GREATNESS - The Entire Book in 4 Pages

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The major findings of *Greatness* are summarized below, each followed by listings of the pages where they are discussed. Any pages which focus on applying the analysis to one or more greats/geniuses have the names listed. Pages without any names listed discuss additional academic research findings which support the analysis.

This allows you to ID anything that may be of interest quickly and go directly to the relevant pages in the PDF / book.

If citing the book/pdf, eg in published article, just add pages cited to this reference:

Dorris, B. (2020). *Greatness: How The Great Become Great... and You & I Don't.* [online at] https://greatnessbd.com/

Here are the findings (don't nod off... the book is actually fun to read):

1 - **My definition of Greatness = academic definition of Genius**, ie a person whose creative problem solving has redefined the nature of problem solving in a field.   I've applied this definition to both classical greats and greats of popular culture, as all of these individuals have redefined the nature of problem solving in their fields.
Basic discussion pp: 115-119
Other pps esp relevant to **Greatness/Genius:** 24-5, 99-102, 121-3. 131-4, 201-18
(How **Darwin** became a legend and **Alfred Russell Wallace** a footnote), 260+

2 - Key Characteristics - Any significant creativity on the part of an individual requires the engagement of not 1 or 2 personal characteristics such as intelligence or personality, but typically the engagement of 5 such. In addition to one or more intellectual, personality characteristics, they include aspects of self and identity. The combination involved is unique to each individual.
Basic discussion pp 15-17 (**Mozart & Woody Guthrie**), 121-3
Other pps esp relevant to **Key Characteristics:**   31-2, 33-6 (**Norma Jeane/Marilyn**), 39-43 (**Woody Guthrie**), 46-8 (**Mozart**),100-01,126-7, 146-52

3 - The Right Kind of Problems, including **Flow Activities** (pp20-2) and **Escape Activities** (p22-4) **-** The fullest development of Key Characteristics is the result of years of intense problem solving during which initial genetic biases are developed into the person's own unique characteristics. This development is the result of the person being matched up with life contexts (eg, family, class at school, sports team, piano lessons, work placement) which provide ongoing access to problem solving challenges (plus necessary resources and support) ideally matched to the person's developing Key Characteristics.

Basic discussion: pp 17-20 (**Mozart**), 20-3 (**Michael Jordan, Bill Gates, Norma Jeane, Woody Guthrie, Alfred Hitchcock**)
Other pps esp relevant to **The Right Kind of Problems:** 31-2, 33-6, 61-2, 99-102, 128-30 (**Einstein**)

4 - The Person in Context Dynamic - Such development in not the result of the person (talent, struggle, persistence, etc). It is always the result of the ongoing interaction between the person and relevant problem solving contexts which provide the necessary challenges, resources and supports.
Basic Discussion is on p313: "**The Person In Context (or PIC) Dynamic** which refers to intense sustained interaction of a Person with a particular Context which results in significant development of the person, the person's creativity, and/or visibility. In each case such development would never have occurred without the resources, challenges, and support/stimulation provided by the context."
Other pps esp relevant to **The PIC Dynamic** are listed on p316 which gives an index of multiple examples provided throughout the book.

5 - Links, and **The 4+ Worlds** - How the person gains access to contexts containing the Right Kind of Problems, and thus opportunities for The PIC Dynamic to develop the person's Key Characteristics, creativity and/or visibility is often down to forces well outside the person's control, influence, and frequently even awareness. This is because such access depends on **Links** between **The 4+ Worlds**. **The 4 Worlds** which I've analyzed in this book include the Personal, the Interpersonal, the Institutional, and the Societal. As these worlds are embedded within each other, changes / forces within any of them can influence the others. Such influences are often substantial and unpredictable, and as such can have huge effects (+ or -) the ongoing development of the person involved, be that Einstein, Elvis, or anyone (see **You & I** pp 107-113).
The '+ Worlds' of recent vintage include, for eg, the likes of Genetic Engineering, Space Travel, IT, and Global Corporations.. not to mention related spinoffs such as refuge crises, and COVID 19. I've left them for future researchers to explore.
Basic discussion: pp 36-8 173-4
Other pps esp relevant to **Links**:
 49-50 (**Mozart**), 93-4 (**Marie Curie**), 137-43 (**Louis Armstrong, Newton, Haydn, great female writers**), 243-6 (**Watson and Crick**)
Other pps relevant to **The 4+ Worlds:**
 53-6 (**Elvis**), 80-89 (**Melville, Kahlo, Ginsberg, Hitchcock, Bob Marley, Mark Twain**), 193-218 (**Elvis vs Monet, Madonna, Lincoln, Darwin**)

6 - The central role of Chance - Access to the Right Kind of Problems and the Contexts which provide them in the crucial early years of development, and perhaps surprisingly, in subsequent years as well, is determined by forces outside the person's influence and often even awareness, ie **Chance** as in good or bad luck.
Basic Discussion is on pp 56-62 & 242-46. Pp56-62 discusses **Chance** in relation to two closely related concepts, Chaotic Matching and Spwins, while illustrating this in relation to the basketball great, **Bill Russell**. Pp 242-46 illustrate the role of chance in relation to how **James Watson** eventually ended up working with Francis Crick.
Other pps esp relevant to **Chance:** 70-74 (**Einstein**), 74-9, 79-89, 90-98 (**Marie Curie**),   99-102, 107-12 (**You & I**), 220-27, 238-42, 260-4.

7 - Four Types of Matching of the Person with The Right Kind of Problems -
There are **4 Types of Matching of the Person with Contexts containing the Right Kind of Problems** over the course of development and creative problem solving. They each involve different dynamics, and as such have different effects on the rate and extent of the person's development and eventual creative achievements. Every Great/Genius has benefitted from all **4 Types of Matching**, often repeatedly, over the course of development.
Summary overview of Matching: pp 30-32
The 4 Types of Matching with page references are:

   7a Continuous Matching - pp 33-6 with **Norma Jeane / Marilyn** as eg.
         pp 170-71 discusses relevant academic res findings

   7b Cumulative Matching - pp 38-43 with **Woody Guthrie** as eg
         pp 176-86 discusses relevant academic res findings. pp182-5 (**Serena and Venus Williams**)

   7c Catalytic Matching (incl Catalytic Acceleration to Greatness) - pp 43-50
         with **Mozart** as eg
          pp 186-91 discusses relevant academic res findings

   7d Chaotic Matching (incl Spwins) - pp 56-74, with **Bill Russell** and **Einstein**
         as egs.
         pp 235 - 42 - discusses relevant academic res with egs from **Einstein, Crick & Watson, Luigi Galvani,** and **Claude Bernard**

8 Additional Findings underlying and/or elaborating above Analysis (ie 1 - 7)

   8a Flow Activities & Escape Activities - pp20-24 - Two key ways in which the Person in Context Dynamic operates (see 4 above) illustrated in relation to the Personality development of **Michael Jordan**, **Bill Gates**, **Alfred Hitchcock**, **Woody Guthrie** and **Norma Jeane/Marilyn**

   8b How Many Potential Greats? - pp24 -5 - illustrated in relation to the **"San Francisco Cohort"** of child musical prodigies and **Irish Writers**

   8c Generational Problems 25 -8 - Core creative and ideological problems challenging not only a field, but the society and culture of a generation. illustrated in relation to **Elvis** and **Leonardo da Vinci**

   8d Community of Birth -28-30 -Analysis of the role of the **Community of Birth** in gaining access to The Right Kind of Problems for developing
intelligence, personality and self. Illustrated in relation to **Greats from the Classic Fields of Genius** as well as **Professional Boxing** and **Film**.

   8e Organizations and Teams - 32-3 - Consideration of how Key Characterisitcs of a person are accelerated by intense participation in small, interpersonal problem solving units (**Teams**, eg, mother & son) embedded within larger

support structures (**Organizations**, eg family) which provide the problems to be solved. Illustrated in relation to **Hitchcock**, **Norma Jeane/Marilyn**, and **Woody Guthrie**. The relationship between **Organizations** (& hence **Teams**) & Links is illustrated in relation to **Norma Jeane & Einstein** pp36-7

8f Links - pp 36-8 See 5 above for **wide range of case studies**

8g Catalytic Accelerations to Greatness p- p51-6 (with **Norma Jeane/ Marilyn** as eg), see 7c above for extensive study of **Mozart** (pp43-50)

8h Spwins - pp60-90. Definition on p60: "a whole string of seemingly irrelevant, often tiny, coincidences which turn out to have massive consequences in relation to accelerating the development/ use of the Key Characteristics of a person who eventually becomes great. In short what you might call the **Spwins of Change**. The term, '**Spwin**', is of course simply a combo of two words, 'spin' and 'wind', which hopefully are evocative of the dynamics underlying this concept, ie, chance 'winds' / forces in the societal, institutional, interpersonal, and/or personal worlds of the person resulting in an accelerated 'spin' / development of the person's Key Characteristics. pp56-74, for extensive illustrations from lives of **Bill Russell** and **Einstein** See 7d Chaotic Matching above for other case studies and research

8i Women and Other Outsiders - pp90-99 (extensive analysis of **Marie Curie**'s development), see Note 66 pp249- 257 re **Maria Winkelmann**, **Maria Anna Mozart**, **Berthe Morisot**, **Mary Cassatt**, and **Victorian women writers**.

8j And You & I - pp107-113 Shows how the book's analysis can be applied to anyone's achievements (in this case how I happened to write this book)