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新第十套

Listen to a conversation between a student and an employee at the university bookstore.

【公众号“四箭齐发托福”】 (man) Can I help you with something?

(woman) Yeah, I'm looking for this one book, uh, the main text for Anthropology 305, *African storytelling*. You have it listed on your Web site but I've checked all over and I don't see it here.

(man) OK, let me just locate that for you. *African storytelling*, oh, you know what, the professor for that course actually changed the reading list this semester and, Professor Stone, right?

(woman) Right?

(man) Yeah, he put a new edition of that book on the list this time and it's been hard to get ahold of. We were only able to get ten copies to start with, so, unfortunately, we've sold out a while ago.

(woman) Oh, right, I know I'm kind of late. Actually, I slipped into the class at the last minute. They just told me today that a spot had opened up.

(man) That's lucky for you. But, that course is always popular and it seems especially popular this year. Students have been coming in all week looking for the new edition and I've told them all the same thing.

(woman) Um, but, the Web site said,

(man) If you saw it listed on our Web site that was probably the old edition. We have plenty of those in stock. But we're stilling waiting on another order of new edition you need. So, I'll take your name down and you should check back, uh, next Friday.

(woman) Next Friday? But isn't there any way I could get it earlier?

(man) I know it's inconvenient but there probably won't be too much reading in the first couple of weeks of class, so,

(woman) But that's just it. Well, you see, I'm taking seven courses this semester.

(man) Seven? You're joking.

(woman) It's the only way I can graduate this year. But so I was planning to read ahead in this class, you know, get all the reading done for it now while I don't have much to do yet. Then later in the semester I'll have more time for my other classes so if I have to wait for the book,

(man) I see. Hmm, do you know anyone else who's taking the course?

(woman) Sure, actually, my roommate is.

(man) Why don't you borrow her copy?

(woman) Uh, I don't think sharing her copy would work if I'm gonna do all the reading. I'd need to carry it with me around campus and stuff.

(man) Then what about the library copy? Don't professors put library copies of textbooks on reserve, reserved for students in the course? You could claim one of those.

(woman) Oh, you're right! Oh, but no, I don't think they actually let us take reserved books out of the library, like, you have to sit there and read them. So as much as I'd love to just live in the library these next couple of weeks!

(man) Right, well, you could always order it online, but you'd have to pay extra for quick delivery.

(woman) Yeah, I was hoping to avoid that so, you still have the older edition, right? Maybe I'll ask the professor if it's similar enough.

1. Why does the student go to speak to the man?

- A) She has a question about the store's Web site.
- B) She received the wrong edition of a book from an online order.
- C) She needs the reading list for a particular class.
- D) She cannot find a particular book in the store.

2. What does the man say about the African storytelling course? [**choose two answers**]

- A) The new edition of the course textbook is being sold at a reduced price.
- B) The reading list for the course recently changed.
- C) The course is very popular with students.
- D) The course requires more reading this year than in the past.

3. Why does the student mention the number of courses she is taking?

- A) To explain why she needs to obtain a book right away
- B) To explain why she did not visit the bookstore earlier
- C) To convince the man to give her a discount
- D) To emphasize the number of books she needs

4. What reason does the student give for not borrowing her roommate's book?

- A) Her roommate has an older edition of the book.
- B) Her roommate is also trying to finish all of the reading early.
- C) The student intends to keep the book with her most of the time.
- D) The student will need to make notes in the book.

5. What does the student imply when she says this:



- A) She is already using too many library books.
- B) She does not have time to do all of the reading in the library.
- C) She would rather use a library book than buy her own copy.
- D) She prefers studying in the library to studying in her room.

Listen to part of a lecture in an Ecology class

【公众号“四箭齐发托福”】 (*female professor*) So, from our wildlife management discussion yesterday, we see that biologists and land managers need to know what kind of animals and how many are moving through a particular area. It helps them to better manage natural resources and, uh, to make policies for government programs and such. Now, when researchers want to identify mammals living in a certain area, they might study tracks, foot prints that animals leave there. That's a traditional method or they might collect animal hairs, fur. Hair is a good source of genetic information about an animal.

To collect hairs, researchers often use devices called hair snares. To use a hair snare, you set up some bait, like food, and when an animal comes to eat it, it brushes against the hair snare, which might be something like a piece of wood with special glue or tape on it. A little bit of hair sticks to the snare and then the researchers study it: Do DNA test to determine what species of mammal it is. Hair snares work but they can be a bit annoying or invasive to the animal whose fur's being collected.

Recently, a study conducted in Hungary avoided this problem by taking advantage of the nest-building behavior of birds. Most nest-building birds make new nests almost every year. And they incorporate a lot of organic materials such as twigs, branches, leaves and animal hair. You know, animals shed, leave hairs behind where they sleep, where they have dens, where they rub and scratch against trees. Well, you can picture a bear, a bear with an itchy back scratching it against a tree. Well, some pieces of fur get stuck in the tree or fall to the ground and get collected by birds as they pick up leaves or mud for their nests.

So, anyway, the researchers went through chosen forest areas in the mountains and plains in central Hungary and collected all the nests they could find. They collected over 3,600 nests. Some nests were in areas relatively isolated from humans and some were closer to villages and farms. And the best time to collect nests is after the nesting season, toward the end of the fall, when the birds have migrated and the nests are uninhabited, which is what the researchers did.

In this way, they avoided being invasive and interfering with egg-laying and the raising of young. The nests were tagged for location and then taken to a lab where they were dried and put into a deep freeze. This helped preserve the nests and also sanitize them because, well, who knows what they can be contaminated with. Then the researchers carefully dis-assembled the nests and when the hairs were

separated, they were able to inspect them under a microscope and do a molecular and DNA analysis. Finally the hairs were categorized according to species and frequency of occurrence: how many nests contain hair from a certain species.

So, what did they find using the nest collection method? Lots that was expected and some that was not. As you might expect, the most common animal hairs came from wild animals that are common in Hungary such as deer and wild sheep. Surprisingly, in one area with human development like pastures and farms and such, the nest collected there contained only a few hairs from domestic animals like dogs. And some nests had hairs from animals rarely found in the region like the golden jackal.

Now, the study also reveals some shortcomings of the nest collection method for wild life management. While it can let us know what kinds of mammals are in an area, it cannot tell us how many individuals of a particular species are present. While you can find hair of a particular animal, you can't tell how many of these animals are around, either living in or just passing through a certain area. And that's an important aspect of wild life management. So you'd still have to use a different technique to determine the number of certain animals in an area.

1. What is the lecture mainly about?

- A) A study of the life cycle of nest-building birds
- B) A way to detect which mammals have been in an area
- C) The impact of human activities on certain wildlife habitats
- D) Government policies on wildlife management

2. Why does the professor mention a bear?

- A) To indicate a species the researchers expected to identify
- B) To explain the variety of habitats where nests were collected
- C) To illustrate how animal hairs might end up in birds' nests
- D) To demonstrate why it is easier to collect nests than set traps

3. The professor explains the method the researchers in Hungary used in their study. What problems does she say the researchers were aiming to avoid? [**choose two answers**]

- A) Disturbing the mammals whose fur they were collecting
- B) Making nests unsuitable for future use by birds
- C) Leaving human footprints in forested areas
- D) Interfering with birds' raising of their young

4. What two unexpected results of the study does the professor mention? [**choose two answers**]

- A) Birds' nests were more commonly found in mountains than in plains.

- B) Hairs from deer and wild sheep were found in many nests.
- C) Some nests contained hairs from animals not normally found in the area.
- D) Only a few nests in a developed area contained hairs from domestic animals.

5. What does the professor imply about the nest collection method?

- A) It does not provide all the information that traditional methods do.
- B) It is less expensive than other hair-collection methods.
- C) It is potentially too invasive to be useful to researchers.
- D) It is most accurate when used in areas isolated from humans.

6. Why does the professor say this:



- A) To express doubt about the effectiveness of the lab procedures
- B) To emphasize the importance of sanitizing the nests
- C) To find out what the students know about contamination
- D) To indicate a topic for which future research is needed

Listen to part of a lecture in an Art class

【公众号“四箭齐发托福”】 (male professor) So, we've looked at techniques used by artists, how they use wire or wooden frames to build sculptures, or how they work with materials like clay or marble. But if you want to make a realistic sculpture, well, why not make a casting from real life? Well, prior to 1961, an artist generally wouldn't do this. It was something that just wasn't done.

So, now, let me tell you how the artist George Segal. That's S E G A L. Starting in 1961, Segal's sculptural technique was, he took plastic bandages and wrapped them around a living person, a living model. The model would stay still for twenty minutes while Segal manipulated the still wet plaster. The plaster would harden and it would end up with a replica of the person.

(female student) You mean he used the white medical plaster that doctors use when you break a leg or something?

(professor) Right, except he typically covered *everything* on the person, hair, face, clothing, shoes.

(female student) Cloth, too?

(professor) Correct. His plaster sculptures were of people and, typically, he focused on life's everyday

moments, its everyday situations: someone eating a meal, crossing a street, sitting at a gas station. As part of his process he'd create the plaster sculpture. He'd also incorporate some suggestive environmental fragment to help create a context for that plaster person.

(female student) What do you mean exactly?

(professor) Well, you see to invoke a real-life environment, he'd place a few real-life objects close to each sculpture.

(female student) So these real-life objects were not plaster, right?

(professor) Right, such as an actual traffic light in one or an actual table and chair from the restaurant in another. And in this way the viewer's mind could fill in the rest of the scene from personal experience. I mean, everyone's crossed the street, right? So when you see a traffic light, you'll immediately think of all the associations that come with that: sidewalks, other pedestrians, cars, shops, noise, et cetera.

And, you know, there was an interesting irony to the sculptures he created. The sculptures, well, his models were primarily people he knew very well, friends, families, acquaintances. However, for the viewer, there was always a very anonymous quality to each sculpture, because, you see, the faces, well, you can't read anything off of the faces, because of the plaster they don't really convey emotion and the eyes appear blank empty. So, Segal focused a lot on the bodies, their posture, their position, what each person was doing. For example, a person slumped in a chair can evoke very distinct feelings like sadness or defeat.

Another thing about these pieces is that use of space was always at the forefront of Segal's thoughts. He thought it was important for the viewer to engage with that space, walk in and around and among the sculptures. Now, if you do go to the local exhibition, you won't be able to do that. Unfortunately museums sometimes fence things off to protect their exhibits. Nevertheless, be aware that in his own studio, Segal arranged his work to maximize a viewer's interaction with the sculptures. He paid a lot of attention to the significance of empty space.

(male student) Um, I happened to see a Segal sculpture at a museum years ago. Since plaster's naturally white, each of the figures was completely white, hair, clothing, skin, shoes, everything. It was quite striking.

(professor) Yes, that's his trademark, what he's most well known for. But, you know, he also occasionally painted some of his sculpted human figures.

(male student) Oh, I wasn't aware of that.

(professor) And here's the thing. When he did paint, he'd typically make each figure he sculpted a single solid color. Consider *The Costume Party*, for instance. It contains several human figures, one blue, one red, one yellow, why? Well, just as with his solid white plaster figures, Segal used solid color figures so that they would stand out distinctly. Everything else in the viewer's environment is composed of a more natural range of colors, right? So the figures in *The Costume Party* create a certain emotional response in the viewer.

OK, now, in the 1970s as his career progressed, outdoor public sculpture became all the rage, in part because of government mandates requiring new government buildings to purchase and display artist's work on their property. Most artists created sculpture of a gigantic size to fit with the architecture nearby. Segal, however, wanted his art to remain life-size, accessible. His unique solution? To increase the number of individuals in the art piece. In this way, his sculptures became larger.

1. What is the lecture mainly about?
 - A) George Segal's particular approach to sculpture
 - B) George Segal's role in bringing art into public spaces
 - C) The different types of plaster that George Segal used in his art
 - D) Various interpretations of George Segal's sculpture
2. According to the professor, how did Segal create a context for his plaster sculptures of humans?
 - A) By positioning the human sculptures on or near plaster furniture
 - B) By drawing large scenes behind the human sculptures
 - C) By placing real-life objects next to the human sculptures
 - D) By playing a recording of sounds, such as background noise or traffic
3. Why does the professor mention the faces of the sculptures?
 - A) To identify the part of the sculpture that Segal typically worked on first
 - B) To praise Segal's ability to express emotion through the sculptures' facial expressions
 - C) To point out that Segal's friends and neighbors appear in many of his sculptures
 - D) To help explain why the sculptures have an anonymous quality
4. What is the professor's attitude toward museum exhibits of Segal's artwork?
 - A) He is dissatisfied that museums do not exhibit a broader variety of Segal's work.
 - B) He is disappointed that museums do not allow viewers to interact with Segal's sculptures in the way Segal intended.
 - C) He is pleased that museum visitors can view Segal's sculptures from all angles.
 - D) He is worried that museums provide insufficient protection for Segal's sculptures.

5. Why does the professor mention Segal's piece *The Costume Party*?
- A) To point out that Segal decided to primarily use white figures in his artwork
 - B) To explain why Segal avoided a realistic use of color in his sculptures
 - C) To introduce Segal's transition into public art
 - D) To identify one of Segal's most famous sculptures
6. According to the professor, what is notable about Segal's later work from the 1970s?
- A) He made art pieces that contained more human figures than his earlier work contained.
 - B) He convinced the government to purchase and display his sculptures on public outdoor properties.
 - C) He was among the first sculptors in the United States to create gigantic sculptures.
 - D) He concentrated on making his sculptures more realistic.

Listen to part of a conversation between a student and his Theater History professor.

- 【公众号“四箭齐发托福”】 (man) In class, you were talking about Expressionist Theater back in 1919, 1920. But wasn't that a time when Realist plays were being performed?
- (woman) Indeed! Most plays of the early 1900s presented life realistically, like what you might call a slice of life.
- (man) But then in Expressionist plays there were all these distortions of reality, like, walls at strange angles, characters who start singing even though it's not a musical, unusual props like tons of papers spewing out of an adding machine.
- (woman) Yes, distortion was a hallmark of Expressionism. This art movement was based on emotions, on projecting the artist's inner feelings rather than recreating aspects of real life.
- (man) But what I wanted to know is how did audiences react to Expressionist Theater? Wouldn't they find it to be really weird?
- (woman) They didn't know how to take it. Just as with expressionists' paintings, the initial reaction was, "That's not what a person really looks like. The man's out of proportion and he's got two eyes on the right side of his face. What's going on?" But this was a goal of expressionism: for artists to express their personal vision, their inner realities, so to speak.
- (man) Were the Expressionist plays popular?
- (woman) Not really. Although that one play, *The Adding Machine*, that you were just alluding to with all the paper.
- (man) Yeah?
- (woman) That one did attract a large audience when it first came out, perhaps because it was more accessible than your typical expressionist play, which might have seemed even stranger.
- (man) Did expressionism last long?

(woman) Expressionism was like many art movements in the early 1900s, which had a tendency to develop, then grow, evolve into something else. So, many expressionist playwrights ended up forming or shifting into surrealism, the next art movement. And as they learned more about emerging theories of psychology, they became interested in the subconscious, those subconscious drives behind emotional states. But the influences of expressionism are still with us. Several years back there was this popular series on television, a dramatic series that used this technique all the time. For example, the main character, if she was happy, then a computer-generated image of a dancing baby might appear. But only she and the viewers, of course, could see the baby.

(man) But none of the plays written recently, um, I'm an acting major, so I've seen a lot of new plays; acted in some, too. And I wouldn't describe any of them as purely expressionist.

(woman) That's cause today's playwrights have a large tool box. They can pull out techniques that are most suitable for their play, or a moment within their play. But in the early 1900s, you were an expressionist and you wrote your expressionist play and maybe you moved on to becoming a surrealist then you wrote a surrealist play. You didn't really combine features of expressionism with bits of surrealism and bits of realism and other things.

1. Why does the man go to see the professor?
 - A) To ask her to expand on a topic that she discussed in class
 - B) To ask her to recommend a play for him to see
 - C) To discuss the influence of Expressionist theater on Expressionist paintings
 - D) To discuss a possible topic for his next paper
2. According to the professor, how did most people feel when they saw an Expressionist painting or play for the first time?
 - A) Confused
 - B) Frightened
 - C) Bored
 - D) Inspired
3. What does the professor emphasize about the play *The Adding Machine*?
 - A) It was the first Surrealist play.
 - B) It was more popular than other Expressionist plays.
 - C) Its characters sang or danced to express their happiness.
 - D) It used very few props.
4. Why does the professor mention a computer-generated image of a dancing baby?
 - A) To imply that playwrights do not take full advantage of computer technology
 - B) To support her claim that Expressionism made a lasting impact

- C) To cite an important difference between plays and television shows
- D) To cite a modern drama that contributed to the development of a new artistic movement

5. What does the professor imply about today's playwrights?

- A) They generally are not concerned about the size of their audience.
- B) Their plays tend to include relative few characters.
- C) Their work has inspired the creation of some popular television shows.
- D) Their plays might include elements from a variety of artistic movements

Listen to part of a lecture in an Economics class

【公众号“四箭齐发托福”】 (*female professor*) No doubt you've been hearing a lot about how the United States has trade deficits with this country or that country and in the news they make it seem like such a terrible thing. Well, today, we're going to set the record straight by looking at the big picture. OK?

So, trade activities between countries are divided into two categories: one, the exchange of goods and services and, two, the exchange of capital. OK? goods and services and capital. Now, one of the statistics used to measure international trade activities is net exports.

Net exports is the difference in values between how much businesses in the country exports and how much they imports. We say that a country's net exports are positive when it exports more goods and services than it imports. And a country's net exports are negative when its businesses import more goods and services than they export. OK? Now, another word for a negative net export is trade deficit. So, a country with a trade deficit imports more than it exports. It buys more than it sells.

Typically, people view positive net exports are favorable and trade deficits, negative net exports, as unfavorable to a country. However, the idea that a trade surplus benefits a country more than a trade deficit is a fallacy. It's simply not consistent with sound economic ideas and principles. That erroneous idea started in the 17th and 18th centuries with the mercantilists.

Mercantilists believed in prompting exports but restricting and regulating imports. So, they treated a trade surplus as a good thing and a trade deficit as a bad thing. This fallacy still lingers in the minds of many people today. The fallacy arises from focusing on only one part of the trade activity, namely goods and services, rather than on the country's total international trade including capital flows.

And the keep things simple, when I refer to capital, I'm talking about money. To understand why we shouldn't conclude that trade deficits are, by themselves, the source of concern, we need to examine how a

country's total international transactions are calculated. OK? If a country runs a trade deficit, its exports of goods and services are not paying for its imports. What we are saying here is that when you run a trade deficit that deficit must be financed. It has to be paid for. To finance this trade deficit, a country must be a net importer of capital, of money.

So, money, in the form of investments, comes into the country and makes up the difference in value between the exports and imports of goods and services. Uh, for example, when the United States finances other countries trade deficits, it buys, for example, bonds and stocks in those countries. That would be a capital outflow, also referred to as a capital export, because the money is going out from the United States and going into another country.

Now, I mentioned stocks and bonds. Quickly, stocks are issued by companies in order to raise money. Buying a stock's like buying a very small piece of a company. You actually become a part owner. And, when the company's successful, then generally the value of the stock rises. Conversely, if the company does poorly, then the value of its stock can fall. When you purchase a bond, you're actually lending a company or even a government, you're lending them money. And the bond is the company, or government's, promise to pay you back the money you lent them, plus interest, at a specific time in the future.

So, for example, if you purchased a government bond that matures in five years and has an interest rate of five percent that means in five years you would get back your initial investment plus additional money in accumulated interest. So, when the United States runs a trade deficit, we would expect that other countries would buy stocks, bonds or other financial assets in the United States and then there would be a capital inflow or capital import that makes up for the United States trade deficit. So, any good international economist would tell you, "Do not view a trade deficit as a bad thing. Instead, look at the total transactions of capital as well as goods and services when you evaluate any country's international trade position."

1. What is the main purpose of the lecture?
 - A) To explain how countries benefit from international transactions
 - B) To demonstrate the differences between exports and imports
 - C) To correct a common misconception about international trade
 - D) To show how international financial markets operate
2. According to the professor, for what purpose do economists use the concept of net exports?
 - A) To measure imbalances between exports and imports
 - B) To describe a country's total exports for a year
 - C) To explain how trade deficits occur
 - D) To differentiate between exports and trade surplus

3. Why does the professor mention the mercantilists of the 17th and 18th centuries?
 - A) To explain how the idea of buying stock in companies came about
 - B) To point out who first identified the need for regulation of international trade
 - C) To illustrate how international trade expanded to include stocks and bonds
 - D) To identify the origin of the negative attitude towards trade deficits
4. Why does the professor discuss the purchasing of stocks and bonds?
 - A) To explain how net exports can become unbalanced
 - B) To give an example of how capital is exchanged
 - C) To point out how international transactions are calculated
 - D) To emphasize that net exports can increase or decrease in value
5. According to the professor, why is it not necessarily bad for countries to run a trade deficit?
 - A) Countries that run a trade deficit typically have a healthy manufacturing sector.
 - B) Trade deficits can be offset by the import of capital.
 - C) Trade deficits can result in an increase in a country's level of employment.
 - D) Trade deficits can be reduced easily by increasing taxes on imported goods.
6. What point does the professor make about a country's total international transactions?
 - A) They are a better measure of a country's economic health than trade deficits are.
 - B) They are only positive when a country exports more goods than it imports.
 - C) The trade in goods and services is the most important part of international trade.
 - D) A net export of capital is preferable to a net export of goods and services.

Listen to part of a lecture in an Earth Science class.

【公众号“四箭齐发托福”】 (*male professor*) OK, when we talk about changes that have taken place on this planet over geologic time, the formation and movement of continents, the rise and fall of oceans, climate changes, we tend to focus on inorganic physical processes, things like volcanoes and plate tectonics. And we don't pay much attention to the influence of biology. Uh, yes, Sara?

(*female student*) But almost every day we hear about how humans are affecting the environment?

(*professor*) Oh, absolutely right, if we look at news reports about, say, the rainforest destruction and all types of pollution, it's easy to see how humans have made their presence felt, especially in the last century or two. But for geologists that's just a blink of an eye. And what we're going to do today, uh, we're gonna

go back much earlier in Earth's geologic history and find some examples that aren't exactly everyday topics of discussion.

OK, we know that in the earliest years of Earth history, the atmosphere contained almost no oxygen, whereas it's over twenty percent of the atmosphere today. The only plausible explanation for this huge increase is photosynthesis, no doubt taking place largely due to microbes called cyanobacteria.

Cyanobacteria are tiny microorganisms that produce oxygen using sunlight as well as water and carbon dioxide. This all started about two and a half billion years ago when they began to replace the more primitive microbes that didn't produce oxygen and was able to thrive without it. And eventually, cyanobacteria as well as some other oxygen-producing organisms began raising oxygen levels to what we see today.

So, the oxygen in the atmosphere, uh, the fact we have so much of it, well, what's responsible for that? We can say, life. So, then, many years after the appearance of cyanobacteria, about two billion years actually, plants began to appear on land. Uh, how did that change the land?

(female student) Well, soil, plant roots break up rock to help make soil. And when they die, they add nutrients back into the soil.

(professor) Good, not only plants, microorganisms, fungi, and later on, animals like worms, all helped build up a layer of topsoil on the land, which, of course, encouraged more plant life. And, by the way, what does that mean for the atmosphere, for the climate?

(female student) Well, land plants take water from below the surface and they return it to the air and that process cools the air.

(professor) Yes, at least in that local area, and how about forests, the leaf canopy, the shade provided in that local area by the leaf canopy has a cooling effect as well, right? OK, let's turn the question around. How would the planet look, geologically, if life no longer existed on it? Much different?

(male student) Well, there'd be more, like, landslides, erosion, um, hillsides and river banks are stable when they're covered with plant life, but without that, um, eventually a lot of the soil would just be stripped away.

(professor) Yes, uh, especially on hillsides. So, in place of the rounded hilltops we're used to seeing, there'd be lots of rough bedrock surfaces. Uh, think of a jagged eroded mountain top you might see in a desert, uh, a place with almost no vegetation. That's not to say that rounded hilltop would be impossible in

the landscape of a desert or even another planet, just that they'd be a lot less frequent.

Another landscape feature that would be seen a lot less frequently? Well, rivers that meander, move along with curves, uh, lots of S shapes. Rivers develop those S shapes partly because of the strength of their banks. But when river banks are weakened because there's no vegetation to hold the soil there, then the soil gets eroded away. And you'd generally see a river that's straighter but often with what's called river braiding, multiple channels with small, usually temporary islands forming in between them.

1. What is the lecture mainly about?

- A) How climate changes affect life on Earth
- B) How Earth has been affected by living organisms
- C) How physical and biological processes have cooled Earth's atmosphere
- D) How Earth's climate determines its geology

2. What is the professor's main point about cyanobacteria?

- A) They caused a major change in Earth's atmosphere.
- B) They were probably the first life-form appear on early Earth.
- C) They were responsible for rising global temperatures.
- D) They had little effect on Earth's geologic processes.

3. Why does the professor mention worms and fungi?

- A) To emphasize the interdependence of plants and other organisms
- B) To emphasize the importance of oxygen in the atmosphere
- C) To point out factors that slowed the spread of plants on land
- D) To give examples of organisms that helped form topsoil

4. What are two ways that land plants help cool the local climate? **[choose two answers]**

- A) They help create strong air currents.
- B) They produce large amounts of oxygen.
- C) They take water from the ground and release it into the air.
- D) They shade the areas beneath their leaf canopies.

5. What are two features of the geologic landscape that the professor attributes partly to biological processes? **[choose two answers]**

- A) Temporary islands in rivers
- B) Rounded hilltops
- C) Curving rivers
- D) Eroded riverbanks

6. What does the professor imply about rainforest destruction and pollution when he says this:



- A) They require more research in order to be better understood.
- B) They will not be the focus of the class lesson.
- C) They are serious problems that are often ignored.
- D) They are very similar to processes that happened billions of years ago.