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[https://www.100test.com/kao\\_ti2020/502/2021\\_2022\\_\\_E4\\_B8\\_93\\_E4\\_B8\\_9A\\_E5\\_85\\_AB\\_E7\\_c94\\_502416.htm](https://www.100test.com/kao_ti2020/502/2021_2022__E4_B8_93_E4_B8_9A_E5_85_AB_E7_c94_502416.htm) PAPER ONE ( TIME LIMIT: 95 MIN. ) PART I LISTENING COMPREHENSION [略] PART II PROOFREADING & ERROR CORRECTION [15 MIN.] The following passage contains TEN errors. Each indicated line contains a maximum of ONE error. In each case, only ONE word is involved. You should proof-read the passage and correct it in the following way: For a wrong word, underline the wrong word and write the correct one in the blank provided at the end of the line. For a missing word, mark the position of the missing word with a "/" sign and write the word you believe to be missing in the blank provided at the end of the line. For an unnecessary word, cross the unnecessary word with a slash "/" and put the word in the blank provided at the end of the line. Classic Intention Movement In social situations, the classic Intention Movement is "the chair-grasp". Host and guest have been talking for some time, but now the host has an appointment to keep and can get away. His urge (1) to go is held in check by his desire not be rude to his guest. If he (2) did not care of his guest ' s feelings he would simply get up out of (3) his chair and to announce his eparture. This is what his body (4) wants to do, therefore his politeness glues his body to the chair (5) and refuses to let him raise. It is at this pint that he performs (6) the chair as about to push himself upwards. This is the first act (7) he would make if he were rising. If he were not hesitating, it (8) would only last

a fraction of the second. He would learn, push, (9) rise, and be up. But now, instead, it lasts much longer. He holds his

"readiness-to-rise" post and keeps on holding it. It is as (10) if his body had frozen at the get-ready moment.

### PART III READING COMPREHENSION [40 MIN.] SECTION A READING

COMPREHENSION [30 MIN.] In this section there are four reading passages followed by a total of fifteen multiple-choice

questions. Read the passages carefully and then write your answers on the space given.

TEXT A A magazine 's design is more than decoration, more than simple packaging. It expresses the magazine 's 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 don 't want lighter pieces to seem too heavy, and we don 't 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.<sup>11</sup> 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 magazine ' s design. B. introduce the magazine ' s art director. C. persuade the reader to subscribe to the magazine. D. inform the reader of its new design and features.

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