

北京航空航天大学 2013 年博士英语真题

Part I: Listening comprehension (20%)

Part II: Reading Comprehension (30%)

Directions: *There are four passages in this part. Each passage is followed by some questions or unfinished statements. For each of them, there are 4 choices marked A, B, C and D. Read the passages carefully and decide on the best choice. Then mark the corresponding letter on the ANSWER SHEET with a single line through the center.*

Passage 1

Printmaking is the generic term for a number of processes, of which woodcut and engraving are two **prime** examples. Prints are made by pressing a sheet of paper (or other material) against an image-bearing surface to which ink has been applied. When the paper is removed, the image adheres to it, but in reverse.

The woodcut had been used in China from the fifth century A.D. for applying patterns to textiles. The process was not introduced into Europe until the fourteenth century, first for textile decoration and then for printing on paper. Woodcuts are created by a relief process. First, the artist takes a block of wood, which has been sawed parallel to the grain, covers it with a white ground, and then draws the image in ink. The background is carved away leaving the design area slightly raised. The woodblock is inked, and the ink adheres to the raised image. It is then transferred to damp paper either by hand or with a printing press.

Engraving, which grew out of the goldsmith's art, originated in Germany and northern Italy in the middle of the fifteenth century. It is an intaglio process (from Italian intagliare, "to carve"). The image is incised into a highly polished metal plate, usually copper, with a cutting instrument, or burin. The artist inks the plate and wipes it clean so that some ink remains in the incised grooves. An impression is made on damp paper in a printing press with sufficient pressure being applied so that the paper picks up the ink.

Both woodcut and engraving have distinctive characteristics. Engraving lends itself to subtle modeling and shading through the use of fine lines. Hatching and cross-hatching determine the degree of light and shade in a print. Woodcuts tend to be more linear, with sharper contrasts between light and dark. Printmaking is well suited to the production of multiple images. A set of multiples is called an edition. Both methods can yield several hundred good-quality prints before the original block or plate begins to show signs of wear. Mass production of prints in the sixteenth century made images available, at a lower cost, to a much broader public than before.

Questions 21 to 25 are based on the passage.

21. What does the passage mainly discuss?

- A. The origins of textile decoration
- B. The characteristics of good-quality prints
- C. Two types of printmaking
- D. Types of paper used in printmaking

22. The word "prime" is closest in meaning to _____.

- A. principal
- B. complex
- C. general
- D. recent

23. The author's purposes in paragraph 2 is to describe _____.

- A. the woodcuts found in China in the fifth century

- B. the use of woodcuts in the textile industry
- C. the process involved in creating a woodcut
- D. the introduction of woodcuts to Europe

24. According to the passage, all of the following are true about engraving EXCEPT that it _____.

- A. developed from the art of the goldsmiths
- B. requires that the paper be cut with a burin
- C. originated in the fifteenth century
- D. involves carving into a metal plate

25. According to the passage, what do woodcut and engraving have in common?

- A. Their designs are slightly raised.
- B. They achieve contrast through hatching and cross-hatching.
- C. They were first used in Europe.
- D. They allow multiple copies to be produced from one original.

Passage 2

The French word *renaissance* means rebirth. It was first used in 1855 by the historian Jules Michelet in his *History of France*, then adopted by historians of culture, by art historians, and eventually by music historians, all of whom applied it to European culture during the 150 years spanning 1450-1600. The concept of rebirth was appropriate to this period of European history because of the renewed interest in ancient Greek and Roman culture that began in Italy and then spread throughout Europe. Scholars and artists of the fifteenth and sixteenth centuries wanted to restore the learning and ideals of classical civilizations of Greece and Rome. To these scholars this meant a return to human — as opposed to spiritual values. Fulfillment in life — as opposed to concern about an afterlife — became a desirable goal, and expressing the entire range of human emotions and enjoying the pleasures of the senses were no longer frowned on. Artists and writers now turned to secular as well as religious subject matter and sought to make their works understandable and appealing.

These changes in outlook deeply affected the musical culture of the Renaissance period — how people thought about music as well as the way music was composed, experienced, discussed, and **disseminated**. They could see the architectural monuments, sculptures, plays, and poems that were being rediscovered, but they could not actually hear ancient music — although they could read the writings of classical philosophers, poets, essayists, and music theorists that were becoming available in translation. They learned about the power of ancient music to move the listener and wondered why modern music did not have the same effect. For example, the influential religious leader Bernardino Ciriolo expressed disappointment with the learned music of his time. He urged musicians to follow the example of the sculptors, painters, architects, and scholars who had rediscovered ancient art and literature. The musical Renaissance in Europe was more a general cultural movement and state of mind than a specific set of musical techniques. Furthermore, music changed so rapidly during this century and a half — though at different rates in different countries — that we cannot define a single Renaissance style.

Questions 26 to 30 are based on the passage.

26. What is the passage mainly about?

- A. The musical compositions that best illustrated the developments during the European Renaissance.
- B. The musical techniques that were in use during the European Renaissance.
- C. The European Renaissance as a cultural development that included changes in musical style.
- D. The ancient Greek and Roman musical practices used during the European Renaissance.

27. It can be inferred from the passage that thinkers of the Renaissance were seeking a rebirth of _____.

- A. communication among artists across Europe

- B.** spirituality in everyday life
- C.** a cultural emphasis on human values
- D.** religious themes in art that would accompany the traditional secular themes

28. According to the passage, Renaissance artists and writers had all of the following intentions EXCEPT

_____.

- A.** using religious themes
- B.** portraying only the pleasant parts of human experience
- C.** producing art that people would find attractive
- D.** creating works that were easily understood

29. The word "disseminated" is closest in meaning to _____.

- A.** played
- B.** documented
- C.** spread
- D.** analyzed

30. Which of the following is mentioned in the passage as a reason for the absence of a single Renaissance musical style?

- A.** The musical Renaissance was defined by technique rather than style.
- B.** The musical Renaissance was too short to give rise to a new musical style.
- C.** Renaissance musicians adopted the styles of both Greek and Roman musicians.
- D.** During the Renaissance, music never remained the same for very long.