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# Part One 0-1:13

# TOEFL Question

2. According to the professor, why did Rodin show the burghers dressed in plain clothes instead of fine garments?

A. To comply with the wishes of the town council of Calais.

B. To communicate a sense of the burghers' powerlessness.

C. To indicate that the burghers had lost their wealth during the blockade.

D. To stress the difference in status between the king of England and the burgers.

# Script

Listen to part of a lecture in an Art History class.

The lecture mainly talks about the monument made by Auguste

0-0:30

(male professor) OK, we’ve been discussing art of nineteenth century France. Today, I’ll continue with the discussion of a sculpture that was quite innovative for its time. In 1814, the town council of Calais, a city on the northern coast of France, wanted to have a monument made. They commissioned the sculptor, Auguste Rodin to create this monument, which became known as the **Burghers of Calais.**

0:30-1:13

**Now,** there’s story behind this monument, the tale of the burghers of Calais, which dates back to fourteenth century France, when France was at war with England. King Edward the third of England set up a blockade around the town of Calais. The town’s citizens soon grew desperate for food and water. Eventually, according to one version of the story, six wealthy citizens, called burghers, declared they would offer themselves to the king as hostages, provided that in exchange he would set the town free. The King agreed, but ordered the six men to dress in plain clothes for the walk to his camp so that the town’s people would be unable to recognize their status.

# Part Two 1:13-2:08

# TOEFL Question

3. What does the professor imply about the town council members who commissioned the sculpture?

A. They wanted a sculpture made in the conventional style.

B. They appreciated the methods Rodin used for his work.

C. They could not agree on the dimensions of the sculpture.

D. Their main concern was the historical accuracy of the sculpture.

# Script

Well, Rodin chose to portray the burghers at the point in the story when they were beginning their march to King Edward’s camp, dressed in plain clothes. But this wasn’t what the town council of Calais had in mind when they commissioned Rodin to commemorate the event. They wanted Rodin to portray the burghers at an earlier stage of the narrative while they still wore fine garments. They expected the men to look determined and brave like proud heroes, which was the traditional approach to commemorative sculptures.

Rodin**, however,** wanted the sculpture to be more **realistic.** I mean, I think Rodin was trying to make a valid point: shouldn’t the men look weak and vulnerable like any ordinary human being would look in such circumstances? By showing their vulnerability, the monument would give the citizens of Calais a better idea of how these men must have felt in the face of an uncertain fate.

# Part Three 2:08-3:58

# TOEFL questions

4. Why did Rodin exaggerate the size of the hands and feet of the men in his sculpture?

A. To convey the men's sense of pride.

B. To highlight the men's social standing.

C. To demonstrate the men's physical strength.

D. To portray the difficulty of the men's decision.

5. Why did Rodin choose to have the figures in his sculpture looking in different directions?

A. To emphasize the figures arrangement on different levels.

B. To hint that the burghers were afraid to face the king of England directly.

C. To encourage viewers to look at the sculpture from all sides,

D. To compromise between his own design and the wishes of the town council.

# Script

2:08-2:42

So, OK, Rodin wanted to depict the emotions involved with offering oneself to an uncertain fate. And to do that, he used methods that were **very different from** those of other artists in France at the time. And many of these methods simply added to the town council members’ initial displeasure. **First of all,** the hands and feet of the figures are disproportionately large compared to the rest of their bodies. Rodin literally weighted the men down to show that they’re burdened by their decision that they’re questioning whether they’ll have the strength to go through with it.

2:42-3:24

**And** the facial expressions of the individual figures are different from one another, expressing a range of emotions. One man even had his head buried in his hands. Rodin wanted to show the psychological complexity that each man had his own personal reaction to the decision. But this wasn’t the only way Rodin departed from convention. It was typical in Rodin’s time to portray a group of people in a hierarchical arrangement, with the most prominent figure in the highest position. Rodin didn’t do that for the burghers of Calais, choosing instead to have all six figures stand **on the same level**. Actually, it’s difficult to distinguish who the most important person is or even if there is one.

3:24-3:58

This lets viewers concentrate on the individual figures. In fact, Rodin forces viewers to look at the individual figures. Aside from having them all in the same level, he made each figure face **a different direction.** So you **can’t** look at the sculpture just from one side and see the entire piece, because there isn’t one point of reference. This was not the norm for his time. Usually people are able to see an entire sculpture from one angle, from one perspective, because sculptures had a clear front and back.

# Part Four 3:58-end

# TOEFL question

6. According to the professor, in what way was Rodin's sculpture The Burghers of Calais typical for Rodin's time?

A. lt was commissioned by a governmental organization.

B. lt used the placement of individuals to convey their relative importance.

C. lt attempted to elicit an emotional reaction in viewers.

D. lt portrayed historical subject matter.

1. What does the professor mainly discuss?

A. Inaccurate elements in Rodin's depiction of a historical event.

B. Reasons for the commission of a monument by the town council of Calais.

C. Rodin's use of hierarchical arrangement in the figures he sculpted.

D. Rodin's approach to the creation of a historical monument.

# Script

But, Rodin’s work wasn’t entirely unconventional. **I think,第一人称，可能出观点题** in a sense, it connected the nineteenth and twentieth centuries. The depiction of historical subject matter in sculpture was certainly typical of his time. And regardless of whether the tale was factual, it was certainly historically real to the citizens of Calais. However, Rodin’s work definitely points in a new direction for sculpture. The Burghers of Calais is a clear departure from the cold, impersonal smoothness of the classical tradition. It had/exerted/ exercised a strong influence on other sculptors of Rodin’s time. And **I think** it’s fair to say that it helped determine the trend of modern sculpture.