Chapter 1

Listening

Conversation between Professor and Student

Listen to the conversation.

専攻科目（major）を何にするかは大学生にとっては最も重要なテーマです。当初専攻しようとしていた科目の勉強についていけない、あるいはどうしても興味がわかない場合は、担当教授に直接相談するとよいでしょう。学習方法や学習のポイントを教えてくれます。そして、どうしても専攻を変更する場合は、学内のルールに従って、所定の手続をとる必要があります。
1. What course does Scott want to drop?
   A) advanced math
   B) biochemistry
   C) architecture
   D) music

2. What does Professor Lamont suggest that Scott do?
   A) Change majors.
   B) Study architecture.
   C) Don’t decide hastily.
   D) Drop the class.

3. Which of the following best describes Professor Lamont’s attitude towards Scott?
   A) condescending
   B) angry
   C) disappointed
   D) encouraging

4. What does Professor Lamont think of advanced math?
   A) It is the language of any science.
   B) It is easy for smart students.
   C) It is different from music.
   D) It is an elective course.

5. Which is the least important factor in deciding the final grade of advanced math?
   A) midterm exam
   B) final exam
   C) quizzes
   D) term report
HOW TO MARK A BOOK

Mock Experiments or Simulations

Another form of quasi-experiment, or simulation, is mock experiment, or simulation experiments. Here researchers create a situation in which participants can make decisions that differ on some important variable. The results can then be compared to those in a real experiment.
Read this essay and answer the questions.

You know you have to **read “between the lines”** to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to **“write between the lines.”** Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite **bluntly,** that marking up a book is not an act of mutilation but of love.

You shouldn’t mark up a book which isn’t yours. Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of making books, you will have to buy them. Most of the world’s great books are available today, in reprint editions, at less than a dollar.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to **possession.** Full ownership comes only when you have made it a part of yourself, and the best way to do so is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher’s icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your bloodstream to do you any good.

Confusion about what it means to own a book leads people to a false reverence for paper, binding, and type—a respect for the **physical thing**—the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to posses the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn’t prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best-sellers—unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books—a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many—every one of them dogeared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to
back. (This man owns books.)

I wouldn’t mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue. But the soul of a book can be separated from its body. A book is more like the score of a piece of music than it is like a painting. Arturo Toscanini reveres Brahms, but Toscanini’s score of the C-minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores—marks them up again and again each time he returns to study them—is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don’t mean merely conscious; I mean wide awake.) In the second place, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed.

**Glossary**

- mutilation 切断
- prelude 前奏
- reverence 崇拝
- stake（権利など）を主張する
- bookplate 著書票（所有者を示すため書物に貼る紙片）
- dogear（本のページ）の隅を折る
- dilapidate 傷をつける
- scribble 走り書きをする
- Arturo Toscanini アルトゥーロ・トスカーニーニ (Arturo Toscanini, 1867年3月25日-1957年1月16日) は、イタリア出身の指揮者。20世紀の最も偉大な指揮者の一人である。
- Brahmsヨーハネス・ブラームス (Johannes Brahms, 1833年5月7日-1897年4月3日) は、19世紀ドイツの作曲家、ピアニスト、指揮者。大ハッハ、ベートーヴェンと並びドイツ音楽に於ける「三大B」と称される一人。
- maestro 芸術の大家、巨匠
1. The phrase read “between the lines” in the passage means
   A To examine and grasp the unwritten meaning
   B To identify yourself with the author
   C To keep your eyes open when you read
   D To read every word on the page thoroughly

2. The phrase write between the lines in the passage is closest in meaning to
   A examine and grasp the written meaning
   B learn the author’s writing style
   C mark up the book
   D write letters neatly

3. The word bluntly in the passage is closest in meaning to
   A completely
   B frankly
   C seemingly
   D willingly

4. The word them in the passage is the pronoun of
   A books
   B friends
   C librarians
   D lines

5. According to the passage 2, what is necessary to fully possess a book?
   A By paying for it.
   B By buying it.
   C By binding it.
   D By writing in it.

6. The word possession in the passage is closest in meaning to
   A absorption
   B ownership
   C property
   D protection
7. The word \textit{absorbed} in the passage can be paraphrased as
A given
B made
C read
D taken

8. As an example of \textit{physical thing}, what is noted in the passage EXCEPT
A binder
B idea
C ink
D paper

9. Which type of book owner is not illustrated in the passage?
A A person who has all best sellers, unread and untouched.
B A person who has a great many books though few of them are read through.
C A person who reads and sells their books.
D A person who has a few or many books marked and scribbled.

10. The word \textit{score} in the passage is closest in meaning to
A a point of a game
B a set of twenty
C a written representation
D a state of affairs

11. Look at the four squares \( \square \) that indicate where the following sentence could be added to the passage.

No great musician confuses a symphony with the printed sheets of music.

Where would the sentence best fit?

12. The word \textit{indispensable} in the passage is closest in meaning to
A absolutely necessary
B less important
C strictly prohibited
D totally understandable
13. What is the benefit of marking up a book?
   A) It helps you remember the author’s thoughts as well as yours.
   B) It helps you save money.
   C) It helps you to find a book easily.
   D) It helps you possess a book physically.

14. According to the passage, the author believes that:
   A) You should mark up any book to learn.
   B) You should buy as many books as you can.
   C) Most of the world’s great books are not available today since they are too old.
   D) Marking books is harmful for thinking.