Post Test
Literasi Bahasa Inggris 3

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A musical experience is more than an audiovisual signal. Maybe you're trying out a new band because your best friend recommended it, or because you're doing your parent a favour. Maybe you're experiencing a concert in a gorgeous hall with a blissed-out audience, or maybe you've wandered into a forlorn venue with a smattering of bored-looking folks, all of whom seem to have positioned themselves as far from the stage as possible. These situations elicit markedly different sets of expectations. The information and inferences brought to the concert can make or break it before it even starts.

Joshua Bell is a star violinist who plays at the world's great concert halls. People regularly pay more than $100 per ticket to hear him perform. Everything about the setting of a typical concert implies how worthy the music is of a listener's full attention: the grand spaces with far-away ceilings, the hush among the thousand attendees, the elevation of the stage itself. In 2007, a reporter from the Washington Post had an idea for a social experiment: what would happen if this world-renowned violinist performed incognito in the city's subway? Surely the **exquisiteness** of his sound would lure morning commuters out of their morning routine and into a rhapsodic listening experience.

Instead, across the 35 minutes that he performed the music of Bach, only seven people stopped for any length of time. Passers-by left a total of $32 and, after the last note sounded, there was no applause – only the continued rustle of people hurrying to their trains. Commentators have interpreted this anecdote as emblematic of many things: the time pressures faced by urban commuters, the daily grind's power to overshadow potentially meaningful moments, or the preciousness of childhood (several children stopped to listen, only to be pulled away by their parents). But just as significantly, it could suggest that the immense power of Bell's violin-playing does not lie exclusively in the sounds that he's producing. Without overt or covert signalling that prepared them to have a significant aesthetic experience, listeners did not activate the filters necessary to absorb the aspects of his sound that, in other circumstances, might lead to rhapsodic experiences. Even musicianship of the highest level is susceptible to these framing effects. The sound just isn't enough.

1. What is the purpose of the text above?
   A. To persuade the readers to listen to the classic music.
   B. To show that sound in a song is not enough without lyrics.
   C. To inform the advantages of classic song for nerve-relieving.
   D. To explain how people went away after short-listening a classic music.
   E. To overcome the imbalance between popular song listeners and classic music listeners.
2. The word 'exquisiteness' has similar meaning as…
   A. Loveliness
   B. Splendid
   C. Vintage
   D. Beauty
   E. Rustic
3. What kind of musician does Joshua Bell?
   A. Producer
   B. Vocalist
   C. Violinist
   D. Bassist
   E. Keyboardist
4. From the text, we know that the writer…
   A. Has a crush on Joshua Bell since he is her favorite musician.
   B. During her childhood, the writer often saw music performances.
   C. Was persuaded by her parents to like classic music especially from Bach.
   D. Love to hear classic music like Bach or Mozart because it is good for mental healt.
   E. Thinks that not everyone like the rhapsodic atmosphere within classic music.
5. What was the social experience in 2007 about?
   A. A classic performance in the morning at a city's subway.
   B. A band performance at dusk in New York City.
   C. A spontant performance by a musician at a city's subway.
   D. A fundraising with classical music performance in a city.
   E. A public performance by Bach at a city's subway.

LIVEWORKSHEETS