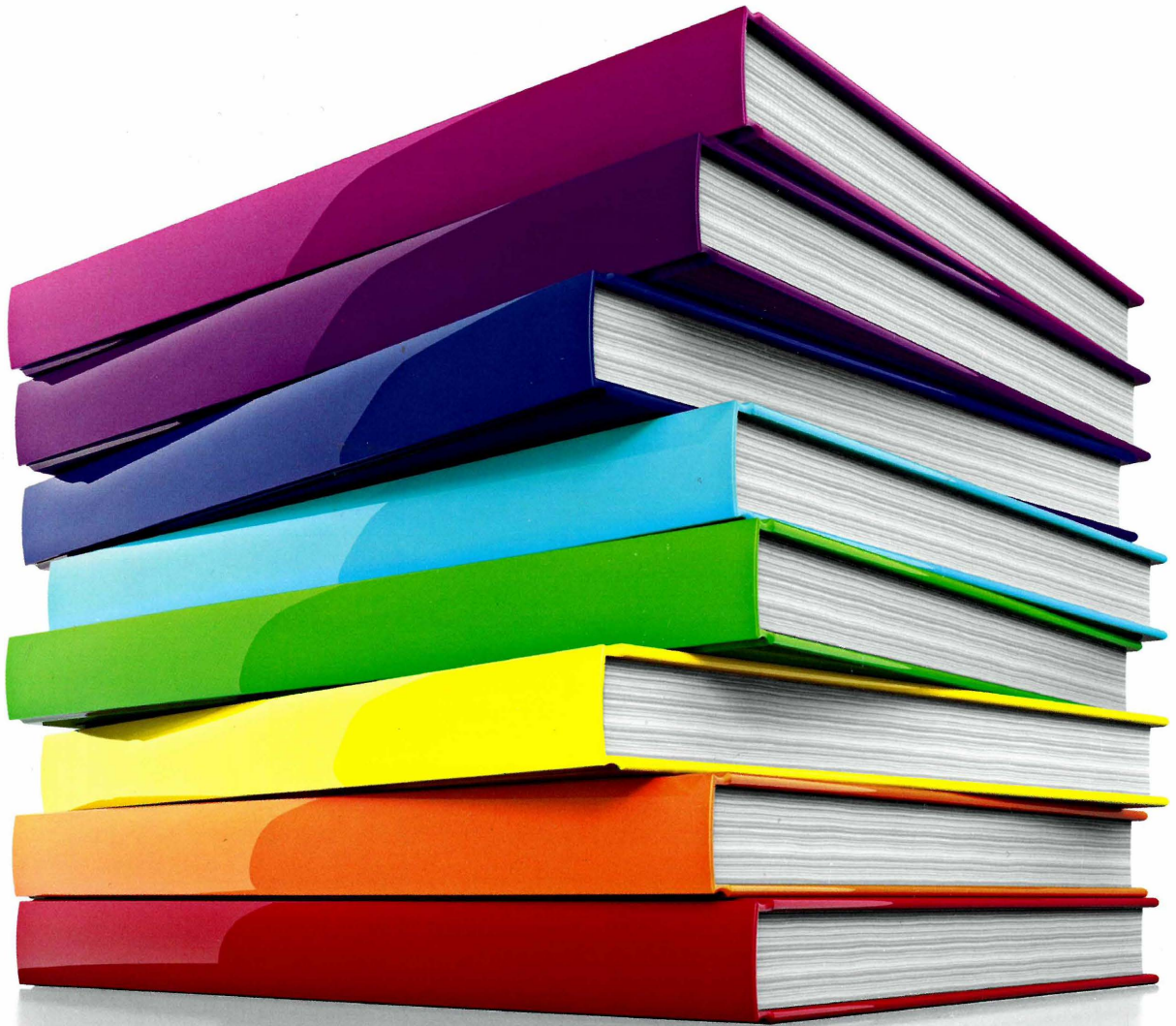


5 Longman Academic Reading Series

READING SKILLS FOR COLLEGE

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Lorraine C. Smith



5

Longman Academic Reading Series



READING SKILLS FOR COLLEGE

Lorraine C. Smith

Dedication

To Donna, whose patience and wisdom have always been an inspiration to me.

Longman Academic Reading Series 5: Reading Skills for College

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CONTENTS

<i>To the Teacher</i>	v
<i>Chapter Overview</i>	viii
<i>Scope and Sequence</i>	xviii
<i>Acknowledgments</i>	xxvi

■ CHAPTER 1 SOCIOLOGY: How We Become Who We Are 1

Reading One Becoming a Person	2
Reading Two The Birth of Personality	8
Reading Three Agents of Socialization	19

■ CHAPTER 2 ART HISTORY: Origins of Modern Art 30

Reading One Breaking with Tradition: The Beginnings of Impressionism	31
Reading Two Post-Impressionism	39
Reading Three Abstract Expressionism	47

■ CHAPTER 3 ANTHROPOLOGY: The Study of Human Cultures..... 60

Reading One The Challenge of Defining Culture.....	61
Reading Two The Nature of Foraging and Horticultural Societies.....	69
Reading Three Night Flying Woman: An Ojibway Narrative.....	78

■ CHAPTER 4 SCIENCE: Human Achievements over Time 88

Reading One A Great Human Endeavor: Building the Gothic Cathedrals.....	89
Reading Two From Stone to Satellite: Finding Our Way	98
Reading Three Reaching for the Stars: The 100-Year Starship Project	106

■ CHAPTER 5 POLITICAL SCIENCE: Managing Hard Times... 119

Reading One The Great Depression: A Nation in Crisis	120
Reading Two The Works Progress Administration and the Federal Arts Project	131
Reading Three An Artist's Perspective on the Federal Arts Project.....	139

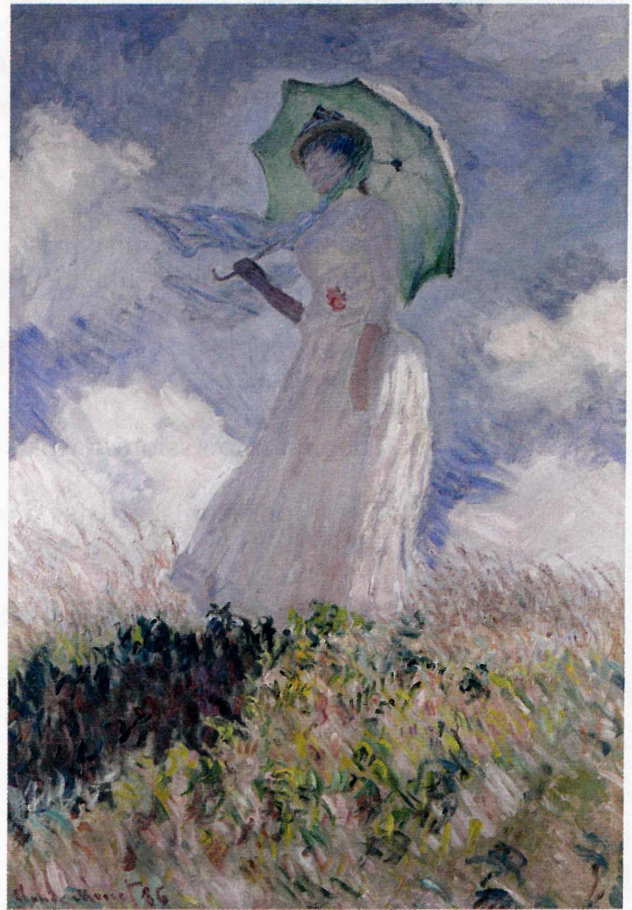
CHAPTER 6 HEALTH SCIENCES:	
Medical Mysteries Solved	148
Reading One Solving a Deadly Puzzle	149
Reading Two Imprisoned without a Trial: The Story of Typhoid Mary	158
Reading Three The Discovery of a Miracle Drug	168
CHAPTER 7 LITERATURE: Storytelling through Poetry	176
Reading One Themes and Characters in <i>The Rime of the Ancient Mariner</i>	177
Reading Two <i>The Rime of the Ancient Mariner</i>	184
Reading Three <i>The Rime of the Ancient Mariner</i> (continued)	195
CHAPTER 8 HISTORY: Encountering New Worlds	208
Reading One Europe on the Eve of Conquest	209
Reading Two Native American Histories before the Conquest	218
Reading Three West Africa at the Time of European Exploration	229
CHAPTER 9 BUSINESS: Ethical Issues	239
Reading One Promoting Ethics in the Workplace	240
Reading Two Ethical Reasoning	249
Reading Three Should Mary Buy Her Bonus?	257
CHAPTER 10 MIGRATION STUDIES:	
In Search of a New Life	267
Reading One Human Migration	268
Reading Two The Westward Journey: A Personal Perspective	276
Reading Three Wooden Trunk from Buchenwald	287
<i>Vocabulary Index</i>	299
<i>Credits</i>	302

NOTE-TAKING/GRAMMAR	CRITICAL THINKING	SPEAKING/WRITING
<ul style="list-style-type: none"> • Fill in an outline • Create a chart to summarize information from a text • GRAMMAR: <i>One</i> as an impersonal pronoun 	<ul style="list-style-type: none"> • Express your opinions and support them with examples from the text or from your own experience and culture • Analyze and evaluate information • Infer information not explicit in a text • Draw conclusions • Make connections between ideas • Synthesize information and ideas 	<ul style="list-style-type: none"> • In a small group, discuss the ways that people's personalities are continuously changing and adjusting to events • Discuss the factors that contribute to the development of each person's distinctive personality • In a small group discuss what might happen at a job when a person fails to successfully socialize • Choose one of the topics and write a paragraph or two about it • Write a short composition describing what it means to become human
<ul style="list-style-type: none"> • Chart the differences between two ideas in a reading • Consolidate information from several readings • GRAMMAR: Recognize referents 	<ul style="list-style-type: none"> • Express your opinions and support them with examples from the text or from your own experience and culture • Analyze and evaluate information • Infer information not explicit in a text • Draw conclusions • Hypothesize about someone else's point of view • Make connections between ideas • Synthesize information and ideas 	<ul style="list-style-type: none"> • In a small group, discuss quotations from various artists and interpret the artists' meaning • Choose one of the topics and write two or three paragraphs about it • Write a composition describing what art appreciation means to you personally • Paraphrase text to restate the general idea of a reading
<ul style="list-style-type: none"> • Write notes from headings and subheadings • Create a chart to compare different ideas in a text • GRAMMAR: Understand and use gerunds 	<ul style="list-style-type: none"> • Express your opinions and support them with examples from the text or from your own experience and culture • Analyze and evaluate information • Infer information not explicit in a text • Draw conclusions • Hypothesize about the reasons why rules of reciprocity differ between foraging and horticultural societies • Make connections between information in the text and your own culture • Synthesize information and ideas • Identify the writer's point of view • Find relevance in the 19th century culture of the Ojibway in today's world 	<ul style="list-style-type: none"> • In a small group, consider the nature of foraging and horticultural societies, and discuss Ojibway values and the behaviors that reflect those values in light of these two types of societies • Choose one of the topics and write a paragraph or two about it • Write a three-paragraph essay in which you use personal experience to explain the expression <i>Culture is what makes us strangers when we are away from home.</i>

4 The Impressionists painted everyday scenes from the world we know rather than following traditional religious, historical, or mythological subjects. They painted real life landscapes as they saw them and *without idealization*. They were not concerned with a **meticulous** finish and applied their paint with quick, **spontaneous** brushstrokes. In their attempts to capture the **fleeting** moment and the ways in which objects reflect or absorb light, Monet, Renoir, Manet, Pissarro, and others have created a new and brilliantly vivacious world on canvas; they have also influenced the work of their friends, most notably Cézanne, Degas, and Van Gogh.

5 Claude Monet (1840–1926) spoke often about Impressionist painting. He once said, “When you go out to paint, try to forget what object you have before you—a tree, a house, a field, or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it **emerges** as your own naive impression of the scene before you.”

6 The Impressionists risked everything by breaking away from tradition. Against harsh criticism and negative reviews, they pursued a desire to create a fresh way of looking at things and a new kind of painting that reflected a modern way of life. They struggled against poverty and **hostility**, but their perseverance paid off, and they were rewarded with the recognition they deserved. This new, revolutionary movement changed the very nature of the way people think about art. Impressionism **liberated** other artists from the strict rules of composition, subject matter, and **technique** and set them free to paint what they wanted and follow their own ideas and talents. The masterworks of the Impressionists have become the most widely loved and admired paintings of the past hundred years.



Woman with a Parasol, Turned to the Left,
Claude Monet, 1886

Discuss how the images of artists' work help you understand traditional art, Impressionist art, and the differences between them.

THE CHALLENGE OF DEFINING CULTURE

By Roberta Edwards Lenkeit

- 1 What exactly is culture? **Abstract** concepts such as culture are difficult to define. Other abstract concepts that are well known are love, justice, and equality. Not everyone, including experts in these areas, will agree on the precise definition of any of these concepts. If you were listening today to a group of anthropologists discussing culture, various specific **components** of culture would be mentioned. These components may be arranged in several categories: (1) **cognitive** (processes of learning, knowing, and perceiving): ideas, knowledge, symbols, standards, values; (2) behavior (how we act or conduct ourselves): gestures, manners of eating, marriage **ceremonies**, dancing, social interactions; and (3) artifacts (human material creations): tools, pottery, clothing, architectural features, machines. In other words, within this group of definitions, culture consists of what people process cognitively and how the cognitive processes are reflected in human behaviors and in the artifacts, or objects, that humans create.

Components of Culture

- 2 The various components of culture that are described in more detail below are universal. That is, they exist in every culture. They may differ in the details, but the components are always the same.

Cognitive Processes

- 3 What people think, how they think, what they believe, and what they value are a part of culture. Cognitive processes are not themselves directly observable, but they provide the **framework** of people's choices. All of the knowledge and **perspective** an individual acquires while growing up within a particular social group, including both formal and informal



learning, is included in this component of culture. We cannot view the cognitive processes that create a value system within an individual's mind, but we can view the outcome of those processes. If honesty is a value held by a culture, we should be able to observe members of this culture carrying out behaviors that reflect this value.

Behaviors

- 4 Human behavior can be observed and described and includes all of the things we do—ways we use our bodies, all social interactions, and all creative expressions, such as playing a musical instrument or dancing. Cultural anthropologists spend much of their time in the field observing, describing, and recording behavior. Such descriptions include daily activities as well as ceremonial events that may occur only once a year or at

(continued on next page)

B Close Reading

Read each question. Write your answer in a complete sentence. Compare answers with a partner.

1. What do foragers usually do?

2. Why do foragers have few material possessions?

3. What is a main characteristic of foraging cultures?

4. What is a main characteristic of horticultural societies that differs from characteristics of foraging societies?

5. Why do people in horticultural societies own property?

Vocabulary

A Synonyms

Read the sentences. Match each word or phrase in bold with its synonym in the box below. Discuss answers with a partner.

- _____ 1. Research has shown that a varied diet is a **correlate** of good health.
- _____ 2. The harvesting of crops usually begins in the summer. This **coincides** with the opening of outdoor markets so that the fresh fruit and vegetables can be sold.
- _____ 3. The move from one location to another is carefully **orchestrated** by mapping out the changing of seasons and best location to find food.
- _____ 4. In horticultural societies the **procurement** of food is much easier because crops are planted in specific and easy-to-reach locations near family homes.
- _____ 5. Horticultural societies have **extensive** knowledge of how to grow crops. This knowledge allows them to successfully provide food for their people every year.
- _____ 6. The foragers traveled many miles to pick fruit because the trees were **dispersed** throughout the region.
- _____ 7. When food is **scarce**, people often go hungry.

a. acquisition	e. planned
b. co-occurs	f. scattered
c. complement	g. wide-ranging
d. limited	

COMPREHENSION

A Main Ideas

Read each statement. Decide if it is **True** or **False** according to the reading. Check (✓) the appropriate box. If it is false, change it to make it true. Discuss your answers with a partner.

	TRUE	FALSE
1. The process of building cathedrals in Europe was very complex.	<input type="checkbox"/>	<input type="checkbox"/>
2. During the 12th century, the entire population of Europe suffered from famine and disease.	<input type="checkbox"/>	<input type="checkbox"/>
3. While a cathedral was being constructed, the local people often felt a sense of pride and community.	<input type="checkbox"/>	<input type="checkbox"/>
4. The process of building cathedrals in Europe began over 1,000 years ago but lasted only 400 years.	<input type="checkbox"/>	<input type="checkbox"/>
5. During the 12th to the 16th centuries, life was generally violent and unstable.	<input type="checkbox"/>	<input type="checkbox"/>
6. The process of building cathedrals in Europe involved a large number of workers.	<input type="checkbox"/>	<input type="checkbox"/>
7. The local people were unhappy that constructing the cathedrals took such a long time.	<input type="checkbox"/>	<input type="checkbox"/>
8. During the 12th to the 16th centuries, most people did not live to be more than 25 or 30 years old.	<input type="checkbox"/>	<input type="checkbox"/>
9. Large windows that let in light were an important part of Gothic cathedral design.	<input type="checkbox"/>	<input type="checkbox"/>

B Close Reading

Go back to the reading and read it again. List the steps that were required to build a cathedral. Compare answers with a partner.

1. An overall plan was created.
2. _____
3. _____
4. _____
5. _____
6. _____

C Collocations

As you learned in previous chapters, **collocations** refer to **word partners** or words that are often used together.

The words *daunting* and *eclectic* appear in the reading. Each of these words has several collocations.

EXAMPLES:

daunting challenge
daunting problem
daunting prospect
daunting task

eclectic collection
eclectic menu
eclectic mix

Complete each sentence with the appropriate collocation from the box above. More than one answer is sometimes possible. Compare answers with a partner.

1. Figuring out how to send people on missions that involve spending years in space is a(n) _____.
2. Creating batteries that are small, reliable, and long-lasting is a(n) _____ for the researchers, but they must succeed.
3. Spending six or seven months on the International Space Station with a handful of people is a(n) _____ that many people cannot imagine.
4. Meal planners create a very _____ for astronauts on long missions. They have few diversions, so food is very important to them.
5. The Smithsonian Institution in Washington, D.C., has a(n) _____ of historical airplanes and spacecraft.

- 5 Roosevelt named Harry Hopkins head of the WPA. Hopkins stated that the new work program “would give the nation’s resources in wages to the unemployed, in return for which they would help build and improve America.”

Federal One: The WPA’s Federal Arts Project

- 6 During a speech in Iowa City, Hopkins announced that the government would sponsor a national theater and other arts projects under the WPA. Before long it had painters, sculptors, musicians and composers, actors and stagehands, and playwrights and writers all around the country applauding their good fortune.
- 7 The WPA’s Federal One had freed the arts from their need to please commercial tastes and elite **patrons**. With the government funding artists, actors, playwrights, and musicians, their work had spilled into parks, schools, churches, and community centers. Millions of Americans, many for the first time in their lives, **thronged** to concerts and plays and studied paintings and drawings, much of the time without having to take a penny from their pockets. They were sending their children to free art and music classes and attending these classes on their own. After a year and a half, the WPA’s **mission** to take the arts to the people and keep arts workers out of breadlines was by most measures a complete success.
- 8 Federal One had by now spent approximately \$40 million and employed a total of some 40,000 workers. Both figures were **minuscule** portions of the WPA’s total funding and jobs,⁴ but the arts projects had already received an outsized share of attention and publicity—and **notoriety**. Some critics, among them the *New York Times*, objected on principle to the idea of paying artists to create art rather than build roads. “Their usefulness has been widely doubted,” the newspaper wrote in a September 1, 1936 editorial.
- 9 Artists had had high expectations when the projects started. Douglas Lynch, in Portland, Oregon, had been **eking out** a living painting scenic backdrops for department store window displays. When he heard the news it was as if “we artists had received a **commission** from the Medicis.”⁵ Printmaker and lithographer Will Barnet viewed Federal One as overdue recognition by the government that the arts deserved public support. “It was one of the greatest efforts in history to make a democracy a democracy,” he said years later. Artists took it as a natural evolutionary stage in the nation’s development; it was finally following the lead of European countries in providing the arts with public **subsidies**.

⁴During the course of its existence, the WPA’s total funding was \$13.4 billion, and it provided 8 million jobs. Funding for the Federal One Arts Project represented .003 percent of the total funding, and 40,000 Federal One workers represented .005 percent of all the people employed by the WPA.

⁵*the Medicis*: During the 15th to 18th centuries, the Medicis were a very powerful Italian family in Florence. They were strong supporters of artists

How did underlining information that provides details for the ideas in the first paragraph help you predict and understand what you read ?

3. "He [Edward Bruce] insisted there be no restrictions. You were a painter: Do your work. You were a sculptor: Do your work. You were a printmaker: Do your work. An artist could do anything he pleased." (*paragraph 6*)
- Bruce believed that artists on the project should do their work.
 - Bruce believed that artists on the project should create only what pleased them.
 - Bruce believed that artists on the project should not be told what to create.
4. "During the Depression, we were all more or less engulfed. Today when people say poverty, they turn their head. They don't want to admit poverty exists." (*paragraph 10*)
- During the Depression, everyone was poor and in the same bad situation, but today economic times are better, and people don't want to think about poverty.
 - During the Depression, everyone was poor and in a bad situation, but today people aren't poor, so they don't think about it.
 - During the Depression, everyone was poor and in a bad situation, but today people don't believe that the Great Depression ever took place.

VOCABULARY

A Collocations

As you learned in previous chapters, **collocations** refer to **word partners** or **words that are often used together**.

The words *contemporary* and *broad* appear in the reading. Each of these words has several collocations.

EXAMPLES:

contemporary art	broad agreement
contemporary debate	broad category
contemporary issue	broad definition
contemporary life	broad range
contemporary society	

Complete each sentence with the appropriate collocation from the box above. Compare answers with a partner.

- The term *art* describes a _____ that includes not only mural painting, easel painting, and sculpture, but also architecture and even furniture design.
- The economic downturn and its probable causes are the subject of _____

(continued on next page)