

Modello esame PRE TAL C1.1 da giugno 2020

A. GUIDED VOCABULARY CLOZE

Questions 1 – 8.

Read the text and decide which answer (A, B, C or D) best fits the gaps. Write only the letter of the alternative you have chosen on your answer sheet. There is an Example given (0)

(0) A assigned B donated C given D conferred ANSWER = C

THE CHANGING FACE OF BOLLYWOOD

Bollywood is the informal name (0) to popular Mumbai-based Indian films in the Hindi language. Bollywood films are generally musicals and are expected to contain catchy music in the (1) of song-and-dance numbers woven into the script. A film's success often depends on the quality of such musical numbers. Indeed, a film's music is often (2) before the movie itself as this is an effective way of (3) advance publicity. Indian audiences always expect full (4) for their money from their films, which must include a famous actor in the (5)

Songs and dances, romance, and daredevil thrills – all are mixed up in a three-hour-long extravaganza with an intermission. The (6) of Bollywood films have tended to be melodramatic: they frequently employ formulaic ingredients such as star-crossed lovers and angry parents, love triangles, family feuds, corrupt politicians, kidnappers, long-lost relatives and siblings (7) by fate, and convenient coincidences. And there must be a happy ending, quite often a colourful and sumptuous marriage.

Of course, there have always been Indian films with more artistic aims and more sophisticated stories, inside and outside the Bollywood tradition, but these have generally (8) at the box office to movies with more audience appeal. Recently, however, large Indian populations in many English-speaking countries, and increased Western influence at home, have nudged Bollywood films closer to the Hollywood traditions.

- (1) A way B form C look D shape
- (2) A published B handed out C released D emitted
- (3) A growing B generating C constructing D developing
- (4) A worth B value C price D costs
- (5) A crew B staff C team D cast
- (6) A plots B accounts C scenes D acts
- (7) A divided B missed C detached D separated
- (8) A given back B taken up C lost out D fallen in

B. VOCABULARY USE**Questions 9 – 15**

Complete the sentences below using one word from the box. There are more words than you need. The answers chosen may be used only once.

offenders	board	stand	card-stacking	fall	pension
-----------	-------	-------	---------------	------	---------

- (9) One very annoying strategy of advertising is _____ by which advertisers stress the positive qualities of their products and completely ignore the negative ones (half-truth).
- (10) Perrier.... Don't just follow the herd – take the chance to _____ out in the crowd.
- (11) Some holiday packages are half _____, meaning that they usually include breakfast and one other meal.
- (12) For many juvenile _____ probation is, unfortunately, not an effective deterrent.

unknown	delightful	ensure	delighted	assure	influential
---------	------------	--------	-----------	--------	-------------

- (13) Before enrolling on a course, you should first _____ that it has been validated by an officially recognised body.
- (14) The first report of Coronavirus was made by an _____ doctor in Wuhan in November 2019.
- (15) I'm _____ to meet you at last, Professor Baker. Let me introduce you to the other speakers and the members of the organising committee.

C. WORD FORMATION**Questions 16–25**

Read the text below. Use the word given in capitals to form a word that fits in the numbered gap. There is an example at the beginning (0). Write your answers IN CAPITAL LETTERS.

Example: (0. ECONOMY) Answer = ECONOMIC

ARE YOU A RESPONSIBLE TOURIST?

Responsible tourism is travel that brings (0. ECONOMY) benefits for the whole of a country and (16. MINIMUM) its negative cultural and environmental impacts. There are many ways in which you can make a difference. Eat in locally owned restaurants and buy local products, but not ones made from (17. DANGER) species of animals and plants, which risk becoming extinct. Finding out about your destination beforehand will (18. ABLE) you to make informed decisions about where to go and what to see, while learning even a few words of the language shows how (19. WILL) you are to communicate with local people. Always ask for their (20. PERMIT) before taking photographs and don't cause (21. OFFEND) by wearing clothes that might be considered (22. APPROPRIATE) Rather than hiring a car for shorter journeys, it's (23. PREFER) to walk or use public transport. If you are trekking, keep to the paths to avoid causing (24. ERODE) to dunes, fields and hillsides.

Finally, always bear in mind that you don't *have* to fly to an exotic location; there is probably somewhere (25. EQUAL) interesting in your own country!

D. OPEN CLOZE TEST**Questions 26 – 33**

Read the text below and think of the word which best fits each gap. Choose only one word in each gap to complete the text.

MARS

People have always been fascinated by the planet Mars. It has been the subject of countless science-fiction films for many years and now, with the recent advances in space technology, has come a better understanding of this planet. It now seems that **(26) a**..... the atmosphere on Mars is thinner than on Earth, therefore unable to support life as we know it, the planet **(27) d**..... share many characteristics with our own. Its surface is rocky, **(28) l** ours, days are almost the same length, and it has four, distinct seasons. Huge cracks on the planet's surface suggest that **(29) t**..... were once channels, hundreds of miles wide and hundreds of feet deep, and water **(30) i**..... thought to lie under the planet's crust.

However, Mars is smaller than the Earth, much further from the Sun, and as a consequence, has **(31) f**..... lower temperatures. Probably the most significant difference is that there is little or no atmosphere and **(32) w**..... spacesuits it is impossible to breathe. Several thousand million years ago Mars was probably warm and lush, but today it appears to be a lifeless desert, with **(33) n**..... but red sand, rock and rubble.

E. KEY WORD TRANSFORMATIONS**Questions 34 - 39**

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 and six words, including the word given. Do not change the given word in any way. There is an example at the beginning (0). Write your answers IN CAPITAL LETTERS.

(0) John said to Peter: "You lied to me."

ACCUSED

John _____ to him.

Answer: (0) **ACCUSED PETER OF LYING**

(34) "You didn't tell me about the news! I will never forgive you!!"

FOR

"I will never forgive you me about the news!!"

(35) I passed the entrance exam because you helped me.

IF

I could never have passed that entrance exam me.

(36) They got there at seven, and they were still waiting to get into the cinema at eight o'clock.

BEEN

At eight o'clock to get into the cinema for an hour.

(37) The hunter suddenly realised that the wolves were hunting him.

HUNTED

The hunter suddenly realised that he by the wolves.

(38) I'm sure that Prince Charles wasn't very happy when the Queen nominated him only Prince Regent.

HAVE

Prince Charles very happy when the Queen nominated him only Prince Regent.

(39) "Will you still need me when I'm 64?" the young bride said to her husband.

HER

The young bride asked her husband if he when she was 64.

F. USE OF ENGLISH: ERROR CORRECTIONS

Questions 40 - 46

Correct the following sentences by changing the underlined word or words. You will need to write more than one word. There is an example (0) at the beginning

(0) I know him since we were at school together.

HAVE KNOWN

(40) She'd prefer to fly to Paris but there was a strike and so she had to take the train.

(41) Jill has repaired her car at the same 's mechanic's since she bought it 15 years ago.

(42) At last I could speak to Alan last night, but I couldn't persuade him to lend me the money.

(43) On the radio it was that I heard about the wonderful news.

(44) The doctor suggested her to take more exercise.

(45) The builder thinks he has finished the job by Friday

(46) Only when he got to work he realized that it was Sunday. No wonder the streets were so quiet!

G. READING COMPREHENSION (Questions 47 – 60)

A This book examines how the ever-changing role of colour in society has been reflected in manuscripts, clothing, artwork and popular culture. Colour is a natural phenomenon, of course, but 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 homogeneity in colour perception, despite what many books based on poorly understood neurobiology or - even worse - on pseudo-esoteric pop psychology would like us to believe. Such books unfortunately overfill the bibliography on **the subject**, and even do it harm.

(47) What problem regarding colour does the writer explain?

- A. Our view of colour is strongly affected by changing fashion.
- B. Analysis is complicated by the confusing 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.

(48) What does “the subject” in the final line refer to?

- A. Neurobiology
- B. Transcultural history
- C. Pop psychology
- D. Colour and social culture

B The silence of historians on the discussion of colour, or more particularly their difficulty in conceiving colour as an issue 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 are often 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.

(49) What is the first reason given for the lack of academic work on the history of colour?

- A. There are problems of reliability associated with the historical artefacts available.
- B. Historians have seen colour as being outside their field of expertise.
- C. Colour has been rather looked down upon as a suitable subject for academic study.
- D. Very little documentation exists for historians to use.

C The second set of problems concerns methodology. As soon as the historian attempts to study colour, he or she must struggle with a multitude 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 solve 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 information found in texts of a given historical period to the objects and images 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 frequency with which particular objects and motifs occur, their distribution and disposition. In short, one undertakes the internal structural analysis with which any study of an image or coloured object should begin.

(50) 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.

D 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.

(51) 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.

E I have reflected on **such questions** at greater length in my previous works, so while the present book does examine 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, as we shall see.

(52) According to the writer, 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.

(53) What does "such questions" in the first line refer to?

- A.** Conceptions and definitions of colour
- B.** Anachronistic judgements and values
- C.** The three groups of difficulties for historians
- D.** Images and artworks

MULTIPLE MATCHING Questions 54-58

GENERAL QUESTION (59)

TITLE (Question 60)

- A** This book examines how the ever-changing role of colour in society has been reflected in manuscripts, clothing, artwork and popular culture. Colour is a natural phenomenon, of course, but 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 homogeneity in colour perception, despite what many books based on poorly understood neurobiology or - even worse - on pseudo-esoteric pop psychology would like us to believe. Such books unfortunately overfill the bibliography on the subject, and even do it harm.
- B** The silence of historians on the discussion of colour, or more particularly their difficulty in conceiving colour as an issue 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 are often 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.

- C** The second set of problems concerns methodology. As soon as the historian attempts to study colour, he or she must struggle with a multitude 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 solve 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 information found in texts of a given historical period to the objects and images 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 frequency with which particular objects and motifs occur, their distribution and disposition. In short, one undertakes the internal structural analysis with which any study of an image or coloured object should begin.
- D** 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.
- E** I have reflected on such questions at greater length in my previous works, so while the present book does examine 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, as we shall see.

MULTIPLE MATCHING

Questions 54 – 58

Which paragraph of the article (A - E) contains the following topics? The same letter may be more than once.

- (54)** Correct and incorrect research methodology
(55) Mistakes of former colour history studies
(56) Changes to colour over time
(57) Why first-class books on colour history are rare
(58) Dangers of conceiving and defining concepts as something eternal

(59) 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.
- D. been muddled about their basic aims.

(60) The best title for this text would be

- A. Conclusions about colour philosophy
- B. Introducing the history of colour
- C. What art history can teach us
- D. The importance of correct methodology

ANSWERS:

Exercise A: B; C; B; B; D; A; D; C

Exercise B: card-stacking; stand; board; offenders; ensure; unknown; delighted;

Exercise C: minimize/minimise; endangered; enable; willing; permission; offence; inappropriate; preferable; erosion; equally;

Exercise D: although; does; like; there; is; far; without; nothing;

Exercise E: for not telling/having told me; if you hadn't/had not helped me; they had/'d been waiting; was being hunted; can't have been; would still need her;

Exercise F: to have flown/to have been flying; has had/got her car repaired; was able/managed/allowed to speak, succeeded in speaking to; it was on the radio; her taking, that she (should) take; will have finished; did he realize;

Exercise G: C, D, A, C, D, D, C, C, E, B, A, D, C, B