

# TOEFL Listening Lesson 29

**Setting:** A college-level *Art Appreciation* class.

## Questions

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

- A. The influence of religious themes in classical European painting
- B. The technical innovations of Renaissance art
- C. How Impressionist artists departed from traditional painting methods
- D. A comparison of French and Italian art movements in the 19th century

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- B. They painted in black and white to emphasize light and shadow.
- C. They mixed colors thoroughly on the palette before applying them.
- D. They placed pure colors side by side to allow the viewer's eye to blend them.

### 3. What does the professor say about the subjects chosen by Impressionist painters?

- A. They avoided depictions of the modern world in favor of fantasy.
- B. They focused mostly on royal portraits and religious scenes.

- C. They chose everyday modern life as their subject matter.
- D. They returned to classical mythology as a source of inspiration.

#### 4. Why does the professor mention Monet's series of haystack paintings?

- A. To show how Impressionists avoided rural landscapes
- B. To illustrate the use of historical themes in modern art
- C. To demonstrate how artists reused the same canvas
- D. To explain the Impressionist focus on changing light conditions

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- B. It was initially dismissed and led artists to create their own exhibitions.
- C. It was banned by the government due to its political content.
- D. It was only appreciated by critics with classical training.

## Script

### Professor:

Good afternoon, everyone. Today we're going to talk about Impressionism—one of the most revolutionary movements in Western art history. To understand why it was so groundbreaking, we first need to consider what came before it. For centuries, European painting had been dominated by strict academic standards. Artists were expected to produce highly detailed, polished works that often depicted historical, mythological, or religious subjects. The emphasis was on realism—capturing the world as accurately as possible—with smooth brushwork, balanced compositions, and idealized figures. Think of the

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idealized versions of reality and more interested in capturing fleeting moments, the changing quality of light, and the everyday experiences of modern life. These painters—who came to be known as the Impressionists—sought to represent how a scene felt rather than how it looked in detail.

The term “Impressionism” itself was originally meant as an insult. It came from a critic's review of Claude Monet's painting *Impression, Sunrise*, in which he sarcastically described the work as just an “impression” rather than a finished painting. But the artists embraced the term, and it came to define their new approach.

So, what exactly made Impressionist painting so different? First, their technique. Rather than using precise, detailed brushwork, they used loose, visible strokes of paint. This created a sense of movement and spontaneity. It might seem rough or unfinished compared to earlier styles, but that was exactly the point. They wanted to capture a moment in time—like a snapshot—rather than construct a carefully staged scene.

Second, they worked with color in bold, unconventional ways. Earlier painters would often begin by creating a dark underpainting and then build layers of color on top. Impressionists, by contrast, often painted directly onto white canvases and used short dabs of pure color placed

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Third, Impressionists were fascinated by light—how it changes over the course of a day, how it reflects off surfaces, and how it affects color. Monet's series paintings, such as those of the Rouen Cathedral or haystacks, are a perfect example. He painted the same subject at different times of day and in varying weather conditions to explore how light alters our perception of form and color.

Another major shift was subject matter. Impressionists turned their attention to contemporary life. Instead of painting historical epics or classical scenes, they depicted urban streets, dance halls, boating scenes, and people at leisure. Painters like Renoir and Degas focused



on figures in motion—ballet dancers, musicians, or café patrons. This choice of subject was radical. They were painting the world around them, in real time, rather than distant narratives from history or mythology.

And it's important to note their working methods, too. Many Impressionists painted en plein air—that is, outdoors—instead of working inside a studio. This allowed them to directly observe the changing qualities of light and atmosphere, which was crucial to their style.

Now, this all might sound fairly straightforward to us today, but at the

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own audience.

Over time, the style evolved, and many artists moved in different directions. But the legacy of Impressionism is immense. It paved the way for later modern movements like Post-Impressionism, Fauvism, and even abstract art. More importantly, it shifted the focus of art from strict representation to individual perception and expression.

So, to sum up: Impressionism broke from earlier artistic conventions by using loose brushwork, emphasizing light and color over detail, choosing modern subjects, and working outdoors. It represented a philosophical shift as much as a technical one—artists were no longer

trying to simply mirror reality, but to convey their personal impressions of the world.

In our next class, we'll take a closer look at some specific works by Monet, Renoir, and Degas and analyze how they each interpreted the Impressionist style in their own way. Be sure to read the assigned chapter in your textbook before then.

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## Answers

1. What is the lecture mainly about?

**Correct Answer:** C. How Impressionist artists departed from traditional painting methods

2. According to the professor, how did Impressionist artists use color differently from earlier artists?

**Correct Answer:** D. They placed pure colors side by side to allow the viewer's eye to blend them.

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matter.

4. Why does the professor mention Monet's series of haystack paintings?

**Correct Answer:** D. To explain the Impressionist focus on changing light conditions

5. What can be inferred about the public and institutional reaction to Impressionist art at the time?

**Correct Answer:** B. It was initially dismissed and led artists to create their own exhibitions.

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