# Reading 1 Portraits as Art

（1）According to the Oxford English Dictionary, portraiture is, "a representation or delineation of a person, especially of the face, made by life, by drawing, painting, photography, engraving... a likeness.” However, this simplistic definition disregards the complexities of portraiture. Portraits are works of art that **engage** with ideas of identity as they are perceived, represented, and understood in different times and places, rather than simply aim to represent a likeness. These concepts of identity can encompass social hierarchy, gender, age, profession, and the character of the subject, among other things. Rather than being fixed, these features are expressive of the expectations and circumstances of the time when the portrait was made. It is impossible to reproduce the aspects of identity; it is only possible to evoke or suggest them. Consequently, even though portraits represent individuals, it is generally conventional or typical - rather than unique - qualities of subject that are stressed by the artist. Portrait art has also undergone significant shifts in artistic convention and practice. Despite the fact that the majority of portraits portray the subject matter in some amount of verisimilitude, (an appearance of being true or real), they are still the outcome of **prevailing** artistic fashions and favored styles, techniques, and media. Therefore, portrait art is a vast art category which provides a wide range of engagements with social, psychological, and artistic practices and expectations.

The word engage in the passage is closest in meaning to

1. construct
2. are pleased
3. are altered
4. are involved in

2. According to paragraph 1，which of the following gives support of portrait painting's complexity?

1. Portraits representing faces are more true to life than portraits that portray a whole figure
2. Portrait art comes in many varieties, which include painting, photography, and drawing
3. Portraiture tries to portray the most uncommon attributes of a given subject
4. Portraiture is an interpretation of a subject rather than a copy of it

3. The word prevailing in the passage is closest in meaning to

1. apparent
2. distinct
3. steady
4. current

4. According to paragraph 1, which of the following best illustrates the development of portrait painting as an art form?

1. It started as a minor art form, but became progressively more popular
2. It is a comparatively stable art form due to its fixed subject matter
3. It has been subjected to consistent and major style shifts
4. It was the first art form concerned with the identity of the subject

(2) Since portraits are distinct from other genres or art categories in the ways they are produced, the nature of what they represent, and how they function as objects of use and display, they are worthy of separate study. ■ First, during their production, portraits require the presence of a specific person, or an image of the individual to be represented, in almost all cases. ■ In the majority of instances，the production of portraiture has necessitated sittings, which result in interaction between the subject(s) and artist throughout the creation of the work. ■ If the sitter is of high social standing or is occupied and unavailable to sit in the studio regularly, portraitists could use photographs or sketches of their subject. ■ In Europe, during the seventeenth and eighteenth century, the sitting time was sometimes decreased by focusing **solely** on the head and using professional drapery painters to finish the painting. For instance, **Sir Peter Lily, the English artist**, had a collection of poses in a pattern book that enabled him to focus on the head and require fewer sittings from his aristocratic patrons. Portrait painters could be asked to present the likeness of individuals who were deceased. In this sort of instance, photographs or prints of the subject could be reproduced. Theoretically, portraitists could work from impressions or memories when creating a painting, but this is a rare occurrence according to documented records. Nonetheless, whether the work is based on model sittings, copying a photograph or sketch, or using memory, the process of painting a portrait is closely linked with the implicit or explicit attendance of the model.

5. Paragraph 2 suggests which of the following differences between portraiture and other types of art?

1. Portraits portray the subject matter in a more aqcurate manner than other forms of art
2. Portraits typically take less time to produce than other art forms
3. Portraits typically necessitate an increased level of personal interaction between the subject matter and artist than other art forms
4. In opposition to other art forms, portraiture usually necessitates collaboration among several artists

6. In the passage, the word solely is closest in meaning to

1. only
2. primarily
3. particularly
4. directly

7. The author discusses the “Sir Peter Lily, the English artist,” to provide an example of an artist who

(A) invented a method to reduce the necessary number of sittings for his rich patrons

(B）employed professional drapery painters to help him finish his portraits

(C) concentrated on painting different parts of the subject body at each sitting

(D) had an uncommon range of patrons as subjects

8. All of the following are mentioned in paragraph 2 as techniques employed by artists to create portraits EXCEPT

1. combining facial traits from different subjects
2. observing the subjects directly during painting
3. copying a photograph
4. recalling what the subject looked like from memory

(3) Furthermore, portrait painting can be differentiated from other artistic genres like landscape, still life, and history by its connection with appearance, or likeness. As such, the art of portrait painting got a reputation for imitation, or copying, instead of for artistic innovation or creativity; consequently it is sometimes viewed as being of a lower status than the other genres.

According to Renaissance art theory, (which prevailed until the start of the nineteenth century) fine art was supposed to represent idealized images, as well as to be original and creative instead of to copy other works. Portraiture, in comparison, became linked with the level of a mechanical exercise as opposed to a fine art. Michelangelo’s well known protest that he would not paint portraits because there were not enough ideally beautiful models is only one example of the dismissive attitude to portraiture that persisted among professional artist - even those who, ironically, made their living from portraiture. In the time of modernism, during the nineteenth and twentieth centuries, the attitude towards portraiture was **critical**. Even so, artists from around the globe persisted painting portraits in spite of their theoretical objections. Picasso, for instance, became renowned for cubist still-life painting early in his career, but some of his most effective early experiments in this new style were his portraits of art dealers. 1.

9. According to paragraph 3，portraiture grew to be regarded as a mechanical practice due to its association with which of the following?

1. innovation
2. imitation
3. perfectionism
4. creativity

10. What can be inferred from paragraph 3 regarding Michelangelo's view of portraiture?

1. He felt that imitating and copying were prerequisites of achieving creative portraits.
2. He thought that portrait artists ought to select subjects from long ago rather than present day.
3. He felt that portrait art should be viewed as a form of fine art.
4. He felt that portraits should only portray idealized beauty.

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

1. misunderstanding
2. fault-finding
3. ignorant
4. insignificant

12. In paragraph 3, the author talks about Picasso as an example of an artist who

1. altered the way other artists felt about portrait art
2. relied on portrait art to establish a high reputation
3. had fewer theoretical objections to portraiture than most modern artists
4. created portraits in spite of his doubts about portraiture as a fine art form
5. Look at the four squares [ ■ ] that indicate where the following sentence could be added to the passage

**In certain instances, portrait artists depended pn a combination of direct and indirect involvement with their subjects.**

Where would the sentence best fit?

1. Directions: An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage. This question is worth 2 points.

**Portraiture as an art form is more complex than is suggested by its definition.**

1. The definitions of portrait art in the dictionary have regularly transformed throughout the years to reflect shifting attitudes regarding the genre.
2. Portrait art should be considered as a distinct artistic genre due to its intense occupation with the subject and the way in which it was produced.
3. Beginning in the Renaissance and continuing into the start of the nineteenth century, portrait art was idealized to a greater degree than it is in today.
4. Portraits generally mirror the conventions of the time rather than the unique qualities of the individual.
5. Throughout history, the majority of professional artists avoided portrait art since they regarded it as a mechanical art form, and not as fine art.
6. Portrait art was at times viewed in a negative light since it was considered as simple copying void of artistic innovation.

# Reading 2 Live Performance

(1) Unlike video and cinema (although sometimes employing elements of both), the theater is a living, real-time event, with both performers and audience mutually interacting, each aware of the other's immediate presence. This turns out to be an extremely important **distinction**. Distinguished film stars, particularly those with theater backgrounds (as most have), routinely return to the live dramatic stage despite the substantially greater financial rewards of film work and invariably prefer stage acting because of the immediate audience response theater provides, with its corresponding sensations of excitement and presence.

1.The word distinction in the passage is closest in meaning to

1. idea
2. blend
3. definition
4. difference

2.Paragraph 1 makes which of the following points about theater and film

1. Theater audiences tend to be more critical than film audiences.
2. Actors in the theater are usually not as well-known as film actors.
3. Theater companies tend to pay more than film companies do for the most distinguished actors.
4. Audiences respond to actors differently in theater than in film.

3.Paragraph 1 suggests that the reason distinguished film stars return to live theater is that they

1. are able to command higher fees as well-known actors
2. enjoy the excitement of performing before a live audience
3. have great respect for theatrical drama as an art form
4. are dissatisfied with the roles they are offered in films and television

(2) The first of these is the **rapport** existing between actor and audience. Both are breathing the same air; both are involvedat the same time and in the same spacewith the stage life depicted by the play. Sometimes their mutual fascination is almost palpable; every actor's performance is affected by the way the audience yields or withholds its responses: its laughter, sighs, applause, gasps, silences. Live theatrical performance is always a two-way communication between stage and house.

4.The word rapport in the passage is closest in meaning to

1. excitement
2. balance
3. bond
4. fascination

(3) Second, theater creates a relationship among the audience members. Having arrived at the theaters as individuals or in groups of two or three, the audience members quickly find themselves fused into a common experience with total strangers: laughing at the same jokes, empathizing with the same characters, experiencing the same revelations. ■This broad communal response is never developed by television drama, which is played chiefly to solitary or clustered viewers who (because of frequent commercial advertisements) are only intermittently engaged, nor is it likely to happen in movie houses, where audience members essentially assume a one-on-one relationship with the screen and rarely (except in private or group screenings) break out in a powerful collective response, much less applause. ■By contrast, live theatrical presentations generate audience activity that is broadly social in nature: the crowd arrives at the theater at about the same time, people mingle and chat during intermissions, and all depart together, often in spirited conversation about the play. ■ Moreover, they communicate during the play: laughter and applause build upon themselves and gain strength from the recognition that others are laughing and applauding. ■The final ovationunique to live performanceinevitably involves the audience applauding itself, as well as the performers, for understanding and appreciating the theatrical excellence they have all seen together. And plays with political themes can even generate collective political response. In a celebrated example, 1935s **Waiting for Lefty** was staged as if the audience were a group of union members; by the play's end the audience was yelling Strike! Strike! in response to the play's issues. Obviously, only a live performance could evoke such a response.

5.In paragraph 3, which of the following is mentioned as support for the statement that This broad communal response is never developed by television drama

1. Television drama is rarely about serious social issues.
2. People do not usually talk to each other while watching television.
3. Television audiences vary greatly in their interest in television dramas.
4. People do not typically watch television in large groups.

6.According to paragraph 3, movie house audiences are different from audiences at live theatrical performances because movie house audiences do not

1. enjoy humor and jokes as much as theater audiences do
2. develop broad communal responses
3. sympathize with the characters they see dramatized
4. generally applaud unless everyone else is applauding

7.Why does the author mention the play Waiting for Lefty

1. To illustrate the power of the communal response to plays
2. To argue that plays about political subjects have more power to evoke deep feelings in an audience than nonpolitical plays do
3. To provide an example of a play that was a popular success because it dealt with important political issues
4. To compare the political importance of plays in recent times with the political importance of earlier plays

(4) Finally, live performance inevitably has the quality of immediacy. The action of the play is taking place right now, as it is being watched, and anything can happen. **Although in most professional productions the changes that occur in performance from one night to another are so subtle that only an expert would notice, the fact is that each night's presentation is unique, and everyone presentthe audience, the cast, and those behind the scenesknows it.** This awareness lends an excitement that cannot be achieved by theatrical events that are wholly in the can. One reason for the excitement, of course, is that in live performance, mistakes can happen; this possibility occasions a certain abiding tension, perhaps even an edge of stage fright, which some people say creates the ultimate **thrill** of the theater. But just as disaster can come without warning, so too can splendor. On any given night, each actor is trying to better his or her previous performance, and no one knows when this collective effort will coalesce into something sublime. The actors' constant striving toward self-transcendence gives the theater a **vitality** that is missing from performances fixed unalterably on videotape or celluloid. But perhaps most appropriately, the immediacy of live performance embodies the fundamental uncertainty of life. One prime function of theater is to address the uncertainties of human existence, and the very format of live performance presents a moment-to-moment uncertainty right before our eyes. Ultimately, this immediate theater helps us define the questions and confusions of our lives and lets us grapple, in the present, with their implications.

8.Which of the sentences below best expresses the essential information in the highlighted sentence in the passage Incorrect choices change the meaning in important ways or leave out essential information.

1. Although experts can detect the changes that occur in different performances, the changes are too subtle to be noticed by anyone else.
2. Although their performances vary only subtly from one night to another, actors in most professional productions want audiences to believe that every performance is unique.
3. Everyone involved in the professional production of a play knows that very small, almost unnoticeable changes make each performance unique.
4. In most professional productions, changes are included from one performance to another that are intended to make every performance a unique one.

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

1. goal
2. weakness
3. meaning
4. excitement

10. The word vitality in the passage is closest in meaning to

1. style
2. energy
3. purpose
4. quality

11. According to paragraph 4, on any given night the result of actors' efforts to better their previous performances is that the actors

1. form long-lasting relationships with the audience
2. are better able to overcome their stage fright
3. create a quality that is not present in film or television
4. are more likely to be admired by audiences

12. It can be inferred from paragraph 4 that one of the reasons filmed performances are less exciting than live theatrical performances is because

1. there is little chance that a mistake will occur in a filmed performance
2. most movies portray situations that audiences have seen before
3. audiences are interested in seeing famous actors live rather than on a screen
4. most people are accustomed to going to the movies but view the theater as a special event

13. Look at the four squares in Para 3 that indicate where the following sentence could be added to the passage.

**Such signs of an audience's engagement thus become part of every performance.**

Where would the sentence best fit Click on a square to add the sentence to the passage.

14. Drag your choices to the spaces where they belong. To review the passage, click on View Text. Answer Choices.

1. Although live theater is unlike either video or cinema, the different genres sometimes overlap.
2. While live theater is regarded by most film actors as the most exciting place to perform, many are too troubled by stage fright to perform live.
3. In the theater, there is a two-way communication between actor and audience that has an effect on the actor's performance.
4. Audiences at live theatrical performances form a special connection, sharing the common experience of reacting to a live theatrical performance.
5. Many people go to the theater excited to see in a live performance an actor that they have never seen before except on television or in films.
6. The excitement of live theater cannot be achieved in any other medium, and its immediacy and uncertainty help us deal with life's fundamental uncertainty.

# Lecture 1 the Eiffel Tower

**1. What is the main purpose of the lecture?**

1. To explain how the Eiffel Tower was designed
2. To highlight the similarities between the Eiffel Tower and other modern buildings
3. To show how perceptions of the Eiffel Tower changed over time
4. To argue that the Eiffel Tower has always been admired by artists

**2. According to the professor , why was Eiffel Tower built? Click on TWO answers.**

1. To display French technological achievements
2. To create a new landmark for Paris
3. To welcome visitors to the Universal Exposition
4. To encourage the design of tall buildings in prominent cities

**3. Why does the professor mention that the arches of the Eiffel Tower resemble railway bridges?**

1. To show how difficult it was to build an iron tower in the 1880s
2. To emphasize the structural strength of the Eiffel Tower
3. To imply that railway bridges were the inspiration for the design of the tower
4. To give a reason why the Eiffel Tower was disliked

**4. According to the professor, what characterize the Beaux Arts style?**

1. simple entryways
2. classical forms and details
3. the use of heavy industrial materials
4. the absence of columns

**5.What is the professor's opinion about the criticisms of the Eiffel Tower upon its completion?**

1. They were understandable considering the style of architecture that was popular when it was built.
2. They were inappropriate since they threatened the success of the Universal Exposition.
3. They were failed by competition among artists in Paris.
4. They helped bring the Beaux Arts period to a close.

**6. Why does the professor describe the clouds of Robert Delaunay's painting “the Eiffel Tower”**

1. To point out an image in the painting that symbolizes a dramatic break from traditional painting styles
2. To give an example of a type of image that is seldom found in Cubist paintings
3. To explain that Delaunay incorporated Beaux Arts images into his paintings
4. To give an example of an image that appeared many times in Delaunay’s paintings of the Eiffel Tower

# Lecture 2 Avant-garde

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

A. The ideas behind a piece by an avant-garde composer

B. The influence of twentieth-century painting on avant-garde music

C. The traditional elements in a famous piece of avant-garde music

D. Development of reactions to twentieth-century experimental art forms

**2. According to the professor, how did Rauschenberg's white paintings influence John Cage?**

A. They made him realize that artists should not be concerned with their audience.

B. They made him realize that an artwork with little content could still be rich in meaning.

C. They demonstrated the importance of collaborating with artists in other fields.

D. They inspired him to compose music that created visual impressions in listeners.

**3. Why was the experience of visiting anechoic chamber significant for Cage?**

A. He realized that he could still hear sounds inside the chamber.

B. He realized that echoes could be eliminated from a musical piece.

C. He learned the possibility of recording his body’s natural sound.

D. He discovered that music did not need to be composed in silence.

**4. What was Cage’s attitude toward found sound?**

A. He considered found sound to be a theoretical concept with no practical use.

B. He believed any noises could be musical if arranged carefully.

C. He believed that unintentional noises could serve as replacements for musical instruments.

D. He believed that compositions with random noises could be interpreted in different ways.

**5. What does the professor imply when he discusses the audience at the first performance of 4’33"?**

A. He believes that outside noise might have distracted the audience.

B. He thinks that music critics appreciated the piece more than the general audience did.

C. He thinks that the audience was not mature enough to appreciate the piece.

D. He thinks that the audience’s response to the piece was understandable.

**6. Why does the professor think that many of today’s performances of 4’33" are misinterpreted?**

A. They are performed mostly outdoors.

B. They contain intentional sounds.

C. They last longer than 4 minutes and 33 seconds.

D. They do not include an actual piano.