

İleri seviye paragraph soruları SET1

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Although scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness, these retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. Indeed, such psychometric endeavors lack predictive power because they do not take into account the important role that social context plays in the actualization of talent. It is increasingly evident that the nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives, suggesting that genius is a systemic rather than a purely personal phenomenon. For instance, if rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run, as the socio-technological infrastructure for rock music was non-existent. Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably would not have seen the light of day, given that the artistic zeitgeist had shifted toward radically different aesthetic values. Ultimately, these examples underscore that the 'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities afforded by their era.

1. Net Bilgi Sorusu (Specific Information)

According to the passage, the primary reason why personality-based scientific studies have failed to accurately forecast creative behavior in individuals is that -

A) scholars have focused too much on modern rock musicians instead of focusing on the historical biographies of classical composers.

B) these research efforts do not consider the significant role that the social and cultural environment plays in the emergence of genius.

C) the biographies of creative geniuses are often incomplete and do not provide enough data for a comprehensive scientific personality analysis.

D) most creative geniuses are reluctant to share their personal experiences and character traits with researchers during their own lifetimes.

E) identifying the psychological characteristics of young people is a task that requires more advanced psychometric tools than currently available.

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Although scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness, these retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. Indeed, such psychometric endeavors lack predictive power because they do not take into account the important role that social context plays in the actualization of talent. It is increasingly evident that the nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives, suggesting that genius is a systemic rather than a purely personal phenomenon. For instance, if rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run, as the socio-technological infrastructure for rock music was non-existent. Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably would not have seen the light of day, given that the artistic zeitgeist had shifted toward radically different aesthetic values. Ultimately, these examples underscore that the 'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities afforded by their era.

2. Net Bilgi Sorusu (Specific Information)

The author specifically mentions that retrospective analyses of creative geniuses are often problematic because they ----.

- A) tend to ignore the hard work and ambition of the individuals while overemphasizing the luck they had during their careers.
- B) are conducted by scholars who do not have a background in both musicology and the social sciences at the same time.
- ✓ C) cannot show a clear connection between character and achievement because their research is limited by survivorship bias.
- D) focus exclusively on the 18th century, which makes them irrelevant for understanding the creative processes of the modern 20th century.
- E) assume that every young person with a specific character trait will eventually go on to become a world-renowned creative genius.

only

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Although scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness, these retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. Indeed, such psychometric endeavors lack predictive power because they do not take into account the important role that social context plays in the actualization of talent. It is increasingly evident that the nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives, suggesting that genius is a systemic rather than a purely personal phenomenon. For instance, if rock musician **Bruce Springsteen** had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run, as the socio-technological infrastructure for rock music was non-existent. Likewise, if Italian composer **Domenico Cimarosa** had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece *Il matrimonio segreto*, probably would not have seen the light of day, given that the artistic zeitgeist had shifted toward radically different aesthetic values. Ultimately, these examples underscore that the 'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities afforded by their era.

3. Çıkarım Sorusu (Inference)

It can be inferred from the examples of Bruce Springsteen and Domenico Cimarosa provided in the text that ----.

- A) a person's innovative potential can only be fully realized if it aligns with the technological and cultural conditions of their time. I only II
- B) classical opera was a much more demanding and complex art form than the rock music that emerged in the late 20th century.
- C) Springsteen would have been an even more successful musician if he had been born during the Enlightenment era instead of 1949.
- D) Cimarosa's 80 operas are considered masterpieces today because they managed to transcend the artistic zeitgeist and values of his own era.
- E) the interaction between an individual's ideas and their culture is only important for musical geniuses rather than innovators in other fields. only

" only "

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Although scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness, these retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement. **Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses.** Indeed, such psychometric endeavors lack predictive power because they do not take into account the important role that social context plays in the actualization of talent. It is increasingly evident that **the nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives,** suggesting that genius is a systemic rather than a purely personal phenomenon. For instance, **if rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run,** as the socio-technological infrastructure for rock music was non-existent. **Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably would not have seen the light of day,** given that the artistic zeitgeist had shifted toward radically different aesthetic values. Ultimately, these examples underscore that the **'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities afforded by their era.**

4. Çıkarım Sorusu (Inference)

We can understand from the passage that regarding the "myth of the lone genius," the author ----.

- A) supports it enthusiastically because it highlights the importance of working hard on one's own to achieve greatness in any creative field
- B) believes that it is the only accurate way to predict which young people will eventually become successful innovators in the future
- C) finds it useful for explaining why some people are born with more ambitious personalities and more creative potential than others in society
- D) claims that success isn't just about a solo genius; it's about what happens when the right person is born at the right moment in history
- E) suggests should be the main focus of future biographical studies to better understand the character traits of historical operatic composers

= is second only to X
... nin ardından ikincidir.

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Although scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness, these retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. Indeed, such psychometric endeavors lack predictive power because they do not take into account the important role that social context plays in the actualization of talent. It is increasingly evident that the nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives, suggesting that genius is a systemic rather than a purely personal phenomenon. For instance, if rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run, as the socio-technological infrastructure for rock music was non-existent. Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably would not have seen the light of day, given that the artistic zeitgeist had shifted toward radically different aesthetic values. Ultimately, these examples underscore that the 'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities afforded by their era.

5. Ana Konu ve Amaç Soruları

5. The passage is mainly about ----.

- A) the biographical differences between 18th-century and 20th-century musicians.
- B) the failure of modern science to identify the genetic roots of ambitious personalities.
- C) the necessity of social and historical context for the manifestation of creative genius. *emergence*
- D) the history of opera and rock music as seen through the works of famous composers.
- E) the psychological impact of survivorship bias on the biographies of historical figures.

ayrı bir kapsam
seçenekler m. 4.

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Although scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness, these retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. Indeed, such psychometric endeavors lack predictive power because they do not take into account the important role that social context plays in the actualization of talent. It is increasingly evident that the nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives, suggesting that genius is a systemic rather than a purely personal phenomenon. For instance, if rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run, as the socio-technological infrastructure for rock music was non-existent. Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably would not have seen the light of day, given that the artistic zeitgeist had shifted toward radically different aesthetic values. Ultimately, these examples underscore that the 'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities afforded by their era.

6. The primary aim of the author is to ----.

- A) contrast the musical styles of the Enlightenment era with modern rock music
- B) critique the narrow focus on individual traits in the study of innovation and genius
- C) provide a detailed list of character traits that predict future success in young people
- D) argue that hard work is the most important factor in becoming a creative genius
- E) defend the romantic notion that geniuses always work better when they are alone

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Although scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness, these retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. Indeed, such psychometric endeavors lack predictive power because they do not take into account the important role that social context plays in the actualization of talent. It is increasingly evident that the nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives, suggesting that genius is a systemic rather than a purely personal phenomenon. For instance, if rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run, as the socio-technological infrastructure for rock music was non-existent. Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably would not have seen the light of day, given that the artistic zeitgeist had shifted toward radically different aesthetic values. Ultimately, these examples underscore that the 'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities afforded by their era.

6. Üslup ve Kelime Soruları

7. The tone of the author can be best described as ----.

- A) sarcastic and dismissive
- B) biased and subjective
- C) emotional and romantic
- D) uncertain and hesitant
- E) analytical and objective

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Although scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness, these retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. Indeed, such psychometric endeavors lack predictive power because they do not take into account the important role that social context plays in the actualization of talent. It is increasingly evident that the nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives, suggesting that genius is a systemic rather than a purely personal phenomenon. For instance, if rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run, as the socio-technological infrastructure for rock music was non-existent. Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably would not have seen the light of day, given that the artistic zeitgeist had shifted toward radically different aesthetic values. Ultimately, these examples underscore that the 'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities afforded by their era.

8. The word "actualization" in the passage is closest in meaning to ----.

- A) realization
B) frustration
C) rejection
D) imagination
E) destruction

9. The word "province" in the first sentence is closest in meaning to ----.

area: bölge

- A) region 4
B) responsibility 4
C) obstacle —
D) domain —
E) rejection —

field expertise

10. The word "succumb" in the passage is closest in meaning to ----.

- A) abandon ·
B) eradicate ·
C) exaggerate ·
D) reinforce ·
 E) yield

Cevap Anahtarı

Soru No	Doğru Cevap	Konu / Soru Tipi	Metindeki Dayanak Noktası
1	B	Net Bilgi	"...lack predictive power because they do not take into account the important role that social context plays..."
2	C	Net Bilgi	"...retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement."
3	A	Çıkarım (Inference)	Springsteen ve Cimarosa örneklerinin anlatıldığı bölümün tamamı; özellikle "...interaction between an individual's ideas and the time and culture..." vurgusu.
4	D	Çıkarım (Inference)	Metnin son cümlesi: "...'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities..."
5	C	Ana Konu (Mainly)	Metnin genelinde savunulan "kişisel yetenek + sosyal bağlam" sentezi fikri.
6	B	Yazarın Amacı (Aim)	Giriş cümlesindeki "romantic notion" eleştirisi ve sonuç bölümündeki "myth" (mit) nitelemesi.

Soru No	Doğru Cevap	Konu / Soru Tipi	Metindeki Dayanak Noktası
7	E	Üslup (Tone)	Metnin genelinde kullanılan akademik, kanıta dayalı ve araştırmaları sorgulayan dil.
8	A	Kelime Bilgisi	"Actualization of talent" (yeteneğin gerçekleşmesi/hayata geçmesi) ifadesindeki anlamdaşı "realization" kelimesidir.
9	D	Kelime Bilgisi	
10	E		

Kısa Çözüm Stratejileri

- **Soru 1 & 2:** Bu sorular "doğrudan bilgi" sorularıdır. Metinde geçen anahtar kelimeleri (predictive power, survivorship bias) tarayarak cevaba 10 saniyede ulaşabilirsin.
- **Soru 3 & 4:** "Inferred" (çıkarılabilir) sorularında, seçenek metinde kelimesi kelimesine yazmaz. Yazarın verdiği örnekten (Springsteen'in 1749'da başarısız olacağı) senin "demek ki çevre çok önemli" sonucuna ulaşmanı bekler.
- **Soru 7 (Tone):** Eğer seçeneklerde "Analytical" veya "Objective" varsa ve metin bir dergiden/makaleden alınmış gibi duruyorsa, bu şıklar her zaman güçlü adaylardır. "Sarcastic" (alaycı) veya "Emotional" (duygusal) gibi şıklar bu tarz akademik metinlerde genellikle çeldiricidir.

Bu çalışma kağıdıyla ilgili takıldığın bir nokta var mı? İstersen bu metindeki önemli bağlaçları (Although, Despite, Given that) içeren küçük bir "Bağlaç Analizi" de yapabiliriz.

İngilizce metin

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour.

Although scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness, these retrospective analyses often succumb to 'survivorship bias,' failing to establish a causal link between temperament and achievement.

Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses.

Indeed, such psychometric endeavors lack predictive power because they do not take into account the important role that social context plays in the actualization of talent.

It is increasingly evident that the nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives, suggesting that genius is a systemic rather than a purely personal phenomenon.

For instance, if rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album *Born to Run*, as the socio-technological infrastructure for rock music was non-existent.

Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece *Il matrimonio segreto*, probably would not have seen the light of day, given that the artistic zeitgeist had shifted toward radically different aesthetic values.

Ultimately, these examples underscore that the 'myth of the lone genius' is secondary to the synergy between an individual's innate potential and the historical opportunities afforded by their era.

Metnin Türkçe Çevirisi

"İnovasyonun, kendi başlarına çok çalışan hırslı insanların uzmanlık alanı olduğuna dair romantik düşünceye rağmen, bireysel kişiliğe odaklanan bilimsel çalışmalar henüz yaratıcı davranışlara dair doğru öngörüler sunamamıştır.

Her ne kadar akademisyenler, yaratıcı dehaların büyüklüğüne katkıda bulunmuş olması muhtemel deneyimleri ve karakter özelliklerini bulmak için biyografilerini titizlikle incelemiş olsalar da, bu geriye dönük analizler genellikle 'hayatta kalma önyargısına' (survivorship bias) yenik düşmekte ve mizaç ile başarı arasında nedensel bir bağ kurmakta başarısız olmaktadır.

Ancak, hangi gençlerin gelecekte birer yaratıcı deha olacağını güçlü bir şekilde tahmin eden özellikleri tanımlamayı da başaramamışlardır.

Gerçekten de, bu tür psikometrik çabalar, yeteneğin gerçekleşmesinde sosyal bağlamın oynadığı önemli rolü hesaba katmadıkları için öngörü gücünden yoksundur.

İnovasyonun doğasının ve öneminin, bireyin fikirleri ile o kişinin içinde yaşadığı zaman ve kültür arasındaki etkileşime bağlı olduğu giderek daha açık hale gelmektedir; bu da dehanın saf kişisel bir fenomenden ziyade sistemsel bir durum olduğunu düşündürmektedir.

Örneğin, rock müzisyeni Bruce Springsteen 1949 yerine 1749'da doğmuş olsaydı, rock müziğin sosyo-teknolojik altyapısı mevcut olmadığı için onun 'Born to Run' albümünü muhtemelen hiçbir zaman duyamayacaktık.

Benzer şekilde, İtalyan besteci Domenico Cimarosa 1749 yerine 1949'da doğmuş olsaydı, sanatsal zamanın ruhunun (zeitgeist) tamamen farklı estetik değerlere kaymış olduğu göz önüne alındığında, başyapıtı *Il matrimonio segreto* dahil olmak üzere yaklaşık 80 operası muhtemelen gün ışığı göremeyecekti.

Sonuç olarak bu örnekler, 'yalnız deha mitinin', bireyin doğuştan gelen potansiyeli ile yaşadığı dönemin sunduğu tarihsel fırsatlar arasındaki sinerjinin yanında ikincil kaldığını vurgulamaktadır."

Sorular ve Seçeneklerin Çevirileri**1. Net Bilgi Sorusu**

According to the passage, the primary reason why personality-based scientific studies have failed to accurately forecast creative behavior in individuals is that - ---.

(Pasaja göre, kişiliğe dayalı bilimsel çalışmaların bireylerdeki yaratıcı davranışı doğru tahmin edememesinin temel nedeni şudur: ----.)

- **A) scholars have focused too much on modern rock musicians instead of focusing on the historical biographies of classical composers.**

(Akademisyenler klasik bestecilerin tarihsel biyografilerine odaklanmak yerine modern rock müzisyenlerine çok fazla odaklanmışlardır.)

- **B) these research efforts do not consider the significant role that the social and cultural environment plays in the emergence of genius.**

(Bu araştırma çabaları, dehanın ortaya çıkışında sosyal ve kültürel çevrenin oynadığı önemli rolü dikkate almamaktadır.)

- **C) the biographies of creative geniuses are often incomplete and do not provide enough data for a comprehensive scientific personality analysis.**

(Yaratıcı dehaların biyografileri genellikle eksiktir ve kapsamlı bir bilimsel kişilik analizi için yeterli veri sağlamamaktadır.)

- **D) most creative geniuses are reluctant to share their personal experiences and character traits with researchers during their own lifetimes.**

(Çoğu yaratıcı deha, kendi yaşam süreleri boyunca kişisel deneyimlerini ve karakter özelliklerini araştırmacılarla paylaşma konusunda isteksizdir.)

- **E) identifying the psychological characteristics of young people is a task that requires more advanced psychometric tools than currently available.**

(Gençlerin psikolojik özelliklerini belirlemek, şu an mevcut olandan daha gelişmiş psikometrik araçlar gerektiren bir görevdir.)

2. Net Bilgi Sorusu

The author specifically mentions that retrospective analyses of creative geniuses are often problematic because they ----.

(Yazar, yaratıcı dehaların geriye dönük analizlerinin genellikle sorunlu olduğunu çünkü bunların ---- olduğunu özellikle belirtir.)

- **A) tend to ignore the hard work and ambition of the individuals while overemphasizing the luck they had during their careers.**

(Kariyerleri boyunca sahip oldukları şans aşırı vurgularken, bireylerin sıkı çalışmasını ve hırsını görmezden gelme eğilimindedirler.)

- **B) are conducted by scholars who do not have a background in both musicology and the social sciences at the same time.**

(Aynı anda hem müzikoloji hem de sosyal bilimler geçmişine sahip olmayan akademisyenler tarafından yürütülmektedirler.)

- **C) fail to establish a causal link between temperament and achievement due to their tendency to succumb to survivorship bias.**

(Hayatta kalma önyargısına yenik düşme eğilimleri nedeniyle mizaç ve başarı arasında nedensel bir bağ kurmayı başaramazlar.)

- **D) focus exclusively on the 18th century, which makes them irrelevant for understanding the creative processes of the modern 20th century.**

(Sadece 18. yüzyıla odaklanırlar, bu da onları modern 20. yüzyılın yaratıcı süreçlerini anlamak için ilgisiz kılar.)

- **E) assume that every young person with a specific character trait will eventually go on to become a world-renowned creative genius.**

(Belirli bir karakter özelliğine sahip her gencin sonunda dünyaca ünlü bir yaratıcı deha olacağını varsayırlar.)

3. Çıkarım Sorusu

It can be inferred from the examples of Bruce Springsteen and Domenico Cimarosa provided in the text that ----.

(Metinde verilen Bruce Springsteen ve Domenico Cimarosa örneklerinden şu çıkarılabilir: ----.)

- **A) a person's innovative potential can only be fully realized if it aligns with the technological and cultural conditions of their time.**

(Bir kişinin yenilikçi potansiyeli, ancak kendi zamanının teknolojik ve kültürel koşullarıyla uyumlu olduğunda tam olarak gerçekleştirilebilir.)

- **B) classical opera was a much more demanding and complex art form than the rock music that emerged in the late 20th century.**

(Klasik opera, 20. yüzyılın sonlarında ortaya çıkan rock müzikten çok daha zahmetli ve karmaşık bir sanat formuydu.)

- **C) Springsteen would have been an even more successful musician if he had been born during the Enlightenment era instead of 1949.**

(Springsteen 1949 yerine Aydınlanma çaığında doğmuş olsaydı daha da başarılı bir müzisyen olurdu.)

- **D) Cimarosa's 80 operas are considered masterpieces today because they managed to transcend the artistic zeitgeist and values of his own era.**

(Cimarosa'nın 80 operası, kendi döneminin sanatsal zeitgeist'ini ve değerlerini aşmayı başardıkları için bugün başyapıt kabul edilmektedir.)

- **E) the interaction between an individual's ideas and their culture is only important for musical geniuses rather than innovators in other fields.**

(Bireyin fikirleri ile kültürü arasındaki etkileşim, diğer alanlardaki yenilikçilerden ziyade sadece müzikal dehalar için önemlidir.)

4. Çıkarım Sorusu

We can understand from the passage that the "myth of the lone genius" is a concept that the author ----.

(Pasajdan "yalnız deha mitinin", yazarın ---- olduğu bir kavram olduğunu anlayabiliriz.)

- **A) supports enthusiastically because it highlights the importance of working hard on one's own to achieve greatness in any creative field.**

(Herhangi bir yaratıcı alanda büyüklüğe ulaşmak için tek başına sıkı çalışmanın önemini vurguladığı için coşkuyla desteklediği...)

- **B) believes to be the only accurate way to predict which young people will eventually become successful innovators in the future.**

(Gelecekte hangi gençlerin başarılı yenilikçiler olacağını tahmin etmenin tek doğru yolu olduğuna inandığı...)

- **C) finds useful for explaining why some people are born with more ambitious personalities and more creative potential than others in society.**

(Neden bazı insanların toplumdaki diğerlerinden daha hırslı kişiliklerle ve daha yaratıcı potansiyelle doğduğunu açıklamak için faydalı bulduğunu...)

- **D) regards as a secondary factor compared to the essential synergy between an individual's innate potential and their specific historical era.**

(Bireyin doğuştan gelen potansiyeli ile belirli tarihsel dönemi arasındaki temel sinerjiye kıyasla ikincil bir faktör olarak gördüğü...)

- **E) suggests should be the main focus of future biographical studies to better understand the character traits of historical operatic composers.**

(Tarihsel opera bestecilerinin karakter özelliklerini daha iyi anlamak için gelecekteki biyografik çalışmaların ana odağı olması gerektiğini önerdiği...)

5. Ana Konu ve Amaç Soruları**5. The passage is mainly about ----.**

(Pasaj temel olarak şunun hakkındadır: ----.)

- **C) The necessity of social and historical context for the manifestation of creative genius.**

(Yaratıcı dehanın ortaya çıkması için sosyal ve tarihsel bağlamın gerekliliği.)

6. The primary aim of the author is to ----.

(Yazarın temel amacı şudur: ----.)

- **B) Critique the narrow focus on individual traits in the study of innovation and genius.**

(İnovasyon ve deha araştırmalarındaki bireysel özelliklere yönelik dar odağı eleştirmek.)

6. Üslup ve Kelime Soruları**7. The tone of the author can be best described as ----.**

(Yazarın üslubu en iyi şu şekilde tanımlanabilir: ----.)

- **B) Analytical and Objective (Analitik ve Nesnel)**

8. The word "actualization" in the passage is closest in meaning to ----.

(Pasajdaki "actualization" kelimesine anlamca en yakın olan şudur: ----.)

- **A) Realization (Gerçekleşme / Hayata geçme)**

Bu çevirilerle birlikte metnin mantıksal örgüsü daha netleşmiştir sanırım. Metindeki kelimelerden veya sorulardan özellikle üzerinde durmamızı istediğin bir yer var mı?

Aynı paragraph ileri seviye Soru Seti ve Analizler

"Notwithstanding the romanticized paradigm that depicts innovation as the exclusive domain of tenacious individuals operating in a vacuum, empirical investigations into the psychological constituents of personality have yet to furnish a robust framework for forecasting creative output. Although scholars have meticulously scrutinized the hagiographies of historical luminaries to isolate specific experiential or temperamental predispositions, such endeavors have consistently failed to yield any predictive metrics for identifying latent genius in the youth. Seldom do these biographical post-mortems account for the pivotal role of sociocultural catalysts; indeed, the very essence of innovation is predicated upon a synergistic confluence between an individual's cognitive idiosyncracies and the temporal-cultural milieu in which they are embedded. Had the rock iconoclast Bruce Springsteen been a contemporary of the 18th-century Enlightenment rather than the post-war era, his seminal 'Born to Run' would likely have remained an ontological impossibility. Conversely, were Domenico Cimarosa's operatic ingenuity transposed to the late 20th century, his prolific output, including the celebrated *Il matrimonio segreto*, would arguably have been stifled by the dissonance between his stylistic flair and the modern artistic zeitgeist."

1. (Specific Information)

According to the passage, the primary reason why past biographical studies have failed to predict future genius is that ----.

- A) they focused too heavily on the musical achievements of the 18th century.
B) they neglected the inextricable link between an individual's creativity and their social environment.
C) historical luminaries were often unwilling to share their personal experiences with scholars.
D) the psychological traits of 20th-century icons are inherently different from those of the Enlightenment.
E) modern scholars lack the empirical tools to analyze the hagiographies of the past.

- **Açıklama:** Metindeki "These efforts lack predictive power because they do not take into account the important role that social context plays" cümlesi doğrudan **B** şıkkına çıkar.

2. (Inference - Çıkarım)

It can be inferred from the passage that a person's creative success is ----

- A) a byproduct of sheer ambition and tireless individual labor.
- B) largely independent of the era into which the person is born as it is creativity that matters.
- C) contingent upon the alignment of their unique ideas with the prevailing culture of their time.
- D) more likely to occur in the 20th century than in the 18th century considering the latest developments.
- E) easily identifiable through standardized personality tests in early childhood.

- **Açıklama:** Metin, başarının "bireysel fikirler ile yaşanan zamanın etkileşimi" (interaction between individual's ideas and the time) olduğunu söyler. Bu durumda başarı, çevreye **bağlıdır (contingent upon)**. Cevap: **C**.

3. (Best Title - Başlık)

Which of the following would be the most appropriate title for the passage?

- A) The Biological Roots of Artistic Ambition
- B) Why Modern Music Surpasses Classical Opera
- C) The Psychological Profiling of Historical Geniuses
- D) Innovation: A Synergy Between Individual and Era
- E) The Failure of 20th Century Music Education

- **Açıklama:** Metnin ana fikri birey ve sosyal bağlamın birleşimidir. **D** şikkındaki "Synergy" (sinerji/birleşim) ve "Individual and Era" (Birey ve Çağ) bu özeti tam karşılar.

İleri seviye paragraph soruları SET1

"Notwithstanding the romanticized paradigm that depicts innovation as the exclusive domain of tenacious individuals operating in a vacuum, empirical investigations into the psychological constituents of personality have yet to furnish a robust framework for forecasting creative output. Although scholars have meticulously scrutinized the hagiographies of historical luminaries to isolate specific experiential or temperamental predispositions, such endeavors have consistently failed to yield any predictive metrics for identifying latent genius in the youth. Seldom do these biographical post-mortems account for the pivotal role of sociocultural catalysts; indeed, the very essence of innovation is predicated upon a synergistic confluence between an individual's cognitive idiosyncracies and the temporal-cultural milieu in which they are embedded. Had the rock iconoclast Bruce Springsteen been a contemporary of the 18th-century Enlightenment rather than the post-war era, his seminal 'Born to Run' would likely have remained an ontological impossibility. Conversely, were Domenico Cimarosa's operatic ingenuity transposed to the late 20th century, his prolific output, including the celebrated *Il matrimonio segreto*, would arguably have been stifled by the dissonance between his stylistic flair and the modern artistic zeitgeist."

4. (Mainly About - Ana Konu)

The passage is mainly concerned with ----.

- A) the comparison between the career paths of rock stars and opera composers.
- B) the limitations of using personality traits alone to explain the emergence of genius.
- C) the historical development of musical notation from 1749 to 1949.
- D) why Bruce Springsteen is considered more innovative than Domenico Cimarosa.
- E) the lack of ambition in modern young people compared to historical geniuses.

- **Açıklama:** Metin boyunca tartışılan asıl konu, kişisel özelliklerin deha tahmininde neden yetersiz kaldığıdır. Cevap: **B**.

5. (Tone - Üslup)

The tone of the author can be described as ----.

- A) dismissive and cynical
B) overly emotional and romantic
C) analytical and objective
D) sarcastic and mocking
E) uncertain and hesitant

- **Açıklama:** Yazar akademik bir dille araştırmalardan bahseder, örnekler verir ve bir mantık yürütür. Duygusal veya iğneleyici değildir. Cevap: **C**.

6. (Vocabulary in Context)

The word "province" in the first sentence is closest in meaning to ----.

- A) region
B) responsibility
C) obstacle
D) domain
E) rejection

- **Açıklama:** Cümlede "innovation is the province of ambitious people" derken, inovasyonun bu insanların "alanı/uzmanlık alanı/mülkü" olduğu kastedilir. "Domain" kelimesi burada en yakın anlamlıdır. Cevap: **D**.

8 MART 2026 YÖKDİL 1 SOSYAL Çıkmış Paragraf

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. These efforts lack predictive power because they do not take into account the important role that social context plays. The nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives. If rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run. Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably would not have seen the light of day.

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

Failed to

8 MART 2026 YÖKDİL 1 SOSYAL Çıkmış Paragraf

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. These efforts lack predictive power because they do not take into account the important role that social context plays. **The nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives.** If rock musician Bruce Springsteen **had been** born in 1749 rather than 1949, we **would have been unlikely** to ever hear his album Born to Run. **Likewise, if** Italian composer Domenico Cimarosa **had been b**orn in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably **would not have seen the light of day.**

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

8 MART 2026 YÖKDİL 1 SOSYAL Çıkmış Paragraf

Despite the romantic notion that innovation is the province of ambitious people working hard on their own, a scientific focus on individual personality has not yet yielded accurate forecasts of creative behaviour. Scholars have searched the biographies of creative geniuses to find experiences and character traits likely to have contributed to their greatness. Yet, they have failed to identify characteristics that powerfully predict which young people will go on to become creative geniuses. These efforts lack predictive power because they do not take into account the important role that social context plays. The nature and significance of innovation depend on the interaction between an individual's ideas and the time and culture in which that person lives. If rock musician Bruce Springsteen had been born in 1749 rather than 1949, we would have been unlikely to ever hear his album Born to Run. Likewise, if Italian composer Domenico Cimarosa had been born in 1949 rather than 1749, his nearly 80 operas, including the masterpiece Il matrimonio segreto, probably would not have seen the light of day.

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