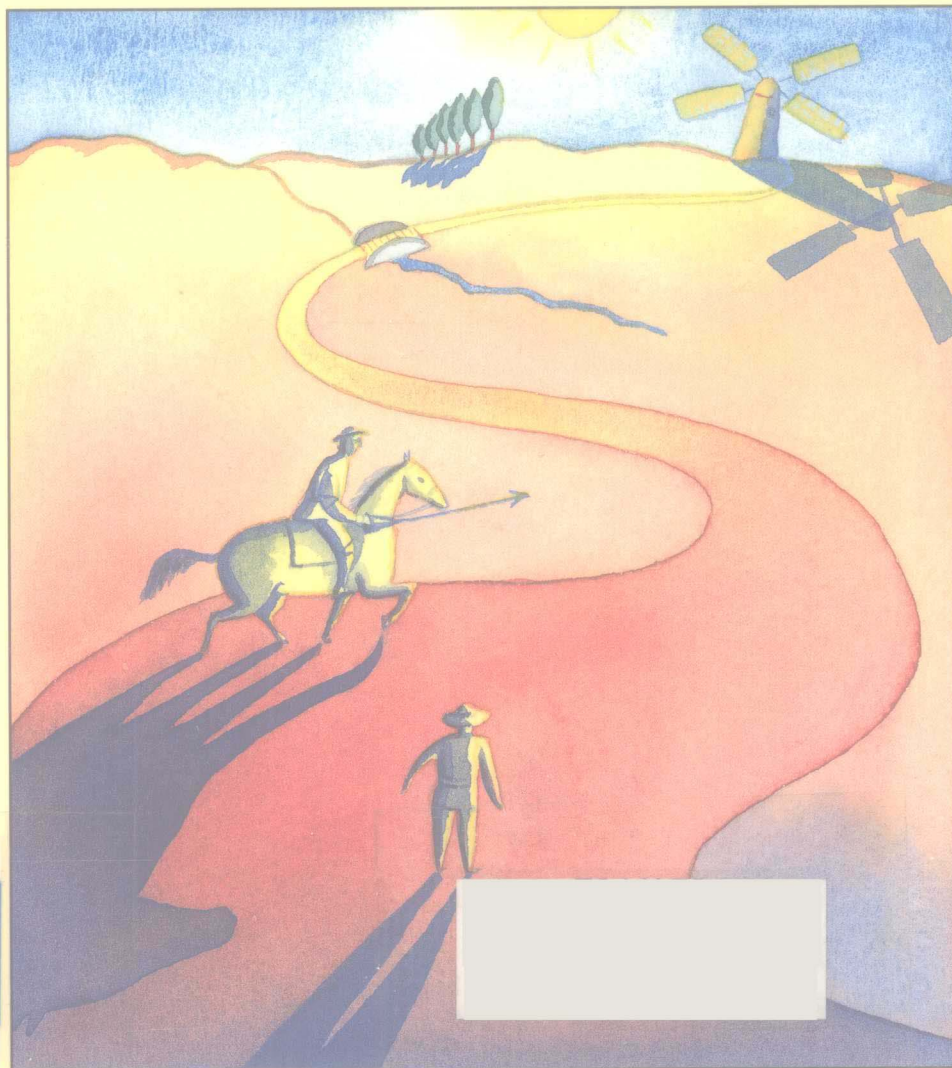


Quest

*Listening and Speaking
in the Academic World*



Laurie Blass

Book
2

Quest

*Listening and Speaking
in the Academic World,
Book 2*

Laurie Blass

Boston Burr Ridge, IL Dubuque, IA Madison, WI
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QUEST: LISTENING AND SPEAKING IN THE ACADEMIC WORLD, BOOK 2

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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, 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 2

Quest: Listening and Speaking in the Academic World, Book 2 contains four distinct units, each focusing on a different area of college study—business, art, psychology, and health. Each content unit contains two chapters. The business unit is comprised of chapters on doing business internationally and international economy. The art unit includes chapters on themes and purposes and ancient Greek art. The chapters in the psychology unit concentrate on states of consciousness and abnormal psychology, and the final unit, health, focuses on medicine and drugs and the secrets of good 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 2* 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.

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

C. Reading about Ancient Greek Civilization and Art. Read the following passage about Greek civilization and art. As you read, try to answer this question:

- Why are Greek vases so important?

Greek Civilization and Art

No doubt a major reason that we respect the ancient Greeks is that they excelled in many different fields. Their political ideals serve as a model for contemporary democracy. Their poetry and drama and philosophy survive as living classics, familiar to every serious scholar. Their architecture and sculpture have influenced most later periods in the history of Western art.

We assume that the Greeks' genius shone equally in painting, very little about this because most painted works have been lost or know even less, except that a large number of painted clay vases were made from about the 8th century B.C. These pots were made from *terra cotta* (clay), an extremely strong material; it can break, but it won't disintegrate so the pieces can be reassembled. For this reason a large quantity has survived to our day.

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. Prior to reading, students are given the opportunity to think ahead and discuss what they already know about ancient Greece. After reading a brief passage about Greek civilization and art, students answer discussion questions and complete a response writing activity in which they share their reactions to the chapter topic or their knowledge of the subject matter. (pages 111 and 112)

D. Comprehension Check. **Group** Discuss the answers to these questions.

1. Why are Greek vases so important?
2. What were Greek vases made from? Why did they last so long?
3. Describe the painting style of the *Dipylon Vase*.
4. What does the *Dipylon Vase* tell us about ancient Greek civilization?
5. How were the ancient Greeks different from the ancient Egyptians?

E. Response Writing. Choose one of these topics. Write about it for ten minutes. Don't worry about grammar and don't use a dictionary. Just put as many ideas as you can on paper.

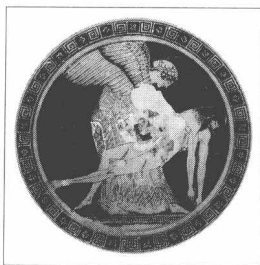
- Describe what you know or remember about ancient Greek civilization, Greek myths and legends, or ancient Greek art.
- Write about what you would like to know about ancient Greek civilization, Greek myths and legends, or ancient Greek art.
- Compare the *Dipylon Vase* to another work of art, from any time or civilization.
- Have you been to Greece? If so, describe your experience.

Part Two Everyday English: Greek Pottery

Before Listening

A. Thinking Ahead. **Group** You are going to listen to Tanya and a teaching assistant, Doug, talk about one type of Greek art: pottery. Before you listen, look at this photo of Greek pottery and discuss the images on it in your groups.

As you did in Chapter Three, describe your impressions. Interpret what you see. Remember to trust your instincts. You know more than you think you know. Who might the people be? Where do you think the idea for the picture came from?



Interior of a kylix, a drinking cup. Around 490–480 B.C.

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 observe a photo of a Greek drinking cup dated around 490–480 B.C. *Eos and Memnon*, and interpret the image in the cup. In order to prepare them for the listening passage found later in this part of the chapter, students are also encouraged to describe their impressions about the photo. (page 112)

Listening



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

- Why is Greek pottery so important in the study of ancient Greek culture?

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Unit 2 Art

After Listening

A. Information Gap. **Pair** Work with a partner. One of you works on page 117. The other works on page 275. Don't look at your partner's page. You both will ask and answer questions and complete a chart.

Student A

It's a good idea to review Greek myths and legends when you study ancient Greek art. This is because ancient Greek art often **depicts** (shows) subjects from myths and legends. An important part of Greek mythology is the gods and goddesses. People who study art need to know their Greek and Roman names and the characteristics or activities that they represent. How much do you already know about them? (Refer to the vocabulary chart for help with difficult words.)

Ask your partner for the missing information and write the answers on your chart. Take turns asking and answering questions. Ask questions such as the following:

A: What is Aphrodite the goddess of?

B: Love and beauty.

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). (pages 114 and 116)

C. Listening for Inferences. **Video/Audio** Now listen again. This time you are going to hear the first part of the conversation. Listen for the answer to this question.

- Why do you think Doug interrupts his phone call?

D. Guessing Meaning from Context: Academic Life. **Video/Audio** Tanya and Doug use some terms that describe academic life. Listen to parts of their conversation. Guess the meanings of these terms in context. Write your guesses in the blanks.

1. office hours = _____

2. reading list = _____

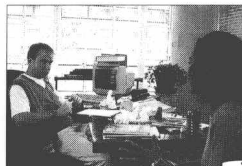
Conversational Listening Practice Featured in Part Two

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. (page 115)

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 requesting an explanation, and the intonation tip focuses on understanding interjections typically found in informal conversation. (pages 118 and 119)

Language Function

Requesting an Explanation **Audio**

Sometimes in a conversation you have difficulty understanding more than just a word or expression you don't understand an idea or a suggestion. When this happens, you ask for an explanation. Here are some ways to ask for an explanation:

Examples: A: What you need are very good photos of the pottery.

B: Why?

Well, what's the reason for that?

Can you tell me why?

Excuse me,* but why is that?

Excuse me, but why do you say that?

Excuse me, but would you mind explaining that?

*Note: Adding "excuse me" makes the request more polite.

Less Formal

More Formal

Intonation

Understanding Interjections **Audio**

Several interjections in English are common in informal conversation. They are very informal. Listen to this one from the conversation:

Doug: Well, what can I do for you?

Tanya: Uh, you know that paper that's due on Friday?

Here are some more examples.

Interjections	Meanings
• Uh-huh.*	Yes. OR: You're welcome.
• Uh-uh.*	No.
• Huh?	What? (Excuse me?)
• Uh... OR:	I'm thinking. OR:
Um...	I'm not sure what to say.
• Uh-oh!	I made a mistake. OR: There's a problem.

*Note: Uh-HUH (meaning "yes") is stressed on the second syllable. Uh-uh (meaning "no") is stressed on the first syllable. This is an easy way to tell them apart.

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Unit 2 Art

Part Four Broadcast English: Ancient Greek Statues

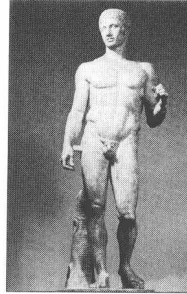
Before Listening

A. Thinking Ahead. **Green** You are going to hear a radio program about the sculpture of ancient Greece. Before you listen, review what you know about sculpture. Review part of the discussion you had about sculpture in Chapter Three: How do sculptors make their works of art? What kinds of materials do they use? Also, discuss the answer to this question.

- How do you think ancient Greek statues were made?

B. Guessing Meaning from Context. Before you listen to the radio program, guess the meaning of some of the words from the program. The words are underlined in the sentences. Look for clues to their meaning in the words around them.

Write your guess in the blank after each sentence. Then check your guess with your teacher or the dictionary.



Roman copy of a Greek original. About 450-440 B.C.

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 about the sculpture of ancient Greece in an interview with Jacki Lyden on National Public Radio. 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 124 and 126)

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Unit 2 Art

Listening



Greece in the Age of Pericles
c. 440 B.C.

Ancient Greece. About 440 B.C.

A. Listening for the Main Idea. **Audio** Listen to the radio program about ancient Greek statues one time. As you listen, try to answer this question:

- What do we now know about how ancient Greek statues were made? How do we know this?

B. Listening for Details. **Audio** Listen to parts of the radio program and answer these questions.

1. Does the information about how Greek statues were made make them seem less valuable, in Carol Mattusch's opinion?

Chapter Four Ancient Greek Art

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2. What did people in the 1800s think about the ancient Greeks when they first saw a pot painting showing the ancient statue workshops?


3. Why were there three different versions of a statue of Aphrodite, in Mattusch's opinion?

4. What does a beard indicate on a statue of a man from classical times?

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. (pages 126 and 127)

128 Unit 2 Art

 **listening Strategy**

Listening for Time Periods Audio

It's important to hear the centuries that a speaker refers to in a history lecture. As you saw in Part Three, we refer to centuries using ordinal numbers. Most of these end in the *th* sound. For example, make sure that you hear the difference between these two time periods:

the first century the fourth century

It's also important to listen for the abbreviation that means a date is before or after the Year 1, as you saw in the Academic Strategy box on page 127. For example, make sure that you hear the difference between these two sets of time periods:


the fourth century B.C. the fourth century A.D.
the eighth century B.C.E. the eighth century C.E.

C. Listening for a Time Period. Audio Listen to an excerpt from the radio program. Fill in the blanks with the correct time period information.

Well, in the _____ and the _____ centuries _____, in which _____ would call high classical times, the most popular type of statue was a naked male.

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 128 and 129)

 **speaking Strategy**

Correcting a Misunderstanding

In academic discussions, you often have to tell someone that he or she is mistaken. It's important to do this in a polite way. Starting the correction with an apology ("I'm sorry, but...") is the best way to do this. You can correct a misunderstanding formally or informally, depending on the situation.

Examples: Sorry. That's not right. It's a robe, not a dress. Less Formal
I'm sorry, but you're mistaken. It's a robe, not a dress.
I'm sorry, but I think you're mistaken. It's a robe, not a dress.
I'm sorry, but I'm afraid you're mistaken. It's a robe, not a dress. More Formal

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 for main ideas and for meaning in context. The lecture in this chapter, *Ancient Greek Art*, was written by Dr. Jacqueline A. Frank. (page 132)

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Listening

A. Listening for the Main Idea. Audio Listen to the lecture one time. Don't take notes. Don't worry about understanding everything. Just listen for the main idea. As you listen, try to answer this question:

- What three kinds of Greek art does the speaker discuss in this lecture?

B. Listening for Meaning in Context. Audio Listen to parts of the lecture. You will hear the speaker give definitions of some terms. Listen for the meanings of the terms. Write the definitions that you hear using your own words in the blanks.

1. *kouros* = _____

 **academic Strategy**

Interpreting Time Periods Audio

Sometimes a speaker will refer to a time period precisely, for example, "between 480 and 320 B.C.E." Sometimes, however, a speaker may refer to a time period more generally, for example, "the third century." It's a good idea to be able to go back and forth from the specific to the general time periods when you are listening to a history lecture.

Practice. Work with a partner. Use the timeline on page 140. Use the periods in the timeline and make up your own. Say a specific time period to your partner. Your partner will then write the corresponding century into the "Centuries" column. Then switch roles.

Examples: A: [Says] 700 to 600 B.C.E.
B: [Writes] 7th century.
A: [Says] 550 to 600 B.C.E.
B: [Writes] 6th century.

Academic Strategy Boxes

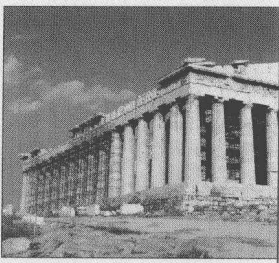
Found in each chapter, these strategy boxes prepare students to be active participants in the academic environment. In this example, students are given instruction in how to interpret time periods. (page 141)

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Ancient Greek Art
Part One

I. Introduction

FIGURE 1
The Parthenon



A. Parthenon as an example of ancient Greek art

1. Built between _____
2. Dedicated to _____
3. Located on _____

B. Five periods in Greek art

1. Classical—dates: _____
2. Geometric—dates: _____

Unit 2 Art

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Chapter Four Ancient Greek Art
Part Two

II. Greek Sculpture

A. Basic Characteristics

1. Three positions: _____
2. Difference between female and male figures: _____
3. Earliest _____ sculpted by Praxiteles for the city of Knidos, Asia Minor

FIGURE 2
Kouros



After Listening

Using Your Notes. **GROUP** Use your notes to answer the following questions about the lecture.

1. What three kinds of Greek art does the speaker discuss in this lecture?
2. What does Greek sculpture tell us about the Greek feeling about the human body?
3. What were Greek vases used for?
4. What did the paintings on the earliest Greek pots look like?
5. What are the two main techniques of pot design?
6. What kind of jewelry did the ancient Greeks wear? Who wore it?

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 134, 135, and 141)

Step Beyond: Chapter-Culminating Speaking Activities

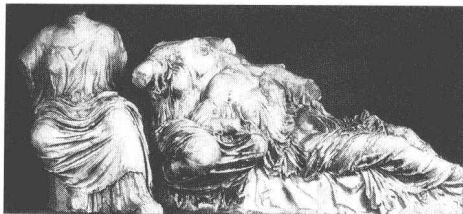
Each chapter ends with a *Step Beyond* speaking activity. The content of this activity takes the form of a presentation, a debate, a survey, or an interview. It is based on the chapter's theme and incorporates the listening and speaking skills that students have practiced in previous sections. In this example, students first do research on a topic of their choice and then give a presentation. (pages 142 and 143)

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Unit 2 Art

Step Beyond

A. Giving a Presentation: Research. You are going to give a short presentation to your group on an example of ancient Greek art. Select one of the following:



The Three Goddesses. About 438–432 B.C.

Chapter Four Ancient Greek Art

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You are going to present the work of art that you chose in the following way:

- describe it
- say what period it is from (Hellenistic, Classical, etc.)
- explain what it tells us about ancient Greek civilization

If you want to do research, you can find an art book at the library or visit an online museum. As you do research, use an outline like the one you saw in Chapter Three to take notes and to plan your presentation.

speaking Strategy

Giving a Presentation from Notes

When you give a presentation, it's a good idea to speak from notes, not read an essay. One way to do this is to make a detailed outline of what you want to discuss. Read your outline many times—try to memorize it. Then make a less detailed outline, with just the main points (for example, the Roman numeral headings and the capital letter headings.) See if you can remember the missing details. Then make an outline with only the Roman headings. When you can give your presentation by just glancing at these headings, you're ready to speak in front of the class. This way, you can make eye contact and be a more interesting speaker.

B. Giving a Presentation: Presenting. Now give your presentation to your group. Use your notes. Remember to make eye contact. After you listen to each others' presentations, ask questions to request further explanation.

summary of Listening and Speaking Skills

Chapter	Listening/Speaking Strategies	Mechanics/Academic Strategies
1	<ul style="list-style-type: none"> • listening for numerical information • listening for an example • taking lecture notes • organizing your notes • listening for differences • listening for the meaning of new words and expressions • taking turns 	<ul style="list-style-type: none"> • asking for confirmation • using tag questions to ask for confirmation • tag question intonation • confirming understanding • reduced forms in verbs followed by <i>to</i> • <u>finding a culture informant</u> • <u>asking questions before you listen</u>
2	<ul style="list-style-type: none"> • understanding the passive voice • guessing meaning from context: <i>that is</i> • using a quotation to illustrate an idea • listening for causes and effects • predicting • compromising • making eye contact 	<ul style="list-style-type: none"> • asking for permission • giving and refusing permission • answering "Do/Would you mind. . . ?" • intonation: <i>yes/no</i> questions • reduced forms in questions with <i>-d + you</i> • <u>using abbreviations in note-taking</u>
3	<ul style="list-style-type: none"> • using similes to guess meaning • listening for impressions or opinions • viewing images as you listen • using examples to understand new terms • forming and expressing an opinion • trusting your instincts 	<ul style="list-style-type: none"> • asking for clarification: general • asking for clarification: specific • offering clarification • intonation: <i>wh-</i> questions • /i/ vs. /ɪ/ • <u>using technical terms</u>
4	<ul style="list-style-type: none"> • listening for time periods • using a timeline to take notes • using phonetic symbols • correcting a misunderstanding • giving a presentation from notes 	<ul style="list-style-type: none"> • requesting an explanation • intonation: understanding interjections • the <i>th</i> sound • <u>understanding time abbreviations</u> • <u>interpreting time periods</u>

(Continued)

Chapter	Listening/Speaking Strategies	Mechanics/Academic Strategies
5	<ul style="list-style-type: none"> • understanding scientific terms • understanding analogies • listening for topic change signals • asking questions and keeping the audience in mind 	<ul style="list-style-type: none"> • avoiding answering questions • verbs ending in <i>-ed</i> • <i>can</i> vs. <i>can't</i> • <u>understanding literal and figurative language</u> • <u>separating fact from theory</u>
6	<ul style="list-style-type: none"> • using Greek and Latin roots to guess meaning • listening to lecture introductions • using a chart to take notes • asking questions after a presentation 	<ul style="list-style-type: none"> • asking for information over the phone • asking someone to hold on • /ɛ/ vs. /æ/ • <u>paraphrasing</u>
7	<ul style="list-style-type: none"> • understanding sarcasm • listening for experts' qualifications • number shortcuts • listening for comparisons • the "grammar" of smoking 	<ul style="list-style-type: none"> • agreeing • disagreeing • expressing degrees of agreement/disagreement • expressing an opinion • reduced forms: <i>a</i> and <i>of</i> • <u>understanding Latin terms</u>
8	<ul style="list-style-type: none"> • guessing the meaning of proverbs from context • using context to distinguish sounds • guessing meaning from synonyms and paraphrases • making comparisons 	<ul style="list-style-type: none"> • giving advice • degrees of giving advice • /θ/ vs. /t/ • <u>reading questions before listening</u>

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CURRENCY CROSSRATES

	Dollar	Pound	SF	Peseta	DFL
Belgium	32.517	49.914	24.495	.24836	18.388
Canada	1.3695	2.1021	1.0316	.01046	.77440
ECU	.82645	1.2686	.62256	.00631	.46734
France	5.4030	8.2936	4.0701	.04127	3.0553
Germany	1.5755	2.4184	1.1868	.01203	.89082
Italy	1584.0	2431.4	1193.2	12.0819	891.72
Japan	99.51	152.74	74.967	.7600	54.240
Netherlands	1.7684	2.7145	1.3323	.01303	.81177
Spain	136.82	200.87	96.424	.9610	70.000
Switzerland	1.2075	1.8077	.84535	.00845	.62500
U.K.					
U.S.					

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