

Naming What We Know Pdf

Michael Banton

Naming What We Know Linda Adler-Kassner, Elizabeth Wardle, 2015-06-15 Naming What We Know examines the core principles of knowledge in the discipline of writing studies using the lens of “threshold concepts”—concepts that are critical for epistemological participation in a discipline. The first part of the book defines and describes thirty-seven threshold concepts of the discipline in entries written by some of the field’s most active researchers and teachers, all of whom participated in a collaborative wiki discussion guided by the editors. These entries are clear and accessible, written for an audience of writing scholars, students, and colleagues in other disciplines and policy makers outside the academy. Contributors describe the conceptual background of the field and the principles that run throughout practice, whether in research, teaching, assessment, or public work around writing. Chapters in the second part of the book describe the benefits and challenges of using threshold concepts in specific sites—first-year writing programs, WAC/WID programs, writing centers, writing majors—and for professional development to present this framework in action. Naming What We Know opens a dialogue about the concepts that writing scholars and teachers agree are critical and about why those concepts should and do matter to people outside the field.

(Re)Considering What We Know Linda Adler-Kassner, Elizabeth Wardle, 2020-01-10 Naming What We Know: Threshold Concepts of Writing Studies, published in 2015, contributed to a discussion about the relevance of identifying key concepts and ideas of writing studies. (Re)Considering What We Know continues that conversation while simultaneously raising questions about the ideas around threshold concepts. Contributions introduce new concepts, investigate threshold concepts as a framework, and explore their use within and beyond writing. Part 1 raises questions about the ideologies of consensus that are associated with naming threshold concepts of a discipline. Contributions challenge the idea of consensus and seek to expand both the threshold concepts framework and the concepts themselves. Part 2 focuses on threshold concepts in action and practice, demonstrating the innovative ways threshold concepts and a threshold concepts framework have been used in writing courses and programs. Part 3 shows how a threshold concepts framework can help us engage in conversations beyond writing studies. (Re)Considering What We Know raises new questions and offers new ideas that can help to advance the discussion and use of threshold concepts in the field of writing studies. It will be of great interest to scholars and graduate students in writing studies, especially those who have previously engaged with Naming What We Know.

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What We Now Know about Race and Ethnicity Michael Banton, 2015 Introduction : the paradox -- The scientific sources of the paradox -- The political sources of the paradox -- International pragmatism -- Sociological knowledge -- Conceptions of racism -- Ethnic origin and ethnicity -- Collective action -- Conclusion : the paradox resolved.

On What We Know We Don't Know Sylvain Bromberger, 1992 In this collection of essays, Bromberger explores the centrality of questions and predicaments they create in scientific research. He discusses the nature of explanation, theory, and the foundations of linguistics.

The Art of Gathering Priya Parker, 2018-05-15 We spend our lives gathering - first in classrooms and then in meetings, weddings, conferences and away days. Yet so many of us spend this time in underwhelming moments that fail to engage us, inspire us, or connect us. We've all sat in meetings where people talk past each other or go through the motions and others

which galvanize a team and remind everyone why they first took the job. We've been to weddings that were deeply moving and others that were run-of-the-mill and simply faded away. Why do some moments take off and others fizzle? What's the difference between the gatherings that inspire you and the ones that don't? In *The Art of Gathering*, Priya Parker gets to the heart of these questions and reveals how to design a transformative gathering. An expert on organizing successful gatherings whether in conference centres or her living room, Parker shows us how to create moving, magical, mind-changing experiences - even in spaces where we've come to expect little.

The Art of Naming Michael Ohl, 2018-03-30 From Tyrannosaurus rex to Heteropoda davidbowie: scientific naming as a joyful and creative act. Tyrannosaurus rex. Homo sapiens. Heteropoda davidbowie. Behind each act of scientific naming is a story. In this entertaining and illuminating book, Michael Ohl considers scientific naming as a joyful and creative act. There are about 1.8 million discovered and named plant and animal species, and millions more still to be discovered. Naming is the necessary next step after discovery; it is through the naming of species that we perceive and understand nature. Ohl explains the process, with examples, anecdotes, and a wildly varied cast of characters. He describes the rules for scientific naming; the vernacular isn't adequate. These rules—in standard binomial nomenclature, the generic name followed by specific name—go back to Linnaeus; but they are open to idiosyncrasy and individual expression. A lizard is designated *Barbaturex morrisoni* (in honor of the Doors' Jim Morrison, the Lizard King); a member of the horsefly family *Scaptia beyonceae*. Ohl, a specialist in “winged things that sting,” confesses that among the many wasp species he has named is *Ampulex dementor*, after the dementors in the Harry Potter novels. Scientific names have also been deployed by scientists to insult other scientists, to make political statements, and as expressions of romantic love: “I shall name this beetle after my beloved wife.” *The Art of Naming* takes us on a surprising and fascinating journey, in the footsteps of the discoverers of species and the authors of names, into the nooks and crannies and drawers and cabinets of museums, and through the natural world of named and not-yet-named species.

Somewhere Only We Know Maurene Goo, 2019-05-07 A Cosmopolitan Best Young Adult Book of 2019 A BuzzFeed Pick for YA Books You Absolutely Must Read This Spring [Goo's] most charming to date. . .A delightful romp. —The New York Times 10:00 p.m.: Lucky is the biggest K-pop star on the scene, and she's just performed her hit song “Heartbeat” in Hong Kong to thousands of adoring fans. She's about to debut on *The Tonight Show* in America, hopefully a breakout performance for her career. But right now? She's in her fancy hotel, trying to fall asleep but dying for a hamburger. 11:00 p.m.: Jack is sneaking into a fancy hotel, on assignment for his tabloid job that he keeps secret from his parents. On his way out of the hotel, he runs into a girl wearing slippers, a girl who is single-mindedly determined to find a hamburger. She looks kind of familiar. She's very cute. He's maybe curious. 12:00 a.m.: Nothing will ever be the same. With her trademark humor and voice, Maurene Goo delivers a sparkling story of taking a chance on love—and finding yourself along the way—in *Somewhere*

Only We Know.

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The Naming Book Brad Flowers, 2020-03-17 *NAME YOUR BUSINESS. TELL YOUR STORY*. Advertising and marketing masters from Ogilvy to Godin have proven the value of words when it comes to building a brand, attracting an audience, and making a sale. In our increasingly crowded and noisy world, a name is the foundation of every product, brand, or business—and it needs to stand out. In *The Naming Book*, Bullhorn Creative founder and partner Brad Flowers presents a clear framework for crafting and choosing the name that sticks. With a five-step blueprint that takes you from brainstorming to trademarking, this book is the ultimate guidebook to naming anything. You'll learn how to: Set clear goals for your name and brand before you start Craft a brainstorming list based on your business mission Build a brand unique to you by creating your own word Find the balance between "cool" and clear Narrow down your list of names with five easy tests

Naming Nature: The Clash Between Instinct and Science Carol Kaesuk Yoon, 2009-08-24 Finalist for the 2009 Los Angeles Times Book Prize in Science and Technology: the surprising, untold story about the poetic and deeply human (cognitive) capacity to name the natural world. Two hundred and fifty years ago, the Swedish botanist Carl Linnaeus set out to order and name the entire living world and ended up founding a science: the field of scientific classification, or taxonomy. Yet, in spite of Linnaeus's pioneering work and the genius of those who followed him, from Darwin to E. O. Wilson, taxonomy went from being revered as one of the most significant of intellectual pursuits to being largely ignored. Today, taxonomy is viewed by many as an outdated field, one nearly irrelevant to the rest of science and of even less interest to the rest of the world. Now, as Carol Kaesuk Yoon, biologist and longtime science writer for the New York Times, reminds us in *Naming Nature*, taxonomy is critically important, because it turns out to be much more than mere science. It is also the latest incarnation of a long-unrecognized human practice that has gone on across the globe, in every culture, in every language since before time: the deeply human act of ordering and naming the living world. In *Naming Nature*, Yoon takes us on a guided tour of science's brilliant, if sometimes misguided, attempts to order and name the overwhelming diversity of earth's living things. We follow a trail of scattered clues that reveals taxonomy's real origins in humanity's distant past. Yoon's journey brings us from New Guinea tribesmen who call a giant bird a mammal to the trials and tribulations of patients with a curious form of brain damage that causes them to be unable to distinguish among living things. Finally, Yoon shows us how the reclaiming of taxonomy—a renewed interest in learning the kinds and names of things around us—will rekindle humanity's dwindling connection with wild nature. *Naming Nature* has much to tell us, not only about how scientists create a science but also about how the progress of science can alter the expression of our own human nature.

Writing across Contexts Kathleen Yancey, Liane Robertson, Kara Taczak, 2014-05-15 Addressing how composers transfer both knowledge about and practices of writing, *Writing across Contexts* explores the grounding theory behind a specific composition curriculum called Teaching for Transfer (TFT) and analyzes the efficacy of the approach. Finding that TFT courses aid students in transfer in ways that other kinds of composition courses do not, the authors demonstrate that the content of this curriculum, including its reflective practice, provides a unique set of resources for students to call on and repurpose for new writing tasks. The authors provide a brief historical review, give attention to current curricular efforts designed to promote such transfer, and develop new insights into the role of prior knowledge in students' ability to transfer writing knowledge and practice, presenting three models of how students respond to and use new knowledge—*assemblage*, *remix*, and *critical incident*. A timely and significant contribution to the field, *Writing across Contexts* will be of interest to graduate students, composition scholars, WAC and writing-in-the-disciplines scholars, and writing program administrators.

Foster Claire Keegan, 2010-09-02 *ORDER THE NEW NOVEL BY CLAIRE KEEGAN, SMALL THINGS LIKE THESE, NOW!* 'No better feeling than reading a book that makes you excited to discover everything its author has ever written...' -

Douglas Stuart (Winner of the Booker Prize 2020) 'Foster confirms Claire Keegan's talent. She creates luminous effects with spare material, so every line seems to be a lesson in the perfect deployment of both style and emotion' - Hilary Mantel (Winner of the Booker Prize 2012 and 2009) 'Marvellous-exact and icy and loving all at once.' - Sarah Moss 'A haunting, hopeful masterpiece.' - Sinéad Gleeson A small girl is sent to live with foster parents on a farm in rural Ireland, without knowing when she will return home. In the strangers' house, she finds a warmth and affection she has not known before and slowly begins to blossom in their care. And then a secret is revealed and suddenly, she realizes how fragile her idyll is. Winner of the Davy Byrnes Memorial Prize, Foster is now published in a revised and expanded version. Beautiful, sad and eerie, it is a story of astonishing emotional depth, showcasing Claire Keegan's great accomplishment and talent.

The Story of the Lost Child Elena Ferrante, 2015-09-01 The Story of the Lost Child is the long-awaited fourth volume in the Neapolitan novels (My Brilliant Friend, The Story of a New Name, Those Who Leave and Those Who Stay). The quartet traces the friendship between Elena and Lila, from their childhood in a poor neighbourhood in Naples, to their thirties, when both women are mothers but each has chosen a different path. Their lives are still inextricably linked, for better or worse, especially when it comes to the drama of a lost child. Elena Ferrante was born in Naples. She is the author of seven novels: The Days of Abandonment, Troubling Love, The Lost Daughter, and the quartet of Neapolitan novels: My Brilliant Friend, The Story of a New Name, Those Who Leave and Those Who Stay, and The Story of the Lost Child. Frantugmalia, a selection of interviews, letters and occasional writings by Ferrante, will be published in 2016. She is one of Italy's most acclaimed authors. Ann Goldstein has translated all of Elena Ferrante's work. She is an editor at the New Yorker and a recipient of the PEN Renato Poggioli Translation Prize. Praise for Ferrante and the Neapolitan novels '[Ferrante's] charting of the rivalries and sheer inscrutability of female friendship is raw. This is high stakes, subversive literature.' Sunday Telegraph 'Ferrante is an expert above all at the rhythm of plotting...Whether it's work, family, friends or sex—and Ferrante, perhaps thanks to her anonymity as an author, is blisteringly good on bad sex—our greatest mistakes in life aren't isolated acts; we rehearse them over and over until we get them as badly wrong as we can.' Independent 'Great novels are intelligent far beyond the powers of any character or writer or individual reader, as are great friendships, in their way. These wonderful books sit at the heart of that mystery, with the warmth and power of both.' Harper's 'Elena Ferrante is one of the great novelists of our time. Her voice is passionate, her view sweeping and her gaze basilisk...In these bold, gorgeous, relentless novels, Ferrante traces the deep connections between the political and the domestic. This is a new version of the way we live now—one we need, one told brilliantly, by a woman.' New York Times Sunday Book Review 'When I read [the Neapolitan novels] I find that I never want to stop. I feel vexed by the obstacles—my job, or acquaintances on the subway—that threaten to keep me apart from the books. I mourn separations (a year until the next one—how?). I am propelled by a ravenous will to keep going.' New Yorker 'The best thing I've read this year, far and away...She puts most other writing at the moment in the shade. She's marvellous.'

Richard Flanagan 'The Neapolitan series stands as a testament to the ability of great literature to challenge, flummox, enrage and excite as it entertains.' Sydney Morning Herald 'The depth of perception Ms. Ferrante shows about her character's conflicts and psychological states is astonishing...Her novels ring so true and are written with such empathy that they sound confessional.' Wall Street Journal 'The older you get, the harder it is to recapture the intoxicating sense of discovery that comes when you first read George Eliot, Nabokov, Tolstoy or Colette. But this year it came again when I read Elena Ferrante's remarkable Neapolitan novels.' Jane Shilling, New Statesman 'There is nothing remotely tiring or trying about the experience of reading the Neapolitan novels, which I, and a great many others, now rank among our greatest book-related pleasures...it is writing that holds honesty dear.' Weekend Australian 'Dickens gave working people a voice. Ferrante, whoever she might be, presents a new paradigm for being female in the world...Ferrante's great literary creations, Lenu and Lila, have the same emotional weight as Anne in Persuasion, Jo in Little Women, Maggie in The Mill on the Floss, Jane in Jane Eyre.' Helen Elliott in the Monthly 'This stunning conclusion further solidifies the Neapolitan novels as Ferrante's masterpiece and guarantees that this reclusive author will remain far from obscure for years to come.' Publishers Weekly 'The Neapolitan novels are smart, thoughtful, serious literature. At the same time, they are violent, suspenseful soap operas populated with a vivid cast of scheming characters...Ferrante's novels are deeply personal and intimate, getting to the very heart of what it means to be a woman, a friend, a daughter, a mother.' Debrief Daily 'Shattering and enthralling, intimate and vicious...The Neapolitan Novels are the kind of books that swallow me whole. As soon as I pick one up, I don't want to breathe or move lest I break the spell...The Neapolitan Novels are among the most important in my reading life. I can't recommend them highly enough.' Readings 'Ferrante captures the complexities of women, friendship and motherhood in ways that make your heart soar and ache in equal measures. If you haven't already, treat yourself to this series.' ELLE Australia '[Ferrante's] Neapolitan novels contain real life - recognisable anxiety, joy, love and heartbreak. This is an incredibly difficult feat to achieve in the first place, let alone sustain, over four books. We will be talking about Elena and Lila for years to come.' Sydney Morning Herald 'There's a bright, sinewy humanness to Ferrante's writing that is so alive it's alarming...The Story of the Lost Child is a full emotional experience, and a fitting end to a huge, arresting series.' New Zealand Listener 'I was one of the many who wept and wondered over Elena Ferrante's The Story of the Lost Child. I plan to re-read the entire series soon.' Favourite Feminist Reads from 2016, Feminist Writers Festival

Sprint (Republish) Jake Knapp, 2018-07-19 Anda mungkin beruntung memiliki pekerjaan atau proyek mendatang dengan visi yang cemerlang. Namun, upaya mewujudkan visi ini sering kali tak mudah. Setiap hari Anda gampang sekali terjebak dalam berbagai hal: surel yang seolah tiada habisnya, tenggat yang molor, rapat-rapat sehabian yang menyita waktu, dan proyek jangka panjang yang hanya berdasarkan asumsi. Sudah waktunya Anda mencoba Sprint, sebuah metode untuk memecahkan masalah dan menguji ide-ide baru, menyelesaikan lebih banyak hal dengan efisien. Buku ini ditulis Jake Knapp,

mantan Design Partner Google Ventures, untuk menuntun Anda merasakan pengalaman menerapkan metode yang telah mendunia ini. Sprint mewujudkan pengekseskusan ide besar hanya dalam lima hari. Menuntun tim Anda dengan checklist lengkap, mulai dari Senin hingga Jumat. Menjawab segala pertanyaan penting yang sering kali hanya disimpan di benak mereka yang sedang menguji ide/konsep/produk. Sprint juga membantu Anda lebih menikmati setiap proses. Anda bisa mengamati dan bergabung dengan ratusan dari pelaku Sprint di seluruh dunia melalui tagar #sprintweek di Twitter. Sebuah proyek besar terjadi pada 2009. Seorang insinyur Gmail bernama Peter Balsiger mencetuskan ide mengenai surel yang bisa teratur secara otomatis. Saya sangat tertarik dengan idenya—yang disebut “Kotak Masuk Prioritas”—dan merekrut insinyur lain, Annie Chen, untuk bergabung bersama kami. Annie setuju, tetapi dia hanya punya waktu sebulan untuk mengerjakannya. Kalau kami tidak bisa membuktikan bahwa ide itu bisa diterapkan dalam jangka waktu tersebut, Annie akan beralih ke proyek lainnya. Saya yakin waktunya tidak akan cukup, tetapi Annie adalah insinyur yang luar biasa. Jadi, saya memutuskan untuk menjalaninya saja. Kami membagi waktu sebulan itu ke dalam empat bagian yang masing-masing lamanya seminggu. Setiap pekan, kami menggarap desain baru. Annie dan Peter membuat purwarupa, lalu pada akhir minggu, kami menguji desain ini bersama beberapa ratus orang lainnya. Pada akhir bulan, kami menemukan solusi yang bisa dipahami dan diinginkan orang-orang. Annie tetap menjadi pemimpin untuk tim Kotak Masuk Prioritas. Dan entah bagaimana caranya, kami berhasil menyelesaikan tugas desainnya dalam waktu yang lebih singkat dari biasanya. Beberapa bulan kemudian, saya mengunjungi Serge Lachapelle dan Mikael Drugge, dua orang karyawan Google di Stockholm. Kami bertiga ingin menguji ide perangkat lunak untuk konferensi video yang bisa dijalankan lewat peramban. Karena saya berada di kota tersebut hanya selama beberapa hari, kami bekerja secepat mungkin. Pada penghujung kunjungan saya, kami berhasil menyelesaikan purwarupanya. Kami mengirimkannya ke rekan kerja kami lewat surel dan mulai menggunakannya dalam rapat. Dalam beberapa bulan, seluruh perusahaan sudah bisa menggunakannya. (Selanjutnya, versi yang sudah dipoles dan disempurnakan dari aplikasi berbasis web tersebut dikenal sebagai Google Hangouts.) Dalam kedua kasus tersebut, saya menyadari bahwa saya bekerja jauh lebih efektif ketimbang rutinitas kerja harian saya atau ketika mengikuti lokakarya diskusi sumbang saran. Apa yang membedakannya? Saya menimbang kembali lokakarya tim yang saya gagas sebelumnya. Bagaimana kalau saya memasukkan elemen ajaib lainnya—fokus pada kerja individu, waktu untuk membuat purwarupa, dan tenggat yang tak bisa ditawar? Saya lalu menyebutkan, “sprint” desain. Saya membuat jadwal kasar untuk sprint pertama saya: satu hari untuk berbagi informasi dan mereka ide, diikuti dengan empat hari pembuatan purwarupa. Sekali lagi, tim Google menyambut baik eksperimen ini. Saya memimpin sprint untuk mendesain Chrome, Google Search, Gmail, dan proyek-proyek lainnya. Ini sangat menarik. Sprint ini berhasil. Ide-ide diuji, dibangun, diluncurkan, dan yang terbaik, kebanyakan dari ide-ide ini berhasil diterapkan dalam dunia nyata. Proses sprint menyebar di seisi Google dari satu tim ke tim lain, dari satu kantor ke kantor lain. Seorang desainer dari Google X tertarik dengan metode ini, jadi dia

menjalankan sprint untuk sebuah tim di Google Ads. Anggota tim dalam sprint di Ads kemudian menyampaikannya kepada kolega mereka, dan begitu seterusnya. Dalam waktu singkat saya mendengar penerapan sprint dari orang-orang yang tidak saya kenal. Dalam perjalanannya, saya membuat beberapa kesalahan. Sprint pertama saya melibatkan empat puluh orang—jumlah yang sangat besar dan justru hampir menghambat sprint tersebut, bahkan sebelum dimulai. Saya menyesuaikan waktu yang diperlukan untuk mengembangkan ide dan pembuatan purwarupa. Saya jadi memahami mana yang terlalu cepat, terlalu lambat, hingga akhirnya menemukan yang waktu paling sesuai. Beberapa tahun kemudian, saya bertemu Bill Maris untuk membicarakan sprint. Bill adalah CEO Google Ventures, perusahaan modal ventura yang didirikan Google untuk berinvestasi pada startup-startup potensial. Dia adalah salah satu orang berpengaruh di Silicon Valley. Namun, Anda tidak akan menyangkanya dari pembawaannya yang santai. Pada sore itu, dia mengenakan pakaian khasnya, yaitu topi bisbol dan kaus dengan tulisan tentang Vermont. Bill tertarik untuk menjalankan sprint dengan startup dalam portofolio GV. Startup biasanya hanya memiliki satu kesempatan emas untuk mendesain sebuah produk yang sukses, sebelum akhirnya kehabisan dana. Sprint bisa membantu mencari tahu apakah startup-startup ini berada di jalur yang tepat sebelum akhirnya mereka bisa berkecimpung dalam tahapan yang lebih berisiko untuk membangun dan meluncurkan produk mereka. Dengan menjalankan sprint, mereka bisa mendapatkan sekaligus menghemat uang. Namun agar berhasil, saya harus menyesuaikan proses sprint ini. Saya sudah berpikir mengenai produktivitas individu dan tim selama beberapa tahun. Namun, saya hampir tidak tahu apa-apa mengenai startup dan kebutuhan bisnis mereka. Tetap saja, antusiasme Bill meyakinkan saya bahwa Google Ventures adalah tempat yang tepat untuk menerapkan sprint—sekaligus tempat yang tepat bagi saya. “Ini misi kita,” ujarnya, “untuk bisa menemukan entrepreneur terbaik di muka bumi dan membantu mereka membuat dunia ini menjadi tempat yang lebih baik.” Saya tentu tak bisa menolaknya. Di GV, saya bergabung dengan tiga rekan lain: Braden Kowitz, John Zeratsky, dan Michael Margolis. Bersama, kami mulai menjalankan sprint dengan startup-startup, bereksperimen dengan prosesnya, dan menguji hasilnya agar bisa menemukan cara untuk memperbaikinya. Ide-ide dalam buku ini lahir dari semua anggota tim kami. Braden Kowitz memasukkan desain berbasis cerita dalam proses sprint, sebuah pendekatan tak biasa yang berfokus pada pengalaman konsumen alih-alih komponen individu atau teknologi. John Zeratsky membantu kami memulai dari akhir sehingga tiap sprint bisa membantu menjawab berbagai pertanyaan bisnis paling penting. Braden dan John memiliki pengalaman dalam bisnis dan startup, hal yang tidak saya miliki, dan mereka menyesuaikan prosesnya untuk menciptakan fokus yang lebih baik dan keputusan yang lebih cerdas di tiap sprint. Michael Margolis mendorong kami untuk mengakhiri tiap sprint dengan pengujian di dunia nyata. Dia menjalankan riset konsumen, yang perencanaan dan pelaksanaannya bisa menghabiskan waktu berminggu-minggu, dan menemukan cara untuk mendapatkan hasil yang jelas hanya dalam sehari. Ini benar-benar sebuah keajaiban. Kami tidak perlu lagi menebak-nebak apakah solusi kami bagus atau tidak karena di akhir tiap sprint, kami mendapatkan jawabannya. Kemudian ada Daniel Burka, seorang entrepreneur yang

mendirikan dua startup sebelum menjual salah satunya ke Google dan bergabung dengan GV. Saat kali pertama menjelaskan proses sprint kepadanya, dia skeptis. Baginya, sprint terdengar seperti serangkaian proses manajemen yang rumit. Namun, dia sepakat untuk mencoba salah satunya. “Dalam sprint pertama itu, kami memangkas prosesnya dan menciptakan sesuatu yang ambisius hanya dalam sepekan. Saya benar-benar jatuh hati.” Setelah kami berhasil meyakinkannya, pengalaman langsung Daniel sebagai seorang pendiri startup dan sikapnya yang tidak menoleransi omong kosong membantu kami menyempurnakan prosesnya. Sejak sprint pertama di GV pada 2012, kami telah beradaptasi dan bereksperimen. Mulanya kami mengira pembuatan purwarupa dan riset yang cepat hanya akan berhasil untuk produk berskala besar. Mampukah kami bergerak sama cepatnya jika konsumen kami adalah para ahli di berbagai bidang seperti kesehatan dan keuangan? Tanpa disangka, proses lima hari ini bisa bertahan. Proses ini sesuai untuk semua jenis konsumen, mulai dari investor sampai petani, dari onkolog sampai pemilik bisnis skala kecil. Juga bagi situs web, aplikasi iPhone, laporan medis, hingga perangkat keras berteknologi tinggi. Tidak hanya untuk mengembangkan produk, kami juga menggunakan sprint untuk menentukan prioritas, strategi pemasaran, bahkan menamai perusahaan. Proses ini berulang-ulang menyatukan tim dan menjadikan ide-ide menjadi nyata. Selama beberapa tahun belakangan, tim kami mendapatkan beragam kesempatan untuk bereksperimen dan memvalidasi ide kami mengenai proses kerja. Kami menjalankan lebih dari seratus sprint bersama dengan startup-startup dalam portofolio GV. Kami bekerja bersama, sekaligus belajar dari para entrepreneur brilian seperti Anne Wojcicki (pendiri 23andMe), Ev Williams (pendiri Twitter, Blogger, dan Medium), serta Chad Hurley dan Steve Chen (pendiri YouTube). Pada awalnya, saya hanya ingin membuat hari-hari kerja saya efisien dan berkualitas. Saya ingin berfokus pada apa yang benar-benar penting dan menjadikan waktu saya berharga—bagi saya, tim, dan konsumen kami. Kini, lebih dari satu dekade kemudian, proses sprint secara konsisten telah membantu saya meraih mimpi tersebut. Dan saya sangat senang berbagi mengenai hal tersebut dengan Anda dalam buku ini. Dengan keberuntungan, Anda bisa memilih pekerjaan Anda karena visi yang tajam. Anda ingin berbagi visi tersebut kepada dunia, baik yang berupa pesan, layanan, maupun pengalaman, dengan perangkat lunak maupun keras, atau bahkan—sebagaimana dicontohkan dalam buku ini—sebuah cerita atau ide. Namun, mewujudkan visi ini tak mudah. Gampang sekali terjebak dalam berbagai hal: surel yang seolah tiada habisnya, tenggat yang molor, rapat-rapat seharian yang menyita waktu Anda, dan proyek jangka panjang yang hanya berdasarkan asumsi. Prosesnya tidak harus selalu seperti ini. Sprint menawarkan jalur untuk memecahkan masalah-masalah besar, menguji ide-ide baru, menyelesaikan lebih banyak hal, dan melakukan semuanya dengan lebih cepat. Sprint juga membantu Anda lebih menikmati prosesnya. Dengan kata lain, Anda benar-benar harus mencobanya sendiri. Ayo kita mulai. —Jake Knapp San Francisco, Februari 2016 [Mizan, Bentang Pustaka, Manajemen, Ide, Kreatif, Inovasi, Motivasi, Dewasa, Indonesia] spesial seri bentang bisnis & startup

The Naming Alison Croggon, 2010-12-07 An epic fantasy in the Tolkien tradition, with a strong girl hero. . . . I couldn't

put it down! – Tamora Pierce Maerad is a slave in a desperate and unforgiving settlement, taken there as a child when her family is destroyed in war. She doesn't yet know she has inherited a powerful gift, one that marks her as a member of the noble School of Pellinor and enables her to see the world as no other can. It is only when she is discovered by Cadvan, one of the great Bards of Lirigon, that her true identity and extraordinary destiny unfold. Now, she and her mysterious teacher must embark on a treacherous, uncertain journey through a time and place where the forces of darkness wield an otherworldly terror. The first book in a projected quartet, Alison Croggon's epic about Maerad and her remarkable yet dangerous gift is a beautiful, unforgettable tale. Presented as a new translation of an ancient text, *The Naming* evokes the rich and complex landscape of Annar, a legendary world just waiting to be discovered.

Textured Teaching Lorena Escoto German, 2021 *Textured Teaching* is a framework for teaching and learning about texts, centered in love and social justice. The term social justice refers to a redistribution of resources, opportunities, wealth, and power that promotes equity. A teaching approach that strives for social justice, then, is one that openly addresses social injustices and functions in a way that leads students to reimagine an equitable redistribution. Our framework is built upon the values that a Textured Teacher must hold. The strategies we use to bring those values to life are the traits of Textured Teaching. Therefore, a thoughtful and intentional implementation of Textured Teaching leads to social justice work--

Naming and Necessity Saul A. Kripke, 1980 If there is such a thing as essential reading in metaphysics or in philosophy of language, this is it. Ever since the publication of its original version, *Naming and Necessity* has had great and increasing influence. It redirected philosophical attention to neglected questions of natural and metaphysical necessity and to the connections between these and theories of reference, in particular of naming, and of identity. From a critique of the dominant tendency to assimilate names to descriptions and more generally to treat their reference as a function of their Fregean sense, surprisingly deep and widespread consequences may be drawn. The largely discredited distinction between accidental and essential properties, both of individual things (including people) and of kinds of things, is revived. So is a consequent view of science as what seeks out the essences of natural kinds. Traditional objections to such views are dealt with by sharpening distinctions between epistemic and metaphysical necessity; in particular by the startling admission of necessary a posteriori truths. From these, in particular from identity statements using rigid designators whether of things or of kinds, further remarkable consequences are drawn for the natures of things, of people, and of kinds; strong objections follow, for example to identity versions of materialism as a theory of the mind. This seminal work, to which today's thriving essentialist metaphysics largely owes its impetus, is here published with a substantial new Preface by the author.

The Half-Life of Facts Samuel Arbesman, 2012-09-27 New insights from the science of science Facts change all the time. Smoking has gone from doctor recommended to deadly. We used to think the Earth was the center of the universe and that the brontosaurus was a real dinosaur. In short, what we know about the world is constantly changing. Samuel Arbesman

shows us how knowledge in most fields evolves systematically and predictably, and how this evolution unfolds in a fascinating way that can have a powerful impact on our lives. He takes us through a wide variety of fields, including those that change quickly, over the course of a few years, or over the span of centuries.

[Ancillary Justice](#) Ann Leckie, 2013-10-01 Winner of the Hugo, Nebula, and Arthur C. Clarke Awards: This record-breaking novel follows a warship trapped in a human body on a quest for revenge. A must read for fans of Ursula K. Le Guin and James S. A. Corey. There are few who write science fiction like Ann Leckie can. There are few who ever could. -- John Scalzi On a remote, icy planet, the soldier known as Breq is drawing closer to completing her quest. Once, she was the Justice of Toren -- a colossal starship with an artificial intelligence linking thousands of soldiers in the service of the Radch, the empire that conquered the galaxy. Now, an act of treachery has ripped it all away, leaving her with one fragile human body, unanswered questions, and a burning desire for vengeance.

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