

more tolerant view of many types of risk-taking than psychologists did then.

Sure, some people are natural risk-takers. And others are risk-averse. But I can't go along with this article when it says there's a . . . a "universal risk-taking personality." Some people take risks in one part of their lives but not in others. An investment banker might always buy safe stocks, but then he might race motorcycles on weekends.

The article discusses the connection between risk-taking and suicidal tendencies. Well, I'd argue that most risk-takers tend to be pretty confident that nothing bad will happen to them. They recognize that their activities are dangerous, sure, but because of their skill, their . . . their positive attitude . . . their experience, they will succeed. Motorcycle racers don't think they will have accidents, no matter how fast they drive.

The article suggests that there's no reward for people who take unnecessary risks. Actually, there are rewards. For one thing, there's a physical reward, a *chemical* reward. What I mean is, when people take risks, when skydivers, say, jump from airplanes, their bodies pump chemicals like adrenaline into their bloodstreams. For some people, this is pleasurable, something to repeat over and over. There are also psychological benefits. Studies have shown that risk-takers have higher self-esteem, higher levels of confidence, more, uh, social and financial success than those who don't.

Now, I don't want to make any blanket statements about taking risks. There are some risks that people shouldn't take. Smoking is a health risk, one that's just foolish to take. But we psychologists have changed our opinion since this article was written. We realize that sometimes it's important to take risks, and that risk-takers aren't mentally ill.

Narrator: Now get ready to answer the question. Remember, you may turn the page and look back at the reading passage. You may also use your notes to help you. You have twenty minutes to prepare and write your response.

Question: Summarize the main points made in the lecture that you just heard, discussing how they cast doubt on the main points of the reading. You can refer to the reading passage as you write.

Narrator: This is the end of the Integrated Skills Writing Section and of the Audio Program for Practice Test 1.

[CD 13 Track 1]

Practice Test 2

Listening Section

Narrator: Directions: This section tests your understanding of conversations and lectures. You will hear each conversation or lecture only once. Your answers should be based on what is stated or implied in the conversations and lectures. You are allowed to take notes as you listen, and you can use these notes to help you answer the questions. In some questions, you will see a headphones icon. This icon tells you that you will hear, but not read, part of the lecture again. Then you will answer a question about the part of the lecture that you heard. Some questions have special directions that are highlighted. During an actual listening test, you will not be able to skip items and come back to them later, so try to answer every question that you hear on this practice test. This test includes two conversations and four lectures. Most questions are separated by a ten-second pause.

Narrator: Listen to a conversation between two students.

Student A: Hey, Allen, have you decided who you're going to vote for tomorrow? In the student government election?

Student B: Oh, that's tomorrow?

Student A: Yeah, haven't you seen the posters all over campus?

Student B: Tell you the truth, there're always a lot of posters around campus, and I never pay much attention to any of them. So are you running for office again, Janet?

Student A: As a matter of fact, yeah, I am, I'm running for re-election for the seat on the Student Council that belongs to the School of Business. But you can't vote for me, because you're in the School of Engineering.

Student B: Oh, that's how it works? You can only vote for someone from your own school?

Student A: Right. Each of the ten schools on campus—the Engineering School, the Law School, the School of Arts and Sciences, the Business School, all ten of them—has one representative on the Student Council, and you can only vote for someone from your own school. Except for the Student Council President and Vice President. All the students at the university get to vote for those two offices. So you'll be voting for council member, president, and V.P. tomorrow.

Student B: Oh, I thought I read somewhere that first the council was elected and that then they voted for president and vice president.

Student A: Uh, well, you're right, it *used* to be that way. But last year the Student Council voted to change the student government charter. We decided it was more . . . well, more democratic if all the students could directly elect the president and vice president.

Student B: Why didn't you run for president then? Almost everyone on campus knows you, and . . .

Student A: I want to serve one more year on the council . . . and then, well, I'm thinking that next year, I'll try to get elected president.

Student B: Well, if I can't vote for you tomorrow, Janet, I don't think there's much point in voting. I don't know anything about any of the other candidates.

Student A: You should vote anyway, Allen. You may not think so, but student government's important.

Student B: Why? Why should it matter to me who's on the Student Council?

Student A: Well, the most important thing is—the Council gets to decide how to spend your money. Fifteen dollars from each student's fees goes into the Student Council's general fund. That's a budget of, like, a hundred and fifty thousand dollars. The Council decides how much each campus organization can spend, it decides what concerts we're going to have.

Student B: Tell you the truth, Janet, I'm too busy to join any organizations or go to any concerts—most engineering students are. Besides, everyone knows that student government doesn't have any real power. Real power on this campus belongs to the Board of Trustees.

Student A: Yeah, but the president of the Student Council goes to the Trustees' Meetings. Now it's true, he or she doesn't get to vote, but that doesn't mean that the Trustees don't listen to the Council President's concerns sometimes. Just last year . . .

Student B: Well, I have my doubts—I think the Trustees do what they want to do. But I'll tell you what, Janet—since you asked me, I'll vote in the election tomorrow.

Student A: Great! Then you should also go to the debate tonight, to figure out who's the best candidate for you to vote for.

Student B: Don't push your luck! I have a quiz tomorrow that I have to study for.

Narrator: Now get ready to answer some questions about the conversation. You may use your notes to help you.

Narrator: Question 1: Why can't Allen vote for Janet?

Narrator: Question 2: How many members of the council is each student allowed to vote for?

Narrator: Question 3: What is learned about Janet from this conversation?

Narrator: Question 4: According to Janet, what is the most important responsibility of the Student Council?

Narrator: Listen again to part of the conversation.

Student B: Well, I have my doubts—I think the Trustees do what they want to do. But I'll tell you what, Janet—since you asked me, I'll vote in the election tomorrow.

Student A: Great! Then you should also go to the debate tonight, to figure out who's the best candidate for you to vote for.

Student B: Don't push your luck! I have a quiz tomorrow that I have to study for.

Narrator: Question 5: What does Allen imply when he says this?

Student B: Don't push your luck!

Narrator: Listen to a conversation between two students.

Student A: Hi, Tony. Hey . . . I wonder if you could . . . uh, do me a little favor tomorrow afternoon?

Student B: Oh, hi, Alison. Well . . . depends on what the favor is.

Student A: Okay, you know that class I'm taking with Professor Marquez? Well, she's asked us to try to find some volunteers to . . . uh, well, to take part in a role play . . .

Student B: And so what sort of a role would I have to play?

Student A: Well, you won't find out until tomorrow. See, we're learning about focus groups and how they work and how to be a moderator of a focus group. You and the other volunteers from outside our class will be members of the focus groups. The students in my class will take turns being moderators. In real life, there's only one moderator for each focus group, usually, but Professor Marquez wants everyone to have a chance to play the role of moderator. Now, since a good focus group has people from different backgrounds, uh, when you come in the classroom tomorrow, Professor Marquez will give you a little card that tells you your vital information: your age, your occupation, how much education you have, that sort of thing . . . and that's the role you play when you're pretending to be in this focus group.

Student B: Tell me a little about focus groups. I mean, I've heard of them, but . . .

Student A: All right. Well, according to Professor Marquez, there are two basic types. There's . . . uh, the exploratory group . . . the moderator asks the focus group if a company should market a new product at all, if there would be any demand for it. Then there's the experiential group—you'll be in an experiential group tomorrow. Experiential groups, they try out several versions of a product. People in the group tell the moderator which version of the product they like better. This helps the company decide which one of these versions of the product to market.

Student B: Don't they use focus groups a lot in Hollywood? To make movies?

Student A: Yeah, they do. I mean, a movie's a product, too, and film companies want to know which version of a movie to market. So a lot of times, a director will make several different versions of a movie. Usually each version has a dif-

ferent ending. The focus group watches them all and then says which one they like best.

Student B: So, what product will the groups in your class be testing?

Student A: Well, different teams will have different products. My team, the three students I'm working with, we're . . . uh, pretending that a client company, an imaginary food company came to our marketing agency and said, "We're thinking about adding a new flavor of ice cream to our product mix, and we've come up with a half-dozen recipes for this ice cream flavor, and we want you to help us figure out which of these we should market."

Student B: Ice cream, huh. So where are you getting the ice cream?

Student A: We're just gonna buy different brands of the same flavor of ice cream at the supermarket.

Student B: So, you get a grade for this project?

Student A: Yeah, and it's actually a fairly important part of our total grade. Professor Marquez says that . . . that the chemistry, the uh, interaction between the moderator and the focus group, is key in making sure a focus group goes well. You have to be sure that the people in the group feel free to give their opinions, but you have to keep them on topic. And you want to help the group develop a . . . a group identity, a group spirit, you know? But at the same time you don't want them to fall into the "group think" trap, where the members say things just to be going along with the group . . . being a moderator's not all that easy, I guess.

Student B: Well, I'm pretty sure I'm free tomorrow afternoon. Oh, and . . . uh, what flavor ice cream are we going to be tasting?

Student A: Umm, mint chocolate chip.

Student B: Okay, that settles it . . . I'm in!

Narrator: Now get ready to answer some questions about the conversation. You may use your notes to help you.

Narrator: Question 6: What subject does Professor Marquez probably teach?

Narrator: Question 7: What will Professor Marquez give the man if he comes to her class the next day?

Narrator: Question 8: What does the woman imply about focus groups that test Hollywood films?

Narrator: Question 9: What will Professor Marquez probably pay most attention to during the focus group activity?

Narrator: Listen again to part of the conversation.

Student B: Well, I'm pretty sure I'm free tomorrow afternoon. Oh, and . . . uh, what flavor ice cream are we going to be tasting?

Student A: Umm, mint chocolate chip.

Student B: Okay, that settles it . . . I'm in!

Narrator: Question 10: What does Tony imply when he says this?

Student B: Okay, that settles it . . . I'm in!

Narrator: Listen to a lecture in an American Literature class.

Professor: Today I'd like to continue our discussion of nineteenth-century literature by talking about the novelist Harriet Beecher Stowe. She was born Harriet Beecher in Connecticut in 1811. When she was 21, she moved to Cincinnati, Ohio. Now, Cincinnati's on the border between the Northern states and the Southern states. In those days, before the Civil War, Ohio was one of the free states—slavery wasn't permitted there—but right across the river is Kentucky, where slavery *was* permitted. Stowe said that when she lived in Cincinnati, she met people who gave her ideas and she heard stories that she used in her book. However, she never really lived *in* the South, and that's one

of the criticisms that Southerners directed at her—that she had no firsthand knowledge of slavery, of life in the South, because she'd never spent time there.

Okay, Harriet Beecher was what we call an Abolitionist—a person who was utterly opposed to slavery . . . uh, to the whole idea of owning slaves. In Cincinnati, she met another Abolitionist, a man named Calvin Stowe. They got married, and she became Harriet Beecher Stowe. After a while, Stowe and her husband moved back to New England, to Brunswick, Maine. He encouraged her to write a book that showed the evils of slavery. So, Stowe wrote *Uncle Tom's Cabin*, by far her most famous work. This novel was first published in an Abolitionist newspaper, the *National Era*, in 1851. It didn't attract a lot of attention at first. Then in 1852, *Uncle Tom's Cabin* was published in book form. It became extremely popular in the United States—at least in the Northern half of the United States—and also in Britain. Harriet Stowe became a celebrity and gave readings all over the North. If she were writing today, no doubt we'd see her all the time as a guest on television talk shows.

Uncle Tom's Cabin's true historical impact has been debated. Southerners hated it and said it presented an unfair, overly negative view of slavery. On the other hand, some Northern Abolitionists thought that it didn't go far enough, that it painted too soft a picture of slavery. But there's no doubt that it, uh, stirred up lots of opposition to slavery and played a role in causing the Civil War. Supposedly, when Abraham Lincoln met Stowe during the Civil War, he said to her, "So you're the little lady whose book started this great war."

Basically, *Uncle Tom's Cabin* is the story of a group of slaves. When the book opens, they're owned by a fairly humane, kind farmer, but for business reasons, he has to sell them to new masters. Some—like the character Eliza—escape and, even though they are chased by hired slave hunters, they make their way with the help of Abolitionists to Canada, where they're safe. Other slaves from this group—including kindly old Uncle Tom, whom the book is named for—are taken to the Deep South and are treated miserably, horribly, and come to tragic endings.

One strange thing about *Uncle Tom's Cabin* is that some of the most famous scenes aren't in the original book. Soon after the book was published, it began to inspire theatrical versions, little dramatic plays called "Tom Shows." These were mostly of pretty bad quality and didn't follow the plot of the book very carefully. Anyway, one of most famous of these Tom Shows was directed by George Aiken. It featured a scene where the slave Eliza is chased by men with dogs, with bloodhounds, across the ice of a frozen river. This scene was also featured in the movie *Uncle Tom's Cabin*, which was made later, in, like 1927. That's probably why this scene sticks in people's minds, but it wasn't in the book at all.

Now, uh, the novel has come in for its share of criticism since it was written. I've already mentioned a few of these criticisms. Another criticism is that Stowe's treatment of her characters is overly sentimental, overly emotional. But remember, Stowe lived in a sentimental age. Even some great writers of the time, like the British author Charles Dickens, treated his characters sentimentally—think about Little Nell in his book *The Old Curiosity Shop*.

Anyway, sentimental or not, *Uncle Tom's Cabin* is still an important book. I don't think you can understand the pre-Civil War era in the U.S. without reading it. Now, our textbook has some short selections from the novel, but I really suggest you go to the library and get a copy and read it cover to cover.

Narrator: Now get ready to answer some questions about the lecture. You may use your notes to help you.

Narrator: Question 11: Where did Harriet Stowe live when she wrote *Uncle Tom's Cabin*?

Narrator: Question 12: The professor mentions a number of versions of *Uncle Tom's Cabin*. List these in the order in which they were produced, beginning with the earliest.

Narrator: Question 13: Why does the professor mention Charles Dickens?

Narrator: Question 14: What does the professor say about the scene in which Eliza is chased across the icy river by men with dogs?

Narrator: Question 15: In this lecture, the professor mentions a number of criticisms of Harriet Beecher Stowe's novel *Uncle Tom's Cabin*. Indicate whether each of the following is a criticism that was mentioned in the lecture.

Narrator: Listen again to part of the lecture. Then answer the question.

Professor: Anyway, sentimental or not, *Uncle Tom's Cabin* is still an important book. I don't think you can understand the pre-Civil War era in the U.S. without reading it. Now, our textbook has some short selections from the novel, but I really suggest you go to the library and get a copy and read it cover to cover.

Narrator: Question 16: What does the professor suggest to the students when she says this?

Professor: But, I really suggest you go to the library and get a copy and read it cover to cover.

Narrator: Listen to a lecture in a geology class.

Professor: Morning, everyone. Everyone have a good weekend? As I said on Friday, I want to talk some about glaciers today. Now, glaciers just start with ordinary snow, but in some parts of the world—in . . . uh, polar and mountainous regions—snow builds up, it accumulates faster than it is removed by melting in the summer. Now, ordinary snow is about 80% air and about 20% solids. This snow melts and refreezes several times, and becomes a dense, more compact form of snow. There's less air and more solids. It's then called *névé*. Now, um, when *névé* doesn't melt for a whole year, when it goes all summer without melting, it becomes what's called *firn*. Firn is a type of ice, a granular ice that looks a lot like wet sugar. It's even more compressed, even denser than *névé*. Then, every year, more and more snow falls, and the most deeply buried firn becomes even more tightly compressed, it becomes about 90% solid. This type of ice is called *glacial ice*. As the weight of accumulated snow and ice builds, the ice on the underside becomes pliable, it becomes elastic enough to flow, and a glacier is born. The glacier flows just like a river, but a glacier moves only about three centimeters a day.

There are two main types of glaciers, the valley glacier and the continental glacier, plus a couple of minor types. Valley glaciers usually form near the top of a mountain. They flow down the mountainside. Valley glaciers follow a V-shaped valley carved by an old stream of water or else they, um, well, they cut their own path. The glacier is gonna pick up rocks as it moves downhill, and carry them along with it. These rocks that the glacier drags along round out the bottom of the valley, and the V-shaped stream bed becomes U-shaped. Because they're rigid, glaciers don't take sharp corners very well, so their downhill paths are generally gonna be a series of gentle curves. In some cases, valley glaciers are fed by little glaciers, called

tributary glaciers, that form in smaller valleys that lead into the main valley. And sometimes, you get one or more valley glaciers that flow together, forming what are called piedmont glaciers.

Now, uh, the second major type of glacier is called the continental glacier. It's a lot larger than a valley glacier. The average continental glacier is about the size of the state of West Virginia. Today, continental glaciers are found only on the island of Greenland and on the continent of Antarctica, but still, they cover almost 10% of the world's land area.

During the Ice Ages—and remember, we said the last one of those was only about eleven thousand years ago—an additional 20% of the world was buried under these giant continental glaciers. Most of North America—most of the northern hemisphere, for that matter—was covered by continental glaciers.

Now, a continental glacier moves, too, but not down a slope the way a valley glacier does. In fact, most continental glaciers were on relatively flat land. Still, they move at a . . . uh—well, you can measure their movement. As ice piles up to a greater and greater thickness—it can be 1,000 meters deep or more—you get a tremendous amount of pressure inside the ice sheet. This force is so powerful that it causes the interior ice to practically liquefy, and so a continental glacier moves out in all directions from the glacier's central point.

At some point, glaciers, all types of glaciers, become stationary. In other words, they appear to stop growing. That's because they're melting at the same rate at which new ice is being added. Then they begin to recede. When they recede, valley glaciers seem to be moving uphill. Continental glaciers seem to be retreating towards their central point. What's really happening is that they are melting faster than they are adding new materials.

A lot of glaciers around the world these days are receding—the glaciers in the high mountains of Africa, Mt. Kenya, Mt. Kilimanjaro, for example, are noticeably smaller every year. A lot of scientists are afraid that the reason behind this is global warming. If glaciers melt—especially the continental glaciers in Greenland and Antarctica—the level of the sea will rise. A lot of great beaches around the world will disappear, some cities will be underwater—some low-lying island nations like those in the Indian Ocean may completely disappear.

Now, I'm gonna talk about the effects of glaciers on the landscape, about some of the geological features that are a result of glaciers, but first, questions or comments, anyone?

Narrator: Now get ready to answer some questions about the lecture. You may use your notes to help you.

Narrator: Question 17: The professor discusses four types of materials involved in the formation of a glacier. Give the order in which these materials appear.

Narrator: Question 18: Where can continental glaciers be found today?

Narrator: Question 19: Which of the following describe a valley formed by a valley glacier?

Narrator: Question 20: It can be inferred from the lecture that which of the following is the smallest type of glacier?

Narrator: Question 21: In this lecture, the professor gives a number of characteristics of valley glaciers and continental glaciers. Indicate which type of glacier each of the following is typical of.

Narrator: Question 22: What danger does the professor mention?

Narrator: Listen to a discussion in an economics class.

Student A: Professor Martin, you said that there would be an essay question on the mid-term exam about the business cycle. I wonder if we can go over the . . . ah, well, the whole concept of the business cycle again . . .

Professor: Umm, well, Donald, we only have a few minutes left, but we can do a quick review, sure. Let's see what you remember from that lecture. Who knows what the names of the four stages of the business cycle are?

Student B: Umm, let's see . . . I think it's . . . expansion, downturn, contraction, upturn, right?

Professor: Yes, those are the most common names for the four stages these days. And the highest point of the expansion is . . .

Student A: The peak. And, uh, the lowest part, the lowest point of the, uh, contraction is called the trough, I believe.

Professor: Yes, you're right. And as I said, we measure a cycle from the peak of one cycle to the peak of the next. Now, what's going on during the expansion phase of the business cycle?

Student B: Uh, that's when things are going pretty good, when the economy is just humming along.

Professor: Exactly. Business profits are up . . . wages are high . . . economic output is growing . . . then what happens?

Student A: Well, you have a downturn . . . there are economic problems . . . uh, the economy stops growing.

Professor: Right, and eventually the economy enters a contraction. Usually, during a contraction, you have a recession. Demand for goods is down, and . . . well, you know what a recession is like. Businesses close, people are laid off. It's a painful period for many people. After a while, though, things start to improve. Sometimes the government steps in. Or sometimes this just happens on its own. Demand picks up again, and businesses' inventories shrink, so manufacturers have to hire people to produce more goods . . .

Student A: Professor? What can a government do to stop a recession?

Professor: Well, there may not be *anything* a government can do to completely prevent recessions. What they usually do is, the government . . . the Central Bank, really . . . manipulates the money supply. This doesn't really stop recessions from occurring, but it may make these dips in business activity less severe. Anyway, as I said, after a while, the economy starts to improve. The recovery is usually slow at first, then it picks up speed, it improves, and you have an upturn. Pretty soon the economy is back in the expansion phase and the cycle starts all over.

Student B: Professor, what I'd like to know is . . . is this oversimplified? I mean, is the business cycle really this regular?

Professor: That's a good question. It's a useful model, but you're right, no business cycle is exactly the same. They vary in length, for example. In fact, they are so irregular in length that some economists prefer to talk about business *fluctuations* rather than a business cycle.

Student A: So how long does the typical cycle last?

Professor: Well, since the end of World War II, there've been ten cycles. That averages out to six years a cycle. But some were quite a bit longer than others. For example, the U.S. economy was in an expansion phase throughout most of the 1990's. Some economists even said that, because of globalization, recessions were a thing of the past. Then, sadly, along came the recession of 2001 to prove them wrong.

Student A: Don't they also vary by . . . uh, how bad they are? How bad the recession is?

Professor: That's right, they do vary in intensity. For example, the downturn in the early 90's was quite mild, but some recessions have been so serious that they were called *depressions*. We haven't had a depression recently, though. The last one was in the 1930's—that one was so bad we call it the *Great Depression*. There was another one in the 1870's.

Student B: Professor Martin, I never really understood—what causes business cycles anyway?

Professor: Well, if I could answer that, I'd probably win a Nobel Prize in economics. There are a lot of theories—there are several in your book. I always thought one of the most interesting theories was the one that the economist William Jevons came up with back in the nineteenth century. The way he explained it, business cycles were caused by sunspots.

Student B: Sunspots? How could something happening on the sun cause business cycles?

Professor: Well, he thought that sunspots affected the climate. A lot of sunspots cause the weather to be cooler, and this affects both the quality and the quantity of agricultural production, and this in turn causes a drop in economic activity.

Student A: And this theory . . . a lot of people believed it?

Professor: Yeah, at the time, it was widely accepted. And as a matter of fact, there were a lot of statistics that seemed to back it up. Today, though, it's no longer considered a valid theory. Still, you have to admit, it's an interesting one!

Narrator: Now get ready to answer some questions about the discussion. You may use your notes to help you.

Narrator: Question 23: What is the main topic of this discussion?

Narrator: Listen again to part of the discussion.

Professor: Who knows what the names of the four stages of the business cycle are?

Student B: Umm, let's see . . . I think it's . . . expansion, downturn, contraction, upturn, right?

Professor: Yes, those are the most common names for the four stages these days.

Narrator: Question 24: What does Professor Martin imply when he says this?

Professor: Yes, those are the most common names for the four stages these days.

Narrator: Question 25: In this lecture, the professor describes the business cycle. Indicate whether each of the following is a characteristic of the cycle mentioned by the professor.

Narrator: Question 26: In which of these decades did economic depressions occur?

Narrator: Question 27: In what ways do governments usually try to affect business cycles?

Narrator: Question 28: Which of the following statements about William Jevons's theory would Professor Martin probably agree with?

Narrator: Listen to a lecture in a film studies class.

Professor: OK, settle down, everyone, let's get started, lots to do today. If you remember, in our last class, we were discussing movies about the American West, and we saw some scenes from some classic westerns. Today we're going to shift our attention to another genre of film, science fiction, or "sci-fi" as a lot of people call it. Sci-fi movies are about aliens from outer space, they're about people from Earth traveling to other planets, they can be about time travel,

about robots. They're often set in the future—sometimes the far future, sometime the near future, but sometimes they're set in the present and sometimes even in the distant past—like the *Star Wars* films.

Now, most people think of sci-fi as being a fairly recent phenomenon, a contemporary kind of film, but . . . uh, in fact, some of the very first movies ever made were science fiction films. The very first one was probably *Voyage to the Moon*, made way back in 1902 by the pioneering French director Georges Méliès—who, by the way, was also a magician. It's . . . uh, it's loosely based on a novel by the French science fiction novelist Jules Verne, and given that it was made over a hundred years ago, it has some pretty amazing special effects. There . . . uh, there's this bullet-shaped rocket that's shot to the moon by a giant cannon. In fact, it hits the Man in the Moon right in the eye!

Probably the first really great science fiction film was the 1926 film *Metropolis*. It involves a sinister, industrialized city of the future—it was set a hundred years in the future, in the year 2026. It features a beautiful but evil robot named Maria—the first robot to ever appear in a movie. It has these wonderful futuristic sets. The themes this movie explores—well, they seem as up-to-date now as they did then. In fact—this is kinda interesting—it was re-released in 1984 with a rock-and-roll music soundtrack.

The 1950's—that's the . . . the so-called Golden Age of sci-fi movies. Hundreds, maybe thousands of sci-fi movies were made then. Most of them, frankly, were pretty awful. About the only reason to watch them today is that they can be unintentionally funny because of their terrible dialogue, bad acting, and really low-budget special effects. Now, the 1950's was the height of the Cold War between the Soviet Union and the United States. It was a really anxious time, there was the danger of nuclear war, and both the U.S. and the Soviet Union were testing nuclear weapons. So, uh, Hollywood responded to this fear of atomic energy by making a lot of movies about the, about . . . ummm, about the mutations atomic energy could cause. One of the first of these was the movie *Them!*, which was about ordinary ants that are exposed to atomic radiation during a test in the desert. These ants grow into giant ants and they attack the city of Los Angeles. There were movies about lots of big bugs—about giant scorpions, about huge spiders, crabs, grasshoppers. The famous Japanese movie *Godzilla* was about a bad-tempered, prehistoric lizard who's brought back to life by an atom bomb test.

Of course, there *were* a few good sci-fi movies made during the Golden Age. My favorite science fiction movie of all time is *Forbidden Planet*, which is, interestingly enough, based on William Shakespeare's play *The Tempest*. It also makes use of ideas from the theories of the famous psychologist Sigmund Freud.

Now, most sci-fi movies of the 50's were seen by small audiences and were either ignored or attacked by critics. The first science fiction movie that was a hit with both the public and with critics came along in 1969. It was the brilliant movie *2001: A Space Odyssey*. Then, in 1977, came the most popular science fiction movie of all time, the first *Star Wars* movie—eventually there would be a series of six of these. The director got his ideas for this film from . . . from everywhere: from western movies, Japanese samurai movies, 1930's serials, Greek mythology, you name it. This first *Star Wars* movie had awesome special effects, and people fell in love with the characters, like Luke Skywalker, the evil Darth Vader . . . and especially those robots.

Another important sci-fi movie was 1982's *ET*. Think about most of the movies you've seen about visitors from space: there's *Independence Day*, and *War of the Worlds*, and *Predator*, and oh, of course, *Alien*. These visitors are horrible invaders that want to kill us or enslave us or . . . or eat us. But in *ET*, the space creature is cute, he's cuddly, he's smart, he makes friends with a young Earth boy—he's much nicer than most Earth people!

Okay, well, for the rest of the class, let's look at some clips from science fiction films. Today I brought along some scenes from the really early sci-fi movies I mentioned: *A Trip to the Moon* and *Metropolis*. Then, uh, unfortunately, we just have time for a few quick scenes from my favorite, *Forbidden Planet*, then we'll look at some bits from some slightly more recent movies, like the latest *Star Wars* film.

Narrator: Now get ready to answer some questions about the lecture. You may use your notes to help you.

Narrator: Question 29: Why does the professor mention the work of the French director Georges Méliès?

Narrator: Question 30: When does the action in the movie *Metropolis* supposedly take place?

Narrator: Question 31: What topic does the movie *Them!* and many other 1950's science fiction movies deal with?

Narrator: Question 32: Which of the following influenced the movie *Forbidden Planet*?

Narrator: Question 33: What does the speaker think is remarkable about the movie *ET*?

Narrator: Question 34: What does the professor imply when she says this?

Professor: Then, uh, unfortunately, we just have time for a few quick scenes from my favorite, *Forbidden Planet*, then we'll look at some bits from some slightly more recent movies, like the latest *Star Wars* film.

Narrator: This is the end of the Listening Section of Practice Test 2. You may take a ten-minute break before beginning work on the Speaking Section.

[CD 13 Track 2]

Speaking Section

Narrator: Directions: This section tests your ability to speak about various subjects. There are six tasks in this section. Listen carefully to the directions and read the questions on the screen. The first two tasks are Independent Speaking tasks. You have fifteen seconds in which to prepare your response. When you hear a beep on the Audio Program, you will have forty-five seconds in which to answer the question. The last four tasks are Integrated Speaking tasks. The third and fourth questions involve a reading text and a listening passage. You have forty-five seconds in which to read a short text. You will then hear a short conversation or part of a lecture on the same topic. You may take notes on both the reading and listening passage. You will then see a question on the screen asking about the information that you have just read and heard, and you will have thirty seconds in which to plan a response. When you hear a beep on the Audio Program, you have sixty seconds in which to answer the question. The fifth and sixth questions involve a short listening passage. You may take notes as you listen. After listening to the conversation or lecture, you will see a question, and you have twenty seconds in which to plan your response. When you hear a beep on the Audio Program, you have sixty seconds in which to answer the question. During actual tests, a clock on the screen will tell you how much preparation time or how much response

time (speaking time) remains for each question. It is important that you time yourself accurately when you take this practice test. On an actual test your responses will be recorded and evaluated by trained raters.

Narrator: Question 1. . . Please listen carefully . . .

Narrator: Describe the most interesting book that you have ever read. Explain why it was important to you. Include details and examples to support your explanation. Please begin speaking after the beep. [15-second pause, then beep] [45-second pause, then beep] Now stop speaking.

Narrator: Question 2. . . Please listen carefully . . .

Narrator: Because of computers, telephones, and other technology, it is now possible for many people to work at home. Some people prefer working at home, while others would rather work in an office. Which of these do you prefer and why? Please begin speaking after the beep. [15-second pause, then beep] [45-second pause, then beep] Now stop speaking.

Narrator: Question 3. . . Please listen carefully . . .

Narrator: Linslade University has begun a new program involving free laptop computers. Read the following notice from the university. You will have forty-five seconds in which to read the notice. Begin reading now.

Narrator: Now listen to two students discussing this notice.

Student A: Wow, this is a great program.

Student B: Well, yeah, I guess—it's great for you, anyway.

Student A: What do you mean?

Student B: You're a first-year student. I went here last year, so . . . no laptop for me!

Student A: Oh, that's right. Well, you can pick one up cheaply, anyway.

Student B: Don't need one. I found it impossible to get by without a laptop last year, so I went out and bought one.

Student A: Oh. Well, so you agree that a student here needs a laptop!

Student B: Absolutely! I use mine every day. I just wish this program had been in place a year ago.

Narrator: The man expresses his opinion of the new program. State his opinion and explain the reasons he gives for having that opinion. Please begin speaking after the beep. [30-second pause, then beep] [60-second pause] Now stop speaking.

Narrator: Question 4. . . Please listen carefully . . .

Narrator: Now listen to a lecture on the utopian community Brook Farm.

Professor: Brook Farm is, I'd say, the most famous utopian community ever established in the United States. It was founded in West Roxbury, Massachusetts, in 1841 by George Ripley. Today, West Roxbury is a suburb of Boston, but back then it was way out in the country. It consisted of 200 acres of land and half a dozen buildings to house the 120 or so residents.

Brook Farm had an unusual economic structure.

Residents received one year's room and board in return for working for the community for 300 days a year. Residents could work in the fields, in crafts shops, in the kitchen. And . . . uh, although they worked hard, the residents also spent time attending lectures, dancing, taking walks. The farm practiced complete equality of the sexes—a radical idea back then. It had the support of some of the most famous writers and thinkers of the time, many of whom visited the farm.

But Brook Farm never did well, not financially. The land wasn't much good for farming. In 1846 there was an out-

break of disease, and in 1847 a fire destroyed the main building, which had never even been finished. That year the farm closed. It lasted six years, longer than most utopian societies, but like all of them it failed to produce a permanent community.

Narrator: The professor's lecture is about Brook Farm community. Describe this community and explain why it is a typical utopian community. Please begin speaking after the beep. [30-second pause, then beep] [60-second pause] Now stop speaking.

Narrator: Question 5. . . Please listen carefully. . .

Narrator: Now listen to a conversation between two students.

Student A: Hey, Nancy—what brings you to the library?

Student B: I just needed a quiet place to study—you remember that problem I told you about with my neighbors?

Student A: With those two guys who live upstairs from you? Are they still being loud?

Student B: All the time, practically. I can't study at home, I can hardly hear my own music, I can't get to sleep at night. . .

Student A: You really need to talk to those guys, Nancy.

Student B: I *have* talked to them, three or four times. And every time I do, they act really apologetic, they say that they'll try to be quieter. . . but, the next day, the noise is back as bad as ever.

Student A: Well, if I were you, I'd call the police. It's against the law to make that much noise, especially late at night.

Student B: I know, I've thought of calling the cops, but. . . the thing is, they're really nice guys, it's that they're in a band and. . . well, they told me they don't have any other place to practice their music.

Student A: Well, that's not your problem. You shouldn't have to put up with that kind of noise.

Student B: I know, but. . . for one thing, it's not just them. The people in the next apartment always have their television on too loud, and there's a guy up on the third floor who's always having parties. It's just a noisy building, and there doesn't seem to be much sound-proofing.

Student A: Well, I know it wouldn't be any fun to move in the middle of a semester, but. . . maybe you should consider it. I live in Ormond Towers. I think there are some vacancies in my building. It's not as close to campus as your place, but I bet it's a lot quieter. There are a few grad students there, but mostly there are couples in their late twenties and thirties. It's not exactly party central.

Student B: Yeah, I hate to be driven out of the place I live—it's such a convenient location and all, but I'm at the point where I. . . well, I should probably at least consider moving.

Narrator: The man discusses two possible solutions to Nancy's problem. Discuss her problem and then explain which of the two solutions you think is better and why you think so. Please begin speaking after the beep. [30-second pause, then beep] [60-second pause] Now stop speaking.

Narrator: Question 6. . . Please listen carefully. . .

Narrator: Now listen to a lecture in a meteorology class.

Professor: Someone asked me last week if I'd talk about how hurricanes get their names. . . up until 1953, hurricanes didn't have names. Beginning that year, hurricanes in the Atlantic Basin—which includes the North Atlantic, the Caribbean, and the Gulf of Mexico—they were given names by the World Meteorological Organization. The first hurricane of the season starts with the letter A, the second with B, and so on. At first, hurricanes were all given female names, but in

1979, I guess people decided that it was sexist to name all these storms after women, so now names alternate—female, male, female, male, and so on. So you get Alison, Brian, Charlotte, Dean, Ellen—sounds like the guest list for a party, doesn't it? There are no names beginning with the letters Q, U, X, Y, and Z, though, so there are only twenty-one names on each list. Now, there are six lists of names for storms and these are used in rotation. So, the 2007 list, for example, will be used again in 2013. The only exception to this is when there's a particularly bad storm, a particularly deadly or costly one. Then that name is retired, it's never used again, and it's replaced with another name. For example, in 1992, the name Andrew was retired—in '98, the name Mitch was retired—in 2005, the name Katrina was retired. All in all, there have been over sixty names retired. Now, what happens if there are more than twenty-one named storms in one year? That first happened during the hurricane season of 2005. Then, hurricanes are named after the letters of the Greek alphabet: Alpha, Beta, Gamma, Delta, Epsilon, and so on.

Narrator: Using specific examples and points from the lecture, explain the naming process for hurricanes. Please begin speaking after the beep. [20-second pause, then beep] [60-second pause] Now stop speaking.

Narrator: This is the end of the Speaking Section. Go directly to the Writing Section.

[CD 13 Track 3]

Writing Section

Narrator: Directions: Take three minutes to read the short passage that follows. You may take notes as you read. After three minutes, turn the page and start the Audio Program. You will hear a lecture on the same topic as the reading. Again, you may take notes as you listen. You will have twenty minutes to write your response. Your response should include information from both the reading and the lecture. Your essay will be rated on the completeness and accuracy of your response as well as on the correctness and quality of your writing. A typical response should be 150 to 225 words.

Narrator: Listen to part of a lecture in an economics class on the same topic that you just read about.

Professor: Good morning, class. Today I'd like to continue our discussion of tourism and its impact on the economy. Now, I know I've said some negative things about tourism—like most industries, tourism has its good points and bad points. One of you brought me an article about what's called "eco-tourism" or sometimes "green tourism." I made some copies of this and gave them to you Monday. The author of this article would have you believe that eco-tourism is an entirely good thing. Well, don't you believe it. One of the points I've made over and over in this class is that *all* development has its positive and its negative sides.

Now, eco-tourism may have less impact than ordinary tourism—it's better to build a few small lodges in the jungle than a 25-story beach hotel, two swimming pools, and a golf course. But eco-tourism *does* require infrastructure, especially roads, since tourists have to be able to get to these areas somehow, and building this infrastructure is going to stress delicate environments. There's going to be more air pollution, water pollution. And, while eco-tourists are supposed to be more environmentally conscious, there's still going to be problems of litter and so on.

The author says that, if an area is bringing in tourists, the government is going to protect it. Unfortunately, just

because an area is officially protected, that doesn't mean that no one exploits the resources of that area. You can hire people to guard these resources but they can be corrupted, bribed. There's a good market for the parts of some endangered animals, for tropical hardwoods, for the artifacts of ancient peoples. So you've got a lot of illegal hunting, of . . . uh, cutting down trees, of stealing, and the roads just make it easier to do this, to get there and to get those illegal goods out.

And what about the local people who are supposed to benefit so much from this influx of eco-tourist revenue? It's true; there are usually more jobs than before. But often the local people have the most menial, the lowest-paying jobs available. Not only that, many of the jobs are filled by people from other areas who come there looking for work. And then, there's cultural pollution, which happens when an isolated society suddenly comes in contact with Western civilization. You have people who were poor farmers or hunter-gatherers one day and the next, they're talking on cell-phones, they're surfing the Internet. Societies are changed, customs are lost.

So, once again, eco-tourism and in fact, *all* tourism has its benefits, but it is not the perfect solution to development.

Narrator: Now get ready to answer the question. Remember, you may turn the page and look back at the reading passage. You may also use your notes to help you. You have twenty minutes to prepare and write your response.

Question: Summarize the main points made in the lecture that you just heard, discussing how they cast doubt on the main points of the reading. You can refer to the reading passage as you write.

Narrator: This is the end of the Integrated Skills Writing Section and of the Audio Program for Practice Test 2. This is also the end of the Audio Program for *The Complete Guide to the TOEFL Test: iBT Edition*.

ANSWER KEY

Section 1: Guide to Reading

(The TOEFL iBT does not use the letters A, B, C, and D for the multiple-choice items. However, in these answer keys, *A* corresponds to the first answer choice, *B* to the second, *C* to the third, and *D* to the fourth.)

Preview Test

Biological Barriers

Answer Explanation

1. A The word *cosmopolitan* means "found in most places in the world" rather than in a limited range. It is often used about people to mean "worldly and sophisticated," but here it is used to describe animals that live all over the world. The example of the housefly provides a clue to the meaning of the word.
2. C The author compares the concept of biological barriers with a fence, a familiar type of man-made barrier: "Just as barbed wire fences prevent cattle from leaving their pasture, biological barriers prevent the dispersal of many species."

3. C The author says, "the American bison spread throughout the open grasslands of North America, but in the southern part of the continent there are deserts, so the bison could not spread there." We can infer from this sentence that bison can live only in open grasslands.
4. D The author says that "Most places that are suitable for the growth of dandelions are already occupied by other plants that are well adapted to the area. The dandelion seedling must compete with these plants for space, water, light, and nutrients. Facing such stiff competition, the chances of survival are slim." Clearly, it is the competition with other species of plants that causes so few dandelion seedlings to survive.
5. B The author *does* give an example of A in paragraph 4 (the Kirkland's warbler). There is an example of C in paragraph 4 (the blue spotted salamander) and of D in paragraph 5 (the Engelmann spruce). However, there is no example of B, an aquatic animal that is stopped by physical barriers.
6. D In many cases, the word *slim* means "thin," but in this case it is used with the word *chances* to mean "unlikely possibilities."
7. D The two locations that the Kirkland's warbler is restricted to by behavioral borders are "a few places in Michigan in the summer and . . . the Bahamas in winter."
8. C The author states, "Brazil's Amazon River serves as a northern or southern boundary for many species of birds. They could freely fly over the river, but they seldom do." This indicates that the Amazon is an example of a behavioral barrier rather than a physical one.
9. A In paragraph 6, the author says, "The greatest difference between a corridor and a filter route is that a corridor consists of one type of habitat, while a filter consists of several similar types."
10. A The New Zealand mud snail is an example of an invasive species that was carried unintentionally to its new environment. ("An example is the New Zealand mud snail, which was accidentally brought to North America . . .")
11. B This choice best restates the original sentence. Although this choice does not give the examples mentioned in the original sentence (predators, parasites, and competitors) and although it uses different grammar and vocabulary, this choice is closest in meaning to the sentence from the passage. Choice A leaves out some important information from the original sentence, and choices C and D are not accurate.
12. You should circle the second square. The word *they* in the new sentence refers back to *birds*, and the sentence explains why birds appear in places far from their homes. The third type of natural pathway is called a *sweepstakes route*. This is dispersal caused by the chance combination of favorable conditions. ■ Bird watchers are familiar with "accidentals," which are birds that appear in places far from their native areas. ■ **They may be blown off course by storms or may be escaping population pressures in their home areas.** Sometimes they may find a habitat with favorable conditions and "colonize" it. ■ Gardeners are familiar with "volunteers," cultivated plants that grow in their gardens although