

TPO1-33 听力文本（第一部分）

Conversation 1

Narrator

Listen to part of a conversation between a student and a librarian.

Student

Hi, um..., I really hope you can help me.

Librarian

That's why I'm here. What can I do for you?

Student

I'm supposed to do a literature review for my psychology course, but I'm... having a hard time finding articles. I don't

even know where to start looking.

Librarian

You said this is for your psychology course, right? So your focus is on ...

Student

Dream Interpretation.

Librarian

Well, you have a focus, so that's already a good start. Hmm... well, there're a few things... oh wait... have you

checked to see if your professor put any material for you to look at on reserve?

Student

Aha, that's one thing I did know to do. I just copied an article, but I still need three more on my topic from three

different journals.

Librarian

Let's get you going on looking for those then. We have printed versions of twenty or so psychology journals in the

Reference Section. These are ones published within the last year. Now that I think about it... there's a journal named Sleep

and Dreams.

Student

Oh, yeah, the article I just copied is from that journal, so I've got to look in other sources.

Librarian

Ok, actually, most of our materials are available electronically now. You can access psychology databases or electronic

journals and articles through the library's computers, and if you want to search by title with the word 'dream' for example,

just type it in and all the articles with 'dream' in the title will come up on the screen.

Student

Cool, that's great! Too bad I cannot do this from home.

Librarian

But you can. All of the library's databases and electronic sources can be accessed through any computer connected to

the university network.

Student

Really?! I can't believe I didn't know that. It still sounds like it's going to take a while though, you know, going

through all of that information, all of those sources.

Librarian

Maybe, but you already narrowed your search down to articles on Dream Interpretation, so it shouldn't be too bad. And

you probably notice that there's an abstract or summary at the top of the first page of the article you copied. When you go

into the databases and electronic sources, you have the option to display the abstracts on the computer screen, skimming

those to decide whether or not you want to read the whole article should cut down some time.

Student

Right, abstracts! They'll definitely make the project more doable. I guess I should try out the electronic search while

I'm still here then, you know, just in case.

Librarian

Sure, er... that computer's free over there, and I'll be here till five this afternoon.

Student

Thanks, I feel a lot better about this assignment now.

TPO 1 Lecture 1 Contemporary art

Listen to part of a lecture in a contemporary art class.

Professor

Ok, I'm going to begin this lecture by giving you your next assignment. Remember I said that at some point during this

semester I wanted you to attend an exhibit at the Fairy Street Gallery and then write about it? Well, the exhibit that I want

you to attend is coming up. It's already started in fact, but it'll be at the gallery for the next month, which should give you

plenty of time to complete this assignment.

The name of the artist exhibiting there is Rose Frantzen. Frantzen's work may be unfamiliar to you since she's a

relatively young artist. But she's got a very unusual style, compared to some of the artists we've looked at this term. But

anyway, Frantzen's style is what she herself calls Realistic Impressionism. So you've probably studied both of these

movements separately, separate movements, Realism and Impressionism, in some of your art history courses. So who can

just sum these up?

Student

Well, Impressionism started in the late 19th century. Um...the basic impressionist style was very different from earlier

styles. It didn't depict scenes or models exactly as they looked. Um... Impressionist painters tended to apply paint really

thickly, and in big brushstrokes, so the texture of the canvas was rough.

Professor

Good. What else? What were the subjects?

Student

Well, a lot of impressionist artists painted everyday scenes, like people on the streets and in cafes, uh, lots of nature

scenes, especially landscapes.

Professor

Good. So when you go to the exhibit, I really want you to take a close look at a certain painting. It's a farm scene. And

you will see it right as you enter the gallery. The reason I think this painting is so important is that it stresses the

impressionist aspect of Frantzen's style. It's an outdoor scene, an everyday scene. It's kind of bleak, but you can really see

those broad brushstrokes and the blurry lines. The colors aren't quite realistic. The sky is kind of, well an unnatural pinkish

yellow. And the fence in the foreground is blue, but somehow the overall scene gives an impression of a cold, bleak winter

day on a farm. So that's the impressionist side of her work.

Oh, and speaking about farms, that reminds me. One interesting thing I read about Franzten is that when she first

moved back to Iowa after living abroad, she often visited this place in her town called the Sales Barn. And the Sales Barn, it

was basically this place where the local farmers bought and sold their cattle, their farm animals. And the reason Frantzen

went there, and she later on would visit other places like dance halls, was to

observe people and the ways that they moved.

She really found that this helped her work---that it gave her an understanding of body movements and actions, how humans

move, and stand still, what their postures were like, too.

So, what about Realism? What are the elements of Realism we should be looking for in Frantzen' s work?

Student

Um... real honest depictions of subject matter, pretty unidealized stuff, and pretty everyday subject matter, too.

Professor

Good. One other painting I really want you to look at is of a young woman surrounded by pumpkins. You will notice

that the woman' s face is so realistic looking that it' s almost like a photograph. The woman' s nose is a little less than perfect

and her hair is kind of messed up. This is realism. But then, the background of the painting, this woman with the pumpkins

is wrapped in a blanket of broad thick brushstrokes, and, it' s all kinds of zigzagging brushstrokes and lines, kind of chaotic

almost when you look at it close. And there are vibrant colors. There' s lots of orange, with little hints of an electric blue

peeking out.

I find Frantzen to be a very accessible artist. I mean, some artists, to appreciate them, you have to know their life story.

But here' s a little bit about Rose Frantzen' s life anyway. She attended art school, but was told by one of her instructors that

she was not good at illustration, that she should go into advertising instead. So she took advertising classes and fine arts

classes too, until she was convinced by the head of an advertising agency that her work was really good, that she could be

an artist. But of course, it's not as easy as that, and so Frantzen had to paint other people's portraits at places like art fairs

just to make money to buy paint for her more serious art work. No matter what, she never stopped painting. And now,

Frantzen is doing extremely well. And her work is being shown all over the country. So I think most of us would be

discouraged if we had to face challenges and difficulties like that. But what's important is that you keep at it that you don't

give up. That's what is really important to remember.