

$$2' + 2' = 4 dk$$

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Soru No: 66

According to the passage, scholars are trying to ----.

- A) define what the romantic understanding of genius is with an emphasis on the ambition of the genius
- B) determine the qualities of a genius to be able to guess from an early age if someone is likely to become one
- C) distinguish creative geniuses from one another in terms of their impact on the society
- D) refute the theory that personality traits foster the improvement of productivity
- E) find out how social and periodic factors help boost the reputation of a genius

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whether = if = predict

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2dim

2dim

first
second
also
finally

İnovasyonun kendi başlarına çok çalışan hırslı insanların alanı olduğuna dair romantik düşünceye rağmen, bireysel kişiliğe yönelik bilimsel bir odaklanma, yaratıcı davranışın henüz doğru tahminlerini vermemiştir. Akademisyenler, yüceliklerine katkıda bulunmuş olması muhtemel deneyimleri ve karakter özelliklerini bulmak için yaratıcı dahilerin biyografilerini araştırmışlardır. Ancak, hangi gençlerin yaratıcı dahiler olacağını güçlü bir şekilde tahmin eden özellikleri belirlemede başarısız olmuşlardır. Bu çabalar, sosyal bağlamın oynadığı önemli rolü hesaba katmadıkları için tahmin gücünden yoksundur. İnovasyonun doğası ve önemi, bir bireyin fikirleri ile o kişinin yaşadığı zaman ve kültür arasındaki etkileşime bağlıdır. Rock müzisyeni Bruce Springsteen 1949 yerine 1749'da doğmuş olsaydı, Born to Run adlı albümünü duymamız pek olası olmazdı. Benzer şekilde, İtalyan besteci Domenico Cimarosa 1749 yerine 1949'da doğmuş olsaydı, başyapıtı Il matrimonio segreto da dahil olmak üzere yaklaşık 80 operası muhtemelen gün ışığına çıkmazdı.

Soru No: 66

Pasaja göre, akademisyenler ---- çalışıyorlar.

A) dahinin hırslına vurgu yaparak dahinin romantik anlayışının ne olduğunu tanımlamaya

B) birinin dahi olup olmayacağını erken yaşlardan itibaren tahmin edebilmek için bir dahinin niteliklerini belirleme

C) topluma etkileri açısından yaratıcı dahileri birbirinden ayırmaya

D) kişilik özelliklerinin üretkenliğin artmasını teşvik ettiği teorisini çürütmeye

E) sosyal ve dönemsel faktörlerin bir dahinin itibarını artırmaya nasıl yardımcı olduğunu bulmaya

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Soru No: 67

The author uses the examples of Springsteen and Cimarosa to suggest that ----.

- A) they were far beyond the other geniuses of their own time in terms of creativity
- B) creativity cannot be considered in isolation from the dynamics of the society in which it flourishes
- C) geniuses' works can be best understood if they are disengaged from cultural stereotypes
- D) the impacts of innovative ideas can be far-reaching, regardless of the period in which they spring up
- E) geniuses from different societies can draw inspiration from each other's works

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Soru No: 67

Yazar, Springsteen ve Cimarosa örneklerini ---- öne sürmek için kullanıyor.

A) yaratıcılık açısından kendi zamanlarındaki diğer dahilerin çok ötesinde olduklarını

B) yaratıcılığın, içinde geliştiği toplumun dinamiklerinden soyutlanarak düşünülemeyeceğini

C) dahilerin eserlerinin, kültürel klişelerden koptukları takdirde en iyi şekilde anlaşılabilmesini

D) yenilikçi fikirlerin etkilerinin, ortaya çıktıkları dönemden bağımsız olarak geniş kapsamlı olabileceğini

E) farklı toplumlardan gelen dahilerin birbirlerinin eserlerinden ilham alabileceklerini

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Soru No: 68

What is the main purpose of the author?

- A) To argue against the importance of hard work and personal characteristics, which may not result in becoming a genius
- B) To promote the idea that geniuses throughout history had certain experiences that sharpened their skills
- C) To draw particular attention to the difference between what was once considered creative behaviour and what is now
- D) To briefly describe the concept of 'genius' and provide examples of figures who can be viewed as such
- E) To address a misconception about creative geniuses by highlighting the contribution of social circumstances to their success

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Soru No: 68

Yazarın asıl amacı nedir?

- A) Bir dahi olmakla sonuçlanmayabilecek olan çok çalışmanın ve kişisel özelliklerin önemine karşı çıkmak
- B) Tarih boyunca dahilerin becerilerini keskinleştiren belirli deneyimlere sahip oldukları fikrini desteklemek
- C) Bir zamanlar yaratıcı davranış olarak kabul edilen şey ile şu anki arasındaki farka özel olarak dikkat çekmek
- D) 'Dahi' kavramını kısaca tanımlamak ve bu şekilde görülebilecek figürlerden örnekler vermek
- E) Sosyal koşulların başarılarına olan katkısını vurgulayarak yaratıcı dahiler hakkındaki bir yanlış anlamayı ele almak

Putting feelings into words is how we begin to name what is happening inside us, and that naming can start to change the experience itself. Sometimes, the words we choose to describe our lives can enhance our mental health for months and years to come. Research on expressive disclosure - using your words - shows it can lead to significant health improvements with fewer doctor visits and reduced pain. There are some rules of thumb that have been learned from studies with adults. First, writing about a difficult life event three or four times on consecutive days tends to be more effective than spreading the sessions out. Second, the optimal time duration of each writing session seems to be at least 15 minutes; shorter sessions can even backfire, making health worse. Third, for those who do not like to write, talking works just as well. In fact, when one study directly compared talking and writing, talking came out ahead because people can express more in 15 minutes when speaking than when writing. One reason this type of therapy can be so transformative is that it helps people put words to their experiences in a safe, structured way, allowing them to tell their own stories with a sense of choice and authorship.

Soru No: 69

It is stated in the passage that using words to describe feelings ----.

- A) can produce positive results depending on people's ability to write as detailed as possible
- B) is proven to be beneficial for not only our mental health but also for physical well-being
- C) works better when people write down their feelings instead of talking about them
- D) should be carried out for no more than fifteen minutes for it to be beneficial
- E) is more effective if people wait a couple of days in between writing sessions

how = the way

1. içimizde ne olup bittiğini

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olmayan kavru
C : kapsar yani

Duyguları kelimelelere dökmek, içimizde olup bitenleri isimlendirmeye başladığımız yoldur ve bu isimlendirme deneyimin kendisini değiştirmeye başlayabilir. Bazen hayatımızı tanımlamak için seçtiğimiz kelimeler, gelecek aylar ve yıllar boyunca ruh sağlığımızı iyileştirebilir. Dışavurumcu ifşa (kelimelerinizi kullanma) üzerine yapılan araştırmalar; bunun daha az doktor ziyareti ve azalan ağrı ile önemli sağlık iyileşmelerine yol açabileceğini göstermektedir. Yetişkinlerle yapılan çalışmalardan öğrenilen bazı temel kurallar vardır. Birincisi, zor bir yaşam olayı hakkında ardışık günlerde üç veya dört kez yazmak, seansları yaymaktan daha etkili olma eğilimindedir. İkincisi, her yazma seansının en uygun süresi en az 15 dakika gibi görünmektedir; daha kısa seanslar ters tepebilir ve sağlığı daha da kötüleştirebilir. Üçüncüsü, yazmayı sevmeyenler için konuşmak da aynı derecede işe yarar. Aslında, bir çalışma konuşma ve yazmayı doğrudan karşılaştırdığında, konuşma öne çıkmıştır çünkü insanlar konuşurken 15 dakikada yazmaya kıyasla daha fazlasını ifade edebilirler. Bu tür bir terapinin bu kadar dönüştürücü olabilmesinin bir nedeni, insanların deneyimlerini güvenli ve yapılandırılmış bir şekilde kelimelere dökmelerine yardımcı olması, onlara kendi hikayelerini bir seçim ve yazarlık duygusuyla anlatma imkanı tanınmasıdır.

Soru No: 69

Pasajda duyguları tanımlamak için kelimeleri kullanmanın ---- belirtilmiştir.

A) insanların mümkün olduğunca ayrıntılı yazma yeteneklerine bağlı olarak olumlu sonuçlar verebileceği

B) sadece ruh sağlığımız için değil, aynı zamanda fiziksel esenliğimiz için de faydalı olduğunun kanıtlandığı

C) insanların duygularını konuşmak yerine kağıda döktüklerinde daha iyi işe yaradığı

D) faydalı olması için on beş dakikadan fazla sürdürülmemesi gerektiği

E) insanların yazma seansları arasında birkaç gün beklemesi durumunda daha etkili olduğu

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Soru No: 70

It is understood from the passage that expressive disclosure ----.

- A) could yield faster results had people been more willing to talk about distressing events with others
- B) should be utilised not during the event that causes a strong emotion but afterwards, when people are calmer to reflect on it
- C) is renovative because it helps people evaluate what happened to them and grants them autonomy over their experiences
- D) emerged initially as a way to alleviate the suffering of people who display physical symptoms such as chronic pain
- E) makes it easier for people to sympathise with others who had similar experiences

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Soru No: 70

Pasajdan dışavurumcu ifşanın ---- anlaşılmaktadır.

A) insanların üzücü olaylar hakkında başkalarıyla konuşmaya daha istekli olmaları durumunda daha hızlı sonuç verebileceği

B) güçlü bir duyguya neden olan olay sırasında değil sonrasında insanlar olayı düşünecek kadar sakinleştiklerinde kullanılması gerektiği

C) yenileyici olduğu çünkü insanların başlarına gelenleri değerlendirmelerine yardımcı olduğu ve onlara deneyimleri üzerinde özerklik sağladığı

D) başlangıçta kronik ağrı gibi fiziksel semptomlar gösteren insanların acılarını hafifletmek için bir yol olarak ortaya çıktığı

E) insanların benzer deneyimler yaşayan başkalarıyla empati kurmasını kolaylaştırdığı

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Soru No: 71

The author's **attitude towards** expressive disclosure is ---

- .
A) ambiguous
B) cautious
✓ C) appreciative
D) sceptical
E) perplexed

Putting feelings into words is how we begin to name what is happening inside us, and that naming can start to change the experience itself. Sometimes, the words we choose to describe our lives can enhance our mental health for months and years to come. Research on expressive disclosure - using your words - shows it can lead to significant health improvements with fewer doctor visits and reduced pain.

There are some rules of thumb that have been learned from studies with adults. First, writing about a difficult life event three or four times on consecutive days tends to be more effective than spreading the sessions out. Second, the optimal time duration of each writing session seems to be at least 15 minutes; shorter sessions can even backfire, making health worse. Third, for those who do not like to write, talking works just as well. In fact, when one study directly compared talking and writing, talking came out ahead because people can express more in 15 minutes when speaking than when writing. One reason this type of therapy can be so transformative is that it helps people put words to their experiences in a safe, structured way, allowing them to tell their own stories with a sense of choice and authorship.

Soru No: 71

The author's attitude towards expressive disclosure is ---

..

- A) ambiguous M.K. blurred/ vague /hazy
obscure / implicit
- B) cautious =wary
- C) appreciative** approving / onaylayan affirm-ing/ative
- D) sceptical doubtful /hesitant
- E) perplexed
bewildered / astonished / astounded /surprised

perplex: şaşırtmak / confuse /bewilder / astound /surprise

Duyguları kelimelere dökmek, içimizde olup bitenleri isimlendirmeye başladığımız yoldur ve bu isimlendirme deneyimin kendisini değiştirmeye başlayabilir. Bazen hayatımızı tanımlamak için seçtiğimiz kelimeler, gelecek aylar ve yıllar boyunca ruh sağlığımızı iyileştirebilir. Dışavurumcu ifşa (kelimelerinizi kullanma) üzerine yapılan araştırmalar; bunun daha az doktor ziyareti ve azalan ağrı ile önemli sağlık iyileşmelerine yol açabileceğini göstermektedir. Yetişkinlerle yapılan çalışmalardan öğrenilen bazı temel kurallar vardır. Birincisi, zor bir yaşam olayı hakkında ardışık günlerde üç veya dört kez yazmak, seansları yaymaktan daha etkili olma eğilimindedir. İkincisi, her yazma seansının en uygun süresi en az 15 dakika gibi görünmektedir; daha kısa seanslar ters tepebilir ve sağlığı daha da kötüleştirebilir. Üçüncüsü, yazmayı sevmeyenler için konuşmak da aynı derecede işe yarar. Aslında, bir çalışma konuşma ve yazmayı doğrudan karşılaştırdığında, konuşma öne çıkmıştır çünkü insanlar konuşurken 15 dakikada yazmaya kıyasla daha fazlasını ifade edebilirler. Bu tür bir terapinin bu kadar dönüştürücü olabilmesinin bir nedeni, insanların deneyimlerini güvenli ve yapılandırılmış bir şekilde kelimelere dökmelerine yardımcı olması, onlara kendi hikayelerini bir seçim ve yazarlık duygusuyla anlatma imkanı tanınmasıdır.

Soru No: 71

Yazarın dışavurumcu ifşaya karşı tutumu ----.

- A) belirsiz
- B) temkinli
- C) takdir edici (olumlu)**
- D) kuşkulu
- E) şaşkın

There is considerable variation in the extent to which parents correct their children's speech. The variation is based partly on the children's age and partly on the parent's social, linguistic, and educational background. When children are very young, parents rarely comment on grammatical errors, although they may correct lapses in politeness or the choice of a word that does not make sense. As children reach school age, parents may correct the kinds of non-standard speech in the hope that their children will outgrow their inappropriate lexical choices. Extensive observations of parents and children demonstrate that, as a rule, parents tend to focus on meaning rather than grammar when they correct children's speech. Thus, they may correct an incorrect word choice, an incorrect statement of the facts, or a rude remark, but they do not often react to errors that do not interfere with communication. The case for second language learners is more complex. Both children and adults can acquire a great deal of language without any feedback on error. On the other hand, the evidence suggests that, without corrective feedback and guidance, second language learners may keep using certain ungrammatical sentences for years. Therefore, corrective feedback could play an important role in overcoming errors.

Soru No: 72

It is pointed out in the passage that parents ----.

- A) correct their children's grammatical errors rather than the mistakes in their word choices
- B) are more likely to correct their young children's errors that obscure meaning
- C) ignore their children's impolite linguistic choices when they are very young
- D) tend to correct their children's mistakes regardless of their age and linguistic competence
- E) start correcting their children's grammatical errors when they start school

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Ebeveynlerin çocuklarının konuşmalarını düzeltme dereceleri bakımından önemli farklılıklar vardır. Bu farklılık kısmen çocukların yaşına, kısmen de ebeveynlerin sosyal, dilsel ve eğitimsel geçmişine dayanmaktadır. Çocuklar çok küçükken, ebeveynler nezaket kurallarındaki aksaklıkları veya anlamsız bir kelime seçimini düzeltmeler de dilbilgisi hataları hakkında nadiren yorum yaparlar. Çocuklar okul çağına geldiklerinde ebeveynler, çocuklarının uygun olmayan kelime seçimlerini bırakacakları umuduyla standart dışı konuşma türlerini düzeltebilirler. Ebeveynler ve çocuklar üzerinde yapılan kapsamlı gözlemler, kural olarak ebeveynlerin çocukların konuşmalarını düzeltirken dilbilgisinden ziyade anlama odaklanma eğiliminde olduklarını göstermektedir. Bu nedenle yanlış bir kelime seçimini, olguların yanlış bir ifadesini veya kaba bir sözü düzeltebilirler, ancak iletişime engel olmayan hatalara genellikle tepki vermezler. İkinci dil öğrenenler için durum daha karmaşıktır. Hem çocuklar hem de yetişkinler, hata geri bildirim almadan büyük miktarda dil edinebilirler. Öte yandan kanıtlar; düzeltici geri bildirim ve rehberlik olmaksızın, ikinci dil öğrenenlerin belirli dilbilgisi dışı cümleleri yıllarca kullanmaya devam edebileceklerini göstermektedir. Bu nedenle, düzeltici geri bildirim hataların üstesinden gelinmesinde önemli bir rol oynayabilir.

Soru No: 72

Pasajda ebeveynlerin ---- işaret edilmektedir.

- A) çocuklarının kelime seçimlerindeki hatalardan ziyade dilbilgisi hatalarını düzelttiğine
- B) küçük çocuklarının anlamı belirsizleştiren hatalarını düzeltmeye daha yatkın olduklarına**
- C) çocukları çok küçükken onların kaba dilsel seçimlerini görmezden geldiklerine
- D) yaşlarına ve dilsel yetkinliklerine bakılmaksızın çocuklarının hatalarını düzeltme eğiliminde olduklarına
- E) çocukları okula başladığında onların dilbilgisi hatalarını düzeltmeye başladıklarına

There is considerable variation in the extent to which parents correct their children's speech. The variation is based partly on the children's age and partly on the parent's social,

linguistic, and educational background. When children are very young, parents rarely comment on grammatical errors, although they may correct lapses in politeness or the choice of a word that does not make sense. As children reach school age, parents may correct the kinds of non-standard speech in the hope that their children will outgrow their inappropriate lexical choices. Extensive observations of parents and children demonstrate that, as a rule, parents tend to focus on meaning rather than grammar when they correct children's speech. Thus, they may correct an incorrect word choice, an incorrect statement of the facts, or a rude remark, but they do not often react to errors that do not interfere with communication. The case for second language learners is more complex. Both children and adults can acquire a great deal of language without any feedback on error. On the other hand, the evidence suggests that, without corrective feedback and guidance, second language learners may keep using certain ungrammatical sentences for years. Therefore, corrective feedback could play an important role in overcoming errors.

Soru No: 73

The underlined word 'outgrow' is closest in meaning to --

...

- ✓ A) abandon
B) recall
C) admit
D) detect
E) utilise

There is considerable variation in the extent to which parents correct their children's speech. The variation is based partly on the children's age and partly on the parent's social, linguistic, and educational background. When children are very young, parents rarely comment on grammatical errors, although they may correct lapses in politeness or the choice of a word that does not make sense. **As children reach school age**, parents may correct the kinds of non-standard speech **in the hope that their children will outgrow their inappropriate lexical choices**. Extensive observations of parents and children demonstrate that, as a rule, parents tend to focus on meaning rather than grammar when they correct children's speech. Thus, they may correct an incorrect word choice, an incorrect statement of the facts, or a rude remark, but they do not often react to errors that do not interfere with communication. The case for second language learners is more complex. Both children and adults can acquire a great deal of language without any feedback on error. On the other hand, the evidence suggests that, without corrective feedback and guidance, second language learners may keep using certain ungrammatical sentences for years. Therefore, corrective feedback could play an important role in overcoming errors.

Soru No: 73

The underlined word 'outgrow' is closest in meaning to --

--.

- ✓ **A) abandon** = give up = desert
- B) recall
- C) admit (to) viny / Nan
- D) detect
- E) utilise = use
harness
exploit

Ebeveynlerin çocuklarının konuşmalarını düzeltme dereceleri bakımından önemli farklılıklar vardır. Bu farklılık kısmen çocukların yaşına, kısmen de ebeveynlerin sosyal, dilsel ve eğitimsel geçmişine dayanmaktadır. Çocuklar çok küçükken, ebeveynler nezaket kurallarındaki aksaklıkları veya anlamsız bir kelime seçimini düzeltmeler de dilbilgisi hataları hakkında nadiren yorum yaparlar. **Çocuklar okul çağına geldiklerinde ebeveynler, çocuklarının uygun olmayan kelime seçimlerini bırakacakları umuduyla standart dışı konuşma türlerini düzeltebilirler.** Ebeveynler ve çocuklar üzerinde yapılan kapsamlı gözlemler, kural olarak ebeveynlerin çocukların konuşmalarını düzeltirken dilbilgisinden ziyade anlama odaklanma eğiliminde olduklarını göstermektedir. Bu nedenle yanlış bir kelime seçimini, olguların yanlış bir ifadesini veya kaba bir sözü düzeltebilirler, ancak iletişime engel olmayan hatalara genellikle tepki vermezler. İkinci dil öğrenenler için durum daha karmaşıktır. Hem çocuklar hem de yetişkinler, hata geri bildirim almadan büyük miktarda dil edinebilirler. Öte yandan kanıtlar; düzeltici geri bildirim ve rehberlik olmaksızın, ikinci dil öğrenenlerin belirli dilbilgisi dışı cümleleri yıllarca kullanmaya devam edebileceklerini göstermektedir. Bu nedenle, düzeltici geri bildirim hataların üstesinden gelinmesinde önemli bir rol oynayabilir.

Soru No: 73

Altı çizili 'outgrow' kelimesi anlam olarak ---- kelimesine en yakındır.

- A) Bırakmak / Terk etmek**
- B) Hatırlamak
- C) Kabul etmek
- D) Tespit etmek
- E) Kullanmak

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Soru No: 74

Which can be inferred from the passage about second language learning?

- A) Adults can acquire the vocabulary more easily than the grammatical rules of the second language they are exposed to.
- B) Children tend to make similar grammatical errors in the second language they acquire.
- C) Unlike children, adults do not rely on corrective feedback when they start learning a second language.
- D) Children and adults seem to depend on guidance to learn the basic vocabulary in the second language.
- E) People acquire their mother tongue with little or no direct feedback, though they seem to need feedback in the case of second language learning.

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Soru No: 74

İkinci dil öğrenimi hakkında pasajdan hangisi çıkarılabilir?

- A) Yetişkinler, maruz kaldıkları ikinci dilin dilbilgisi kurallarından ziyade kelime dağarcığını daha kolay edinebilirler.
- B) Çocuklar, edindikleri ikinci dilde benzer dilbilgisi hataları yapma eğilimindedirler.
- C) Çocukların aksine yetişkinler, ikinci bir dil öğrenmeye başladıklarında düzeltici geri bildirim güvenmezler.
- D) Çocuklar ve yetişkinler, ikinci dildeki temel kelimeleri öğrenmek için rehberliğe ihtiyaç görmektedirler.

E) İnsanlar ana dillerini çok az doğrudan geri bildirimle veya hiç geri bildirim almadan edinirler, ancak ikinci dil öğrenimi durumunda geri bildirim ihtiyacı duyuyor gibi görünmektedirler.

Handwritten notes in blue ink:

- Under "almost no" in option E: "almost no"
- Under "though they seem to need feedback in the case of second language learning": "SVO though SVO although"
- Large note: "in the case of Vip / noun ... = when they learn 2nd language"

not

The wearing of masks in a theatre setting was not invented by the Ancient Greeks but was a key part of all their productions. For one thing, masks were connected to Ancient Greek religion, with many of their gods depicted in each performance. The masks worn by the actors therefore allowed them to transform into a deity visually, as well as worship them in a form of ritual performance. Indeed, records indicate many masks were burned after each show as a sacrifice. Secondly, masks enabled each actor to be better seen by the audience, with exaggerated features such as noses and mouths, along with facial expressions, more easily transmitted at a distance. The hiding of the actor's real face also enabled each actor to play multiple roles - especially female characters, as women were banned from acting within the theatre at the time. One of the most common deity masks worn was that of Dionysus, who was the god of the theatre.

Soru No: 75

It is stated in the passage that Ancient Greeks ----.

- 2 dk
- ✓ A) were influenced by elements of the theatre that were not their own but they made it a crucial part of their culture
- B) dramatically increased the public's admiration for theatrical productions with the use of masks
- C) exaggerated the features of their masks to show the greatness of their gods
- D) invented theatrical productions for the sole purpose of worshipping their many gods
- E) frequently wore the mask of Dionysus because he was the most praised deity

The wearing of masks in a theatre setting was not invented by the Ancient Greeks but was a key part of all their productions. For one thing, masks were connected to Ancient Greek religion, with many of their gods depicted in each performance. The masks worn by the actors therefore allowed them to transform into a deity visually, as well as worship them in a form of ritual performance. Indeed, records indicate many masks were burned after each show as a sacrifice. Secondly, masks enabled each actor to be better seen by the audience, with exaggerated features such as noses and mouths, along with facial expressions, more easily transmitted at a distance. The hiding of the actor's real face also enabled each actor to play multiple roles - especially female characters, as women were banned from acting within the theatre at the time. One of the most common deity masks worn was that of Dionysus, who was the god of the theatre.

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Tiyatro ortamında maske takılması Antik Yunanlılar tarafından icat edilmemiştir ancak tüm yapımlarının temel bir parçasıydı. Birincisi, maskeler Antik Yunan diniyle bağlantılıydı ve her performansta tanrıların birçoğu tasvir ediliyordu. Bu nedenle oyuncular tarafından takılan maskeler, hem görsel olarak bir tanrıya dönüşmelerine hem de bir tür ritüel performansı ile onlara ibadet etmelerine olanak tanıyordu. Nitekim kayıtlar, her gösteriden sonra birçok maskenin kurban olarak yakıldığını göstermektedir. İkincisi maskeler, burun ve ağız gibi abartılı özelliklerin yanı sıra yüz ifadelerinin uzaktan daha kolay aktarılmasıyla her oyuncunun seyirci tarafından daha iyi görülmesini sağlıyordu. Oyuncunun gerçek yüzünün gizlenmesi, her oyuncunun birden fazla rolü oynamasına da olanak tanıyordu; özellikle de o dönemde kadınların tiyatrodaki oyunculuğu yasak olduğu için kadın karakterleri canlandırabiliyorlardı. En sık takılan tanrı maskelerinden biri, tiyatro tanrısı olan Dionysos'un maskesiydi.

Soru No: 75

Pasajda Antik Yunanlıların ---- belirtilmektedir.

A) kendilerine ait olmayan tiyatro unsurlarından etkilendikleri ancak bunu kültürlerinin hayati bir parçası haline getirdikleri

B) maske kullanımıyla halkın tiyatro yapımlarına olan hayranlığını büyük ölçüde artırdıkları

C) tanrıların büyüklüğünü göstermek için maskelerinin özelliklerini abarttıkları

D) tiyatro yapımlarını sadece birçok tanrılarına ibadet etmek amacıyla icat ettikleri

E) en çok övülen ilah olduğu için sık sık Dionysos maskesi taktıkları

"not" true / one of

t.i.i

M.K

sıra
1, 2, 3, 4

Soru No: 76

Which of the following is **not** true about masks in the Ancient Greek theatre?

- A) Masks were used as tools enabling an actor to represent the look of deities and also to worship them.
- B) After performances, masks worn by actors in that specific play were put on fire as a kind of religious act.
- C) Masks made it possible for actors to take part in plays in which they were considered ineligible to act due to their facial characteristics.
- D) Because they were more visible, masks made it easier for actors to be seen by the audience.
- E) It was possible for one actor to play different characters as their face was hidden thanks to masks.

The wearing of masks in a theatre setting was not invented by the Ancient Greeks but was a key part of all their productions. For one thing, masks were connected to Ancient Greek religion, with many of their gods depicted in each performance. The masks worn by the actors therefore allowed them to transform into a deity visually, as well as worship them in a form of ritual performance. Indeed, records indicate many masks were burned after each show as a sacrifice. Secondly, masks enabled each actor to be better seen by the audience, with exaggerated features such as noses and mouths, along with facial expressions, more easily transmitted at a distance. The hiding of the actor's real face also enabled each actor to play multiple roles - especially female characters, as women were banned from acting within the theatre at the time. One of the most common deity masks worn was that of Dionysus, who was the god of the theatre.

eligible : who have necessary traits skills

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- D) Because they were more visible, masks made it easier for actors to be seen by the audience.
- E) It was possible for one actor to play different characters as their face was hidden thanks to masks.

Tiyatro ortamında maske takılması Antik Yunanlılar tarafından icat edilmemiştir ancak tüm yapımlarının temel bir parçasıydı. Birincisi, maskeler Antik Yunan diniyle bağlantılıydı ve her performansta tanrıların birçoğu tasvir ediliyordu. Bu nedenle oyuncular tarafından takılan maskeler, hem görsel olarak bir tanrıya dönüşmelerine hem de bir tür ritüel performansı ile onlara ibadet etmelerine olanak tanıyordu. Nitekim kayıtlar, her gösteriden sonra birçok maskenin kurban olarak yakıldığını göstermektedir. İkincisi maskeler, burun ve ağız gibi abartılı özelliklerin yanı sıra yüz ifadelerinin uzaktan daha kolay aktarılmasıyla her oyuncunun seyirci tarafından daha iyi görülmesini sağlıyordu. Oyuncunun gerçek yüzünün gizlenmesi, her oyuncunun birden fazla rolü oynamasına da olanak tanıyordu; özellikle de o dönemde kadınların tiyatrodaki oyunculuk yapması yasak olduğu için kadın karakterleri canlandırabiliyorlardı. En sık takılan tanrı maskelerinden biri, tiyatro tanrısı olan Dionysos'un maskesiydi.

Soru No: 76

Antik Yunan tiyatrosundaki maskeler hakkında aşağıdakilerden hangisi doğru değildir?

- A) Maskeler, bir oyuncunun tanrıların görünüşünü temsil etmesini ve aynı zamanda onlara ibadet etmesini sağlayan araçlar olarak kullanılıyordu.
- B) Performanslardan sonra, o oyunda oyuncular tarafından takılan maskeler bir tür dini eylem olarak ateşe veriliyordu.
- C) Maskeler, oyuncuların yüz özellikleri nedeniyle oynamaya uygun görülmedikleri oyunlarda yer almalarını mümkün kılıyordu.**
- D) Daha belirgin oldukları için maskeler, oyuncuların seyirci tarafından görülmesini kolaylaştırıyordu.
- E) Maskeler sayesinde yüzleri gizlendiği için bir oyuncunun farklı karakterleri oynaması mümkündü.

1 The wearing of masks in a theatre setting was not invented by the Ancient Greeks but was a key part of all their productions. 2 For one thing, masks were connected to Ancient Greek religion, with many of their gods depicted in each performance. The masks worn by the actors therefore allowed them to transform into a deity visually, as well as worship them in a form of ritual performance. Indeed, records indicate many masks were burned after each show as a sacrifice. 3 Secondly, masks enabled each actor to be better seen by the audience, with exaggerated features such as noses and mouths, along with facial expressions, more easily transmitted at a distance. The hiding of the actor's real face also enabled each actor to play multiple roles - especially female characters, as women were banned from acting within the theatre at the time. One of the most common deity masks worn was that of Dionysus, who was the god of the theatre.

Soru No: 77

What is the primary purpose of the author?

- A) To draw attention to the outstanding features of masks used in the Ancient Greek theatre
- B) To exemplify the religious significance of masks in Ancient Greece
- C) To emphasise the importance of the theatre in Ancient Greece
- D) To introduce the gods whose masks were used in the Ancient Greek theatre
- ✓ E) To explain the functions of masks in the Ancient Greek theatre

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main / chief

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1.2.3

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Soru No: 77

Yazarın asıl amacı nedir?

- A) Antik Yunan tiyatrosunda kullanılan maskelerin göze çarpan özelliklerine dikkat çekmek
- B) Antik Yunan'da maskelerin dini önemini örneklemek
- C) Antik Yunan'da tiyatronun önemini vurgulamak
- D) Antik Yunan tiyatrosunda maskeleri kullanılan tanrıları tanıtmak
- E) Antik Yunan tiyatrosunda maskelerin işlevlerini açıklamak

Raffaello Sanzio, or Raphael, was born in Urbino, Italy, in 1483. His father, Giovanni Santi, was a court painter to Renaissance prince Federico da Montefeltro, and gave young Raphael a sound education in the arts; by 1500 the teenager was a master in his own right. He fulfilled commissions across Italy, spending his formative years in Florence, where he was influenced by renowned artists including Leonardo da Vinci and Michelangelo. At the age of 23, he completed one of his most famous pieces, titled Madonna of the Meadow. Two years later, Raphael travelled to Rome in 1508 to produce frescoes at the Vatican. Partly because of his heavy workload, assistants often executed paintings after his designs rather than him painting entirely by his own hand: the cartoons for the Sistine Chapel were finished in this way. Raphael became a successful architect in 1512 and was appointed to plan a survey of Rome's antique monuments in 1517. Raphael completed his final work in 1520, the Transfiguration altarpiece, and died of a fever in the same year at the age of just 37. Without a doubt, he is considered one of the greatest painters in the history of art.

Soru No: 78

According to the passage, Raphael ----.

- A) became an artist because his father hoped he would take over his position at the royal court
- ✓ B) was inspired by great artists in Florence at a young age, where his artistic identity took shape
- C) received an education at a royal institution in a wide range of subjects, as well as painting
- D) trained under experts in the arts such as da Vinci and Michelangelo with the support of his father
- E) developed an artistic style that stood in contrast to that of his father, which was shaped by the royal court

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Soru No: 78

Pasaja göre Raphael ----.

A) babası saraydaki görevini devralmasını umduğu için sanatçı oldu

B) sanatsal kimliğinin şekillendiği Floransa'da genç yaşta büyük sanatçılardan ilham aldı

C) resmin yanı sıra geniş bir yelpazedeki konularda kraliyet kurumunda eğitim aldı

D) babasının desteğiyle da Vinci ve Michelangelo gibi sanat uzmanlarının yanında eğitim gördü

E) babasının saray tarafından şekillendirilen stiliyle tezat oluşturan bir sanatsal tarz geliştirdi

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Soru No: 79

M.K

Which can be understood from the passage?

- A) The majority of Raphael's artwork can be attributed to his assistants due to his reluctance to complete them.
- B) Despite his short life, Raphael achieved considerable success in both painting and architecture.
- C) Raphael decided to become an artist after he was inspired by great artists of his time.
- D) Raphael left Florence because he wanted to become an architect and work on Rome's antique monuments.
- E) Today, most people are unaware that Raphael was also a successful architect in Italy.

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Soru No: 79**Pasajdan hangisi anlaşılabilir?**

- A) Raphael'in sanat eserlerinin çoğunluğu, onları tamamlama konusundaki isteksizliği nedeniyle asistanlarına atfedilebilir.
- B) Kısa ömrüne rağmen Raphael hem resim hem de mimarlıkta önemli başarılar elde etti.**
- C) Raphael, zamanının büyük sanatçılarından ilham aldıktan sonra sanatçı olmaya karar verdi.
- D) Raphael mimar olmak ve Roma'nın antik anıtları üzerinde çalışmak istediği için Floransa'dan ayrıldı.
- E) Bugün çoğu insan, Raphael'in aynı zamanda İtalya'da başarılı bir mimar olduğunun farkında değildir.

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Soru No: 80

What is the passage mainly about?

- A) Raffaello Sanzio's journey to becoming a famous artist in art history
- B) How Raffaello Sanzio's artistic identity influenced his architectural works
- C) The stylistic differences in the artworks completed by Raffaello Sanzio and his assistants
- D) The importance of Florence in shaping Raffaello Sanzio's artistic style
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odak noktasıdır

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Soru No: 80

Pasaj esas olarak ne hakkındadır?

A) Raffaello Sanzio'nun sanat tarihinde ünlü bir sanatçı olma yolculuğu

- B) Raffaello Sanzio'nun sanatsal kimliğinin mimari eserlerini nasıl etkilediği
- C) Raffaello Sanzio ve asistanları tarafından tamamlanan sanat eserlerindeki üslup farkları
- D) Raffaello Sanzio'nun sanatsal tarzını şekillendirmede Floransa'nın önemi
- E) Raffaello Sanzio'nun Roma'daki mimari eserlerinin başarısı