

# TOEFL LISTENING SECTION - PRACTICE QUESTIONS & ANSWER KEY (SET1)

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## Listening Practice Set 1

**Directions:** Read the script. Give yourself 10 minutes to answer the questions in this practice set.

### Library Tour

**Narrator** Listen to a conversation between a male student and a female librarian.

**Student:** Hi. I'm new here ... I, uh, couldn't come to the student orientation— and I'm wondering if you can give me a few quick pointers about the library? I'd really appreciate it.

**Librarian:** Sure. I'd be glad to. What's your major area of study?

**Student:** Latin American literature.

**Librarian:** OK. Well, over here's the section where we have language, literature, and the arts, and if you go downstairs you'll find the history section. Generally the students who concentrate in Latin American literature find themselves researching in the history section a lot.

**Student:** Uh-huh. You're right. I'm a transfer student. I've already done a year at another university, so I know how the research can go—I've spent a lot of time in the history section. So how long can I borrow books for?

**Librarian:** Our loan period is a month. Oh, I should also mention that we have an interlibrary loan service ... if you need to get hold of

a book that's not in our library. There's a truck that runs between our library and a few other public and university libraries in this area. It comes around three times a week.

**Student:** Hey, that's great! At my last school, it could take a really long time to get the materials I needed, so when I had a project, I had to make a plan in advance. This sounds much faster. Another thing I was wondering is ... is there a place where I can bring my computer and hook it up?

**Librarian:** Sure. There's a whole area here on the main floor where you can bring a laptop and plug it in for power. But on top of that we also have a connection for the Internet at every seat.

**Student:** Nice! So I can do all the research I need to do right here in the library. I'll have all the resources, all the books and information I need right here in one place!

**Librarian:** Yup, that's the idea! ... I'm sure you'll need photocopiers, too. They're down the hallway to your left. We have a system where you have to use a copy card, so you'll need to buy a card from the front desk. You insert it into the machine and you're ready to make copies.

**Student:** How much do you guys charge?

**Librarian:** Seven cents a copy.

**Student:** That's not too bad. Thanks. Uh, where's the collection of rare books?

**Librarian:** Rare books are up on the second floor. They're in a separate room where the temperature is controlled to preserve the old paper in them. You need to get special permission to access them, and then you'll have to wear gloves to handle them, 'cause the oils in our hands, you know, can destroy the paper, and gloves prevent that, so we have a basket of gloves in the room.

**Student:** OK, thanks ... I suppose that's all I need to know. You've been very helpful, thanks.

**Librarian:** Any time. Bye.

**Student:** Bye.

**Directions:** Answer the questions.

**1. Why does the student come to the library?**

- A) To learn about the library's resources
- B) To ask about interlibrary loans
- C) To attend the new student orientation
- D) To start work on a research project

**2. Why does the librarian point out the history section to the student?**

- A) She wants to point out the closest area containing copy machines.
- B) She assumes that he will need to do research there.
- C) The student is looking for a book he used at his last school.
- D) Students sometimes mistakenly assume that the section contains literature books.

**3. What does the student imply about the interlibrary loan service at his last school?**

- A) He never used it.
- B) He came to appreciate it.
- C) It was inconvenient.
- D) It was expensive.

**4. What does the student need to do before he can use any rare books?**

**Choose 2 answers.**

- A) Purchase a card

- B) Obtain permission
- C) Put on gloves
- D) Try interlibrary loan first

**5. Part of the conversation is repeated below. Read it and answer the question.**

**Student:** I'll have all the resources, all the books and information I need right here in one place!

**Librarian:** Yup, that's the idea!

**Which sentence best expresses what the librarian means when she says this:**

**Librarian:** Yup, that's the idea!

- A) I wish this were true.
- B) That is not a very good idea.
- C) Thanks for your suggestion.
- D) That is what we intended.

### **Listening Practice Set 1 Answers**

- 1. A**
- 2. B**
- 3. C**
- 4. D**
- 5. B, C**
- 6. D**

## Listening Practice Set 2

**Directions:** Read the script. Give yourself 10 minutes to answer the questions in this practice set.

### Well-Made Play

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

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

OK, so what are the necessary elements of a well-made play? Well, uh, the first is logical exposition.

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

gentleman who's just moved into town with his beautiful daughter. These comments are part of the play's logical exposition.

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

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

Now the plot of a well-made play is usually driven by secrets—uh, things that the audience knows, but the characters often don't know. So for example, the audience learns through a letter or through someone else's conversation who this mysterious gentleman is and why he left the town many years before. But the young man doesn't know about this ... and the woman doesn't understand the ancient connection between her family and his.

And before the secrets are revealed to the main characters, the plot of the play proceeds as a series of sort of up-and-down moments. For example, the woman first appears not to even notice the young man, and it seems to him like the end of the world. But then he learns that she actually wants to meet him too, so life is wonderful. Then if he tries to talk with her, maybe her father gets furious, for no apparent reason. So they can't see each other. But just as the young man has almost lost all hope, he finds out ... well, you get the idea—the reversals of fortune continue, increasing the audience's tension and excitement, making them wonder if everything's going to come out OK or not.

Next comes an element known as the obligatory scene.

It's uh, it's a scene, a moment in which all the secrets are revealed and generally things turn out well for the hero and others we care

about—a happy ending of some sort. This became so popular that a playwright almost had to include it in every play, which is why it's called the obligatory scene.

And that's followed by the final dramatic element ...

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

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

**Directions:** Answer the questions.

**1. What is the lecture mainly about?**

- A) The importance of creating believable characters in plays
- B) The influence of the literature of "realism" on French theater
- C) A successful standard formula for writing plays
- D) A famous example of a well-made play

**2. According to the professor, why did some playwrights write the end of a play before the beginning?**

- A) To produce multiple scripts as quickly as possible
- B) To prevent the audience from using logic to guess the ending
- C) To avoid writing endings similar to those of other plays
- D) To ensure that the plot would develop in a logical manner

**3. Why does the professor mention a conversation between two servants?**

- A) To give examples of typical characters in a well-made play

- B) To show how background information might be revealed in a well-made play
- C) To explain why Romeo and Juliet can be considered a well-made play
- D) To explain how playwrights develop the obligatory scene of a well-made play

**4. According to the professor, what dramatic elements are typically included in a well-made play to help move the plot forward? Choose 2 answers.**

- A) A series of major changes in the hero's apparent chances of success
- B) The introduction of new characters midway through the play
- C) Information known to the audience but not to the main characters
- D) The movement of major characters from one setting to another

**5. What does the professor imply about the obligatory scene and the denouement?**

- A) The difference between them might be unclear to some people.
- B) Both are useful techniques for developing realistic characters.
- C) The denouement usually occurs within the obligatory scene.
- D) The obligatory scene is usually less exciting than the denouement.

**6. Part of the lecture is repeated below. Read it and answer the question.**

**Professor:** This is the inciting incident. It sets off the plot of the play.

**Why does the professor say this:**

**Professor:** It sets off the plot of the play.

- A) To help students understand the meaning of a new term
- B) To indicate that his point is not related to the main topic of the lecture



- C) To emphasize one element of a play over all others
- D) To begin to summarize the main points of the lecture

### **Listening Practice Set 2 Answers**

- 1. C**
- 2. D**
- 3. B**
- 4. A, C**
- 5. A**
- 6. A**

### **Listening Practice Set 3**

**Directions:** Read the script. Give yourself 10 minutes to answer the questions in this practice set.

#### **Health Club Library**

**Narrator:** Listen to a conversation between a student and a business professor.

**Professor:** So, Richard ...what's up?

**Student:** Well, I know we have a test coming up on chapters ... uh ...

**Professor:** Chapters 3 and 4 from your textbook ...

**Student:** Right ... 3 and 4. Well, I, uh ... I didn't get something you said in class Monday.

**Professor:** Alright, do you remember what it was about?

**Student:** Yeah, you were talking about a gym ... a health club, where people can go to exercise ... that kind of thing.

**Professor:** OK. But the health-club model is actually from chapter 5, so ...

**Student:** Uh, chapter 5? Oh, so it's not ... OK, but I guess I still want to try to understand.

**Professor:** Of course. Well, I was talking about an issue in strategic marketing. Um, the health-club model, um ... I mean, with a health club, you might think they would have trouble attracting customers, right?

**Student:** Well, I know when I pass by a health club and I see all those people working out ... exercising ... I'd just as soon walk on by!

**Professor:** Yeah, there's that, plus ... lots of people have exercise equipment at home, or they can play sports with their friends, right?

**Student:** Sure.

**Professor:** But nowadays, in spite of all that, and expensive membership fees, health clubs are hugely popular. So, how come?

**Student:** I guess that's what I didn't understand.

**Professor:** OK. Basically, they have to offer things that most people can't find anywhere else—You know, quality. That means better exercise equipment, high-end stuff. Um, and ... classes ... exercise classes, maybe aerobics ...

**Student:** I'm not sure if I ... oh, OK, I get it ... Yeah. And you know, another thing is, I think people probably feel good about themselves when they're at the gym. And they can meet new people, socialize ...

**Professor:** Right. So, health clubs offer high- quality facilities, and also, they sell an image ... about people having more fun, relating

better to others, and improving their own lives, if they become members.

**Student:** Sure. That makes sense.

**Professor:** Well then, uh, can you think of another business or organization that could benefit from doing this?

**Student:** Um ...

**Professor:** Think about an important building on campus here, something everyone uses ... a major source of ... information.

**Student:** You mean like, an administrative building?

**Professor:** Well, that's not what I had in mind ...

**Student:** Oh! You mean the library?

**Professor:** Exactly. Libraries. Imagine public libraries. ... They're an information resource for the whole community, right?

**Student:** Well, they can be, but ... now, with the Internet, and big bookstores, you can probably get what you need without going to a library.

**Professor:** That's true. So, if you were the director of a public library, what would you do about that?

**Student:** To get more people to stop in? Well, like you said, better equipment. Maybe a super-fast Internet connection. And not just a good variety of books, but also, like, nice, comfortable areas where people can read and do research. Things that make them want to come to the library, and stay.

**Professor:** Great.

**Student:** Oh, and ... maybe have authors come and do some readings? Or, I don't know ... special presentations. Something people couldn't get at home.

**Professor:** Now you're getting it.

**Student:** Thanks, Professor Wilkins. I think so too ...

**Directions:** Answer the questions.

**1. What is the conversation mainly about?**

- A) Preparing for a test
- B) A strategy for attracting customers
- C) Business opportunities in the field of health
- D) Differences between two business models

**2. What does the professor imply about the upcoming test?**

- A) It will not contain questions about the health-club model.
- B) It will ask about ways to improve the customer's self-image.
- C) It will require students to discuss marketing strategies for libraries.
- D) It will not require students to give examples of successful businesses.

**3. Based on the conversation, indicate whether each of the following is offered by health clubs. Choose the correct boxes.**

	YES	NO
Low membership fees		
High-quality facilities		
Exercise classes		
Positive self-image		

Special presentations		
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**4. What does the professor imply about public libraries?**

- A) They tend to be more popular than health clubs.
- B) They cannot offer as many services as health clubs.
- C) They should not spend money on high- quality equipment.
- D) They need to give greater emphasis to strategic marketing.

**5. Part of the conversation is repeated below. Read it and answer the question.**

**Professor:** I mean, with a health club, you might think they would have trouble attracting customers, right?

**Student:** Well, I know when I pass by a health club and I see all those people working out ... exercising ... I'd just as soon walk on by!

**Why does the student say this:**

**Student:** Well, I know when I pass by a health club and I see all those people working out exercising ... I'd just as soon walk on by!

- A) To introduce a personal story about exercising
- B) To point out a flaw in the health-club model
- C) To give an example that supports the professor's point
- D) To explain why he disagrees with the professor

**Listening Practice Set 3 Answers**

**1. B**

**2. A**

**3.**

	YES	NO
Low membership fees		X
High-quality facilities	X	

Exercise classes	<b>X</b>	
Positive self-image	<b>X</b>	
Special presentations		<b>X</b>

**4. D**

**5. C**

## Listening Practice Set 4

**Directions:** Read the script. Give yourself 10 minutes to answer the questions in this practice set.

### Glacier Movement

**Narrator:** Listen to part of a lecture in a geology class.

**Professor:** Last time we started to talk about glaciers and how these masses of ice form from crystallized snow. And some of you were amazed at how huge some of these glaciers are. Now, even though it may be difficult to understand how a huge mass of ice can move—or flow, it's another word for it—it's really no secret that glaciers flow because of gravity. But how they flow, the way they flow needs some explaining. Now, the first type of glacier flow is called basal slip.

Basal slip—or sliding, as it's often called—basically refers to the slipping or sliding of a glacier across bedrock—actually across a thin layer of water on top of the bedrock.

Uh, so this process shouldn't be too hard to imagine. What happens is that the ice at the base of a glacier is under a great deal of pressure, the pressure comes from the weight of the overlying ice.

And you probably know that under pressure, the melting temperature of water, uh, of the ice, I mean, is reduced. So ice at the base of the glacier melts, even though it's below zero degrees Celsius, and this results in a thin layer of water between the glacier and the ground. This layer of water reduces friction, it's ... it's like a lubricant, and it allows the glacier to slide or slip over the bedrock. OK?

Now, the next type of movement we'll talk about is called Deformation.

You already know that ice is brittle—if you hit it with a hammer, it will shatter like glass. But ice is also plastic—it can change shape without breaking. If you leave, for example, a bar of ice supported only at one end, the end—the unsupported end—will deform under its own weight—it'll kind of flatten out at one end, get distorted, deformed.

Think of deformation as a very slow oozing. Well, depending on the stresses on a glacier, the ice crystals within it reorganize. During this ... uh, reorganization, uh, the ice crystals realign in a way that allows them to slide past each other. And so the glacier oozes downhill without any ice actually melting. Now there are a couple of factors that affect the amount of deformation that takes place or the speed of the, ah, glacier's movement. For example, deformation is more likely to occur the thicker the ice is—because of the gravity of the weight of the ice. And temperature also plays a part here, in that cold ice does not move as easily as ice that is closer to the melting point—in fact, it's not too different from, hmm, the way oil is, uh, thicker, at low temperatures. So if you have a glacier in a slightly warmer region, it will flow faster than a glacier in a cooler region.

OK, hmm, now I'd like to touch briefly on extension and compression. Your textbook includes these as types—as a particular type—of glacial movement, but you'll see that there are as many textbooks that omit it as a type of movement as include it. And I might not include it right now if it weren't in your textbook. But,

hmm, basically, the upper parts of glaciers have less pressure on them, so they don't deform as easily, they tend to be more brittle. And crevasses can form in these upper layers of the glaciers when the glacier comes into contact with bedrock walls or, ah, is otherwise under some kind of stress but can't deform quickly enough. So the ice will expand or constrict, and that can cause big fissures, big cracks to form in the surface layers of the ice. And that brittle surface ice moving is sometimes considered a type of glacial movement, depending on which source you're consulting.

Now, as you probably know, glaciers generally move really slowly, but sometimes they experience surges, and during these surges, in some places they can move at speeds as high as 7,000 meters per year. Now speeds like that are pretty unusual, hundreds of times faster than the regular movement of glaciers—but you can actually see glaciers move during these surges, though it is rare.

**Directions:** Answer the questions.

**1. What is the lecture mainly about?**

- A) Explanations of how glaciers move
- B) Landscape changes caused by glacial movement
- C) Climate changes that influence glacial movement
- D) Causes of glacial formation

**2. The professor discusses the process of basal slip. Put the steps in the correct order.**

**Answer Choices**

- A) Friction between the glacier and bedrock is reduced.
- B) A liquid layer forms at the base of the glacier.
- C) The glacier begins to slide.
- D) Pressure is increased on the ice.

**3. What factors are involved in the amount of deformation a glacier undergoes? Choose 2 answers.**

- A) Thickness of glacial ice
- B) The hardness of glacial ice
- C) The amount of water beneath the glacial ice



D) The temperature of the glacial ice

**4. What does the professor say about the speed of glaciers?**

- A) It affects the amount of glacial ice that forms.
- B) It can be fast enough for movement to be noticeable.
- C) It is reduced by cracks in the ice.
- D) It is unusually high in colder regions.

**5. What is the professor explaining when he says this:**

Professor: But ice is also plastic—it can change shape without breaking. If you leave, for example, a bar of ice supported only at one end, the end—the unsupported end—will deform under its own weight ...

- A) A characteristic of ice that is related to glacial movement
- B) How scientists first discovered that glaciers could move
- C) That factors like temperature can affect the strength of ice
- D) Why deformation is the most common type of glacial movement

**6. Part of the lecture is repeated below. Read it and answer the question.**

**Professor:** Now I'd like to touch briefly on extension and compression. Your textbook includes these as types—as a particular type—of glacial movement, but you'll see that there are as many textbooks that omit it as a type of movement as include it. And I might not include it right now if it weren't in your textbook.

**What does the professor imply about compression and extension?**

- A) He believes it accounts for a great deal of glacial movement.
- B) He thinks it is a slower type of glacial movement than basal slip.
- C) He is not convinced that it is a type of glacial movement.
- D) He does not agree that it causes fissure in glaciers.

## Listening Practice Set 4 Answers

1. A
2. D, B, A, C
3. A, D
4. B
5. A
6. C

## Listening Practice Set 5

**Directions:** Read the script. Give yourself 10 minutes to answer the questions in this practice set.

### Women Artists of Late Nineteenth-Century Paris

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

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

**Male student:** People came there from all over the world to study.

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

**Professor:** If you wanted to become an artist, Paris was not a good place to go—Paris was the place to go. And women could find skilled instructors there. Um, before the late nineteenth century, if they ... women who wanted to become artists had to take private lessons or learn from family members. They had more limited options than

men did. But around 1870, some artists in Paris began to offer classes for female students. These classes were for women only.

And by the end of the nineteenth century, it became much more common for women and men to study together in the same classes. So ... so within a few decades, things had changed significantly.

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

**Female student:** Any reason why he did that?

**Professor:** Well, like I said, Julian was a brilliant businessman with progressive ideas—he saw that another small private art school where all the students were women was very popular at that time, and that's probably why he adopted the women-only classes. These classes were typically offered by, um ... by established artists and were held in the studio, the ... the place where they painted. This was a big deal because finally women could study art in a formal setting. And there was another benefit to the group setting of these classes. The classes included weekly criticism. And the teacher would rank the art of all the students in the class, from best to worst. How would you like it if I did that in this class?

**Male student:** No way!

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

**Professor:** Isn't that interesting? One woman artist, um, her name was Marie Bashkirtseff. Uh, Bashkirtseff once wrote how she felt about a classmate's work. She thought her classmate's art was much better than her own, and it gave her an incentive to do better. Overall, the competition in the women's art classes gave women more confidence. Confidence that they could also compete in the art world after their schooling. And even though Bashkirtseff couldn't study in the same classes as men, she was having an impact as an artist. Um, just look at the Salon. What do you know about the Salon?

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

**Male student:** It was a big deal. You could make a name for yourself.

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

**Directions:** Answer the questions.

**1. What is the lecture mainly about?**

- A) Why the Salon exhibitions became popular among women artists in Paris
- B) Why French society did not approve of art schools for women
- C) How opportunities for women artists in Paris improved
- D) How women artists in Paris cooperated with one another

**2. What point does the professor make about Julian when he mentions that Julian's art school offered some classes only for women?**

- A) Julian's school was the first art school in Paris to offer women-only classes.
- B) Julian wanted to encourage the distinctive style of women in Paris.
- C) Julian viewed himself as a social reformer.
- D) Julian possessed outstanding business skills.

**3. What does the professor emphasize as one benefit of competition in women's classes?**

- A) Women gained more confidence in their artistic abilities.
- B) Women became instructors in private art studios.
- C) Women were able to sell their paintings for large amounts of money.
- D) Women created new styles of painting.

**4. According to the professor, what were two ways that the situation of women artists had changed by the end of the nineteenth century in Paris? Choose 2 answers.**

- A) Women and men took art classes together.
- B) Women artists played a greater role in the Salon exhibitions.
- C) More schools were established by women artists.
- D) Fewer women artists were traveling to Paris.

**5. What does the professor imply about Bashkirtseff's painting *In the Studio*?**

- A) It was one of many paintings that depicted a women's studio.

- B) It did not bring Bashkirtseff recognition for her artistic ability.
- C) It was criticized for an unrealistic depiction of women artists.
- D) It was beneficial for both Bashkirtseff and the school where she studied.

**6. Part of the lecture is repeated below. Read it and answer the question.**

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

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

**What does the professor mean when he says this:**

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

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

### **Listening Practice Set 5 Answers**

- 1. C**
- 2. D**
- 3. A**
- 4. A, B**
- 5. D**
- 6. B**

## Listening Practice Set 6

**Directions:** Read the script. Give yourself 10 minutes to answer the questions in this practice set.

### Update from Basketball Coach

**Narrator:** Listen to a conversation between a student and her basketball coach and then answer the questions.

**Male coach:** Hi, Elizabeth.

**Female student:** Hey, Coach. I just thought I'd stop by to see what I missed while I was gone.

**Male coach:** Well, we've been working real hard on our plan for the next game . . . I've asked Susan to go over it with you before practice this afternoon, so you'll know what we're doing.

**Female student:** Okay.

**Male coach:** By the way, how did your brother's wedding go?

**Female student:** Oh, it was beautiful. And the whole family was there. I saw aunts and uncles and cousins I hadn't seen in years.

**Male coach:** So it was worth the trip.

**Female student:** Oh definitely. I'm sorry I had to miss practice, though. I feel bad about that.

**Male coach:** Family's very important.

**Female student:** Yep. Okay, I guess I'll see you this afternoon at practice, then.

**Male coach:** Just a minute. There are a couple of other things I need to tell you.

**Female student:** Oh, okay.

**Male coach:** Uh . . . First, everybody's getting a new team jacket.

**Female student:** Wow. How did that happen?

**Male coach:** A woman who played here about 20, 25 years ago came through town a few weeks ago and saw a game, and said she wanted to do something for the team, so . . .

**Female student:** So she's buying us new jackets?

**Male coach:** Yep.

**Female student:** Wow, that's really nice of her.

**Male coach:** Yes, it is. It's great that former players still care so much about our school and our basketball program . . . Anyway you need to fill out an order form. I'll give it to you now, and you can bring it back this afternoon. I've got the forms from the other players, so as soon as I get yours we can order. Maybe we'll have the jackets by the next game.

**Female student:** OK.

**Male coach:** Great. And the next thing is, you know Mary's transferring to another college next week, so we'll need someone to take over her role as captain for the second half of the season. And the other players unanimously picked you to take over as captain when Mary leaves.

**Female student:** Wow. I saw everybody this morning, and nobody said a word.

**Male coach:** They wanted me to tell you. So, do you accept?



**Female student:** Of course! But Susan's a much better player than I am. I'm really surprised they didn't pick her.

**Male coach:** They think you're the right one. You'll have to ask them their thoughts.

**Female student:** Okay . . . I guess one of the first things I'll have to do as captain is make sure we get a thank-you card out to the lady who's buying us the jackets.

**Male coach:** Good idea. I have her address here somewhere.

**Female student:** And I'll make sure the whole team signs it.

**Male coach:** Good. That's all the news there is. I think that's it for now. Oh, let me get you that order form.

**Directions:** Answer the questions.

**1. What are the speakers mainly discussing?**

- A) How the woman should prepare for the next game
- B) The woman's responsibilities as team captain
- C) Things that happened while the woman was away
- D) The style of the new team uniforms

**2. Who is buying new jackets for the team?**

- A) The coach
- B) The captain of the team
- C) A former player
- D) A group of basketball fans

**3. Why is the woman surprised to learn that she has been chosen as the new team captain? Choose 2 answers.**

- A) She is not the best player on the team.
- B) Her teammates did not tell her about the decision.
- C) She does not have many friends on the team.
- D) She has missed a lot of practices.

**4. Read part of the conversation again.  
Then answer the question.**

**Female student:** I'm sorry I had to miss practice, though. I feel bad about that.

**Male coach:** Family's very important.

**What does the coach mean when he says this:**

**Male coach:** Family's very important.

- A) He hopes the woman's family is doing well.
- B) He would like to meet the woman's family.
- C) The woman should spend more time with her family.
- D) The woman had a good reason for missing practice.

**5. Why does the coach say this:**

**Male coach:** Good. That's all the news there is. I think that's it for now.

- A) He wants to know if the woman understood his point.
- B) He wants the woman to act immediately.
- C) He is preparing to change the topic.
- D) He is ready to end the conversation.

**Listening Practice Set 6 Answers**

- 1. C**
- 2. C**
- 3. A, B**
- 4. D**
- 5. D**

## Listening Practice Set 7

**Directions:** Read the script. Give yourself 10 minutes to answer the questions in this practice set.

### The Moonstone

**Narrator:** Listen to part of a lecture in a literature class.

**Male professor:** Today I'd like to introduce you to a novel that some critics consider the finest detective novel ever written. It was also the first. We're talking about *The Moonstone* by Wilkie Collins. Now, there are other detective stories that preceded *The Moonstone* historically—Um, notably the work of Poe . . . Edgar Allen Poe's stories, such as "The Murders in the Rue Morgue" and . . . "The Purloined Letter." Now these were short stories that featured a detective . . . uh, probably the first to do that. But *The Moonstone*, which follows them by about twenty years—it was published in 1868—this is the first full-length detective novel ever written.

Now, in *The Moonstone*—if you read it as . . . uh, come to it as a contemporary reader—what's interesting is that most of the features you find in almost any detective novel are in fact already present. Uh, it's hard at this juncture to read this novel and realize that no one had ever done that before, because it all seems so strikingly familiar. It's, it's really a wonderful novel and I recommend it, even just as a fun book to read, if you've never read it. Um, so in *The Moonstone*, as I said, Collins did much to establish the conventions of the detective genre. I'm not gonna go into the plot at length, but, you know, the basic set -up is . . . there's this diamond of great . . . of great value, a country house, the diamond mysteriously disappears in the middle of the night, uh, the local police are brought in, in an attempt to solve the crime, and they mess it up completely, and then the true hero of the book arrives. That's Sergeant Cuff.

Now, Cuff, this extraordinarily important character . . . well, let me try to give you a sense of who Sergeant Cuff is, by first describing

the regular police. And this is the dynamic that you're going to see throughout the history of the detective novel, where you have the regular cops—who are well-meaning, but officious and bumblingly inept—and they are countered by a figure who's eccentric, analytical, brilliant, and . . . and able to solve the crime. So, first the regular police get called in to solve the mystery—Um, in this case, detective, uh, Superintendent Seegrave. When Superintendent Seegrave comes in, he orders his minions around, they bumble, and they actually make a mess of the investigation, which you'll see repeated—um, you'll see this pattern repeated, particularly in the Sherlock Holmes stories of a few years later where, uh, Inspector Lestrade, this well-meaning idiot, is always countered, uh, by Sherlock Holmes, who's a genius.

So, now Cuff arrives. Cuff is the man who's coming to solve the mystery, and again he has a lot of the characteristics that future detectives throughout the history of this genre will have. He's eccentric. He has a hobby that he's obsessive about—in this . . . in his case, it's the love of roses. He's a fanatic about the breeding of roses; and here think of Nero Wolfe and his orchids, Sherlock Holmes and his violin, a lot of those later classic detective heroes have this kind of outside interest that they . . . they go to as a kind of antidote to the evil and misery they encounter in their daily lives. At one point, Cuff says he likes his roses because they offer solace, uh, an escape, from the world of crime he typically operates in.

Now, these detective heroes . . . they have this characteristic of being smart, incredibly smart, but of not appearing to be smart. And most importantly, from a kind of existential point of view, these detectives see things that other people do not see. And that's why the detective is such an important figure, I think, in our modern imagination. In the case of *The Moonstone*—I don't want to say too much here and spoil it for you—but the clue that's key to . . . the solving of the crime is a smeared bit of paint in a doorway. Of course, the regular police have missed this paint smear or made some sort of unwarranted assumption about it. Cuff sees this smear of paint—this paint, the place where the paint is smeared—and realizes that from this one smear of paint you can actually deduce

the whole situation . . . the whole world. And that's what the hero in a detective novel like this . . . brings to it that the other characters don't—it's this ability to, uh, see meaning where others see no meaning and to bring order . . . to where it seems there is no order.

**Directions:** Answer the questions.

**1. What is the lecture mainly about?**

- A) A comparison of two types of detective novels
- B) Ways in which detective novels have changed over time
- C) *The Moonstone* as a model for later detective novels
- D) Flaws that can be found in the plot of *The Moonstone*

**2. In what way is *The Moonstone* different from earlier works featuring a detective?**

- A) In its unusual ending
- B) In its unique characters
- C) In its focus on a serious crime
- D) In its greater length

**3. According to the professor, what do roses in *The Moonstone* represent?**

- A) A key clue that leads to the solving of the mystery
- B) A relief and comfort to the detective
- C) Romance between the main characters
- D) Brilliant ideas that occur to the detective

**4. Why does the professor mention a smeared bit of paint in a doorway in *The Moonstone*?**

- A) To describe a mistake that Sergeant Cuff has made
- B) To show how realistically the author describes the crime scene
- C) To exemplify a pattern repeated in many other detective stories
- D) To illustrate the superior techniques used by the police

**5. What can be inferred about the professor when he says this:**

**Male professor:** Uh, it's hard at this juncture to read this

novel and realize that no one had ever done that before, because it all seems so strikingly familiar.

- A) He is impressed by the novel's originality.
- B) He is concerned that students may find the novel difficult to read.
- C) He is bored by the novel's descriptions of ordinary events.
- D) He is eager to write a book about a less familiar subject.

### **Listening Practice Set 7 Answers**

- 1. C**
- 2. D**
- 3. B**
- 4. C**
- 5. A**
- 6. A**