

## WPE Paper Review\*

A WPE essay must do all of the following or it will not be graded.

|                                     |                                     |                                                                                          |
|-------------------------------------|-------------------------------------|------------------------------------------------------------------------------------------|
| <input checked="" type="checkbox"/> | Five (or more) full pages in length |                                                                                          |
| <input type="checkbox"/>            | Answers the question/essay prompt   | You still tend to focus on benefits of having imaginary friends, but not on the question |
| <input checked="" type="checkbox"/> | Uses the required number of sources |                                                                                          |
| <input type="checkbox"/>            | Uses correct attribution            | Please, use last names of authors when attributing ideas, not their first names          |

The following eight characteristics are the basis on which your essay will be graded. Each characteristic is described in detail in the "Elements of Writing Proficiency" handout.

|                                                                                                  | Comments                                                                                                                                                                                                                                     |
|--------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Develop a sustained, clear position, often by using a thesis, central idea, or hypothesis.    | No. Please, have your thesis - the answer to the question - already in your introduction. When trying to come up with ideas, please, consider both subquestions "how" and "why" and pay attention to the word "like"                         |
| 2. Synthesize source materials to support your position.                                         | No. You are expected to relate articles to each other within most of your paragraphs. For example, if one of possible explanations is that people engage in fantasy activities to escape difficult life situations, from the second article, |
| 3. Organize your argument in a clear and appropriate sequence of support for the thesis.         | No. Your argument should be organized according to your thesis, which readers expect to find in your introduction. then you can bring up dissociation from the third article                                                                 |
| 4. Identify, summarize, and define key terms or categories of classification in the reading set. | No. Please, define key terms from articles. You can quote. Please, consider using in your argument such key terms as Illusion of Independent Agency, Flow Theory. They are important for answering the question.                             |
| 5. Analyze and Evaluate the problem/question at issue in the reading set.                        | No. You are not relating ideas from different articles to each other and to your argument. This prevents you from analyzing the question at issue.                                                                                           |
| 6. Synthesize and assess the key assumptions, concepts, themes, or ideas in the reading set.     | No. It seems that you have not understood all the important ideas from the articles                                                                                                                                                          |
| 7. Organize paragraphs, both globally and locally.                                               | Try to have topic sentences at the beginning of each paragraph that not just briefly summarize the content of the paragraph, but also relate it to your thesis - answer to the question                                                      |
| 8. Sentences should express your meaning clearly.                                                | OK                                                                                                                                                                                                                                           |

\*These comments are provided to give you guidance in revising your paper. However, you should not understand these comments to mean that you will pass if you follow this guidance. The responsibility for writing a passing paper rests on you alone.

Why and How Children with Imaginary Companion Become Adults with Fantasy Activities

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## Why and How Children with Imaginary Companion Become Adults with Fantasy Activities

Early childhood is a fascinating and unique period since the child cultivates cognitive skills, forms personal relationship, and exercises their impressive imagination. Imaginary companion refers to repeated play with invisible others and personified objects (Trionfi & Reese, 2009). In other words, children view their imaginary companion as another being in a separate form. As such, imaginary companion plays the role of sustainable play partner which stimulate social exchange. In fact, children with or without imaginary companion experience the same development. Children and adults with imaginary companion demonstrate high language skills and peak production.

Children engaged in imaginary companion play demonstrated high level of narrative language skills. That is, the children with imaginary companion have high and advanced narrative skills compared to other children. Although other students also demonstrate vocabulary skills, the children with imaginary companion tell richer stories. Trionfi & Reese (2009) provide that firstborns tell richer narrative since they learnt to have imaginary companion to help them address social gaps. That is, firstborn children lacked companion from other child since there were no people in the house to play with. These children are trying to create a friend who could give them company and satisfy their social needs. This finding add value to body of evidence that imaginary companion play a crucial role in socio-cognitive and linguistic development. This is based on the fact that firstborn engages in dialogue with imaginary companion as well as try to adopt strategies to make his/her companion happy. Later in life, adults with imaginary companion continue to make their companion happy through creativity and engagement in fantasy activities. Trionfi & Reese (2009) argue that the child was already oriented with narrative elements. In other words, the past narrative contexts, casual terms, and temporal status are

Please, include thesis-answers to all questions in your introduction

Is it true?  
Is it relevant to the question?

essential in ensuring that the child adapts to the system. In fact, the child develops listening skills alongside narrative understanding. This is because the child tries to convince his/her imaginative companion.

Advanced linguistic skills are later demonstrated when an adult engages in fantasy activities. Adults who once had imaginary companion are good story tellers and have developed good reading skills. Adults continue to develop the skills since they gain practice in a decontextualized conversation during imaginary companions and interaction with other people. Trionfi & Reese (2009) argue that advanced narrative by adults or children with imaginative companion rely on decontextualized language skills. This is because they would tell their parents and friends story about their imaginary companions. Such stories are crucial for children since it leads to a conversation in with family members. The fact that the child receives attention from the other family members, it helps in promoting the child's engagement. For example, during dialogue, the parents ask many questions about imaginary companion making it possible for the child to sharpen his/her story telling skills. Therefore, children engagement in play with imaginary companion or fantasy activities is crucial in making a person develop high narrative skills.

There is peak production of imaginary companion for adults engaging in fantasy activities. Adults tend to create an imaginary companion through activities to solve their social gap. For example, in the imaginary world, Stephen MacKeith and Robert Silvey created

paracosm to allow them have their interest solved. Taylor (1999) argues that fantasies among adults go beyond the invention of a pretend friend. In other words, the adults create paracosms in order to express themselves freely. Paracosms describes the magical kind of places, naturalistic, and a combination of naturalistic and magical features. In order to portray these skills, adults

You need to connect it to the question

older children

definition from the article, you can quote

with imaginary companion spent a lot of time making artifacts and structures associated with imaginary companion. Some of the paracosms are seen in documents, government systems, public transportation, magazines, and religion. A good example of paracosms is Branmail inhabited by many cats. Adults with imaginary companion engage in such activities to mark a permanent experience in their lives. In addition, the adults engage in fantasy activities to accomplish their interest for an extended period. For example, Silvey and MacKeith had interest in producing porcelain figures and painting (Taylor, 1999). This allowed them to satisfy their interest and develop the sense of belonging. They develop the sense of belonging in the sense that people interact with the structures and artifact and like them. In fact, people appreciate creators behind the development of such structures. Some other production of interest includes description of politics, geography, ordinary citizens and community leaders. They believe that if they express themselves through writing about their companion, they reveal their emotional attachment to the companion.

Although invention of imaginary companion is regarded as inability to deal with real people or a status of mental illness, Taylor (1999) found that adults who engage in fantasy activities or have imaginary companion enjoy happy life. In fact Taylor (1999) went further and emphasized that inventors of imaginary world did not suffer from social isolation or inability to get well with others. In fact, children and adults with imaginary companion portray happiness and satisfaction in life. Taylor (1999) found that adults tend to create paracosms which is well remembered for a long period. This is because the adults want to create an imaginary world for their imaginary companion to inhabit. In fact, they ensure that their imaginary companion is welcomed into the real world. Like MacKeith and Cohen, paracosms form large part of the childhood and middle adults. Although adults tend to engage in fantasy activities to replace their

Is it relevant to the question

imaginary companion, it is evidenced the way they create images, describe geography, and other political personalities. This stays in people's memory for a long time. In addition, generations to come would read and witness the great work they did after they die.

Adults with imaginary companion engage in fantasy activities such as movies to achieve social inclusion. Adults with imaginary companion also engage in activities such as reading novels and visual arts. When they engage in these activities, it makes them believe that they are associating with imaginary companion in the real world. Activities such as theatre, painting, and novels are regarded as adult production of fantasy materials. This platform helps adults with the opportunity to express themselves and share features of having imaginary companion. However, this kind of expression and experience differ from one person to another. This is because some adults are active in producing fantasy prone such as engagement in playing piano or acting in drama. According to Taylor (1999), adults engage in fantasy prone to explore their productive and interesting lives. Nonetheless, some adults engage in fantasy activities to help them develop the strategy of dealing with life difficulties and chaotic situations. That is, the individuals developed imaginary companion since some have history of sexual abuse and physical assaults or psychological problems. Therefore, engaging in fantasy duties or activities assist them to deal with the past and improve personal interaction. According to Taylor (1999), social relationship goes beyond intense interest of an individual. That is, an individual needs to express himself/herself through imagined conversation and meetings.

Adults with imagined companion are creative in the manner they form characters. That is, they develop an insight and observation that are instructive and fascinating. Marjorie, Hodges, and Kohanyi (2003) reported that writers with imaginary companion create characters that become almost real in the minds of people. For example, in the book "Invisible Guests" by May

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Watkins, she described how adults create imaginal characters who experience the same things people undergo in the real world. This enables the reader to form an imaginary person in the mind and feel attached to him/her. In fact, most of the autobiography and biographies written by famous writers have a common experience where the reader becomes part of the book. This is based on the fact that the writer explains himself or herself so real hence influencing the reader's judgment.

Adults with imaginary companion engage in fantasy activities to increase their creativity. Marjorie, Hodges, and Kohanyi (2003) argue that children with imaginative companion are creative since they are capable of addressing complex issues using imaginative pretense. That is, children with imaginary companion demonstrate superior understanding and creativity. Fantasy improves creativity because a person thinks that his/her imaginary companion is pleased with the results. For example, when a child writes narratives about his/her friend, he/she fantasizes about his/her imaginary companion. As such, he/she writes a narrative that is captivating and attractive. This is because the child or an adult wants to express useful things and in a concrete manner about his companion. Marjorie, Hodges, and Kohanyi (2003) found that children or adults create a character that he/she interact with on a regular basis. For example, in the painting "The Two Fridas" Frida Kahlo the artist portrays herself holding an imaginary friend. In fact, in her diary, she wrote how her friend has been helpful in her work. This kind of creativity helps in adult production during fantasy engagement. The child or an adult need to make –believe aspect for his/her imaginary companion. This forces a child to be creative and construct new play habits in order to keep his/her imaginary companion. As such, the figurative image enables the child to express his/her creativity to entire world. Nonetheless, fantasy activities are crucial for adults

with imaginary companion to develop emotional intelligence. Emotional intelligence helps an adult to interact positively with others and address issues affecting interpersonal relationship.

Emotional attachment with the imaginary companion on the book helps the writers to shape the way people perceive things and address issues affecting them. According to Marjorie, Hodges, and Kohanyi (2003), writers describe imaginary characters they use in the book as autonomous beings that act or exist outside the author's control. In fact, sometimes they make the story looks like it's an imaginary companion narrating the story. These pieces of creativity convince the reader to form part of the work and continue engaging with it. This addresses issues such as lack of expression and ability to interact.

Conclusively, children and adults with imaginary companion demonstrate high language skills and peak production. That is, they demonstrate high level of narrative language skills, good story telling, and have developed good reading skills. They engage in peak production of imaginary companion through movies, writing autobiographies, attending movies, and theatres. These activities help them address psychological problems and past injustices such as sexual assaults. In addition, it helps in achieving social inclusion.

You still have a lot of work to do.

- Please, start with rereading articles with the question in mind. Pay attention to those parts of the articles when authors introduce explanations of Illusion of Independent Agency and Flow Theory. Then reread the question.
- Please, come for tutoring, or writing lab, watch our workshop.

## References

- Taylor, M. (1999). *Do older children and adults create imaginary companion?* New York, UP: Oxford University.
- Marjorie, T., Hodges, D. S. & Kohanyi, A. (2003). The illusion of independent agency: Do adult fiction writer's experience their characters as having mind in their own?. *Imagination, Cognition, and Personality*, 22(4): 361-380.
- Trionfi, G., & Reese E. (2009). A good story: children with imaginary companion create richer narratives. *Child Development*, 80(4), 1301-1313.