

Listening Set 1

NARRATOR

Listen to a conversation between a student and his biology professor.

MALE STUDENT

Well, you know, I'm writing my paper about whales and the paths they travel as they swim through the ocean, their migration patterns...

FEMALE PROFESSOR

Yes, I remember.

MALE STUDENT

And, well, I was thinking about it and I realized I don't understand how they hold their breath underwater. It's a little crazy for me to be writing a paper about migration patterns without actually knowing how they stay underwater for so long.

FEMALE PROFESSOR

Did you do any research to find out how they do it?

MALE STUDENT

Yeah, I did. I searched on the Internet and there was a lot of information about whales, their habitats, the way they communicate — you know, their songs... but if there was anything about whales and how they hold their breath, I missed it. I've got a bunch of books — actually I've got so much information it's a little overwhelming.

FEMALE PROFESSOR

Well, I'm surprised there was nothing about it in any of those books.

MALE STUDENT

Well, to be honest, I've only skimmed them so far. I'm still working on finding sources.

FEMALE PROFESSOR

OK. I know I encouraged everyone in class to look at a substantial number of sources — but I don't want you to get overwhelmed. Looking at a number of sources gives you a good knowledge base, but students only have a limited amount of time to work on each paper — I don't expect you to read a dozen books on whales for this assignment. Focus on just a few.

MALE STUDENT

OK, thanks.



FEMALE PROFESSOR

You know, since you're already here, I can give you a quick summary of how whales hold their breath underwater; it's just a matter of certain adaptations in their anatomy — specifically in their circulatory system.

MALE STUDENT

So the blood flow is what makes the difference?

FEMALE PROFESSOR

Yes. And in a couple of ways. First, blood makes up a larger share of a whale's weight than in other mammals.

MALE STUDENT

So, they can store more oxygen because they have more blood?

FEMALE PROFESSOR

Yes, but that's only part of it. They also have a greater capacity than land animals to store oxygen in their blood.

MALE STUDENT

So, how does having more oxygen in their blood help them stay underwater longer?

FEMALE PROFESSOR

It's the way the whale's blood carries oxygen to the rest of its body. Whales carefully conserve their oxygen when underwater in a couple of ways. When a whale dives, its metabolic rate drops, causing its heartbeat to slow down. And the blood flow to its muscles and some of its nonvital organs, like its kidneys, is also cut off. A whale's muscles and nonvital organs are able to function without oxygen for an extended period of time.

MALE STUDENT

I see... well, now I can concentrate on my topic!

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Listening Set 2

NARRATOR

Listen to part of a lecture in a class on theater history. The professor is discussing the theater of nineteenth-century France.

MALE PROFESSOR

The nineteenth century was the time that saw what we call “realism” develop in the European theater. Uh to understand this, though, we first need to look at an earlier form of drama known as the “**well-made play**,” which, basically, was a pattern for constructing plays—plays that, um, beginning with some early nineteenth-century comedies in France, proved very successful commercially. The dramatic devices used here weren’t actually anything **new**—they’d been around for centuries. But the formula for a well-made play required that certain of these elements be included, in a particular order, and—most importantly—that everything in the play be logically connected. In fact, some of these playwrights would start by writing the **end** of a play and work backward toward the **beginning**, just to make sure each event led logically from what had gone before.

OK, so what are the necessary elements of a well-made play? Well, uh the first is **logical exposition**. Exposition is whatever background information you have to reveal to the audience so they’ll understand what’s going on. **Before** this time, exposition might have come from actors simply giving speeches. Uh someone might walk out on stage and say, “In fair Verona, where we lay our scene,” and then tell all about the feuding families of Romeo and Juliet. But for the **well-made play**, even the **exposition** had to be logical... believable. So, for example, uh you might have two servants gossiping as they’re cleaning the house, and one says, “Oh, what a shame the master’s son is still not married.” And the other might mention a rumor about a mysterious gentleman who’s just moved into town with his beautiful daughter. These comments are part of the play’s **logical exposition**.

The next key element of a well-made play is referred to as “the **inciting incident**.”

After we have the background information, we need a key moment that gets things moving, that really makes the audience interested in what happens to the characters we just heard about. So, for example, after the two servants reveal all this background information, we meet the young man, just as he first lays eyes on the beautiful young woman and immediately falls in love. This is the **inciting** incident. It **sets off** the plot of the play

Now the **plot** of a well-made play is usually driven by **secrets**—uh, things that the **audience** knows, but the **characters** often **don’t** know. So for example, the audience learns through a letter or through someone else’s conversation who this mysterious gentleman is and why he left the town many years before. But the young man doesn’t know about this ... And the woman doesn’t understand the ancient connection between **her** family and **his**. And before the secrets are revealed to the main characters, the plot of the play proceeds as a series of sort of **up-and-down** moments. For example, the woman first appears not to even notice the young man, and it seems to him like the end of the world. But then he learns that she actually wants to



meet **him** too, so life is wonderful. Then if he tries to talk with her, maybe her father gets furious, for no apparent reason. So they can't see each other. But just as the young man has almost lost all hope, he finds out... well, you get the idea—the reversals of fortune continue, increasing the audience's tension and excitement, making them wonder if everything's going to come out OK or not.

Next comes an element known as the obligatory scene. It's uh, it's a scene, a moment in which all the secrets are revealed and generally things turn out well for the hero and others we care about—a happy ending of some sort. This became so popular that a playwright almost had to include it in every play, which is why it's called the obligatory scene.

And that's followed by the final dramatic element, the **denouement** or the resolution, when all the loose ends have to be tied up in a logical way. Remember, the **obligatory** scene gives the audience **emotional** pleasure, but the **denouement** offers the audience a **logical** conclusion. **That's** the subtle distinction we need to try very hard to keep in mind.

So, as I said, the well-made play—this form of playwriting—became the basis for realism in drama and for a lot of very popular nineteenth-century plays—and also a pattern we find in the plots of many later plays and even movies that we see today.

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Listening Set 3

NARRATOR

Listen to part of a lecture in a meteorology class.

MALE PROFESSOR

OK, as we begin to study clouds, we're getting into one of the big unknowns in meteorology. And that's the question of why some clouds produce rain and some don't. Now, one potential benefit of figuring this out is that we should be able to improve our ability to produce rain artificially... like by seeding clouds. Now, you probably already know how clouds form. Jennifer?

FEMALE STUDENT

Um, basically, warm air rises; as it rises it cools; and as it cools the moisture it carries condenses, forming clouds. It's probably more complex than that though.

MALE PROFESSOR

A bit, but it's a good basic explanation. As you said, air rises, carrying water molecules with it—remember water molecules are virtually everywhere, even though we can't see them. Air temperature drops with altitude. And as the rising air cools, the water molecules condense to form droplets—*[reiterating what they hopefully already know]* by attaching to microscopic particles floating in the air. When there're enough droplets grouped together, they become visible as clouds.

MALE STUDENT

And the drops, they keep condensing, getting bigger and heavier, right? Until they're too heavy to stay up in the cloud and they fall out as rain.

MALE PROFESSOR

Sort of, but, well, not exactly. Or not **always**. See, it all depends on size... we're talking about very small sizes... micrometers or microns... they're the same thing. That's about 1/1,000th of a millimeter. Definitely much smaller than the human eye can see. Anyway, when we talk about the size of water droplets in clouds, there are two important measurements. The first is about 10 micrometers. When droplets form, they can grow about 10 micrometers in just a few minutes. Unfortunately, quite often these droplets just stop growing. Sometimes they grow... sometimes they don't. And, as I said, we don't know why. In the first stage of droplet formation... until the droplet reaches that 10 micrometer threshold... condensation works pretty well. But after that, it becomes a very... slow... process. It would take days for a raindrop to form using just condensation. **But**, once a droplet reaches 40 micrometers, the problem of growth disappears. Ah, that's our second important number... **40** micrometers. At that size, droplets have a good chance of colliding with one another and sticking together. We call the process "collision and coalescence." And once this process begins, you get rain pretty quickly. So the big question is: how come some droplets are able to grow to 40 micrometers and others aren't?



There're a number of hypotheses to explain raindrop formation, but none of them offers a complete solution. One hypothesis, the turbulence hypothesis, suggests that air movement inside clouds may actually help droplets collide more quickly and more efficiently. Some meteorologists think that the violent air movement that is turbulence may actually reduce the size of droplets necessary for collision and coalescence to occur... that under the right conditions, this process could begin with droplets closer to 10 micrometers than to 40. But, as I said, this seems to be only a partial answer. Marcus?

MALE STUDENT

What about large particles? Because sometimes water molecules attach themselves to relatively large particles in the air.

MALE PROFESSOR

That's another hypothesis. If water molecules attach themselves to these larger-than-average particles, they might grow to 40 micrometers much more quickly. That could mean that on days when lots of large particles are present in the air, it might be more likely to rain. But there is little evidence to support this idea.

FEMALE STUDENT

Is there any research out there that's moving towards an answer?

MALE PROFESSOR

Well, there was an exciting project a few years ago. It was a rather extensive study performed in areas around the Caribbean Sea. The idea was to collect lots of data about the size and movements of water droplets in clouds and use that information to try and figure out what's actually happening inside of them. Researchers are still going through the data, so we don't have any answers yet. But researchers **did** make one unexpected discovery. They saw clouds forming out of the leftovers, um... the **debris** of old clouds... that was a new one to us. Now, it could be possible that this recycling initiates rainmaking, as droplets from the old cloud combine with the newly forming cloud to grow into droplets large enough to fall as raindrops. But, while we **have** observed new clouds forming out of old ones, we haven't yet seen them produce rain.

17. Listen again to part of the lecture. Then answer the question.

MALE PROFESSOR

But after that, it becomes a very... slow... process.

NARRATOR

Why does the professor say this:

MALE PROFESSOR:

it becomes a very... slow... process.

- (A) To keep the students attentive by employing humor
- (B) To help students understand a difficult concept
- (C) To correct a previous statement
- (D) To emphasize a point he is making

Listening Set 4

NARRATOR

Listen to a conversation between a student and his academic advisor.

FEMALE PROFESSOR

Hi, Mark. What can I do for you?

MALE STUDENT

I'm just filling out this approval-for-graduation form for the dean's office and, *[sounding worried]* I don't know ... I hope I'll be able to graduate next semester.

FEMALE PROFESSOR

Well, as long as you've met the departmental requirements and you submit the form on time... you shouldn't have any problem. Make sure you include all the classes you will have taken for your degree in finance... and the electives, too.

MALE STUDENT

Yeah, but as I looked over the form, I got confused because of the way, um, they've changed the requirements, so now I'm not sure I'll qualify to graduate next semester. I know I would've before ... under the old requirements.

FEMALE PROFESSOR

Well, when the business department changed the curriculum, to include more courses in international business to—well—because of the increasing globalization of business—we made sure that students who had finished their second year, that is ... those who were in their third or fourth year ... wouldn't be affected. The new rules only apply to students in their first or second year.

MALE STUDENT

Huh, that's good to know. Um, the department's hiring new faculty, too, I heard ... to teach some of the new courses, but I want to ...

FEMALE PROFESSOR

Yes, one new faculty member has been hired. She'll be teaching international banking, as a matter of fact.

MALE STUDENT

Actually, that's what I wanted to ask about—international banking. I took International Banking 1, but I never took International Banking 2. It used to be that the second semester of International Banking was an elective, but now it says it's a required class.



FEMALE PROFESSOR

Yes, but that's one of the recent changes, so ...

MALE STUDENT

Oh, oh, OK. Oh, an-and I'm planning to take a management course next semester, but I don't know if it's ... if it'll count toward my major.

FEMALE PROFESSOR

What's the course?

MALE STUDENT

Organizational Behavior.

FEMALE PROFESSOR

Yes, that'll count toward your major. That's a difficult class, you know, but well worth it. So, it looks like you'll have all the required classes you need. You should be just fine—Uh, I assume you've taken a seminar...

MALE STUDENT

Yeah, I-I took the marketing seminar.

FEMALE PROFESSOR

OK ... you're looking good. Just to be on the safe side, why don't you talk to someone in the dean's office before you give them the form?

MALE STUDENT

OK. So, should I just explain to them that even though one of these classes got changed from an elective to a required class, I don't have to take it?

FEMALE PROFESSOR

Yes, you've met the requirements for graduation... And if there's something I need to do, if I-if I need to write a letter, or whatever—just let me know.

MALE STUDENT

OK, thanks - I'll let you know if I need that letter.

22. Listen again to part of the conversation. Then answer the question.

FEMALE PROFESSOR:

You should be just fine—Uh, I assume you've taken a seminar ...

NARRATOR:

Why does the woman say this:

FEMALE PROFESSOR:

Uh, I assume you've taken a seminar ...

- (A) To suggest that the student has not fulfilled all of his requirements
- (B) To indicate one of the new graduation requirements
- (C) To find out the student's opinion about a particular class
- (D) To be sure that the student has taken a required class

Listening Set 5

NARRATOR

Listen to part of a lecture in an art history class.

MALE PROFESSOR

We've been talking about the art world of the late nineteenth century in Paris, and today I'd like to look at the **women** who went to Paris at that time to become artists. Now, um, from your reading, what do you know about Paris ... about the art world of Paris during the late nineteenth century?

MALE STUDENT

People came there from all over the world to study.

FEMALE STUDENT

It had a lot of art schools and artists who taught painting. There were ... our book mentions classes for women artists. And, uh, it was a good place to go to study art.

MALE PROFESSOR

If you wanted to become an **artist**, Paris was **not** a **good** place to go—Paris was **the** place to go. And women could find skilled instructors there. Um, **before** the late nineteenth century, if they ... women who wanted to become artists had to take private lessons or learn from family members. They had more limited options than men did. But around 1870, some artists in Paris began to offer classes for female students. These classes were for women only. And by the **end** of the nineteenth century, it became much more common for women and men to study together in the same classes. So ... so within a few decades, things had changed significantly.

Uh, OK, let's back up again and talk about the time period from the 1860s to the 1880s, and talk more about what happened in women's art classes. In 1868, a private art academy opened in Paris—and for decades it was probably the most famous private art school in the world. Its founder, Rodolphe Julian, was a canny businessman and quickly established his school as a premiere destination for **women** artists. What he did was, after an initial trial period of mixed classes, he changed the school policy; he completely separated the men and women students.

FEMALE STUDENT

Any reason why he did that?

MALE PROFESSOR

Well, like I said, Julian was a brilliant businessman with progressive ideas—he saw that another small



private art school where all the students were women was very popular at that time, and that's probably why he adopted the women-only classes.

These classes were typically offered by, um ... by established artists and were held in the studio, the ... the place where they painted. This was a big deal because finally women could study art in a **formal** setting. And there was another benefit to the group setting of these classes.

The classes included weekly criticism. And the teacher would rank the art of all the students in the class, from best to worst. How would you like it if I did that in this class?

MALE STUDENT

No way!

FEMALE STUDENT

But our textbook said that the competitive ... the competition was **good** for women. It helped them see where they needed to improve.

MALE PROFESSOR

Isn't that interesting? One woman artist, um her name was

Marie Bashkirtseff. Uh, Bashkirtseff once wrote how she felt about a classmate's work.

She thought her classmate's art was much better than her own, and it gave her an incentive to do better. Overall, the competition in the women's art classes gave women more confidence ... confidence that they could also compete in the art world after their schooling.

And even though Bashkirtseff couldn't study in the same classes as men, she **was** having an impact as an artist. Um, just look at the Salon. What do you know about the Salon?

FEMALE STUDENT

It was a big exhibition, um, a big art show that they had in Paris every year. The art had to be accepted by judges.

MALE STUDENT

It was a big deal. You could make a name for yourself.

MALE PROFESSOR

You could have a painting or sculpture in the Salon and go back to your home country saying you'd been a success in Paris. Um, it was sort of a seal of approval. It was a great encouragement for an artists' career. And by the last two decades of the nineteenth century, **one fifth** of the paintings in the Salon were by women—much higher than in the past. In fact, Marie Bashkirtseff herself had a painting in the Salon in 1881. Interestingly, this masterpiece, called *In the Studio*, is a painting of the interior of Julian's art school. Um, it's not in your textbook—I'll show you the painting next week ... Uh, the painting depicts an active, crowded studio with women drawing and painting a live model. It was actually, Bashkirtseff actually followed Julian's savvy suggestion, and painted her fellow students in a class at the school with the artist herself at the far right—a great **advertisement** for the school when the painting eventually hung at the Salon, for a women's studio had never been painted before.

28. Listen again to part of the lecture. Then answer the question.

FEMALE STUDENT

It had a lot of art schools and artists who taught painting. There were ... our book mentions classes for women artists. And, uh, it was a good place to go to study art.

MALE PROFESSOR

If you wanted to become an **artist**, Paris was **not** a **good** place to go— Paris was **the** place to go.

NARRATOR

What does the professor mean when he says this:

MALE PROFESSOR

If you wanted to become an **artist**, Paris was **not** a **good** place to go— Paris was **the** place to go.

- (A) Paris was a popular place to visit, but not the best place to study art.
- (B) Paris was the most important place for an artist to study and work.
- (C) Living in Paris was difficult for women artists from other countries.
- (D) Studying in Paris was beneficial for some artists, but not for others.

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