<<2008年考研英语王长喜点评历年真>>

图书基本信息

书名：<<2008年考研英语王长喜点评历年真题>>

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内容概要

每个题目，出题题点在哪，你能一下看出来吗？
每个题目，如何分析做题，你能思路很清晰吗？
连线解析，本试卷给你直观演示清楚做题过程。

书籍目录

章节摘录

Of all the changes that have taken place in English-language newspapers during the past quarter-century, perhaps the most far-reaching has been the inexorable decline in the scope and seriousness oftheir arts coverage.

It is difficult to the point of impossibility for the average reader under the age of forty to imagine atime when high-quality arts criticism could be found in most big-city newspapers. Yet a considerablenumber of the most significant collections of criticism published in the 20th century consisted in largepart of newspaper reviews. To read such books today is to marvel at the fact that their learned contentswere once deemed suitable for publication in general-circulation dailies. We are even farther removed from the unfocused newspaper reviews published in England betweenthe turn of the 20th century and the eve of World War II, at a time when newsprint was dirt-cheap andstylish arts criticism was considered an ornament to the publications in which it appeared. In those far-off days, it was taken for granted that the critics of major papers would write in detail and at length a-bout the events they covered. Theirs was a serious business, and even those reviewers who wore theirlearning lightly, like George Bernard Shaw and Ernest Newman, could be trusted to know what theywere about. These men believed in journalism as a calling, and were proud to be published in the dailypress. "So few authors have brains enough or literary gift enough to keep their own end up in journal-ism," Newman wrote, "that I am tempted to define journalism as a term of contempt applied bywriters who are not read to writers who are. " Unfortunately, these critics are virtually forgotten. Neville Cardus, who wrote for the ManchesterGuardian from 1917 until shortly before his death in 1975, is now known solely as a writer of essays onthe game of cricket. During his lifetime, though, he was also one of Englands foremost classical-musiccritics, and a stylist so widely admired that his Autobiography （1947） became a best-seller. He wasknighted in 1967, the first music critic to be so honored. Yet only one of his books is now in print, andhis vast body of writings on music is unknown save to specialists. Is there any chance that Carduss criticism will enjoy a revival ?

The prospect seems remote. Jour-nalistic tastes had changed long before his death, and postmodern readers have little use for the richlyupholstered Vicwardian prose in which he specialized. Moreover, the amateur tradition in music criti-cism has been in headlong retreat.

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