

4. **Education.** Where we went to school, what was taught, and how it was taught all are significant influences on us.
5. **The human condition.** We are limited and finite creatures. We do not know very much compared to the total body of possible knowledge, and what we do know is significantly shaped and conditioned by the factors just mentioned.

This does not mean that complete subjectivity is something we should embrace, but it does indicate that we should be skeptical of anyone claiming complete objectivity. It is a false dichotomy to believe that either we have complete objectivity or we are left with complete subjectivity. There is another option, called either partial or moderate objectivity, available to us. Complete objectivity would only be possible if we could somehow step outside of or rise above the five factors listed here. Most thinkers consider this to be a silly, if not ludicrous, venture.

God, if there is a God, might be able to look at things objectively, but since none of us is God, we must be content to have a far more limited perspective. From the fact that we cannot be totally objective, it does not logically follow that we are left with complete subjectivity. By leading an examined life and seeking to overcome the obstacles to thinking well, we can attain a degree of objectivity that we may not currently have. This degree of objectivity must be tempered with the sort of intellectual humility and open-mindedness that make possible genuine exchanges of ideas. Otherwise, we merely turn a blind eye to many of the obstacles to clear thinking discussed in this chapter.

◆ SUMMARY

A fulfilling and productive life requires that we make the most of our abilities, including the ability to lead an *examined* life and think reflectively about life's important matters. We also need to live an examined life so as to develop a sense of self, a sense of "whoness." There are many obstacles to thinking well, and we must both identify and understand these obstacles if we are to overcome them. Although we cannot attain pure objectivity, we can still make progress toward that ideal by practicing humility and open-mindedness and by seeking to surmount the many obstacles to thinking well. And if we are committed to thinking well, we can try to identify our biases and worldview and carefully evaluate them. Our goal should be to have reasonable biases, or ways of looking at things, and not to have no biases whatsoever.

NINE OBSTACLES TO THINKING WELL

1. Hidden assumptions
2. Emotions
3. Stereotypes
4. Closed-mindedness
5. The will to be right.
6. Laziness
7. Worldview
8. Enculturation
9. The myth of objectivity

Adapted from: Kelly, S. E. (2001). *Thinking well: An introduction to critical thinking*. New York: McGraw-Hill Comp., Inc.

REFLECTION SHEET 4

Read the following text to complete the reflection sheet.

Who Says You Can't Wear Red Shoes? Or Chartreuse for That Matter!

By Carolina Fernandez



Have you bought into the notion that only a few select individuals in this world are creative? Or that the only people who can act artistically are artists? If you struggle with these beliefs, recognize that you are not alone. These concepts are broadly, albeit mistakenly, held by the majority of the world's population. Even pop culture confirms this sentiment as evidenced for example in the wonderful scene in "Father of the Bride 2" when George Banks, played by Steve Martin, having just been told that he is about to become a father again in midlife yells that men his age don't become fathers! When the doctor informs him that Picasso fathered a child in his seventies, Banks screams: "But he's an artist! Artists can do whatever they want to do!"

Chances are, you have grown up with the notion that intelligence - and creativity - are measured by a standardized test, like the traditional IQ test developed by Alfred Binet. When Binet came up with his test, he was actually trying to categorize schoolchildren's potential for learning. This test was his attempt to objectively measure comprehension, reasoning and judgment. Modern day research, however, paints quite a different story of the validity of the measurement of IQ and of creativity. We now know, for example, that each of us possesses at least eight measurable intelligences, ranging from mathematical to linguistic to musical to interpersonal, to name a few. Additionally, neuroscientists have found that intelligence is not only located in the brain but in cells that are distributed throughout the body.

So not only are the notions of intelligence and creativity out of whack, but our comprehension of our potential falls short of the mark as well. In short, our capacity for creativity - our brainpower - is much greater than we could ever imagine! You could learn seven facts per second, every second, for the rest of your life and still have plenty of room left over to learn even more. Pyotr Anokhin of Moscow University compared the brain to a multidimensional musical instrument that could play an infinite number of musical pieces simultaneously. In short each of us is gifted with a birthright of virtually unlimited potential!

So just how do we tap into our unlimited creative power? And more significantly, how do we unleash our power of creativity out into the world so that others may benefit?

First of all it is imperative that you figure out what in the world you were created for! You must determine your life purpose! Each of us was created with a combination of gifts uniquely packaged into a particular being and given as our birthright. Of the six billion people currently living in the world and the more than ninety billion people who have ever lived, that has never been, nor will there ever be anyone quite like you. Your creative gifts, your talents, your personality your mannerisms your dreams are unprecedented! No one else in the world can bring your ideas to life in the way that you can. So you must understand first and foremost the unique purpose for your

existence on this Earth and how your purpose can be achieved with your special abilities.

If you are still floundering, expose yourself to lots of different activities and see what clicks. Dabble in something and see if there appears to be any natural talent. I have always loved the feeling of paint on my fingertips, and of dabbling with brushes and paints on everything from paper to canvas to fabric to wood. But it was not until six months ago that I had the opportunity to take a formal oil painting class to see if I could learn proper technique and develop the eye of a painter. Imagine my excitement to discover that I can indeed paint! I am able to take a blank canvas mix oils onto a palette, pick up a brush and produce something that actually resembles art! Granted, heavy doses of individual instruction have been critical in getting my work to this level. But I have discovered an area where my natural inclination has met both a natural curiosity and a natural passion such that fruitful progress is being made.

Expose yourself to beautiful music. The genius of the masters will open your mind to increased receptivity for creativity. The research on the Mozart Effect is widely recognized as valid: you increase both intellectual and creative powers when you listen to classical music, particularly that of Mozart and Bach. Their music was composed with particular attention to harmony and melody such that the brain waves of the listener are beneficially affected and creativity flourishes!

Expose yourself to great visual art. Visit museums. Develop an eye for aesthetics. You must develop respect for proper proportion, for symmetry, for balance, and for good line to understand good art. It is only by frequent exposure to the best the world has to offer that this can be assured.

Expose yourself to the performing arts. Delight in the creativity of opera and ballet, of great theatre and of movies. Allow your imagination to stretch beyond its usual horizon.

Expose yourself to the world through travel. Taking a break from your typical daily scenery will free up your mind to enjoy different cultures, different accents and languages, different foods, different air, different smells, and different sights.

Study inspirational individuals. You want to be a better golfer? Study Tiger Woods. A better leader? Study Winston Churchill. More creative? Study Leonardo Da Vinci.

Encourage productivity. One characteristic of creative people is that they produce. Geniuses never seem to run out of brilliant ideas. Bach wrote a cantata every week, even when he didn't feel like it.

Think like a child. Get in touch with the child inside you. Look at issues in life and ask: "How would I look at this situation if I was six years old?"

Explore your dreams. Imagine. Daydream. Napoleon said that imagination rules the world. Imagine a world in which your creative talents took hold.

Seek out eccentric people. One of my friends is amongst the most eccentric people I know. She wore a mini-skirt with "Pippi Longstockings" to my elegant birthday party, shocking my staid middle-aged friends who all traded their mini-skirts for mini-vans years ago. She gave me nail polish that changes color in the sunshine for my birthday gift, something most of us would have deemed more appropriate for our

seven year-old daughters. She possesses a unique creative flair, without a thought for the comments of others. Her whole persona laughs.

Give yourself the freedom to act creatively. Let yourself act like an artist, whatever that means to you. If it means dressing in funk rather than Brook Brothers, so be it. If it means wearing sterling jewellery loaded with beads rather than 14k gold, go ahead. And yes, buy yourself a pair of red shoes. Or even chartreuse. And wear them. You will feel more creative instantly. Trust me.

Adapted from: <http://www.rocketmoms.com>

Write a paragraph of about 250 words in which you discuss the following questions:

- Do you agree with Fernandez's view of creativity? Do you believe that it is really possible to "train" yourself to be creative or is creativity inborn? How effective and valid are her suggestions? Does the way in which the text was written add or take away from its credibility? Justify your opinions with clear explanations and examples.



REFLECTION SHEET 5

Arnold M. Ludwig, M.D., is a E. A. Edwards Professor of Psychiatry at the University of Kentucky Medical School. He is the author of *"The Price of Greatness: Resolving the Creativity and Madness Controversy"*. Read the following text written by him to complete the reflection sheet.

INSANITY & ARTISTIC ACHIEVEMENT

By Arnold M. Ludwig

What personal qualities are needed to make important discoveries, create original works of art, or do what no one has done before? The early Greeks believed that mortal creators were inspired by a divine madness. The belief that genius feeds on mental turmoil persists today, promoted by stories about famous persons who were emotionally disturbed, such as Virginia Woolf, Ernest Hemingway, Eugene O'Neill, Paul Gauguin, and Robert Lowell. Yet many other creative geniuses appear to have been emotionally stable; some examples are Albert Einstein, Niels Bohr, Camille Pissarro, Fred Astaire, Margaret Mead, George Gershwin, Arnold Schoenberg, Le Corbusier, Alexander Fleming, Edgar Degas, Carl Jung, and Orville Wright. And most people who suffer from mental illness or mood disorders show little evidence of creativity.

During a research project that lasted over 10 years, I studied a representative sample of 1,000 deceased 20th-century figures who were prominent in the arts, the sciences, public life, business, the military, and social activism. I gathered information on their families, childhoods, education, careers, and health, paying special attention to such symptoms as drug abuse, alcoholism, depression, anxiety, psychotic episodes, suicide attempts, and mania. To measure creative eminence, I developed an achievement scale that correlated highly with the number of lines allotted to a person in the Encyclopedia Americana and Encyclopedia Britannica. The standards included recognition in life and reputation after death, breadth of appeal of creative works, originality, foresight, influence on colleagues and the public, and total extent of innovative achievement.

Creative artists, as I expected, were by far the most likely to suffer from mental disturbances. The lifetime rate ranged from 39% to 49% in the social, business, and investigative professions, but averaged 72% among the artistic professions -- considerably higher than the estimate of 32% for the population as a whole derived from a recent survey.

Alcoholism and depression were widespread among artists, composers, entertainers, and writers. Actors and performers had the highest rates of illicit drug use; poets were more likely to experience mania and psychoses; actors, fiction writers, poets, and musical entertainers were most likely to attempt suicide. Only architects and designers, and to some extent non-fiction writers, showed few signs of mental instability. Creators whose work relies more on precision, reason, and logic are apparently less prone to mental disturbance than those whose work relies on emotional expression and subjective experience. This distinction holds within each artistic field. Poets and writers of fiction have higher rates of mental illness than nonfiction writers; improvisational jazz musicians and rock composers have more emotional problems than classical and traditional musicians; social scientists use more mental health care than natural scientists.

Creative artists often show signs of emotional turmoil long before they launch their careers, and the artistic professions tend to accommodate people with troubled childhoods. Among eminent poets, musical performers, and fiction writers, for example, one-third suffered from serious mental problems as teenagers, and three-fourths in adulthood. By contrast, eminent persons in the military, the sciences, the academic world, and politics showed excellent mental health in both adolescence and adulthood. The mothers of creative artists were also more likely to suffer from alcoholism, drug abuse, depression, and psychoses; their fathers were more likely to be alcoholic, and their brothers and sisters were more likely to be depressed or abuse drugs.

Whatever emotional conflicts people bring to their careers, the professions they choose also appear to exert a powerful influence. Some professions elicit the expression of emotional turmoil and others dampen it. Poets, for example, may need to reveal pain and anguish in their writings. Musical entertainers may rely on drugs or alcohol to reduce inhibitions. Actors who experience the gamut of emotions associated with falling in and out of love may be better prepared to play certain roles. Artists and writers may use alcohol to stimulate their imaginations and overcome creative blocks. On the other hand, architects must be more stable and businesslike to gain the confidence of their clients. Politicians, military officers, and businessmen need to be conventional and emotionally stable, at least in appearance, to win the confidence of the public. Because of the nature of their research, scientists cannot afford to be too moody or subjective.

The high rate of mental illness among creative artists does not mean that emotional turmoil is a source of creativity. Even among artists, those who are mentally healthy may be as creative as those who are not. The relationship between mental disturbance and creation depends on the nature and severity of the mental disturbance and the type of creative expression. Emotional turmoil can be a creative spur. "The existence of a writer is truly dependent on his desk," Franz Kafka wrote. "If he wants to escape madness, he really never should leave his desk. He must cling to it with his teeth." George Bernard Shaw wrote that if you can't get rid of the family skeleton, you might as well make it dance. Yet mental disorders and emotional suffering can also interfere with creative activity. As Sylvia Plath said, "When you are insane, you are busy being insane -- all the time.... When I was crazy, that's all I was."

To find out which personal attributes and factors contribute to great achievement, I compared 250 of the most eminent and 249 of the least eminent members of my sample. The upper group included Albert Einstein, James Joyce, Virginia Woolf, Martin Luther King, Jr., Winston Churchill, and Henri Matisse; the lower elite included Dorothy Parker, Joseph McCarthy, J. P. Morgan, and Gen. George Patton. More than one-half of the upper elite had serious symptoms of mental disorders, especially depression and alcoholism, as compared with one-third of the less eminent. But a statistical model based on the lifetime duration and severity of these symptoms classified only 63% of the sample by eminence -- a difference not much greater than chance.

I then developed a more elaborate statistical model and found that eight characteristics distinguished 92% of the creative superstars from the less eminent. These characteristics form a template for greatness:

- i) **Early signs of giftedness:** *Truly great achievers usually show special abilities as children. This is especially common among musical composers and entertainers. Gustav Mahler gave his first concert at age 10; Lorenz Hart began composing light verse at five; Buster Keaton was the star of a family vaudeville act at four; Fred Astaire danced professionally at five.*

- 2) **Special parenting and mentoring:** *The upper elite are more likely to receive support in developing their gifts from their parents, who often have creative talents and emotional problems of their own. They are also more likely to find mentors; for example, about half of Nobel laureates in science have studied under other laureates.*
- 3) **Contrariness:** *People destined for greatness tend to harbor an ingrained contrariness. They are often disrespectful of established beliefs and customs; they are more likely to be irreligious and to resent authority, including the authority of their parents.*
- 4) **Capacity for solitude:** *The great creators tend to be self-reliant loners who avoid groups unless they are in charge. They shun collaboration and are rarely interested in working with others as equals. In fields where teamwork, collaboration, or group effort is required, such as business, politics, or the military, it is more difficult for exceptional individuals to gain lasting fame.*
- 5) **Physical vulnerability:** *The superstars tend to have more physical ailments than average. As children, they are more likely to be regarded as frail or sickly, to have a physical disability, or to face a lifethreatening illness. Winston Churchill, Anatole France, and Thomas Wolfe had speech impediments; Jean-Paul Sartre had a useless right eye; Edward Munch, George Orwell, and Albert Camus had tuberculosis. As adults, the eminent creators are more likely to suffer from serious chronic physical disorders. Their fragile health may contribute to a sense of urgency in pursuing their creative goals.*
- 6) **A personal seal:** *Almost all creators at the upper rung of eminence, especially in the arts and sciences, emblazon their works with a personal seal or professional signature. The achievement, name, and distinctive style tend to merge. Walt Disney becomes identified with his cartoon characters, Charlie Chaplin with the Little Tramp, Albert Einstein with the formula $E=MC^2$.*
- 7) **Drive for dominance:** *People at the upper rung of creative eminence have boundless self-confidence and an unyielding drive for supremacy. Charles de Gaulle proclaimed, "I am France," and believed he was an instrument of destiny. Paul Gauguin said, "I am a great artist, and I know it." Frank Lloyd Wright openly referred to himself as the world's greatest living architect.*
- 8) **Psychological unease:** *Extraordinary achievements neither arise from emotional contentment nor confer peace of mind. Members of the upper elite, whether they suffer from mental illness or not, tend to be restless, impatient, and driven people whose successes do not satisfy them for long. Mental disturbances may indirectly affect creative productivity by maintaining a state of unease that serves as a source of creative tension. Eminent creators who suffer from mental turmoil have a constant source of tension; those who are emotionally stable can generate their own sense of unease in the process of creation. Creators with emotional conflicts try to resolve them through creative expression; those who are relatively free of conflict seek out problems to solve. At these times they can often work effectively without tiring for long periods and experience creative "highs" that resemble hypomania. Their preoccupation with their work may make them seem addicted to their own thought processes.*

Few people have all elements of the eightfold template, and no single element is decisive. This helps to explain why the relationship between mental disturbances and creative achievement is so complex and subtle. In itself, mental illness or emotional disturbance is not necessarily either advantageous or disadvantageous to creativity. Other personal attributes and circumstances determine the capacity to exploit inner tensions in the service of creative achievement.

Adapted from: <http://www.mentalhealthconsumers.org/connet/cnr/9809/insart.htm>

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Write a paragraph of about 250 in which you answer 1 of the following questions in detail:

- How applicable or valid do you think Ludwig's research results are when you consider the prominent figures of Turkish society? Explain your opinions by supporting your ideas with concrete examples and explanations.
- In reference to yourself, which of the 8 characteristics of a "creative superstar" do you feel is the strongest in you? Which is the weakest? Justify your opinion by giving concrete examples from your life and experiences and explain how they help and hinder your creative potential.



REFLECTION SHEET 6

Read the following text to complete the reflection sheet.

RESISTING CHANGE

Resistance to change is the tendency to reject new ideas and new ways of seeing or doing without examining them fairly. It has been the recurrent reaction to creativity throughout the ages. Galileo came close to losing his life when he suggested the sun, not the earth, was the center of the solar system. The inventors of the plow, the umbrella, the automobile and the airplane were scoffed at, as were individuals who first advocated using anesthetics during surgery, performing autopsies to determine cause of death, and extending voting rights to women. Even the ending of child labor, which we now regard as eminently reasonable, was initially scorned: Critics called it the Bolshevik attempt to nationalize children.

One cause of our tendency to resist change is simple laziness. Having gotten used to things one way, we resent being asked to regard them another way; doing so makes us break our routine. Another reason is excessive regard for tradition. The old ways must be best, we believe, because our parents and grandparents used them. New ideas and approaches seem an affront to our ancestors.

But what is tradition, really? Is it the best way of seeing or doing? In some cases it surely is. But in others, it is more like the path in the following verse by Sam Walter Foss:

THE CALF-PATH



*One day, through the primeval wood,
A calf walked home, as good calves should;
But made a trail all bent askew,
A crooked trail as all calves do.*

*Since then two hundred years have fled,
And, I infer, the calf is dead.
But still he left behind his trail,
And thereby hangs my moral tale.*

*The trail was taken up next day
By a lone dog that passed that way;
And then a wise bell-wether sheep
Pursued the trail o'er vale and steep,
And drew the flock behind him, too,
As good bell-wethers always do.*

*And from that day, o'er hill and glade,
Through those old woods a path was made;
And many men wound in and out,
And dodged, and turned, and bent about
And uttered words of righteous wrath
Because 'twas such a crooked path.*

*But still they followed -- do not laugh --
The first migrations of that calf,
And through this winding wood-way stalked,
Because he wobbled when he walked.*

*This forest path became a lane,
That bent, and turned, and turned again;
This crooked lane became a road,
Where many a poor horse with his load
Toiled on beneath the burning sun,
And traveled some three miles in one.
And thus a century and a half
They trod the footsteps of that calf.
The years passed on in swiftness fleet,
The road became a village street,
And this, before men were aware,
A city's crowded thoroughfare;
And soon the central street was this
Of a renowned metropolis;
And men two centuries and a half
Trod in the footsteps of that calf.*

*Each day a hundred thousand rout
Followed the zigzag calf about;
And o'er his crooked journey went
The traffic of a continent.
A hundred thousand men were led
By one calf near three centuries dead.
They followed still his crooked way,
And lost one hundred years a day;
For thus such reverence is lent
To well-established precedent.*

*A moral lesson this might teach,
Were I ordained and called to preach;
For men are prone to go it blind
Along the calf-paths of the mind,
And work away from sun to sun
To do what other men have done.
They follow in the beaten track,
And out and in, and forth and back,
And still their devious course pursue,
To keep the path that others do.*



*But how the wise old wood-gods laugh,
Who saw the first primeval calf!
Ah! many things this tale might teach --
But I am not ordained to preach.*

In situations where tradition is nothing more than "well-established precedent," or following in the footsteps of those who have gone before, it is more of an insult to our ancestors to follow them than to explore new paths.

Another, more significant, reason for resisting change is the desire to maintain developed habits of thinking and acting. These habits, like old shoes, are comfortable. The very idea of trading them for something new is frightening: "How could I ever cope with daily situations?" Our imagination conjures up a hundred apprehensions, all of them intensified by being nameless. So we choose to resist, rather than welcome, the new. Sometimes we avoid feeling ashamed by pretending we are really honorable and acting on principle.

Unfortunately, if we are resistant to change, we are resistant to discovery, invention, creativity, progress. Each of these, after all, first comes to the world as a new idea. To resist change is to set our minds against our own best and most worthwhile ideas.

Being open to change does not mean embracing every new idea uncritically; many new ideas prove, on examination, to be worthless or unworkable. Rather, it means being willing to suspend judgment long enough to give every new idea, no matter how strange it seems, a fair chance to prove itself.

Adapted from: Ruggiero, V. R. (1995) *The art of thinking: A guide to critical and creative thought*. (4th Ed) New York: Harper Collins College Publishers.

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Write a paragraph of about 250 words in which you not only identify yourself as a supporter of change or a supporter of the status quo by giving clear and detailed examples from your life but also reflect upon the reasons behind your reactions towards change.



REFLECTION SHEET 7

Read the short story below and answer the questions that follow in detail.

The Lottery

By Shirley Jackson

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 2th. but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play. and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix-- the villagers pronounced this name "Dellacroy"--eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather. surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted--as were the square dances, the teen club, the Halloween program--by Mr. Summers. who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him. because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called. "Little late today, folks." The postmaster, Mr. Graves, followed him, carrying a three- legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool. and when Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men. Mr. Martin and his oldest son, Baxter. came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had

preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything's being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office, and sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up--of heads of families, heads of households in each family, members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on. "and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through: two or three people said, in voices just loud enough to be heard across the crowd, "Here comes your, Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully, "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said, grinning, "Wouldn't have me leave m'dishes in the sink, now, would you, Joe?," and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

"Well, now," Mr. Summers said soberly, "guess we better get started, get this over with, so's we can go back to work. Anybody ain't here?"

"Dunbar," several people said. "Dunbar. Dunbar."

Mr. Summers consulted his list. "Clyde Dunbar," he said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?"

"Me. I guess," a woman said, and Mr. Summers turned to look at her. "Wife draws for her husband," Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

"Horace's not but sixteen yet." Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

"Right." Mr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

A tall boy in the crowd raised his hand. "Here," he said. "I'm drawing for my mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, lack," and "Glad to see your mother's got a man to do it."

"Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

"Here," a voice said, and Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names--heads of families first--and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

The people had done it so many times that they only half listened to the directions: most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi, Steve," Mr. Summers said, and Mr. Adams said, "Hi, Joe." They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

"Allen," Mr. Summers said. "Anderson.... Bentham."

"Seems like there's no time at all between lotteries any more." Mrs. Delacroix said to Mrs. Graves in the back row.

"Seems like we got through with the last one only last week."

"Time sure goes fast.-- Mrs. Graves said.

"Clark.... Delacroix"

"There goes my old man," Mrs. Delacroix said. She held her breath while her husband went forward.

"Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said, "Go on, Janey," and another said, "There she goes."

"We're next," Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hand, turning them over and over nervously. Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

"Harburt.... Hutchinson."

"Get up there, Bill," Mrs. Hutchinson said, and the people near her laughed.

"Jones."

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

"Some places have already quit lotteries," Mrs. Adams said.

"Nothing but trouble in that," Old Man Warner said stoutly. "Pack of young fools."

"Martin." And Bobby Martin watched his father go forward. "Overdyke.... Percy."

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

"They're almost through," her son said.

"You get ready to run tell Dad," Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner."

"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."

"Watson" The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini."

After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying, "Who is it?," "Who's got it?," "Is it the Dunbars?," "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

"Go tell your father," Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers. "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

"Be a good sport, Tessie," Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

"Shut up, Tessie," Bill Hutchinson said.

"Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be hurrying a little more to get done in time." He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. You got any other households in the Hutchinsons?"

"There's Don and Eva," Mrs. Hutchinson yelled. "Make them take their chance!"

"Daughters draw with their husbands' families, Tessie," Mr. Summers said gently. "You know that as well as anyone else."

"It wasn't fair," Tessie said.

"I guess not, Joe." Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids."

"Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

"Right," Bill Hutchinson said.

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said.

"There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

"I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

Mr. Graves had selected the five slips and put them in the box. and he dropped all the papers but those onto the ground. where the breeze caught them and lifted them off.

"Listen, everybody," Mrs. Hutchinson was saying to the people around her.

"Ready, Bill?" Mr. Summers asked. and Bill Hutchinson, with one quick glance around at his wife and children. nodded.

"Remember," Mr. Summers said. "take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy." Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper." Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box "Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out. "Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly. and then set her lips and went up to the box. She snatched a paper out and held it behind her.

"Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

"It's not the way it used to be." Old Man Warner said clearly. "People ain't the way they used to be."

"All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill Jr.. opened theirs at the same time. and both beamed and laughed. turning around to the crowd and holding their slips of paper above their heads.

"Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

"It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper. Bill."

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd.

"All right, folks." Mr. Summers said. "Let's finish quickly."

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

Mr. Dunbar had small stones in both hands, and she said, gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."

The children had stones already. And someone gave little Davy Hutchinson few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

"It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

Adapted from: <http://mbhs.bergtraum.k12.ny.us/cybereng/shorts/lotry.html>



1. Were you surprised by the ending of the story? If not, at what point did you know what was going to happen? How does Jackson foreshadow the ending?
2. Who is Old Man Warner? What attitude does he represent?
3. What is the significance of the saying, "Lottery in June, corn be heavy soon"?
4. Why does Mrs. Hutchinson keep saying that it isn't fair?
5. What is the ritual of the scapegoat? In what way might Tessie be considered a scapegoat?
6. Are there any symbols in the story? Why is the "black box" battered, for example?
7. What do you think is the central theme of the story?
8. Is this just a story about this particular time and place, or is Jackson trying to say something important about human nature?
9. Why do the people do the lottery? What does the lottery mean to the villagers? In spite of its importance to them, what attitude toward the lottery is repeatedly revealed throughout the story?
10. What is the significance of the theme of this story in relation to the theme of this unit?

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