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Формування медіа компетентності і
критичного мислення студентів у процесі
вивчення англомовного дискурсу

Навчально-методичний посібник

Ministry of Education and Science of Ukraine

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Media Competence and Critical Thinking Development
in the Process of English Discourse Studying

Tutorial

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Навчально-методичний посібник розраховано рекомендовано студентам спеціальності 014.021Освіта. Мова і література (англійська) для формування та вдосконалення професійної компетенції та з метою організації самостійної роботи у процесі підготовки до практичних занять з дисципліни «Загально-політичний дискурс англійської мови». Запропонований матеріал посібника може слугувати засобом коригування та самоконтролю знань для виявлення студентами рівня опанування програмного матеріалу курсу, а також під час вивчення дисципліни «Медіаграмотність та критичне мислення».

Навчальний посібник спрямовано на розвиток умінь критичного мислення студентів та формування медіакомпетентності.

ISBN

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INTRODUCTION

One of the general trends of world development is the transition to the information society. In this regard, the Council of Europe among the most important for human key competencies included competencies related to its life in the information society, and included in their list the possession of new technologies for information retrieval and processing, understanding the feasibility of their application, the ability to understand the messages disseminated through the media critically, the ability to protect themselves from negative influence and manipulation.

Contemporary freely and easily navigate in the information environment. Therefore, the task of a modern teacher: to develop students' media literacy competence and critical thinking, his ability to analyze and select the necessary information, the ability to structure, summarize, use and meaningfully create his own media texts for the globalized information environment.

Media competence corresponds to the level of media culture, which provides an understanding of socio-cultural, economic and political context of the media, demonstrates its ability to be a transmitter of media-cultural preferences and standards, effectively interact with the media space, create new elements of media culture, to implement an active civic position. Students should strengthen their attitude to media and develop the ability to interact with the media in the process of studying. The teacher is aimed at guiding students to understand the consequences of the influence of media and its role as one of the sources of knowledge.

Media competence enables learners to understand the role of media texts, helps to orientate person in a mediatized world and to perceive the world with the assistance of media. When a learner is immersed in media environment that increases his level of media competence, masters the skills of studying, analyzing, interpreting media texts, and the ability to create an independent media product.

University education should anticipate the development of the society and give students knowledge about the latest scientific achievements, innovative structures, prepare them for practical activities in a mediatized environment.

At the current stage of the development of society, possession of information technology and ICT and digital skills becomes a prerequisite for a university graduate.

The task of the tutorial is students' media competence development, their preparation the professional career in the informatized society, and improvement of the quality, accessibility and effectiveness of education through ICT and media education.

The development of students' media competence should be facilitated by implementation of students' critical thinking skills. Critical thinking is a set of conscious actions and skills by means of which we can evaluate textual, audio, visual and other types of information. A person becomes media literate when he learns to analyze media messages, to understand their impact on the individual and the society.

Today, young people socialize mainly through the media, so the use of tutorial at the workshops on media literacy, methods, and critical thinking techniques will help learners to master the tools of media education necessary for successful professional life.

Theoretical Part

Unit 1. Media and Information Literacy

Activity 1. Analyze the given chart. Explain the relation of the constituents of the notion “Media”.



The picture is taken from <https://cherabfoundation.org/media/>

Activity 2. Watch the video “Introduction to Media Literacy: Crash Course Media Literacy #1” <https://www.youtube.com/watch?v=AD7N-1Mj-DU>

Answer the questions:

- ✓ How do you understand the term “Media”?
- ✓ What does media comprise?
- ✓ What role does media play in your life?
- ✓ Dwell on the ability to navigate media.
- ✓ What does media literacy study?
- ✓ How is critical thinking incorporated with media literacy?
- ✓ What does the term media consumer mean?
- ✓ Why is it necessary to study media literacy?



Knowing the principles of media consumption and analyzing the meaning of media messages allows us to be more thoughtful and balanced when creating and transmitting our own messages that we share on social networks.

Media literacy has become the most important necessary skill in a globalized society. Wikipedia defines media literacy as the ability of people to critically evaluate, and create or manipulate media. Media literacy is not restricted to one medium. The oldest organization studying Media Literacy is the National Telemedia Council based in Madison Wisconsin and led by Marieli Rowe for over 50 years. The NTC has published the Journal of Media Literacy during most of that history originally known as “Telemedium.”

Media literacy education is intended to promote awareness of media influence and create an active stance towards both consuming and creating media. Media literacy education is part of the curriculum in the United States and some European Union countries, and an interdisciplinary global community of media scholars and educators engages in knowledge sharing through scholarly and professional journals and national membership associations.

So, the *basics of media literacy* is to critically assess any information we consume and search for alternative sources to determine if it's credibility.

Still, using the information from Wikipedia you should understand that it also must be verified.

The source for verifying information from Wikipedia is international organization the European Association for Viewers Interests (EAVI)(<https://eavi.eu/>)

“Media literacy is becoming more and more relevant, since knowledge is now transmitted primarily through digital technologies. Those who competently consume content from the mass media can actively participate in public life: from social networks to e-government. Individuals without media literacy skills remain isolated and vulnerable.”

The European Media Coach project (<http://mediacoacheurope.eu/>) defines media literacy as a fundamental skill not only for young people, but also for people of

all ages, as well as parents, teachers and media professionals. Media literacy is the “prerequisite for active citizenship” in the 21st century.

UNESCO, the leading international organization that has been promoting media literacy since 1982, identifies the following elements under the umbrella term “media and information literacy”.

Activity 3. Read the information taken from *UNESCO Global Media and Information Literacy (MIL) Assessment Framework: County Readiness and Competencies*. - Paragraph 1.2. *Media and Information Literacy* (p.29-33) (<http://uis.unesco.org/sites/default/files/documents/global-media-and-information-literacy-assessment-framework-country-readiness-and-competencies-2013-en.pdf>)

In the twentieth century, information literacy and media literacy were regarded as separate and distinct fields. Over the past thirty years numerous studies, conferences and workshops have sought to define the scope of media literacy, information literacy, and, more recently, ICT and digital literacy. The research and teaching of information literacy and media literacy have their roots in different academic disciplines. While media literacy originated within media and civic studies, information literacy emerged from library and information science. Historically, information literacy is a well-established field that evolved from education courses and materials for library users. Since 1974, the term information literacy has been used to emphasize the importance of access to information, the evaluation, creation and sharing of information and knowledge, using various tools, formats and channels. Meanwhile, the term media literacy can be traced back to education on the use of screen-based materials, emphasizing the ability to understand, select, evaluate and use media as a leading purveyor and processor, if not producer, of information. In contrast, ICT literacy and digital literacy have their roots in computer science and informatics, with an emphasis on the ability to use particular digital devices, software, and infrastructure. ICT and ICT literacy are often seen as enabling tools for other forms of literacy. Moreover, digital literacy is often used in a similar way to

information literacy – in the sense of an ability to effectively and critically access and evaluate information in multiple formats, particularly digital, and from a range of sources, in order to create new knowledge, using a range of tools and resources, in particular digital technologies. Digital literacy therefore becomes essential for governance, citizenship and development in the digital-based knowledge economy. Digital literacy is also closely linked to media literacy, as it helps the user to engage in safe and ethical social networking and collaboration. Similarly, ICT or technology literacy is linked to the skills required to manage information and media content. MIL is defined as a set of competencies that empowers citizens to access, retrieve, understand, evaluate and use, to create as well as share information and media content in all formats, using various tools, in a critical, ethical and effective way, in order to participate and engage in personal, professional and societal activities. In brief, the various types of literacy (media, information, ICT and digital) overlap in terms of: Objects of interest: Information literacy is concerned with how data and information in any format and form are managed, using different technological tools. Media literacy focuses on the media for good democracy and development. Since the mass media and ICTs are overwhelmingly present in everyday life, less effort is required to search for and retrieve information, as content is provided by media institutions and other producers. There is currently a theoretical and empirical convergence, blending media literacy, information literacy, ICT literacy and digital literacy, that demands a new and combined set of competencies and collaborative mechanisms. Rights-based approach: All four types of literacy foster the promotion of human rights and fundamental freedoms, particularly freedom of expression and access to information (c.f. the United Nations Universal Declaration of Human Rights, Article 19). Media literacy is particularly concerned with freedom of expression, press freedom and media pluralism, while information literacy underscores the right to seek, receive and impart information and ideas through any media and regardless of frontiers. Digital literacy refers to (digital) information and the openness, plurality, inclusion and transparency of any ICTs, in particular the Internet. Critical and reflective thinking: The above-mentioned literacies emphasize

the critical evaluation of information and media content, as well as requiring an understanding of the functions of media and information providers (products, services and processes) in society. Cultivation of competencies: All literacies share the common goal of cultivating people's ability to access, evaluate, create and share information and media messages using any means, including ICTs. While it is important to recognize the different respective origins of those constructs, it is evident that they are complementary and compatible. Impact on personal, social and professional life: The various types of literacy cited above are essential for citizens, children, youth, women and girls, persons with disabilities, indigenous groups and ethnic minorities, as they enable them to be informed, involved and engaged in societal, economic and political development as equal contributors. Information, media content and any digital products/services also have a tremendous influence on personal, social and professional life. Media literacy has strong social connotations, while information literacy is concerned with the creation and use of knowledge, as well as with informed learning processes. Both concepts include the notion of MIL for leisure, particularly using digital ICTs. Interdisciplinary approach: Information literacy and media literacy help to equip people with the competencies required for 21st century life and the need to deal with the huge volume of data, information and media messages coming from different communication and information platforms and providers. It is logical to combine these constructs (media literacy and information literacy) with other complementary constructs, such as ICT and digital literacy, that could be used to develop a set of competencies that are needed in the new technological environment and that could be jointly facilitated. This integration can help people to participate more easily in the knowledge societies. MIL should therefore be seen as an evolving construct that has emerged in a dynamic technological, political, economic, social, and cultural environment. MIL is also closely linked to cultural and linguistic diversity as among the cultural competencies that help foster intercultural dialogue and facilitate a culture of peace, tolerance and non-violence. UNESCO introduced the new concept of MIL into its strategy, thereby bringing together several interrelated concepts – such as information literacy, media

literacy, ICT and digital literacy and other related aspects – under one umbrella concept (see Figure 2). The Organization considers information literacy and media literacy, along with ICT and digital literacy, as complementary and united within a compound concept. At the same time, UNESCO acknowledges that those types of literacy are independent, with their own integrity and identity.

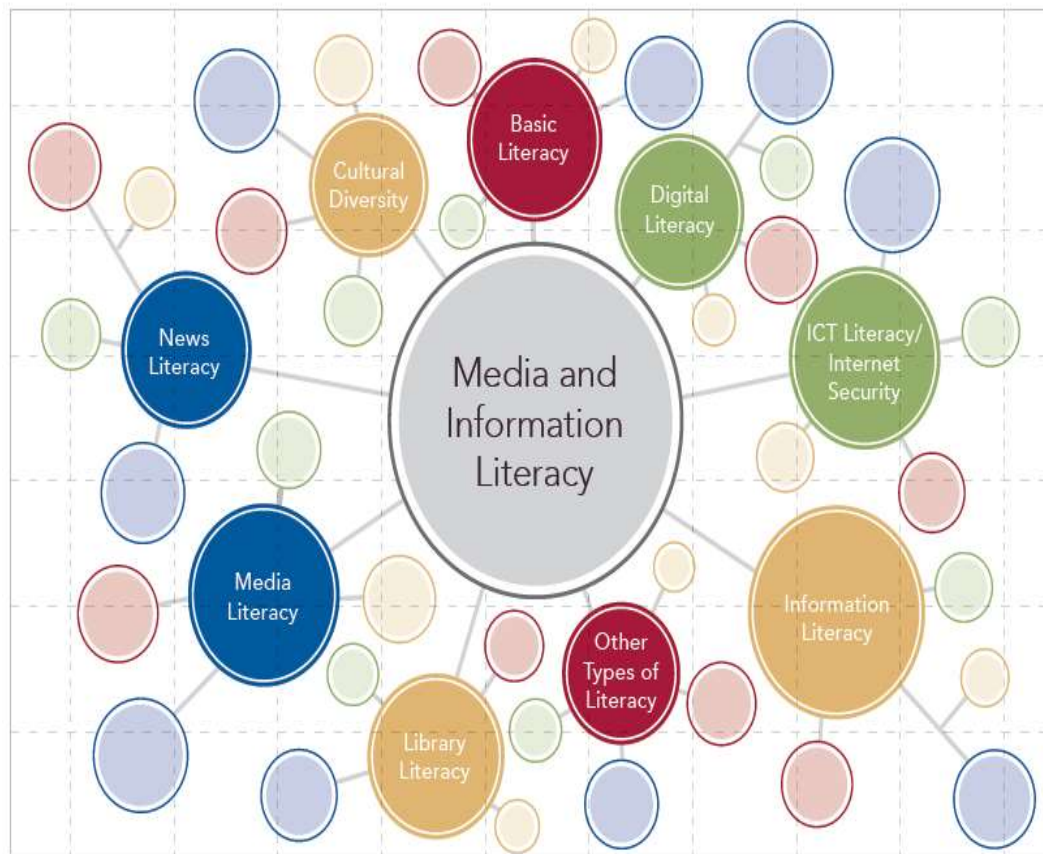


Figure 2: Composite concept of Media and Information Literacy

UNESCO's role in developing MIL UNESCO's Constitution commits the Organization 'to promote the free flow of ideas by word and image' (UNESCO, 1946). UNESCO is a UN specialized agency that promotes freedom of expression and access to information and knowledge worldwide, based on the recognition of universal human rights and freedoms, as articulated in the Universal Declaration of Human Rights (United Nations, 1948) and in the International Covenant on Civil and Political Rights (ICCPR), and in a variety of other international standards and best-practices (United Nations, 1966). UNESCO believes that the cultivation of a media and information-literate population is essential for the sustainable development of any society, requiring the individual person, community, and nation at large to obtain

a diverse range of competencies to become information literate and media literate. The rapid growth of ICTs, particularly dominated by the Internet, which in turn is increasingly converging with mobile technology, has opened up new opportunities and forms for the engagement, participation and inclusion of citizens, as well as for learning, governance, economy and culture. The use of ICTs, social networking platforms, the massive acquisition, generation, processing and global sharing of information and media content have created a separate virtual world, or a new reality, which today is guided by principles, values, practices and behaviour other than those of the physical world. In addition, large media and information providers, often as major Internet service providers, along with other global companies, communities and networks, have a direct impact by crossing not only the natural and historical boundaries of national states and geographic regions, but also by entering into everyone's personal, professional and societal life as illustrated in Figure 3.

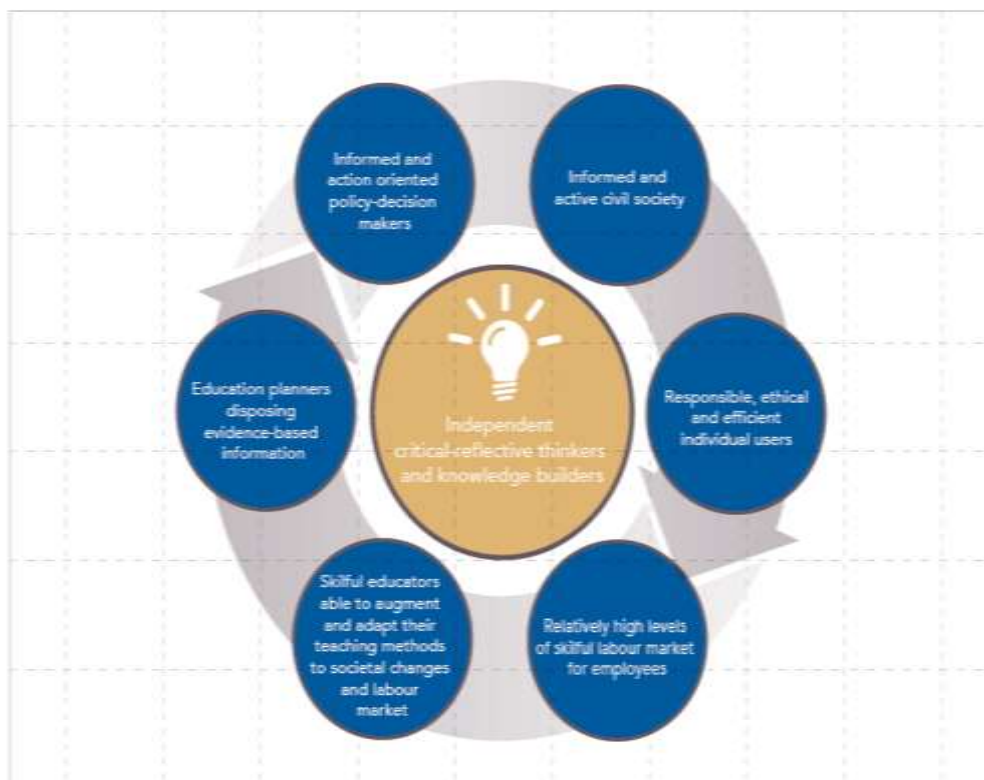


Figure 3: Direct impact of MIL to society

During the last decade, UNESCO's strategy has been devoted to the promotion of a notion of knowledge societies composed of four pillars: education for all, freedom of expression, access to information and cultural diversity. UNESCO

supports and encourages its Member States to create an enabling environment, by promoting MIL and taking concrete measures to help their citizens become media- and information literate (Mansell & Tremblay, 2013). One of the first steps in building knowledge societies is to assess the current national status and competencies; this must precede the planning, testing, monitoring and evaluation of any measures that are implemented (United Nations, 2013a). UNESCO has prepared the present Global MIL Assessment Framework to provide Member States with the appropriate assessment tools, methodology and guidelines to undertake their own MIL assessments. This Framework is in line with one of the priority areas of the Intergovernmental Information for All Programme (IFAP) – information literacy – and also with the promotion of freedom of expression and media pluralism advocated by the International Programme for the Development of Communication (IPDC). It also contributes to UNESCO’s efforts in implementing the Plan of Action of the World Summit on the Information Society (WSIS), the United Nations Millennium Development Goals and post-2015 Development Agenda, as well as Education for All (EFA) and UNESCO’s normative instruments, such as its Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace (2003), and UNESCO’s Charter on the Preservation of Digital Heritage (2003), Universal Declaration on Cultural Diversity (2005)¹ and other documents. The Framework also contributes to the Organization’s ongoing work on Media and Information Literacy, such as its MIL Curriculum for Teachers (2011), its Media and Information Literacy Policy and Strategy Guidelines (2013) and other actions.

The MIL Assessment Framework builds on the following declarations: the Fez Declaration on Media and Information Literacy (2011), the Paris Agenda - 12 Recommendations for Media Education (2007), the Alexandria Proclamation on Information Literacy and Lifelong Learning (2006), the Prague Declaration Towards an Information Literacy Society (2003), and the Grünwald Declaration (1982). Since the World Summit on the Information Society (WSIS) in 2003 and 2005, where international and national leaders agreed upon the need to build a people-centred, inclusive, and development-oriented information and knowledge society, MIL has

gathered steady support, and is being increasingly recognized as an important area for sustainable development in the post-2015 UN Development Agenda. MIL echoes the call of world leaders to ‘take advantage of new technology, crowd sourcing, and improved connectivity to empower people with information on the progress towards the targets’ (United Nations, 2013a). There has been an observable shift away from indicators related to enrolment and completion rates towards those related to the acquisition of new knowledge and the development of new skills. By taking a new angle on education as skills for development, the acquisition of knowledge and skills establishes a closer link to employability, work skills and economic growth (Adams, 2012). It is therefore important to adopt a broader conception of literacy and link it to educational and learning outcomes within a specific context.

Activity 4. Prove why information literacy and media literacy are regarded as separate and distinct fields. Explain the notion “literacy”.

Activity 5. Be ready to speak about the difference between ICT and digital literacy. Read the article by Rosanne Marie Cordell about the difference of information and digital literacy “Information Literacy and Digital Literacy Competing or Complementary?” (p.179-183) taken from <https://files.eric.ed.gov/fulltext/EJ1089065.pdf>.

Answer the questions:

- ✓ How can you distinguish the main difference between ICT and digital literacy?
- ✓ What competencies should a digitaly literate person possess?
- ✓ What competencies have you got?
- ✓ Why is it necessary to distinguish between ICT and digital literacy?
- ✓ In what way can ICT and digital literacy be applied in the process of education?

Activity 6.1. Fill in the table with constituents that refer to informational and media literacy on the basis of *Figure 2. Composite Concept of Media and Information Literacy*. Justify your answer.

Informational Literacy	Media Literacy

Activity 6.2. Expand *Figure 2. Composite Concept of Media and Information Literacy* with missing constituents.

Activity 7. Analyze *Figure 3. Direct Impact of MIL to Society*. Dwell on the UNESCO's role in promoting the study of media and information literacy (MIL).

Activity 8. Watch the video about a new project of UNESCO MIL CLICKS Social Media Innovation (<https://www.youtube.com/watch?v=7JyoihAuuKg&t=53s>).



Answer the questions from the video:

- ✓ Do we know how to critically engage with information, media and technology to get involved in peace building, dialogue, promote tolerance, diversity, equality, freedom of expression and for better Internet experience? (start 0.34 min)
- ✓ What is MIL Clicks? (start 0.53 min)
- ✓ What does it mean to click wisely, creatively and critically (start 1.20 min)
- ✓ How can you benefit from MIL Clicks Social Media Project?

Activity 9. Group work. Prepare a PPT on the following topics:
The Role of MIL in Contemporary Life

The Role of MIL in Contemporary Educational System

Formative Assessment. Read the article “Media Studies for a Mediatized World: Rethinking Media and Social Social Space” by A.Jansson, J.Lindell <http://www.diva-portal.org/smash/get/diva2:1218272/FULLTEXT01.pdf> and write a summary to reveal the idea of the study.



Further Reading.

1. Prepare and abstract to the following:
C.Wilson, A.Grizzle, R.Tuazon, K. Akeympong, Chi-Kim Cheung. Media and Information Literacy Curriculum for Teachers. Part 1. Curriculum and Competency Framework (p.16-39) Retrieved from <https://unesdoc.unesco.org/ark:/48223/pf0000192971>
2. <https://www.common sense.org/education/news-media-literacy-resource-center>
3. <http://uis.unesco.org/sites/default/files/documents/global-media-and-information-literacy-assessment-framework-country-readiness-and-competencies-2013-en.pdf>

Unit 2. The Essence of Critical Thinking

Activity 1. Discuss the quotations:

“Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider.” *Francis Bacon*

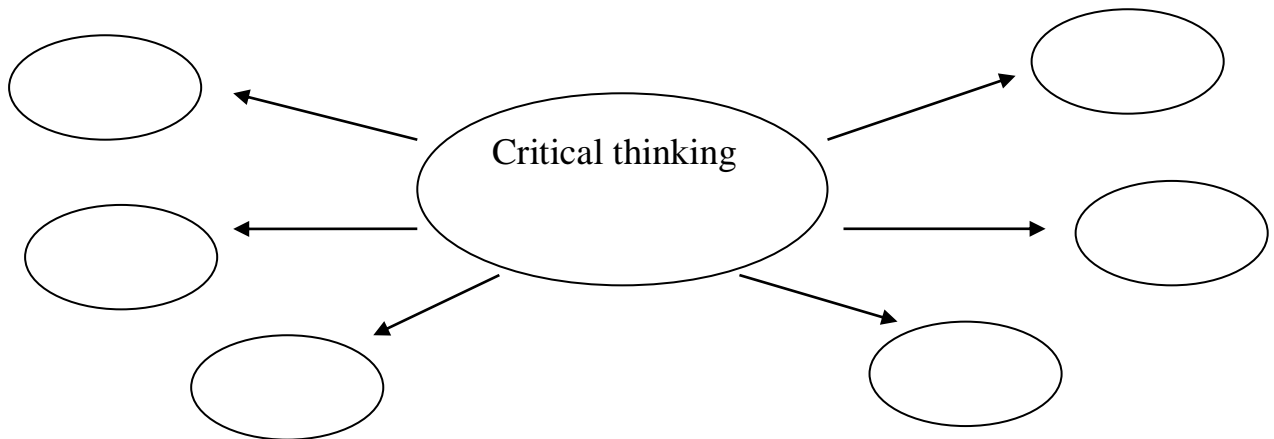
“I try to encourage people to think for themselves, to question standard assumptions... Don't take assumptions for granted. Begin by taking a skeptical attitude toward anything that is conventional wisdom. Make it justify itself. It usually can't. Be willing to ask questions about what is taken for granted. Try to think things through for yourself.” *Noam Chomsky*

Consider such issues as:

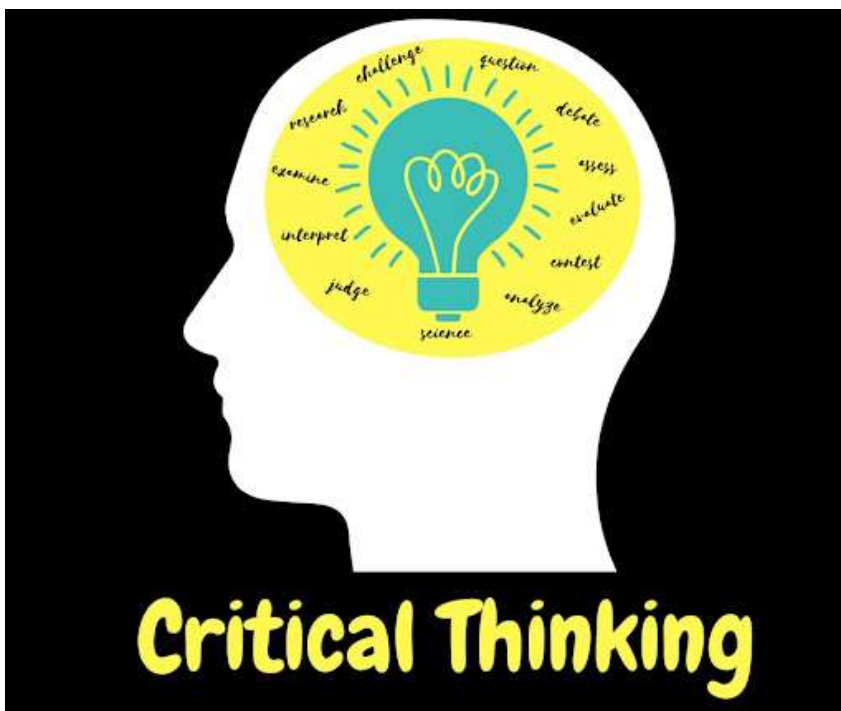
- ✓ the main purpose for reading;
- ✓ the redundancy of information;
- ✓ big amount of misleading information;
- ✓ whether media and big amount of information influences our professional development;
- ✓ the constituents of the process of critical thinking.

Activity 1.1. Find the information about the authors of the given quotations and their professional achievement.

Activity 2. Fill in the mind map with the constituents of critical thinking process



Activity 3. Analyze the given picture. What does the process of critical thinking employ? What other mental process can you add?



The picture is taken from <http://theawakenminds.com/blog/train-your-mind-to-think-critically/>

Activity 4. Watch the video “Critical Thinking”
<https://www.youtube.com/watch?v=WiSkIIGUblo>.



Dwell on the following:

Implementation of critical thinking in obtaining the information

Principles of critical thinking

The connection of curiosity, perspective and knowledge in critical thinking

The meaning of skepticism

The role of reasoning in perceiving the information

The essence of black and white thinking.

Activity 5. To know more about the process of critical thinking watch the video “Episode 1.1. What is Critical Thinking?” <https://www.youtube.com/watch?v=J0yEAE5owWw> (12.30 minutes)

**5.1. Answer the questions:** (till 5.20 min)

- ✓ Why does critical thinking not coincide with criticizing?
- ✓ What does the term critical mean in the concept of critical thinking?
- ✓ What does critical thinking require?
- ✓ What are the constituents of critical thinking?
- ✓ What is the goal of critical thinking?

5.2. Watch the rest of the video and be ready to speak about (start from 5.21 min)

- ✓ the role of reason and reasonable assessment in the process of critical thinking
- ✓ the necessity to take a position and pass judgment
- ✓ the essence of inherited opinion
- ✓ the role of insight and understanding in shaping critical thinking
- ✓ the meaning of freedom of thought

Activity 6. Read the information about critical thinking taken and adapted from <https://philosophy.hku.hk/think/critical/ct.php> (Critical thinking Web, Maintained by Joe Lau, Philosophy Department, University of Hong Kong)

Critical thinking is the ability to think clearly and rationally about what to do or what to believe. It includes the ability to engage in reflective and independent thinking. A person who possesses critical thinking skills is able to:

- ✓ understand the logical connections between ideas
- ✓ identify, construct and evaluate arguments
- ✓ detect inconsistencies and common mistakes in reasoning
- ✓ solve problems on a regular basis
- ✓ identify the relevance and importance of ideas
- ✓ reflect on the justification of one's own beliefs and values.

Critical thinking does not mean that a person has to accumulate information. A person with a good memory with knowledge of facts is not necessarily good at critical thinking. A critical thinker is able to deduce consequences from what he knows, and he knows how to make use of information to solve problems, and to seek relevant sources of information to be informed.

Critical thinking should not be taken for being argumentative or being critical of other people. Although critical thinking skills can be used in exposing misbeliefs and bad reasoning, critical thinking can also play an important role in cooperative reasoning and constructive tasks. Critical thinking helps to obtain knowledge, improve our theories, and strengthen arguments.

Some people believe that critical thinking hinders creativity because it requires following the rules of logic and rationality, still creativity might require breaking rules. Critical thinking is quite compatible with thinking "out-of-the-box", challenging consensus and pursuing less popular approaches. If anything, critical thinking is an essential part of creativity because we need critical thinking to evaluate and improve our creative ideas.

The significance of critical thinking

Critical thinking is a domain-general thinking skill. The ability to think clearly and rationally is important in every sphere of life. However, critical thinking skills are not restricted to a particular subject area. Being able to think well and solve problems systematically is an asset for any career.

Critical thinking is very important in the new knowledge economy. The global knowledge economy is driven by information and technology. One has to be able to deal with changes quickly and effectively. The new economy places increasing demands on flexible intellectual skills, and the ability to analyze information and integrate diverse sources of knowledge in solving problems. Good critical thinking promotes such thinking skills, and is very important in the fast-changing workplace.

Critical thinking enlarges language and presentation skills. Thinking clearly and systematically can improve the way we express our ideas. In learning how to analyze the logical structure of texts, critical thinking also improves comprehension abilities.

Critical thinking boosts creativity. In order to develop creative solution, new ideas should be generated for the relevance of the task. Critical thinking plays a crucial role in evaluating new ideas, selecting the best ones and modifying them if necessary.

Critical thinking is vital for self-reflection. In order to live a meaningful life and to structure our lives properly, we need to justify and reflect on our values and decisions. Critical thinking provides the tools for this process of self-evaluation.

Good critical thinking is the basis for science and democracy. Science requires the critical use of reason in experimentation and theory confirmation. The proper functioning of a liberal democracy requires citizens who can think critically about social issues to inform their judgments about proper governance and to overcome biases and prejudice.

Critical thinking is a *metacognitive skill*. It means that it is a higher-level cognitive skill that involves thinking about thinking. We have to be aware of the good principles of reasoning, and be reflective about our own reasoning. In addition, we

often need to make a conscious effort to improve ourselves, avoid prejudices, and maintain objectivity. This is notoriously hard to do. We are all able to think but to think well often requires a long period of training. The mastery of critical thinking is similar to the mastery of many other skills. There are three important components: theory, practice, and attitude.

Answer the questions:

How can we describe a person who possesses critical thinking skills?

What does critical thinking imply?

Name the reasons for the importance of critical skills?

How can we critical skills?

How do you understand the term “metacognitive skill”?

Activity 7.1. Study the information taken from Insight Assessment <https://www.insightassessment.com/article/california-critical-thinking-disposition-inventory-cctdi-2#> and find out to what extent you have your critical thinking skills developed.

The *California Critical Thinking Disposition Inventory (CCTDI)* worked out a psychological test used to measure whether people are disposed to think critically.

It measures seven different thinking positive and negative habits.



The picture is taken from <https://www.insightassessment.com/article/california-critical-thinking-disposition-inventory-cctdi-2#>

It is useful to ask ourselves what positive critical thinking skills we possess:

1. *Truth-seeking*

Do you try to understand how things really are?

Are you interested in finding out the truth?

2. *Open-mindedness*

How receptive are you to new ideas, even though intuitively they do not agree with you?

Do you follow your spontaneous ideas?

3. *Analyticity*

Do you try to understand the reasons behind things?

Do you act impulsively or do you evaluate the negative and positive sides of your decisions?

4. *Systematicity*

Are you systematic in your thinking?

Do you break down a complex problem into parts?

5. *Confidence in Reasoning*

Do you always listen to the reasoning of other people?

How confident are you in your own judgment?

Do you have reasons for your confidence?

Do you have a way to evaluate your own thinking?

6. *Inquisitiveness*

Can you describe yourself as a curious person?

Are you eager to acquire and learn new things?

7. *Maturity of Judgment*

Do you jump to conclusions?

Do you try to see things from different perspectives?

Do you take other people's experience into account?

7.2. Prepare characterization of seven critical thinking skills and its constituents.

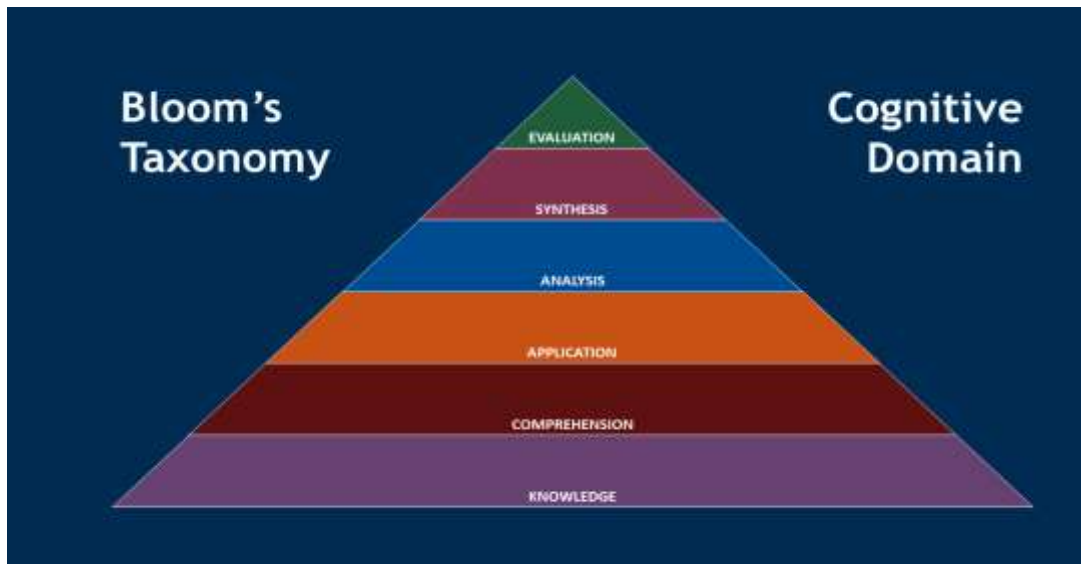
Activity 8. Case study. In groups of four prepare a presentation about a famous and influential person (in Ukraine and in Europe) you admire pointing out how his ability to critical thinking has helped him to succeed.

Activity 9. Work in pairs. Study the information about Bloom's taxonomy taken and adapted from <https://www.skillcast.com/blog/blooms-taxonomy-learning-outcomes>. Dwell on the following:

- ✓ how Bloom's Taxonomy can be applied while developing critical thinking skills;
- ✓ what critical thinking skills refer to each level of Bloom's taxonomy

In 1956, Benjamin Bloom of the University of Chicago developed a classification of levels of intellectual behaviour which is considered important in learning. This model explains how people learn and the stages they go through to master their skills. Bloom identified six levels within the cognitive domain, from the simple recall or recognition of facts, as the lowest level, through increasingly more complex and abstract levels, to the highest level which is classified as evaluation. Educators often use Bloom's Taxonomy to create learning outcomes that target not only subject matter but also the depth of learning they want students to achieve, and to then create assessments that accurately report on students' progress towards these outcomes (Anderson & Krathwohl, 2001). Learners move up each successive levels of cognition as they master learning.

So, the higher the pyramid students go, the closer they are to master the subject.



The picture is taken from <https://www.skillcast.com/blog/blooms-taxonomy-learning-outcomes>

Level 1 – Knowledge. This level includes recollection of material, from specific facts to complete theories, laws or policies.

Level 2 – Comprehension. This level involves the ability to understand the meaning of learning materials.

Level 3 – Application. This level implies is the ability to use and apply learning to new situations.

Level 4 – Analyses. This level involves the ability to break down information into key elements in order to understand its structure.

Level 5 – Synthesis. This level implies is the ability to bring elements/ parts together to create something new.

Level 6 – Evaluation. This level is the highest and includes the ability to judge the value of materials (reports, statements, course of actions).

Activity 10. Read the article “The Best Resources for Helping Teachers Use Bloom’s Taxonomy in the Classroom” <https://larryferlazzo.edublogs.org/2009/05/25/the-best-resources-for-helping-teachers-use-blooms-taxonomy-in-the-classroom/> and examine the following issues:



- ✓ the essence of Bloom's revised taxonomy
- ✓ the main difference between Bloom's and revised taxonomy
- ✓ the ways to implement Bloom's taxonomy in the process of teaching
- ✓ types of ICT that can be used to implement Blooms' taxonomy in the classroom

Activity 11. Read the information about application of Bloom's taxonomy in the process of teaching <https://www.teachthought.com/learning/what-is-blooms-taxonomy-a-definition-for-teachers/>. Prepare the list of activities to be used at the lessons of English.



100 Bloom's Taxonomy Verbs for Critical Thinking

01	02	03	04	05	06
KNOWLEDGE: Define, Identify, Describe, Recognize, Tell, Explain, Recite, Memorize, Illustrate, Quote	UNDERSTAND: Summarize, Interpret, Classify, Compare, Contrast, Infer, Relate, Extract, Paraphrase, Cite	APPLY: Solve, Change, Relate, Complete, Use, Sketch, Teach, Articulate, Discover, Transfer	ANALYZE: Contrast, Connect, Relate, Devise, Correlate, Illustrate, Distill, Conclude, Categorize, Take Apart	EVALUATE: Criticize, Reframe, Judge, Defend, Appraise, Value, Prioritize, Plan, Grade, Reframe	CREATE: Design, Modify, Role-Play, Develop, Rewrite, Pivot, Modify, Collaborate, Invent, Write



The picture is taken from

<https://www.teachthought.com/learning/what-is-blooms-taxonomy-a-definition-for-teachers/>.

Activity 12. Study the given information about the process of critical thinking in reading and writing. Write down the procedure of thinking, reading and writing when dealing with different types of media texts.

Critical Thinking in Reading and Writing

Reading and writing are companion activities that involve students in the creation of thought and meaning — either as readers interpreting a text or as writers constructing one. Clear thinking, then, is the pivotal point that joins together these two efforts. Although studying the rhetorical strategies presented in the book is not the only way to approach writing, it also provides a productive means of helping students improve their abilities to think, read, and write on progressively more sophisticated levels. Actually, we can improve the way we think, read, and write by exercising our brains on three sequential levels:

1. *The literal level* is the foundation of all human understanding; it entails knowing the meanings of words — individually and in relation to one another. In order for someone to comprehend the sentence “You must exercise your brain to reach your full mental potential” on the literal level, for example, that person would have to know the definitions of all the words in the sentence and understand the way those words work together to make meaning.

2. *Interpretation* requires the ability to make associations between details, draw inferences from pieces of information, and reach conclusions about the material. An interpretive understanding of the sample sentence in level 1 might be translated into the following thoughts: “Exercising the brain sounds a bit like exercising the body. I wonder if there's any correlation between the two. If the brain must be exercised, it is probably made up of muscles, much as the body is”. None of these particular “thoughts” is made explicit in the sentence, but each is suggested in one way or another.

3. *Thinking, reading, and writing critically*, the most sophisticated form of rational abilities, it involves a type of mental activity that is crucial for successful academic and professional work. A critical analysis of our sample sentence might proceed in the following way: “This sentence is talking to me. It actually addresses me with the word *you*. I wonder what *my* mental potential is. Will I be able to reach it? Will I know when I attain it? Will I be comfortable with it? I certainly want to reach this potential, whatever it is. Reaching it will undoubtedly help me succeed

scholastically and professionally. The brain is obviously an important tool for helping me achieve my goals in life, so I want to take every opportunity I have to develop and maintain this part of my body". Students who can take an issue or idea and understand its various components more thoroughly after reassembling them are rewarded fundamentally with a clearer knowledge of life's complexities and the ability to generate creative, useful ideas. They are also rewarded fundamentally with good grades and are more likely to earn responsible jobs with higher pay, because their understanding of the world around them is perceptive and they are able to apply this understanding effectively to their professional and personal lives.

In this textbook, you will learn to think critically by reading essays written by intelligent, interesting authors and by writing your own essays on a variety of topics. The next several pages offer guidelines for approaching the thinking, reading, and writing assignments in this book. These suggestions should also be useful to you in your other courses.

THINKING CRITICALLY

Recent psychological studies have shown that "thinking" and "feeling" are complementary operations. All of us have feelings that are automatic and instinctive. To feel pride after winning first place at a track meet, for example, or to feel anger at a spiteful friend is not behavior we have to study and master; such emotions come naturally to human beings. Thinking, on the other hand, is much less spontaneous than feeling; research suggests that study and practice are required for sustained mental development.

Thinking critically involves grappling with the ideas, issues, and problems that surround you in your immediate environment and in the world at large. It does not necessarily entail finding fault, which you might naturally associate with the word *critical*, but rather suggests continually questioning and analyzing the world around you. Thinking critically is the highest form of mental activity that human beings engage in; it is the source of success in college and in our professional and personal lives. Fortunately, all of us can learn how to think more critically.

Critical thinking means taking apart an issue, idea, or problem; examining its various parts; and reassembling the topic with a fuller understanding of its intricacies. Implied in this explanation is the ability to see the topic from one or more new perspectives. Using your mind in this way will help you find solutions to difficult problems, design creative plans of action, and ultimately live a life consistent with your opinions on important issues that we all must confront on a daily basis.

Since critical or analytical thinking is one of the highest forms of mental activity, it requires a great deal of concentration and practice. Once you have actually felt how your mind works and processes information at this level, however, recreating the experience is somewhat like riding a bicycle: you will be able to do it naturally, easily, and gracefully whenever you want to.

Our initial goal, then, is to help you think critically when you are required to do so at university, at work, or in any other area of your life. If this form of thinking becomes a part of your daily routine, you will quite naturally be able to call upon it whenever you need it.

Working with the rhetorical modes is an effective way to achieve this goal. With some guidance, each rhetorical pattern can provide you with a mental workout to prepare you for writing and critical thinking in the same way that physical exercises warm you up for various sports. Just as in the rest of the body, the more exercise the brain gets, the more flexible it becomes and the higher the levels of thought it can attain. Through these various guided thinking exercises, you can systematically strengthen your ability to think analytically.

As you move through the following chapters, we will ask you to isolate each rhetorical mode — much like isolating your thoughts—so that you can concentrate on these thinking patterns one at a time. Each rhetorical pattern we study will suggest slightly different ways of seeing the world, processing information, and solving problems. Each offers important ways of thinking and making sense of our immediate environment and the larger world around us. Looking closely at rhetorical modes or specific patterns of thought helps us discover how our minds work. In the same fashion, becoming more intricately aware of our thought patterns lets us improve our

basic thinking skills as well as our reading and writing abilities. Thinking critically helps us discover fresh insights into old ideas, generate new thoughts, and see connections between related issues. It is an energizing mental activity that puts us in control of our lives and our environment rather than leaving us at the mercy of our surroundings.

Each chapter introduction provides exercises designed to help you focus in isolation on a particular pattern of thought. While you are attempting to learn what each pattern feels like in your head, use your imagination to play with these exercises on as many different levels as possible.

When you practice each of the rhetorical patterns of thought, you should be aware of building on your previous thinking skills. As the book progresses, the rhetorical modes become more complex and require a higher degree of concentration and effort. Throughout the book, therefore, you should keep in mind that ultimately you want to let these skills accumulate into a full-powered, well-developed ability to process the world around you.

READING CRITICALLY

Reading critically begins with developing a natural curiosity about an essay and nurturing that curiosity throughout the reading process. To learn as much as you can from an essay, you should first study any preliminary material you can find, then read the essay to get a general overview of its main ideas, and finally read the selection again to achieve a deeper understanding of its intent. The three phases of the reading process explained below—preparing to read, reading, and rereading—will help you develop this “natural curiosity” so you can approach any reading assignment with an active, inquiring mind; they should occur cyclically as you read each essay.

Preparing to Read

Focusing your attention is an important first stage in both the reading and the writing processes. In fact, learning as much as you can about an essay and its “context” (the circumstances surrounding its development) before you begin reading can help you move through the essay with an energetic, active mind and then reach

some degree of analysis before writing on the assigned topics. In particular, knowing where an essay was first published, studying the writer's background, and doing some preliminary thinking on the subject of a reading selection will help you understand the writer's ideas and form some valid opinions of your own.

As you approach any essay, you should concentrate on four specific areas that will begin to give you a concept of the material you are about to read.

1. *Title*. A close look at the title will usually provide important clues about the author's attitude toward the topic, the author's stand on an issue, or the mood of an essay. It can also furnish you with a sense of audience and purpose. After reading only four words of the essay—its title—you already have a good deal of information about the subject, its audience, and the author's attitude toward both.

2. *Synopsis*. A synopsis of each essay, very much like the following, so that you can find out more specific details about its contents before you begin reading.

3. *Biography*. Learning as much as you can about the author of an essay will generally stimulate your interest in the material and help you achieve a deeper understanding of the issues to be discussed. From the biographies in this book, you can learn, for example, whether a writer is young or old, conservative or liberal, open- or close-minded. You might also discover if the essay was written at the beginning, middle, or end of the author's career or how well versed the writer is on the topic. Such information will provide a deeper, more thorough understanding of a selection's ideas, audience, and logical structure.

4. *“Steps of close reading”*. One other type of preliminary material will broaden your overview of the topic and enable you to approach the essay with an active, thoughtful mind. The “Steps of close reading” sections following the biographies are intended to focus your attention and stimulate your curiosity before you begin the essay. They will also get you ready to form your own opinions on the essay and its topic as you read. Keeping a journal to respond to these questions is an excellent idea, because you will then have a record of your thoughts on various topics related to the reading selection that follows.

Discovering where, why, and how an essay was first written will provide you with a context for the material you are about to read: why the author wrote this selection; where it was first published; who the author's original audience was. This type of information enables you to understand the circumstances surrounding the development of the selection and to identify any topical or historical references the author makes. All the texts or essays in this textbook were first published in another books, journals, or magazines. Some are excerpts from longer works. The author's original audience, therefore, consisted of the readers of that particular publication.

The questions here prompt you to consider your own ideas, opinions, or experiences in order to help you generate thoughts on the topic of errors in our lives. These questions are, ideally, the last step in preparing yourself for the active role you should play as a reader.

Reading

People read essays in books, newspapers, magazines, and journals for a great variety of reasons. One reader may want to be stimulated intellectually, whereas another seeks relaxation; one person reads to keep up with the latest developments in his or her profession, whereas the next wants to learn why a certain event happened or how something can be done; some people read in order to be challenged by new ideas, whereas others find comfort principally in printed material that supports their own moral, social, or political opinions. The essays in this textbook variously fulfill all these expectations. They have been chosen, however, not only for these reasons, but for an additional, broader purpose: Reading them can help make you a better writer.

Every time you read an essay in this book, you will also be preparing to write your own essay concentrating on the same rhetorical pattern. For this reason, as you read you should pay attention to both *the content* (subject matter) and *the form* (language, sentence structure, organization, and develop of ideas) of each essay. You will also see how effectively experienced writers use particular rhetorical modes (or patterns of thought) to organize and communicate their ideas. Each essay in this collection features one dominant pattern that is generally supported by several others.

In fact, the more aware you are of each author's writing techniques, the more rapidly your own writing process will mature and improve.

The questions before and after each essay teach you a way of reading that can help you discover the relationship of a writer's ideas to one another as well as to your own ideas. These questions can also help clarify for you the connection between the writer's topic, his or her style or manner of expression, and your own composing process. In other words, the questions are designed to help you understand and generate ideas, then discover various choices the writers make in composing their essays, and finally realize the freedom you have to make related choices in your own writing. Such an approach to the process of reading takes reading and writing out of the realm of mystical creation and places them in the realistic world of the possible; a process of this sort takes some of the mystery out of reading and writing and makes them manageable tasks at which anyone can become proficient.

Three general guidelines, each of which is explained below in detail, will help you develop your own system for reading and responding to what you have read:

1. *Read the questions and assignments that precede the essay.*
2. *Read the essay to get an overall sense/a concept of it.*
3. *Summarize the essay.*
4. *Read the questions and assignments that follow the essay.*

Direction 1. First, read the questions that are submitted before the text and try to understand the issue of it and challenges you may come across while reading.

Direction 2. Then, read the essay to get an overall sense of it in relation to its title, purpose, audience, author, and publication information. Write (in the margins, on a separate piece of paper, or in a journal) your initial reactions, comments, and personal associations.

Direction 3. After you have read the essay for the first time, summarize its main ideas in some fashion. The form of this task might be anything from a drawing of the main ideas as they relate to one another to a succinct summary. You could draw a graph or map of the topics in the essay (in much the same way that a person would draw a map of an area for someone unfamiliar with a particular route); outline the

ideas to get an overview of the piece; or summarize the ideas to check your understanding of the main points of the selection. Any of these tasks can be completed from your original notes and underlining. Each will give you a slightly more thorough understanding of what you have read.

Direction 4. Next, read the questions and assignments following the essay to help focus your thinking for the second reading. Don't answer the questions at this time; just read them to make sure you are picking up the main ideas from the selection and thinking about relevant connections among those ideas.

Rereading

Following your initial reading, read the essay again, concentrating this time on how the author achieved his or her purpose. The temptation to skip this stage of the reading process is often powerful, but this second reading is crucial to your development as a critical reader in all of your courses. This second reading could be compared to seeing a good movie for the second time: The first viewing would provide you with a general understanding of the plot, the characters, the setting, and the overall artistic accomplishment of the director; during the second viewing, however, you would notice many more details and see their specific contributions to the artistic whole. Similarly, the second reading of an essay allows a much deeper understanding of the work under consideration and prepares you to analyze the writer's ideas.

You should also be prepared to do some detective work at this point and look closely at the assumptions the essay is based on. For example, how the writer moves from idea to idea in the essay; what hidden assertions lie behind these ideas; you agree or disagree with these assertions. Your assessment of these unspoken assumptions will often play a major role in your critical response to an essay.

WRITING CRITICALLY

The last stage of responding to the reading selections in this text offers you various “Ideas for Discussion/Writing” that will allow you to demonstrate the different skills you have learned in each chapter. You will be most successful if you

envision each writing experience as an organic process that follows a natural cycle of prewriting, writing, and rewriting.

Preparing to Write

The prewriting phase involves exploring a subject, generating ideas, selecting and narrowing a topic, analyzing an audience, and developing a purpose. Preceding the writing assignments are questions you should respond to before trying to structure your thoughts into a coherent essay. These questions will assist you in generating new thoughts on the topics and may even stimulate new approaches to old ideas. Keeping a journal to respond to these questions is an excellent technique, because you will then have a record of your opinions on various topics related to the writing assignments that follow. No matter what format you use to answer these questions, the activity of prewriting generally continues in various forms throughout the writing process.

Responses to these questions can be prompted by a number of different “invention” techniques and carried out by you individually, with another student, in small groups, or as a class project. Invention strategies can help you generate responses to these questions and discover related ideas through the various stages of writing your papers. Because you will undoubtedly vary your approach to different assignments, you should be familiar with the following choices available to you.

Brainstorming. The basis of brainstorming is free association. Ideally, you should get a group of students together and bounce ideas, words, and thoughts off one another until they begin to cluster around related topics. If you don't have a group of students handy, brainstorm by yourself or with a friend. In a group of students or with a friend, the exchange of thoughts usually starts orally but should transfer to paper when your ideas begin to fall into related categories. When you brainstorm by yourself, however, you should write down everything that comes to mind. The act of recording your ideas in this case becomes a catalyst for other thoughts; you are essentially setting up a dialogue with yourself on paper. Then, keep writing down words and phrases that occur to you until they begin to fall into logical subdivisions or until you stop generating new ideas.

Freewriting. Freewriting means writing to discover what you want to say. Set a time limit of about ten minutes, and just write by free association. Write about what you are seeing, feeling, touching, thinking; write about having nothing to say; recopy the sentence you just wrote—anything. Just keep writing on paper, on a typewriter, or on a computer. After you have generated some material, locate an idea that is central to your writing assignment, put it at the top of another page, and start freewriting again, letting your thoughts take shape around this central idea. This second type of preparation is *called focused freewriting* and is especially valuable when you already have a specific topic.

Journal Entries. Journal entries are much like freewriting, except you have some sense of an audience—probably either your instructor or yourself. In a journal, anything goes. You can respond to the questions, put down your thoughts, find articles that interest you, write sections of dialogue, draft letters (the kind you never send), record dreams, or make lists. The possibilities are unlimited. An excellent way of practicing writing, the process of keeping a journal is also a wonderful means of dealing with new ideas — a way of fixing them in your mind and making them yours.

Direct Questions. This technique involves asking a series of questions useful in any writing situation to generate ideas, arrange thoughts, or revise prose. One example of this strategy is to use the inquiries journalists rely on to check the coverage in their articles: *Who? What? Why? Where? When? How?*

If you ask yourself extended questions of this sort on a specific topic, you will begin to produce thoughts and details that will be useful to you in the writing assignments that follow.

Clustering. Clustering is a method of drawing or mapping your ideas as fast as they come into your mind. Put a word, phrase, or sentence in a circle in the center of a blank page. Then, put every new idea that comes to you in a circle and show its relationship to a previous thought by drawing a line to the circle containing the previous idea.

Writing an essay

The word *essay* (from the Old French *essai*, meaning a "try" or an "attempt") is an appropriate word for the texts we prepared, because they all ask you to seize an idea or problem and then try to give shape to your conclusions in some effective manner. The essay itself demonstrates that you can put together all the various skills you have learned.

The writing stage asks you to draft an essay based upon the prewriting material you have assembled. Because you have already made the important preliminary decisions regarding your topic, your audience, and your purpose, the task of actually writing the essay should follow naturally. At this stage, you should look upon your essay as a way of solving a problem or answering a question: The problem/question is posed in your writing assignment, and the solution/answer is your essay. The written assignment requires you to consider issues related to the essay you just read.

Rewriting

The rewriting stage includes revising, editing, and proofreading. The first of these activities, *revising*, actually takes place during the entire writing process as you change words, recast sentences, and move whole paragraphs from one place to another. Making these linguistic and organizational choices means you will also be constantly adjusting your content to your purpose (what you want to accomplish) and your audience (the readers). Revising is literally the act of "reseeding" your essay, looking at it through your readers' eyes to determine whether or not it achieves its purpose. As you revise, you should consider matters of both content and form. *In content*, do you have an interesting, thought-provoking title for your essay? Do you think your thesis statement will be clear to your audience? Does your introduction capture readers' attention? Is your treatment of your topic consistent throughout the essay? Do you support your assertions with specific examples? Does your conclusion sum up your main points? *In form*, is your essay organized effectively? Do you use a variety of rhetorical strategies? Are your sentence structure and vocabulary varied and interesting?

Editing entails correcting mistakes in your writing so that your final draft conforms to the conventions of standard written English. Correct punctuation,

spelling, and mechanics will help you make your points and will encourage your readers to move smoothly through your essay from topic to topic. At this stage, you should be concerned about such matters as whether your sentences are complete, whether your punctuation is correct and effective, whether you have followed conventional rules for using mechanics, and whether the words in your essay are spelled correctly.

Proofreading involves reading over your entire essay, slowly and carefully, to make certain you have not allowed any errors to slip into your draft. In general, good writers try to let some time elapse between writing the final draft and proofreading it (at least a few hours, perhaps a day or so). Otherwise, they find themselves proofreading their thoughts rather than their words. Some writers even profit from proofreading their papers backward — a technique that allows them to focus on individual words and phrases rather than on entire sentences.

Activity 13.1. Study the worksheet for developing critical reading skills. The worksheet covers some critical reading skills - tone, bias, purpose and making inferences. The exercises were adapted from Laraine Flemming online practice exercises. The information is retrieved from <https://busyteacher.org/10044-basic-critical-reading-skills-exercises.html>.

Class activities. Developing Critical Reading Skills.

Text 1.

A great Boon to Education

Hundreds of colleges now require their students to lease or buy a laptop computer. The theory is that the computers will help students do research and increase their chances for interactive learning. Yet in many classrooms, laptops have become more of an obstacle than an enhancement to learning, and professors need to think seriously about prohibiting their use during class time. Many students who bring their computers to class do not use them to take lecture notes or refer to web sites for more information about the professor's lecture topic. Far from it. In the

history classes I teach, many laptop users don't even pretend to pay attention to my lecture or to participate in the discussion. They are more inclined to visit networking sites like MySpace; e-mail or instant message their friends, and even shop online. No wonder, then, that so many of them have ended up with low grades or are flunking out altogether. Many of these same kids no longer know how to produce an original thought on their own. Ask them a question and they search the Internet rather than think. For me, this was the last straw. Laptops, like cell phones, have no place in my classroom until someone can prove to me that they really are the great boon to education I have been promised.

1. The purpose of this reading is to

- a. persuade the reader to believe that lap top computers are the great boon to education.
- b. describe the advantages and disadvantages of lap top computers in classroom.
- c. persuade readers that laptops are more a hindrance than a help in the classroom

2. The tone of this reading is

- a. comical
- b. annoyed
- c. objective
- d. puzzled.

Text 2.

Sweet 16: Not Driving

Because about 8,000 teenagers were killed in traffic accidents in 2003, many Americans are suggesting that the legal driving age should be raised from 16 to 17 years. Proponents of this change say that in the United States, 16-year-olds lack the maturity to drive responsibly, and that's the reason they have a crash rate five times greater than that of 18-year-olds. In England, teen fatality rates are lower than they are in the United States since the driving age is at the age of 17 years old. Raising the driving age, they claim, would instigate an uproar among the growing numbers of youngsters who have already manipulated their parents into thinking that they are entitled to a car for their 16th birthday. They also point out, in what they apparently

consider to be a serious objection, that increasing the driving age would upset those overworked parents who are tired of being full-time chauffeurs for their teenagers.

3. Identify the best answer that describes the author's bias.

- a. The author is biased in favor of raising the driving age to 17.
- b. The author is biased against raising the driving age to 17.
- c. The author reveals no personal bias.

Text 3.

Stolen Art Can Reappear in Unexpected Ways

Why do thieves steal art masterpieces from museums or private collectors' homes? Unlike gold or jewels, a famous painting, easily recognized as one created by say Rembrandt, Picasso, or Degas, cannot be sold on the legitimate market, no matter how much it is worth. Nor can it be displayed as a trophy. Sooner or later, word of its location would get back to the rightful owner. Nevertheless, criminals persist in stealing famous masterpieces even though some soon find out that the painting is a burden and end up discarding it because it can't be sold. Other thieves, however, try to use artworks in underworld deals, exchanging them for drugs, forged documents, or illegal weapons. Still other criminals use the paintings to gain prestige among their colleagues. In fact, stolen works are occasionally recovered because a robber brags about the crime, and someone tells the police in exchange for a reward.

4. What can be inferred about art thieves?

- a. Offering a reward for a stolen artwork is a waste of time.
- b. Drug dealers tend to be knowledgeable about fine art.
- c. For art thieves, paintings are more valuable than other forms of art
- d. Art thieves can sometimes be vain.

13.2. Do the given tasks and add activities you consider to be appropriate for developing critical reading skills on the examples of the given texts.

Activity 14. Study the worksheet on writing tasks to FCE Cambridge Exam (First Certificate in English) prepared by Mirela Rotaru retrieved from <https://busyteacher.org/25968-fce-writing-tasks-worksheet.html>. What tasks can be used in developing critical writing skills? Justify your answer.

TASK	REGISTER AND TONE	TARGET AUDIENCE	ORGANISATION STRUCTURE	SITUATION	PURPOSE/ CONTENT
LETTER EMAIL	Informal	Friend, colleague, etc.	Opening Introduction Body Closing	In response to a given situation	Thank, ask for information, provide information, invite, etc. Reason for writing + details Use of formulaic expressions
REVIEW	Informal Semi-formal	Readers assumed to have common interests with the writer's	Introduction Body Closing - general opinion + recommendation	Usually written for an English-language magazine, newspaper or website	Describe and express a personal opinion (film, holiday, product, website, etc) and give a clear impression of it Description, explanation, personal opinion, feelings
ARTICLE	Semi-formal Formal	A reader assumed to have similar interests with the writer	Introduction Body Closing	For an English-language magazine or newsletter	To interest and engage the reader Personal opinion and comment
REPORT	Semi-formal Formal	A superior or a peer group	Clear May include headings Closing - recommendations	For school, club, committee, etc.	To inform Factual information, facts, data not emotion
ESSAY	Formal	Educated reader	Introduction – raise interest Body Conclusion Paragraphs for each idea/argument	Usually for the teacher	To persuade - express opinion , give arguments, etc. Connectors are important to link ideas + diversity of language
STORY	Semi-formal		Opening paragraph: when, where, who, how Plot Climax Ending	For a magazine, a contest	To entertain , surprise, delight The most creative type of task Use of dialogue Tenses are very important; also adjectives, adverbs, verbs Use: humor, surprise, conflict

Formative Assessment. Write an essay (350-400 words) explaining the procedure of developing critical thinking skills and its importance in a mediatezed world.

Further reading:

1. Sit the Cognitive Reflection Test
<https://philosophy.hku.hk/think/critical/CRT.php>
2. How to Maintain Critical Thinking in the Modern World of New Media.
Retrieved from <https://www.forbes.com/sites/andrewarnold/2018/02/27/how-to-maintain-critical-thinking-in-the-modern-world-of-new-media/?sh=2aeca4d150e5>
3. <http://theawakenminds.com/blog/train-your-mind-to-think-critically/>

Unit 3. Media Literacy and Critical Thinking

Activity 1. Answer the questions:

What is the relation of media literacy and critical thinking?

How often do you consume media critically?

What should we look for while assessing media information?

What does the phrase “taking a second look” in relation to media mean?

Activity 2. Pair work. Agree or disagree with the following statements.



Activity 3. Watch the TedxTalk on Youtube “Creating Critical Thinkers through Media Literacy” by Andrea Quijada
<https://www.youtube.com/watch?v=aHAAPvHZ6XE>

Dwell on the following:

What were the lessons of media literacy for the speaker?

How media is decoded?

What was the challenge she faced with as an educator?

What is the way to deconstruct media?

What are the examples of deconstruction questions?

What is the reason of deconstructing and reconstructing the media?



Activity 4.1. Look at the pictures and think about their relation and interconnection (The pictures are taken from <https://www.facultyfocus.com/articles/online-education/online-course-design-and-preparation/media-literacy-in-a-post-pandemic-world/>). Justify your answer.



4.2. Prepare a spidergram of media literacy and critical thinking interrelation

Activity 5.1. Comment on the following information from “Teaching Media Literacy” taken and adapted from <https://laptrinhx.com/teaching-media-literacy-3873893417/>.

Main principles of media literacy (= critical thinking) are:

- ✓ Question everything. Do not believe something at once or because it feels right.
- ✓ Think about the source of information. Is it a primary or secondary source? What are the likely biases of that source? Is it tied to an agenda? Is it authoritative?
- ✓ Check multiple sources. Are all or most sources saying the same thing?
- ✓ Try to track back to the original primary source, rather than trusting someone else’s summary.
- ✓ Are the claims being made credible or plausible?
- ✓ What does the actual evidence say? Distinguish this from how it is being interpreted, or what speculation is flowing from the data.
- ✓ Are there any apparent attempts to manipulate your emotions? Are they appealing to any form of tribalism, fear, greed, or otherwise pushing emotional buttons? Are they using “click bait” headlines, or sensationalizing the facts?

One part of the challenge is that many people think they are critical thinkers, whether they are or not. But they only apply a questioning attitude toward claims they already disagree with, and give claims they like a free pass. Often they give their own claims – they engage in motivated reasoning to champion those claims, no matter how implausible they are. Combine motivated reasoning with confirmation bias and subjective validation, and you get the powerful illusion of being correct. Further, this easily leads to the conclusion that the other side is not only wrong but also try to manipulate you.

5.2. Write a list of questions (5 -10) a person should ask himself while consuming information from media.

1. Is the source reliable?
2.
3.
4.

5.3. Study key questions for media literacy. Compare it with your list of questions. Do you have common questions? What questions will you add and why?

**KEY QUESTIONS FOR
MEDIA LITERACY**

1. Who produced the message?
2. What is the purpose of the message?
3. Who is the audience?
4. What techniques were used to both attract attention and increase believability?
5. What values, lifestyles, and points of view are represented or omitted in the message? Why?
6. Who benefits from the message?
7. Does the message contain stereotypes?

Source: CML MediaLit Kit, Center for Media Literacy. Available at www.media-awareness.ca/english/teachers/media_literacy/key_concept.cfm

Activity 6. 1. Group work. Analyze the given advertisements with the questions from Activities 5.2, 5.3. and the following critical questions:

1. What do you notice/see?
2. What does it remind you of? (What memory, experience, story, music, other work does this reveal?)
3. What emotions do you feel?
4. What questions does it raise for you?
5. What meaning or understanding is intended or conveyed in this message/picture/work? What values or assumptions are conveyed?
6. Who is speaking the message?



The pictures are taken from <https://www.pinterest.com/pin/96545985739462614/>

6.2. What is your favourite advertisement? Present it to you groupmates for further analyses.

Activity 7. Fill in the table with the names of inventors of social platforms. Point out the percentage of their popularity and reliability.

Name of the inventor	Invention	Level of popularity and reliability	How this invention influences modern society
	Facebook		
	Tik Tok		
	Twitter		
	LinkedIn		
	Youtube		
	Pinterest		

Activity 8. Read the article “Top 6 Social Media Marketing Platforms That You Cannot Miss in 2021” prepared by Chezist Team taken from <https://www.crezist.com/top-social-media-marketing-platforms/>.

Answer the questions:

1. What role do social media platforms play in the expanding of business?
2. Why is it necessary to know the peculiarities of each social platform?
3. What are the top social media platform and why?
4. Do you use any of the listed social platform?
5. What idea does the article convey?



Activity 9. Prepare the list of media sources you use to know about the situation in Ukraine and abroad. How often do you use them? Do you crucially assess the presented information? Are they reliable? How can you check the information?



The picture is taken from <https://www.creazist.com/top-social-media-marketing-platforms/>

Activity 9. Study the table of applying Social Media in teaching English “7 Ways to Use Social Media in the ESL Classroom” retrieved from <https://busyteacher.org/20651-how-to-use-social-media-esl-classroom.html>.



Dwell on the following:

- ✓ the peculiarities of the presented social media
- ✓ the benefits of the presented social media implementation in the language classroom
- ✓ the challenges a teacher can face while implementing social media
- ✓ social media you consider to be used in the language classroom

Activity 10. Read the article “Media Literacy in a Post-Pandemic World”

written by Hans C. Schmidt taken from <https://www.facultyfocus.com/articles/online-education/online-course-design-and-preparation/media-literacy-in-a-post-pandemic-world/>.



Write an abstract to it revealing the author’s opinion.

Formative Assessment. Case study. Make a list of science shows on TV, or of science magazines. Compare the content of one of those TV shows or magazines to the content of a typical science textbook chapter. How are they different? How are they similar? How does the form influence the content? How does this show help to develop critical thinking?

Further reading.

1. Study the PPT “Media Literacy through Critical Thinking”

<https://slidetodoc.com/media-literacy-through-critical-thinking-what-is-media/>.

Explain the quotation “Taking a second look means probing more deeply into a text in search of new meanings or interpretations”.

Give examples of applying analyses in consuming media.

2. 12 Basics Ways to Integrate Media Literacy and Critical Thinking into any Curriculum (3 ed) by C.Sheibe and F.Rogow. Retrieved from <https://www.projectlooksharp.org/Resources%202/12BasicWaysBooklet.pdf>.

Write down basic ways how to implement media literacy and critical thinking at English lessons.

4. Media Literacy Through Critical Thinking. Teacher Materials by Ch.M.Wornsnop. Retrieved from https://depts.washington.edu/nwmedia/sections/nw_center/curriculum_docs/teach_combine.pdf

Practical Part

Unit 1. Analyses of Publicist Article

As you deal with texts in this part of the tutorial, remember that both reading and writing function most efficiently as processes of discovery. Through them, you educate and expand your own mind and the minds of your readers. They can provide a powerful means of discovering new information or clarifying what you already know. Reading and writing lead to understanding. And just as you can discover how to read through writing, so you can become more aware of the details of the writing process through reading.

Activity 1. Describe the picture from the point of view of a media consumer (while reading any article).



The picture is taken from <https://www.terrificminds.com/critical-thinking-survival-and-evolution/>

Activity 2.1. Watch the video “Reading News Online”

<https://www.youtube.com/watch?v=IwptAak6Vho> (till 1/57 minutes)

Dwell on the following:

The procedure of reading news online

The role of headlines

The difference of an opinion article and a news article

The role of pictures in an article



2.2. Answer the questions. Do you prefer to read online or physical newspaper articles?

Do you have any habits of reading newspaper articles?

Give your tips how to read a newspaper article.

Activity 3.1. Read the information about types of articles “Newspaper Article” retrieved from <https://www.bbc.co.uk/bitesize/guides/z2t3rdm/revision/6>. What types of newspaper are articles popular in Ukraine? Justify your answer.



There are different types of newspaper articles:

News Reports – can be found at the front of a newspaper. They inform readers about things that are happening in the world or in the local area. They will be full of facts, like names, dates and places, as well as points of view, eg “Local opinion is still divided over plans to open a new shopping centre.” Reports tend to have a more formal, neutral tone.

Feature articles - explore the issues raised by news stories in more depth. For example, a report about young children left home alone could inspire a feature article on the difficulties of finding childcare providers in the local area. A feature article tends to be more opinionated and less formal than a report, often taking a personal point of view.

Editorials, columns and opinion pieces - include pieces by 'personality' writers, often celebrities in other fields. They might be there to inform (because the writer's expert opinion is valued), or they might be there to entertain (because the writer has a comic or interesting way of describing everyday life). Columnists develop a style of their own – for example, polemical or sarcastic. They create this style through vocabulary choices and rhetorical devices. They might use informal language to convey their idiolect. This individual style appeals to their audience.

Tabloid and broadsheet newspapers - The type of newspaper that publishes the article influences how it is written:

- ✓ If it is in a tabloid it will have shorter sentences and paragraphs and use more basic vocabulary – reports are sensationalised using emotive language and they may focus more on celebrities and gossip, f.e. *The Sun* and *The Daily Mirror*.
- ✓ If it is in a broadsheet the sentences will be longer and more complicated, and the vocabulary will be more advanced. The tone is more formal and serious as they focus on important national and international issues, f.e. *The Times* and *The Telegraph*.
- ✓ Some newspapers also have particular political points of view, which might affect how they report events in the news.

3.2. Present your groupmates your favourite Ukrainian newspaper (online or physical) describing its advantages among the rest newspapers.

Activity 4.1. Read the information how to analyze an article “Complete Guide on Article Analyses (with 1 Analyses Example)” taken and adapted from <https://nerdify.medium.com/complete-guide-on-article-analysis-with-1-analysis-example-ddb2e993d3f>

After reading the guide you will understand what critical analysis writing is and how to write a good critical analysis paper that fits news and research articles (for journals).

The guide studies the following issues:

- What is Critical Analysis Writing?
- How to Analyze an Article
- How to Write a Critical Analysis?
- How to Analyze a News Article
- How to Analyze Research Articles

- Article Analysis Template: Follow for a Better Writing
- Example of an Article Critical Analysis

What is a Critical Analysis Writing?

Critical analysis writing means evaluation of author's work where it can be a news article analysis, a research journal article, a book, transcript of a conference or even a movie.

In most cases, it has an aim to increase reader's understanding of an article's thesis and the contents. *A critical analysis article writing is subjective* because it expresses writer's opinion, analysis or evaluation of a given text. In order to understand that you are working with a critical analysis, you have to remember that *analysis means breaking down and studying of the parts*. As already mentioned, there can be many types of articles to analyze. You have to understand what type of an article you are going to work with, so you can come up with a right tone and format of your future essay. *Remember that when you analyze your paper, your main task is to make sure that your audience understands the major points without much difficulty*. You have to show your *critical thinking skills* and make judgments about the subject as you analyze an article, so you can come up with clear opinion and conclusions.

How to Analyze an Article

When you read an article or a news report, *find and identify author's main points and the thesis*. Analyze the structure of the article step-by-step as you read. Always give yourself enough time to *read through the article*. If writing is "*a must*" for you as you read, you can start with an outline draft first where you mention the most important points. In most cases, look for a purpose of author's written work.

There can be several purposes of writing:

- ✓ *Inform the reader*: look if the article has a clear structure and whether it provides sufficient evidence supported by facts and additional research.

- ✓ *Persuade the reader:* look to find if the author has presented logical reasoning and counter-arguments, opposite opinions to persuade someone about particular opinion.
- ✓ *Entertain the reader:* see what emotions are caused by the article and how does it personally influence and inspire you.

How to Write a Critical Analysis?

Start with reading an article in question to help yourself understand author's opinion and a purpose. Next, start working with an outline that will guide you through the main ideas as you prepare to write a critical analysis. Make sure to:

- ✓ *Try to avoid speaking of your ideas by starting with "I think", "I believe" and "In my opinion"* as the subject of your critical analysis is a subject, not your personality.
- ✓ Always make sure to *introduce the subject in your paper*, as the audience may not be aware of what you are writing of.
- ✓ *Focus on both strengths and weaknesses of the author* by trying to follow the same structure used.
- ✓ *Always use evidence* and the facts to support your claims and presented ideas.
- ✓ Use critical analysis writing to tell of *article's value and relevance*.
- ✓ Always *remain open-minded and unbiased* as you analyze, read, and write your paper.

How to Analyze a News Article

Since the news article has a purpose to inform the audience, it is important to understand that the news reports are time-sensitive and usually relate to particular events and incidents. When working with the news article critical analysis, look out for the following:

- ✓ Check the headline of the news article and include it in your thesis
- ✓ Focus on structure, voice of the article, tone, and rhetoric
- ✓ Examine the structure of the news report to see how much of a personal opinion is included

- ✓ Look for metaphors, alliterations, and allegories to understand author's true opinion.
- ✓ Determine the tone of the article by trying to identify the news report with one word. It can be critical, angry, passionate, satirical or even neutral.

How to Analyze Research Articles

When you have to analyze research articles, you should make sure that you:

- ✓ Describe the article briefly and explain it to the reader what the article is about. While you are reading the article, you have to look for details that identify the topic of the article.
- ✓ Identify the purpose of the author or a reason why the author believes that a topic of research is relevant and important.
- ✓ Identify the research methods and try to identify whether they appear to be suitable or not.
- ✓ Check and provide evidence and facts as you speak of a research article and back it up with your own examples.
- ✓ Check (and state, if applicable) whether the author refers to other research articles and if similar studies have been done. If yes, it should be mentioned and explained in your work as you speak of research methods and evidence.
- ✓ Analyze the sources that were used by the author to get a better idea of how the author has formed his or her thoughts. It will help you to analyze research articles with greater professional competence and a higher level of confidence.

4.2. Answer the questions:

What is the purpose of a newspaper and research article?

What is the difference in the procedure of analyses a news and a research article?

What will be the constituents of the template for article analyses?

Activity 5. In order to write a critical analysis essay on any article, the template should be designed. The Information is taken and adapted from

<https://nerdify.medium.com/complete-guide-on-article-analysis-with-1-analysis-example-ddb2e993d3f>

Activity 6. Study the information about Article Analyses Template and write down its constituents

Article Analysis Template: Follow for a Better Writing

In order to write a critical analysis essay, the analysis writing template has been developed. This writing template will help you to understand that you are following the right format, structure, and do not miss anything important!

Introduction

1. State the title of the work that you analyze, specify author's name and the date of publication, if available.
2. Outline the main ideas of a news report or a research journal article to identify the author's thesis.
3. Come up with your own thesis statement and talk briefly of your main vision and ideas related to original paper.
4. Keep it short! After all, it is an introduction!

Examples to Follow:

The article "Racial Prejudice in Pretoria, South Africa" by Joost Van Der Graaf provides an unbiased insight on racial relationships in South Africa in a unique manner because the author has studied...

Summary

1. Provide a brief outline of the main ideas presented in your research article, news report, book or a movie.
2. This is an actual part that should answer to the questions *what, why, who, when* and *how exactly*.
3. Discuss the structure of an article that you are working with, talk about the style and the point of view presented by the author.

Examples to Follow:

This article tells about... An academic environment where the research has taken place is... The main subject in the news report is telling a story of his own vision of a financial crisis... The theme of a research article focuses on... The author clearly argues that... The research makes an important point of a difference between home-schooling and public education through the lens of ... The authors conclude that...

Analysis

1. State what you like and what you do not like about the article or a news report in a critical way.
2. Explain your own ideas by offering specific examples from an actual article, a news report or a book.
3. Next, you have to state and explain whether the author has achieved his or her intentions and goals or not.

You have to use analysis to see whether an original journal article or a paper is focused, clear, unbiased, informative, and persuasive enough. Another important point to check is whether an article directs to specific audience and if it really meets intentions and a purpose. Check for correct conclusions and summing up of a research being done.

Conclusion

1. Restate your thesis in a different way, using new words.
2. Summarize your main thesis and ideas presented, using core points in a different tone.
3. If necessary and if appropriate, you should make a call to action for your target audience.

Examples to follow:

This article is important because it provides a unique... This article has a biased attitude because the author only focuses on... Instead of turning to real-life examples and the actual statistics, the author of the news report only makes assumptions...

Activity 7.1. Analyze the headline of the article “On Climate Change, We’re Entirely Out of Margin” from The New Yorker Magazine (taken from <https://www.newyorker.com/news/annals-of-a-warming-planet/on-climate-change-were-entirely-out-of-margin>)

7.2. Guess the main idea of the article. Choose the key words and issues from the article and elaborate your choice. (Find the difference between the words “Explain” and “Elaborate”).

7.3. Read the article. “On Climate Change, We’re Entirely Out of Margin” by Bill McKibben (October 28, 2020)



Bill McKibben is a founder of the grassroots climate campaign 350.org and a contributing writer to The New Yorker. He writes “The Climate Crisis, The New Yorker’s” newsletter on the environment.

In 1959, when humans began measuring the carbon-dioxide concentration in the atmosphere, there was still some margin. That first instrument, set up on the side of Hawaii’s Mauna Loa volcano, showed that the air contained about three hundred and fifteen parts per million of CO₂, up from two hundred and eighty p.p.m. before the Industrial Revolution. Worrisome, but not yet critical. In 1988, when the NASA scientist James Hansen first alerted the public to the climate crisis, that number had grown to three hundred and fifty p.p.m., which we’ve since learned is about the upper safe limit. Even then, though, we had a little margin, at least of time: the full effects of the heating had not yet begun to manifest in ways that altered our lives. If we’d acted swiftly, we could have limited the damage dramatically.

We didn’t, of course, and we have poured more carbon into the atmosphere since 1988 than in all the years before. The atmospheric concentration of CO₂ has topped four hundred and fifteen p.p.m.—that’s much too high, something that we

know from a thousand indicators. Last week came the news that the Arctic is stubbornly refusing to refreeze at its normal rate as the long northern night descends. The second biggest fire in Colorado history has closed Rocky Mountain National Park. California is white-knuckling its way through yet another siege of high winds in a record fire season that refuses to end. Tropical Storm Zeta formed in the Gulf of Mexico—and the next big storm will take us deeper into the Greek alphabet than we've ever gone before. And that's just in the one per cent of the planet's surface that's covered by the continental United States. It's a lot worse in a lot of other places, because they lack the money that keeps us fairly resilient. In Vietnam this week, rainfall described as “extraordinarily out of the normal”—so heavy that “it far exceeded the government's midrange predictions of how climate change might increase precipitation in central Vietnam by the end of this century”—has left more than a hundred people dead. “Everywhere we look, homes, roads, and infrastructure have been submerged,” the head of Vietnam's Red Cross said.

We are out of space in the atmosphere, and we are out of time on the clock. The U.S. government, and the world, have done far too little on climate change, and so now we must move far faster than is comfortable or convenient. Plenty of pundits treated it as a “gaffe” when, in the last Presidential debate, Joe Biden said that we would need to “transition” away from oil. But that's not a gaffe; it's just the mildest sort of truth-telling. Because we've wasted so much time, that transition has to be sharp, and it has to be global. We are capable of doing it—the rapid fall in the price of renewable energy means that, if we wanted to go all out, we could make rapid progress. But this is not an offer that will last forever; indeed, it won't last four more years.

In the famous story of the king who offered a reward to one of his advisers, the man asked for a single grain of wheat on the first square of a chessboard, and two on the next square, and four on the next, and, by the last doubling, he was due more wheat than would ever be grown on the planet. The climate is not changing exponentially—the accelerating linear growth in heating is bad enough—but the principle is the same. Long before you expect it, you run out of room. The entire

climate debate has unfurled in real, living time—I was born the year after that first monitor went up on Mauna Loa. We think we always have time and space to change, but in this case we do not. If November 3rd doesn't mark the start of a mighty effort at transformation, subsequent November Tuesdays will be less important, not more—our leverage will shrink, our chance at really affecting the outcome will diminish. This is it. Climate change “is the No. 1 issue facing humanity, and it's the No. 1 issue for me,” Biden said in an interview on Saturday. With luck, we'll get a chance to find out if the second half of that statement is true. The first half is already clear.

Passing the Mic

Moira Birss, with whom I've worked on many fights (and who just wrote a fascinating piece about one of her relatives, the Supreme Court Justice Amy Coney Barrett), is the climate and finance director at the N.G.O. Amazon Watch. She has dedicated her career to human-rights and climate-justice advocacy, with a focus on supporting social movements in Latin America.

We see satellite pictures of smoke over the Amazon. What's actually going on down on the ground to set these fires in motion?

The Amazon burning season has, unfortunately, become an annual phenomenon now greatly exacerbated by the policies of the current Brazilian President. Loggers and land grabbers work in tandem to plunder ancient trees; then they torch vast forests for the benefit of a handful of powerful agribusiness interests. The number of Amazon fires set in 2020 has already exceeded those set last year, and, while 2019's notorious blazes mostly burned previously deforested areas, 2020's fires are encroaching on primary forests.

The flames threatening the Amazon are as political and financial as they are physical. Since taking power, the Bolsonaro regime has worked to erase a generation of socio-environmental protections by slashing budgets, gutting institutions, and openly targeting communities that defend the rain forest. Violence, land invasions, arson, and illegal logging and mining have spiked on indigenous lands and other protected forests, driven by mafias whose actions are explicitly encouraged by Bolsonaro.

The rationale that underpins this behavior is that global consumers and investors will buy the Amazon's conflict commodities no matter what.

How are corporations like Cargill, or asset managers like BlackRock, tied in to Amazon destruction?

Typically, cattle ranches operate for a few years after the forest is cleared by fire, then soy producers move in. Sometimes soy is the first product grown; a Brazilian study showed that soy-silo facilities of major U.S.-based commodity traders Cargill and Bunge overlapped with the epicenters of the 2019 fires.

Amazon destruction is not just an issue of forest loss but is inextricably linked to indigenous-rights abuses. Our new report documents how Cargill appears to have purchased soy from producers occupying a traditional indigenous territory in the Brazilian Amazon for which the indigenous community has tried to secure a land title.

BlackRock is the world's largest money manager and, as such, holds shares in almost every publicly traded company in the world, including agribusiness companies operating in the Amazon. Despite paying lip service to the importance of environmental sustainability, BlackRock continues to be a major financier of climate-destroying industries around the world; the Amazon is no exception. Recent reports from Amazon Watch show it's a top investor in companies linked to deforestation, fossil-fuel production, and indigenous-rights abuses in the Amazon rain forest.

Do their execs know what's happening? Can they be shamed into stopping?

At Amazon Watch, we're making sure the execs know what's happening, both by communicating directly with leadership at these firms and by collaborating with other organizations and alliances to hold them accountable.

And it's beginning to work! Already, we've seen dozens of financial firms (albeit not yet behemoths like BlackRock) threaten to withdraw investments from agribusiness companies if deforestation continues, and companies like the beef producer J.B.S. make new (albeit not strong enough) commitments to clean up supply chains.

We've also seen the behemoths start to shift, though still in insufficient ways. That's why Amazon Watch and our partners in the BlackRock's Big Problem campaign and the Stop the Money Pipeline coalition have been turning up the heat on BlackRock all year, and we're starting to see results. In mid-October, BlackRock reversed a decade-long pattern of voting against climate-friendly shareholder resolutions by insisting that Procter & Gamble step up transparency efforts to address deforestation and forest degradation in its supply chains. This comes after sustained public pressure from activists across the world, and shows that we *can* shame them into stopping.

Climate School

For academics: a big new drive is under way to convince the pension giant T.I.A.A. to divest from fossil fuels. Why would one fund one's retirement by investing in companies that guarantee that there won't be a planet worth retiring on? I know that I've recommended more podcasts than one person can actually listen to, but: Debra Rienstra, a creative-writing and English professor at Michigan's Calvin College, hosts "Refugia," which explores the overlaps between Christianity and traditions ranging from indigenous spirituality to conservation biology—and looks for quiet spots where creatures, people included, might find some peace of mind. Few members of the U.S. Senate have been more forthright in addressing the climate crisis than Oregon's Jeff Merkley. Last week, he introduced two new bills that would stop banks from investing in new fossil-fuel infrastructure and that would use America's powerful position in international financial institutions, such as the I.M.F., to insure that they did likewise. "Fossil-fuel investments play a key role in accelerating climate chaos," Merkley said, in a statement. "It's time to prioritize the interests of the American people and the planet above the wishes of fossil-fuel C.E.O.s who want to hold our economy hostage."

Speaking of senators, the writer Kate Aronoff asks a very straightforward question: Why does Amazon set up a huge climate fund and then donate lots of money to the very politicians who will do what they can to make sure progress never happens?

An important piece in the *Boston Globe*, by the Oxford physics professor Raymond Pierrehumbert, explains why “geoengineering” the planet to reduce its heat—probably by pumping yet more chemicals into the atmosphere—is a lousy idea. “The real showstopper is that the carbon dioxide released by fossil fuel burning—the chief cause of the climate crisis—persists in the atmosphere for thousands of years,” he writes. “In contrast, the particles created by solar climate interventions fall out of the sky after just a year or so.”

The Trump campaign is not alone in figuring out how to use Facebook as a tool for spreading disinformation. Christine MacDonald, writing in *In These Times*, shows that ExxonMobil has “spent more than any other major corporation on ‘social issues, elections, or politics’ Facebook ads.” She details a particularly repugnant campaign to keep oil drilling alive in Santa Barbara, California, the site of the nineteen-sixties oil spill that helped inspire the first Earth Day.

From Ibrahim Abdul-Matin, one of the country’s leading Muslim environmental activists, a five-point plan for fighting climate change. Point 3: “save what’s left in the natural world.” Along those lines, Team Biden last week reiterated plans to conserve thirty per cent of America’s lands and waters by 2030, and Daniel Munczek Edelman, of Next100, explored the possibility for a climate equivalent of the thirties-era Civilian Conservation Corps. It would feature “a one- to two-year commitment, meaning that a Corps would be best positioned to deliver on short-term projects that don’t require significant upfront training. These might include native grassland and coastal ecosystem restoration; removal of invasive species and restoration of native species; improving wildlife corridors; building hiking trails and other recreational wilderness amenities; irrigation system repair; disaster preparedness work.”

Noam Chomsky, at the age of ninety-one, is reminding people to vote, and not for third parties. He points out that even a Trump Administration environmental assessment says that the world is heading for a four-degree Celsius rise in temperature. “What is that? Total cataclysm. No one can even estimate the effects. Organized human life as we know it will be over.”

Check out these entries for the Royal Meteorological Society’s 2020 weather photograph of the year. A gorgeous planet, now in violent flux.

Scoreboard

Everything’s relative. The usual response to plans like the Green New Deal is “too expensive,” but a new paper in *Science* shows that the amount of money that nations have spent to deal with this year’s crisis—COVID-19—dwarfs the amount they’d have to spend to start dealing with this millennium’s crisis of global heating. A new report from the Institute for Energy Economics and Financial Analysis makes clear that financial institutions are accelerating their exit from fossil fuels: banks that were only willing to speak out against coal a few years ago are now taking pledges on tar sands and Arctic oil.

Warming Up

Youth Vs. Apocalypse is a Bay Area group of young climate activists who, among many other things, were momentarily the target of Senator Dianne Feinstein’s ire in 2019, when she told them, “You didn’t vote for me.” They’ve now released a truly bumping music video that will get you up on your feet, at which point you should, before sitting down, make sure that you’ve voted.

Activity 8. Analyze the article according to the article analyses template.

Activity 9. Guess the article: Newspaper lies or not, give the arguments to justify your statements. Analyze the cartoons below the text.





Activity 10. Wall quiz. Write a list of questions based on the selection of newspaper articles, and distribute the quiz to teams of 2-3 students. Pin up the articles around the room and ask students to walk around the room trying to find the answers. The winning team is the first to find all the answers.

Activity 11. Prepare short presentations on different topics. Find an interesting newspaper article and summarize it to the other students during the lesson, explaining your choice.

Activity 12. Read the article “Joe Biden’s Faith in America” from The New Yorker (November 7, 2020) and point out the key words and sentences, the article is retrieved from <https://www.newyorker.com/news/our-columnists/joe-bidens-faith-in-america>.



Benjamin Wallace-Wells began contributing to The New Yorker in 2006 and joined the magazine as a staff writer in 2015. He writes mainly about American politics and society.



Joe Biden emphasized the country's character on Saturday, in his first speech as President-elect. Photograph by Andrew Harnik / AP

It made sense to begin with Kamala Harris. The joyful celebrations across the country through the day had been in Joe Biden's name but in the spirit that Harris had been appointed to the ticket to embody: of young people in cities, of many different races, who had a feeling for the future. Harris, who will soon become the first woman, first Black person, and first South Asian person to hold the office of Vice-President, took the stage on Saturday night wearing a white suit, perhaps a nod to Hillary Clinton but also to the legacy of the suffragettes. She quoted the late congressman and civil-rights hero John Lewis, who wrote, shortly before his death, "Democracy is not a state. It is an act." Harris said that what Lewis had meant "was that America's democracy is not guaranteed. It is only as strong as our willingness to fight for it, to guard it and never take it for granted. And protecting our democracy takes struggle. It takes sacrifice. But there is joy in it."

There was joy in Harris. She smiled wide and let her shoulders heave to breathe in the atmosphere. She was speaking before some few hundred people and their cars in a waterfront lot in Delaware—it wasn't Grant Park, and it wasn't Washington, or Philadelphia, where thousands of people were out in the streets in happy throngs. But if the setting was a little sterile, it also had the effect of drawing the eye toward the people onstage. Harris spoke of Biden and what will soon be the

First Family intimately. He “loves with abandon,” she said, mentioning his wife, Jill Biden, his son Hunter, his daughter Ashley, and his deceased son Beau. “What a testament it is to Joe’s character that he had the audacity to break one of the most substantial barriers that exist in our country and select a woman as Vice-President.”

The cars honked; the confetti was readied; Springsteen boomed through the speakers. The President-elect, masked, took the stage at a trot. He said, “Let this grim era of demonization in America begin to end—here and now.”

Full Elections Results



There was a lot of talk about eras in Wilmington on Saturday night—of endings and beginnings. Joe Biden is an old man. There’s no getting around it, despite his soft suits and his tan face and his bright teeth and his intent, vital wife—despite all the attentive wrapping. He turns seventy-eight this month, nearly a third as old as the United States. For a while, he fought his age, trying to appear more youthful than his opponent, but in the end he embraced it. Biden might have been partnered with Harris, but he was ringed by his contemporaries. One plea for Biden’s election, published in the *New York Times*, was written by the seventy-six-year-old novelist Marilynne Robinson, who argued that the country is less an idea than a family. (“We are asked to see one another in the light of a singular inalienable worth that would make a family of us if we let it.”) One of Biden’s campaign commercials that ran during the World Series was voiced by the seventy-six-year-old actor Sam Elliott. (“No Democratic rivers, no Republican mountains, just this great land and all that is possible on it with a fresh start.”) The Biden campaign’s theme was unity; its method was to emphasize the country’s people, particularly its elders. The victory video his campaign released on Saturday morning, once the networks had called the race, had no images of Biden but instead featured Americans around the country—a

transit worker, two young surfers, a field hand—carrying a picture frame, all set to Ray Charles singing “America the Beautiful.”

Much of Biden’s speech was drawn directly from the slogans of his campaign: the promise to “restore the soul” of the country, the call to “give each other a chance” and to stop seeing fellow-Americans as enemies. The new element, or the heightened one, at least, was faith. In part, this meant religious faith—Biden read a hymn, which he said he hoped might give some comfort to the families of the two hundred and thirty thousand Americans lost to COVID-19, and quoted from Ecclesiastes: “The Bible tells us to everything there is a season: a time to build, a time to reap, a time to sow, and a time to heal. This is the time to heal in America.”

But Biden seemed to feel a secular faith even more strongly, in the country’s continued potential. He spoke of a renewed faith that tomorrow will “bring a better day.” At the moment, Biden seems likely to take office amid a fair amount of skepticism about what he might accomplish. As disastrous as Donald Trump’s Presidency has been, seventy million Americans still voted for his reelection. Mitch McConnell may well still hold the Senate, and the rift between the Democrats’ left and center wings seems likely to reemerge with new intensity once Biden takes office. What plan does he have for surmounting the defining national divisions? The answer, on Saturday night at least, for all the talk of science, was both less and more than a plan: it was Biden’s belief that American unity and greatness are still with us, in some latent way. Biden said, “The refusal of Democrats and Republicans to cooperate with one another is not some mysterious force beyond our control. It’s a decision. It’s a choice we make.”

Political types will say that it’s common for the American people to replace a President with his opposite. But some of this work is done by the successor, who prunes from himself anything reminiscent of his adversary. Trump found his final political form as the opposite of Obama. The Biden who spoke in Wilmington on Saturday night is not the only one to appear on political stages in his career, and it may not be the final version. But it is the version that is most opposite of Trump: a

diligent rule-follower, with his black pandemic mask. A gentle and humble figure. A person who acknowledges that he is near the end. A man of the Book.

The Irish broadcaster RTÉ closed its Saturday-evening news program by acknowledging Biden, “a proud Irish-American and admirer of the Nobel laureate Seamus Heaney,” and then playing a recording (in fact, a digital ad) of the President-elect reading Heaney’s poem “The Cure of Troy.” Biden may not be a writer, like Barack Obama, but he is a good reader, with a heavy, phlegmy voice; he extracts feeling from words. Biden read, “Believe in miracles / And cures and healing wells. / Call miracle self-healing: / The utter self revealing / Double-take of feeling. / If there’s fire on the mountain / Or lightning and storm / And a god speaks from the sky / That means someone is hearing / The outcry and the birth-cry / Of new life at its term.” New life at its term: in Biden’s voice, Heaney’s optimism sounded like it belonged to America all along.

Activity 13. 1. After reading the article, analyze the statements in the sentence: “Much of Biden’s speech was drawn directly from the slogans of his campaign: the promise to “restore the soul” of the country, the call to “give each other a chance” and to stop seeing fellow-Americans as enemies.”

13.2. Select the words the meaning of which refers to politics and compile the sentences with them.

Activity 14. Watch “Joe Biden's first speech as US president-elect US Election” by BBC News Live and analyze it in global context. Follow the link:

<https://www.youtube.com/watch?v=2Q78XXkhx0o>



Activity 15.1. Before you read the article “To Give or Not To Give” by N.Dawidoff taken from the New York Times, discuss what you know about panhandling.

- ✓ Who gives more to panhandlers, a “working class guy” or a “guy in a suit”?
- ✓ If a panhandler “looks you in the eye” are you more or less likely to give?
- ✓ Do most panhandlers take drugs? have mental problems? tell the truth?
- ✓ What do you think how panhandling is punished in your own country and in Europe?
- ✓ How much money do panhandlers make each day?
- ✓ a) less than \$ 10 b) between \$ 25-100 c) \$ 200-300

15.2. Read the article “To Give or Not To Give” by N.Dawidoff

To Give or Not to Give by Nicholas Dawidoff



Nicholas Dawidoff is a contributing writer for periodicals like The Wall Street Journal, The New Republic and The New York Times Magazine, where he is now. He has also been a Guggenheim Fellow and a Civitella Ranieri Fellow, as well as a Berlin Prize Fellow of the American Academy.

Late on a gray and chilly Tuesday afternoon, the Canarsie L subway train is making its way toward Manhattan, through the working-class Brooklyn’ neighborhoods of East New York and Bushwick. At this hour, the demand for seats is slight, and passengers are reading newspapers, chatting, dozing with their construction boots splayed out into the aisle, or just sitting, gazing out at nothing.

And then, at Jefferson Street, Jose Santos boards the train. New York City subway trains are noisy, but Santos, a 41-year-old Hispanic man who is known as

Rico, is louder still. Much louder. “I’m destitute,” he shouts. The riders look up at him. “I haven’t been able to get welfare. I was in an accident. I broke my leg and injured my back. I don’t mean to disturb anybody. I can’t get a job”. Rico is walking with the aid of pair of battered crutches. “I have to struggle to keep my balance,” he informs one man. If this is true, it is partly because Rico travels with one hand outstretched, begging. Rico’s jeans are rolled up over one leg to expose a bowed calf and an ankle that has been scraped to a flaky white hue, which contrasts vividly with his deep brown skin.

“Oh, mira – look at me!” he bellows. “Ladies and gentleman, thank you immensely. I hope you’re having a good day and are in good spirits. I’m under mental and physical stress. I suffer mental impositions. It comes from nowhere. It’s like a breeze. It makes it hard for me to plead with you for change”. He leans close to the faces of three elderly women in cloth coats who clutch their purses tightly and look away. “They don’t give!” he shrieks, before turning his attention to a man listening to music through headphones. “Please, hello,” Rico yells. “I want to be sure you hear me calling”. A little farther down the car, a middle-aged woman is napping. In an instant, Rico is at her ear. “A little change,” he bawls. “It would be very nice of you ma’am. Do you hear me? ”And then, louder yet, “Can you hear me?”

During the 10 minutes it takes until the train pulls into the 14th Street and Eighth Avenue station, its last stop, Rico makes his way through all 10 cars and collects about 5\$. “It takes work to do this with a broken leg,” he has told one well-dressed man, who then gave him money, no doubt unaware that Rico suffered his injury more than two years ago and is often seen walking around his neighborhood without the crutches. The scrapes at his ankle he made himself, with a fork. “I have multiple problems,” Rico informed another carful of people. “This is the only way I can support myself. I have to feed myself – I have to live!” This was also somewhat disingenuous. It is well known around the Jefferson Street station that Rico spends his days shuttling between the subway and the streets, where he buys his drugs.

As winter turns to spring, things have become more complicated for Rico. New York’s Major of four month, Rudolph W.Giuliani, was elected to office in November

after a law-and-order campaign aimed at middle-class voters, a campaign that included anti-begging rhetoric: “Most of you are assaulted every day on your way home from work”. He promised to get tough on those he perceived as reducing the quality of life in New York, and he has delivered.

Soon after Giuliani took office in January, he ordered police sweeps of the so-called squeegee men who wipe windshields without invitation and then request payment for the service. But New York is a mass-transit city where 3.4 million passengers ride the city’s subways on the average weekday. Those riders have become accustomed to sharing the trains with panhandlers, an increasingly aggressive horde who have transformed the subway into a Bowery for our time. So it came as little surprise when, on January 10, New York transit officials announced a crackdown on subway panhandling. Any unlicensed commercial solicitation was already illegal, but now anti-begging announcements are broadcast in 70 high-use stations around the city and over the radio. Transit policemen have been enforcing the rules by arresting persistent and aggressive panhandlers and pushing for them to receive the maximum possible penalty of 10 days in jail.

For Rico and other panhandlers, however, perhaps the most damaging feature of the campaign is a black-and-white poster that the Metropolitan Transportation Authority has displayed in each of the city’s 5,917 subway cars. The ad, an internal monologue that purports to soothe the anxiety and ambivalence experienced by subway riders, gives riders “legitimate reasons to keep their pocket when riding on the trains,” according to Bernard Cohen, the M.T.A. official who conceived the sign. Printed within a thought balloon that was designed to look as though it were rising from a seated rider’s head, it reads: “Uh, oh. Come on, not me, NOT ME. Oh pleeeeeeze don’t come stand in FRONT of me ASKING for money. GREAT. Now the whole CAR’S staring. What do I do, WHAT DO I DO???? I know. I’ll pretend I’m reading my book. Look. I feel bad. I really do. But HEY, it’s MY MONEY. And HOW do I know what you’ll spend it on anyway? I DON’T. SORRY. No money from me”.

In the begging game, where the deft application of guilt is everything, the sign is potentially devastating. Subway passengers have developed highly personal responses to the parade of desperate people asking for money. There are young women who give only to elderly women, blacks who give only to whites, advocates for the homeless who give to nobody at all. Some people prefer to contribute only to charitable organizations; others reserve a few dollars in change each day to be given away to every beggar they encounter. Like most people, though, I give only sometimes, and my decision is a spontaneous, instinctive reaction to particular panhandlers.

Whatever the formula, the decision whether to give or not to give is invariably a delicate one, precariously weighted by several other questions: Are the panhandlers truly needy? Have they earned our money? Will they simply spend it on drugs? When a panhandler enters a subway car and begins to speak, people cannot help listening, sometimes with eyes averted or tensed behind newspapers, and after a rapid calculus predicated on guilt, compassion, admiration, superstition and fear, they give or they don't.

By openly acknowledging this shared calculus, the M.T.A. poster aims to dispel it. But the sign had a different effect on me. I bridled at being told how to think about a decision so private as charity, and, in an odd way, I resented being let off the hook so easily. Still, the sign forced me to re-examine a decision-making process that had become almost reflexive. What makes me give? What makes me hesitate? There are now so many subway panhandlers that they blend into my daily experience. Perhaps, I thought, if I knew more – who they are, why they beg, what they spend my money on – I would know what to do the next time a dirty paper coffee cup was thrust in my direction. And so, with that hope in mind, I recently spent several weeks on the subways, where I met Rico and some 60 of his colleagues.

My heart sank. Try as I might, I could no longer deny that if I was giving money to a panhandler, more than likely I was giving money to a substance abuser. David, who struggles with his own heroin problem, had told me as much and now I believed him. "It's very rare you get the real deal from us," he'd said. "Ninety-five

percent of us are drug addicts, alcoholics or have mental problems. That's why put you in the streets. All of the houses that burnt down, the kids that are starving – it's a joke. The truth is they're trying to get high". While this was a little extreme, the essence of it seems to be true.

Most subway passengers don't want to support a panhandler's drug habit, of course, and the panhandlers know this. Many of them say that their panhandling success is contingent upon making people believe that donations won't turn into heroin or crack. A 37-year-old man named Benjamin who claims he makes "60\$, 70\$, say 100\$ a day," says panhandling "helps me watch myself eating-wise. You got to look like you ate, because people say, "He ain't gonna eat, he's gonna smoke crack, so I'm not gonna give it to him".

The fact is, I might be tempted. Exposed to the realities of the panhandling life, I find my approach to giving remains unchanged. I give more to the obviously handicapped. I'm susceptible to a convincing pitch. I search for authenticity. I resist trying to decide whether or not someone is part of the "deserving poor". And since I can't give to everyone, my decisions are spontaneous, sometimes whimsical. What has changed is the sentiment behind my giving. I now assume the worst – that I will be deceived and that the money may be spent on drugs. though I am still astonished by the woman who gave 7\$ to Roland Santiago, I understand why she did it. Hers is a gift stripped of romance, free of the burden of illusion. It is charity in its purest form.

Perhaps I am a soft touch. I'd prefer not to see someone put my money toward a bag of heroin, but I also know that even a heroin addict has to eat. David, for example, collects money and purchases food and distributes it to other panhandlers. In Berkeley, Calif., among other places, instead of giving beggars money, citizens can hand out vouchers redeemable for food or clothing. I like this idea in theory, except that when I brought food onto the subways and gave it to people, it felt patronizing. It also felt woefully beside the point.

I am annoyed by the tales some panhandlers use to coax a quarter, but to me these petty deceptions are offset by the larger truth they reveal: life is getting worse beneath the streets. The money I give them may be a salve to my conscience, but it's

not doing them much good. People who panhandle for money on New York's subways subsist on crusts, booze and crack; they live in doorways, on flophouse floors or on the E train. Washing or changing clothes has become anathema to them. These are men and women who, as George Orwell said of early-20th century Parisian derelicts, "have fallen into solitary, half-mad grooves of life and given up trying to be normal or decent". Poverty, he wrote, "frees them from ordinary standards of behavior". In the end, I give simply because I feel I ought to.

Not all New Yorkers will subscribe to my approach. What they will surely agree on, however, is the need to get the panhandlers out of the subways, because are confined spaces, and also for some of the same reasons that Washington, Seattle, Atlanta, San Francisco and other cities are cracking down on vagrants: we want civility in our public spaces. But regardless of our individual attitudes, the city's approach is distinctly uncivilized. We dispatch 4,500 policemen and complement them with a paltry 11 social workers and a poster that makes distant suggestions about giving money to charity. In the end, we give the panhandlers the boot and nothing else. Pushing them off the trains may put them out of sight, but it only creates the illusion of solving their problems.

We haven't owned up to the nature of those problems, either. For years now, homelessness in New York City has been regarded largely as a matter of inadequate housing. "The advocates made a decision early on that the best way to engender public sympathy is to concentrate on housing," says Andrew Cuomo, an assistant secretary of Housing and Urban Development. "Ten years later we say: "Whoops! It wasn't just a housing problem, it's also drug abuse, mental illness, domestic violence".

The most pressing problem among subway panhandlers – substance abuse – is linked to a complex matrix of intractable social issues, most prominently the lack of educational and employment opportunities for the urban poor. Something Rico said has stayed with me: "People don't have compassionate understanding about why you use drugs". He meant that when there is nothing to look forward to, distractions from the present become tempting. "Say no to drugs' is fine," says Cuomo. "But in life you

have to be able to say yes to something. We must be able to provide opportunities”. Solutions, of course, aren’t cheap or easy. But the city’s cosmetic approach is no more helpful than my own meager donations. Its facile cynicism was underscored for me by no less an authority than Sergeant Hardwicke, the architect of the crackdown. “A lot of panhandlers who suffer substance abuse, we get them some help, we’d probably clean up this problem”.

Activity 16. Discuss the questions with a partner, then join the whole group in a discussion.

1. What does the author do in the opening paragraph? Does it contain the main idea? What is the main idea and where is it found?

2. Who is Rico? Describe him and his behavior on the subway. Is he similar to any panhandlers you’re met? Are there beggars in your city? Compare them to Rico.

3. Who would you give money to?

- Rico, a man on crutches
- Jose, a man with no legs
- Connie, a homeless woman
- Santiago, who has AIDS
- David, who cries
- Roland, who curses and threatens
- people

4. Rudolph Giuliani, the mayor of New York, has promised to “get touch on” beggars. What has happened since he became mayor? What is done in your country to control begging?

5. Describe the anti-begging campaign. What is the most “potentially devastating” aspect of the campaign? How does the author feel about it? What do you think of it?

6. Describe some of the “highly personal responses” of New Yorkers encountering beggars on the train. What is the author’s response? your response?

7. “To Give Or Not To Give” is the question posed by the author. What does he conclude at the end of this portion of the article?

Activity 17. Analyze the article according to the article analyses template.

Activity 18. Write an essay (300-350 words) about your attitude to panhandlers stating whether it is necessary to give them money or not.

Activity 19.1. Before you read the article “The Underclass” by R. S. Lynd published in the Washington Post answer the questions:

- ✓ What stereotypes that people have in contemporary life?
- ✓ Do stereotypes form only unfair attitude?
- ✓ What does the term “the underclass” mean?
- ✓ What issues will the article reveal?

19. 2. Read the article article “The Underclass” by R. S. Lynd

“The Underclass” by Robert Staughton Lynd



*Robert S. Lynd (September 26, 1892 – November 1, 1970)
Professor of Sociology at Columbia university in New York City. In his article on the word underclass published in The Washington Post September 10, 1990, Robert S. Lynd shows how a widely accepted word can create an unfair stereotype and influence thinking on issues of welfare and poverty. In exploring the connotations of the term, Lynd is also considering the implications of what is for journalists and sociologists a theoretical definition.*

Sticks and stones may break my bones, but names can never hurt me goes the old proverb. But like many old proverbs, this one is patent nonsense, as anyone knows who has ever been hurt by ethnic, racist or sexist insults and stereotypes.

The most frequent victims of insults and stereotypes have been the poor, especially those thought to be undeserving of help because someone decided -

justifiably or not - that they had not acted properly. America has a long history of insults for the "undeserving" poor. In the past they were bums, hoboes, vagrants and paupers; more recently they have been culturally deprived and the hard-core poor. Now they are "the underclass."

Underclass was originally a 19th-century Swedish term for the poor. In the early 1960s, the Swedish economist Gunnar Myrdal revived it to describe the unemployed and unemployables being created by the modern economy, people who, he predicted, would soon be driven out of that economy unless it was reformed. Twenty years later, in Ronald Reagan's America, the word sprang to life again, this time not only to describe but also to condemn. Those normally consigned to the underclass include: women who start their families before marriage and before the end of adolescence, youngsters who fail to finish high school or find work, and welfare "dependents"—whether or not the behavior of any of these people is their own fault. The term is also applied to low-income delinquents and criminals - but not to affluent ones.

"Underclass" has become popular because it seems to grab people's attention. What grabs is the image of a growing horde of beggars, muggers, robbers and lazy people who do not carry their part of the economic load, all of them threatening nonpoor Americans and the stability of American society. The image may be inaccurate, but then insults and pejoratives don't have to be accurate. Moreover, underclass sounds technical, academic, and not overtly pejorative, so it can be used without anyone's biases showing. Since it is now increasingly applied to blacks and Hispanics, it is also a respectable substitute word with which to condemn them.

There are other things wrong with the word underclass. For one, it lumps together in a single term very diverse poor people with diverse problems. Imagine all children's illnesses being described with the same word, and the difficulties doctors would have in curing them.

For example, a welfare recipient often requires little more than a decent paying job—and a male breadwinner who also has such a job—to make a normal go of it, while a high school dropout usually needs both a better-equipped school, better

teachers and fellow students—and a rationale for going to school when he or she has no assurance that a decent job will follow upon graduation. Neither the welfare recipient nor the high school dropout deserves to be grouped with, or described by, the same word as muggers or drug dealers.

Labeling poor people as underclass is to blame them for their poverty, which enables the blamers to blow off the steam of self-righteousness. That steam does not, however, reduce their poverty. Unfortunately, underclass, like other buzzwords for calling the poor undeserving, is being used to avoid starting up needed antipoverty programs and other economic reforms.

Still, the greatest danger of all lies not in the label itself but in the possibility that the underclass is a symptom of a possible, and dark, American future; that we are moving toward a "post-post-industrial" economy in which there may not be enough decent jobs for all. Either too many more jobs will move to Third World countries where wages are far lower or they will be performed by ever more efficient computers and other machines.

If this happens, the underclass label may turn out to be a signal that the American economy, and our language, are preparing to get ready for a future in which some people are going to be more or less permanently jobless—and will be blamed for their joblessness to boot.

Needless to say, an American economy with a permanently jobless population would be socially dangerous, for all of the country's current social problems, from crime and addiction to mental illness would be sure to increase considerably. America would then also become politically more dangerous, for various kinds of new protests have to be expected, not to mention the rise of quasi-fascist movements. Such movements can already be found in France and other European countries.

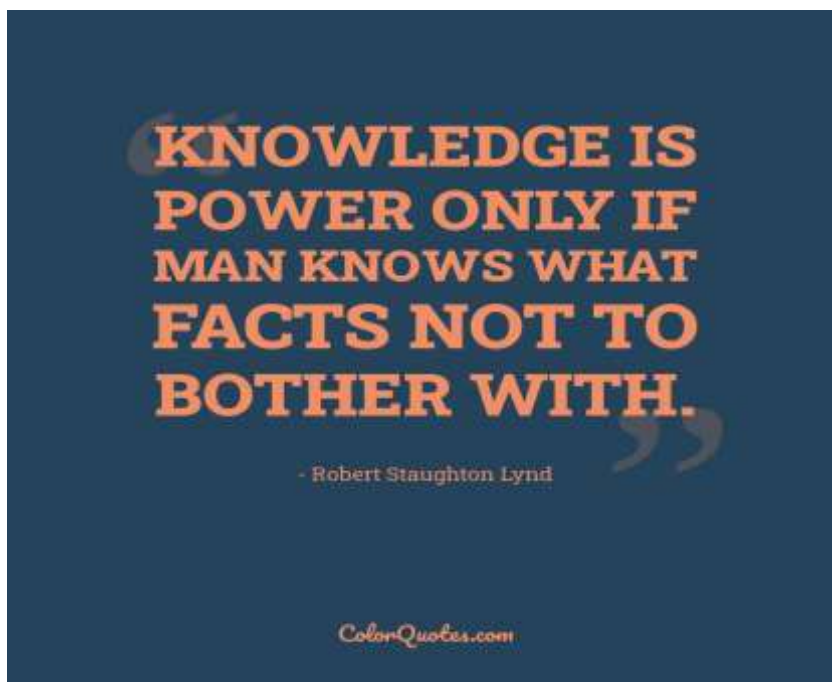
Presumably, Americans—the citizenry and elected officials both—will not let any of this happen here and will find new sources of decent jobs, as they have done in past generations, even if today this requires a new kind of New Deal. Perhaps there will be another instance of what always saved America in the past: new sources of economic growth that cannot even be imagined now.

The only problem is that in the past, America ruled the world economically, and now it does not—and it shows in our lack of economic growth. Consequently, the term underclass could become a permanent entry in the dictionary of American pejoratives.

Activity 20. 1. Answer the questions:

- ✓ R.S. Lynd shows that the economist Gunnar Myrdal introduced a precisising definition for the nineteenth-century Swedish word underclass. What was the original meaning of the word, and how did Myrdal make the meaning precise?
- ✓ To what extent has Myrdal's meaning been adopted by Americans, according to R.S. Lynd? What additional meanings has the word acquired since the early 1960s?
- ✓ Why does R.S. Lynd consider underclass an inaccurate term or label for the poor? What additional danger does he see in the widespread acceptance of the term?
- ✓ Does R.S. Lynd believe that poverty is irremediable?
- ✓ What parallel can be drawn to contemporary world?

20.2. Comment on the R.S. Lynd's saying.



The picture is taken from <https://colorquotes.com/quotes/knowledge-is-power-only-if-man-knows-what-facts-not-to-bother-with/395925>

Activity 21. Analyze the article according to the article analyses template.

Formative Assessment. Write your own newspaper article to a local newspaper on the topic that interests you. Think about the headline, the audience, the examples you want to use to convey the main idea.

Unit 2. Analyses of the Scientific Article

Activity 1. Look at the pictures and point out the difference of a newspaper article a scientific article. Justify your answer.



The pictures is taken from <https://nie.washingtonpost.com/content/teachers-manual-main-news-section> and <https://www.sciencemag.org/careers/2016/03/how-seriously-read-scientific-paper>

Activity 2. Watch the video how to read an academic paper “How to Read a Scientific Article” following the link

<https://www.youtube.com/watch?v=Fm6pdg3uAPA>

Answer the questions:

Why is reading a scientific article considered to be tricky?



What is the purpose of a scientific article?

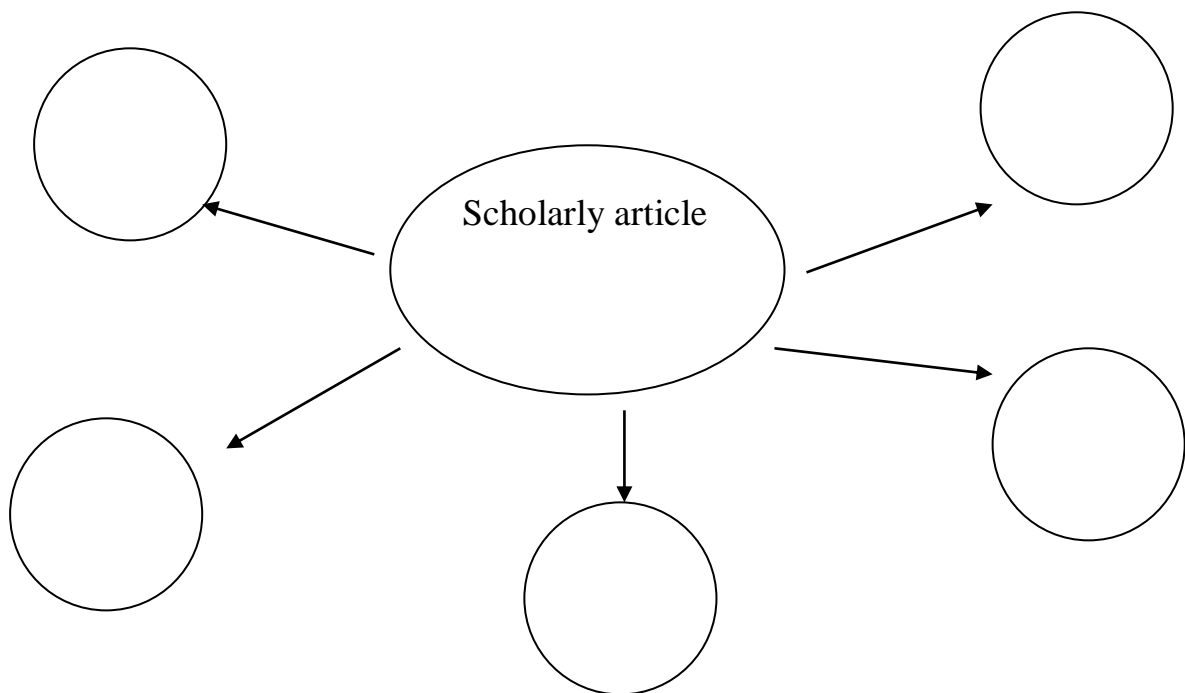
What is the role of an abstract in a scientific article?

What the constituents of a scientific article?

What are the tips of reading a scientific article?

Activity 3. Answer the questions and fill in the mindmap.

What do you know about scholarly article? What types of scholarly article do you know?



Activity 4.1. Read the information about types of scholarly article and check your answers to the mind map. The information is taken from <https://libguides.ucmerced.edu/c.php?g=641546&p=4495850>



Scholarly Articles

Scholarly articles (published in print and/or online scholarly journals) are reviewed by experts in a process known as peer review before they are published. They are written for other scholars or experts.

Here is a list of different types of scholarly articles.

Original research (empirical) article is based on an experiment or study. This type of article will have a methodology section that tells how the experiment was set up and conducted, a results or discussion section, and usually a conclusion section. In psychology courses, you are often asked to find empirical articles. Empirical articles are original research articles.

Review article (literature review or systematic review) is written to bring together and summarize the results/conclusions from multiple original research articles/studies. This types of article will not usually have a methodology section, and they generally have very extensive bibliographies.

Theoretical article is written to contribute to the theoretical foundations of a field of study. In this type of article, an author will draw upon existing research to form a new theory or explore theories in new ways.

Other content you may find in scholarly journals:

Book review is written by scholars, book reviews in scholarly journals are meant to provide a summary of a newly published book. Book reviews can lead to the discovery of new sources to investigate.

Editorial is written by editors of scholarly journals, these articles are summaries of content included in a specific issue of a journal. Editorials can lead to the discovery of new sources to investigate.

4.2. Answer the questions:

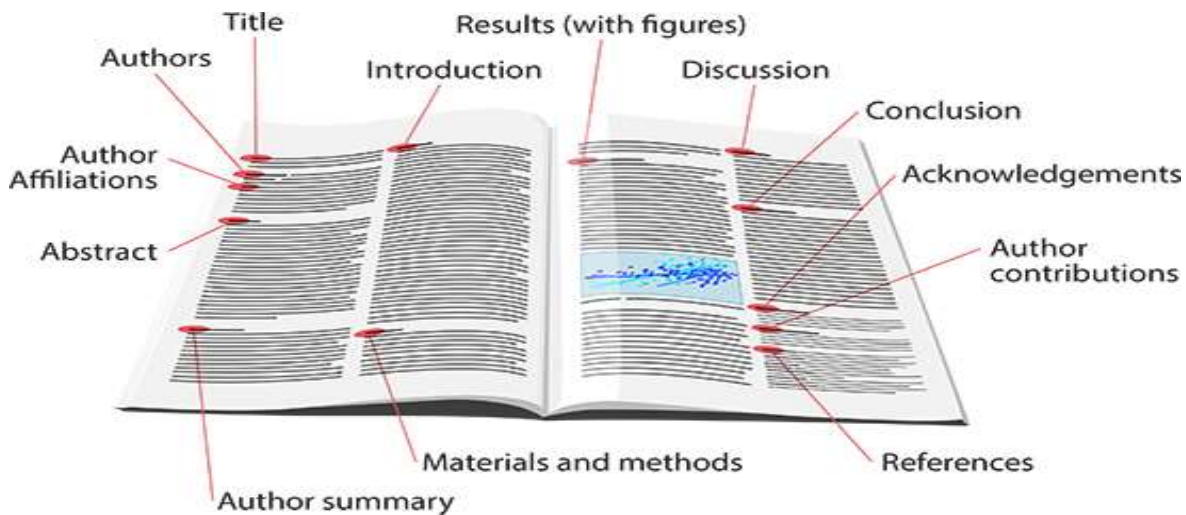
What is the distinguishing feature of scholarly articles?

What is the difference among news and scholarly articles?

Have you experienced to write a scholarly article? What was it dedicated to?

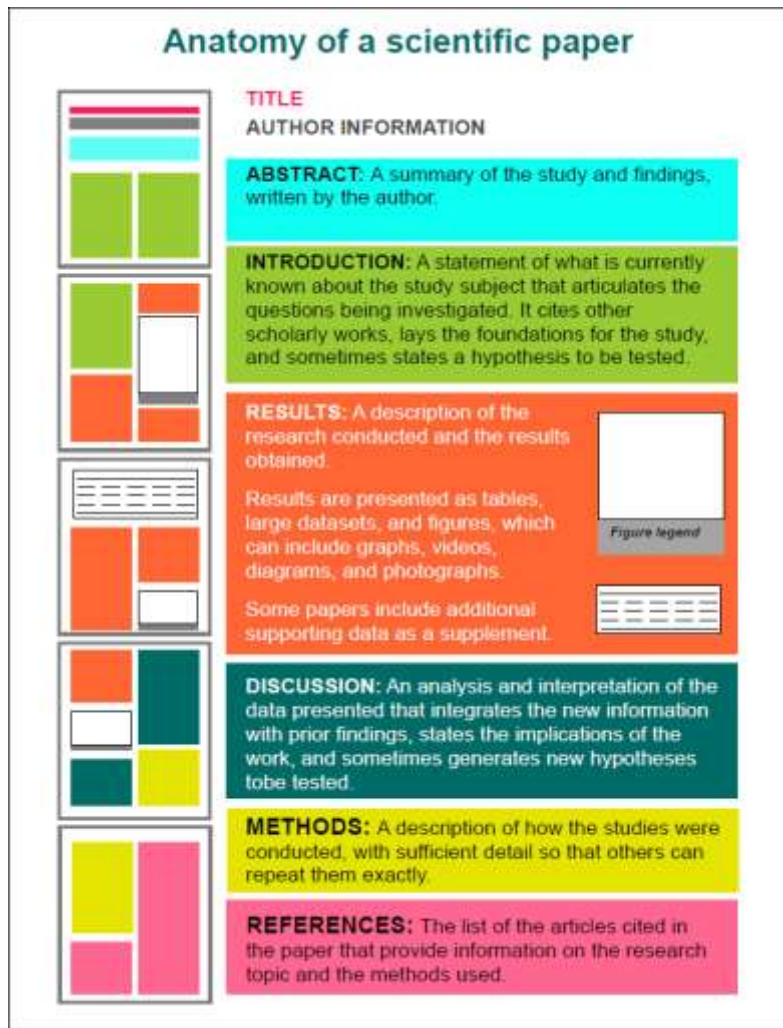
What are the parts of any scholarly article?

Activity 5.1. Comment on the picture “Gross Anatomy of an Article” retrieved from <https://askabiologist.asu.edu/explore/anatomy-of-an-article>



5.2. To know more about the procedure of writing a scholarly/ scientific paper follow the link <https://askabiologist.asu.edu/explore/anatomy-of-an-article> and read the article “Anatomy of an Article” written by Karla Moeller.

Do not forget that a research article reports on a specific, **original** research project or experiment. When a group of scientists comes up with a research question, forms hypotheses, performs experiments, and analyzes the results in order to answer the original research question, they write a **research article** describing this whole process to other scientists.



The picture is taken from <https://plantae.org/how-to-read-a-scientific-paper-and-case-study-reading-a-plant-physiology-article/>

5.2. Answer the questions:

What are the peculiarities of each part of a scientific article?

What is the section authors affiliations mean?

What should be written in the results section?

What is the purpose of discussion?

Activity 6. Read the article “How to (Seriously) Read a Scientific Paper” written by Elisabeth Pain retrieved from <https://www.sciencemag.org/careers/2016/03/how-seriously-read-scientific-paper> and write a summary.



Formative Assessment. Find any scientific article and prepare its analyses on the basis of the Exercise 4.1. (Unit 1. Practical Part) and students' worksheet, taken and adapted from https://www.lib.uoguelph.ca/sites/default/files/student_worksheet.pdf

Student Worksheet: Analyzing a Scientific Article

Read any journal article and answer the following questions.

Your name: _____

Journal article title: _____

Step 1. What is the purpose/hypothesis/aim/objective of the study?

- a. Write down the statement in which the authors describe what they were experimenting (the information maybe given in the in the article as a purpose statement or as a hypothesis)
- b. Describe the purpose of the study (as you understand it) in your own words.
- c. What was the “gap” in the research that the authors were trying to fill by doing their study?

Step 2. What is/are the major finding(s) of the study?

- a. Present authors' major conclusions or findings as written in the article.
- b. Now write those conclusions (as you understand them) in your own words.

Step 3. How did the authors test their hypothesis?

- a. Briefly summarize the main steps or measurements that the authors used in their methods (in your own words).
- b. Do the authors suggest any problems or limitations with the developed methodology?
- c. How did the authors analyze their data?

Step 4. How reliable are the results?

- a. Do the authors suggest any problems with the study that could lead to unreliable results?

Step 5. Based on your analysis, are the conclusions made in this journal article accurate?

- a. Are the conclusions made (about the results) by the author trustworthy?
- b. Are the conclusions too broad or too narrow based on what was actually done in the study?

Step 6. What is the importance of this scientific work?

- a. Write (in your own words) the significant contributions of the experimental work in this journal article as reported by the authors.
- b. Re-read your notes and explain your opinion about the novelty of the research.

Unit 3. Analysis of Essays and Short Stories

Watch the video How to Write a Critical Analysis Essay

<https://www.youtube.com/watch?v=NRuTshpmPzg>

This essay is adapted from his acceptance speech of the Heinz Family Foundation award for “contributions to the human condition” on January 26 in Washington. As you prepare to read, think about the following questions:

- Did you feel yourself happy when you were a child?
- What do your grandparents mean to you?
- Who played an important role in your upbringing? Mother? Father?

Grandparents? Friends? Why?

CHERRIES FOR MY GRANDMA

America has won a great victory as the Soviet Union has turned toward democracy and turned its nuclear missiles away from our shores. But we have shown little of the grace and compassion at home that this victory should have produced. We have turned from a cold war the Soviet Union to a cold war with poor Americans, mostly poor women and children. I have heard much debate about the poor, much of it threatening and angry. There is so much this country needs to understand and to do about poverty.

I grew up poor in the Bronx. My mother raised my three brothers and me by herself. When she couldn't find work, we went on welfare. When she could find work, it was in jobs that paid women – especially black women - so little money that we couldn't tell the difference between welfare and work except that our mother wasn't home when she was working.

People talk about poverty and the poor like it's so easy to not be poor. But I know a different story. It takes great sacrifice and talent to work your way out of poverty. My mother used to make all of her own clothes. You couldn't raise four boys on her salary and afford to buy dresses to wear to work. When we were young, she used to make our clothes, cut our hair and make toys for us out of cereal boxes. All her life she sacrificed for us. She put off getting her college degree and her master's degree until we were grown and on our own.

And you know what? We hated being poor. We loved our mother but we ruined her Christmas every year with our tears of disappointment at not getting exactly what we wanted. I couldn't help but be angry when my shoes had holes in them and there was no money to buy new ones. And I couldn't help but stare angrily when I needed money to go on a school trip and there wasn't any money to be had.

And while there was much love in our family, being poor strained our loving bonds. We had to blame someone, and my mother was the only target. And there she was giving up all she had for us, going without lunch, without movies and nights out, walking 10 blocks to the train because she couldn't afford to pay the 15 cents extra to

take the bus. And she would come home to four boys with the hands out, angry because we wanted something, needed something she could not give.

There are some Americans who think poverty stems from a lack of values and determination. But you can work hard all your life, have impeccable values and still be poor. My grandfather was the pastor of Mount Pleasant Baptist Church in Harlem. My grandmother was a Christian woman. They were hard-working, moral people. They were poor.

I lived with my grandparents during my high school years. My grandmother worked all her life: caring for other people's children, selling backed goods or Avon products, doing whatever she could do to help bring money into the house. She was a beautiful woman, kind and intelligent. She was determined to save my soul.

I was a wild and reckless adolescent whose soul was indeed in peril. And I fell in love with my grandmother. A deep love that any of us would develop if an angel came into our lives. The more time I spent with her, the more I loved her. She cooled my hot temper and anger over being poor, and she showed me there was dignity even in poverty.

In all the years I knew her, she was never able to afford material things that others took for granted. She worked very hard but never could afford anything of luxury. She taught me how one could enjoy a deep spiritual love of life that was not tied to material things. This is a tough lesson to teach in a country that places so much value on materialism.

But each summer my grandmother and I would conspire to indulge her one vice: cherries. She loved cherries. Two or three times a week when my grandfather was at work, I would walk the mile to the supermarket and buy half a pound of cherries. My grandmother and I would eat them secretly because my grandfather would have had a fit if he'd known we spent an extra dollar a week on them.

My summers with my grandmother were measured by how good the cherries were that year. It was our little secret. And I was amazed at how much she loved cherries, and how expensive cherries were. Later when I went off to Bowdoin

College in Brunswick, Me., I would sit in my room and think about how much my mother and grandfather had sacrificed for me to be in college.

I would fantasize about how when I graduated and got a good job, the first thing I would buy with my first check in August would be a whole crate of cherries. It would have to be August because our cherry summers taught us that August cherries were the sweetest. I would dream of wrapping the crate up in gift paper, putting a bow on it and presenting it to Grandma. And many a night I would go to sleep in the cold winter Maine nights warmed by the vision of my grandmother's excitement when I bought her this small treasure.

Grandma died during my sophomore year. I never got to give her all the cherries she could eat. And if you want my opinion, the summer of 1971, the last summer she was alive was really the last great summer for cherries.

Poverty is tough on families in many ways. It's not quite as simple to get out of as people make out. We must be careful to make sure we build ladders so children and their families can climb out of poverty. It's not an easy climb. You can climb all your life and never make it out.

Grandma, who sacrificed so much for all of us, I just want to say I know that in all I've been acknowledged for, I still haven't reached the level of love and compassion that you tried to teach me. I think you accomplished your goal: you saved my soul. And I hope they let me bring gifts to Heaven. You'll know what's in the box.

Close Work with the text

Meaning

1. What's the story about? Which paragraph indicates the idea? Where is the main idea usually found?
2. Is the author, Geoffrey Canada, a success?
3. Did his mother "succeed"? his grandmother? Explain your answer.

Method

1. Do you agree with the following quotation:

“There are some Americans who think poverty stems from a lack of values and determination. But you can work hard all your life, have impeccable values and still be poor”.

2. Describe the author’s childhood. Was he happy? Did he grow up in a loving environment? What was his relationship with his mother? his grandmother? What did she teach him?
3. How does the author conclude? What makes this article so powerful?

Discovering Rhetorical Strategies

1. G.Canada uses a symbolic title to his essay “Cherries to my grandmother”. What do cherries mean to him? Explain your answer.
2. What words does author use to describe his childhood and his granny? Give examples.

Stylistic analyses of the text

1. Speak of the author in brief:
 - the facts of his biography relevant for his creative activities;
 - the epoch (historical and social background);
 - the literary trend he belongs to;
 - the main literary works.
2. Give a summary of the story under consideration (the gist).
3. State the problem raised by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text (type of narration, style)
6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.
7. The composition of the extract (or the story).Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in

each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction);
- the development of the plot (an account of events);
- the climax (the culminating point);
- the denouement (the outcome of the story).

8. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

9. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

Composition

According to Geoffrey Canada, the author of “Cherries For My Grandma”, poverty is “tough on families in many ways. It’s not quite as simple to get out of as people make out... You can climb all your life and never make it out”. Canada describes his own childhood movingly to illustrate his point. He describes his relationship with both his mother and his grandmother.

Describe one of your childhood relationships with an adult who had a powerful influence over you. Give specific examples of things that you did together and memories you have of this person. If possible, explain how this person or experience influenced your opinions today.

As you prepare to read this essay think about the following questions:

- *What do you know about New York? How it corresponds with its nick name “the Big Apple”?*
- *How do you understand the term “generation gap”?*
- *What are the ways to make distinctions between generations?*

THURSDAY MORNING IN A NEW YORK SUBWAY STATION by
T.Wolfe

Love! Attar of libido in the air! It is 8:45 a.m. Thursday morning in the IRT subway station at 50th Street and Broadway and already two kids are hung up in a kind of herringbone weave of arms and legs, which proves, one has to admit, that love is not confined to Sunday in New York. Still, the odds! All the faces come popping in clots out of the Seventh Avenue local, past the King Size Ice Cream machine, and the turnstiles start whacking away as if the world were breaking up on the reefs. Four steps past the turnstiles everybody is already backed up haunch to paunch for the climb up the ramp and the stairs to the surface, a great funnel of flesh, wool, felt, leather, rubber and steaming alumicron, with the blood squeezing through everybody's old sclerotic arteries in hopped-up spurts from too much coffee and the effort of surfacing from the subway at the rush hour. Yet there on the landing are a boy and a girl, both about eighteen, in one of those utter, My Sin, backbreaking embraces.

He envelops her not only with his arms but with his chest, which has the American teen-ager concave shape to it. She has her head cocked at a 90-degree angle and they both have their eyes pressed shut for all they are worth and some incredibly feverish action going with each other's mouths. All round them, ten, scores, it seems like hundreds, of faces and bodies are perspiring, trooping and bellying up the stairs with atherosclerotic grimaces past a showcase full of such novel items as loy Buzzers, Squirting Nickels, Finger Rats, Scary Tarantulas and spoons with realistic dead flies on them, past Fred's barbershop, which is just off the landing and has glossy photographs of young men with the kind of baroque haircuts one can get in there, and up onto 50th Street into a madhouse of traffic and shops with weird lingerie and gray hair-dyeing displays in the windows, signs for free teacup readings and a pool-playing match between the Playboy Bunnies and

Downey's Showgirls, and then everybody pounds on toward the Time-Life Building, the Brill Building or NBC.

The boy and the girl just keep on writhing in their embroilment. Her hand is sliding up the back of his neck, which he turns when her fingers wander into the intricate formal gardens of his Chicago Boxcar hairdo at the base of the skull. The turn causes his face to start to mash in the ciliated hull of her beehive hairdo, and so she rolls her head 180 degrees to the other side, using their mouths for the pivot. But aside from good hair grooming, they are oblivious to everything but each other. Everybody gives them a once-over. Disgusting! Amusing! How touching! A few kids pass by and say things like "Swing it, baby." But the great majority in that heaving funnel up the stairs seem to be as much astounded as anything else. The vision of love at rush hour cannot strike anyone exactly as romance. It is a feat, like a fat man crossing the English Channel in a barrel. It is an earnest accomplishment against the tide. It is a piece of slightly gross heroics, after the manner of those knobby, varicose old men who come out from some place in baggy shorts every year and run through the streets of Boston in the Marathon race. And somehow that is the gaffe against love all week long in New York, for everybody, not just two kids writhing under their coiffures in the 50th Street subway station; too hurried, too crowded, too hard, and no time for dalliance.

Close work with the text

Meaning

1. Wolfe illustrates "the gaffe against love all week long in New York." What precisely is the "gaffe"? What do the details suggest about the Thursday morning mood of New Yorkers?
2. What does the description of the showcase and of 50th Street imply about the world of the lovers? Would they stand out in any setting? Does Wolfe find the lovers comical, or is he sympathetic and admiring?
3. How similar is Wolfe's view of New York to White's, in the quality of life or its pace?

Stylistic analyses of the text

1. Speak of the author in brief:

- the facts of his biography relevant for his creative activities;
- the epoch (historical and social background);
- the literary trend he belongs to;
- the main literary works.

2. Give a summary of the story under consideration (the gist).

3. State the problem raised by the author.

4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).

5. Give a general definition of the text (type of narration, style)

6. Define the prevailing mood (tone, slant,) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/ unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful.

7. The composition of the extract (or the story).

8. Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- the exposition (introduction);
- the development of the plot (an account of events);
- the climax (the culminating point);
- the denouement (the outcome of the story).

9. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

10. Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

Composition

1. Every piece of writing suggests something about the personality, interests, and ideas of the author, even when he or she speaks to us through a narrator. Discuss the impression you receive of the author of this selection.
2. Describe one or two people in a situation made comical by the setting. Allow your reader to visualize the setting as well as the situation through your choice of examples.

Activity 5.1. Read the short story “The Things They Carried” by Tim O’Brien. The short story is retrieved from

https://www.cengage.com/custom/static_content/OLC/s76656_762181f/obrien.pdf

First Lieutenant Jimmy Cross carried letters from a girl named Martha, a junior at Mount Sebastian College in New Jersey. They were not love letters, but Lieutenant Cross was hoping, so he kept them folded in plastic at the bottom of his rucksack. In the late afternoon, after a day's march, he would dig his foxhole, wash his hands under a canteen, unwrap the letters, hold them with the tips of his fingers, and spend the last hour of light pretending. He would imagine romantic camping trips into the White Mountains in New Hampshire. He would sometimes taste the envelope flaps, knowing her tongue had been there. More than anything, he wanted Martha to love him as he loved her, but the letters were mostly chatty, elusive on the matter of love. She was a virgin, he was almost sure. She was an English major at Mount Sebastian, and she wrote beautifully about her professors and roommates and midterm exams, about her respect for Chaucer and her great affection for Virginia Woolf. She often quoted lines of poetry; she never mentioned the war, except to say, Jimmy, take care of yourself. The letters weighed 10 ounces. They were signed Love, Martha, but Lieutenant Cross understood that Love was only a way of signing and did not mean what he sometimes pretended it meant. At dusk, he would carefully return the letters to his rucksack. Slowly, a bit distracted, he would get up and move among his men,

checking the perimeter, then at full dark he would return to his hole and watch the night and wonder if Martha was a virgin.

The things they carried were largely determined by necessity. Among the necessities or near-necessities were P-38 can openers, pocket knives, heat tabs, wristwatches, dog tags, mosquito repellent, chewing gum, candy, cigarettes, salt tablets, packets of Kool-Aid, lighters, matches, sewing kits, Military Payment Certificates, C rations, and two or three canteens of water. Together, these items weighed between 15 and 20 pounds, depending upon a man's habits or rate of metabolism. Henry Dobbins, who was a big man, carried extra rations; he was especially fond of canned peaches in heavy syrup over pound cake. Dave Jensen, who practiced field hygiene, carried a toothbrush, dental floss, and several hotel-sized bars of soap he'd stolen on R&R in Sydney, Australia. Ted Lavender, who was scared, carried tranquilizers until he was shot in the head outside the village of Than Khe in mid-April. By necessity, and because it was SOP, they all carried steel helmets that weighed 5 pounds including the liner and camouflage cover. They carried the standard fatigue jackets and trousers. Very few carried underwear. On their feet they carried jungle boots—2.1 pounds—and Dave Jensen carried three pairs of socks and a can of Dr. Scholl's foot powder as a precaution against trench foot. Until he was shot, Ted Lavender carried 6 or 7 ounces of premium dope, which for him was a necessity. Mitchell Sanders, the RTO, carried condoms. Norman Bowker carried a diary. Rat Kiley carried comic books. Kiowa, a devout Baptist, carried an illustrated New Testament that had been presented to him by his father, who taught Sunday school in Oklahoma City, Oklahoma. As a hedge against bad times, however, Kiowa also carried his grandmother's distrust of the white man, his grandfather's old hunting hatchet. Necessity dictated. Because the land was mined and booby-trapped, it was SOP for each man to carry a steel-centered, nylon-covered flak jacket, which weighed 6.7 pounds, but which on hot days seemed much heavier. Because you could die so quickly, each man carried at least one large compress bandage, usually in the helmet band for easy access. Because the nights were cold, and because the monsoons were wet, each carried a green plastic poncho that could be used as a

raincoat or groundsheet or makeshift tent. With its quilted liner, the poncho weighed almost 2 pounds, but it was worth every ounce. In April, for instance, when Ted Lavender was shot, they used his poncho to wrap him up, then to carry him across the paddy, then to lift him into the chopper that took him away.

They were called legs or grunts.

To carry something was to hump it, as when Lieutenant Jimmy Cross humped his love for Martha up the hills and through the swamps. In its intransitive form, to hump meant to walk, or to march, but it implied burdens far beyond the intransitive. Almost everyone humped photographs. In his wallet, Lieutenant Cross carried two photographs of Martha. The first was a Kodacolor snapshot signed Love, though he knew better. She stood against a brick wall. Her eyes were gray and neutral, her lips slightly open as she stared straight-on at the camera. At night, sometimes, Lieutenant Cross wondered who had taken the picture, because he knew she had boyfriends, because he loved her so much, and because he could see the shadow of the picture-taker spreading out against the brick wall. The second photograph had been clipped from the 1968 Mount Sebastian yearbook. It was an action shot—women's volleyball—and Martha was bent horizontal to the floor, reaching, the palms of her hands in sharp focus, the tongue taut, the expression frank and competitive. There was no visible sweat. She wore white gym shorts. Her legs, he thought, were almost certainly the legs of a virgin, dry and without hair, the left knee cocked and carrying her entire weight, which was just over 100 pounds. Lieutenant Cross remembered touching that left knee. A dark theater, he remembered, and the movie was *Bonnie and Clyde*, and Martha wore a tweed skirt, and during the final scene, when he touched her knee, she turned and looked at him in a sad, sober way that made him pull his hand back, but he would always remember the feel of the tweed skirt and the knee beneath it and the sound of the gunfire that killed *Bonnie and Clyde*, how embarrassing it was, how slow and oppressive. He remembered kissing her good night at the dorm door. Right then, he thought, he should've done something brave. He should've carried her up the stairs to her room and tied her to the bed and touched

that left knee all night long. He should've risked it. Whenever he looked at the photographs, he thought of new things he should've done.

What they carried was partly a function of rank, partly of field specialty.

As a first lieutenant and platoon leader, Jimmy Cross carried a compass, maps, code books, binoculars, and a .45-caliber pistol that weighed 2.9 pounds fully loaded. He carried a strobe light and the responsibility for the lives of his men.

As an RTO, Mitchell Sanders carried the PRC-25 radio, a killer, 26 pounds with its battery.

As a medic, Rat Kiley carried a canvas satchel filled with morphine and plasma and malaria tablets and surgical tape and comic books and all the things a medic must carry, including M&M's for especially bad wounds, for a total weight of nearly 20 pounds.

As a big man, therefore a machine gunner, Henry Dobbins carried the M-60, which weighed 23 pounds unloaded, but which was almost always loaded. In addition, Dobbins carried between 10 and 15 pounds of ammunition draped in belts across his chest and shoulders.

As PFCs or Spec 4s, most of them were common grunts and carried the standard M-16 gas-operated assault rifle. The weapon weighed 7.5 pounds unloaded, 8.2 pounds with its full 20-round magazine. Depending on numerous factors, such as topography and psychology, the riflemen carried anywhere from 12 to 20 magazines, usually in cloth bandoliers, adding on another 8.4 pounds at minimum, 14 pounds at maximum. When it was available, they also carried M-16 maintenance gear—rods and steel brushes and swabs and tubes of LSA oil—all of which weighed about a pound. Among the grunts, some carried the M-79 grenade launcher, 5.9 pounds unloaded, a reasonably light weapon except for the ammunition, which was heavy. A single round weighed 10 ounces. The typical load was 25 rounds. But Ted Lavender, who was scared, carried 34 rounds when he was shot and killed outside Than Khe, and he went down under an exceptional burden, more than 20 pounds of ammunition, plus the flak jacket and helmet and rations and water and toilet paper and tranquilizers and all the rest, plus the unweighed fear. He was dead weight. There was

no twitching or flopping. Kiowa, who saw it happen, said it was like watching a rock fall, or a big sandbag or something—just boom, then down—not like the movies where the dead guy rolls around and does fancy spins and goes ass over teakettle—not like that, Kiowa said, the poor bastard just flat-fuck fell. Boom. Down. Nothing else. It was a bright morning in mid-April. Lieutenant Cross felt the pain. He blamed himself. They stripped off Lavender's canteens and ammo, all the heavy things, and Rat Kiley said the obvious, the guy's dead, and Mitchell Sanders used his radio to report one U.S. KIA and to request a chopper. Then they wrapped Lavender in his poncho. They carried him out to a dry paddy, established security, and sat smoking the dead man's dope until the chopper came. Lieutenant Cross kept to himself. He pictured Martha's smooth young face, thinking he loved her more than anything, more than his men, and now Ted Lavender was dead because he loved her so much and could not stop thinking about her. When the dustoff arrived, they carried Lavender aboard. Afterward they burned Than Khe. They marched until dusk, then dug their holes, and that night Kiowa kept explaining how you had to be there, how fast it was, how the poor guy just dropped like so much concrete. Boom-down, he said. Like cement.

In addition to the three standard weapons—the M-60, M-16, and M-79—they carried whatever presented itself, or whatever seemed appropriate as a means of killing or staying alive. They carried catch-as-catch-can. At various times, in various situations, they carried M-14s and CAR-15s and Swedish Ks and grease guns and captured AK-47s and Chi-Coms and RPGs and Simonov carbines and black market Uzis and .38-caliber Smith & Wesson handguns and 66 mm LAWs and shotguns and silencers and blackjacks and bayonets and C-4 plastic explosives. Lee Strunk carried a slingshot; a weapon of last resort, he called it. Mitchell Sanders carried brass knuckles. Kiowa carried his grandfather's feathered hatchet. Every third or fourth man carried a Claymore antipersonnel mine—3.5 pounds with its firing device. They all carried fragmentation grenades—14 ounces each. They all carried at least one M-18 colored smoke grenade—24 ounces. Some carried CS or tear gas grenades. Some

carried white phosphorus grenades. They carried all they could bear, and then some, including a silent awe for the terrible power of the things they carried.

In the first week of April, before Lavender died, Lieutenant Jimmy Cross received a good-luck charm from Martha. It was a simple pebble, an ounce at most. Smooth to the touch, it was a milky white color with flecks of orange and violet, oval-shaped, like a miniature egg. In the accompanying letter, Martha wrote that she had found the pebble on the Jersey shoreline, precisely where the land touched water at high tide, where things came together but also separated. It was this separate-but-together quality, she wrote, that had inspired her to pick up the pebble and to carry it in her breast pocket for several days, where it seemed weightless, and then to send it through the mail, by air, as a token of her truest feelings for him. Lieutenant Cross found this romantic. But he wondered what her truest feelings were, exactly, and what she meant by separate-but-together. He wondered how the tides and waves had come into play on that afternoon along the Jersey shoreline when Martha saw the pebble and bent down to rescue it from geology. He imagined bare feet. Martha was a poet, with the poet's sensibilities, and her feet would be brown and bare, the toenails unpainted, the eyes chilly and somber like the ocean in March, and though it was painful, he wondered who had been with her that afternoon. He imagined a pair of shadows moving along the strip of sand where things came together but also separated. It was phantom jealousy, he knew, but he couldn't help himself. He loved her so much. On the march, through the hot days of early April, he carried the pebble in his mouth, turning it with his tongue, tasting sea salt and moisture. His mind wandered. He had difficulty keeping his attention on the war. On occasion he would yell at his men to spread out the column, to keep their eyes open, but then he would slip away into daydreams, just pretending, walking barefoot along the Jersey shore, with Martha, carrying nothing. He would feel himself rising. Sun and waves and gentle winds, all love and lightness.

What they carried varied by mission.

When a mission took them to the mountains, they carried mosquito netting, machetes, canvas tarps, and extra bug juice. If a mission seemed especially hazardous, or if it involved a place they knew to be bad, they carried everything they could. In certain heavily mined AOs, where the land was dense with Toe Poppers and Bouncing Betties, they took turns humping a 28-pound mine detector. With its headphones and big sensing plate, the equipment was a stress on the lower back and shoulders, awkward to handle, often useless because of the shrapnel in the earth, but they carried it anyway, partly for safety, partly for the illusion of safety.

On ambush, or other night missions, they carried peculiar little odds and ends. Kiowa always took along his New Testament and a pair of moccasins for silence. Dave Jensen carried night-sight vitamins high in carotene. Lee Strunk carried his slingshot; ammo, he claimed, would never be a problem. Rat Kiley carried brandy and M&M's candy. Until he was shot, Ted Lavender carried the starlight scope, which weighed 6.3 pounds with its aluminum carrying case. Henry Dobbins carried his girlfriend's pantyhose wrapped around his neck as a comforter. They all carried ghosts. When dark came, they would move out single file across the meadows and paddies to their ambush coordinates, where they would quietly set up the Claymores and lie down and spend the night waiting.

Other missions were more complicated and required special equipment. In mid-April, it was their mission to search out and destroy the elaborate tunnel complexes in the Than Khe area south of Chu Lai. To blow the tunnels, they carried one-pound blocks of pentrite high explosives, four blocks to a man, 68 pounds in all. They carried wiring, detonators, and battery-powered clackers. Dave Jensen carried earplugs. Most often, before blowing the tunnels, they were ordered by higher command to search them, which was considered bad news, but by and large they just shrugged and carried out orders. Because he was a big man, Henry Dobbins was excused from tunnel duty. The others would draw numbers. Before Lavender died there were 17 men in the platoon, and whoever drew the number 17 would strip off his gear and crawl in headfirst with a flashlight and Lieutenant Cross's .45-caliber pistol. The rest of them would fan out as security. They would sit down or kneel, not

facing the hole, listening to the ground beneath them, imagining cobwebs and ghosts, whatever was down there—the tunnel walls squeezing in—how the flashlight seemed impossibly heavy in the hand and how it was tunnel vision in the very strictest sense, compression in all ways, even time, and how you had to wiggle in—ass and elbows—a swallowed-up feeling—and how you found yourself worrying about odd things: Will your flashlight go dead? Do rats carry rabies? If you screamed, how far would the sound carry? Would your buddies hear it? Would they have the courage to drag you out? In some respects, though not many, the waiting was worse than the tunnel itself. Imagination was a killer.

On April 16, when Lee Strunk drew the number 17, he laughed and muttered something and went down quickly. The morning was hot and very still. Not good, Kiowa said. He looked at the tunnel opening, then out across a dry paddy toward the village of Than Khe. Nothing moved. No clouds or birds or people. As they waited, the men smoked and drank Kool-Aid, not talking much, feeling sympathy for Lee Strunk but also feeling the luck of the draw. You win some, you lose some, said Mitchell Sanders, and sometimes you settle for a rain check. It was a tired line and no one laughed.

Henry Dobbins ate a tropical chocolate bar. Ted Lavender popped a tranquilizer and went off to pee.

After five minutes, Lieutenant Jimmy Cross moved to the tunnel, leaned down, and examined the darkness. Trouble, he thought—a cave-in maybe. And then suddenly, without willing it, he was thinking about Martha. The stresses and fractures, the quick collapse, the two of them buried alive under all that weight. Dense, crushing love. Kneeling, watching the hole, he tried to concentrate on Lee Strunk and the war, all the dangers, but his love was too much for him, he felt paralyzed, he wanted to sleep inside her lungs and breathe her blood and be smothered. He wanted her to be a virgin and not a virgin, all at once. He wanted to know her. Intimate secrets: Why poetry? Why so sad? Why that grayness in her eyes? Why so alone? Not lonely, just alone—riding her bike across campus or sitting off by herself in the cafeteria—even dancing, she danced alone—and it was the aloneness

that filled him with love. He remembered telling her that one evening. How she nodded and looked away. And how, later, when he kissed her, she received the kiss without returning it, her eyes wide open, not afraid, not a virgin's eyes, just flat and uninvolved.

Lieutenant Cross gazed at the tunnel. But he was not there. He was buried with Martha under the white sand at the Jersey shore. They were pressed together, and the pebble in his mouth was her tongue. He was smiling. Vaguely, he was aware of how quiet the day was, the sullen paddies, yet he could not bring himself to worry about matters of security. He was beyond that. He was just a kid at war, in love. He was twenty-four years old. He couldn't help it.

A few moments later Lee Strunk crawled out of the tunnel. He came up grinning, filthy but alive. Lieutenant Cross nodded and closed his eyes while the others clapped Strunk on the back and made jokes about rising from the dead.

Worms, Rat Kiley said. Right out of the grave. Fuckin' zombie.

The men laughed. They all felt great relief.

Spook city, said Mitchell Sanders.

Lee Strunk made a funny ghost sound, a kind of moaning, yet very happy, and right then, when Strunk made that high happy moaning sound, when he went Ahhooooo, right then Ted Lavender was shot in the head on his way back from peeing. He lay with his mouth open. The teeth were broken. There was a swollen black bruise under his left eye.

The cheekbone was gone. Oh shit, Rat Kiley said, the guy's dead. The guy's dead, he kept saying, which seemed profound—the guy's dead. I mean really.

The things they carried were determined to some extent by superstition. Lieutenant Cross carried his good-luck pebble. Dave Jensen carried a rabbit's foot. Norman Bowker, otherwise a very gentle person, carried a thumb that had been presented to him as a gift by Mitchell Sanders. The thumb was dark brown, rubbery to the touch, and weighed 4 ounces at most. It had been cut from a VC corpse, a boy of fifteen or sixteen. They'd found him at the bottom of an irrigation ditch, badly burned, flies in his mouth and eyes. The boy wore black shorts and sandals. At the

time of his death he had been carrying a pouch of rice, a rifle, and three magazines of ammunition.

You want my opinion, Mitchell Sanders said, there's a definite moral here. He put his hand on the dead boy's wrist. He was quiet for a time, as if counting a pulse, then he patted the stomach, almost affectionately, and used Kiowa's hunting hatchet to remove the thumb.

Henry Dobbins asked what the moral was.

Moral?

You know. Moral.

Sanders wrapped the thumb in toilet paper and handed it across to Norman Bowker. There was no blood. Smiling, he kicked the boy's head, watched the flies scatter, and said, It's like with that old TV show—Paladin. Have gun, will travel.

Henry Dobbins thought about it.

Yeah, well, he finally said. I don't see no moral.

There it is, man.

Fuck off.

They carried USO stationery and pencils and pens. They carried Sterno, safety pins, trip flares, signal flares, spools of wire, razor blades, chewing tobacco, liberated joss sticks and statuettes of the smiling Buddha, candles, grease pencils, The Stars and Stripes, fingernail clippers, Psy Ops leaflets, bush hats, bolos, and much more. Twice a week, when the resupply choppers came in, they carried hot chow in green mermite cans and large canvas bags filled with iced beer and soda pop. They carried plastic water containers, each with a 2-gallon capacity. Mitchell Sanders carried a set of starched tiger fatigues for special occasions. Henry Dobbins carried Black Flag insecticide. Dave Jensen carried empty sandbags that could be filled at night for added protection. Lee Strunk carried tanning lotion. Some things they carried in common. Taking turns, they carried the big PRC-77 scrambler radio, which weighed 30 pounds with its battery. They shared the weight of memory. They took up what others could no longer bear. Often, they carried each other, the wounded or weak.

They carried infections. They carried chess sets, basketballs, Vietnamese-English dictionaries, insignia of rank, Bronze Stars and Purple Hearts, plastic cards imprinted with the Code of Conduct. They carried diseases, among them malaria and dysentery. They carried lice and ringworm and leeches and paddy algae and various rots and molds. They carried the land itself—Vietnam, the place, the soil—a powdery orange-red dust that covered their boots and fatigues and faces. They carried the sky. The whole atmosphere, they carried it, the humidity, the monsoons, the stink of fungus and decay, all of it, they carried gravity. They moved like mules. By daylight they took sniper fire, at night they were mortared, but it was not battle, it was just the endless march, village to village, without purpose, nothing won or lost. They marched for the sake of the march. They plodded along slowly, dumbly, leaning forward against the heat, unthinking, all blood and bone, simple grunts, soldiering with their legs, toiling up the hills and down into the paddies and across the rivers and up again and down, just humping, one step and then the next and then another, but no volition, no will, because it was automatic, it was anatomy, and the war was entirely a matter of posture and carriage, the hump was everything, a kind of inertia, a kind of emptiness, a dullness of desire and intellect and conscience and hope and human sensibility. Their principles were in their feet. Their calculations were biological. They had no sense of strategy or mission. They searched the villages without knowing what to look for, not caring, kicking over jars of rice, frisking children and old men, blowing tunnels, sometimes setting fires and sometimes not, then forming up and moving on to the next village, then other villages, where it would always be the same. They carried their own lives. The pressures were enormous. In the heat of early afternoon, they would remove their helmets and flak jackets, walking bare, which was dangerous but which helped ease the strain. They would often discard things along the route of march. Purely for comfort, they would throw away rations, blow their Claymores and grenades, no matter, because by nightfall the resupply choppers would arrive with more of the same, then a day or two later still more, fresh watermelons and crates of ammunition and sunglasses and woolen sweaters—the resources were stunning—sparklers for the Fourth of July, colored eggs for Easter—it

was the great American war chest—the fruits of science, the smokestacks, the canneries, the arsenals at Hartford, the Minnesota forests, the machine shops, the vast fields of corn and wheat—they carried like freight trains; they carried it on their backs and shoulders—and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry.

After the chopper took Lavender away, Lieutenant Jimmy Cross led his men into the village of Than Khe. They burned everything. They shot chickens and dogs, they trashed the village well, they called in artillery and watched the wreckage, then they marched for several hours through the hot afternoon, and then at dusk, while Kiowa explained how Lavender died, Lieutenant Cross found himself trembling.

He tried not to cry. With his entrenching tool, which weighed 5 pounds, he began digging a hole in the earth.

He felt shame. He hated himself. He had loved Martha more than his men, and as a consequence Lavender was now dead, and this was something he would have to carry like a stone in his stomach for the rest of the war.

All he could do was dig. He used his entrenching tool like an ax, slashing, feeling both love and hate, and then later, when it was full dark, he sat at the bottom of his foxhole and wept. It went on for a long while. In part, he was grieving for Ted Lavender, but mostly it was for Martha, and for himself, because she belonged to another world, which was not quite real, and because she was a junior at Mount Sebastian College in New Jersey, a poet and a virgin and uninvolved, and because he realized she did not love him and never would.

Like cement, Kiowa whispered in the dark. I swear to God—boom, down. Not a word.

I've heard this, said Norman Bowker.

A pissar, you know? Still zipping himself up. Zapped while zipping.

All right, fine. That's enough.

Yeah, but you had to see it, the guy just—

I heard, man. Cement. So why not shut the fuck up?

Kiowa shook his head sadly and glanced over at the hole where Lieutenant Jimmy Cross sat watching the night. The air was thick and wet. A warm dense fog had settled over the paddies and there was the stillness that precedes rain.

After a time Kiowa sighed.

One thing for sure, he said. The lieutenant's in some deep hurt. I mean that crying jag—the way he was carrying on—it wasn't fake or anything, it was real heavy-duty hurt. The man cares.

Sure, Norman Bowker said.

Say what you want, the man does care.

We all got problems.

Not Lavender.

No, I guess not, Bowker said. Do me a favor, though.

Shut up?

That's a smart Indian. Shut up.

Shrugging, Kiowa pulled off his boots. He wanted to say more, just to lighten up his sleep, but instead he opened his New Testament and arranged it beneath his head as a pillow. The fog made things seem hollow and unattached. He tried not to think about Ted Lavender, but then he was thinking how fast it was, no drama, down and dead, and how it was hard to feel anything except surprise. It seemed unchristian.

He wished he could find some great sadness, or even anger, but the emotion wasn't there and he couldn't make it happen. Mostly he felt pleased to be alive. He liked the smell of the New Testament under his cheek, the leather and ink and paper and glue, whatever the chemicals were. He liked hearing the sounds of night. Even his fatigue, it felt fine, the stiff muscles and the prickly awareness of his own body, a floating feeling. He enjoyed not being dead. Lying there, Kiowa admired Lieutenant Jimmy Cross's capacity for grief. He wanted to share the man's pain, he wanted to care as Jimmy Cross cared. And yet when he closed his eyes, all he could think was Boom-down, and all he could feel was the pleasure of having his boots off and the fog curling in around him and the damp soil and the Bible smells and the plush comfort of night.

After a moment Norman Bowker sat up in the dark.

What the hell, he said. You want to talk, talk. Tell it to me.

Forget it.

No, man, go on. One thing I hate, it's a silent Indian.

For the most part they carried themselves with poise, a kind of dignity. Now and then, however, there were times of panic, when they squealed or wanted to squeal but couldn't, when they twitched and made moaning sounds and covered their heads and said Dear Jesus and flopped around on the earth and fired their weapons blindly and cringed and sobbed and begged for the noise to stop and went wild and made stupid promises to themselves and to God and to their mothers and fathers, hoping not to die. In different ways, it happened to all of them. Afterward, when the firing ended, they would blink and peek up. They would touch their bodies, feeling shame, then quickly hiding it. They would force themselves to stand. As if in slow motion, frame by frame, the world would take on the old logic—absolute silence, then the wind, then sunlight, then voices. It was the burden of being alive. Awkwardly, the men would reassemble themselves, first in private, then in groups, becoming soldiers again. They would repair the leaks in their eyes. They would check for casualties, call in dustoffs, light cigarettes, try to smile, clear their throats and spit and begin cleaning their weapons. After a time someone would shake his head and say, No lie, I almost shit my pants, and someone else would laugh, which meant it was bad, yes, but the guy had obviously not shit his pants, it wasn't that bad, and in any case nobody would ever do such a thing and then go ahead and talk about it. They would squint into the dense, oppressive sunlight. For a few moments, perhaps, they would fall silent, lighting a joint and tracking its passage from man to man, inhaling, holding in the humiliation. Scary stuff, one of them might say. But then someone else would grin or flick his eyebrows and say, Roger-dodger, almost cut me a new asshole, almost. There were numerous such poses. Some carried themselves with a sort of wistful resignation, others with pride or stiff soldierly discipline or good humor or macho zeal. They were afraid of dying but they were even more afraid to show it.

They found jokes to tell.

They used a hard vocabulary to contain the terrible softness. Greased they'd say. Offed, lit up, zapped while zipping. It wasn't cruelty, just stage presence. They were actors. When someone died, it wasn't quite dying, because in a curious way it seemed scripted, and because they had their lines mostly memorized, irony mixed with tragedy, and because they called it by other names, as if to encyst and destroy the reality of death itself. They kicked corpses. They cut off thumbs. They talked grunt lingo. They told stories about Ted Lavender's supply of tranquilizers, how the poor guy didn't feel a thing, how incredibly tranquil he was.

There's a moral here, said Mitchell Sanders.

They were waiting for Lavender's chopper, smoking the dead man's dope.

The moral's pretty obvious, Sanders said, and winked. Stay away from drugs.

No joke, they'll ruin your day every time.

Cute, said Henry Dobbins.

Mind blower, get it? Talk about wiggy. Nothing left, just blood and brains.

They made themselves laugh.

There it is, they'd say. Over and over—there it is, my friend, there it is—as if the repetition itself were an act of poise, a balance between crazy and almost crazy, knowing without going, there it is, which meant be cool, let it ride, because Oh yeah, man, you can't change what can't be changed, there it is, there it absolutely and positively and fucking well is.

They were tough.

They carried all the emotional baggage of men who might die. Grief, terror, love, longing—these were intangibles, but the intangibles had their own mass and specific gravity, they had tangible weight. They carried shameful memories. They carried the common secret of cowardice barely restrained, the instinct to run or freeze or hide, and in many respects this was the heaviest burden of all, for it could never be put down, it required perfect balance and perfect posture. They carried their reputations. They carried the soldier's greatest fear, which was the fear of blushing.

Men killed, and died, because they were embarrassed not to. It was what had brought them to the war in the first place, nothing positive, no dreams of glory or

honor, just to avoid the blush of dishonor. They died so as not to die of embarrassment. They crawled into tunnels and walked point and advanced under fire. Each morning, despite the unknowns, they made their legs move. They endured.

They kept humping. They did not submit to the obvious alternative, which was simply to close the eyes and fall. So easy, really. Go limp and tumble to the ground and let the muscles unwind and not speak and not budge until your buddies picked you up and lifted you into the chopper that would roar and dip its nose and carry you off to the world. A mere matter of falling, yet no one ever fell. It was not courage, exactly; the object was not valor. Rather, they were too frightened to be cowards. By and large they carried these things inside, maintaining the masks of composure.

They sneered at sick call. They spoke bitterly about guys who had found release by shooting off their own toes or fingers. Pussies, they'd say. Candy-asses. It was fierce, mocking talk, with only a trace of envy or awe, but even so the image played itself out behind their eyes.

They imagined the muzzle against flesh. So easy: squeeze the trigger and blow away a toe. They imagined it. They imagined the quick, sweet pain, then the evacuation to Japan, then a hospital with warm beds and cute geisha nurses.

And they dreamed of freedom birds.

At night, on guard, staring into the dark, they were carried away by jumbo jets. They felt the rush of takeoff. Gone! they yelled. And then velocity—wings and engines—a smiling stewardess—but it was more than a plane, it was a real bird, a big sleek silver bird with feathers and talons and high screeching. They were flying. The weights fell off; there was nothing to bear. They laughed and held on tight, feeling the cold slap of wind and altitude, soaring, thinking It's over, I'm gone!—they were naked, they were light and free—it was all lightness, bright and fast and buoyant, light as light, a helium buzz in the brain, a giddy bubbling in the lungs as they were taken up over the clouds and the war, beyond duty, beyond gravity and mortification and global entanglements—Sin loi! they yelled. I'm sorry, motherfuckers, but I'm out of it, I'm goofed, I'm on a space cruise, I'm gone!—and it was a restful, unencumbered sensation, just riding the light waves, sailing that big silver freedom

bird over the mountains and oceans, over America, over the farms and great sleeping cities and cemeteries and highways and the golden arches of McDonald's, it was flight, a kind of fleeing, a kind of falling, falling higher and higher, spinning off the edge of the earth and beyond the sun and through the vast, silent vacuum where there were no burdens and where everything weighed exactly nothing—Gone! they screamed. I'm sorry but I'm gone!—and so at night, not quite dreaming, they gave themselves over to lightness, they were carried, they were purely borne.

On the morning after Ted Lavender died, First Lieutenant Jimmy Cross crouched at the bottom of his foxhole and burned Martha's letters. Then he burned the two photographs. There was a steady rain falling, which made it difficult, but he used heat tabs and Sterno to build a small fire, screening it with his body, holding the photographs over the tight blue flame with the tips of his fingers.

He realized it was only a gesture. Stupid, he thought. Sentimental, too, but mostly just stupid.

Lavender was dead. You couldn't burn the blame.

Besides, the letters were in his head. And even now, without photographs, Lieutenant Cross could see Martha playing volleyball in her white gym shorts and yellow T-shirt. He could see her moving in the rain.

When the fire died out, Lieutenant Cross pulled his poncho over his shoulders and ate breakfast from a can.

There was no great mystery, he decided.

In those burned letters Martha had never mentioned the war, except to say, Jimmy, take care of yourself. She wasn't involved. She signed the letters Love, but it wasn't love, and all the fine lines and technicalities did not matter. Virginity was no longer an issue. He hated her. Yes, he did. He hated her. Love, too, but it was a hard, hating kind of love.

The morning came up wet and blurry. Everything seemed part of everything else, the fog and Martha and the deepening rain.

He was a soldier, after all.

Half smiling, Lieutenant Jimmy Cross took out his maps. He shook his head hard, as if to clear it, then bent forward and began planning the day's march. In ten minutes, or maybe twenty, he would rouse the men and they would pack up and head west, where the maps showed the country to be green and inviting. They would do what they had always done. The rain might add some weight, but otherwise it would be one more day layered upon all the other days.

He was realistic about it. There was that new hardness in his stomach. He loved her but he hated her.

No more fantasies, he told himself.

Henceforth, when he thought about Martha, it would be only to think that she belonged elsewhere. He would shut down the daydreams. This was not Mount Sebastian, it was another world, where there were no pretty poems or midterm exams, a place where men died because of carelessness and gross stupidity. Kiowa was right. Boom-down, and you were dead, never partly dead.

Briefly, in the rain, Lieutenant Cross saw Martha's gray eyes gazing back at him. He understood.

It was very sad, he thought. The things men carried inside. The things men did or felt they had to do.

He almost nodded at her, but didn't.

Instead he went back to his maps. He was now determined to perform his duties firmly and without negligence. It wouldn't help Lavender, he knew that, but from this point on he would comport himself as an officer. He would dispose of his good-luck pebble. Swallow it, maybe, or use Lee Strunk's slingshot, or just drop it along the trail. On the march he would impose strict field discipline. He would be careful to send out flank security, to prevent straggling or bunching up, to keep his troops moving at the proper pace and at the proper interval. He would insist on clean weapons. He would confiscate the remainder of Lavender's dope. Later in the day, perhaps, he would call the men together and speak to them plainly. He would accept the blame for what had happened to Ted Lavender. He would be a man about it. He would look them in the eyes, keeping his chin level, and he would issue the new

SOPs in a calm, impersonal tone of voice, a lieutenant's voice, leaving no room for argument or discussion. Commencing immediately, he'd tell them, they would no longer abandon equipment along the route of march. They would police up their acts.

They would get their shit together, and keep it together, and maintain it neatly and in good working order.

He would not tolerate laxity. He would show strength, distancing himself.

Among the men there would be grumbling, of course, and maybe worse, because their days would seem longer and their loads heavier, but Lieutenant Jimmy Cross reminded himself that his obligation was not to be loved but to lead. He would dispense with love; it was not now a factor. And if anyone quarreled or complained, he would simply tighten his lips and arrange his shoulders in the correct command posture. He might give a curt little nod. Or he might not. He might just shrug and say, Carry on, then they would saddle up and form into a column and move out toward the villages west of Than Khe.

11.2. Answer the questions:

- ✓What was Jimmy's love to Martha? Why does he construct this elaborate (mostly fictional) relationship with her? What does he get out of it?
- ✓Why do the soldiers joke about the war?
- ✓What is the role of shame, embarrassment, and fear in the story?
- ✓How has Jimmy changed by the end of the story? How will he be a different person from this point on? What has he learned about himself?
- ✓How is O'Brien structured the story? What is the purpose of this structure?

Choose a passage that was especially memorable to you and explain why.

11.3. Write a critical analyses to the short story.

Unit 4. The History of Media

Learning objectives:

- **Content:** Stages of Mass Media Evolution
- **Language:** Introduce and practice new vocabulary
- **Communication:** receptive skills (listening, reading) and productive skills (speaking, writing)
- **Culture:** comparative analysis of **the world mass media evolution**

Synopsis

This lesson focuses on the development of Mass Media, familiarizes learners with different types of Mass Media and its influence on culture.

Learning aims

By the end of the lesson the learners will have:

- been introduced to the evolution of Media
- developed critical awareness in dealing with Media
- differentiated the notions “Mass Media” and “Mass Communication”
- analyzed different types of mass media
- understood the importance of mass media in the cultural development of any country

Spark

1.1 Before we start the lesson, have a look at the pictures and tell the difference between the notions “mass media” and “mass communication”. Identify the roots of mass media dissemination.



1.2. Watch the video “Brief History of Media” by Dan Gilmore (an [American](#) technology writer and columnist, director of News Co/Lab, an initiative to elevate news literacy and awareness, at [Arizona State University's Walter Cronkite School of Journalism and Mass Communication](#)) <https://www.youtube.com/watch?v=VWOBRKx38fo> (till 4.20 minutes) which focuses on the evolution of media. Think of the reasons media was developed and name the main stages of media development.

Input

2.1 After watching the video compare the evolution of mass media and mass communication with the given analyses below. What other data do you know?

Evolution of Mass Media over nearly 170 years

- The age of Print
- The pre-Cinema Period 1839-1895
- Arrival of Cinema 1895
- Arrival of Radio 1901
- Arrival of TV 1926
- Arrival of Internet 1990

A brief history of communications

60,000 years ago	▶ People started to speak	
5,000 years ago	▶ People started to write	
600 years ago	▶ People started to publish	
110 years ago	▶ Radio was invented	
80 years ago	▶ Television was invented	
45 years ago	▶ The Internet was born	

2.2. A. Pre-reading task.

1. Choose the definition of mass media you consider to be the best one and justify your choice.

1) the printed press, newspapers and magazines, radio, television, and Internet sites that purvey news, information, misinformation, and all shades of opinion;

- 3) any transmission of information that reaches large numbers of people, usually within a short time frame, in a *one-to-many* communication flow;
 - 4) tools for the transfer of information, concepts, and ideas to both general and specific audiences;
 - 5) refer to channels of communication that involve transmitting information in some way, shape or form to large numbers of people.
2. Tell in what way technology influenced the development of mass media.

B. Reading task.

Read the text about the development of mass media and make a plan of it in the form of questions.

A Brief History of Mass Media and Culture

Until Johannes Gutenberg's 15th-century invention of the movable type printing press, books were painstakingly handwritten and no two copies were exactly the same. The printing press made the mass production of print media possible. Not only was it much cheaper to produce written material, but new transportation technologies also made it easier for texts to reach a wide audience. It's hard to overstate the importance of Gutenberg's invention, which helped usher in massive cultural movements like the European Renaissance and the Protestant Reformation. In 1810, another German printer, Friedrich Koenig, pushed media production even further when he essentially hooked the steam engine up to a printing press, enabling the industrialization of printed media.

This increased efficiency went hand in hand with the rise of the daily newspaper. The newspaper was the perfect medium for the increasingly urbanized Americans of the 19th century, who could no longer get their local news merely through gossip and word of mouth. These Americans were living in unfamiliar territory, and newspapers and other media helped them negotiate the rapidly changing world. The Industrial Revolution meant that some people had more leisure time and more money, and media helped them figure out how to spend both.

In the 1830s, the major daily newspapers faced a new threat from the rise of penny papers, which were low-priced broadsheets that served as a cheaper, more sensational daily news source. They favored news of murder and adventure over the dry political news of the day.

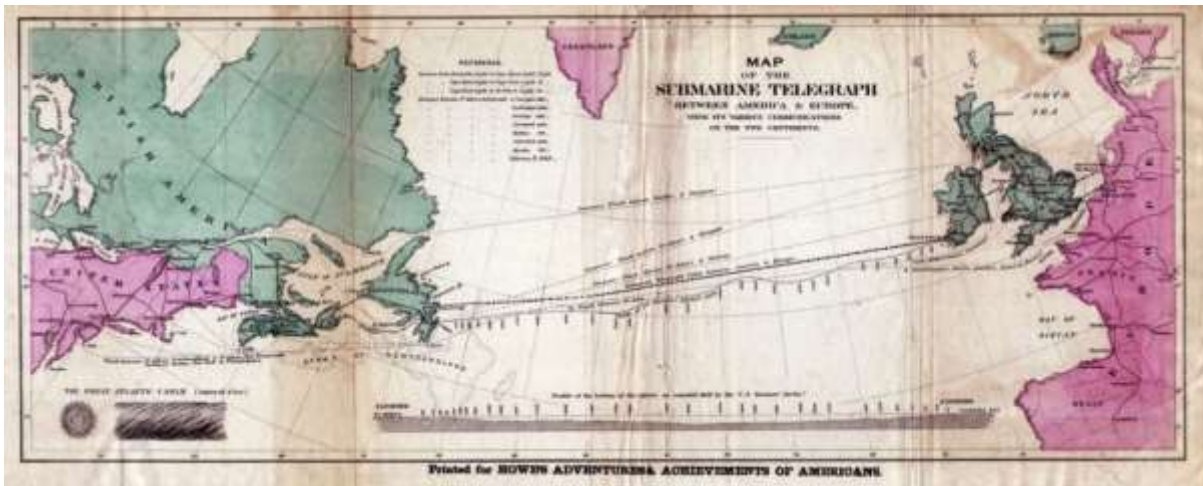


The penny press appealed to readers' desires for lurid tales of murder and scandal.

[Wikimedia Commons](#) – public domain.

In the early decades of the 20th century, the first major nonprint form of mass media — radio exploded in popularity. Radios, which were less expensive than telephones and widely available by the 1920s, had the unprecedented ability of allowing huge numbers of people to listen to the same event at the same time. Radio was a boon for advertisers, who now had an access to a large and captive audience. An early advertising consultant claimed that the early days of radio were “a glorious opportunity for the advertising man to spread his sales propaganda” because of “a countless audience, sympathetic, pleasure seeking, enthusiastic, curious, interested, approachable in the privacy of their homes.

Technological innovations such as the steam engine, electricity, wireless communication, and the Internet have all had lasting and significant effects on world culture. As media historians Asa Briggs and Peter Burke note, every crucial invention came with “a change in historical perspectives.” Electricity altered the way people thought about time because work and play were no longer dependent on the daily rhythms of sunrise and sunset; wireless communication collapsed distance; the Internet revolutionized the way we store and retrieve information.



The transatlantic telegraph cable made nearly instantaneous communication between the United States and Europe possible for the first time in 1858. Amber Case – [1858 trans-Atlantic telegraph cable route](#) – CC BY-NC 2.0.

The contemporary media age can trace its origins back to the electrical telegraph, patented in the United States by Samuel Morse in 1837. Thanks to the telegraph, communication was no longer linked to the physical transportation of messages; it didn't matter whether a message needed to travel 5 or 500 miles. Suddenly, information from distant places was nearly as accessible as local news, as telegraph lines began to stretch across the globe, making their own kind of World Wide Web. In this way, the telegraph acted as the precursor to much of the technology that followed, including the telephone, radio, television, and Internet. When the first transatlantic cable was laid in 1858, allowing nearly instantaneous communication from the United States to Europe, the *London Times* described it as “the greatest discovery since that of Columbus, a vast enlargement...given to the sphere of human activity.”

The post–World War II era was marked by prosperity, and by the introduction of a seductive new form of mass communication: television. In 1946, about 17,000 televisions existed in the United States.

Broadcast television was the dominant form of mass media, and the three major networks controlled more than 90 percent of the news programs, live events, and sitcoms viewed by Americans. The development of the television also contributed to the counterculture of the 1960s.

Print media was more durable and easily archived, and it allowed users more flexibility in terms of time—once a person had purchased a magazine, he or she could read it whenever and wherever. Broadcast media, in contrast, usually aired programs on a fixed schedule, which allowed it to both provide a sense of immediacy and fleetingness. Until the advent of digital video recorders in the late 1990s, it was impossible to pause and rewind a live television broadcast.

The media world faced drastic changes once again in the 1980s and 1990s with the spread of cable television. Cable providers allowed viewers a wide menu of choices, including channels specifically tailored to people who wanted to watch only golf, classic films, sermons, or videos of sharks. Still, until the mid-1990s, television was dominated by the large networks.

The 19th-century development of photographic technologies would lead to the later innovations of cinema and television. As with wireless technology, several inventors independently created a form of photography at the same time, among them the French inventors Joseph Niépce and Louis Daguerre and the British scientist William Henry Fox Talbot. By the 1920s, Hollywood had already created its first stars, most notably Charlie Chaplin; by the end of the 1930s, Americans were watching color films with full sound, including *Gone With the Wind* and *The Wizard of Oz*.



Gone With the Wind defeated *The Wizard of Oz* to become the first color film ever to win the Academy Award for Best Picture in 1939. ([Wikimedia Commons](#) – public domain; [Wikimedia Commons](#) – public domain.)

In the United States, competing commercial stations (including the radio powerhouses of CBS and NBC) meant that commercial-driven programming dominated. In Great Britain, the government managed broadcasting through the British Broadcasting Corporation (BBC).

Important national events, broadcast live for the first time, were an impetus for consumers to buy sets so they could witness the spectacle; both England and Japan saw a boom in sales before important royal weddings in the 1950s.



In the 1960s, the concept of a useful portable computer was still a dream; huge mainframes were required to run a basic operating system. ([Wikimedia Commons](#) – public domain)

In 1969, management consultant Peter Drucker predicted that the next major technological innovation would be an electronic appliance that would revolutionize the way people lived. This appliance would sell for less than a television set and be “capable of being plugged in wherever there is electricity and giving immediate access to all the information needed for school work from first grade through college”, now known as a personal computer.

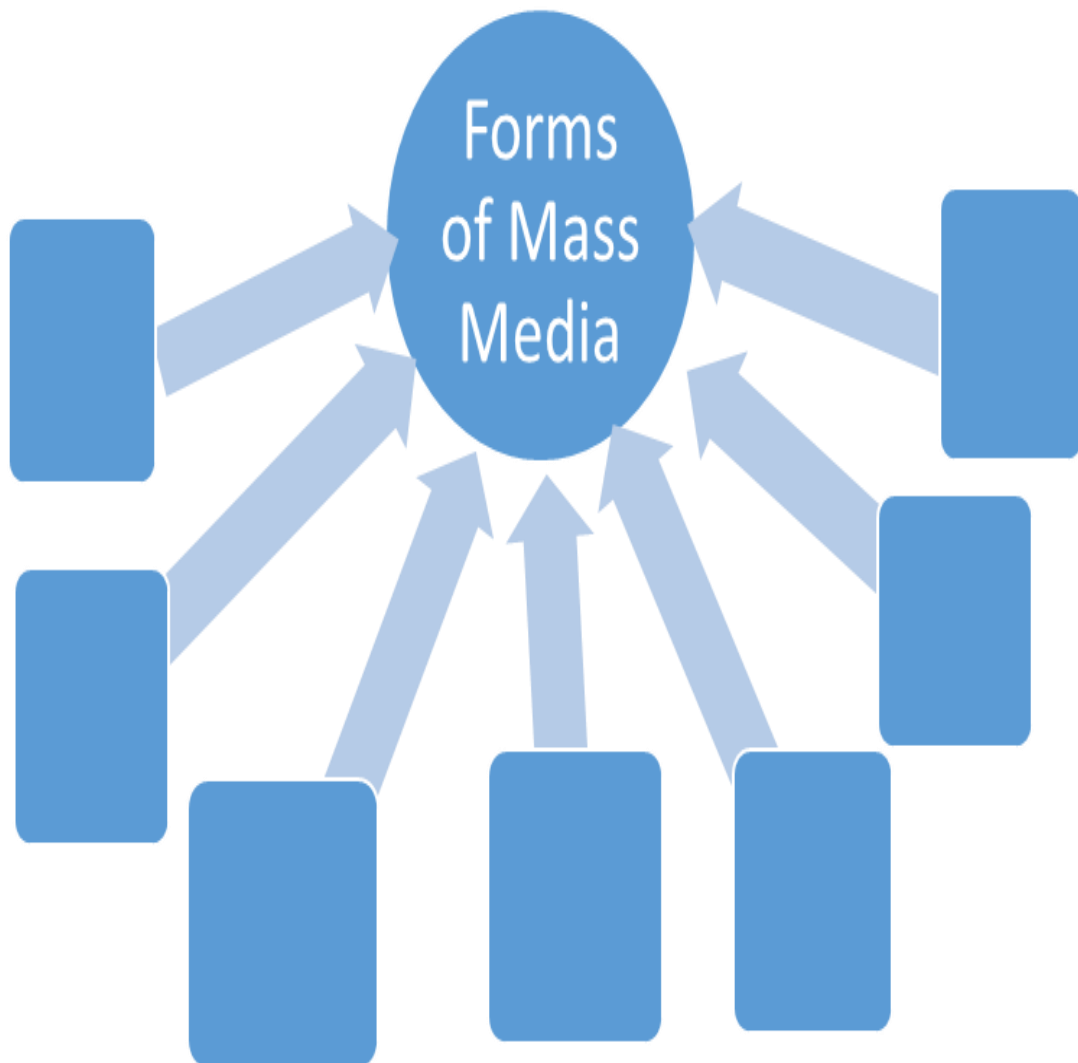
C. Post-reading exercise. Group work. Using the plan, you compiled, in groups of four analyze the history, aims and forms of mass media technologies, and develop its history timeline.

2.3. Group work. Consult the information and fill in the mind map about forms of mass media, pay attention to its place according to its importance, be ready to explain your choice

Electronic media and print media include a variety of forms:

- [Audio recording](#), using various types of discs or tape. Originally used for [music](#), video, and [computer](#) uses followed.
- [Broadcasting](#), in the narrow sense, for [radio](#) and [television](#).
- [Film](#), most often used for entertainment, but also for documentaries.

- [Internet](#), which has many uses and presents both opportunities and challenges. Blogs and podcasts, such as news, [music](#), pre-recorded speech, and video.
- Outdoor media comprises: billboards, signs, placards placed inside and outside commercial buildings/objects like shops/buses, flying billboards (signs in tow of airplanes), blimps, skywriting, AR Advertising.
- [Publishing](#), in the narrow sense, meaning on paper, mainly via [books](#), magazines, and [newspapers](#).
- Computer games, which developed into a mass form of media with personal devices allowing people to purchase games to play in their homes
-



2.4. Match the explanations with definitions according to its importance.

<p>1. Audio recording and reproduction</p>	<p>A. a publication containing news and information and advertising, usually printed on low-cost paper called newsprint. It may be general or special interest, most often published daily or weekly. The first printed examples were published in the seventeenth century, and the form has thrived even in the face of competition from technologies such as radio and television. Recent developments on the Internet are posing major threats to its business model, however. Paid circulation is declining in most countries, and advertising revenue, which makes up the bulk of its income, is shifting from print to online; some commentators, nevertheless, point out that historically new media such as radio and television did not entirely supplant existing media.</p>
<p>2. Broadcasting</p>	<p>B. is the industry concerned with the production of literature or information—the activity of making information available for public view. In some cases, authors may be their own publishers. Traditionally, the term refers to the distribution of printed works such as books, magazines, and newspapers. With the advent of digital information systems and the Internet, its scope has expanded to include websites, "blogs," and the like.</p>

<p>3.Book</p>	<p>C.is the electrical or mechanical re-creation and/or amplification of sound, often as music. This involves the use of audio equipment such as microphones, recording devices, and loudspeakers. From early beginnings with the invention of the phonograph using purely mechanical techniques, the field has advanced with the invention of electrical recording, the mass production of the gramophone record, and the tape recorder. The invention of the compact cassette in the 1960s, gave a major boost to its distribution and in 1983, brought massive improvements in ruggedness and quality. Later developments in digital audio players made this medium even more popular.</p>
<p>4. Internet</p>	<p>D.is the distribution of sound and/or video signals (programs) to a number of recipients ("listeners" or "viewers") that belong to a large group. This group may be the public in general, or a relatively large audience within the public. Thus, an Internet channel may distribute text or music world-wide, while a public address system can share it to a small population within its range. It forms a very large segment of the mass media. The term was coined by early radio engineers from the Midwestern United States.</p>

<p>5. Film</p>	<p>Film is a periodical publication containing a variety of articles, generally financed by advertising and/or purchase by readers. They are typically published weekly, biweekly, monthly, bimonthly, or quarterly, with a date on the cover that is in advance of the date it is actually published. They are often printed in color on coated paper, and are bound with a soft cover. They fall into two broad categories: consumer and business (or trade). In practice, they are a subset of periodicals, distinct from those periodicals produced by scientific, artistic, academic, or special interest publishers which are subscription-only, more expensive, narrowly limited in circulation, and often have little or no advertising.</p>
<p>6. Software</p>	<p>Film is a term that encompasses motion pictures as individual projects, as well as the field in general. The origin of the name comes from the fact that its predecessor was historically the primary medium for recording and displaying motion pictures. Many other terms exist—"motion pictures" (or just "pictures"), "the silver screen," "photoplays," "the cinema," "picture shows," "flicks"—and commonly "movies." It can become a worldwide attraction, especially with the addition of dubbing or subtitles that translate the dialogue into other languages.</p>

2.5. Discussion. A.

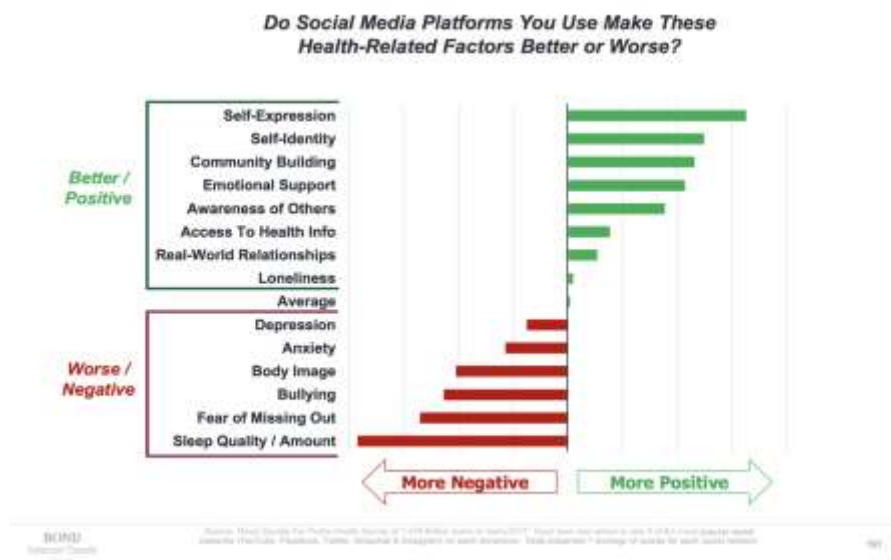
1. What types of mass media, national or foreign, are the most important nowadays and why?
2. How can types of mass media influence the culture of the specific country? Give examples.
3. What role does Internet play nowadays? Does it bear any negative features? Give reasons.
4. What was the first newspaper published in Ukrainian?

B. Additional Task. 1. Reflect on social media statistics.

Social media statistics

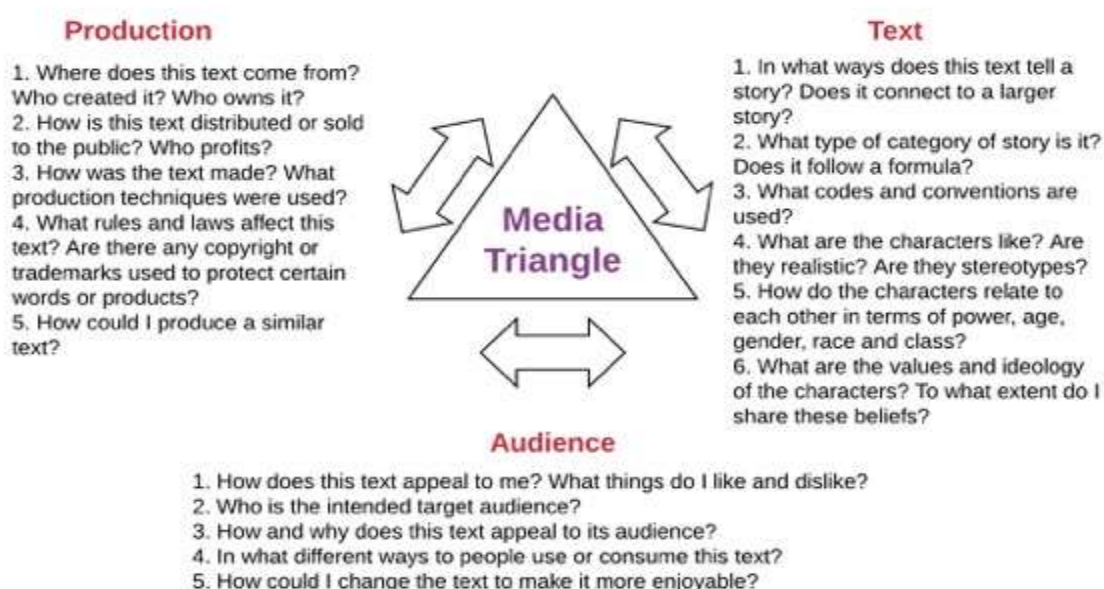
- For context, as of December 2019, total worldwide population is 7.8 billion
- The internet has 4.54 billion users
- There are 3.725 billion active social media users
- On average, people have 7.6 social media accounts
- The average daily time spent on social is 142 minutes a day
- 91% of retail brands use 2 or more social media channels
- 81% of all small and medium businesses use some kind of social platform
- Social media users grew by 328 million between October 2018 and October 2019.
- That works out at 10 new social media users per second
- Facebook Messenger and Whatsapp handle 60 billion messages a day
- When asked 81% of teenagers felt social media has a positive effect on their lives
- Another study found the effect of social media on teenagers was 'trivial'
- A third from the Royal Society for Public Health found there were a range of negative and positive effects

2. Express your attitude concerning the influence (positive / negative) of social media on a person (judging by the table)



2.6. Reflective Task. Read the information about the Media Triangle and be ready to define the steps for media text analyses.

The Media Triangle was created by Eddie Dick, and is used to analyze the messages media texts have. The triangle focuses on the text itself, the audience and the production of the specific media. The media triangle is the tool with the help of which learners should view media texts.



3. Formative Assessment. Prepare poster presentation – Chose any local or national type of mass media (TV programme, radio programme, a newspaper or a magazine)

and analyze its stages of development and influence on the people. Explain your choice.

4. Summative Assessment. Taking into account The Media Triangle prepare an essay of the role of media in contemporary life.

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UNIT 5. TRADITIONAL VS NEW MEDIA

Content

identify functions and features of traditional and new media;

- classify different types of social media platforms;
- develop their understanding about the benefits of different types of media in terms of information access.

Language

- learn related terms and phrases to discuss roles and functions of traditional and new media;
- improve speaking and fact presentation skills;

Critical thinking

activate prior knowledge and make inferences;

- evaluate the benefits and drawbacks of traditional and new media;
- reflect on personal progress.



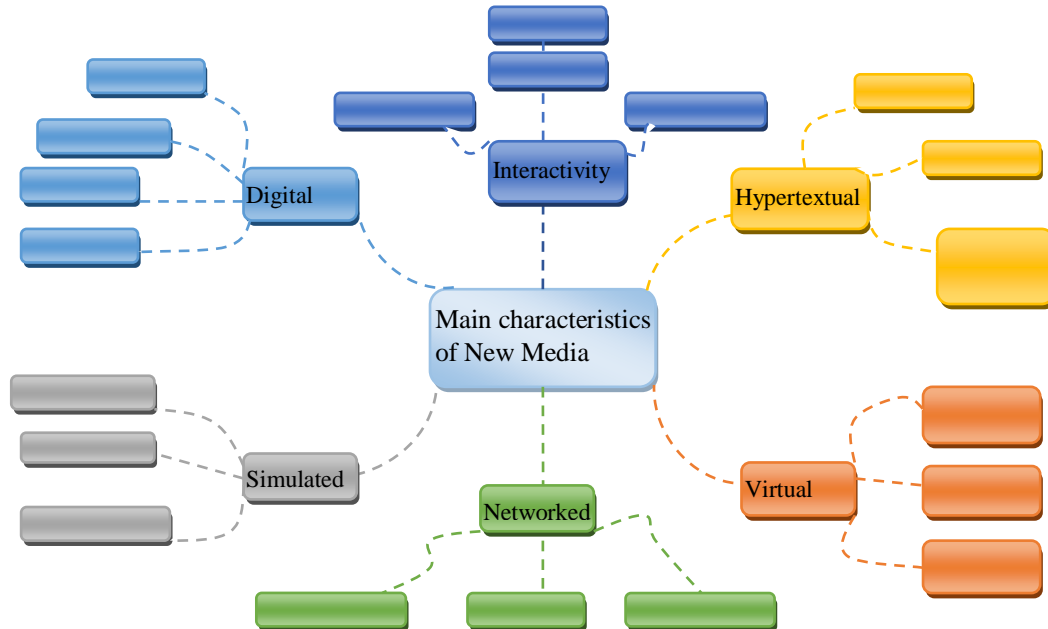
PART 1. ACTIVATING PRIOR KNOWLEDGE

Ex.1. Answer the questions:

1. What is Traditional Media? Give examples of Traditional Media.
2. What is New Media? Give examples of New Media.
3. What is relationship between Traditional Media and New Media? Why is new media more popular than traditional media?
4. What forms of media do you consume on a regular basis?
 - Traditional media _____
 - New media _____

Compare your answers in the group.

Ex.2. Look at the spidergram. Add the missing information in the bricks. Discuss results together



To check your knowledge go to **Sociology revision** that distinguish “New Media” from “Old Media” of the day in 2018.



How is the word “social” related to the words “sociable”, “gregarious”, “cultural”? Which meaning do they share?



Ex.3. Read the quotations about the social media. Do you agree with them? Why? Why not?

“Don’t say anything online that you wouldn’t want plastered on a billboard with your face on it.”

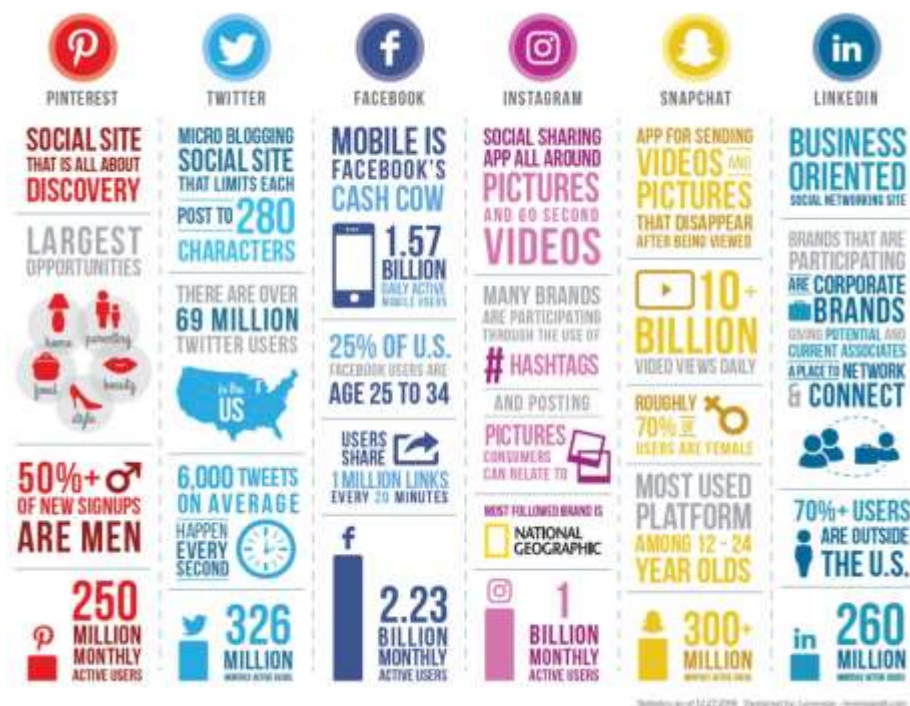
— Erin Bury, managing director, Eighty-Eight

“Social media’s like a bakery. You can lose credibility, goodwill and fans by serving up stale and boring content.”

— Mike Houdeshell, Web writer and social media specialist for a Fortune 500 company

PART 2. PROVIDING AND ENCOURAGING OUTPUT

Ex. 4. Look at the Social Media Comparison Infographic. Answer the following questions:



1. What are the most popular media platform? Using the graphic, characterize every platform in 2-3 sentences.

2. How old is the new media? Is it older than you used to think?

3. What are social platforms used for?

4. Analyze the graphic. How did the new media platforms supplant the traditional? Give examples.

5. What does “Social platform” mean? Why did it begin? In what way is it different from the traditional platform (radio, TV, printed press)?

6. Do you think traditional social platforms will someday be as popular as new ones now?

7. What do you think the next social platforms will be in the future?

8. What is your favorite media platform? Which media do your parents and grandparents follow? Why do your preferences differ?

-
Infographic is taken from from: <https://www.leverageitl.com/social-media-infographic/>

Ex. 5. Answer the questions and fill out the table below.

- Who were the people who continue the media evolution? How did they do it?
- Fill in two columns. If necessary, visit <https://blog.hubspot.com/marketing/new-social-media> where you can read short articles and/or watch short videos.
- Together with your groupmates discuss how these inventors changed history and society. Fill out the last column together.

Name of the inventor	Invention	Country and year	How this invention changed history and society
	TikTok		

	Clubhouse		
	Twitter Spaces		
	Caffeine		
	Instagram Reels		
	Houseparty		

Who was the inventor who launched the most popular social platform now? Why do you think so?

PART 3. READING

Ex. 6. You are going to read an article titled “**THE ROLE OF TRADITIONAL AND NEW MEDIA IN THE DIGITAL AGE**” Before reading the text, fill out first 2 columns of the chart.

What I know about traditional media	What I would like to learn about new media	What I learned about traditional and new media

Ex. 7. Read the article from *an official website of the European Union* written by **SCIENCE14** in 2016.

The Commissioner Günther H. Oettinger delivered a speech about the imposing role of new media in the latest decade in front of the audience of the **Deutsche Welle Global Media Forum**.

He explained that the rise of digital has completely remodelled the media sector and that the boundaries between traditional media and digital media are ever more blurred.

For example, social media is hosting more and more professionally-made content and is an increasingly important route to news.

In the last few days, The Reuters Institute for the Study of Journalism published that countries like Germany, France, UK, Italy, and Spain increasingly use Facebook as their vehicle to deliver news.

Nowadays, Oettinger illustrated that a significant proportion of young people no longer waits to watch the evening television news. This new generation prefers to inform themselves through multiple source of online media.

Traditional and new media are quickly converging into a larger, predominantly-digital media environment. Physical boundaries – including among national media markets – are becoming less relevant due to mobile technologies for example.

The good news is that Europe has a very strong and high-quality media sector. In such a mutable context, we only need to make sure that media are up to speed as regards innovation and that our regulatory framework is adapted to the new environment.

This media convergence comes surely with implications and challenges on different levels. As new players will join the market, it becomes necessary to invest more in technology and business models research and to design an innovative space that could fit our cultural tradition and a global business mind-set.

The Digital Single Market Strategy will lead to a more integrated EU market, with better services at better prices and more choice.

The Strategy revolves around three main pillars:

- + improving access to online goods and services across Europe.
- + digital networks and innovative services.
- + maximizing the growth potential of the Digital Economy.

Two announced legislative initiatives will have a direct impact on the European audiovisual market and on the copyright field, in order to regulate both the traditional as the new forms of visual services.

Last but not least, the European Union must put its attention not only in media innovation and in the modernization of regulation, but also in the field of media's freedom and pluralism. Whether a media outlet is so-called traditional or online, media practitioners will always have to be warranted the right to report facts and offer their views and opinions. A lack of media freedom and pluralism affects negatively the European media and creative industries. This can indeed have an impact on a media company's decision whether to have a presence or to make additional investments in a given Member State.



The EU will launch two new independent projects to assure media's freedom and pluralism. The two projects have their origin in the European Centre for Press and Media Freedom and have the support of the European Parliament.

Thanks to the projects, violations of press freedom and pluralism will be observed, researched, registered and reported to both the public and the relevant authorities. Actions to support threatened journalists will also be organized. The existing monitoring tools will be enhanced and complemented by digital training and campaigning actions.

(picture source: <https://www.science14.com/the-role-of-traditional-and-new-media-in-the-digital-age/>)

Ex. 8. While reading the text, fill out the third column of the chart in Ex. 6. If the text does not meet your demands from the middle column, google this information and complete the chart.

Ex. 9. Answer the questions about the text.

1. What content is currently on social media? Why?
2. What does Oettinger say about news and young people?
3. How did the boundaries of the media market expand?
4. What does media need to be up to speed?
5. What are the implications and challenges of media convergence?
6. What is The Digital Single Market Strategy? What will this lead to?
7. How can freedom and pluralism of the media be guaranteed? Do you think there is a problem of freedom of speech on social networks now?

PART 4. GUIDING TO MORE CALP

Ex. 10. Functions and Theories of Mass Communication.

Scan the article "A Brief History of Newspaper Lingo" by *the University of Minnesota Libraries Publishing*. Together with your partner fill in the table to find out about key functions of the mass media and theories.



Name of the function	Why did it appear?	Platforms	Other information
Information	The media saturation has led to increased competition to provide information	news media outlets	
	ethical gray		
			More than passing on information

	people who share common values and interests wanted to gather		
Diversion			
	mass media requires some third party to get a message from one human to the next		
Name of the theory	Time/creator	idea of the theory	Other information
The hypodermic needle			
Theories of primacy and recency			
	George Gerbner		

Answer the questions:

Did you know about all **functions of Mass Communication**.?

Which function came as a surprise for you?

Do you find the theories interesting?

Ex.11. History of social networks.

a) Answer the questions:

1. When and where did the first social network appear?
2. When did it appear in your country and town?
3. What are the most popular social networks today? Why are they popular?
4. Who are the famous bloggers in your county/in the world? How did they change media?



b) Watch the video “How Social Networks Have Changed The World!”. Write out 10 terms connected with social networks. Check their meaning if necessary.



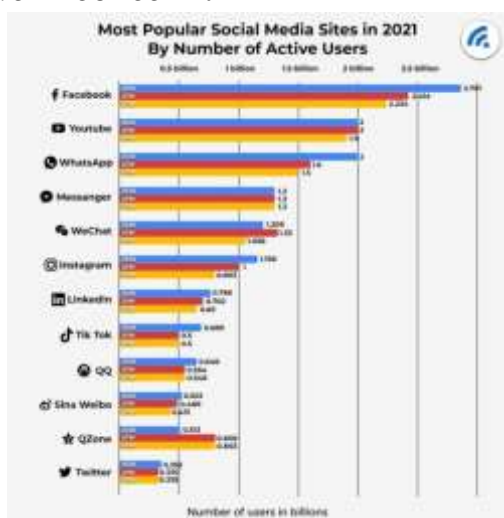
c) Watch the video “The History of Social Media”. Write out 10 terms connected with social networks. Check their meaning if necessary.



d) Using the terms that you wrote out, retell the factual history of Social Networks.

PART 5. WRITING

Ex.12. Discuss these pictures with statistics below. Why is the social media a modern concern?



Ex. 13. Write an essay of 200 words on “ Challenges of Digital Age”.

PART 6. FURTHER EDUCATIONAL RESOURCES

Ex. 14. Check if you remember the terms and expressions from this unit. If necessary, consult Appendix A.

Anchorman, broadcast media, blogger, digital age, conventional/cable/streaming television, entertainment industry, platform, lead, new media, online platform, paparazzo (paparazzi), print media, printing press, social network, social media, streaming (service), tabloid, to televise, traditional media, to transmit sound / image, variety show, yellow journalism.

Ex. 15. Read an article “What is New Media?” by *Joe Cote* (<https://www.snhu.edu/about-us/newsroom/2020/02/what-is-new-media>). Do you agree with the author’ approach to New media? Why/Why not? Explain why.

Ex. 16. Watch a TED-talk “The hidden influence of social networks” by Nicholas Christakis, MIT Media Lab founder. While watching, find out how can a wide range of traits - from happiness to obesity - be transmitted from person to person? How can your online location affect your life in ways that you don't even know existed?



PART 7. REFLECTION

Answer the questions:

What new things have you learned?

Why do you need to know them?

Reading

[https://content.sciendo.com/configurable/contentpage/journals\\$002fnor\\$002f37\\$002fs1\\$002farticle-p193.xml](https://content.sciendo.com/configurable/contentpage/journals$002fnor$002f37$002fs1$002farticle-p193.xml)

<https://www.science14.com/the-role-of-traditional-and-new-media-in-the-digital-age/>

<https://muckrack.com/blog/2018/08/01/differences-between-traditional-media-and-social-media>

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<http://www.differencebetween.net/technology/difference-between-social-media-and-traditional-media/>
<https://www.snhu.edu/about-us/newsroom/2020/02/what-is-new-media>

QUESTIONS FOR INDIVIDUAL WORK

1. What components are involved in mechanics?
2. What is a paragraph, and what information is found in a paragraph?
3. What is an anecdote?
4. When supporting a topic sentence, what is a specific instance that explains an idea?
5. What are the three components of a definition? Give an example of a definition.
6. What is the difference between connotations and denotations?
7. What is the difference between literal language and figurative language?
8. What are two aspects of figurative language commonly used in writing?
9. Prewriting is the first stage of the writing process. What does the writer do during the prewriting stage?
10. What does the writer do during the drafting process?
11. What are three different forms a writer can choose during the prewriting process?
12. What are three components of narration?
13. Why is dialogue helpful and interesting for the reader?
14. Why is a good introduction important for a writer?
15. What are two ways a writer can elaborate on a topic? Give an example of each strategy.
16. What is an analogy, and why do writers use them?
17. What are some characteristics of a myth?
18. What is a hypothesis, and when does the writer use them?
19. How can a writer test his or her hypotheses?
20. When do writers synthesize information?
21. What are two strategies a writer can use to develop a Problem/Solution paper?
22. When do writers use persuasion as a strategy?

23. Why are pronouns like *you* or *we* in persuasive writing particularly effective?
24. What is one way a writer can be interested in his or her own research report?
25. Why is it important to list everything you know about your research report topic before you begin writing?
26. What are four components of an effective research report?
27. Why does a writer develop a statement of controlling purpose?
28. What are three possible variants of statements of controlling purpose?
29. What information is usually contained in the introduction?
30. Give four strategies to writing an effective introduction, and provide examples for each of the strategies.

Tips for Students

Reading Inventory

Generalized model in questions

Title

1. What can I infer from the title of the essay about the authors attitude toward the subject or the general tone of the essay?
2. Who do I think is the author's audience? What is the principal purpose of the essay?

Synopsis

3. What is the general subject of the essay?
4. What is the author's approach to the subject?

Biography

5. What do I know about the author's age, political stance, general beliefs?
6. How qualified is the author to write on this subject?
7. When did the author write the essay? Under what conditions? In what context?
8. Why did the author write this selection?
9. Where was the essay first published?

Content

10. What would I like to learn about this topic?
11. What are some of my opinions on this subject?

Reading

1. What are my initial reactions, comments, and personal associations in reference to the ideas in this essay?
2. Did I summarize the essay's main ideas?
3. Did I read the questions and assignments following the essay?

Rereading

1. How does the author achieve his or her purpose in this essay?
2. What assumptions underlie the author's reasoning?
3. Do I have a clear literal understanding of this essay? What words do I need to look up in a dictionary? What do these words mean by themselves and in their respective sentences?
4. Do I have a solid interpretive understanding of this essay? Do I understand the relationship among ideas? What conclusions can I draw from this essay?
5. Do I have an accurate analytical understanding of this essay? Which ideas can I take apart, examine, and put back together again? What is my evaluation of this material?
6. Do I understand the rhetorical strategies the writer uses and the way they work? Can I explain the effects of these strategies?

Questions to check the essay is over*Preparing to Write*

1. Have I explored the prewriting questions through brainstorming, freewriting, journal entries, direct questions, or clustering?
2. Do I understand my topic or assignment?
3. Have I narrowed my topic adequately?
4. Do I have a specific audience for my essay? Do I know their likes and dislikes? Their educational level? Their knowledge about the topic?
5. Do I have a clear and precise purpose for my essay?

Writing

1. Can I express my topic as a problem or question?
2. Is my essay a solution or an answer to that problem or question?

*Rewriting**Revising the Content*

1. Does my essay have a clear, interesting title?
2. Will my statement of purpose (or thesis) be clear to my audience?
3. Will the introduction make my audience want to read the rest of my essay?
4. Do I pursue my topic consistently throughout the essay?
5. Have I included enough details to prove my main points?
6. Does my conclusion sum up my central points?
7. Will I accomplish my purpose with this audience?

Revising the Form

1. Have I organized my ideas as effectively as possible for this audience?
2. Do I use appropriate rhetorical strategies to support my main point?
3. Is my sentence structure varied and interesting?
4. Is my vocabulary appropriate for my topic, my purpose, and my audience?
5. Do I present my essay as effectively as possible, including useful graphic design techniques on the computer, if appropriate?

Editing and Proofreading

1. Have I written complete sentences throughout my essay?
2. Have I used punctuation correctly and effectively (check especially the use of commas, colons, and semicolons)?
3. Have I followed conventional rules for mechanics (capitalization, underlining or italics, abbreviations, and numbers)?
4. Are all the words in my essay spelled correctly?

ДОБРОВОЛЬСЬКА

Леся Станіславівна

МИРОНЕНКО

Тетяна Платонівна

Формування медіа компетентності і
критичного мислення студентів у процесі
вивчення англomовного дискурсу

Навчально-методичний посібник

Підписано до друку

Папір офсетний. Формат 60x84 1/8. Гарнітура «Таймс».

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Видавець

ФОП Швець В.Д., м.Миколаїв

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