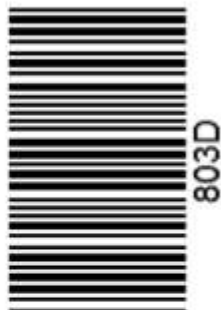


پی‌اچ‌دی تست؛ نخستین وب‌سایت تخصصی آزمون دکتری

کد کنترل

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صبح جمعه ۱۳۹۷/۱۲/۳ دفترچه شماره (۲)		«اگر دانشگاه اصلاح شود، مملکت اصلاح می‌شود.» امام خمینی (ره)		
جمهوری اسلامی ایران وزارت علوم، تحقیقات و فناوری سازمان سنجش آموزش کشور				
آزمون ورودی دوره دکتری (نیمه‌متمرکز) - سال ۱۳۹۸				
کلیه رشته‌های امتحانی گروه آزمایشی کشاورزی و منابع طبیعی				
مدت پاسخگویی: ۹۰ دقیقه	تعداد سؤال: ۶۰			
عنوان مواد امتحانی، تعداد و شماره سؤالات				
ردیف	مواد امتحانی	تعداد سؤال	از شماره	تا شماره
۱	استعداد تحصیلی	۳۰	۱۰۱	۱۳۰
۲	زبان انگلیسی - عمومی	۳۰	۱۳۱	۱۶۰
این آزمون ترمه منفی دارد.		استفاده از ماشین حساب مجاز نیست.		
حق چاپ، تکثیر و انتشار سؤالات به هر روش (الکترونیکی و ...) پس از برگزاری آزمون، برای تمامی اشخاص حقیقی و حقوقی تنها با مجوز این سازمان مجاز می‌باشد و یا متخلفین برابر مقررات رفتار می‌شود.				
۱۳۹۸				



بخش پنجم

راهنمایی:

این بخش، مربوط به سؤال‌های آزمون زبان انگلیسی – عمومی است.

PART A: Grammar

Directions: Select the answer choice (1), (2), (3), or (4) that best completes the blank. Then, mark the correct choice on your answer sheet.

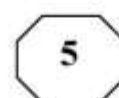
- 131- When for the finest, freshest ingredients, always purchase organic meats, vegetables, and condiments when possible.
- 1) to shop
 - 2) it is shopped
 - 3) are shopping
 - 4) shopping
- 132- Knowing that we have left the world it is the essence of self-worth and real happiness.
- 1) is a little better than you found in
 - 2) a little better than we found
 - 3) you found in a little better than
 - 4) where you find a little better than
- 133- The longest hiccups on record was by an American farmer persisted from 1922 to 1987.
- 1) whose hiccups
 - 2) that his hiccups
 - 3) with hiccups
 - 4) who hiccupped
- 134- Everyone has his or her own mode, one wants to meditate in order to be dynamic and transformed in the Divine Force one needs to be diligent and sincere.
- 1) although
 - 2) however when
 - 3) but if
 - 4) despite the fact
- 135- Research in the field of linguistics has shown that the higher up the social or management ladder a person is, to communicate in words and phrases.
- 1) better able he is
 - 2) the better able he is
 - 3) he is better able
 - 4) he has better ability
- 136- Those kinds of dreams,, are the most potent source of motivation I know.
- 1) with purposeful energy to fill their minds
 - 2) those with purposeful energy fill their minds
 - 3) the dreams that fill their minds with purposeful energy
 - 4) that are the dreams to fill their minds with purposeful energy

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- 151- What does the phrase “their more destructive cousins” in paragraph 1 refer to?
1) tornadoes
2) dust devils
3) arid regions
4) whirlwinds
- 152- The author uses the phrase “microscale phenomena” in paragraph 1 to emphasize the idea that
1) all whirlwinds behave in similar ways, whether they are tornadoes or dust devils
2) whirlwinds are very similar to tornadoes
3) whirlwinds are too small to be observed
4) whirlwinds last only a few minutes
- 153- Paragraph 1 supports which of the following inferences about the formation of dust devils?
1) Dust devils tend to form under clear skies because sunshine is required for surface heating.
2) Dust devils often form in arid regions because these regions have strong winds.
3) Dust devils are common because they are short-lived.
4) Dust devils tend to form in the morning.
- 154- Why does the author mention ice-skaters in paragraph 2?
1) To compare the directions of movement in a skater’s rotation to the direction of a whirlwind’s movement
2) To explain the effect of wind on the rotation of ice-skaters
3) To explain the motion of dust devils in familiar terms
4) To emphasize that whirlwinds move independently
- 155- According to paragraph 2, what makes the situation in which a dust devil forms unstable?
1) The tendency of dust and other debris to be drawn into the air
2) The fact that a layer of cool air is above a layer of warm air
3) The movement of air tens of meters above Earth’s surface
4) The fact that winds tend to disturb the warmer surface air

Passage 2:

The basic scenic background in the Roman theater was the *scaenae frons*. In comedy, it usually consisted of a series of houses opening onto a city street, represented by the stage. In tragedy, the facade normally became a palace or temple. Although some plays were set in the country or other open places, there was probably little attempt to change the visual appearance of the stage from one play to another. As the prologue to one play says: “This city is Epidamnus during the performance of this play; when another play is performed it will become another city.” The audience probably depended primarily upon the dramatists’ words to locate the action.

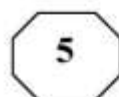
There were, notwithstanding, a number of problems relating to scenic background. One concerns the amount and kind of three-dimensional detail required by the plays of Plautus and Terence, some scholars arguing that there must have been porticos, alcoves, or other similar architectural features, with others maintaining that all details were painted. The question has arisen largely because of the many scenes in the comedies involving eavesdropping or scenes in which one character is not supposed to see others who were on stage at the same time. One group of historians has insisted that three-dimensional

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structures would have been necessary to stage the scenes convincingly, while another group insists that the conventions of the Roman stage permitted characters to see each other or to pretend not to see each other as the dramatic situation dictated.

Closely connected with this problem is another involving interiors. Since a few scenes in the comedies depicted banquets or other actions that would ordinarily occur indoors, some scholars have argued that such scenes were staged in porches or vestibules in front of doors, to give a more convincing sense of an interior. Others have insisted that none of these scenes occurred indoors, and that it is only the influence of modern realism that has led historians to such conjectures. Neither of these arguments can be proven, although it seems likely that convention was stronger than realism in the time of Plautus and Terence.

156- What does the passage mainly discuss?

- 1) Scenes from plays by Plautus and Terence
- 2) Differences between Roman comedy and tragedy
- 3) The use of scenic background facades in Roman theater
- 4) Disagreements scholars have about the meaning of Roman theater

157- Why does the author quote from the prologue of a play in paragraph 1?

- 1) To support the assertion that from play to play there was probably little attempt to alter the appearance of the stage
- 2) To illustrate how the setting for most Roman comedies was in the city, even when they were presented in the country
- 3) To indicate that Roman theater emphasized action rather than words
- 4) To describe varieties of the Roman *scaenae frons*

158- According to the passage, the audience probably relied most upon which of the following as an indication of the location of a scene in a Roman play?

- 1) The facade
- 2) What the writer said about the location
- 3) Whether the play was a comedy or tragedy
- 4) The three-dimensional detail in the background

159- According to the passage, some scholars believed that Roman comedies required scenery with three-dimensional architectural features because

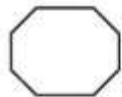
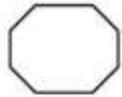
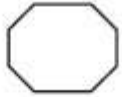
- 1) the ruins of Roman theater show signs of having had such features
- 2) this type of scenery was so durable that it could be reused in other plays
- 3) Roman dramatists were known to be concerned with the realistic portrayal of scenic backgrounds
- 4) there were many scenes in which some characters were not supposed to see other characters

160- Which of the following statements about Plautus and Terence is best supported by paragraph 3?

- 1) Plautus and Terence frequently disagreed with each other.
- 2) The plays of Plautus and Terence were extremely realistic.
- 3) Plautus and Terence were exceptionally skillful at pleasing their audiences.
- 4) The banquet scenes in the plays of Terence and Plautus probably did not occur indoors.

This is the end of Section 5.

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