

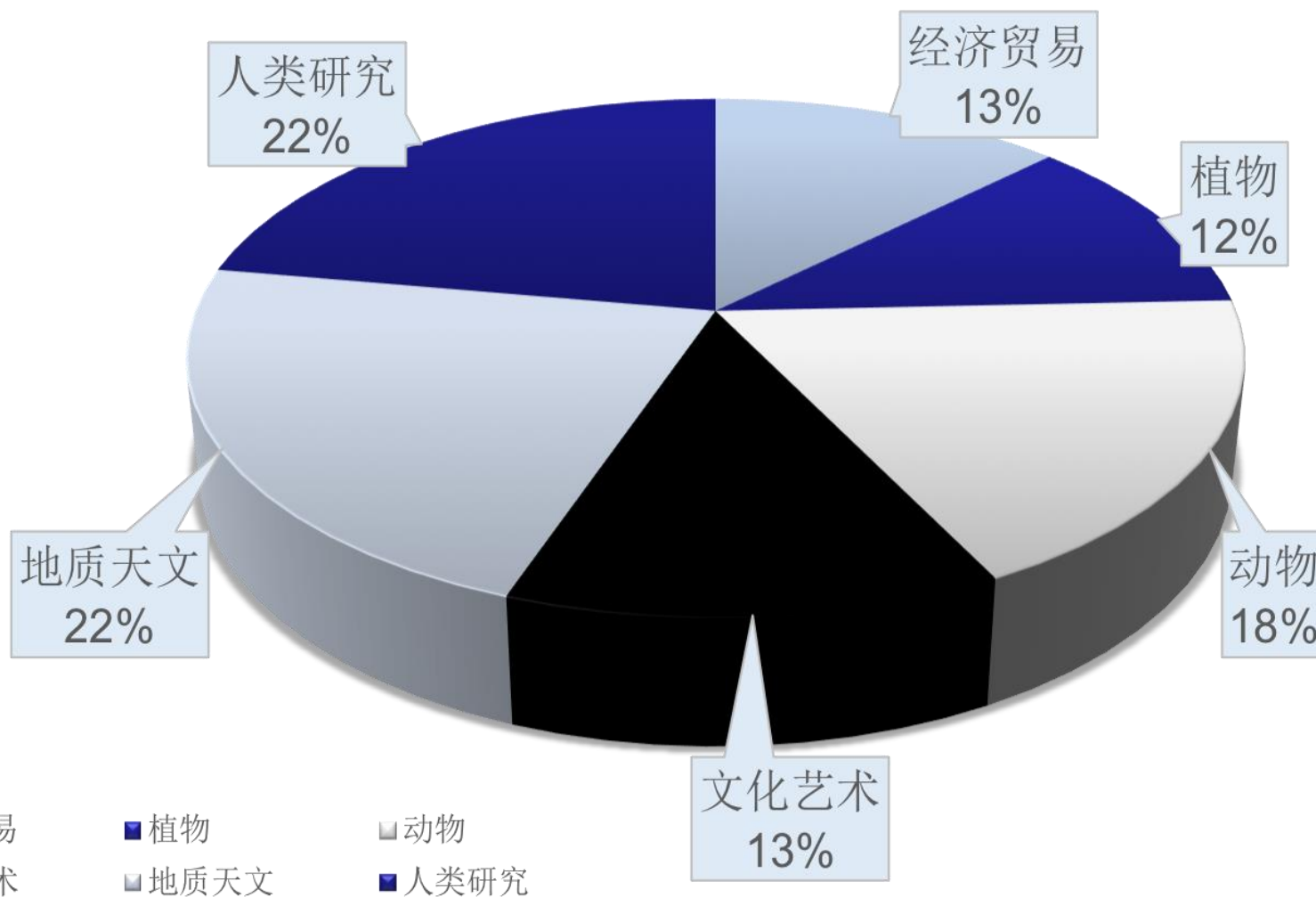
阅读基础L5

文化艺术类



课程安排

1. 经济贸易类
2. 地质天文类
3. 动物类
4. 植物类
5. 文化艺术类
6. 人类研究类





1. 文化艺术类考情&考点
2. 文化艺术类词汇及背景知识
3. 文化艺术类文章演练



TPO10-1 Chinese Pottery

TPO11-1 Ancient Egyptian Sculpture

TPO23-3 Rock Art of the Australia Aborigines

TPO29-1 Characteristics of Roman Pottery

TPO34-1 Islamic Art and the Book

OG3-1 Architecture

TPO41-1 Navajo Art

TPO49-2 Movable Type

TPO12-2 Transition to Sound in Film

TPO22-2 The Birth of Photography

TPO44-2 The Use of Camera Obscura

词汇补充

archaeology

考古学

mural

壁画

fresco

湿壁画

carve

雕刻

statue

雕像

statuary /'stætʃuəri/

雕塑

statuette /,stætʃ·u'et/

小雕像

shrine

圣殿

rite

仪式、礼节

ritual

n. 仪式 adj. 仪式的





陶瓷

porcelain ['pɔrsələn]	瓷、瓷器
china	瓷、瓷器
earthenware	陶器
pottery	陶器
ceramic [sə'ræmɪk]	陶瓷/陶瓷的
ceramics	制陶工艺
potsherd ['pɒtʃɜd]	陶瓷碎片
kiln /kɪln/	窑



pattern	图案
adornment	装饰、装饰品
aesthetic /es'θetɪk/	审美的
aesthetics	美学
aesthetically	美观地

photography

摄影

obscura

暗箱

lens /lɛnz/ lenses

镜头

contact lenses

隐形眼镜

film

胶卷、薄层

expose/exposure

曝光



The precursor of the modern camera, the **camera obscura** is a darkened enclosure (围护结构) into which light is admitted through a **lens** in a small hole. The image of the illuminated area outside the enclosure is thrown upside down as if by magic onto a surface in the darkened enclosure. [TPO44-2]

1. A country as vast as China with so long-lasting a civilization has a complex social and visual history, within which **pottery** and **porcelain** play a major role.

像中国这样拥有如此长久的文明的国家有着复杂的社会和视觉历史，陶瓷和瓷器在其中发挥着重要作用

2. The function and status of **ceramics** in China varied from dynasty to dynasty, so they may be **utilitarian**, **burial**, or even **ritual** objects, according to their quality and the era in which they were made.

中国陶瓷的功能和地位在不同王朝之间各不相同，因此根据它们的质量和制作时代，它们可能是实用的，陪葬的，甚至是仪式用品。

3. The **ceramics** fall into three broad types—**earthenware**, **stoneware**, and **porcelain**—for vessels (容器), architectural items such as roof tiles, and modeled objects and figures (人像).

陶瓷制品分为三大类 - 陶器，石器和瓷器 - 他们用于船只，建筑物品，如屋顶瓦片，模型物体和人物

4. Mass-produced goods were accompanied by fewer more **aesthetically** impressive objects such as **statuettes**.

大规模生产的商品伴随着更少像小雕像一样美学上令人印象深刻的物品。

TPO22-2 The Birth of Photography

Paragraph 1

Perceptions of the visible world were greatly altered by the invention of photography in the middle of the nineteenth century. In particular, and quite logically, the art of painting was forever changed, though not always in the ways one might have expected. The realistic and **naturalistic** painters of the mid-and late-nineteenth century were all **intently** aware of photography—as a thing to use, to learn from, and react to.

naturalistic

写实主义的

intently

专注地

Main idea:

The art of painting was forever changed by photography.

论证方法:

因果论证

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

Paragraph 2

【2】 Unlike most major inventions, photography had been long and impatiently awaited. The images produced by the **camera obscura**, a boxlike device that used a **pinhole** or **lens** to throw an image onto a **ground-glass screen** or a piece of white paper, were already familiar—the device had been much employed by **topographical** artists like the Italian painter Canaletto in his detailed views of the city of Venice. What was lacking was a way of giving such images permanent form. This was finally achieved by Louis Daguerre (1787-1851), who perfected a way of fixing them on a **silvered copper plate**. His discovery, the "**daguerreotype**," was announced in 1839.

camera obscura

暗箱

pinhole

小孔

lens

镜头

ground-glass

磨砂玻璃

topographical

地形的

silvered

银灰色的

copper plate

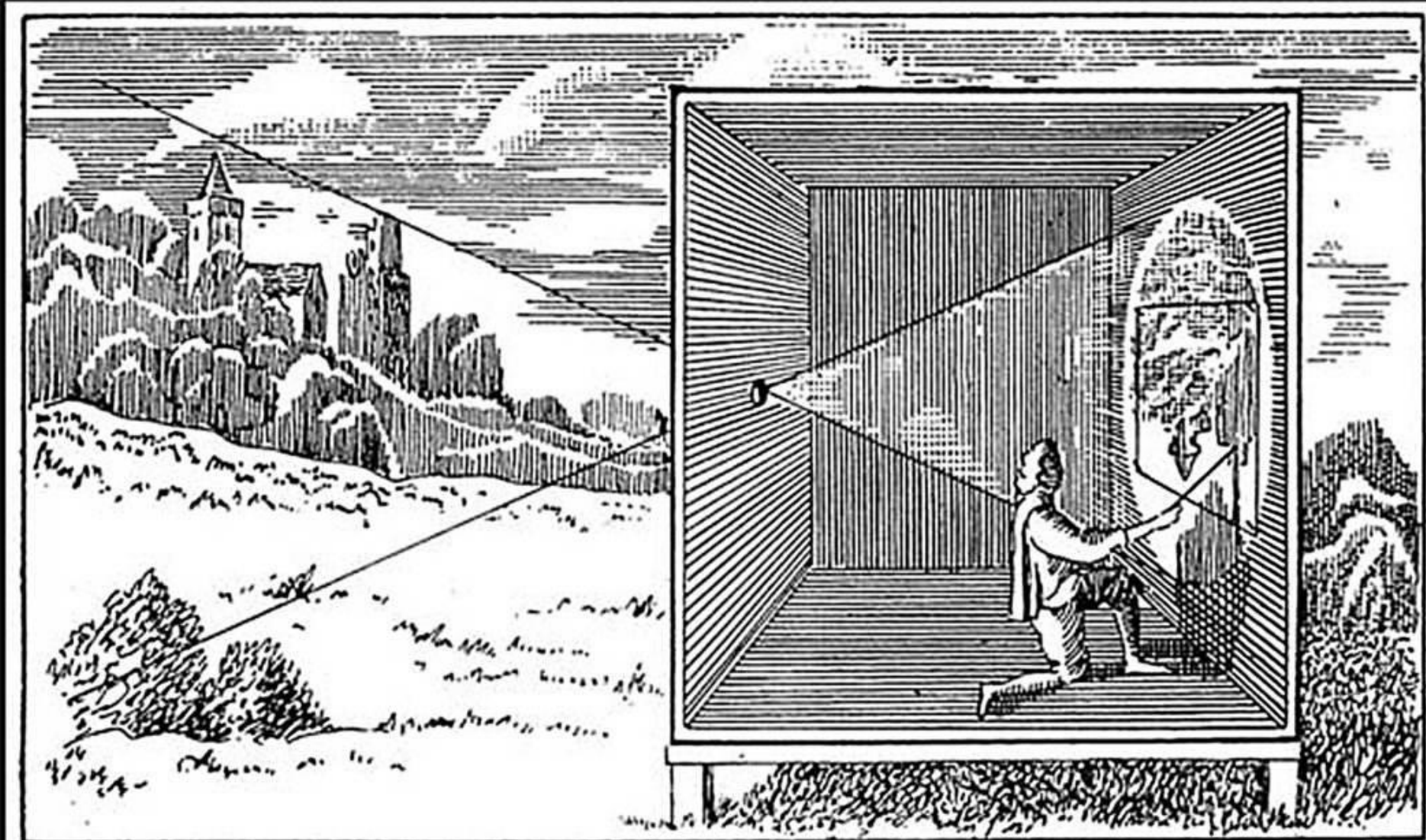
铜板

daguerreotype /də'gærəʊˌtaɪp/

银版影像法

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

camera obscura



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Main idea:

camera obscura

Daguerreotype + permanent
form of images

论证方法:

问题解释

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

1. What can be inferred from paragraphs 1 and 2 about the effect of photography on nineteenth-century painting?

A. Photography did not significantly change the way people looked at reality.

B. Most painters used the images of the camera obscura in preference to those of the daguerreotype.

C. Painters who were concerned with realistic or naturalistic representation were particularly influenced by photography.

D. Artists used the long-awaited invention of photography in just the ways they had expected to.

Perceptions of the visible world were greatly altered by the invention of photography in the middle of the nineteenth century. In particular, and quite logically, the art of painting was forever changed, though not always in the ways one might have expected. The realistic and naturalistic painters of the mid- and late-nineteenth century were all intently aware of photography—as a thing to use, to learn from, and react to.

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Paragraph 3

【3】 A second and very different process was patented by the British inventor William Henry Talbot (1800-1877) in 1841. Talbot's "calotype" was the first negative-to-positive process and the direct ancestor of the modern photograph. The calotype was revolutionary in its use of chemically treated paper in which areas hit by light became dark in tone, producing a negative image. This "negative," as Talbot called it, could then be used to print multiple positive images on another piece of treated paper.

patent

获得专利权

calotype

卡罗式照相法

negative

底片

positive

正片

tone

色调

1. 因果论证
2. 问题解释
3. 举例论证
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Main idea:
Calotype
negative-to-positive

论证方法:
分类描述

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

2. According to paragraphs 2 and 3 which of the following did the daguerreotype and the calotype have in common?

- A. They were equally useful for artists.
- B. They could be reproduced.
- C. They produced a permanent image
- D. They were produced on treated paper.

Unlike most major inventions, photography had been long and impatiently awaited. The images produced by the camera obscura, a boxlike device that used a pinhole or lens to throw an image onto a ground-glass screen or a piece of white paper, were already familiar—the device had been much employed by topographical artists like the Italian painter Canaletto in his detailed views of the city of Venice. What was lacking was a way of giving such images permanent form. This was finally achieved by Louis Daguerre (1787-1851), who perfected a way of fixing them on a silvered copper plate. His discovery, the "daguerreotype," was announced in 1839.

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Paragraph 4

【4】 The two processes produced very different results. The daguerreotype was a unique image that reproduced what was in front of the camera lens in **minute**, unselective detail and could not be duplicated. The calotype could be made in series, and was thus the equivalent of an **etching** or an **engraving**. Its general effect was **soft edged** and **tonal**.

minute / maɪ'n(j)ut /

细致的

etching

蚀刻画

engraving

版画

soft edged

边缘模糊

tonal

调性的

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

【4】 The two processes produced very different results. The daguerreotype was a unique image that reproduced what was in front of the camera lens in minute, unselective detail and could not be duplicated. The calotype could be made in series, and was thus the equivalent of an etching or an engraving. Its general effect was soft edged and tonal.

Main idea:
Differences

论证方法:
对比论证

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

3.The word "duplicated" in paragraph 4 is closest in meaning to

- A. copied.
- B. replaced.
- C. handled.
- D. clarified.

4.The phrase "Its general effect" in paragraph 4 refers to

- A. the camera lens.
- B. the calotype.
- C. the etching.
- D. the engraving.

The two processes produced very different results. The daguerreotype was a unique image that reproduced what was in front of the camera lens in minute, unselective detail and could not be duplicated. The calotype could be made in series, and was thus the equivalent of an etching or an engraving. Its general effect was soft edged and tonal.

Paragraph 5

【5】 One of the things that most impressed the original audience for photography was the idea of authenticity. Nature now seemed able to speak for itself, with a minimum of interference. The title Talbot chose for his book, The Pencil of Nature (the first part of which was published in 1844), reflected this feeling. Artists were fascinated by photography because it offered a way of examining the world in much greater detail. They were also afraid of it, because it seemed likely to make their own efforts unnecessary.

authenticity
真实性
interference
干涉

Main idea:
Authenticity,
Artists

论证方法:
问题解释

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

5. The word "authenticity" in paragraph 5 is closest in meaning to

- A. improvement.
- B. practicality.
- C. genuineness.
- D. repetition.

One of the things that most impressed the original audience for photography was the idea of **authenticity**. Nature now seemed able to speak for itself, with a minimum of interference. The title Talbot chose for his book, *The Pencil of Nature* (the first part of which was published in 1844), reflected this feeling. Artists were fascinated by photography because it offered a way of examining the world in much greater detail. They were also afraid of it, because it seemed likely to make their own efforts unnecessary.

Paragraph 6

【 6 】 Photography did indeed make certain kinds of painting **obsolete**—the daguerreotype virtually did away with the **portrait miniature**. It also made the whole business of making and owning images **democratic**. **Portraiture**, once a luxury for the privileged few, was suddenly well within the reach of many more people.

obsolete /,ab·sə'lit/

被淘汰的

portrait

画像

miniature

袖珍画像

democratic

民主的

portraiture /'pɔ:trɪtʃə/

肖像画艺术

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

【 6 】 Photography did indeed make certain kinds of painting obsolete—the daguerreotype virtually did away with the portrait miniature. It also made the whole business of making and owning images democratic. Portraiture, once a luxury for the privileged few, was suddenly well within the reach of many more people.

Main idea:
certain painting obsolete
democratic

论证方法:
分类描述

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

6. What point does the author make in paragraph 6?

A. Paintings became less expensive because of competition with photography.

B. Photography, unlike painting, was a type of portraiture that even ordinary people could afford.

C. Every style of painting was influenced by the invention of photography.

D. The daguerreotype was more popular than the calotype.

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Paragraph 7

【 7 】 In the long term, photography's impact on the visual arts was far from simple. Because the medium was so **prolific**, in the sense that it was possible to produce a multitude of images very cheaply, it was soon treated as the poor relation of **fine art**, rather than its **destined successor**. Even those artists who were most dependent on photography became reluctant to admit that they made use of it, in case this compromised their professional **standing**.

prolific

多产的

fine art

美术

destined successor

注定的继任者

standing

立场

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

【 7 】 In the long term, photography's impact on the visual arts was far from simple. Because the medium was so prolific, in the sense that it was possible to produce a multitude of images very cheaply, it was soon treated as the poor relation of fine art, rather than its destined successor. Even those artists who were most dependent on photography became reluctant to admit that they made use of it, in case this compromised their professional standing.

Main idea:
simple impact
poor relation of fine art

论证方法:
问题解释

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

7. The word "reluctant" in paragraph 7 is closest in meaning to

- A. unable.
- B. embarrassed.
- C. unlikely.
- D. unwilling.

In the long term, photography's impact on the visual arts was far from simple. Because the medium was so prolific, in the sense that it was possible to produce a multitude of images very cheaply, it was soon treated as the poor relation of fine art, rather than its destined successor. Even those artists who were most dependent on photography became **reluctant** to admit that they made use of it, in case this compromised their professional standing.

句子简化题

8. Because the medium was so prolific, in the sense that it was possible to produce a multitude of images very cheaply, it was soon treated as the poor relation of fine art, rather than its destined successor.

A. Photography did not replace other fine arts because people felt the image looked cheap in relation to the other arts.

B. Photography was not considered a true art because people could use it to create many images cheaply.

C. Photography was so cheap and readily available that it could be purchased by people who were too poor to purchase fine art.

D. Photography not only spread quickly but also was a cheap art form and so became true successor of fine arts rather than its poor relation.

Paragraph 8

The rapid technical development of photography—the introduction of lighter and simpler equipment, and of new **emulsions** that **coated photographic plates**, film, and paper and enabled images to be made at much faster speeds—had some unanticipated consequences. Scientific experiments made by photographers such as Eadweard Muybridge (1830-1904) and Etienne-Jules Marey (1830-1904) demonstrated that the movements of both humans and animals differed widely from the way they had been traditionally represented in art. Artists, often reluctantly, were forced to accept the evidence provided by the camera. The new **candid** photography—**unposed** pictures that were made when the subjects were unaware that their pictures were being taken—confirmed these scientific results, and at the same time, thanks to the **radical cropping (trimming)** of images that the camera often **imposed**, suggested new **compositional formats**. The accidental effects obtained by candid photographers were soon being copied by artists such as the French painter Degas.

emulsion

乳化液

coat

覆盖

photographic plates

摄影底片

unposed

没有摆姿势的

radical

cropping (trimming)

彻底的裁切（修剪）

impose

强加

compositional formats

创作版式

candid

偷拍的，坦率的

The rapid technical development of photography—the introduction of lighter and simpler equipment, and of new emulsions that coated photographic plates, film, and paper and enabled images to be made at much faster speeds—had some unanticipated consequences. Scientific experiments made by photographers such as Eadweard Muybridge (1830-1904) and Etienne-Jules Marey (1830-1904) demonstrated that the movements of both humans and animals differed widely from the way they had been traditionally represented in art. Artists, often reluctantly, were forced to accept the evidence provided by the camera. The new candid photography—unposed pictures that were made when the subjects were unaware that their pictures were being taken—confirmed these scientific results, and at the same time, thanks to the radical cropping (trimming) of images that the camera often imposed, suggested new compositional formats. The accidental effects obtained by candid photographers were soon being copied by artists such as the French painter Degas.

Main idea:
unanticipated
consequences

论证方法:
举例论证

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

9. The word "unanticipated" in paragraph 8 is closest in meaning to
- A. indirect.
 - B. not expected.
 - C. unquestionable.
 - D. beneficial.

The rapid technical development of photography—the introduction of lighter and simpler equipment, and of new emulsions that coated photographic plates, film, and paper and enabled images to be made at much faster speeds—had some **unanticipated** consequences. Scientific experiments made by photographers such as Eadweard Muybridge (1830-1904) and Etienne-Jules Marey (1830-1904) demonstrated that the movements of both humans and animals differed widely from the way they had been traditionally represented in art. Artists, often reluctantly, were forced to accept the evidence provided by the camera. The new candid photography—unposed pictures that were made when the subjects were unaware that their pictures were being taken—confirmed these scientific results, and at the same time, thanks to the radical cropping (trimming) of images that the camera often imposed, suggested new compositional formats. The accidental effects obtained by candid photographers were soon being copied by artists such as the French painter Degas.

10. The word "accidental" in paragraph 8 is closest in meaning to

- A. surprising.
- B. unintentional.**
- C. realistic.
- D. unusual.

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11. Which of the following is mentioned in paragraph 8 as a benefit that artists derived from photography?

- A. It inspired artists to use technological themes in their painting.
- B. It lent prestige to those artists who used photographs as models for paintings
- C. It provided artists with new types of equipment to speed up the painting process.
- D. It motivated artists to think about new ways to compose images in their paintings.

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12. It can be inferred from paragraph 8 that one effect that photography had on painting was that it

A. provided painters with new insights into how humans and animals actually move.

B. showed that representing movement could be as interesting as portrait art.

C. increased the appeal of painted portraiture among the wealthy.

D. influenced artists to improve techniques for painting faster.

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B. showed that representing movement could be as interesting as portrait art.

C. increased the appeal of painted portraiture among the wealthy.

D. influenced artists to improve techniques for painting faster.

The rapid technical development of photography—the introduction of lighter and simpler equipment, and of new emulsions that coated photographic plates, film, and paper and enabled images to be made **at much faster speeds**—had some unanticipated consequences. **Scientific experiments made by photographers such as Eadweard Muybridge (1830-1904) and Etienne-Jules Marey (1830-1904) demonstrated that the movements of both humans and animals differed widely from the way they had been traditionally represented in art.** Artists, often reluctantly, were forced to accept the evidence provided by the camera. The new candid photography—unposed pictures that were made when the subjects were unaware that their pictures were being taken—confirmed these scientific results, and at the same time, thanks to the radical cropping (trimming) of images that the camera often imposed, suggested new compositional formats. The accidental effects obtained by candid photographers were soon being copied by artists such as the French painter Degas.

13. Although his process produced permanent images, each was unique and no reproduction of the picture was possible.

Unlike most major inventions, photography had been long and impatiently awaited. The images produced by the camera obscura, a boxlike device that used a pinhole or lens to throw an image onto a ground-glass screen or a piece of white paper, were already familiar—the device had been much employed by topographical artists like the Italian painter Canaletto in his detailed views of the city of Venice. What was lacking was a way of giving such images permanent form. This was finally achieved by Louis Daguerre (1787-1851), who perfected a way of fixing them on a silvered copper plate. His discovery, the "daguerreotype," was announced in 1839. ■ 【A】

A second and very different process was patented by the British inventor William Henry Talbot (1800-1877) in 1841. ■ 【B】 Talbot's "calotype" was the first negative-to-positive process and the direct ancestor of the modern photograph. The calotype was revolutionary in its use of chemically treated paper in which areas hit by light became dark in tone, producing a negative image. ■ 【C】 This "negative," as Talbot called it, could then be used to print multiple positive images on another piece of treated paper. ■ 【D】

14题

1. The art of painting was forever changed by photography.
2. camera obscura + Daguerreotype
3. Calotype
4. Differences
5. Authenticity, Artists' reaction
6. certain painting obsolete+democratic
7. poor relation of fine art
8. unanticipated consequences

14. The invention of photography had a significant impact on the art of painting in the nineteenth century.

- A. For a brief time, artists preferred not to paint natural or realistic images that would have to compete with photographs.
- B. The photographic processes of Louis Daguerre and William Henry Talbot both made permanent images, but only Talbot's process allowed making multiple copies.
- C. Photography made accurate images widely and inexpensively available, but this popular success also had the effect of lowering its perceived value in relation to the fine arts.
- D. Before photography, Canaletto had used the camera obscura to project scenes onto a paper or glass plate.
- E. The work of Eadweard Muybridge and Etienne-Jules Marey established photography both as a science and as an art.
- F. Photography eliminated the painted portrait miniature, led artists to accurately represent movement, and affected pictorial composition, but did not replace traditional visual arts.

14. The invention of photography had a significant impact on the art of painting in the nineteenth century.

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- B. The photographic processes of Louis Daguerre and William Henry Talbot both made permanent images, but only Talbot's process allowed making multiple copies. 第二三段
- C. Photography made accurate images widely and inexpensively available, but this popular success also had the effect of lowering its perceived value in relation to the fine arts. 第七段
- D. Before photography, Canaletto had used the camera obscura to project scenes onto a paper or glass plate. 第二段, 细节
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- F. Photography eliminated the painted portrait miniature, led artists to accurately represent movement, and affected pictorial composition, but did not replace traditional visual arts. 第六七八段

TPO11-1 Ancient Egyptian Sculpture

Paragraph 1

formal content

表面内容

unfavorably

不利地

sculpture

雕塑

twisted

变形的

statuary /'stætʃuəri/

雕塑

geometric perspective

几何透视法

1. 因果论证

2. 问题解释

3. 举例论证

4. 对比论证

5. 分类描述

In order to understand ancient Egyptian art, it is vital to know as much as possible of the elite Egyptians' view of the world and the functions and contexts of the art produced for them. Without this knowledge we can appreciate only the **formal content** of Egyptian art, and we will fail to understand why it was produced or the concepts that shaped it and caused it to adopt its distinctive forms. In fact, a lack of understanding concerning the purposes of Egyptian art has often led it to be compared **unfavorably** with the art of other cultures: Why did the Egyptians not develop **sculpture** in which the body turned and **twisted** through space like classical Greek **statuary**? Why do the artists seem to get left and right confused? And why did they not discover the **geometric perspective** as European artists did in the Renaissance? The answer to such questions has nothing to do with a lack of skill or imagination on the part of Egyptian artists and everything to do with the purposes for which they were producing their art.

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Main idea:
it is vital to know
purposes for
producing art

论证方法:
问题解释

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

1. The word vital in the passage is closest in

- ☐ attractive
- ☒ essential
- ☐ usual
- ☐ practical

In order to understand ancient Egyptian art, it is **vital** to know as much as possible of the elite Egyptians' view of the world and the functions and contexts of the art produced for them. Without this knowledge we can appreciate only the formal content of Egyptian art, and we will fail to understand why it was produced or the concepts that shaped it and caused it to adopt its distinctive forms. In fact, a lack of understanding concerning the purposes of Egyptian art has often led it to be compared unfavorably with the art of other cultures: Why did the Egyptians not develop sculpture in which the body turned and twisted through space like classical Greek statuary? Why do the artists seem to get left and right confused? And why did they not discover the geometric perspective as European artists did in the Renaissance? The answer to such questions has nothing to do with a lack of skill or imagination on the part of Egyptian artists and everything to do with the purposes for which they were producing their art.

2. Paragraph 1 suggests that one reason Egyptian art is viewed less favorably than other art is that Egyptian art lacks

- a realistic sense of human body proportion
- a focus on distinctive forms of varying sizes
- the originality of European art
- the capacity to show the human body in motion

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3. In paragraph 1, the author mentions all of the following as necessary in appreciating Egyptian art EXCEPT an understanding of

- the reasons why the art was made
- the nature of aristocratic Egyptian beliefs
- the influences of Egyptian art on later art such as classical Greek art
- how the art was used

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Paragraph 2

frontality
 正面描绘
 cult
 狂热崇拜
 being 生物
 ritual
 仪式的, 惯例
 divine /di'vain/
 神圣的
 deceased
 亡故的
 rectangular shrine
 长方形的圣殿
 wall niches 壁龛
 pylon 外挂架
 court 宫廷

The majority of three-dimensional representations, whether standing, seated, or kneeling, exhibit what is called **frontality**: they face straight ahead, neither twisting nor turning. When such statues are viewed in isolation, out of their original context and without knowledge of their function, it is easy to criticize them for their rigid attitudes that remained unchanged for three thousand years. Frontality is, however, directly related to the functions of Egyptian statuary and the contexts in which the statues were set up. Statues were created not for their decorative effect but to play a primary role in the **cults** of the gods, the king, and the dead. They were designed to be put in places where these **beings** could manifest themselves in order to be the recipients of **ritual** actions. Thus it made sense to show the statue looking ahead at what was happening in front of it, so that the living performer of the ritual could interact with the **divine** or **deceased** recipient. Very often such statues were enclosed in **rectangular shrines** or **wall niches** whose only opening was at the front, making it natural for the statue to display frontality. Other statues were designed to be placed within an architectural setting, for instance, in front of the monumental entrance gateways to temples known as **pylons**, or in pillared courts, where they would be placed against or between pillars: their frontality worked perfectly within the architectural context.

Main idea:
Frontality

论证方法:
分类描述

1. 因果论证
2. 问题解释
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4. According to paragraph 2, why are Egyptian statues portrayed frontality?

- ☐ To create a psychological effect of distance and isolation
- ☐ To allow them to fulfill their important role in ceremonies of Egyptian life
- ☐ To provide a contrast to statues with a decorative function
- ☐ To suggest the rigid, unchanging Egyptian philosophical attitudes

The majority of three-dimensional representations, whether standing, seated, or kneeling, exhibit what is called frontality: they face straight ahead, neither twisting nor turning. When such statues are viewed in isolation, out of their original context and without knowledge of their function, it is easy to criticize them for their rigid attitudes that remained unchanged for three thousand years. Frontality is, however, directly related to the functions of Egyptian statuary and the contexts in which the statues were set up. Statues were created not for their decorative effect but to play a primary role in the cults of the gods, the king, and the dead. They were designed to be put in places where these beings could manifest themselves in order to be the recipients of ritual actions. Thus it made sense to show the statue looking ahead at what was happening in front of it, so that the living performer of the ritual could interact with the divine or deceased recipient. Very often such statues were enclosed in rectangular shrines or wall niches whose only opening was at the front, making it natural for the statue to display frontality. Other statues were designed to be placed within an architectural setting, for instance, in front of the monumental entrance gateways to temples known as pylons, or in pillared courts, where they would be placed against or between pillars: their frontality worked perfectly within the architectural context.

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5. The word context in the passage is closest in meaning to

- ☐ connection
- ☐ influence
- ☒ environment
- ☐ requirement

The majority of three-dimensional representations, whether standing, seated, or kneeling, exhibit what is called frontality: they face straight ahead, neither twisting nor turning. When such statues are viewed in isolation, out of their original **context** and without knowledge of their function, it is easy to criticize them for their rigid attitudes that remained unchanged for three thousand years.

6. The author mentions an architectural setting in the passage in order to

- suggest that architecture was as important as sculpture to Egyptian artists
- offer a further explanation for the frontal pose of Egyptian statues
- explain how the display of statues replaced other forms of architectural decoration
- illustrate the religious function of Egyptian statues

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7. The word they in the passage refers to

- ☒ statues
- ☐ gateways
- ☐ temples
- ☐ pillared courts

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Paragraph 3

Statues were normally made of stone, wood, or metal. Stone statues were worked from single rectangular blocks of material and retained the **compactness** of the original shape. The stone between the arms and the body and between the legs in standing figures or the legs and the seat in seated ones was not normally cut away. From a practical aspect this protected the figures against **breakage** and psychologically gives the images a sense of **strength** and power, usually enhanced by a supporting back pillar. By contrast, wooden statues were carved from several pieces of wood that were **pegged together** to form the finished work, and metal statues were either made by wrapping **sheet metal** around a wooden core or cast by the **lost wax process**. The arms could be held away from the body and carry separate items in their hands; there is no back pillar. The effect is altogether lighter and freer than that achieved in stone, but because both perform the same function, formal wooden and metal statues still display frontality.

compactness

紧凑

breakage

损坏

strength

结实

peg together

夹在一起

sheet metal

金属薄膜

lost wax process

失蜡铸造法

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述



Statues were normally made of stone, wood, or metal. Stone statues were worked from single rectangular blocks of material and retained the compactness of the original shape. The **stone** between the arms and the body and between the legs in standing figures or the legs and the seat in seated ones was not normally cut away. From a practical aspect this protected the figures against breakage and psychologically gives the images a sense of strength and power, usually enhanced by a supporting back pillar. By contrast, **wooden** statues were carved from several pieces of wood that were pegged together to form the finished work, and **metal** statues were either made by wrapping sheet metal around a wooden core or cast by the lost wax process. The arms could be held away from the body and carry separate items in their hands; there is no back pillar. The effect is altogether lighter and freer than that achieved in stone, but because both perform the same function, formal wooden and metal statues still display frontality.

Main idea:

statues

1.Stone

2.Wood

3.metal

论证方法:

分类描述

1. 因果论证

2. 问题解释

3. 举例论证

4. 对比论证

5. 分类描述

8. According to paragraph 3, why were certain areas of a stone statue left uncarved?

- To prevent damage by providing physical stability
- To emphasize that the material was as important as the figure itself
- To emphasize that the figure was not meant to be a real human being
- To provide another artist with the chance to finish the carving

Statues were normally made of stone, wood, or metal. Stone statues were worked from single rectangular blocks of material and retained the compactness of the original shape. The stone between the arms and the body and between the legs in standing figures or the legs and the seat in seated ones was not normally cut away. From a practical aspect this protected the figures against breakage and psychologically gives the images a sense of strength and power, usually enhanced by a supporting back pillar. By contrast, wooden statues were carved from several pieces of wood that were pegged together to form the finished work, and metal statues were either made by wrapping sheet metal around a wooden core or cast by the lost wax process. The arms could be held away from the body and carry separate items in their hands; there is no back pillar. The effect is altogether lighter and freer than that achieved in stone, but because both perform the same function, formal wooden and metal statues still display frontality.

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9. The word core in the passage is closest in meaning to

- ☐ material
- ☐ layer
- ☒ center
- ☐ frame

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10. According to paragraph 3, which of the following statements about wooden statues is true?

- ☐ Wooden statues were usually larger than stone statues.
- ☐ Wooden statues were made from a single piece of wood.
- ☐ Wooden statues contained pieces of metal or stone attached to the front.
- ☐ Wooden statues had a different effect on the viewer than stone statues.

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Paragraph 4

Apart from statues representing **deities**, kings, and named members of the elite that can be called formal, there is another group of three-dimensional representations that depicts **generic** figures, frequently servants, from the nonelite population. The function of these is quite different. Many are made to be put in the **tombs** of the elite in order to serve the tomb owners in the afterlife. Unlike formal statues that are limited to **static** poses of standing, sitting, and kneeling, these figures depict a wide range of actions, such as grinding grain, baking bread, producing **pots**, and making music, and they are shown in appropriate poses, bending and **squatting** as they carry out their tasks.

deity 美 ['diəti]

神，女神

generic figures

普通人物

tomb /tu:m/

坟墓

static /'stæti:k/

静止的

pot

锅，壶

squat /skwat/

蹲下

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述



Apart from statues representing deities, kings, and named members of the elite that can be called formal, there is another group of three-dimensional representations that depicts generic figures, frequently servants, from the nonelite population. The function of these is quite different. Many are made to be put in the tombs of the elite in order to serve the tomb owners in the afterlife. Unlike formal statues that are limited to static poses of standing, sitting, and kneeling, these figures depict a wide range of actions, such as grinding grain, baking bread, producing pots, and making music, and they are shown in appropriate poses, bending and squatting as they carry out their tasks.

Main idea:
generic figures
Functions
actions

论证方法:
分类描述

1. 因果论证
2. 问题解释
3. 举例论证
4. 对比论证
5. 分类描述

11. The word depicts in the passage is closest in meaning to

- ☐ imagines
- ☐ classifies
- ☐ elevates
- ☒ portrays

Apart from statues representing deities, kings, and named members of the elite that can be called formal, there is another group of three-dimensional representations that **depicts** generic figures, frequently servants, from the nonelite population. The function of these is quite different. Many are made to be put in the tombs of the elite in order to serve the tomb owners in the afterlife. Unlike formal statues that are limited to static poses of standing, sitting, and kneeling, these figures depict a wide range of actions, such as grinding grain, baking bread, producing pots, and making music, and they are shown in appropriate poses, bending and squatting as they carry out their tasks.

12. According to paragraph 4, what is the difference between statues that represent the Egyptian elite and statues that represent the nonelite classes?

- Statues of the elite are included in tombs, but statues of the nonelite are not.
- Statues of the elite are in motionless poses, while statues of the nonelite are in active poses.
- Statues of the elite are shown standing, while statues of the nonelite are shown sitting or kneeling
- Statues of the elite serve an important function, while statues of the nonelite are decorative

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13. Look at the four squares [] that indicate where the following sentence could be added to the passage.

In fact, it is the action and not the figure itself that is important.

Where would the sentence best fit?

14题



summary

1. it is vital to know purposes for producing art
2. Frontality
3. statues: Stone, Wood, metal
4. generic figures, Functions, actions

14. The distinctive look of ancient Egyptian sculpture was determined largely by its function.

A. The twisted forms of Egyptian statues indicate their importance in ritual actions.

B. The reason Egyptian statues are motionless is linked to their central role in cultural rituals.

C. Stone, wood, and metal statues all display the feature of frontality.

D. Statues were more often designed to be viewed in isolation rather than placed within buildings.

E. The contrasting poses used in statues of elite and nonelite Egyptians reveal their difference in social status.

F. Although the appearances of formal and generic statues differ, they share the same function.

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错，第一段

B. The reason Egyptian statues are motionless is linked to their central role in cultural rituals. 第二段

C. Stone, wood, and metal statues all display the feature of frontality. 第二三段，全部是frontality

D. Statues were more often designed to be viewed in isolation rather than placed within buildings. 没说

E. The contrasting poses used in statues of elite and nonelite Egyptians reveal their difference in social status. 第四段

F. Although the appearances of formal and generic statues differ, they share the same function. 错，第四段

1. 复习文化艺术类词汇

2. 完成2篇文章

阅读真经五

P104 Mexican mural art

P180 the early history of motion pictures

T hanks!

The Early History of Motion Pictures

The illusion of motion pictures is based on the optical phenomena known as the phi phenomenon and persistence of vision. The first of these refers to what happens when a person sees one light source go out while another one close to the original is illuminated, whereas the latter creates apparent movement between images when they succeed one another rapidly. Together these phenomena permit the succession of still frames on a motion-picture film strip to represent continuous movement when projected at the proper speed. First observed by the ancient Greeks, persistence of vision became more widely known in 1824 when Peter Roget (who also developed the thesaurus) demonstrated that human beings retain an image of an object is taken from view. Following Roget's pronouncement, a host of toys that depended on this principle sprang up in Victorian Europe. Bearing fanciful names (the Thaumatrope, the Praxinoscope), the devices basically involved a disk or card with a picture on each side attached to two pictures appear to combine into a single image due to persistence of vision. (P2)

出自阅读真经五p180第二段

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Before long, several people realized that a series of still photographs could be used instead of hand drawing. This illusion of motion from a series of still images on celluloid film was originally conceptualized as based on “persistence of vision”—that images passively accumulate on the retina. Then in 1878 a colorful Englishman-turned-American, Edward Muybridge, attempted to settle a 25,000 bet over whether the four feet of a galloping horse ever simultaneously left the ground. He arranged a series of 24 cameras alongside a racetrack to capture motion, then projected the findings with his creation of the zoopraxiscope—a device for projecting motion pictures that pre-dated the flexible perforated film strip. Muybridge’s technique not only settled the bet (the feet did leave the ground simultaneously at certain instances) but also led to a huge advancement in modern photography. Built upon the work of Muybridge, Thomas Alva Edison commissioned Dickson to provide a visual counterpart to his recently invented phonograph. When his early efforts did not work out, he turned the project over his assistant. Using flexible film, Dickson solved the vexing problem of how to move the film rapidly through the camera by perforating its edge with tiny holes and pulling it along by means of sprockets, projections on a wheel that fit into the holes of the film.

(P3)

第2段：出自阅读真经五p180第三段

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