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Lesson Objective

The student shall be able to use "power words" as part of their oral vocabulary, read and comprehend both social and business language and demonstrate effective oral communication skills

Section One

Vocabulary

Evaluation Criteria

- Ability to understand definitions of English vocabulary

MATCH THE WORD WITH THE CORRECT DEFINITION

VOCABULARY	DEFINITIONS
1. PERCEPTION (Noun)	A. To restrict or retard in action. Hinder, obstruct and make movement, development and progress difficult.
2. TRIVIAL (Adjective)	B. Something that limits or controls what we can do and prevents us from doing what we want to do.
3. CONSTRAINTS (Noun)	C. Conclusion that is based on information that is not complete and certain. The formation of conclusions from incomplete evidence; guess
4. IMPEDED (Verb)	D. The way that we think about something or the impression we have of it
5. ALIENATION (Noun)	E. Emotional isolation or dissociation. The state of disconnecting emotionally or intellectually a person from someone or something they are normally linked with. A turning away,
6. CONJECTURES (Noun)	F. Something we describe as being unimportant, not serious, petty and frivolous

Reading Comprehension and Pronunciation skills.

Evaluation Criteria

- Ability to effectively read and comprehend written English in a social or business environment.
- Reading Tip
Multiple choice questions often require detailed reading of paragraphs because the questions may be written to test your understanding of the main idea or supporting points. Also, the wrong options (called distractors) will come from the same part of the passage as the answer, and you need to eliminate these.

Article 1 :

A NEUROSCIENTIST REVEALS HOW TO THINK DIFFERENTLY

P1 : In the last decade a revolution has occurred in the way that scientists think about the Brain. We now know that the decisions humans make can be traced to the firing patterns of neurons in specific parts of the Brain. These discoveries have led to the field known as neuroeconomics, which studies the brain's secrets to success in an economic environment that demands innovation and being able to do things different from competitors. A Brain that can do this is an iconoclastic one. Briefly, an iconoclast is a person who does something that others say can't be done.

This definition implies that iconoclasts are different from other people, but more precisely, it is their brains that are different in three distinct ways : **perception**, fear response, and social intelligence. Each of these three functions utilizes a different circuit in the Brain. Naysayers might suggest that the Brain is irrelevant, that thinking in an original,

even revolutionary, way is more a matter of personality than Brain function. But the field of neuroeconomics was born out of the realization that the physical workings of the Brain place limitations on the way we make decisions. By understanding these **constraints**, we begin to understand why some people march to a different drumbeat.

P2 : The first thing to realize is that the Brain suffers from limited resources. It has a fixed energy budget, about the same as a 40 watt light bulb, so it has evolved to work as efficiently as possible. This is where most people are **impeded** from being an iconoclast. For example, when confronted with information streaming from the eyes, the Brain will interpret this information in the quickest way possible. Thus it will draw on both past experience and any other source of information, such as what other people say, to make sense of what it is seeing. This happens all the time. The Brain takes shortcuts that work so well we are hardly ever aware of them. We think our perceptions of the world are real, but they are only biological and electrical rumblings. Perception is not simply a product of what your eyes or ears transmit to your Brain. More than the physical reality of photons or sound waves, perception is a product of the Brain.

P3 : Perception is central to iconoclasm. Iconoclasts see things differently to other people. Their brains do not fall into efficiency pitfalls as much as the average person's Brain. Iconoclasts, either because they were born that way or through learning, have found ways to work around the perceptual shortcuts that plague most people. Perception is not something that is hardwired into the Brain. It is a learned process, which is both a curse and an opportunity for change. The Brain faces the fundamental problem of interpreting physical stimuli from the senses. Everything the Brain sees, hears, or touches has multiple interpretations. The one that is ultimately chosen is simply the brain's best theory. In technical terms, these **conjectures** have their basis in the statistical likelihood of one interpretation over another and are heavily influenced by past experience and, importantly for potential iconoclasts, what other people say.

P4 : The best way to see things differently to other people is to bombard the brain with things it has never encountered before. Novelty releases the perceptual process from the chains of past experience and forces the brain to make new judgments. Successful iconoclasts have an extraordinary willingness to be exposed to what is fresh and different. Observation of iconoclasts shows that they embrace novelty while most people avoid things that are different.

The problem with novelty, however, is that it tends to trigger the brain's fear system. Fear is a major impediment to thinking like an iconoclast and stops the average person in his tracks. There are many types of fear, but the two that inhibit iconoclastic thinking and people generally find difficult to deal with are fear of uncertainty and fear of public ridicule. These may seem like **trivial** phobias. But fear of public speaking, which everyone must do from time to time, afflicts one-third of the population. This makes it too common to be considered a mental disorder. It is simply a common variant of human nature, one which iconoclasts do not let inhibit their reactions.

P5 : Finally, to be successful iconoclasts, individuals must sell their ideas to other people. This is where social intelligence comes in. Social intelligence is the ability to understand and manage people in a business setting. In the last decade there has been an explosion of knowledge about the social Brain and how the Brain works when groups coordinate decision making. Neuroscience has revealed which Brain circuits are responsible for functions like understanding what other people think, empathy, fairness, and social identity. These Brain regions play key roles in whether people convince others of their ideas. Perception is important in social cognition too. The perception of someone's enthusiasm, or reputation, can make or break a deal. Understanding how perception becomes intertwined with social decision making shows why successful iconoclasts are so rare.

Iconoclasts create new opportunities in every area from artistic expression to technology to business. They supply creativity and innovation not easily accomplished by committees. Rules aren't important to them. Iconoclasts face **alienation** and failure, but can also be a major asset to any organization. It is crucial for success in any field to understand how the iconoclastic mind works.

Questions 1-5

Choose the correct letter, **A, B, C or D**.

1) Neuroeconomics is a field of study which seeks to

- a) Cause a change in how scientists understand Brain chemistry
- b) Understand how good decisions are made in the Brain.
- c) Understand how the Brain is linked to achievement in competitive fields.
- d) Trace the specific firing patterns of neurons in different areas of the Brain.

2) According to the writer, iconoclasts are distinctive because

- a) They create unusual Brain circuits.
- b) Their brains function different.
- c) Their personalities are distinctive.
- d) They make decisions easily.

3) According to the writer, the Brain works efficiently because

- a) It uses the eyes quickly.
- b) It interprets data logically
- c) It generates its own energy
- d) It relies on previous events.

4) The writer says that perception is

- a) A combination of photons and sound waves.
- b) A reliable product of what your senses transmit.
- c) A result of Brain processes.
- d) A process we are usually conscious of.

5) According to the writer, an iconoclastic thinker

- a) Centralises perceptual thinking in one part of the Brain.
- b) Avoids cognitive traps.
- c) Has a Brain that is hardwired for learning.
- d) Has more opportunities than the average person.

Questions 6-11

Do the following statements agree with the information given in the Reading Passage?

YES if the statement agrees with the claims of the writer

NO if the statement contradicts the claims of the writer

NOT GIVEN if it is impossible to say what the writer thinks about this

- 6)** Exposure to different events forces the Brain to think different.
- 7)** Iconoclasts are unusually receptive to new experiences.
- 8)** Most people are too shy to try different things.
- 9)** If you think in an iconoclastic way, you can easily overcome fear.
- 10)** When concerned about embarrassment matters less, other fears become irrelevant.
- 11)** Fear of public speaking is a psychological illness.

Questions 12-14

Complete each sentence with the correct ending, A-E, below.

- a) Requires both perceptual and social intelligence skills.
- b) Focuses on how groups decide on an action.

- c) Works in many fields, both artistic and scientific.
- d) Leaves one open to criticism and rejection.
- e) Involves understanding how organisations manage people

12) Thinking like a successful iconoclast is demanding because it

13) The concept of the social Brain is useful to iconoclasts because it

14) Iconoclasts are generally an asset because their way of thinking

Article 2 :

THE END OF THE SILVER SCREEN

Cinema technology has remained much the same for a century, so when will it go digital? Kevin Hilton views the projections.

A. Cinema is full of contradictions. It is high-tech and old-fashioned at the same time. Today's films are full of digital sound and computer-generated special effects. Yet they are still stored on celluloid film, the basis of which is more than 100 years old. They are also displayed with projectors and screens that seem to belong to our great grandparents' generation.

B. Now that we are in the second century of cinema, there are moves to bring the medium right up to date. This will involve revolutionising not just how films are made but also how they are distributed and presented. The aim is not only to produce and prepare films digitally, but to be able to send them to movie theatres by digital, electronic means. High-resolution digital projectors would then show the film. Supporters say this will make considerable savings at all stages of this chain, particularly for distribution.

C. With such a major technological revolution on the horizon, it seems strange that the industry is still not sure what to call itself. This may appear a minor point, but the choices, 'digital' cinema and 'electronic' cinema (e-cinema), suggest different approaches to, and aspects of, the business. Digital cinema refers to the physical capture of images; e-cinema covers the whole chain, from production through post-production (editing, addition of special effects and construction of soundtrack) to distribution and projection.

D. And what about the effects of the new medium? The main selling point of digital cinema is the high resolution and sharpness of the final image. But those who support the old-fashioned approach to film point to the celluloid medium's quality of warmth. A recurring criticism of video is that it may be too good: uncomfortably real, rather like looking through an open window. In 1989, the director of the first full-length American digital high-definition movie admitted that the picture had a 'stark, strange reality to it'.

E. Even the money-saving aspect of e-cinema is doubted. One expert says that existing cinemas will have to show the new material and not all of them will readily or rapidly furnish themselves with the right equipment. 'E-cinema is seen as a way of saving money, because print costs a lot,' he says. But for that to work, cinemas have to be showing the films because cinemas are the engine that drives the film industry.'

F. This view has prompted some pro-digital entrepreneurs to take a slightly different approach. HD Thames is looking at reinventing the existing cinema market, moving towards e-theatre, which would use digital video and projection to present plays, musicals and some sporting events to the public. This is not that different from the large-screen TV system that was set up in New York in 1930, and John Logie Baird's experiments with TV in the late 1920s and early 30s.

Questions 1-6

Choose the correct heading for each paragraph from the list of headings below.

List of Headings

- 1) Indecision about a name
- 2) Current problems with distribution
- 3) Uncertainty about financial advantages
- 4) The contrasts of cinema today
- 5) The history of cinema
- 6) Integrating other events into cinema
- 7) The plans for the future of films
- 8) An unexpected advantage
- 9) Too true to life?

Questions 7-11

Complete the summary below. Choose NO MORE THAN THREE WORDS for each answer. Write your answers in boxes 7-11 on your answer sheet.

There are big changes ahead for cinema if digital production takes place and the industry no longer uses (7) and gets rid of the old-fashioned (8) and used to show movies. The main advantage is likely to be that the final image will be clearer. However, some people argue that the digital picture will lack (9) In addition, digital production will only reduce costs if cinemas are willing to buy new (10) As a result, experiments with what is called (11) '.....' may mark a change in the whole entertainment industry.