以下为新第 9 套的听力原文，网站上每篇做完后点击 quit/save 查看对错情况，要回听音频重新点击进去，下面的音频进度条是可以拖动和调节的。新十套的音频只有网站上才有，可以随时播放，点击 quit/save 可以查看正确答案。

新第九套

Listen to a conversation between a student and a literature professor.

【公众号“四箭齐发托福】(*woman*) Excuse me. Do you know where I could find Professor Smith?

(*man*) I’m afraid she’s not in today.
(*woman*) Oh, no.
(*man*) Is there something I could help you with?
(*woman*) Thanks, but I don’t think so. I’m trying to get into her *Medieval Literature* class. But it’s full and I was told I need her signature to get in.
(*man*) Hmm, I don’t want to disappoint you, but Professor Smith has a strict policy about class size. If a class is full, she won’t allow anyone in unless someone else drops the class. I can’t say that I blame her.
(*woman*) Well, is there a waiting list I could put myself on?
(*man*) I think so, but you’ll need to see Professor Smith about that. I imagine you must be very interested in medieval literature.
(*woman*) Um, actually, it’s just that I need a literature class that fulfills the historical knowledge requirement, you know, a class that goes into the history of a specific time period. Professor Smith’s class is the only one that fits into my schedule. That’s why I want to take it.
(*man*) I see. Well, in that case, I might be able to help you out after all. I’m teaching a class on early twentieth century British literature and it meets at the same time as the Medieval Lit class.
(*woman*) Really? I wonder why I didn’t see that listed in the schedule of class.
(*man*) Well, it’s on there but the department wanted me to change the time of my class just a few days ago. I guess the change hasn’t been made to the printed schedule yet. I should follow up on this.
(*woman*) Oh, well, could you, uh, maybe give me an overview of the class? I don’t really know much about twentieth century British literature.
(*man*) Well, we’ll be focusing on the early twentieth century, on several authors who wrote in response to the changes and the pressure of the modern age. They were trying to make sense of things, like industrialization, advances in technology. There were excitement about all things ne, things that meant progress and advancement.
(*woman*) Sort of like what motivated artists during the Renaissance?

(*man*) Actually, in the Renaissance, artists and philosophers looked back to ancient Greece and Rome for inspiration. In the early twentieth century, they were far more interested in doing completely new things. Writers and artists were working in ways no one had ever worked before. We'll be looking at all of this in the class.

(*woman*) Sounds really interesting, is it too late to register?

(*man*) Not at all, but if you have trouble, come see me.

1. What do the speakers mainly discuss?

   A) Finding a literature class that fits the woman's schedule

   B) The procedure for enrolling in a medieval literature class

   C) A problem the woman is having in her literature class

   D) A recent change in class registration policies

2. What does the man mistakenly assume about the woman? (no recording)

   A) That she has taken a twentieth-century British literature class

   B) That she is very interested in medieval literature

   C) That she is on the waiting list for the medieval literature class

   D) That she is not eligible to enroll in any literature class

3. Why did the woman not know about the man's literature class? (no recording)

   A) She did not look at the class schedule carefully.

   B) It was taken off the class schedule when it became full.

   C) She was interested only in classes taught by Professor Smith.

   D) The man had to change the class's meeting time.

4. What point does the man make when he mentions ancient Greece and Rome? (no recording)

   A) Early twentieth-century authors and Renaissance artists were motivated by different forces.

   B) Many twentieth-century British writers looked to ancient Greece and Rome for inspiration.

   C) Ancient Greek and Roman society also experienced great advances in technology.

   D) Ancient Greek and Roman artists and philosophers worked in completely new ways.

5. What can be inferred about the man when he says this:  (no recording)

   "I can't say I blame her."

   A) He understands why Professor Smith misunderstood the policy on class size.

   B) He thinks the woman should be allowed to enroll in Professor Smith's class.

   C) He agrees that the policy on class size should be enforced.

   D) He feels it would be unprofessional for him to criticize Professor Smith's policy.

Listen to part of a lecture in an Anthropology class.

【公众号"四箭齐发托福】(*female professor*) Archeologists sometimes discover an unknown ancient written script and they need to decipher or figure out the meaning of the script in order to read and understand it. And now, a script's not the same as a language, right? A script is a written symbolic communication system that's, uh, associated with a spoken language. So, the written symbols of a script can be used to represent the words, ideas of a language or languages.

Now, deciphering an ancient script is interesting to anthropologists because the script can both help us to reconstruct the language of a civilization and give us insight into that civilization's customs and daily life. But traditionally, deciphering a script takes a long time. However, a new computer program may help speed the process. To understand just how much let's first look at traditional approach to deciphering one script, a script that was deciphered only recently in the twentieth century, **Ugaritic**.

Tablets with Ugaritic writing on them were found in Syria in the late 1920s. Now, when faced with an unknown script, you'd ask questions like, first, what type of script is this? There are two main types: either, well, each symbol represents a whole idea or word, or, each symbol represents a sound or a combination of sounds, the way an alphabet does. In the case of Ugaritic, only thirty symbols were used on all the tablets, suggesting the symbols were alphabetic.

You'd also ask whether the language itself is related to any other known language. And because of where these tablets were found and their age, we thought Ugaritic might be related to ancient Hebrew. This is important because we can use the known script as a clue to the unknown script. So, if we know a script's alphabetic, we try to map its symbols onto the alphabet of the known script. But, this is no simple task. You have to figure out pieces one by one. You may start out by mapping the unknown alphabet onto the known alphabet only to later learn it was an incorrect mapping. Or, you may just get stuck. And the study of Ugaritic was heading in that direction, until the discovery of five axes with writing on them.

Each one had the same combination of six symbols and the fifth axe also had an additional four symbols. Researchers guessed the written symbols common to all the axes would denote a name. But the fifth axe, they believed that the four symbols that preceded the name would spell out the word axe in Ugaritic. What followed took a lot of work. But it turns out the ancient Hebrew word for axe has the same number of symbols and is quite similar. These four symbols led to further discoveries and now we are mostly able to read Ugaritic. So, this traditional approach can work but it's time-consuming.

Now, recently, computer scientists devised a program meant to decipher unknown scripts. They tested the

computer program with Ugaritic to see if the program's decipherment matched the human one. Amazingly, the program deciphered Ugaritic in just a few hours. Compare that to years it took humans. OK, the program itself. It works by quickly comparing the new script to a known script. So, what exactly does it compare?

Well, it's programmed to make certain assumptions about the features of the two scripts and languages. First, it assumes related letters or symbols in the scripts will appear about the same number of times with a similar frequency. And the second assumption concerns word structure, um, the way words are built. Corresponding words in the related language might also have a similar structure. So, the system uses these assumptions together to attempt to decipher the script.

(*male student*) It's kind of limited though , right? Cause the program can't decipher script unless there's a known script to compare it to.

(*professor*) It is. But remember, that's a limitation no matter the approach. If there's no related language to compare it to, a script simply can't be deciphered. Take Etruscan, Etruscan dates to around 700 BCE in what's present-day Italy. It isn't related to any known language as far as we know. So we can see the traditional approach won't be successful. On the other hand, the computer program, well, it should soon be able to scan multiple scripts at a time to look for similarities. And so it's entirely possible that the program itself might someday discover a previously unknown relationship between two languages.

1. What is the main purpose of the lecture?
   A) To describe the discovery of a previously unknown written language
   B) To explain a debate among researchers about the origin of an ancient script
   C) To introduce a method that could be useful in deciphering unknown writing systems
   D) To emphasize the similarities among different ancient languages

2. What did researchers initially assume about the Ugaritic tablets? [**choose two answers**]
   A) The language represented in the text was similar to ancient Hebrew.
   B) The individual symbols in the texts represented words.
   C) The combinations of symbols consisted mostly of names.
   D) The symbols in the text were alphabetic.

3. Why does the professor discuss the discovery of five axes?
   A) To explain their role in helping researchers to decipher the Ugaritic script
   B) To provide evidence of a trade relationship between Ugaritic and Hebrew cultures
   C) To emphasize the disadvantages of using the traditional approach to deciphering scripts
   D) To show how one incorrect alphabet mapping can slow the entire deciphering process

4. According to the professor, what assumptions does the computer program make about the two scripts it compares? [**choose two answers**]

A) Words represented by each script will share a similar structure.

B) Each script is related to a third, known script.

C) The order of words in a sentence will be similar in each script.

D) Corresponding letters will occur a similar number of times in each script.

5. How does the professor respond when the student points out a limitation of the computer program?

A) She agrees that the traditional approach is preferable in some cases.

B) She explains how the limitation was discovered.

C) She points out that the limitation exists for all current approaches to deciphering a script

D) She praises the student for identifying a limitation she had never considered.

6. What does the professor imply about the Etruscan language?

A) It shared an alphabet with Ugaritic.

B) It is more closely related to modern Italian than to Ugaritic.

C) The new computer program could help in finding a language it is related to.

D) Older computer programs have been only partially successful at deciphering it.

Listen to part of a lecture in an Astronomy class.

【公众号“四箭齐发托福】(*male professor*) So we were talking about distant planets that might be capable of supporting life, of course having liquid water is the key. The planet has to be close enough to its star so all the water isn't frozen and far enough away that it doesn't vaporize. And that comfortable area for water around star is called, anyone?

(*female student*) The habitable zone

(*professor*) Right, but in addition to the planet's location, we need to consider the type of star that could support such a planet. As I mentioned previously, our Sun has some special characteristics that help make Earth habitable.

(*male student*) Oh, right, the Sun's a solitary star. It doesn't have any companions, so the planets revolving around can maintain a stable orbit. And it's the right size.

(*professor*) Meaning?

(*male student*) Well, if the star's too big, it'll burn out before life has time to develop.

(*female student*) And the star's internal stability is important, too. It has to achieve, uh, equilibrium, I think you said.

(*professor*) Right, we say that the Sun is at equilibrium. That simply means that there's a balance between the pressure pushing outward and the pressure pushing inward. The outward pressure, that's the light and heat coming from the hydrogen burning at its core; the pressure pushing inward is gravity. This equilibrium allows the star to burn constantly for billions of years. So, those are generally the types of stars we look for in searching for habitable planets. And after looking at thousands of stars, we've identified about thirty that seem to be suitable candidates. But, recently, an astronomer asked a totally unexpected question: "Is it possible that a habitable planet could be orbiting a white dwarf star?"

(*female student*) Um, a white dwarf?

(*professor*) OK, simply put, a white dwarf is the end result when a low mass star, less than half the mass of our Sun, when that star has died, burned all its fuel. Once that happens, the star's core first contracts, then because of the heat generated by this contraction, its outer shell expands, so the star becomes huge, what's called a red giant.

(*male student*) But that would destroy the planets around it, wouldn't it?

(*professor*) Well, certainly the ones closest to it. But the outer planets might remain. Anyway, eventually, the red giant sheds its outer layer of gas and the hot dense core that's left is called a white dwarf.

(*female student*) But you said white dwarfs are dead. So how can they have any of the characteristics needed for planet to support life, you know, like being in equilibrium?

(*professor*) Actually, a white dwarf is in equilibrium. Its core's so dense it'll generate heat and light for billions of years, long enough for life to develop. So, it's really not an implausible notion at all. Still, the conditions wouldn't exactly be earth-like. I mean, there'd be much less heat than the Sun generates. So any habitable zone would have to be much closer in. So close, in fact that a year on the planet would be about as long as one day on Earth. And there wouldn't be any seasons because the gravitational pull from the star would be so strong that the planet's axis wouldn't be tilted.

(*male student*) But didn't you say the innermost planets would have been destroyed?

(*professor*) Yes, and that's why no one's really been looking for planets around the white dwarfs. However, about twenty years ago, planets were found orbiting a different kind of dead star, a pulsar. Now, a pulsar's the remnant of an extremely massive star that exploded. But new planets could have formed from the gas and debris ejected in this explosion or maybe the remaining outer planets could have been kicked inward somehow, and if it can happen around the pulsar, why not around the white dwarf?

(*male student*) So, how would astronomers find these planets around the white dwarfs?

(*professor*) Possibly by looking for stars that suddenly grow dimmer for a period of time that means a planet is passing between us and a star. And that's the advantage of looking for planets around the white dwarf. White dwarfs are so small that it would be much more obvious when a planet passes in front of one, because it would block so much of the white dwarf's light. It'd be like a solar eclipse, um, when the Moon passes between Earth and the Sun.

If white dwarfs were as large as other stars, it'd take a powerful orbiting telescope to detect the slight dimming as a planet pass in front of it. But you could see a planet eclipsing a white dwarf from Earth using a less powerful telescope.

1. What does the professor mainly discuss?
   A) The discovery of an Earthlike planet orbiting a distant star
   B) A recent study of pulsars that confirms a theory about white dwarfs
   C) The possibility of locating a habitable planet in an unexpected location
   D) New data regarding the life cycles of stars

2. According to the professor, what characteristic do white dwarfs and stars similar to the Sun have in common?
   A) They produce a similar amount of heat and light.
   B) Their habitable zones are equal in size.
   C) They are in long-term states of equilibrium.
   D) They will eventually become pulsars.

3. What is the professor's opinion of the idea that a habitable planet could orbit a white dwarf star?
   A) The idea cannot be verified because of the difficulty in locating such a planet.
   B) The idea would contradict our current understanding of the universe.
   C) The idea would explain an inconsistency in measurements of the mass of such stars.
   D) The idea is a possibility in spite of certain problematic aspects.

4. What would be the qualities of a planet orbiting a white dwarf? [**choose two answers**]

A) It would not have seasons.

B) It would have a weak gravitational field.

C) It would have a very short year.

D) It would not have a stable orbit.

5. Why does the professor mention pulsars?

A) To illustrate one step in the life cycle of certain stars

B) To give an example of a dead star around which planets have been found

C) To provide a key distinction between the fate of the Sun and that of larger stars

D) To explain why planets are rarely discovered revolving around white dwarfs

6. Why does the professor mention an eclipse?

A) To compare the size of Earth's Moon to that of a white dwarf

B) To explain why it is difficult to view white dwarfs

C) To emphasize how far most white dwarfs are from Earth

D) To suggest how a planet orbiting a white dwarf might be discovered

Listen to a conversation between a student and the university work-study coordinator

【公众号"四箭齐发托福】(*woman*) Hello, Mr. Tally? My name's Allison. I just finished up at the bursar's office and squared away my tuition and everything. And, uh, one of the requirements of my financial aid package is that I participate in the work-study program at the university. The financial aid counselor told me that I should speak to you about a part-time job for this academic year.

(*man*) Allison, uh, is it Allison Fraser?

(*woman*) Fraser, yes

(*man*) Well, I know that you're on my calendar today but we're scheduled to have a three o'clock meeting. You're an hour early.

(*woman*) I know, but there's a problem with my housing situation. They assigned three students to my dorm room but it's only meant for two. And the housing adviser can only meet with me today at three o'clock to straighten it out. Could you possibly accommodate me? I'm in a difficult situation.

(*man*) OK, uh, however, I do have a job skills workshop in fifteen minutes. So I'll have to go through this quickly.

(*woman*) No problem, thank you.

(*man*) Well, then, to start off, let me tell you that we typically offer a wide variety of job choices in many different departments.

(*woman*) Um hum

(*man*) And the majority of these jobs are campus-based service positions. But there are a few jobs that are off-campus as well.
(*woman*) OK
(*man*) While every student is guaranteed employment, the number of jobs *is* limited. The catch is that students who meet with me first always get the largest selection to choose from. Currently there are only 25 positions available.
(*woman*) Oh, and classes have just started? How did these jobs fill up so fast? Do people apply last year?
(*man*) No, but it is first-come-first-serve each semester. It's too bad you didn't come in last week. Uh, here's a list of the remaining positions. Consider which particular job best matches your interest or personal skill set. Anything look appealing to you?
(*woman*) Hmm, yes, the campus bookstore opening and the computer lab opening both look interesting.
(*man*) Well, the campus bookstore position is relatively routine and predictable. You'd probably stock shelves and arrange display areas. On the other hand, the computer lab assistant position can, at times, be quite demanding and stressful. Do you have a lot of computer knowhow? Would you feel comfortable working with other students who have research deadlines and might be in a pressure-filled situation? You know, sometimes people can get tense when their computer starts acting up.
(*woman*) Well, actually, I thrive under pressure. In high school, I volunteered as a peer counselor during my junior and senior years. Most importantly, I know the current computer software programs inside and out. So, answering tech questions and resolving tech issues is something I would be quite comfortable doing.
(*man*) Sounds like a good match. Uh, the next thing you have to do is set up an interview with the computer lab supervisor. Here's your phone number and best of luck to you.

1. Why does the student go to see the work-study coordinator?
   A) To ask him about a job-skills workshop
   B) To discuss a problem she is having with her current job
   C) To begin the job-application process
   D) To increase her work hours to full time

2. Why does the student inform the work-study coordinator about her housing situation?
   A) To explain why she arrived early to their meeting
   B) To explain why she prefers a job off campus
   C) To convince him that she is serious about finding a job
   D) To explain why she can only meet for fifteen minutes

3. What does the work-study coordinator tell the student that surprises her?
   A) She is qualified for most of the jobs available.
   B) He is required to meet with every student.

C) Jobs are available both on and off campus.

D) Many positions have already been filled.

4. What does the work-study coordinator ask the student to do? [**choose two answers**]

A) Consider a position counseling fellow students

B) Make a list of all software programs she knows how to use

C) Look at a list of available positions

D) Get in touch with the person who will be conduct her interview

5. Why does the work-study coordinator say this: 

A) To point out that all jobs can be stressful at times

B) To help the student choose between two job options

C) To point out that all jobs can provide valuable learning experiences

D) To explain why the bookstore job and the computer lab job are popular work-study options

Listen to part of a lecture in an Environmental Science class

【公众号“四箭齐发托福】(*female professor*) And so it’s clear that when animal species are introduced into a new environment, a new ecosystem, they can have a big effect on the organisms already present there. And the same applies to plants, too. For example, let’s look at Australia. Over the last couple hundred years, lots of different kinds of grasses have been introduced in Australia and these nonnative grasses compete for space with native grasses. Homeowners grow the introduced grasses in their lawns and farmers rely on them for grazing pasture for their livestock and even grow them as food crops.

I guess I should clarify here. By grasses, I’m really talking about several different kinds of plants. Obviously, trees and bushes aren’t included. But the term does include the typical grasses we usually think of as growing in lawns or grassland, as well as cereal crops, grains like wheat or rice or corn. Anyway, people coming to Australia from other parts of the world brought grasses with them for lawns, for pastureland, and for crops. Many of them, including agronomists, agricultural experts, preferred these introduced grasses.

In fact, the early experts generally dismissed native Australian grasses and thought of the local grasses as pretty pitiful specimens. What those experts didn’t realize, however, was that they’d really only seen those species in pastures that had already been way too overgrazed by cows and sheep. The grasses they introduced, though, were not ideally suited for growing in Australia. Australia has a lot of droughts, which, depending on the year, can occasionally become severe. And that sometimes makes conditions pretty harsh

for plants that aren't used to dry weather. So, the nonnative grasses, well, they haven't had millions of years to evolve in that environment and surviving the dry spells can be tough.

On the other hand, a very different concern about introduced grasses, at least the species that survive the droughts, is that they can be quite invasive. They're crowding out other species, making it hard for anything else nearby to survive. In essence, they've become weeds. So, what some Australian researchers have started doing is looking into ways to reintroduce some of the native grasses, you know, cultivate them to enhance desirable qualities and encourage people to plant them for a variety of uses, especially agricultural.

Uh, to be more specific, one kind of grass that they are focusing on right now is called weeping rice grass or just weeping grass, which is a type of wild rice. The amazing thing about grains of weeping grass is the protein they contain, more than twice the protein of varieties of rice you're familiar with and more than either wheat or corn. That makes weeping grass a very attractive potential cereal crop.

Now, it hasn't been fully domesticated yet. Australian researchers are still working on breeding it to select for the qualities they need. But farmers are already starting to introduce it to some markets and chefs are already experimenting with preparing it in their kitchens and that will really exciting if they can develop it to be farmed for human consumption, especially since Australia's the only continent, well, of the continents that can support agriculture. We're not counting Antarctica. It's the only continent where none of the native plants have been domesticated as cereal crops. So, in the entire history of Australia that'll be a first.

Now, on top of that, weeping grass, like many other native Australian grasses, has a lot of potential as a pasture grass, as food for sheep and cattle. The leaves are also very high in protein and it's very, it's very hardy. Unlike many other grasses, weeping grass thrives in soil that's relatively acidic. So farmers don't need to treat the soil it grows in with chemicals to make it less acidic. And it has deep roots, which is vital for when the top soil loses its moisture. That's actually the way they found out that it could be used for all these purposes. The reason they started studying weeping grass was because they found a patch of it that was green and thriving during a drought year when all the nonnative species all around it were struggling to survive.

1. What is the lecture mainly about?

A) Reasons that the reintroduction of a native Australian grass species is being encouraged

B) Reasons that nonnative crop species have always been preferred in Australian agriculture

C) Plans to introduce more nonnative grass species into Australia

D) The advantages of mixing native and nonnative species in Australian grasslands

2. Why did early experts have a poor opinion of native Australian grasses?

A) They noticed that native grasses tended to crowd out nonnative species.

B) They found that native grasses had little nutritional value for grazing animals.

C) The native grasses they observed had been damaged by grazing animals.

D) The native grasses they studied had been weakened by unusually dry weather.

3. What does the professor imply is a characteristic of nonnative grasses that has limited their success in Australia?

A) They require a more acidic soil than most native plants.

B) They are poorly adapted to periods of dry weather.

C) They are slow to recover after periods of flooding.

D) They are the preferred food of most grazing animals.

4. What difference between weeping grass and more familiar kinds of rice does the professor emphasize?

A) Weeping grass requires less space to grow.

B) Weeping grass tends to grow much more quickly.

C) Grains of weeping grass tend to be much longer.

D) Grains of weeping grass are higher in protein.

5. What attitude does the professor express when she discusses the use of weeping grass as a cereal crop?

A) She is excited by the commercial success that weeping grass has achieved as an export crop.

B) She is hopeful that weeping grass will make an important agricultural contribution in Australia.

C) She is worried that foods made from weeping grass may taste strange to many consumers.

D) She is concerned that the cost of weeping grass will make it unprofitable as an export crop.

6. What are two characteristics of weeping grass that improve its ability to survive? [**choose two answers**]

A) It produces more seeds than most other grassland species.

B) It grows back quickly after being grazed upon.

C) It can grow in acidic soil.

D) It has deep roots.

Listen to part of a lecture in a Film History class

【公众号“四箭齐发托福】(*male professor*) In order to really appreciate the early films we'll be seeing this semester, let's talk about what was taking place in theater just before 1900. Last week we discussed the classical acting style in 19th-century theater. What are some characteristics of classical acting? Karen?

(*female student*) OK, um, classical theater, you said the actors would use conventional facial expressions and gestures to convey emotions and that they suggest emotions more than, uh, display them. Their voices, uh, they sound, they mimic emotions but don't really feel them.

(*professor*) OK, great, those were some of the characteristics of classical acting. And then around the turn of the century or so we have another style becoming popular when we talk about actors delivering their lines with, uh, psychological motivation, we're referring to naturalism.

(*female student*) Naturalism? So it didn't seem as staged, uh, as contrived as classical performances?

(*professor*) OK, let's back up. In 1896, there was an important essay written by a Danish director named **William Bloch**. Bloch was one of the pioneers of naturalist acting in theater. He said the actors, uh, when actors deliver their lines they need to really say each line carefully, intentionally. That's what's meant by psychological motivation. OK?

Each line had its own life and it deserved attention which meant that the actors would pause after delivering a line to get ready for the next one to deliver it just right. So, in preparing to play a role, they had to analyze each line carefully which required a lot of time, uh, so they could get an image in their mind of how the performance should be. They worked to make each line just right, the right emotion for the character. And the naturalist performance was slow and deliberate. The actor's goal was to convey a specific intention with every line. Brandon?

(*male student*) So the actors would actually make themselves emotional and have their personal emotions kind of guide their line delivery?

(*professor*) Well, not exactly. The portrayal of emotion was very important in naturalist theater. But Bloch said the actor's job was to represent the character and this character is someone different from the actor meaning the characters are their own people. And it wouldn't be fair to have the actor inserting their own personal emotions into the character, uh, yes, Karen?

(*female student*) How did they get the actors to do that, to represent a character? Was there some kind of special way you work with them?

(*professor*) Was there! Uh, let's see. Before naturalism, it was pretty typical to have about three days of rehearsal to practice for a play before it opened. That was the standard, right? But with naturalist acting, Bloch demanded at least twenty days to prepare. Plus, he talked to all the actors after rehearsals trying to sort of inspire them to really find new motivations for their acting, for their line delivery.

So, with the increased number of rehearsals and the time he spent with them after rehearsals, this probably helped the actors adopt a different style from what they'd been used to. Anyway, there's a film that really demonstrates the contrast I'm talking about. It's a Danish film called *Church and Organ*.

(*male student*) By Bloch?

(*professor*) No, it was by a different director, but it starred an actress who was greatly influenced by Bloch though indirectly. Bloch's wife, Anna, was a very well-known naturalist stage actress. And the actress in the movie saw Anna Bloch as a role model and adopted her approach. So, if you looked at the script of this movie, you'll see a lot of shifts in the character's voice and volume. Her lines had directions like almost inaudible, volume up, in despair, I mean, in a couple of minute's dialogue, this character displayed a whole range of emotions with her voice. The emotions shift abruptly and in between these emotional shifts, the actress paused. She had to change her intention before every line.

But the other actor in *Church and Organ*, he used a classical acting style. Even if his character was being expressive, he used an even, consistent tone. In one scene, he's angry but instead of yelling and talking faster he just crunches his fist and then relaxes his hand again. His restrained performance in use of gestures to subtly convey meaning, those were all associated with classical acting.

1. What is the lecture mainly about?
   A) The transition from naturalist acting to classical acting
   B) Differences between the naturalist acting style and the classical style
   C) A popular actor of the early 1900s
   D) A film director who reintroduced the classical style of acting

2. In naturalist acting, why did actors pause after every line?
   A) To make sure each word was pronounced correctly
   B) To allow the director to take detailed notes during rehearsals
   C) To prepare adequately to deliver the next line
   D) To allow other actors time to respond appropriately to each line

3. What are two points the professor makes about Bloch's directing style? **[choose two answers]**
   A) He required more rehearsing than most other directors did.
   B) He helped actors deliver more restrained performances.
   C) He continued working with actors after rehearsals.
   D) He encouraged actors to use specific gestures to express emotions.

4. What does the professor say about the actress who starred in *Church and Organ*?

A) She inserted her own emotions into her character.

B) She inspired other actors to be more expressive.

C) She expressed emotions mostly by using facial expressions.

D) She was influenced by the acting of Bloch's wife.

5. When the professor talks about the film *Church and Organ*, why does he describe the way an actor uses his hand?

A) To illustrate the actor's use of naturalistic acting techniques

B) To demonstrate that words and movements convey meaning in naturalist acting

C) To indicate the director's preference for the classical acting style

D) To point out a contrast with the techniques used by the actress in the film

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

6. Why does the professor say this: 

A) To encourage the student to think more about the question

B) To make sure that the other students heard the question

C) To emphasize that the answer to the question is "yes"

D) To express surprise that the student asked the question