

3 Longman Academic Reading Series

 READING SKILLS FOR COLLEGE

Judy L. Miller
Robert F. Cohen

Dedication

To my daughter, Ariana Miller, with love.

Judy L. Miller

In loving memory of my mother, Lillian Kumock Cohen, and my uncle, Julian Kumock.

Robert F. Cohen

Longman Academic Reading Series 3: Reading Skills for College

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TO THE TEACHER

Welcome to the *Longman Academic Reading Series*, a five-level series that prepares English-language learners for academic work. The aim of the series is to make students more effective and confident readers by providing **high-interest readings on academic subjects** and teaching them **skills and strategies** for

- effective reading
- vocabulary building
- note-taking
- critical thinking

Last but not least, the series encourages students to **discuss and write** about the ideas they have discovered in the readings, making them better speakers and writers of English as well.

High-Interest Readings On Academic Subjects

Research shows that if students are not motivated to read, if reading is not in some sense enjoyable, the reading process becomes mechanical drudgery, and the potential for improvement is minimal. That is why high-interest readings are the main feature in the *Longman Academic Reading Series*.

Varied High-Interest Texts

Each chapter of each book in the series focuses on an engaging theme from a wide range of academic subjects, such as art history, nutrition studies, American literature, and forensics. The reading selections in each chapter (two readings in Level 1 and three in Levels 2–5) are chosen to provide different and intriguing perspectives on the theme. These readings come from a variety of sources or genres — books, textbooks, academic journals, newspapers, magazines, online articles — and are written by a variety of authors from widely different fields. The Level 3 book, for instance, offers a short story by writer Ernest Hemingway, an interview with nutritionist Michael Pollan, a book excerpt from scientist James Watson, and letters from painter Vincent Van Gogh — all challenging reading selections that spark students' interest and motivate them to read and discuss what they read.

Academic Work

The work done in response to these selections provides students with a reading and discussion experience that mirrors the in-depth treatment of texts in academic course work. Although the readings may be adapted for the lower levels and excerpted for the upper levels, the authentic reading experience has been preserved. The series sustains students' interest and gives a sample of the types of content and reasoning that are the hallmark of academic work.

CHAPTER	READING	VOCABULARY
<p>7 FORENSICS: Science and Fiction</p> <p>Theme: What forensic science is and how its real-life practice differs from what is shown in popular TV series</p> <p>Reading One: <i>Basic Principles of Forensics</i> (a textbook excerpt)</p> <p>Reading Two: <i>The “CSI Effect” Is a Mixed Blessing for Real Crime Labs</i> (an online article)</p> <p>Reading Three: <i>The Forensic Use of DNA</i> (a book excerpt)</p>	<ul style="list-style-type: none"> • Understand and practice different reading strategies • Skim a text by reading the topic sentence in each paragraph • Predict the content of a text from the title and subheadings • Read the last paragraph first to understand the point of a text • Get the main ideas of a text from the keywords in the topic sentences • Understand the details that support the main ideas 	<ul style="list-style-type: none"> • Understand and use synonyms, idioms, and collocations • Recognize the different forms, meanings, and usage of a word • Match courtroom and legal vocabulary with their definitions • Use the Vocabulary list at the end of the chapter to review the words, phrases, and idioms learned in the chapter • Use this vocabulary in the After You Read speaking and writing activities
<p>8 PREHISTORY: From Wolf to Dog</p> <p>Theme: When, where, why, and how wolves evolved into dogs and our best friends</p> <p>Reading One: <i>More Than Man’s Best Friend</i> (a journal article)</p> <p>Reading Two: <i>Domesticating Wolves</i> (a book excerpt)</p> <p>Reading Three: <i>Frisky to the Rescue in Hurricane Katrina</i> (an online article)</p>	<ul style="list-style-type: none"> • Understand and practice different reading strategies • Preview a text using visuals like drawings or photographs • Predict the type of text from the title • Use paraphrasing to identify the main ideas • Complete the main ideas of a text • Understand the details that support the main ideas 	<ul style="list-style-type: none"> • Guess the meaning of words from the context or from their Greek or Latin roots • Understand and use synonyms, homonyms, and suffixes • Recognize idioms, phrasal verbs, and compound words • Use the Vocabulary list at the end of the chapter to review the words, phrases, and idioms learned in the chapter • Use this vocabulary in the After You Read speaking and writing activities

LINKING READINGS ONE AND TWO

Discuss the questions in a small group. Be prepared to share your answers with the class.

1. To do scientific study in psychology, we first need to define what we are talking about. Why do we need a definition of a disorder? Explain your answer using phobias as an example.
2. Scientific work in psychology also requires that students study examples of disorders. Why do we need examples?
3. What is your reaction when you read about people with phobias?
4. Studies have shown that most individuals with a mental disorder do not seek treatment. Why do you think they don't seek treatment?
5. If you had a problem, to whom would you go for help?

READING THREE: Treatments for Phobias

A Warm-Up

Discuss the questions with a partner.

1. Have you ever been afraid of something or someone?
2. How did you overcome this fear?

B Reading Strategy

Understanding Scholarly References

In-Text Citations:

References to the work of scholars and researchers are a vital part of academic texts. Citations are essential in order to give credit to other professionals and to assure readers that your study or article is following best professional practices.

- Researchers report that programs similar to the one above resulted in reduced social fears in about 30–80% of people who completed the program (Heimberg & Juster, 1994). *This means that the statistical data can be found in the 1994 report of researchers named Heimberg and Juster.*
- (Heimberg & Juster, 1994; Heimberg et al., 1990)
This means there are two different studies: one done by Heimberg and Juster in 1994 and another one done in 1990, which had several collaborators. Et al. is an abbreviation for et alii, "and others."

Bibliography or References:

To find the exact names of the studies referred to and the names of the publications in which they appeared, you must look at the bibliography or references at the end of each chapter or in the back of the book. In that way, you can identify the sources of the facts and look up the publications to get further information.

VOCABULARY

Nouns

advocate *
carbohydrates
critique
dimension *
edifice
ingredient
mission
obesity
pesticide
residue
saturated fat
subsidy *

Verbs

afflict
balk
binge
generate
soar
stall

Phrasal Verbs

deprive of
engage in

Adjectives

abject
affordable
appalling
deficient
human
humane
indisputable
insurmountable
organic
renowned
sane

Adverb

mindfully

Phrases and Idioms


alert sb to
on the run


* = AWL (Academic Word List) item

SELF-ASSESSMENT

In this chapter you learned to:

- ☐ Skim an interview and scan a text for specific answers
- ☐ Understand the tone of a text and identify the author's point of view
- ☐ Guess the meaning of words from the context
- ☐ Use dictionary entries to learn the meanings of words
- ☐ Understand and use synonyms, prefixes, and antonyms
- ☐ Organize and categorize study notes to identify important ideas
- ☐ Create a chain of reasoning to understand the author's arguments

What can you do well? 

What do you need to practice more? 

THE INVISIBLE ENEMY

“No man dared count his children as his own until they had had the disease.”

—*Charles-Marie de la Condamine, French scientist and explorer, 1701–1774*

“The most terrible of all the ministers of death.”

—*T. B. Macaulay, British poet, historian, and politician, 1800–1859*

1 An ancient and deadly enemy for almost 10,000 years, smallpox killed millions of human beings all over the world. During epidemics, from 50 to 60% of the population would **contract** the disease, and 20 to 30% of its victims would die.

2 In the 16th century, Spanish conquerors brought smallpox to the Americas, **decimating** most of the native populations because they had never been exposed to the disease before and had no **immunity**. More Native Americans died of smallpox than died in battle with white settlers. In the 18th century, the British deliberately **infected** Native Americans with smallpox during the French and Indian War.¹ In London, death claimed 80% of the children under five years old who caught the disease; in Berlin, 98%. One-third of those who survived smallpox went blind. Spread by contact through the air, the disease **ravaged** every class of society. It caused a rash and blisters on the skin that left its survivors scarred for life. Queen Elizabeth I, Mozart, and George Washington all knew the suffering it brought.

¹ *French and Indian War*: the war between Great Britain and France in North America that took place between 1754 and 1763



3 Over the centuries, human beings gained knowledge of “the speckled monster.” For one thing, they learned that survivors never caught the disease again. From this observation of natural immunity came the practice of variolation. Variolation probably began in China and India. In the early 18th century, Lady Mary Wortley Montagu² observed its use in Turkey, where her husband was ambassador. She brought the practice to England in 1721. Through a small cut, the pus from a smallpox blister is placed under the skin. This causes a low-grade smallpox infection. If the disease does

² *Lady Mary Wortley Montagu*: an English writer and aristocrat who lived between 1669 and 1762. Today she is chiefly remembered for her letters, particularly those from Turkey, as wife to the British ambassador.

Nick's father ordered some water to be put on the stove, and while it
40 was heating he spoke to Nick.

"This lady is going to have a baby, Nick," he said.

"I know," said Nick.

"You don't know," said his father. "Listen to me. What she is going
through is called being in labor. The baby wants to be born and she wants
45 it to be born. All her muscles are trying to get the baby born. That is what
is happening when she screams."

"I see," Nick said.

Just then the woman cried out.

"Oh, Daddy, can't you give her something to make her stop screaming?"
50 asked Nick.

"No. I haven't any **anesthetic**," his father said. "But her screams are not
important. I don't hear them because they are not important."

The husband in the upper bunk rolled over against the wall.

The woman in the kitchen motioned to the doctor that the water was
55 hot. Nick's father went into the kitchen and poured about half the water
out of the big kettle into a basin. Into the water left in the kettle he put
several things he unwrapped from a handkerchief.

"These must boil," he said, and began to **scrub** his hands in the basin
of hot water with a cake of soap he had brought from the camp. Nick
60 watched his father's hands scrubbing each other with the soap. While his
father washed his hands very carefully and **thoroughly**, he talked.

"You see, Nick, babies are supposed to be born head first but sometimes
they're not. When they're not, they make a lot of trouble for everybody.
Maybe I'll have to operate on this lady. We'll know in a little while."

65 When he was satisfied with his hands he went in and went to work.

"Pull back that quilt, will you George?" he said. "I'd rather not touch it."

Later when he started to operate, Uncle George and three Indian men
held the woman still. She bit Uncle George on the arm and Uncle George
said, "Damn squaw!"⁴ and the young Indian who had rowed Uncle George
70 over laughed at him. Nick held the basin for his father. It all took a
long time.

His father picked the baby up and slapped it to make it breathe and
handed it to the old woman.

"See, it's a boy, Nick," he said. How do you like being an **intern**?"

75 Nick said, "All right." He was looking away so as not to see what his
father was doing.

"There. That gets it," said his father and put something into the basin.

Nick didn't look at it.

"Now," his father said, "there's some stitches to put in. You can watch
80 this or not, Nick, just as you like. I'm going to sew up the **incision** I made."

Nick did not watch. His curiosity had been gone for a long time.

⁴*squaw*: a word for a Native American woman, now considered offensive

A Consider These Questions

What is art? Check (✓) the things you consider art.

- ☐ a painting
- ☐ a comic book/graphic novel
- ☐ a movie
- ☐ a fashion advertisement
- ☐ a building
- ☐ a photograph
- ☐ a piece of furniture

Now answer the questions. Discuss your answers with a partner.

1. How do we know something is “art”?
2. Does everyone have to agree?
3. Do you have a favorite movie, painting, or work of visual art?
What do you like about it?

B Art Requirements in College

In many colleges in the United States, all undergraduates must study music and art appreciation¹ as part of their required courses. Discuss the questions with your classmates.

1. Why do many colleges make art appreciation a requirement even for science students?
2. How do you think instructors get students to “appreciate” art and recognize a masterpiece?
3. What does art bring to our lives? To your life?

¹*music and art appreciation courses*: Learning about music or art, rather than participating in the creative process itself, is the focus of these courses.

VOCABULARY

A Synonyms

Read each sentence. Match the word or phrase in bold with the correct synonym from the box below. There is one extra synonym. Compare answers with a partner.

- g 1. The Nazis **confiscated** modern art everywhere they went: in all the museums in Germany and in the countries they occupied.
- _____ 2. Some of the art the Nazis took never **resurfaced** again because it was burned; the rest they sold for foreign currency.
- _____ 3. In Göring's case, the money he received for the sale of the *Portrait of Dr. Gachet* was never officially reported to the **regime**.
- _____ 4. Europeans **fleeing** from German invasion took their paintings to safer countries, and much of the artwork ended up in the United States.
- _____ 5. In 1986, the Reagan tax codes took away tax benefits for rich **donors** who would agree to contribute their art collections to the nation's museums so everyone could see them.
- _____ 6. Although the *Portrait of Dr. Gachet* was **on loan** from the Kramarskys for many years, the Metropolitan Museum could not afford to pay \$82 million in a public sale.
- _____ 7. The **sensational** amount of money paid by a Japanese buyer was a sign of the economic strength of his country.

- | | | | |
|-------------|----------------|---------------|-------------|
| a. appeared | c. escaping | e. government | g. seized |
| b. borrowed | d. gift givers | f. known | h. shocking |

B Word Root: *sen-*

The **root** of a word is the **basic part** of a word that shows its **main meaning**.

EXAMPLE:

sensational contains the root **sen-**, from a Latin word meaning "sense" or "feel"

Read each sentence. Write a definition for the word in bold. Compare definitions with a partner. Then check your definitions in a dictionary.

1. The painting was sold for the **sensational** price of \$82 million.

giving a shocking or exciting feeling

(continued on next page)

C Collocations

Remember that **collocations** are “word partners.” They are words that are used together frequently.

EXAMPLE:

The adjective **sound** is often paired with certain nouns, like **reasoning**.

- For suspicion to be productive, it must be based on **sound reasoning**.

1 With *sound*

Check (✓) the words that are often paired together. Discuss your answers with a partner.

- | | |
|--|---|
| <input type="checkbox"/> 1. sound judgment | <input type="checkbox"/> 4. sound happiness |
| <input type="checkbox"/> 2. sound plan | <input type="checkbox"/> 5. sound advice |
| <input type="checkbox"/> 3. sound decision | |

2 With *harm, damage, and crime*

Check (✓) the words that are often paired together. Discuss your answers with a partner.

- | | |
|--|--|
| <input type="checkbox"/> 1. do harm to | <input type="checkbox"/> 5. commit a crime |
| <input type="checkbox"/> 2. make harm | <input type="checkbox"/> 6. do a crime |
| <input type="checkbox"/> 3. do damage to | <input type="checkbox"/> 7. make a crime |
| <input type="checkbox"/> 4. make damage | |

CRITICAL THINKING

Discuss the questions in a small group. Be prepared to share your answers with the class.

1. In what ways do all our contacts with other people “leave traces”? Give some examples. What has left a trace in your life? What trace would you like to leave in other people’s lives?
2. The author of this textbook says forensic scientists must “doubt the evidence” and rely only on “sound reasoning.” What do you think he means?
3. Both Socrates, a Greek philosopher, and the Buddha, a religious leader, believed that we should doubt everything — question everything. How can that idea be applied to life?