

FOURTH EDITION

THE ART OF Critical Reading



Peter Mather • Rita McCarthy

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Education

The Art of Critical Reading



The Art of Critical Reading

Brushing Up on Your Reading, Thinking, and Study Skills

FOURTH EDITION

Peter Mather

Retired from Glendale Community College
Glendale, Arizona

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Glendale, Arizona





THE ART OF CRITICAL READING, FOURTH EDITION

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Peter dedicates this book to his late parents, Carl and Dorothy; and his brother and sister-in-law, John and Peggy.

Rita dedicates this book to her sons, Ryan and Steve; her daughters-in-law, Bonnie and Raquel; her grandchildren, Zachary, Kate, Dylan, and Sofia; and especially her husband, Greg.

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The Learning Support System of *The Art of Critical Reading, Fourth Edition*

The Art of Critical Reading: The Text

- **Text chapters:** 12 foundational chapters and a dedicated unit on vocabulary available in national edition
- **Custom option:** McGraw-Hill CREATE™ allows you to tailor a custom text with selected chapters of your choice as well as readings of your choice from among hundreds of selections in the CREATE database

Connect Reading

- **Learn Smart Achieve:** Adaptive assessment, learning, and practice assignments in reading skills that align with chapter topics
- **Power of Process:** Guided reading assignments support holistic application of multiple reading strategies and metacognition about the reading process
- **The E-Book Reader:** Selection of 90-plus readings across a range of themes
- **Writing Assignments with Outcomes-Based Assessment:** Tools to facilitate rubric assessment, data collection and reports, and feedback around performance outcomes
- **Tegrity:** Lecture capture service that allows students to replay instructor recordings
- **Connect Insight™:** Analytics tool that provides a series of visual data displays—each framed by an intuitive question—to provide instructors at-a-glance information regarding how their classes are doing.

Teaching Resources and Digital Support

- **Annotated Instructor's Edition:** Includes on-page teaching tips
- **Teaching Resources:** Includes an Instructor's Manual with Test Bank and PowerPoint presentations for classroom use

Preface

“Everyone who knows how to read has it in their power to magnify themselves, to multiply the ways in which they exist, to make their lives full, significant, and interesting.”

—Aldous Huxley

Why *The Art of Critical Reading*?

We chose art as the theme of this book because, like written texts, art is a form of communication. Like works of literature, works of art range from the easily understood to the enigmatic and thought provoking. In art, the viewer may dislike the unfamiliar, at least at first, but when he or she understands the “language” of art and its structure, the visual experience becomes richer. So, too, with written works. In the case both of written texts and art, the better a person understands the purpose and structure of the material, the more likely it is that person can interpret it accurately and enjoy it.

Art, like literature, sharpens our perceptions of life and requires us to re-examine our thoughts. Both artists and writers compose their works with a purpose in mind. And both artists and writers draw from their personal experiences and backgrounds to convey their emotional or intellectual messages. Both viewers of art and readers of literature must bring their own perspectives to bear when engaged in evaluation and interpretation.

We emphasize these themes by introducing each chapter with a major work of art so that students may reach a deeper understanding of it. To enhance students’ experience of the works of art, we include journal prompts to encourage students to form their own opinions and share them with their instructors and classmates. Throughout the text, we have included provocative selections on a range of art-related topics, such as art restoration, public art, art theft, the *Mona Lisa*, modern art, Frida Kahlo, the Vietnam War Memorial, Vincent Van Gogh, prehistoric cave art, and Egyptian artifacts. Our hope is that students will find much material in this book, both visual and written, to stimulate and enrich them.

The Art of Critical Reading Instructional Framework

The Art of Critical Reading allows students to take control of their study plan while providing engaging and diverse reading selections, multiple assessment opportunities, in-context essential vocabulary content, and an integrated print and digital program designed to prepare students for reading in college and beyond.

Hallmarks of this esteemed title include the following:

Engaging and diverse reading selections. Reading selections were chosen for their excellence, their contemporary relevance and interest, and their overall diversity. All have been class-tested.

- The text has 55 readings—24 of them new. In addition, there are 90-plus readings in Connect Reading, and hundreds of others in McGraw-Hill’s custom database, CREATE.
- Readings come from the variety of sources students are likely to encounter in their college classes—works of literature as well as selections from magazines and newspapers, contemporary material as well as classics. While most of the selections are nonfiction, the text also includes poetry, fables, and cartoons.

Multiple assessments. Multiple assessments in the book and online help students test their knowledge so they can understand what their next steps will be in advancing their reading skills.

- Assessments are placed after each reading and at the end of chapters.
- Each chapter contains a series of exercises arranged sequentially, progressing from easy to difficult.
- Mastery and review tests are interspersed throughout the text to reinforce skills and remind students that while individual skills may be practiced in isolation, the reading process is cumulative. These tests feature the type of questions that appear on standardized tests.
- Connect Reading places reading in the hands of students, giving them the opportunity to judge for themselves what they know and what they need to learn.
- LearnSmart Achieve offers students a continually adaptive learning experience, with ten reading topics and multiple learning objectives.
- The Power of Process guides students through performance-based assessment activities that require them to apply active reading strategies and demonstrate critical thinking and analysis of a reading selection.

In-context and essential vocabulary. Chapter 1 focuses on vocabulary development techniques and provides context practice. Part 5, dedicated to vocabulary development, consists of ten units, each introducing a set of Latin or Greek word parts or homonyms. Students learn college-level words associated with these word parts and then practice using the key words.

- Each reading includes vocabulary-in-context exercises, and each chapter summary includes vocabulary review. Chapters and dedicated vocabulary units (in Part 5) include crossword puzzles for additional practice.

Essential study techniques. *The Art of Critical Reading* shows students how to take control of their study plan through integral study techniques, helping them study more effectively and manage their schedules throughout the term.

- Through multiple activities within the book, students are given an opportunity to learn the key skills necessary for success in school and in life.
- Ten highlighted study techniques are presented in the book. Examples include skimming, scanning, underlining and annotating, taking lecture notes, and outlining.

Methodical, step-by-step instruction to facilitate student learning. Students get the most out of the pedagogy and activities through a variety of strategically designed paths.

- Each chapter contains a series of exercises arranged to progress from the relatively easy to the quite difficult.

- Pre-reading material that accompanies reading selections is organized in a consistent format. A section titled “Getting the Picture” seeks to engage students with the subject of the upcoming selection. It is followed by a “Bio-sketch” of the author, which in turn is followed by a section entitled “Brushing Up on Vocabulary,” which offers a discussion of unusual words that appear in the selection.
- Readings are formatted as they would appear in their original source. Selections from magazines or newspapers are formatted to look like magazine or newspaper articles; textbook selections are formatted to look like textbooks. This gives the text a more varied appearance and eases students’ transition to readings they will encounter in other classes as well as outside school.
- “Comprehension Checkup” questions and “Vocabulary in Context” exercises follow the readings. Included also is a section entitled “In Your Own Words,” which provides open-ended questions designed to encourage critical thinking and analysis. “The Art of Writing” follows next. This section often includes directions for longer written assignments, some of which will call for research. Finally, the section called “Internet Activity” asks students to pursue online research on interesting or unusual topics covered in the selection.
- LearnSmart Achieve provides targeted instruction. Students view “just in time” learning resources as needed.
- Power of process supports holistic application of multiple reading strategies and metacognition about the reading process with guided reading assignments.

What’s New in the Sixth Edition of *The Art of Critical Reading*, Fourth Edition

This book is organized along two dimensions. First, each successive part of the book focuses on skills an effective critical reader must master. Second, the book begins with a narrow perspective, focusing on students’ personal experience, and then increasingly broadens, focusing in turn on interpersonal, social, national, and international issues. The book becomes increasingly challenging as it progresses, both in the selections presented and the critical reading skills taught. Exercises in each chapter are sequential, progressing from relatively easy to quite difficult and using many formats in order to maintain student interest. The instructor can choose among the exercises in accord with the needs of particular students or classes. The exercises are designed so that the instructor can have the students work individually or in groups.

Part 1, Life in College and Beyond, explores the skills likely to lead to a successful college experience.

New in Introduction: Excerpt from *Power Learning* by Robert S. Feldman, “Don’t Fool Yourself: Avoiding Everyday Problems in Critical Thinking”

New: Chapter 1, Developing a College-Level Vocabulary. This new chapter features words in context, word structure, and using a thesaurus.

New in Chapter 1: Excerpt from *Gilbert’s Living with Art* by Mark Getlein, “Restoration”

Part 2, Discovering Meaning Through Structure, reviews the basic skills needed for effective critical reading.

New in Chapter 2: This chapter has an entirely new section on formulating implied main ideas.

New in Chapter 2: Excerpt from *American History* by Alan Brinkley, “Colonial Almanacs”

New in Chapter 2: Excerpt from *THiNK* by Judith Boss, “Advertising and the Media”

New: Chapter 3, Organizing Textbook Information and Interpreting Visual Aids. In this entirely new chapter, students are introduced to several methods of organizing textbook information: outlining, mapping, and creating a compare-contrast chart. All these methods will help students study more effectively and receive better test scores. Students apply these organizational techniques to material on the topic of stress from a psychology textbook by Robert S. Feldman. In addition, students learn to interpret visual aids on the topic of stress.

New in Chapter 3: Excerpt from *Essentials of Understanding Psychology* by Robert S. Feldman, “Categorizing Stressors”

New in Chapter 3: Excerpt from *Essentials of Understanding Psychology* by Robert S. Feldman, “At Wit’s End”

New in Chapter 4: Excerpt from *Child Development* by John Santrock, “Sibling Relationships and Birth Order”

New in Chapter 4: Excerpt from *Environmental Science* by Walter P. Cunningham and Mary Ann Cunningham, “What Can Individuals Do?”

New in Chapter 4: “A Son’s Memoir” by John Daniel

New in Chapter 5: Excerpt from *Sociology* by Richard T. Schaefer, “The Milgram Experiment”

New in Chapter 5: Excerpt from *Essentials of Life-Span Development* by John Santrock, “Facing One’s Own Death”

Part 3, Interpreting What We Read, emphasizes reading as an interpretive and analytical process.

New in Chapter 6: Excerpt from *Animal Wise* by Virginia Morrell, “The Laughter of Rats”

New in Chapter 6: Excerpt from *Sociology* by Craig Calhoun, “Deciding Whom to Marry”

New in Chapter 7: This chapter has several new exercises including identifying and interpreting figurative comparisons in song lyrics and working with symbols in paintings.

New in Chapter 7: Excerpt from *L is for Lawless* by Sue Grafton

New in Chapter 7: Excerpt from *A Natural History of the Senses* by Diane Ackerman, “When Leaves Turn Color in the Fall”

New in Chapter 8: Excerpt from *Lighten Up, George*, by Art Buchwald

Part 4, Reading Critically, concentrates on developing critical reading and thinking skills.

New in Chapter 9: Excerpt from *Concepts of Fitness and Wellness* by Charles Corbin et al., The Facts: “Nutrition Quackery”

New in Chapter 9: Excerpt from *Food Rules* by Michael Pollan

New in Chapter 9: Excerpt from *American History* by Thomas Patterson, “The Nature of Public Opinion”

New in Chapter 10: Excerpt from *Living with Art* by Mark Getlein, “Vincent Van Gogh”

New in Chapter 10: Excerpt from *Images of the Past* by T. Douglas Price, “The Cave of Lascaux”

New in Chapter 11: Excerpt from *Understanding Your Health* by Wayne Payne et al., “Mirror, Mirror”

New in Chapter 11: Excerpt from *Nation of Nations* by John West Davidson, “Revolutionary Clothing”

New in Chapter 12: Excerpt from *Parenting without Borders* by Christine Gross-Loh, “I Buy, Therefore I’m Happy”

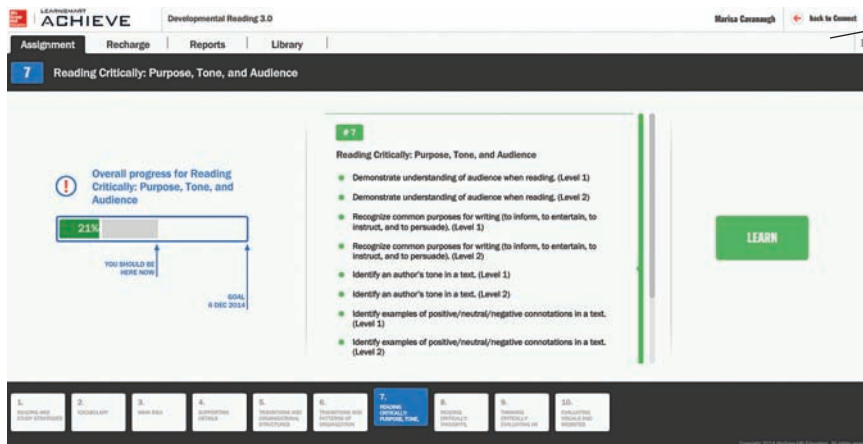
Part 5, Vocabulary Units, compiles a series of units focused on developing a college-level vocabulary. The vocabulary units are now grouped in a dedicated section with additional exercises and quizzes.

Features of the Learning Support System of *The Art of Critical Reading*

Together, *The Art of Critical Reading*, Connect Reading, the Annotated Instructor’s Edition, McGraw-Hill’s CREATE, and the Online Learning Center address specific needs of developmental reading courses.

Connect Reading

Connect Reading is a comprehensive and engaging digital program built from the ground up to address the specific needs of reading courses and various redesign models of instruction. Its innovative content and revolutionary learning technology complement *The Art of Critical Reading* with the following:



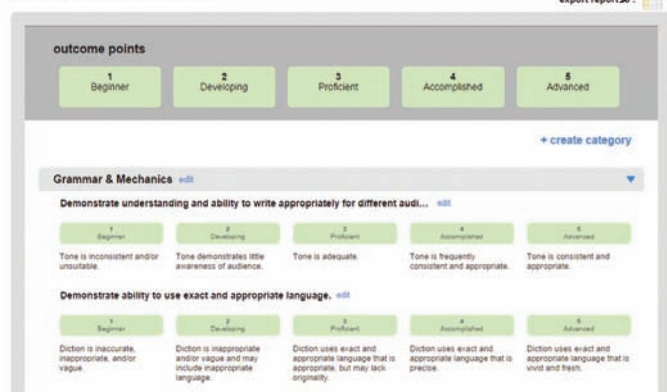
LearnSmart Achieve offers students an adaptive, individualized learning experience designed to ensure the efficient mastery of reading skills. By targeting students’ particular strengths and weaknesses, *LearnSmart Achieve* customizes its lessons and facilitates high-impact learning at an accelerated pace.

Power of Process guides students through performance-based assessment activities using the pedagogy of strategies instruction, in which students use strategies to read and respond to the text, and then instructors can assess students' depth of engagement with the text.



view and manage outcomes

You can edit the outcomes you selected (if any), and create new categories and outcomes of your own. If you edit or create outcomes, be sure to save as you go.



Writing Assignments with Outcomes Based Assessment

allow instructors and departments to assess written assignments with custom rubrics built around learning outcomes and to generate detailed reports that support formative assessment and improve efficacy at the student, section, and program levels.

- A thematic, leveled e-book reader and question bank provide approximately 140 compelling readings and assessment options that instructors can incorporate into their syllabuses. Four pre-built assessments, aligned with the same topics and learning objectives in *LearnSmart Achieve*, may be used as static pre- and posttests for lower- and upper-level courses.
- **McGraw-Hill Campus** is a Learning Management System (LMS) integration service that offers instructors and students universal single sign-on, automatic registration, and gradebook synchronization of McGraw-Hill Connect products.
- **Connect Insight™** is an analytics tool within Connect that provides a series of visual data displays—each framed by an intuitive question—to provide instructors at-a-glance information regarding how their classes are doing.

Annotated Instructor's Edition

The *Annotated Instructor's Edition* includes on-page teaching tips as well as answers to questions in the text.

McGraw-Hill's CREATE

Through the McGraw-Hill CREATE platform, instructors can easily arrange chapters to align with their syllabus, eliminate chapters they do not wish to assign, and arrange

any of the *Art of Critical Reading* content into a print or e-book text. Instructors can also add their own material, such as a course syllabus, a course rubric, course standards, and any specific instruction for students.

Teaching Resources

The author draws on her 27 years of experience in the classroom—as well as the experiences of many other seasoned developmental reading faculty—to offer pedagogical ideas that are effective and easy to use. The Instructor's side of the Online Learning Center, written by the author, contains the following:

Instructor's Manual and Handouts. The *Instructor's Manual* has been written with the diverse needs of reading instructors in mind. Faculty who are new to teaching reading will appreciate the teaching suggestions for each chapter.

The *Instructor's Manual* also includes a number of exercises that can be used for in-class, hands-on practice. These copy-and-go pages make preparing for class easier.

Chapter Quizzes and Test Bank. The chapter quizzes and test bank are designed to test students' literal comprehension of chapter content. They can be used to motivate students to read the chapters, and they are designed to be easily administered and graded.

Topical PowerPoint Presentations. PowerPoint slides summarize the instructional content of each chapter for classroom presentation.

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Rita McCarthy

Life in College and Beyond

Chapters in Part 1

Introduction Applying Creative and Critical Thinking 2

Chapter 1 Developing a College-Level Vocabulary 28



The School of Athens (1510)

by Raphael

Applying Creative and Critical Thinking



Three Musicians (1921) BY PABLO PICASSO

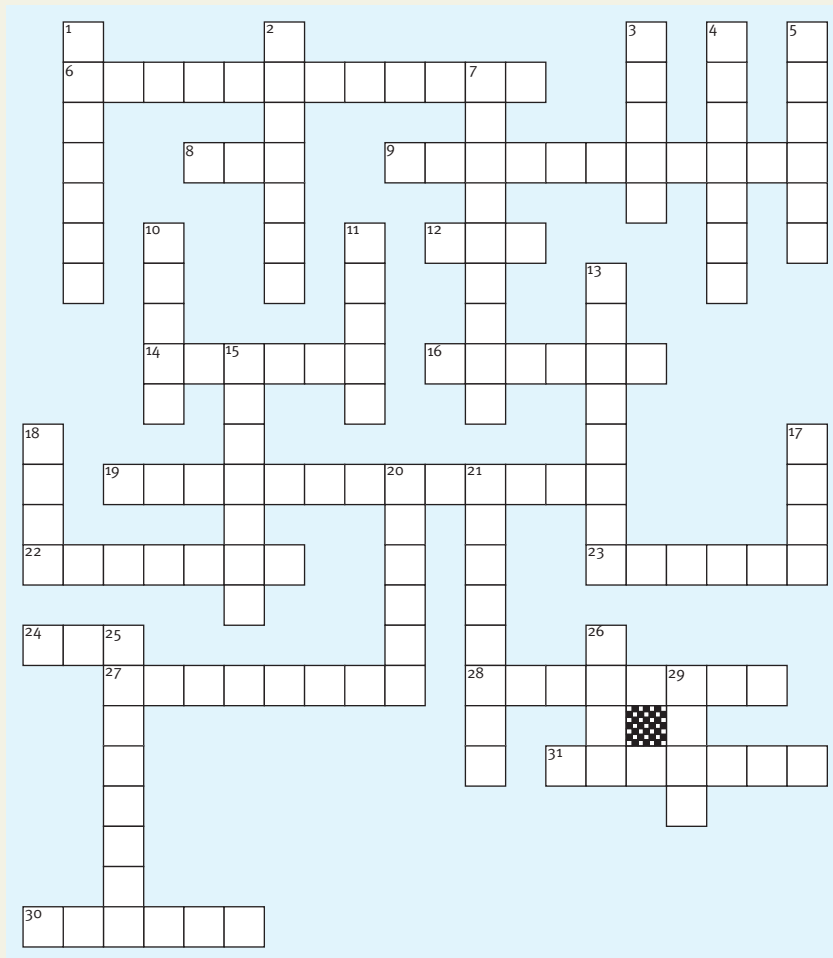
Picasso, Pablo (1881–1973) © ARS, NY Three Musicians, Fontainebleau, summer 1921, Oil on canvas, 6'7" × 7" 3/4" (200.7 × 222.9 cm). Mrs. Simon Guggenheim Fund. The Museum of Modern Art, New York, NY, U.S.A. Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY/ARS. © 2014 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

View and Reflect

1. This painting by Picasso is quite large. In fact, the *three musicians*, which include a Harlequin and a monk, are approximately life-size. What instruments are recognizable in the painting?
2. What animal is depicted on the left? Although the animal's body parts are disconnected, what parts can you clearly recognize?
3. What is the overall mood of the painting? Is it a solemn or happy occasion?
4. The painting is done in the cubist style, which tries to portray three-dimensional objects in a two-dimensional space. The result is a flat jigsaw puzzle effect. Which parts of the painting give the feeling of something being cut out or pasted on paper?

Introductory Puzzle

At right you will find a crossword puzzle that will introduce you to the material covered in this book. The answers to some of the clues can be found in the Table of Contents and the Index. The Table of Contents shows you the major divisions of the book. The Index, found at the back of the book, is an alphabetical listing of many important topics and the page numbers on which the information is located. For a few answers, you may have to search through the book itself. Happy Hunting!



ACROSS CLUES

6. Chapter 5 discusses patterns of _____.
8. The title of the textbook is *The _____ of Critical Reading*.
9. Charles Finney's selection discusses the western diamondback _____.
12. A discussion of inference is found in Chapter _____.
14. The last name of the coauthor of this book who attended the University of Redlands.
16. An author whose purpose is to _____ will provide readers with knowledge or information.
19. Marian Wright Edelman was born in the state of _____.
22. Chapter 2 discusses topics, main ideas, and _____.
23. One type of pattern of organization is called cause and _____.
24. According to Vocabulary Unit 3, the prefix for nine is _____.

27. One type of pattern of organization is called _____ and illustration.
28. The last name of the coauthor of this book who has taught ESL classes.
30. Figurative language compares two or more _____ things.
31. Study Technique 7 is titled _____.

DOWN CLUES

1. Chapter 10 has a selection by Raymond Carver titled "*_____ Mechanics*."
2. Most reading selections begin with a section titled "Getting the _____."
3. One type of logical fallacy is called _____ analogy.
4. The Introduction features a painting by well-known artist Pablo _____.
5. Frida Kahlo (Chapter 8) was married to Diego _____.
7. Study Technique 6 is titled _____.

10. Dave Barry wrote for the _____ Herald.
11. Study Technique 4 will teach you how to write summaries of _____ articles.
13. An author's purpose may be to _____ a reader or to try to change the reader's opinion.
15. Something perceptible to the touch is _____ (Vocabulary Unit 8).
17. Chapter 9 discusses the difference between _____ and opinion.
18. _____ stacking is one type of propaganda technique.
20. "The Bill of _____" is a selection in Chapter 12.
21. Michael J. Fox wrote the book _____.
25. Bar graphs provide information by means of horizontal or _____ bars or columns.
26. _____ Ying Lin designed the Vietnam Veterans Memorial.
29. Test-taking _____ are found in the Appendices.

Becoming a Successful Student

Throughout this textbook we present various study-reading techniques. When you study, you need to choose the technique that works best for you and is most appropriate for the type of material you are trying to learn. The first technique we introduce is scanning.



STUDY TECHNIQUE 1

Scanning

Scanning is the process of quickly searching through reading material in order to locate specific bits of information, such as a specific name, date, fact, or statistic. When you scan, you don't start at the beginning and read until you get to the end. Instead, you run your eyes rapidly over the material to find the information that's important to you. When you go to the dictionary, you scan down through the list of words until you locate the one you are looking for. Most of us use scanning techniques when we search for a particular topic in the index of a textbook, or search a Web page for the time and location of a movie. If you are scanning to answer a specific question, remember these tips:

- Look over the material in its entirety to get a sense of how it is organized. Is it organized alphabetically, chronologically, or categorically?
- Note the headings and subheadings to determine which sections are likely to have the answers you are looking for.
- Look for the answer to only one question at a time.
- When you locate a key word, read the surrounding material carefully to determine its relevancy.
- When you find your item, read to confirm that the information answers your specific question.

Scan through the selection “Creativity” on pages 5–7 to find the answers to the following questions.

1. _____ thinking produces many answers to the same question.
2. Conventional intelligence tests require _____ thinking.
3. The creative process is a _____-step sequence.
4. In the _____ step, you churn ideas around in your head.
5. Creative people are motivated more _____ than externally.
6. Pablo Picasso created more than _____ paintings.
7. Creativity is the ability to come up with _____ solutions to problems.
8. Thomas Edison said that creativity is _____ percent inspiration and _____ percent perspiration.

One of the desired outcomes of a college education is the ability to think critically. But it's important to be able to think creatively as well. A creative thinker can generate many solutions to a problem, and a critical thinker can determine which solution is the best.

The selections that follow will explain the processes of creative and critical thinking.

SELECTION



Bull's Head
(1942) BY PABLO PICASSO

Pablo Picasso (1881–1973)
© ARS, NY. Bull's Head,
(Seat and handles of a
bicycle). 1942. Assemblage,
leather, metal, 33.5 × 43.5 ×
19.0 cm. MP330. Photo
Beatrice Hatala. Musées
Picasso, Paris, France.
© 2014 Estate of Pablo
Picasso/Artists Rights
Society (ARS), New York

"Intelligence and creativity are not the same thing."

GETTING THE PICTURE

The influential artist Pablo Picasso once said, "Every child is an artist. The problem is how to remain an artist once he grows up." Picasso, noted for his creativity, meant that children are unafraid to try new things even at the risk of feeling foolish or experiencing failure. As we age, many of us place more emphasis on saving face, being practical, and thinking inside the box.

Picasso, as the story goes, took a walk around his yard one day and saw an old, rusted bicycle. He took the seat and the handlebars back to his studio and welded them together to create his famous sculpture of the head of a bull. The selection below explains the creative process and the characteristics of creative thinkers like Picasso who don't just think of a bicycle seat as something to sit on. Perhaps, after reading the selection, you'll be able to unleash some of your own creative energy.

BIO-SKETCH

John Santrock is a professor of psychology and human development at the University of Texas. He is the author of many popular, well-regarded textbooks.

BRUSHING UP ON VOCABULARY

divergent differing; deviating; having no finite limits

convergent coming together; merging

Excerpt from

PSYCHOLOGY

by John Santrock

CREATIVITY

*"All acts performed
in the world begin with
imagination."*

—Barbara Grizzuti
Harrison

What does it mean to be creative? **Creativity** is the ability to think about something in novel and unusual ways and to come up with unconventional solutions to problems. Intelligence and creativity are not the same things. Many highly intelligent people produce large numbers of products, but the products are not necessarily novel. Highly creative people defy the crowd, whereas people who are highly intelligent but not creative often try simply to please the crowd.

Creative people tend to be divergent thinkers. **Divergent thinking** produces many answers to the same question. In contrast, the kind of thinking required on conventional intelligence tests is **convergent thinking**. For example, a typical item on an intelligence test is "How many quarters will you get in return for 60 dimes?" There is only one correct answer to this question. However, the

following question has many possible answers: what image comes to mind when you hear the phrase “sitting alone in a dark room”?

Thinking further about intelligence and creativity, most creative people are quite intelligent, but the reverse is not necessarily true. Many highly intelligent people are not very creative.

Steps in the Creative Process



The Hay Fever Hat (which places a roll of toilet paper on the wearer's head) allows you to blow your nose whenever you need to.

The creative process has often been described as a five-step sequence:

1. *Preparation.* You become immersed in a problem or an issue that interests you and arouses your curiosity.
2. *Incubation.* You churn ideas around in your head. This is the point at which you are likely to make some unusual connections in your thinking.
3. *Insight.* At this point, you experience the “Aha!” moment when all the pieces of the puzzle seem to fit together.
4. *Evaluation.* Now you must decide whether the idea is valuable and worth pursuing. Is the idea really novel, or is it obvious?
5. *Elaboration.* This final step often covers the longest span of time and the hardest work. This is what the famous twentieth-century American inventor Thomas Edison was talking about when he said that creativity is 1 percent inspiration and 99 percent perspiration. Elaboration may require a great deal of perspiration.

Characteristics of Creative Thinkers

Creative thinkers tend to have the following characteristics:

- *Flexibility and playful thinking.* Creative thinkers are flexible and play with problems, which gives rise to a paradox. Although creativity takes hard work, the work goes more smoothly if it is taken lightly. In a way humor greases the wheels of creativity. When you are joking around, you are more likely to consider any possibility. Having fun helps to disarm the inner censor that can condemn your ideas as off base.
- *Inner motivation.* Creative people often are motivated by the joy of creating. They tend to be less inspired by grades, money, or favorable feedback from others. Thus creative people are motivated more internally than externally.
- *Willingness to risk.* Creative people make more mistakes than their less imaginative counterparts. It's not that they are less proficient but that they come up with more ideas, more possibilities. They win some, they lose some. For example, the twentieth-century Spanish artist Pablo Picasso created more than 20,000 paintings. Not all of them were masterpieces. Creative thinkers learn to cope with unsuccessful projects and see failure as an opportunity to learn.
- *Objective evaluation of work.* Despite the stereotype that creative people are eccentric and highly subjective, most creative thinkers strive to evaluate their work objectively. They may use an established set of criteria to make judgments or rely on the judgments of respected, trusted others.

“Creativity requires the courage to let go of certainties.”

—Erich Fromm

“The world is but a canvas to the imagination.”

—Henry David Thoreau

Living a More Creative Life

Here are recommendations for achieving a more creative life: 10

- *Try to be surprised by something every day.* Maybe it is something you see, hear, or read about. Become absorbed in a lecture or a book. Be open to what the world is telling you. Life is a stream of experiences. Swim widely and deeply in it, and your life will be richer. 11
- *Try to surprise at least one person every day.* In a lot of things you do, you have to be predictable and patterned. Do something different. Ask a question you normally would not ask. Invite someone to go to a show or a museum you have never visited. 12
- *Write down every day what surprised you and how you surprised others.* Most creative people keep a diary, notes, or lab records to ensure that experiences are not fleeting or forgotten. 13
- *When something sparks your interest, follow it.* The world is our business. We can't know which parts are more interesting until we make a serious effort to learn as much about as many aspects of it as possible. 14
- *Take charge of your schedule.* Figure out which time of the day is your most creative time. Carve out time for yourself when your creative energy is at its best. 15
- *Spend time in settings that stimulate your creativity.* Many report their highest levels of creativity occur when they are walking, jogging, driving, or swimming. These activities are semiautomatic in that they take only a certain amount of attention while leaving some free to make connections among ideas. Highly creative people also report coming up with novel ideas in the deeply relaxed state we are in when we are half-asleep, half-awake. 16

“The best way to have a good idea is to have lots of ideas.”

—Linus Pauling

To evaluate the extent to which you engage in creative thinking complete the following chart. 17

How Creative Is Your Thinking?

Rate each of the following items as they apply to you on a scale from 1 = not like me at all, 2 = somewhat unlike me, 3 = somewhat like me, 4 = very much like me.

1. I am good at coming up with lots of new and unique ideas. _____
2. I like to brainstorm with others to creatively find solutions to problems. _____
3. I'm a flexible person and like to play with my thinking. _____
4. I like to be around creative people, and I learn from how they think. _____
5. I like to be surprised by something every day. _____
6. I wake up in the morning with a mission. _____
7. I search for alternative solutions to problems rather than giving a pat answer. _____

continued

How Creative Is Your Thinking? *(continued)*

8. I know which settings stimulate me to be creative, and I try to spend time in those settings. _____
9. I tend to be internally motivated. _____

Total your scores for all 9 items. Your creativity score is _____. If you scored 32–36 points, you likely are a creative thinker. If you scored 27–31 points, you are inclined to be creative, but could benefit from thinking about some ways to get more creativity in your life. If you scored 26 or below, seriously think about ways to become more creative.

(John Santrock, *Psychology*, 7/e, 2003)

COMPREHENSION CHECKUP

True or False

Indicate whether the statement is true or false by writing **T** or **F** in the blank provided.

- _____ 1. Intelligence and creativity are precisely the same thing.
- _____ 2. Many highly intelligent people are not very creative.
- _____ 3. In the creative process, evaluation takes the most time and requires the hardest work.
- _____ 4. Humor is an asset in the creative process.
- _____ 5. External motivation plays a large part in the creative process.
- _____ 6. Creative people have a positive attitude toward failure.
- _____ 7. Most creative thinkers are highly eccentric.
- _____ 8. To live a creative life, the author recommends being open to new experiences.
- _____ 9. Predictability is an essential characteristic of the creative life.
- _____ 10. People sometimes come up with creative ideas when they are doing a physical activity that requires little mental energy.

Vocabulary Practice

Answer the following in the blank provided.

1. You put your car in *reverse*. Are you going forward or backward?

2. Your cousin is *proficient* at typing. Is she skilled or unskilled?

3. If you come up with a *novel* way to travel, are you coming up with something that is new or something that has been done before? _____
4. If you are *striving* for an A in class, are you making a strong effort or a weak one? _____
5. If you got a *fleeting* glimpse of a friend at a basketball game, did you see a great deal of her or very little? _____

6. If you *defied* your commander, are you being obedient or disobedient?

7. If your thinking is *flexible*, can you change your mind about something, or must you “stick to your guns”? _____
8. If you take a test with all multiple-choice questions, are you taking an *objective* test or a *subjective* one? _____
9. If you *disarm* an alarm system, are you turning it on or off?

10. If the label on the medicine bottle says, “For *external* use only,” should you swallow the medicine? _____
11. Give an example of something that is completely *predictable*.

12. What is wrong with using *stereotypes*? _____



In Your Own Words

1. Give your own definition of *creativity*.
2. What does the author mean when he says, “Humor greases the wheels of *creativity*”?
3. Study the following problems to determine how creative you are.
 - a. What objects can you think of that begin with the letters “br”?
 - b. How could discarded aluminum cans be put to use?
 - c. How many uses can you think of for a newspaper?
 - d. What would happen if everyone suddenly lost the sense of balance and could no longer stay upright?
4. How is Garfield illustrating creative problem solving in the cartoon below?

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5. Which of the following is more likely an example of creative thinking? Explain the reasons for your choice.
 - a. A 16-year-old trying to come up with as many reasons as she can to explain her poor grades to avoid being grounded.
 - b. A 16-year-old taking a multiple-choice test.
6. When a group tries to come up with as many solutions to a problem as possible, it’s called *brainstorming*. Why is this technique considered a creative thinking strategy?