



مجاز است.

استفاده از:

## I. FILL IN THE BLANK

1. A way of ..... that seeks to express inner feelings will not be bound by national frontiers.  
a. paints                      b. painting                      c. painters                      d. painted
2. The term ..... means relative lightness or darkness, whether in color or in black and white.  
a. shape                      b. volume                      c. value                      d. illusion
3. These experiments proved that colors are ..... of white light.  
a. exceptions                      b. laws                      c. prisms                      d. components
4. Newton's ..... of color was formulated in the early 17<sup>th</sup> century.  
a. reflection                      b. element                      c. origin                      d. theory
5. Our attention is ..... forcefully toward the most important part the composition.  
a. directed                      b. bounded                      c. rejected                      d. excluded
6. Unity and variety exist on a ....., with total blandness at one end, total disorder at the other.  
a. spectrum                      b. decoration                      c. sculpture                      d. concept
7. Based on your text book, ..... is a sense of oneness, of things belonging together and making up a coherent whole.  
a. design                      b. balance                      c. variety                      d. unity
8. The figure in Henry Tanner's painting is not ..... positioned in the composition.  
a. centered                      b. center                      c. centrally                      d. central
9. Wang Yani used rhythm in her paintings ....., vigorously and energetically.  
a. spontaneous                      b. spontaneousness  
c. spontaneity                      d. spontaneously
10. One simple way of creating a pattern is by ..... a form throughout a picture plane.  
a. repeat                      b. repetition                      c. repeats                      d. repeating
11. **VOCABULARY** One very important function of line, especially in drawing and printmaking is the **creation** of shaded effects.  
a. hatching                      b. modeling                      c. making                      d. including
12. Picasso, in one of his works, sought a personal means of creating the illusion of a third **dimension**.  
a. a gradual decrease                      b. make something smaller  
c. a measurement in space                      d. a small Chinese dish
13. When a person stops on a street corner and **gazes** upward, other passersby will also stop and look up, following the "line" of sight.  
a. presses                      b. casts                      c. sits                      d. looks
14. Moreover, the forms are interconnected, as though all were branches of a **vivid** tropical plant.  
a. likely                      b. lurid                      c. lively                      d. ludicrous



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15. One artist who **devoted** a career to exploring the potential of geometric shape was the Dutch painter Piet Mondrian.

- a. composed                      b. spent                      c. met                      d. worked

16. We think of outer space as a **huge** void, hostile to human life except when protected by complex support systems.

- a. fractional                      b. lightness                      c. enormous                      d. ideal

17. The center of **emphasis** in da Vinci's *The Last Supper* is the figure of Christ.

- a. separation                      b. attention                      c. work                      d. gradation

18. Light and dark, extreme dampness and extreme dryness are some types of agents which cause **damage** in paintings.

- a. shadow                      b. harm                      c. direct                      d. express

19. Synthetic paints were still a **novelty** in the 1930s, but within twenty years they had become a fact of everyday life and work for artists.

- a. newness                      b. painting                      c. novel                      d. medium

20. Katsushika Hokusai also made many landscapes during his **proliferate** career.

- a. degrading                      b. decadent                      c. flourishing                      d. masterful

## PERSIAN WORD EQUIVALENT

21. **Hatching** is an area of closely spaced parallel lines.

- a. مدل پردازشی                      b. هاشور زنی                      c. نقطه گذاری                      d. هاشور زنی متقاطع

22. A **mass** is a three-dimensional solid.

- a. نور                      b. چرم                      c. شکل                      d. ارزش

23. **Intensity** refers to the relative purity of a color.

- a. شدت                      b. جدیت                      c. افراط                      d. ترکیب

24. Watercolor is thought of as an intimate art, usually small in scale and executed with great freedom and **spontaneity**.

- a. خودخواهی                      b. تقلیدگونی                      c. آزادی خواهی                      d. خودانگیزگی

25. The oldest of the **intaglio** techniques is engraving.

- a. نقاشی                      b. چاپ گود                      c. ترکیبی                      d. پارچه



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## II. Read the following text and then answer the questions

## READING COMPREHENSION

Watercolor has been an important part of traditional Japanese painting, where **it** is often combined with ink or ink washes (sweeps of diluted ink). Japanese brushwork lends itself especially well to a rapid, assured execution. In 15th-century Japan, landscape painting in watercolor and ink reached a high point of development, and the great master of the style was Sesshu. His *Autumn Landscape* is a wonderfully composed arrangement of diagonals—one from the trees at upper right to the ground at lower left, another cutting from middle left to intersect with the first and focus attention on the **pagoda** near the center of the painting. Throughout the painting Sesshu's brushwork is sharp and assured. Only a few strokes are needed to show us the **essence** of forms.

26. Generally speaking, the above paragraph talks about watercolor as a(n) .....

- a. rapid, assured execution
- b. flexible medium, capable of yielding very different effects
- c. important part of traditional Japanese painting
- d. wonderfully composed arrangement of diagonals

27. It, in line 2, refers to .....

- a. traditional Japanese painting
- b. ink washes
- c. sweeps of diluted ink
- d. Japanese brushwork

28. What does 'essence' mean?

- a. liquid
- b. quality
- c. border
- d. motion

29. 'Pagoda' in the above paragraph is a .....

- a. temple
- b. roof
- c. plant
- d. painting

30. It is implicitly stated that Japanese landscape painting in watercolor has been used .....

- a. from antiquity
- b. for 15 centuries
- c. from 15 centuries ago
- d. at least from the 15th century