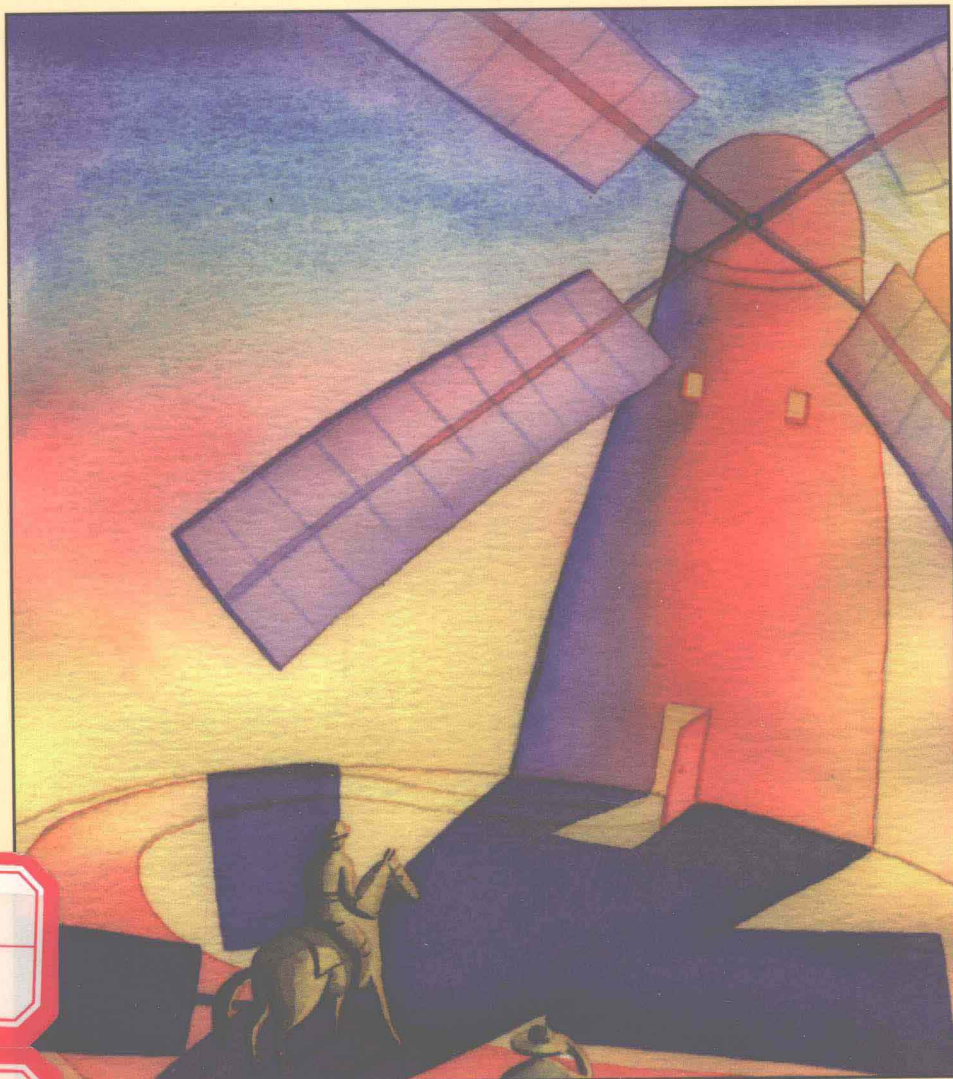


Quest

*Listening and Speaking
in the Academic World*



Book

3

mela Hartmann

Laurie Blass

Quest

*Listening and Speaking
in the Academic World,
Book 3*

Pamela Hartmann

Los Angeles Unified School District

Laurie Blass



Boston Burr Ridge, IL Dubuque, IA Madison, WI
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QUEST: LISTENING AND SPEAKING IN THE ACADEMIC WORLD, BOOK 3

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Publisher: *Tim Stookesberry*

Developmental editor: *Aurora Martinez Ramos*

Marketing manager: *Pam Tiberia*

Project manager: *Joyce M. Berendes*

Production supervisor: *Sandy Ludovissy*

Designer: *Michael Warrell*

Senior photo research coordinator: *Carrie K. Burger*

Supplement coordinator: *Sandra M. Schnee*

Compositor: *David Corona Design*

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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, 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

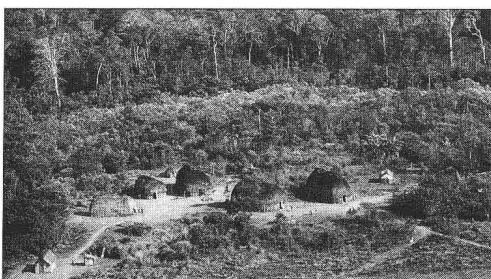
Part One: Focus on Activating Prior Knowledge with Practice Opportunities in all Language Skills

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)

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Unit 1 Anthropology

Part One Introduction: What Is a Shaman?



Surui village in Amazon River Basin, Brazil

A. Thinking Ahead. **Pair** Answer this question: Whom can people ask for help if they are in these situations?

Situations

Person Who Can Help

They are physically ill (sick).

They have a psychological problem.

They have a spiritual problem.

They need to buy a specific medicine.

They have a family member who has just died.

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Unit 1 Anthropology

B. Reading. Read this excerpt from a book called *Tales of a Shaman's Apprentice* by Mark J. Plotkin. He's an ethnobotanist who traveled throughout the northeast Amazon of South America to study how rain forest tribes used the plants in their environment.

What Is a Shaman?

I was awakened by the sound of footsteps outside my hut. Koita had brought a visitor. The man was short—about five feet tall—but very muscular. His cheekbones were exceptionally high, framing his flattened nose. . . .

Koita introduced him as one of the most powerful shamans in the village, and he did emanate a certain power—a strange mixture of the physical and the metaphysical. . . . There was a certain dignity and a condescension . . . as if he would show me something of his healing plants only to demonstrate the superiority of his knowledge. Such was my introduction to the healer who would later appear in my . . . dream—the Jaguar Shaman, as I came to call him.

Traditionally, the most powerful men in the Tirio tribe were the chiefs and the shamans. The chief served as the ultimate decision maker while the shaman, or *pijai*, healed the sick and maintained contact with the spirit world—responsibilities that usually overlapped. Illness was generally regarded as the work of malevolent spirits (sometimes sent by rival shamans), and the medicine man contacted the spirit world to diagnose an affliction and to determine what special plants might be needed to treat it. The typical Amazonian shaman thus served not only as physician but also as priest, pharmacist, psychiatrist, and even psychopomp—one who conducts souls to the afterworld.

Source: Mark J. Plotkin, Ph.D., excerpts from *Tales of a Shaman's Apprentice*. Copyright © 1993 by Mark J. Plotkin. Reprinted with the permission of Viking Penguin, a division of Penguin Putnam Inc.

Chapter One Cultural Anthropology: Shamanism

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D. Discussion. **Group** Discuss the answers to these questions.

1. For what reasons might people ask a shaman for help?
2. The reading passage deals with tribal people in the Amazon. Do you know of any other societies in which people believe in the power of shamans?
3. Have you ever seen a shaman at work—either in real life or in a film? If so, tell your group about it.

E. Freewriting. In this book, you are going to keep a journal. In your journal, you are going to do freewriting activities. In freewriting, you write quickly about what you are thinking or feeling. Grammar and form are not very important in freewriting. Your ideas and thoughts are important. You will have a time limit of fifteen minutes for your response writing in this book. You can buy a special notebook for your journal, or you can write your ideas on separate pieces of paper and keep them in a binder or folder.

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

- your reaction to the short reading
- your description of a shaman or a shamanic ceremony, if you have ever seen one
- traditional medicine men (or women) in your culture—from the past or the present

Part Two Everyday English: The Story of the Shaman

Before Listening

A. Thinking Ahead. **Group** In many cultures, there is a belief in some kind of good spirits (such as angels) or some kind of evil spirits (such as vampires or werewolves). Discuss what you know about belief in spirits.

1. In your country, is there a belief in ghosts? If so, are they believed to be good or evil (or both)?
2. What kinds of evil spirits can you think of? These can be from specific cultures or from the movies.
3. In your country, is there *widespread* belief in spirits, or do just *some* people believe in them?
4. Do people enjoy telling ghost stories in your culture, or is it *taboo*? Is there a day such as Halloween in the United States? If so, do people have fun on this day, or is it a serious time for **veneration** (respect) of dead ancestors?
5. In your country, is there belief in some kind of spirit that enters and lives in people's homes—a ghost or poltergeist? If so, what is this spirit called? How do people deal with a spirit in their home?

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 7)

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). (pages 8 and 9)

Chapter One Cultural Anthropology: Shamanism

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A. Listening for the Main Idea. **Video/Audio** You're going to hear three students studying for an exam in their cultural anthropology class. One of them tells a story about a shaman. Listen to the entire conversation. As you listen, try to answer this question:

- Why did Brandon's uncle have to leave the house?

B. Listening for Details. **Video/Audio** Listen again to Brandon's story. Then write your answers to these questions. Write short phrases, not complete sentences.

1. When did this story take place? _____
2. Why did Brandon's uncle go to live with the family in Korea? _____
3. Was the family poor and uneducated? _____
4. What are *mudangs*? _____
5. How did their belief in *mudangs* affect the family's life? (For example, what kind of advice did the *mudang* give them?) _____
6. What did the *mudang* do during the ritual? _____
7. What did she decide about Brandon's uncle (and what happened to him)? _____
8. How did the family feel about this? _____

C. Listening for Inferences. **Video/Audio** An important skill in listening is the ability to make inferences—in other words, to understand something that isn't directly **stated** (said). Listen again to short parts of the conversation. What can you infer from each? Circle the letter of the answer.

1. How does Brandon feel about telling the story?
- a. excited; eager
 - b. reluctant; hesitant
 - c. nervous or scared
 - d. happy

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 9 and 10)

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Unit 1 Anthropology

2. Why do you think he feels this way?
- a. He can't remember the story.
 - b. He doesn't like the story.
 - c. He thinks it isn't a good example of shamanism.
 - d. He doesn't want Victor and Jennifer to get a negative impression of Korean culture.
3. How is Brandon's knowledge of the Korean language?
- a. He knows just a little but is trying to learn more.
 - b. He speaks the language fluently.
 - c. He doesn't speak it at all but wants to learn it someday.
 - d. He can have discussions about food.
4. What do Brandon and Jennifer seem to believe?
- a. It's important to call a shaman for advice before making a big decision.
 - b. It's strange for modern, educated city people to believe in shamans.
 - c. *Mudangs* have great power.
 - d. There are many shamans in villages.
5. Why did Brandon's uncle have to leave?
- a. The *mudang* said he was an evil spirit.
 - b. The family believed he was dangerous.
 - c. He was an arrogant jerk, and the family didn't enjoy having him there.
 - d. Brandon isn't completely sure.

Language Function

Telling a Story **Audio**

Most 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)

Chapter One Cultural Anthropology: Shamanism

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Pronunciation

Reduced Forms of Words **Audio**

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

Long Form

We've got to make a list.
She's going to ask for definitions.
I don't know if this is a good one.
This is kind of weird.
This is sort of weird.
It was supposed to exorcise evil.
They used to call her.
She threw him out of the house.

Short Form

We've gotta make a list.
She's gonna ask for definitions.
I dunno if this is a good one.
This is kinda weird.
This is sorta weird.
It was s'pos'd to exorcise evil.
They usta call 'er.
She threw 'im outta the house.

People usually *say* the reduced form but *write* the long form. The reduced form is not correct in academic writing.

Chapter One Cultural Anthropology: Shamanism

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Part Four Broadcast English:
The Jaguar Shaman

Before Listening

A. Thinking Ahead. **Group**

You're going to listen to part of a radio interview with Mark Plotkin, author of *Tales of a Shaman's Apprentice*. You already read an excerpt from this book in order to prepare for the interview, discuss these situations.

1. There are initiation rituals in many societies and for many reasons. Soldiers have to undergo several months of boot camp, for example, before they become full members of the United States, some college students undergo (go through) an initiation ritual to join a club called a fraternity or sorority.

Questions:

Are there any initiation rituals in your culture or in your country? If so, describe them. What happens in the rituals? Who undergoes them? What are the purposes?

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Unit 1 Anthropology

A. Recognizing Parts of Speech. **Audio**

Listen to each word in the context of two sentences. Figure out the part of speech and meaning in sentences a and b. You'll hear each sentence two times.

Word	Part of Speech	Meaning
1. chants	a. _____ b. _____	_____
2. scowl	a. _____ b. _____	_____
(In this context, <i>fixed</i> means "to direct a look at.")		
3. alien	a. _____ b. _____	_____

Chapter One Cultural Anthropology: Shamanism

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D. Listening for Reasons. **Audio**

Listen again to four short parts of the interview. Write your answers to the questions; write just phrases, not complete sentences. You'll hear each part two times.

1. Why was Plotkin's relationship with the Jaguar Shaman an enigmatic (mysterious) one in the beginning?

2. Why did the Jaguar Shaman resent Plotkin?

3. What did the shaman appreciate?

4. Why might the jaguar be the symbol of the shaman?

E. Listening for Explanations. **Audio**

Plotkin has said that he had an "incredibly vivid dream" of a jaguar. The shaman said that he (the shaman) was the jaguar. Plotkin offers four possible explanations for this experience. What are they? Listen again to one last part of the interview and write your answers.

Possible reasons for the experience

1. _____

2. _____


3. _____

4. _____


Chapter One Cultural Anthropology: Shamanism

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Listening



Jaguar



The Jaguar Shaman, a Tiro Indian from Suriname



Sleeping in a hammock inside a hut

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 *Fresh Air* about Mark Plotkin's studies among tribal people in South America in an interview with Marti Moss-Coane on WHY? 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)

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 reasons and for explanations. (page 19)

Part Five Academic English: Shamanism

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 shamanism. Now bring together all of your knowledge of shamans and write it on the lines. (For example, what are shamans? In what parts of the world can you find shamans? How does one become a shaman? What do shamans do?)

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 and 31)



speaking Strategy

Synthesizing Information

One common type of question on essay exams is a **synthesis** question. In other words, the professor requires you to *put together* information from different sources—from the class lectures and the reading. If you study in a small group of classmates, you can share your ideas and learn from each other.

Example: A: Remember how Dr. Hicks mentioned the use of drugs to cause a vision during the ritual?

B: Yeah. I've got that somewhere in my notes.

C: Yeah! That's right. And Plotkin says the healer smoked tobacco and herbs. Do you think there was something hallucinogenic in that tobacco?

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. The lecture in this chapter, *Shamanism*, was written by Professor David Hicks. (page 24)

Listening

A. Vocabulary: Health and Healing. **Audio** Listen to the following words and terms in the context of sentences. Each one has a meaning in the list on the right. Write the letter of the meaning next to the word or term it matches.

Words/Terms

- _____ 1. at death's door
- _____ 2. ailing
- _____ 3. afflicted with
- _____ 4. suck
- _____ 5. drug-induced
- _____ 6. consumption
- _____ 7. invalid
- _____ 8. practitioner

Meanings

- a. caused by drugs
- b. almost dead
- c. suffering from
- d. person who works in a profession, especially medicine
- e. sick
- f. eating or drinking
- g. take into the mouth by using just the muscles of the mouth
- h. person weakened by illness

B. Listening for the Main Idea. **Audio** You'll hear a lecture called "Shamanism," written by an anthropology professor. Listen once to the entire lecture. (You'll listen again later.) As you listen this time, don't take notes. Instead, follow along with the outline and keep this question in mind:

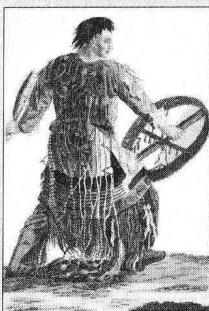
- What are shamans, and how do they work?

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 25, 28, and 29)

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

Shamanism



Seventeenth century engraving of a shaman.

I. What Are Shamans?

A. The meaning of the word: one who is excited or moved

B. Where shamanism is found: _____

C. Who are shamans? _____

II. Shamans, The Individual, And The Community

A. Why shamans are useful: _____

After Listening

A. Using Your Notes. Use your notes to write your answers to these questions about the lecture. When you finish, compare your answers with a partner's.

1. What is a synonym for the word *shaman*? _____

2. Where is shamanism found today? _____

3. What are some personal characteristics of a successful shaman? _____

4. What are two means by which a shaman can enter a trance? (Ex: Jivaro and Chukchee.) _____

5. What do people believe is happening to the shaman when he or she is in a trance? _____

B. Discussion. **Pair** Discuss anything from the lecture that surprised you or interested you. Then make a list of everything that you've learned about shamanism. (Try not to look back at your lecture notes.)



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 "Shamanism."

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 29)

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 29, 30, and 31)



Step Beyond

30

A. Extension. Ethnobotanist Mark Plotkin once injured his elbow when he was studying plants in the jungles of South America. Partly to find relief for his elbow and partly to learn more about the methods of shamans, he underwent a shaman's healing ritual. Here is his account of that ritual. As you read it, don't worry about new words. Instead, simply pay attention to the steps in the ritual. With a felt-tip pen, mark anything that is familiar to you from the lecture. Also, mark anything that interests you.

A Shaman's Healing Ritual

Night was falling, and the last shafts of sunlight filtered through the forest canopy and into the shelter. The shaman rolled a dry leaf of tobacco into a cylinder and placed it in a pipe made from the brown, woody, cylindrical fruit of the *po-na* tree, a relative of the Brazil nut. He then sprinkled several crushed herbs on top of the tobacco. Striking a match from a box I had given him earlier, he began to smoke the tobacco mixture as he sat down beside me. The musty smell of tobacco mixed with the sweet-smelling aromatic herbs filled the small shelter. With his right hand, he gently shut my eyes and then started to intone a series of chants in order to invoke the spirits (according to the explanation Boss later provided). A period of quiet then ensued as he awaited the arrival of the powers he had summoned. After a while, I heard one of the walls of the hut begin to shake violently as if something or someone were passing through. Then the shaman moaned and began a dialogue between himself and a being that seemed to be speaking through him. This continued for what seemed like hours. I slowly drifted into a dreamlike trance, feeling as if I were sinking deeper and deeper into an enormous featherbed. Suddenly the wall shook again as if our visitor had departed. Silence enveloped us; then I heard the sound of a match being struck and the shaman relit his pipe. He gently took hold of my left wrist and raised my arm, then blew the magical smoke onto my elbow and massaged the area with his thumb. This was repeated three times and then he rubbed the area once more with the cotton swab.

The old medicine man began chanting again, and I felt my body drifting farther downward, like a dry leaf caught in the autumn wind. Down I sank until I felt myself come to rest on a gentle bed of moss. Then I floated up to the top of the hut; from there, I looked down and saw the shaman blowing tobacco smoke over my prone body.

The shaman resumed his chanting and I felt myself drifting back down to the floor of the hut. The next thing I remember was him waking me gently by tapping me on the cheek with his fingers. He helped me to my feet; I felt a bit dazed and

B. Synthesizing Information. **Group** Analyze Plotkin's description of the healing ritual. Find at least four elements of the ritual that are familiar to you from the lecture. Work together to answer (orally) this question. Present your findings to the class.

- How would an anthropologist explain this ritual? What elements are typical of shamanic healing rituals?

C. Discussion. **Group** Discuss the answers to these questions.

1. What are the functions of a belief in spirits and shamans? In other words, why do many societies believe in the power of spirits and shamans?
2. What apparently "irrational" beliefs exist in modern urban societies, and what purpose do these beliefs serve?

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 <i>can</i> and <i>can't</i> 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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