

- 18 The word **'they'** in paragraph 5 refers to
- A. buildings
B. dwellings
C. doors
D. rooms
- 19 According to the passage, *kivas* were used for all of the following purposes EXCEPT
- A. clan meetings
B. food storage
C. religious ceremonies
D. tribal councils
- 20 According to the passage, the least likely reason that the Anasazi abandoned Mesa Verde was
- A. drought
B. overpopulation
C. war
D. crop failure

HỌC TỪ VỰNG

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PASSAGE 3

Questions 21-30



15 minutes

GHI CHÚ

Các câu hỏi dễ hơn cần ưu tiên trả lời đúng

★ Câu hỏi thông tin chi tiết: **22, 23, 25, 26, 27**

★ Câu hỏi tham chiếu: **30**

★ Câu hỏi từ vựng: **21, 29**

In April 1870, an art exhibit opened in Paris featuring famous and priceless works of art. However, at the time, no one knew that these paintings would one day be considered masterpieces. The paintings and the painters were **virtually** unknown at the time and would remain that way for several years.

In the nineteenth century, French art was dominated by the Academy of Fine Arts. Every year the academy held an art show called *Le Salon*. In 1863, the Academy rejected one of the paintings of Edouard Manet. Manet and a group of other independent artists organized their own show, which they called *Salon des Refuses* (Salon of the Rejected) opened on April 15, 1874. A newspaper critic named Louis Leroy visited the gallery and was not pleased with what he saw. *Impression: Sunset* – one painting of boats in a harbor at dawn by Claude Monet particularly enraged him. Leroy wrote that this piece, and in fact most of the pieces in the show, looked like “impressions” – a term for a preliminary, unfinished sketch made before a painting is done. Leroy’s newspaper review was jokingly called “The Exhibition of the Impressionists.” Within a few years of Leroy’s review, the term *Impressionists* had clearly stuck, not as a term of derision but as a badge of honor, and a new movement was born.

The Impressionist movement included the French painters Edouard Manet, Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Paul Cezanne, and the American painter Mary Cassatt. The techniques and standards employed within the Impressionist movement varied widely, and though the artists shared a core of values, the real glue which bound the movement together was its spirit of rebellion and independence. This spirit is clear when you compare Impressionist paintings with traditional French paintings of the time. Traditional painters tended to paint rather serious scenes from history and mythology. Many Impressionist paintings feature pleasant scenes of urban life, celebrating the leisure time that the Industrial Revolution had won for the middle class, as shown in Renoir’s luminous painting *Luncheon of the Boating Party*. Renoir once said that paintings should be “... likable, joyous, and pretty.” He said, “There are enough unpleasant things in this world. We don’t have to paint them as well.”

The Impressionists delighted in painting landscapes (except for Edgar Degas, who preferred painting indoor scenes, and Mary Cassatt, who mainly painted portraits of mothers and children). [A] Traditional painters, too, painted landscapes, but their landscapes tended to be somber and dark. [B] The Impressionists’ landscapes sparkle with light. [C] Impressionists insisted that their works be “true to nature.” [D] When they painted landscapes, they carried their paints and canvases outdoors in order to capture the ever-changing light. Traditional painters generally made preliminary sketches outside but worked on the paintings themselves in their studios.

“Classic” Impressionist paintings are often easy to **spot** because of the techniques used by the painters. For example, colors should be dropped pure on the canvas instead of getting mixed on the palette and most Impressionists mixed their paints as little as

D. Although the Impressionists' values differed, their techniques and standards helped create a strong, independent spirit.

25 Renoir's painting *Luncheon of the Boating Party* is an example of

- A. an industrial scene
- B. a study of some urban buildings
- C. a picture of people enjoying their leisure time
- D. a traditional French painting

26 What did the painters Edgar Degas and Mary Cassatt have in common?

- A. They both painted portraits of children and mothers.
- B. Neither of them was originally from France.
- C. Neither of them was primarily interested in landscapes.
- D. They both preferred painting unpleasant scenes.

27 When traditional painters worked on landscape paintings, they

- A. studied the ever-changing light
- B. did not make any preliminary sketches
- C. never left their studios
- D. sketched outdoors but painted indoors

28 In which space (marked A, B, C and D in the passage) will the following sentence fit?

This play of light can be seen in Claude Monet's paintings *Water Lilies*, *Green Harmony*, and *The Bridge at Argenteuil*.

- | | |
|--------|--------|
| A. [A] | B. [B] |
| C. [C] | D. [D] |

29 The word '**spot**' in paragraph 6 is closest in meaning to

- | | |
|-----------|-------------|
| A. paint | B. identify |
| C. admire | D. ignore |

30 The phrase '**the last one**' in the passage refers to

- | | |
|-------------------|---------------------|
| A. an artist | B. a painting |
| C. a brush stroke | D. a layer of paint |