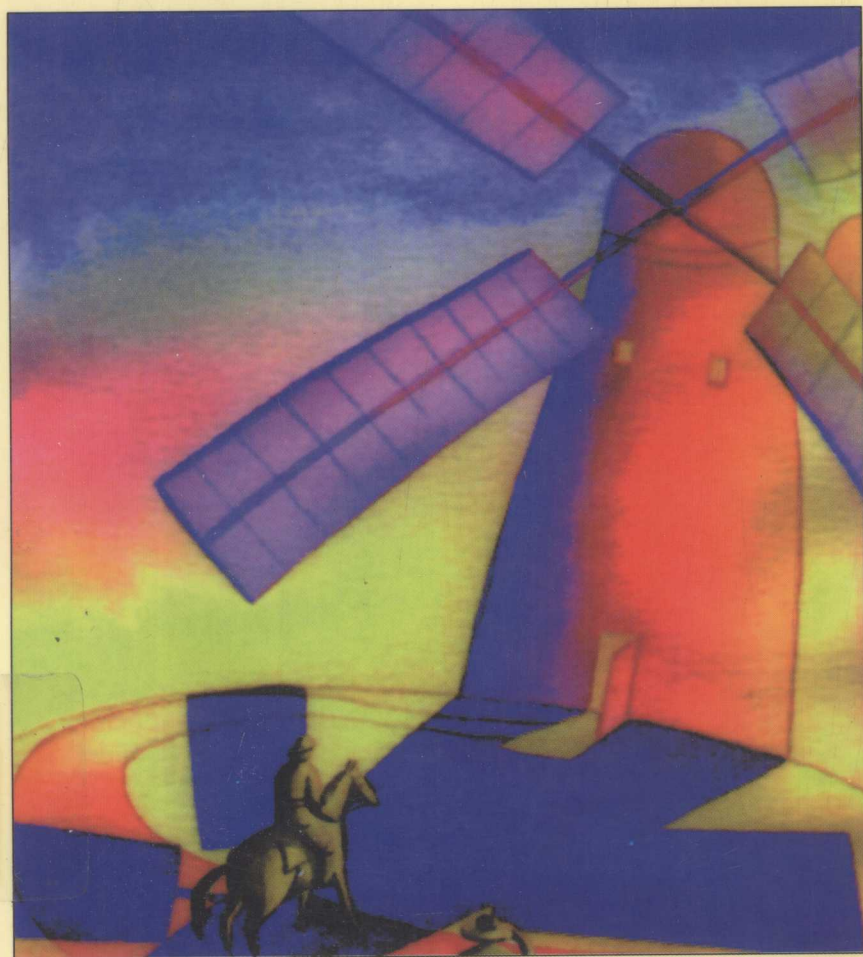


大学新英语听说教程

Quest

*Listening and Speaking
in the Academic World*



Book

3

Pamela Hartmann

Laurie Blass

Mc
Graw
Hill



上海外语教育出版社

Shanghai Foreign Language Education Press



麦格劳-希尔教育出版集团

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第三册

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图书在版编目 (CIP) 数据

大学新英语听说教程 . 第 3 册(Quest: Listening and Speaking in the Academic World, Book 3) / (美) 哈特曼 (Hartmann, P.), 布拉斯 (Blass, L.) 编. —上海: 上海外语教育出版社, 2002

ISBN 7-81080-632-7

I. 大… II. ①哈…②布… III. 英语—听说教学—高等学校—教材 IV. H319.9

中国版本图书馆 CIP 数据核字 (2002) 第 090137 号

图字: 09-2000-105 号

出版发行: 上海外语教育出版社

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机), 35051812 (发行部)

电子邮箱: bookinfo@sflep.com.cn

网 址: <http://www.sflep.com.cn> <http://www.sflep.com>

责任编辑: 杨白伍

印 刷: 上海长阳印刷厂

经 销: 新华书店上海发行所

开 本: 787×960 1/16 印张 17.5 字数 426 千字

版 次: 2002 年 12 月第 1 版 2002 年 12 月第 1 次印刷

印 数: 5 000 册

书 号: ISBN 7-81080-632-7 / H · 252

定 价: 23.00 元

本版图书如有印装质量问题, 可向本社调换

出版前言

随着改革开放的不断深化和国际交往的日益扩大,我国对大学生英语能力的要求也越来越高,越来越具体。最近国家教育部对《非英语专业英语教学大纲》进行了修订,各高校英语教师也纷纷对大学英语教学方法进行了积极的探索。在教育部关于“一纲多本”开展教材建设的精神指导下,各家出版社相继推出了数套教材,以求对我国大学英语教学提供有力支持。

在这一背景下,为了给大学英语教学提供更多可以选择的教学材料,我社推出了这套《大学新英语系列教程》。本书原名 Quest,由美国著名的 McGraw-Hill 公司于 1999 年出版。全书课文以主题划分单元,基本涵盖了大学普通文化教育涉及到的所有学科,如生物、历史、心理、艺术、考古和经济等。由于本书语言水平与我国大学阶段英语教学的要求相符,因此它可以为我国的大学生提供一个既能接触到原汁原味的当代美国英语,又能熟悉各专业基础知识和语汇的方便途径,是一套不可多得的好教材。

本教程包括一套读写教程和一套听说教程,每套教程各分为三册,由浅入深地传授有关语言技能。本书材料取自报刊、教科书、广播、访谈和课堂讲座等,语言源于生活且实用。更加难能可贵的是该书的读写听说技能训练与各单元主题结合紧密、富于趣味,体现了行之有效的教学经验和方法。

希望这套教材的引进出版能够进一步丰富我国大学英语教材的园地,使我国的大学英语教学能更上一层楼。

preface

Quest: The Series

The *Quest* series addresses the need to prepare students for the demands of college-level academic coursework. *Quest* differs from other content-based ESOL series in that it incorporates material typically covered in general education courses, and contains a variety of academic areas including biology, business, U.S. history, psychology, art history, anthropology, literature, and economics.

Quest has been designed to parallel and accelerate the process that native speakers of English go through when they study core required subjects in high school. By previewing typical college course material, *Quest* helps students get “up to speed” in terms of both academic content and language skills.

In addition, *Quest* prepares students for the daunting amount and level of reading, writing, listening, and speaking required for college success. The three *Reading and Writing* books combine high-interest material from newspapers and magazines with traditional academic source materials such as textbooks. Reading passages increase in length and difficulty across the three levels. The *Listening and Speaking* books in the *Quest* series contain listening strategies and practice activities based on recorded conversations among college students, authentic “person-on-the-street” interviews, radio programs, and college lectures. Similar to the *Reading and Writing* books, the three *Listening and Speaking* books increase in difficulty within each level and between levels.

The *Quest Listening and Speaking* books have been coordinated with the *Reading and Writing* books so that the two, used in conjunction, provide students with complementary, overlapping, yet distinct information—much as happens in a typical college class, in which students attend a lecture on a given topic and then complete textbook reading assignments on a related topic.

Quest: Listening and Speaking in the Academic World, Book 3

Quest: Listening and Speaking in the Academic World, Book 3 contains four distinct units, each focusing on a different area of college study—anthropology, literature, economics, and ecology. Each content unit contains two chapters. The anthropology unit is comprised of chapters on cultural anthropology (with a focus on shamanism) and physical anthropology; the literature unit contains one chapter on poetry and one on heroes and survivors (with a focus on the oral tradition). The economics unit is comprised of one chapter on developing nations and one on the global economy. The last unit, on ecology, concentrates on endangered species and environmental health.

Unique to this series is the inclusion of three different *types* of listening passages in each chapter:

- Everyday English—an informal conversation among college students (or in some chapters, person-on-the-street interviews)—on both audiotape and videotape;

- Broadcast English—an authentic radio segment from such sources as National Public Radio and Public Radio International; and
- Academic English—a short college lecture

Unique Chapter Structure

Each chapter of *Quest: Listening and Speaking in the Academic World, Book 3* contains five parts that blend listening, speaking, and academic skills within the content of a particular area of study. In Part One, pictures, charts, and/or a short reading provide the basis for discussion and response writing and prepare students for the listening passages that follow. In Part Two, Everyday English, students listen to and use informal, conversational English related to the chapter theme. Part Three, The Mechanics of Listening and Speaking, focuses on language functions, pronunciation, and intonation; it culminates in an activity requiring students to make use of all three of these areas. In Part Four, Broadcast English, students learn to understand and discuss an authentic radio passage which, in turn, helps to prepare them for the lecture that follows. Part Five, Academic English, presents an audiotaped lecture on the chapter theme and guides students toward proficient note-taking skills; the final activity in the chapter, Step Beyond, involves students in discussion, original research, and presentation of their own findings.

Supplements*

The Instructor's Manual to accompany *Quest: Listening and Speaking in the Academic World, Books 1-3* provides instructors with a general outline of the series, as well as detailed teaching suggestions and important information regarding levels and placement, classroom management, and chapter organization. For each of the three books, there is a separate section with answer keys, oral practice, and unit tests. In addition, there is an audio/video component to accompany each of the three *Quest: Listening and Speaking* books. Tapescripts are also available.

Acknowledgments

Many, many thanks go to those who have made and are making this series possible: Marguerite Ann Snow, who provided the initial inspiration for this entire series; publisher for ESOL, Tim Stookesberry, who first said yes; vice president and editorial director Thalia Dorwick, who made it happen; editor Aurora Martinez Ramos, who gave encouragement and support and helped shape the manuscript; marketing manager Pam Tiberia, who guides the books into classrooms; Joe Higgins of National Public Radio, who went above-and-beyond to help us find one especially wonderful but elusive tape; the many students who have tried materials and let us know what worked and what didn't; the good people at Mannic Productions and Paul Ruben Productions, Inc.; the entire production team in Dubuque; and the following reviewers, whose opinions and suggestions were invaluable: Marietta Urban, Karen Davy, and Mark Litwicki.

*The supplements listed here accompany *Quest: Listening and Speaking in the Academic World, Books 1-3*. Please contact your local McGraw-Hill representative for details concerning policies, prices, and availability as some restrictions may apply.

visual tour

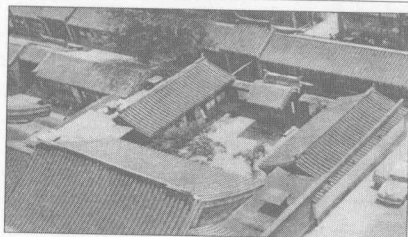
Highlights of this Book

Part One: Focus on Activating Prior Knowledge with Practice Opportunities in all Language Skills

Part One of each chapter contains a variety of high-interest activities that gradually introduce students to the chapter topic. In these examples, students are given the opportunity to think ahead by discussing with a partner whom they would ask for help if faced with the given situations. They also read a brief passage about what is a shaman. This section is typically followed by discussion questions and ends with a freewriting activity in which students share their reactions to the chapter topic or their knowledge of the subject matter. (pages 4–7)

Unit 1 Anthropology

Part One Introduction: Place and Space



Bird's-eye view of old style courtyard house in China

A. Thinking Ahead. Briefly discuss your answers to these questions.

1. In your culture, what is a typical **compliment** that guests might give hosts when visiting their home for the first time?
2. Do you sometimes have a feeling of **wanderlust**—a strong desire to travel to other places—or do you prefer to be more **rooted**—to stay home?
3. In the past, what was the design of a traditional home in your culture? Is it different from homes today?

Unit 1 Anthropology

B. Reading. Read this passage comparing two types of houses. Read just for the main ideas. Don't worry about vocabulary at this point.

Place and Space

What can a house express about its occupants? In an article written in *Harper's Magazine* almost thirty years ago, Chinese professor Yi-Fu Tuan, teaching in the United States, compared a suburban American house with a traditional Chinese house. In doing so, he was actually comparing one essential aspect of each culture.

The focal point of a typical American house, he wrote, is the picture window—usually the largest window in the house, in the living room. A first-time visitor to the commonly gravitates toward this window, and a typical compliment that this person gives the host is: "What a nice view!" The guest is complimenting the view outside the house. Tuan explains that this is not surprising because "the distant horizon" is a "symbol of the future."

Tuan contrasts this with a traditional Chinese home, which is enclosed by "blank walls." Visitors who "step behind the spirit wall" find themselves "in a courtyard with perhaps a miniature garden around the corner." The atmosphere is one of "calm beauty, an ordered world of buildings, pavement, rock, and decorative vegetation," but "no distant view."

In a Chinese home, Tuan points out, "the only open space is the sky above." He attributes this absence of space to Chinese rootedness to their place. For the Chinese,

Source: Yi-Fu Tuan, excerpts from an article in the July 1974 issue of *Harper's Magazine*.

Chapter One Cultural Anthropology: Place and Space

C. Vocabulary Check. Find words in the reading passage that mean the following:

1. a point that people focus on: _____
2. goes toward; feels an attraction to: _____
3. a view: _____
4. strange: _____
5. a feeling of having roots — of being attached to a certain place: _____
6. a sad desire: _____
7. calls; attracts: _____
8. explains: _____
9. a feeling of not having roots — of not being tied to one place: _____
10. perfect standards or examples: _____
11. belief that things will be good in the future: _____
12. a feeling that one has accomplished something: _____

Part Two Everyday English: How Close Is Too Close

Before Listening

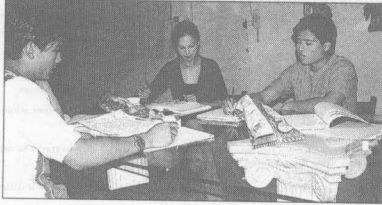
A. Thinking Ahead. **Group** In the conversation in Part Two, two students are studying for an exam. Before listening, discuss the answers to these questions.

1. If you're going to have an important exam, do you prefer to study alone or with other students? Why?
2. If you accidentally **bump into** someone as you're walking down the street, do you say something? If so, what?
3. Do you know the adjective **private**? If so, what does it mean? If **privacy** is the noun form, what might it mean? (If you don't know, don't use a dictionary. You'll hear an explanation in the conversation on tape.)

Emphasis on Listening Preparation

All listening passages are preceded by prelistening activities such as thinking ahead, discussion, prediction, and vocabulary preparation. In this example, students engage in a discussion about belief in spirits that will prepare them for the listening passage found later in this part of the chapter. (page 8)

Listening



Icons Provide Clear Instruction

All speaking activities in the book are labeled for pair, group, or class practice. Listening activities are accompanied by icons that tell whether the materials are available in audio or video formats (or both). (page 9)

Chapter One Cultural Anthropology: Place and Space

A. Listening for the Main Idea. **Video/Audio** Listen to the entire conversation. As you listen, try to answer this question:

- What is **personal space**?

B. Guessing Meaning from Context. **Video/Audio** Listen again to short parts of the conversation and write the meaning of each of these words. You'll hear each short part three times.

1. wonder = _____
- privacy = _____
2. personal space = _____
- boundaries = _____
3. skeptical = _____
- unconscious = _____



listening Strategy

Making Inferences Video/Audio

Speakers don't always clearly **state** (say) what they mean. Instead, they often **imply** (suggest) information. The listener needs to make inferences (guesses, assumptions) about information that isn't given directly.

Conversational Listening Practice Featured in Part Two

In **Part Two**, students are given a chance to hear authentic conversational language on topics relevant to their interests and everyday concerns. In addition, these listening passages are available in both audio and video formats providing students with the opportunity to study the types of nonverbal cues that accompany oral messages. (pages 8 and 10)

Language Function

Telling an Anecdote Audio

Most anecdotes (short, light stories) take place at a time in the past, so of course the storyteller uses past tense verbs. However, as you've just seen, it's possible to use the **present** tense when you tell a story. This is common in informal spoken stories. In written stories or formal spoken stories, it's more common to use the past tense.

Part Three: Focus on the Mechanics of Listening and Speaking

Part Three is devoted to providing students with listening and speaking skills that focus on intonation, stress, pronunciation, and various language functions. Here, students learn about the language function of telling a story, and the pronunciation tip focuses on understanding words that are typically reduced in the flow of speech. (pages 12 and 13)

10

Unit 1 Anthropology

C. Listening for Implicit Information. Listen again to short parts of the conversation and write your answers to these questions. You'll hear each part twice.

- Who is "she"?
 - another classmate
 - a friend
 - the professor
 - the teaching assistant
- What do these two students think about the fact that "some languages don't... have a word for 'privacy'?"
 - They're surprised.
 - They don't believe it.
 - They already knew it.
 - They think that everyone knows it.
- The psychologist from Harvard University:
 - has an uncomfortable chair
 - is unconscious
 - needs less personal space than Hall was giving him
 - needs more personal space than Hall was giving him

Chapter One Cultural Anthropology: Place and Space

13

Pronunciation

Reduced Forms of Words Audio

When people speak naturally, some words (and combinations of sounds) become **reduced**, shortened. Here are some examples.

Long Form

We've got to get serious.
She's going to ask about symbolism.
I was sort of uncomfortable.
It was kind of interesting.
I don't know where I heard that.
He was trying to get away.
He moved toward him.
Have you read them?

Short Form

We've gotta get serious.
She's gonna ask about symbolism.
I was sorta uncomfortable.
It was kinda interesting.
I dunno where I heard that.
He was tryna get away.
He moved toward im.
Have you read um?

Notes: 1. People usually say the reduced form but write the long form. The reduced form is not correct in academic writing. 2. In conversation, him and them usually sound the same. You can only know which word it is from the context.



Part Four Broadcast English: Boundaries in a Crowded World

Before Listening

A. Thinking Ahead. Group You're going to listen to part of a radio call-in program the host (Melinda Penkava), two guest experts (Dr. Robert Sommer and Dr. Deborah Pellow) caller (Rita). In order to prepare for the interview, discuss your answers to these questions.

1. For people who travel to other countries, a common piece of advice is: "When in Rome, do as the Romans do."

Question: What does this mean that the traveler should do?

2. Imagine yourself in a big crowd of people leaving a soccer stadium or theater or in a very crowded situation—a place without much **elbow room**, such as a busy street, a subway.

In English, a **pager** is also called a "beeper" because of the sound that it makes ("beep! beep!"). In your language, what do you call it? What sound does it make?

people usually wear a **Walkman** or **headphones** to listen to music privately, without bothering others. However, sometimes the sound "**bleeds**", and people nearby can hear it. Are headphones popular in your culture? If so, who usually uses them?

Listening

A. Listening for the Main Ideas. Audio The radio passage you'll hear is part of a program called "Talk of the Nation." As you listen to the interview the first time, try to answer this question:

- What are two reasons that many people feel that other people are "invading their space" more than in the past?

B. Listening for Details. Audio Listen again to parts of the interview. Listen for the answers to the following questions and write those answers on the lines.

what does Professor Robert Sommer teach? _____

what does Professor Deborah Pellow teach? _____

C. Listening for Implicit Information. Audio Listen again to short parts of the interview. Circle your answer to each question.

1. Basically, what is Robert Sommer's answer to the question?

- a. Yes.
- b. No.
- c. I'm not sure.
- d. We saw more in the past.

2. According to the two experts, why does Rita feel like she is "giving up [her] personal space"?

Authentic Broadcast English Featured in Part Four

The listening activities found in **Part Four** of each chapter are all authentic radio segments taken from a variety of sources. In this example, students hear a radio program called *Boundaries in a Crowded World*. The pages in this section where the listening activities appear include a shaded bar to indicate that the activities can be done in the language laboratory, at home, or in the classroom. (pages 15, 17, and 18)

A. Listening for the Main Ideas. Audio The radio passage you'll hear is part of a program called "Talk of the Nation." As you listen to the interview the first time, try to answer this question:

- What are two reasons that many people feel that other people are "invading their space" more than in the past?

B. Listening for Details. Audio Listen again to parts of the interview. Listen for the answers to the following questions and write those answers on the lines.

1. What does Professor Robert Sommer teach? _____

2. What does Professor Deborah Pellow teach? _____

3. When Deborah Pellow refers to "culture," what two areas does she include?

- a. reading and writing
- b. talking and writing
- c. communication and cultural organization of space
- d. organization of houses and design of cities

4. What three kinds of "apparatus" (technological instruments) does Deborah Pellow mention that bother some people in public places? _____

Abundance of Practice Material

All listening sections in *Quest* are accompanied by a variety of activities that provide students with practice opportunities to complete before, during, and after hearing the passage. In these examples, students gain practice in the skills of listening for details and for implicit information. (page 17)



listening Strategy

Having Questions in Mind

It always helps to have questions in mind as you listen. This way, you will be listening for answers to your questions, and you will be a more active listener.

B. Thinking Ahead.

1. Look over the pictures and the partial outline on pages 23–25 for the lecture on Edward Hall and the Concept of Space. What questions do you expect (or want) the speaker to answer? Is there anything that you're curious about? Write your questions in the blanks.

2. Now look over the questions in Using Your Notes on pages 25–26. Are any of these similar to your own questions?

C. Guessing Meaning from Context. In the lecture, you are going to hear some words new to you. Before you listen, guess the meanings of some of the words from the lecture. They are underlined in the sentences. Look for clues to their meanings in the words around them. Write your guess in the blank after each sentence. Then check your guess with your teacher's dictionary.

Strategy Boxes Sharpen Students' Skills

Listening Strategy and Speaking Strategy boxes occur frequently throughout each chapter, providing students with practical skills that they can use immediately as they work on the different listening passages. These strategy boxes are always followed by practice activities that allow students to master the strategy at hand. (pages 20, 21, and 98)



speaking Strategy

Giving a Speech to the Class

You will occasionally need to give a speech in front of the class. These suggestions will help you give an effective presentation.

- Prepare, prepare, prepare. Organize your ideas and write your speech as you would organize an essay.
- Don't memorize what you are going to say. If necessary, though, you might memorize short pieces. For example, you might memorize a quotation or a few lines of a poem.

Listening Focus in Part Five: Authentic Academic Lectures

The listening passages in each chapter of *Quest* increase in length and complexity, and culminate with an academic lecture in **Part Five**. These lectures were written by content experts in each subject area and adapted to meet the special needs of English language students. A variety of activities accompany each lecture. In this example, students learn how to listen to words and terms in the context of sentences to infer their meaning and to listen for the main idea. (page 20)

Part Five Academic English: Edward Hall and the Concept of Space

Before Listening



listening Strategy

Preparing to Listen to a Lecture

Most college lectures are fifty minutes long. In their lectures, professors cover information that is different from that in the reading homework, although they may refer to the reading done at home. The more knowledge you have of the subject before going to a lecture, the more you will understand of the lecture. The professor will sometimes confirm your knowledge (say what you already know) and sometimes correct it but will most often add to your knowledge.

- A. Brainstorming. Group** In Parts One, Two, and Four, you learned something about cultural concepts of space. Now bring together all of your knowledge about this and write it in the blanks. (For example, how does culture influence our concepts about space? What is privacy? What is personal space?)

Chapter One Cultural Anthropology: Place and Space

23

Common Abbreviations			
about	abt	somebody	sbdy
and	& or &	something	sthg
especially	esp	typical/typically	typ
essential	ess	with	w/
important	imp	without	w/o
means	=	for example	Ex

Words in the Lecture

1. culture
2. space
3. animal
4. distance
5. privacy
6. conversatim
7. language

My Abbreviations

Listening

A. Listening for the Main Idea. **Audio** You'll hear a lecture called "Edward Hall and the Concept of Space." Listen once to the entire lecture. (You'll listen again later.) As you listen, take notes. Instead, follow along with the outline and keep this question in mind:

- What are some examples of how culture influences people's ideas about space?

B. Taking Notes. **Audio** Listen to the entire lecture again. This time fill in

Edward Hall and the Concept of Space

I. Introduction

A. Edward Hall coined the term _____

(in _____)

Emphasis on Note-Taking Skills

Quest offers intensive note-taking practice to accompany each lecture in **Part Five**. Students are provided with structured outlines to assist them in taking accurate notes. Moreover, well-organized postlistening activities teach students how to use and refer to their notes in order to answer both general and specific questions about the lecture. (pages 23, 26, and 27)

After Listening

A. Checking Your Understanding. Use both your memory and your notes to summarize information about houses and how they reflect people's ideas (in three different cultures) about space. Write notes on the following chart.

American culture	Arab culture	Japanese culture

Chapter One Cultural Anthropology: Place and Space

27

B. Discussion. Group Discuss your answers to these questions.

1. Do you have the same information on your chart (in Exercise A) as your classmates do? Are you missing anything? Compare your charts and fill in any missing information.
2. Did anything in the lecture surprise you or interest you? If so, share this with your group.



academic Strategy

Psyching Out Your Professors

Students need to be able to predict what kinds of questions their professors will ask on an exam. Making such predictions (a skill that students call "psyching out" the professors) can guide how and what you study. (You saw an example of this in the conversation in Part Two of this chapter.) Here are some suggestions:

- Pay attention to what your professor *emphasizes, repeats, writes on the board, or appears to get excited about.*
- Don't be shy about asking your professor or teaching assistant what kinds of questions to expect.
- Consider what kinds of questions appeared on previous exams (if any) in the class.

Practice. With a partner, write three questions that you might expect on an exam about the lecture "Edward Hall and the Concept of Space."

Academic Strategy Boxes

Found in each chapter, these strategy boxes prepare students to be active participants in the academic environment. In this example, students are given instruction in how to "psyche out" their professors. (page 27)

Step Beyond: Chapter-Culminating Speaking Activities

Each chapter ends with a *Step Beyond* speaking activity. The content of this activity takes the form of a presentation, a debate, a survey, or an interview. It is based on the chapter's theme and incorporates the listening and speaking skills that students have practiced in previous sections. In this example, students first read a passage about a shaman's healing ritual. Then they synthesize information orally and present their findings to the class. Finally, they discuss questions related to the reading in their groups. (pages 6, and 27)



Step Beyond

6

B. Reading. Read this passage comparing two types of houses. Read just for the main ideas. Don't worry about vocabulary at this point.

Place and Space

What can a house express about its occupants? In an article written in *Harper's Magazine* almost thirty years ago, Chinese professor Yi-Fu Tuan, teaching in the United States, compared a suburban American house with a traditional Chinese house. In doing so, he was actually comparing one essential aspect of each culture.

The focal point of a typical American house, he wrote, is the picture window—usually the largest window in the house, in the living room. A first-time visitor to the commonly gravitates toward this window, and a typical compliment that this person gives the host is: "What a nice view!" The guest is complimenting the view outside the house. Tuan explains that this is not surprising because "the distant horizon" is a "symbol of the future."

Tuan contrasts this with a traditional Chinese home, which is enclosed by "blank walls." Visitors who "step behind the spirit wall" find themselves "in a courtyard with perhaps a miniature garden around the corner." The atmosphere is one of "calm beauty, an ordered world of buildings, pavement, rock, and decorative vegetation," but "no distant view."

In a Chinese home, Tuan points out, "the only open space is the sky above." He attributes this absence of space to Chinese rootedness to their place. For the Chinese, according to Tuan, "Place is deeply felt. Wanderlust is an alien sentiment." Perhaps because there was always "the constant threat of war, exile, and the natural disasters of flood and drought," a common theme in Chinese poetry was nostalgia—a strong and sorrowful desire for home. There is respect for farmers because they are rooted to the land and "do not abandon their country when it is in danger."

In contrast to Chinese rootedness, Americans usually move from one place to another by choice; "the future beckons, and the future is 'out there' in open space." Tuan attributes American rootlessness to the ideals of "social mobility and optimism about the future." In brief, homes in the two countries reflect the culture of each. Place—so important in China—is symbolic of "achievement and stability." Space—so important in the United States—"symbolizes hope."

Source: Yi-Fu Tuan, excerpts from an article in the July 1974 issue of *Harper's Magazine*.

B. Discussion. Discuss your answers to these questions.

1. Do you have the same information on your chart (in Exercise A) as your classmates do? Are you missing anything? Compare your charts and fill in any missing information.
2. Did anything in the lecture surprise you or interest you? If so, share this with your group.

summary of Listening and Speaking Skills

Chapter	Listening/Speaking Strategies	Mechanics/Academic Strategies
1	<ul style="list-style-type: none"> guessing meaning from context preparing to listen to a lecture having questions in mind taking lecture notes synthesizing information 	<ul style="list-style-type: none"> telling a story understanding reduced forms of words <u>psyching out your professors</u>
2	<ul style="list-style-type: none"> listening for implicit reasons taking lecture notes 	<ul style="list-style-type: none"> expressing an opinion expressing agreement or disagreement softening disagreement the voiceless <i>th</i> sound <u>using abbreviations</u>
3	<ul style="list-style-type: none"> understanding the passive voice hearing rhyme and rhythm giving a speech to the class listening to a speech or presentation 	<ul style="list-style-type: none"> statements and questions questions with <i>or</i> responding to a negative question: agreeing responding to a negative question: disagreeing the medial <i>t</i> making appointments/negotiating time <u>understanding common abbreviations</u> <u>getting the main ideas in a lecture</u>
4	<ul style="list-style-type: none"> guessing meaning from context finding a synopsis in the conclusion to a lecture 	<ul style="list-style-type: none"> starting a conversation review: question intonation reduced forms of <i>wh</i>- questions the voiced /ð/ sound <u>organizing lecture notes graphically</u> <u>comparing lecture notes</u>

(Continued)

Chapter	Listening/Speaking Strategies	Mechanics/Academic Strategies
5	<ul style="list-style-type: none"> managing a conversation guessing the meaning of proverbs from context listening for supporting statistics listening for digressions listening for quoted material asking questions after a presentation 	<ul style="list-style-type: none"> tone of voice that changes meaning giving advice and suggestions in the present giving advice and suggestions for a past time reduced forms in expressions for giving advice and suggestions <u>understanding Latin terms</u>
6	<ul style="list-style-type: none"> listening for indirect causes listening to numerical information reviewing what you already know/realizing what you don't know giving a report from notes 	<ul style="list-style-type: none"> asking for confirmation offering an explanation tag question intonation reduced forms of words in tag questions <u>choosing a topic</u>
7	<ul style="list-style-type: none"> listening to an anecdote listening for topic signals making eye contact 	<ul style="list-style-type: none"> answering the phone finding out who's calling taking a phone message asking for clarification/clarifying <u>can and can't</u> recording an outgoing message <u>using a variety of sources and synthesizing information</u>
8	<ul style="list-style-type: none"> listening for emotions recognizing figurative language taking turns listening to accented English 	<ul style="list-style-type: none"> expressing concern intensifying concern intensifying with stress /ɛ/, /æ/, and /ə/ <u>memorizing</u>

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