



**İSTANBUL
KÜLTÜR
UNIVERSITY**

**İSTANBUL KÜLTÜR UNIVERSITY
DEPARTMENT OF FOREIGN LANGUAGES**

PROFICIENCY EXAM

**Invigilator
Initials**

NAME SURNAME: _____

CLASS: _____

STUDENT NO: _____

FOLLOW-UP NO: _____

FORM A

GENERAL EXAM INSTRUCTIONS

- Keep your student ID card on your desk throughout the exam.
- Sign the exam attendance sheet.
- Fill in the exam banners on your Exam Booklet.
- You are allowed to use a pencil and an eraser only.
- Dictionaries of any kind or any electronic gadget with a dictionary feature are not allowed. Please hand over any such items to the Exam Invigilator before the exam is started.
- Look through each and every page of your Exam Booklet, checking page numbers and readability.
- Do not ask any questions to the Exam Invigilator during the exam.
- You are not allowed to go to the restroom during the exam.
- Your Exam Booklet will be taken by the Exam Invigilator at the end of the exam.
- There are 56 questions in the exam. The first part of the exam will be marked out of 50 points. The number of correct answers will be converted accordingly.
- The writing section will be graded separately out of 25 points.

THERE ARE TWO SESSIONS IN THIS EXAM.

Listening & Reading: 09:30-11:30 (Suggested Time:120 minutes)

Writing : 12:00-13:00 (Suggested Time: 60 minutes)

1st Grader

/

2nd Grader

LISTENING:

/

_____ / 29 Qs.

READING:

/

_____ / 27 Qs.

LISTENING (25 POINTS) (Suggested Time: 40 minutes)

Part 1. Eight Different Situations: You will hear people talking in eight different situations. For questions 1-8, choose the best answer A, B or C. You will hear each recording twice.

1. You are in the service department of an electrical store when you overhear this technician speaking on the telephone.

What does he want the caller to do?

- A. wait for a trained technician
- B. try adjusting the TV himself
- C. bring the TV to the shop

2. You are in a railway waiting room when you overhear this man speaking.

What is he describing?

- A. the weather
- B. his working conditions
- C. a recent illness

3. You are standing at the bar of an English pub when you overhear this exchange.

What does the man want the woman to do?

- A. let him have the menu
- B. get him some food
- C. bring the food to his table

4. You are visiting the offices of a construction company when you overhear a woman answering the phone.

What is the caller complaining about?

- A. noise late at night
- B. damage done to his property
- C. noise early in the morning

5. You overhear this exchange in an office.

What does the woman want the man to do?

- A. type the letter
- B. check the letter for spelling
- C. give his opinion of the letter

6. You are listening to the results of football matches on a Saturday sports programme.

The West Bromwich-Albion game is different because _____.

- A. it was delayed by water on the pitch.
- B. it was delayed by rain.
- C. there was no score.

7. You are at a rock concert where the lead singer makes this announcement.

The next song has been specially written for _____.

- A. disabled people.
- B. people with a certain disease.
- C. children in hospital.

8. You are a passenger travelling in a car when you are stopped by a policeman.

The reason you have been stopped is because _____.

- A. there is a fault with the car.
- B. there has been an accident.
- C. your car has crossed a red light.

1st Grader: _____ / 8 Qs.

2nd Grader: _____ / 8 Qs.

Part 2. Gap Fill: You will hear a psychologist speaking on British radio on the subject of astrology. For questions 9-18, complete the sentences with a word or short phrase using no more than three words. You will hear the recording twice.

9. Over 60% of _____ admit to being interested in astrology.
10. Less than 3% of people would consult the stars before making _____.
11. Psychologists now believe that time of birth can affect a person's _____.
12. Time of birth is not the only factor, but it is the _____ for future changes.
13. To test his idea, the speaker decided to compare people's _____ and zodiac sign.
14. An amazing number of _____ were born mid July to mid August.
15. Other connections found by the study were _____.
16. A fair number of serious sports players were born in the _____ months.
17. The speaker thinks that the lack of professions dominated by mostly one star sign is a little _____.
18. The connections may be weak because people are removed from the _____.

1st Grader: _____ / 10 Qs.

2nd Grader: _____ / 10 Qs.

Part 3. Matching Speakers: You will hear five different people talking about visits they have made to the hospital. For questions 19-23, choose from the list (A-H) the reasons why each attended the hospital on the occasion described. Use the letters only once. There are three extra letters. You will hear the recording twice.

19. Speaker 1: _____
20. Speaker 2: _____
21. Speaker 3: _____
22. Speaker 4: _____
23. Speaker 5 : _____
- A. collect some surgical knives
- B. collect somebody
- C. deliver supplies
- D. visit a relative
- E. have an operation
- F. do maintenance work
- G. check a mental problem
- H. have a medical check-up

1st Grader: _____ / 5 Qs.

2nd Grader: _____ / 5 Qs.

Part 4. Multiple Choice: You will hear a radio discussion between two authors called Mark Shaw and Diana Abel about a book on laughter by Robert Provine. For questions 24-29, choose the answer A, B or C. You will hear the recording twice.

24. According to Mark Shaw, the idea that the main motivation for laughter is not humour _____.
A. is hard for people to understand.
B. needs further investigation.
C. is now widely accepted.
25. What surprised Diana Abel about differences in laughter between men and women?
A. the greater frequency of women's laughter
B. the changing role of laughter in relationships between the sexes
C. the value women place on laughter
26. What recommendation for increasing laughter does Diana find attractive?
A. Spend more time with friends.
B. Watch more comedy on TV.
C. Practise laughing.
27. How has both speakers' attitude to laughter changed after reading the book?
A. They find themselves more inclined to laugh.
B. They are more conscious of their own laughter.
C. They find other people's laughter strange.
28. Mark and Diana would both have liked more information on _____.
A. different kinds of humour.
B. the origins of laughter.
C. the negative aspects of laughter.
29. Why does Mark think the book will appeal to a non-academic audience?
A. It is written in a lively, conversational style.
B. It will teach people about relationships.
C. It contains fascinating stories.

1st Grader: _____ / 6 Qs.

2nd Grader: _____ / 6 Qs.

THIS IS THE END OF THE LISTENING TEST.

READING (25 POINTS) (Suggested time: 80 minutes)

Part 1. Multiple Choice: You are going to read an article about a book on the history of colour. For questions 1-6, choose the correct answer A, B or C.

Introduction to A Book About the History of Colour

¶1 This book examines how the ever-changing role of colour in society has been reflected in manuscripts, stained glass, clothing, painting and popular culture. Colour is a natural phenomenon, of course, but it is also a complex cultural construct that resists generalization and, indeed, analysis itself. No doubt this is why serious works devoted to colour are rare, and rarer still are those that aim to study it in historical context. Many authors search for the universal or archetypal truths they imagine reside in colour, but for the historian, such truths do not exist. Colour is first and foremost a social phenomenon. There is no transcultural truth to colour perception, despite what many books based on poorly grasped neurobiology or – even worse – on pseudoesoteric pop psychology would have us believe. Such books unfortunately clutter the bibliography on the subject, and even do it harm.

¶2 The silence of historians on the subject of colour, or more particularly their difficulty in conceiving colour as a subject separate from other historical phenomena, is the result of three different sets of problems. The first concerns documentation and preservation. We see the colours transmitted to us by the past as time has altered them and not as they were originally. Moreover, we see them under light conditions that often are entirely different from those known by past societies. And finally, over the decades we have developed the habit of looking at objects from the past in black-and-white photographs and, despite the current diffusion of colour photography, our ways of thinking about and reacting to these objects seem to have remained more or less black and white.

¶3 The second set of problems concerns methodology. As soon as the historian seeks to study colour, he must deal with a host of factors all at once: physics, chemistry, materials, and techniques of production, as well as iconography, ideology, and the symbolic meanings that colours convey. How to make sense of all of these elements? How can one establish an analytical model facilitating the study of images and coloured objects? No researcher, no method, has yet been able to resolve these problems, because among the numerous facts referring to colour, a researcher tends to select those facts that support his study and to conveniently forget those that contradict it. This is clearly a poor way to conduct research. And it is made worse by the temptation to apply to the objects and images of a given historical period information found in texts of that period. The proper method – at least in the first phase of analysis – is to proceed as do palaeontologists (who must study cave paintings without the aid of texts): by anticipating a logic and a system from the images and the objects themselves based on various concrete factors such as the rate of occurrence of particular objects and motifs, their distribution and nature. In short, one undertakes the internal structural analysis with which any study of an image or coloured object should begin.

¶4 The third set of problems is philosophical: it is wrong to project our own conceptions and definitions of colour onto the images, objects and monuments of past centuries. Our judgements and values are not those of previous societies (and no doubt they will change again in the future). For the writer-historian looking at the definitions and taxonomy of colour, the danger of anachronism is very real. For example, the spectrum with its natural order of colours was unknown before the seventeenth century, while the notion of primary and secondary colours did not become common until the nineteenth century. These are not eternal notions but stages in the ever-changing history of knowledge.

¶5 I have reflected on such issues at greater length in my previous work, so while the present book does address certain of them, for the most part it is devoted to other topics. Nor is it concerned only with the history of colour in images and artworks – in any case that area still has many gaps to be filled. Rather, the aim of this book is to examine all kinds of objects in order to consider the different facets of the history of colour and to show how far beyond the artistic sphere this history reaches. The history of painting is one thing; that of colour is another, much larger, question. Most studies devoted to the history of colour fail in considering only the pictorial, artistic or scientific realms. But the lessons to be learned from colour and its real interest lie elsewhere.

1. What problem regarding colour does the writer explain in the first paragraph?
 - A. Our view of colour is strongly affected by changing fashion.
 - B. Colours can have different associations in different parts of the world.
 - C. Certain popular books have dismissed colour as insignificant.

2. What is the first reason the writer gives for the lack of academic work on the history of colour?
 - A. There are problems of reliability associated with the artefacts available.
 - B. Historians have seen colour as being outside their field of expertise.
 - C. Colour has been rather looked down upon as a fit subject for academic study.

3. The writer suggests that the priority when conducting historical research on colour is to _____.
 - A. ignore the interpretations of other modern day historians.
 - B. focus one's interest as far back as the prehistoric era.
 - C. find some way of organising the mass of available data.

4. In the fourth paragraph, the writer says that the historian writing about colour should be careful _____.
 - A. not to analyse in an old-fashioned way.
 - B. not to make unwise predictions.
 - C. when using certain terms and concepts.

5. In the fifth paragraph, the writer says there needs to be further research done on _____.
 - A. the relationship between artistic works and the history of colour.
 - B. the concerns he has raised in an earlier publication.
 - C. the many ways in which artists have used colour over the years.

6. An idea recurring in the text is that people who have studied colour have _____.
 - A. failed to keep up with scientific developments.
 - B. not understood its global significance.
 - C. found it difficult to be fully objective.

1st Grader: _____ / 6 Qs.

2nd Grader: _____ / 6 Qs.

Part 2. Multiple Matching: You are going to read a magazine article in which five career consultants give advice about starting a career. For questions 7-16, choose from the consultants (A – E). The consultants may be chosen more than once.

Starting out on your Career

Are you a graduate trying to plan out the best career path for yourself? We've asked five careers consultants to give some tips on how to go about it.

Consultant A

A university degree is no guarantee of a job, and job hunting in itself requires a whole set of skills. If you find you are not getting past the first interview, ask yourself what is happening. Is it a failure to communicate or are there some skills you lack? Once you see patterns emerging it will help you decide whether the gaps you have identified can be filled relatively easily. If you cannot work out what the mismatch is, get back to the selection panel with more probing questions, and find out what you need to do to bring yourself up to the level of qualification that would make you more attractive to them: but be careful to make this sound like a genuine request rather than a challenge or complaint.

Consultant B

Do not be too discouraged if you are turned down for a job, but think about the reasons the employers give. They often say it is because others are 'better qualified', but they use the term loosely. Those who made the second interview might have been studying the same subject as you and be of similar ability level, but they had something which made them a closer match to the selector's ideal. That could be experience gained through projects or vacation work, or it might be that they were better at communicating what they could offer. Do not take the comments at face value: think back to the interviews that generated them and make a list of where you think the shortfall in your performance lies. With this sort of analytical approach you will eventually get your foot in the door.

Consultant C

Deciding how long you should stay in your first job is a tough call. Stay too long and future employers may question your drive and ambition. Of course, it depends where you are aiming. There can be advantages in moving sideways rather than up, if you want to gain real depth of knowledge. If you are a graduate, spending five or six years in the same job is not too long provided that you take full advantage of the experience. However, do not use this as an excuse for indifference. Graduates sometimes fail to take ownership of their careers and take the initiative. It is up to you to make the most of what's available within a company, and to monitor your progress in case you need to move on. This applies particularly if you are still not sure where your career path lies.

Consultant D

It is helpful to think through what kind of experience you need to get your dream job and it is not a problem to move around to a certain extent. But in the early stages of your career you need a definite strategy for reaching your goal, so think about that carefully before deciding to move on from your first job. You must cultivate patience to master any role. There is no guarantee that you will get adequate training, and research has shown that if you do not receive proper help in a new role, it can take 18 months to master it.

Consultant E

A potential employer does not want to see that you have changed jobs every six months with no thread running between them. You need to be able to demonstrate the quality of your experience to a future employer, and too many moves too quickly can be a bad thing. In any company it takes three to six months for a new employee to get up to speed with the structure and the culture of the company. From the company's perspective, they will not receive any return on the investment in your salary until you have been

there for 18 months. This is when they begin to get most value from you – you are still fired up and enthusiastic. If you leave after six months it has not been a good investment – and may make other employers wary.

Which consultant makes the following statements?

Keep your final objective in mind when you are planning to change jobs.	7.
It takes time to become familiar with the characteristics of a company you have joined.	8.
You should demonstrate determination to improve your job opportunities.	9.
Make sure your approach for information is positive in tone.	10.
It is not certain that you will be given very much support in your job initially.	11.
Stay optimistic in spite of setbacks.	12.
Promotion isn't the only way to increase your expertise.	13.
Ask for information about your shortcomings.	14.
Some information you are given may not give a complete picture.	15.
It will be some time before you start giving your employers their money's worth.	16.

1st Grader: _____ / 10 Qs.

2nd Grader: _____ / 10 Qs.

Part 3: Matching Headings: Read the text about Cinema Technology. For questions 17-22, match the headings A-H to paragraphs 1-6.

The End of the Silver Screen?

Cinema technology has remained much the same for a century, so when will it go digital? Kevin Hilton views the projections.

¶1 Cinema is full of contradictions. It is high-tech and old-fashioned at the same time. Today's films are full of digital sound and computer-generated special effects. Yet they are still stored on celluloid film, the basis of which is more than 100 years old. They are also displayed with projectors and screens that seem to belong to our great grandparents' generation.

¶2 Now that we are in the second century of cinema, there are moves to bring the medium right up to date. This will involve revolutionizing not just how films are made but also how they are distributed and presented. The aim is not only to produce and prepare films digitally, but to be able to send them to movie theatres by digital, electronic means. High-resolution digital projectors would then show the film. Supporters say this will make considerable savings at all stages of this chain, particularly for distribution.

¶3 With such a major technological revolution on the horizon, it seems strange that the industry is still not sure what to call itself. This may appear a minor point, but the choices, 'digital' cinema and 'electronic' cinema (e-cinema), suggest different approaches to, and aspects of, the business. Digital cinema refers to the physical capture of images; e-cinema covers the whole chain, from production through post-production (editing, addition of special effects and construction of soundtrack) to distribution and projection.

¶4 And what about the effects of the new medium? The main selling point of digital cinema is the high resolution and sharpness of the final image. But those who support the old-fashioned approach to film point to the celluloid medium's quality of warmth. A recurring criticism of video is that it may be too good: uncomfortably real, rather like looking through an open window. In 1989, the director of the first full-length American digital high-definition movie admitted that the picture had a 'stark, strange reality to it'.

¶5 Even the money-saving aspect of e-cinema is doubted. One expert says that existing cinemas will have to show the new material and not all of them will readily or rapidly furnish themselves with the right equipment. 'E-cinema is seen as a way of saving money, because print costs a lot,' he says. Thus for that to work, cinemas have to be showing the films because cinemas are the engine that drives the film industry.'

¶6 This view has prompted some pro-digital entrepreneurs to take a slightly different approach. HD Thames is looking at reinventing the existing cinema market, moving towards e-theatre, which would use digital video and projection to present plays, musicals and some sporting events to the public. This is not that different from the large-screen TV system that was set up in New York in 1930, and John Logie Baird's experiments with TV in the late 1920s and early 30s.

- A. Indecision about a name
- B. Current problems with distribution
- C. Uncertainty about financial advantages
- D. The contrasts of cinema today
- E. The history of cinema
- F. Integrating other events into cinema
- G. The plans for the future of films
- H. Too true to life?

- 17. Paragraph 1: _____
- 18. Paragraph 2: _____
- 19. Paragraph 3: _____
- 20. Paragraph 4: _____
- 21. Paragraph 5: _____
- 22. Paragraph 6: _____

1st Grader: _____ / 6 Qs.

2nd Grader: _____ / 6 Qs.

Part 4. Sentence Completion: Read the text again. For questions 23-27, complete the sentences by using no more than three words.

- 23. Computer generated special effects and digital sounds are the characteristics of _____.
- 24. As well as producing and preparing digital films, producers try to use _____ systems to send this kind of films to movie theatres.
- 25. Production, post production, distribution and projection are all about _____.
- 26. The high resolution and sharpness of the final image is the reason why _____ has been selling much more recently.
- 27. HD Thames tries to make an innovation about _____ that will make use of digital video and projection to present plays.

1st Grader: _____ / 5 Qs.

2nd Grader: _____ / 5 Qs.

THIS IS THE END OF THE READING TEST.