

英语专业八级模拟试题(阅读练习) PDF转换可能丢失图片或格式，建议阅读原文

https://www.100test.com/kao_ti2020/130/2021_2022__E8_8B_B1_E8_AF_AD_E4_B8_93_E4_c94_130991.htm TEXT A A magazines design is more than decoration, more than simple packaging. It expresses the magazines very character. The Atlantic Monthly has long attempted to provide a design environment in which two disparate traditions -- literary and journalistic -- can co-exist in pleasurable dignity. The redesign that we introduce with this issue -- the work of our art director, Judy Garlan -- represents, we think, a notable enhancement of that environment. Garlan explains some of what was in her mind as she began to create the new design: " I saw this as an opportunity to bring the look closer to matching the elegance and power of the writing which the magazine is known for. The overall design has to be able to encompass a great diversity of styles and subjects -- urgent pieces of reporting, serious essays, lighter pieces, lifestyle-oriented pieces, short stories, poetry. We dont want lighter pieces to seem too heavy, and we dont want heavier pieces to seem too pretty. We also use a broad range of art and photography, and the design has to work well with that, too. At the same time, the magazine needs to have a consistent feel, needs to underscore the sense that everything in it is part of one Atlantic world. The primary typefaces Garlan chose for this task are Times Roman, for a more readable body type, and Bauer Bodoni, for a more stylish and flexible display type (article titles, large initials, and so on). Other aspects of the new design are structural. The articles in the front of the

magazine, which once flowed into one another, now stand on their own, to gain prominence. The Travel column, now featured in every issue, has been moved from the back to the front. As noted in this space last month, the word "Monthly" rejoins "The Atlantic" on the cover, after a decade-long absence. Judy Garlan came to the Atlantic in 1981 after having served as the art director of several other magazines. During her tenure here the Atlantic has won more than 300 awards for visual excellence. from the Society of illustrators, the American Institute of Graphic Arts, the Art Directors Club, Communication Arts, and elsewhere. Garlan was in various ways assisted in the redesign by the entire art-department staff: Robin Gilmore, Barnes, Betsy Urrico, Gillian Kahn, and Lisa Manning. The artist Nicholas Gaetano contributed as well: he redrew our colophon (the figure of Neptune that appears on the contents page) and created the symbols that will appear regularly on this page (a rendition of our building), on the Puzzler page, above the opening of letters, and on the masthead. Gaetano, whose work manages to combine stylish clarity and breezy strength, is the cover artist for this issue.

11. Part of the new design is to be concerned with the following EXCEPT _____ A) variation in the typefaces. B) reorganization of articles in the front. C) creation of the travel column. D) reinstatement of its former name.

12. According to the passage, the new design work involves _____ A) other artists as well. B) other writers as well. C) only the cover artist. D) only the art director.

13. This article aims to _____ A) emphasize the importance of a magazines design. B) introduce the magazines art director. C)

persuade the reader to subscribe to the magazine. D) inform the reader of its new design and features. TEXT B This rather puts the 1,068 in Missing Persons in the shade. When Dr Nicholls wrote to the Spectator in 1989 asking for names of people whom readers had looked up in the DNB and had been disappointed not to find, she says that she received some 100,000 suggestions. (Well, she had written to "other quality newspapers" too.) As soon as her committee had whittled the numbers down, the professional problems of an editor began. Contributors didn't file copy on time. Some who did sent too many: 50,000 words instead of 500 is a record, according to Dr Nicholls. There remains the dinner-party game of whos out. That is a game that the reviewers have played and will continue to play. Criminals were my initial worry. After all, the original edition of the DNB boasted: Malefactors whose crimes excite a permanent interest have received hardly less attention than benefactors. Mr. John Gross clearly had similar anxieties, for he complains that, while the murderer Christie is in, Crippen is out. One might say in reply that the injustice of the hanging of Evans instead of Christie was a force in the repeal of capital punishment in Britain, as Ludovic Kennedy (the author of Christie entry in Missing Persons) notes. But then Crippen was reputed as the first murderer to be caught by telegraphy (he had tried to escape by ship to America). It is surprising to find Max Miller excluded when really not very memorable names get in. There has been a conscious effort to put in artists and architects from the Middle Ages. About their lives not much is always known. Of Hugo of Bury St. Edmunds, a

12th-century illuminator whose dates of birth and death are not recorded, his biographer comments: "Whether or not Hugo was a wall-painter, the records of his activities as carver and manuscript painter attest to his versatility". Then there had to be more women, too (12 per cent, against the original DNBs 3), such as Roy Strong's subject, the Tudor painter Levina Teerlinc, of whom he remarks: "her most characteristic feature is a head attached to a too small, spindly body. Her technique remained awkward, thin and often cursory". Doesn't seem to qualify her as a memorable artist. Yet it may be better than the record of the original DNB, which included lives of people who never existed (such as Merlin) and even managed to give thanks to J. W. Clerke as a contributor, though, as a later edition admits in a shamefaced footnote, "except for the entry in the List of Contributors there is no trace of J. W. Clerke". 14. The writer suggests that there is no sense in buying the latest volume _____ A) because it is not worth the price. B) because it has fewer entries than before. C) unless one has all the volumes in his collection. D) unless an expanded DNB will come out shortly. 15. On the issue of who should be included in the DNB, the writer seems to suggest that _____ A) the editors had clear rules to follow. B) there were too many criminals in the entries. C) the editors clearly favoured benefactors. D) the editors were irrational in their choices. 16. Crippen was absent from the DNB _____ A) because he escaped to the U.S. B) because death sentence had been abolished. C) for reasons not clarified. D) because of the editors' mistake. 17. The author quoted a few entries in the last paragraph to _____ A)

illustrate some features of the DNB. B) give emphasis to his argument. C) impress the reader with its content. D) highlight the people in the Middle Ages. 18. Throughout the passage, the writers tone towards the DNB was _____ A) complimentary. B) supportive. C) sarcastic. D) bitter. 100Test 下载频道开通，各类考试题目直接下载。详细请访问 www.100test.com