

ტესტის ნიმუში ინგლისური ენა C1

(სადოქტორო პროგრამა „ფილოლოგია“)

1. Write one word in each gap (9 points)

Managing change

Most people find change unsettling and difficult to adapt (1) Many societies have experienced (2) rapid change in the early years of the 21st century that life can feel very daunting (3) times. Various commentators have (4) forward suggestions for coping with change on a personal level. One suggestion involves thinking of three solutions to a problem, rather (5) two. Apparently, many people faced (6) change respond by considering two possible courses of action, but invariably tend to reject both of these. However, thinking instead of three potential solutions is a strategy which, according to research, provides a reliable way of finding a solution to the initial problem. Another strategy advocates learning to avoid set patterns of routine behaviour. Something simple, (7) taking another route to work at (8) once a week, is seen as encouraging confidence in the face of uncertainty. (9) the simplicity of these ideas, they nevertheless help prepare people mentally to manage major change if necessary.

2. Complete the text by changing the form of the word in brackets (9 points)

Fashion and Science

At first glance science and fashion could not be more (1) (**SIMILAR**). Science is generally considered to be a (2) (**PURSUE**) that is slow-paced, serious and worthy, whereas fashion is frivolous, impulsive and often (3) (**PREDICT**). But fashion owes more to science than some (4) (**ENTHUSE**) might like to admit.

Fashion houses adopt new materials in order to (5) (**DISTINCT**) themselves from their various (6) (**COMPETE**). One designer recently showed off a liquid that can be used to produce clothes that are seamless.

As cotton is (7) (**INCREASE**) having to compete with other crops for land, and oil based fabrics become less acceptable, scientists are working to develop (8) (**REPLACE**) for these products. Sportswear, for example, has been transformed thanks to the use of (9) (**INNOVATE**) materials and scientific designs, greatly improving the performance of athletes.

3. Complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three to eight words, including the word given (14 points)

1. Don't you think we should decorate the living room soon?

UP

Isn't it about time ----- the living room?

2. Why should I offer you advice if you won't listen?

USE

What's ----- you advice if you won't listen?

3. I often think that Sean is actually his twin brother, Michael.

MIX

I often ----- his twin brother, Michael.

4. I don't have enough money to spend on luxury items.

AFFORD

I ----- on luxury items.

5. There was a burning smell coming from the kitchen so I went to check on dinner.

SMELT

I ----- in the kitchen so I went to check on dinner.

6. As long as you explain the process clearly at the conference, your boss will be pleased.

GIVE

If the process at the conference, your boss will be pleased

7. I really don't mind whether Jill chooses to come on holiday with us or not.

DIFFERENCE

It really whether Jill chooses to come on holiday with us or not.

4. For each question write one word which can be used in all three sentences (18 points)

1. The head teacher punished Aaron severely in order to make an ----- of him.

Why can't you follow your brother's ----- and go to university?

Give me one ----- of a place round here where young people can go in the evenings.

2. I had dried frog when I was in Korea, and I would describe the ----- as unforgettable.
I thought that what you said to Erica was in very bad -----.
You might not like sushi the first time try it – it's a bit an acquired -----.
3. I'll be with you in a ----- of days.
That's not a fact, it's a ----- of opinion.
No ----- how much you try, you'll never get me to change my mind.
4. Am I ----- in thinking you've just moved to Britain?
You've got no ----- to answer me back like that.
Do animals have the concept of ----- and wrong?
5. Katie was in good ----- last night at the dinner party, wasn't she?
The character reappears late in the play in the ----- of a ghost.
Could you just out this ----- for me, please?
6. I'm planning to go to the funeral, just to ----- my last respects.
I was surprised when Caleb said I looked nice because he doesn't usually ----- me compliments.
I might not have a lot of money, but I always make sure I ----- my way.

5. Read the text below and then decide which word best fits each space (16 points)

An Ancient Curse Explained

The archeologist Howard Carter died in Egypt only five months after uncovering the tomb of King Tutankhamen in the Upper Valley of the Nile. Twenty – five others 1) ----- in the project also died within a year of the excavation of the tomb. Newspapers at the time 2) ----- the deaths to the “Mummy’s Curse” after a journalist 3) ----- to have found a hieroglyphic inscription at the entrance to the tomb. The writer Sir Arthur Conan Doyle, 4) ----- of the famous fictional detective Sherlock Holmes, also advanced the story, insisting that a ‘pharaoh’s curse’ was 5) ----- for the deaths. Doctors have long speculated that they 6) ----- victim to some sort of bacteria, but now Dr. Nicola Di Paolo, a kidney disease expert and 7) ----- archeologist, has obtained the first clinical proof of the 8) ----- growth of a 9) ----- toxic microscopic fungus. “In tombs which have been closed for centuries, air and damp may penetrate minute cracks in the walls, 10) ----- the growth of poisonous moulds,” Di Paolo said recently. He speculated that an explorer who entered a tomb that had been closed for centuries without using a mask must have inhaled dust full of toxins from the mould. 11) -----, he said, researchers handling the mummy and other 12) ----- found in Tutankhamen’s tomb could have breathed in the toxic mould. While small 13) ----- are thought to be 14) -----, Di Paolo said 15) ----- exposure could be fatal, causing 16) ----- degeneration of the kidneys and liver.

- | | | | |
|---------------------|---------------|---------------|------------------|
| 1) A involved | B hired | C concerned | D employed |
| 2) A blamed | B associated | C attributed | D implicated |
| 3) A said | B insisted | C held | D claimed |
| 4) A creator | B designer | C discoverer | D mastermind |
| 5) A guilty | B responsible | C culpable | D reprehensible |
| 6) A fell | B felt | C became | D came |
| 7) A beginner | B apprentice | C amateur | D unprofessional |
| 8) A quick | B fast | C swift | D rapid |
| 9) A highly | B rarely | C absolutely | D rather |
| 10) A letting | B permitting | C admitting | D leaving |
| 11) A Similarly | B Likely | C Exactly | D Identically |
| 12) A matters | B objects | C commodities | D goods |
| 13) A measures | B masses | C quantities | D numbers |
| 14) A innocent | B inoffensive | C pardoned | D harmless |
| 15) A long-standing | B long-range | C long-term | D long-distance |
| 16) A severe | B grave | C dangerous | D perilous |

6. Read an article about a white-water rafting adventure. Seven sentences have been removed from the article. Choose from the sentences A-H the one which fits each gap (1-7). There is one extra sentence which you do not need to use (14 points)

A Coward's Adventure

Even though I'm a writer for *Outdoor Adventures Magazine*, everyone at my office knows in actual fact I'm a bit wary of anything remotely resembling an "outdoor adventure." That's why my boss likes to give me these projects. He thinks I'm the perfect candidate because I'm often afraid to try something new.

This month's hair – raising adventure – white-water rafting – was no exception. The minute my boss told me about it, I felt very nervous. **1 -----** But now that I've completed the assignment, I'm happy to report that I found it extremely enjoyable.

In order to get some information about white-water rafting, I called Nigel Dossett, who runs white-water rafting centre in Perth. The first thing he told me was that not all rafting trips are the

same. **2** ----- It's important for the public to be aware of this before booking a trip, in order to determine how hard or easy a rafting course should be.

Upon my arrival at Nigel's Extreme World Centre, I saw that there were several dozen people there for the day's rafting activities. **3** ----- We were given a safety briefing about some of the dangers to watch out for, such as boulders, fallen trees, sharp underwater rocks, waves.

We were put into groups of six, plus a guide, based on skill and level of experience. **4** ----- I put on my wetsuit, life jacket and helmet and climbed aboard, hoping he was right. With the first few strokes of the paddle, I could feel excitement begin to replace my fear.

Suddenly our guide shouted "Forward paddle!" and everyone started paddling excitedly. We steered around boulders as huge entire boat. **5** ----- It was remarkable how much team spirit had sprung up between the members of my boat.

We finally stopped for lunch at a lovely spot on the river under a huge oak tree. **6** ----- It was satisfying to see that such an exciting and fun sport could be enjoyed by such a wide variety of people.

My trip was much better than I had expected, and scenery, the accommodation, the rushing river were all amazing. **7** ----- I recommend it for everyone, from the fit to the couch potato, the young to the old, and even for cowards!

- A. Nigel began by explaining the differences in the difficulty levels and asked us to be honest about our paddling experience.**
- B. Without a doubt, white-water rafting is one of the most exciting outdoor adventures.**
- C. Although we were drenched, everyone was laughing and yelling as we worked together to drive the raft forward.**
- D. The thought of battling raging river rapids in a flimsy rubber boat was almost enough to make me call in sick**
- E. Chatting as we relaxed I found that everyone's background was different, including a stockbroker and a housewife.**
- F. It all depends on what each individual feels like doing on that particular day.**
- G. I was in a medium difficulty group, and our guide assured us that the ride would be lots of fun without being too dangerous.**
- H. He said that rapids are broken down into different classifications - anything from very calm to very dangerous.**

7. You are going to read an article by a psychologist about laughter. For questions 1 – 15, choose from the sections (A – D). The sections may be chosen more than once (10 points)

Why do people laugh?

Psychologist Robert Provine writes about why and when we laugh.

- A.** In 1962, what began as an isolated fit of laughter in a group of schoolgirls in Tanzania rapidly rose to epidemic proportions. Contagious laughter spread from one individual to the next and between communities. Fluctuating in intensity, the laughter epidemic lasted for around two and a half years and during this time at least 14 schools were closed and about 1,000 people afflicted. Laughter epidemics, big and small, are universal. Laughter yoga, an innovation of Madan Kataria of Mumbai, taps into contagious laughter for his Laughter Yoga clubs. Members gather in public places to engage in laughter exercises to energise the body and improve health. Kataria realised that only laughter is needed to stimulate laughter – no jokes are necessary. When we hear laughter, we become beasts of the herd, mindlessly laughing in turn, producing a behavioural chain reaction that sweeps through our group.
- B.** Laughter is a rich source of information about complex social relationships, if you know where to look. Learning to ‘read’ laughter is particularly valuable because laughter is involuntary and hard to fake, providing uncensored, honest accounts of what people really think about each other. It is a decidedly social signal. The social context of laughter was established by 72 student volunteers in my classes, who recorded their own laughter, its time of occurrence and social circumstance in small notebooks (laugh logbooks) during a one-week period. The sociality of laughter was striking. My logbook keepers laughed about 30 times more when they were around others than when they were alone – laughter almost disappeared among solitary subjects.
- C.** Further clues about the social context of laughter came from the surreptitious observation of 1,200 instances of conversational laughter among anonymous people in public places. My colleagues and I noted the gender of the speaker and audience (listener), whether the speaker or the audience laughed, and what was said immediately before laughter occurred. Contrary to expectation, most conversational laughter was not a response to jokes or humorous stories. Fewer than 20% of pre-laugh comments were remotely jokelike or humorous. Most laughter followed banal remarks such as ‘Are you sure?’ and ‘It was nice meeting you too.’ Mutual playfulness, in-group feeling and positive emotional tone – not comedy – mark the social settings of most naturally occurring laughter. Another counterintuitive discovery was that the average speaker laughs about 46% more often than the audience. This contrasts with the scenario in stand-up comedy – a type of comedy performance in which a non-laughing

speaker presents jokes to a laughing audience. Comedy performance in general proves an inadequate model for everyday conversational laughter. Analyses that focus only on audience behaviour (a common approach) are obviously limited because they neglect the social nature of the laughing relationship.

D. Amazingly, we somehow navigate society, laughing at just the right times, while not consciously knowing what we are doing. In our sample of 1,200 laughter episodes, the speaker and the audience seldom interrupted the phrase structure of speech with a ha-ha. Thus, a speaker may say ‘You are wearing that?’

Ha-ha,’ but rarely ‘You are wearing... ha-ha... that?’ The occurrence of laughter during pauses, at the end of phrases, and before and after statements and questions suggests that a neurologically based process governs the placement of laughter. Speech is dominant over laughter because it has priority access to the single vocalisation channel, and laughter does not violate the integrity of phrase structure. Laughter in speech is similar to punctuation in written communication. If punctuation of speech by laughter seems unlikely, consider that breathing and coughing also punctuate speech. Better yet, why not test my theory of punctuation by examining the placement of laughter in conversation around you, focusing on the placement of ha-ha laughs. It's a good thing that these competing actions are neurologically orchestrated. How complicated would our lives be if we had to plan when to breathe, talk and laugh.

Which section

comments on which person laughs within a verbal exchange? -----

uses a comparison with other physical functions to support an idea? -----

gives reasons why understanding laughter supplies very useful insights? -----

refers to someone who understood the self-perpetuating nature of laughter? -----

cites a study that involved watching people without their knowledge? -----

describes laughter having a detrimental effect? -----

criticises other research for failing to consider a key function of laughter? -----

explains that laughing does not usually take precedence over speaking? -----

describes people observing themselves? -----

encourages checking that a proposition is correct? -----

8. You are going to read the introduction to a book about the history of colour. For questions 1 – 5, choose the answer (A, B, C or D) which you think fits best according to the text (10 points)

Introduction to a book about the history of colour

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.

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.

The second set of problems concerns methodology. As soon as the historian seeks to study colour, he must grapple 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 pertaining 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 extrapolating

from the images and the objects themselves a logic and a system based on various concrete factors such as the rate of occurrence of particular objects and motifs, their distribution and disposition. In short, one undertakes the internal structural analysis with which any study of an image or coloured object should begin.

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.

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 err 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 Analysis is complicated by the bewildering number of natural colours.
- C Colours can have different associations in different parts of the world.
- D 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.
- D Very little documentation exists for historians to use.

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.
- D relate pictures to information from other sources.

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 when making basic distinctions between key ideas.
- C not to make unwise predictions.
- D when using certain terms and concepts.

5. In the fifth paragraph, the writer says there needs to be further research done on

- A the history of colour in relation to objects in the world around us.
- B the concerns he has raised in an earlier publication.
- C the many ways in which artists have used colour over the years.
- D the relationship between artistic works and the history of colour.

VARIANT

1. 1- TO; 2 – SUCH; 3- AT; 4 – PUT; 5 – THAN; 6- WITH/BY; 7 – LIKE; 8- LEAST; 9 - DESPITE (9 points)

2. 1 - DISSIMILAR; 2 - PURSUIT; 3- UNPREDICTABLE; 4 - ENTHUSIASTS 5- DISTINGUISH; 6 - COMPETITORS; 7 - INCREASINGLY; 8 – REPLACEMENTS; 9 – INNOVATIVE (9 points)

3. 1) we did up; 2) the use of me / my offering; 3) mix Sean up with / mix up Sean with; 4) can't afford to spend money; 5) smelt something burning. 6) YOU GIVE | A CLEAR EXPLANATION OF/ABOUT; 7) MAKES NO/(VERY) LITTLE DIFFERENCE | TO ME (14 points)

4.1) example; 2) taste; 3) matter; 4) right; 5) form; 6) pay. (18 points)

5. 1) A; 2) C; 3) D; 4) A; 5) B; 6) A; 7) C; 8) D; 9) A; 10) B; 11) A; 12) B; 13) C; 14) D; 15) C; 16) A. (16 points)

6. 1) D; 2) H; 3) A 4) G; 5) C 6) E; 7) B (14 points)

7. 1- C; 2 – D; 3 – B; 4- A; 5- C; 6 – A; 7- C; 8 – D; 9 – B; 10- D; (10points)

8. 1 C; 2 A; 3 C; 4 D; 5 D; (10points)