

CPE Reading and Use of English Part 1

For questions 1-8, read the text below and decide which answer (A, B, C or D) best fits each gap. There is an example at the beginning (0).

The Case for Digital Minimalism

The philosophy of digital minimalism has emerged as a potent counter-culture to our 0 _____ digital connectivity. It is not just about using technology less, but about conducting a deliberate cost-benefit 1 _____ of each digital tool in our lives. Proponents argue that the default setting of modern life – constant notification, endless scrolling, and the 2 _____ pressure to be perpetually available – comes with a hidden cognitive tax. This tax 3 _____ itself as fractured attention, reduced capacity for deep work, and a lingering sense of being busy yet unproductive.

The core practice of digital minimalism is a periodic 'digital declutter'. This involves 4 _____ all optional technologies for a set period, then reintroducing only those that 5 _____ a clearly defined and significant value to one's goals and relationships. The intention is to break the cycle of compulsive use and reclaim 6 _____ over one's time and mental space. It is a conscious move from being a passive consumer of digital content to being an intentional curator of one's informational diet.

Critics 7 _____ that such practices are a form of privileged retreat, unavailable to those whose livelihoods depend on digital engagement. However, minimalists contend that the principle is about mindfulness, not outright rejection. Even within digitally-intensive roles, one can 8 _____ boundaries – designating email-free hours or curating notification settings – to mitigate the fragmenting effects and protect stretches of focused thought. Ultimately, digital minimalism is less about technology itself and more about asserting human priorities in a designed environment that often profitably overlooks them.

0	A <u>ubiquitous</u>	B sweeping	C prevailing	D overarching
1	A audit	B review	C assessment	D appraisal
2	A implicit	B underlying	C subdued	D inherent
3	A manifests	B exhibits	C unveils	D divulges
4	A dispensing	B discarding	C abolishing	D deleting
5	A deliver	B extend	C render	D confer
6	A autonomy	B discretion	C liberty	D sovereignty
7	A challenge	B dispute	C counter	D object
8	A institute	B launch	C erect	D stabilise

CPE Reading and Use of English Part 2

For questions 9-16, read the text below and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (0).

Write your answers IN CAPITAL LETTERS on the separate answer sheet.

Example: WHEN

When the Map Runs Out

There is a particular anxiety that sets in 0 _____ a smartphone battery dies in an unfamiliar place. This modern dread highlights a deeper truth: we have largely lost our capacity to navigate physical space without digital guidance. The instinct to wander, to tolerate uncertainty, and to find our way 9 _____ trial and error has atrophied.

Before GPS, reaching a destination often 10 _____ a series of small negotiations with the environment – landmarks, the sun’s position, the advice of strangers. This process was not 11 _____ inefficient; it was a form of low-stakes problem-solving that honed observation and resilience. 12 _____, turn-by-turn navigation systems externalise this process, relocating the burden of decision-making from the traveller to the device. We trade the small pride of discovery for the cold certainty of efficiency.

13 _____ is more, the very concept of ‘being lost’ has changed. It once described a temporary, often fruitful, state of disorientation that could lead to unexpected discoveries. Now, it is synonymous 14 _____ helplessness, a problem to be solved in seconds with a swipe. We have engineered the serendipity and the mild discomfort 15 _____ of our journeys, perhaps forgetting that not knowing 16 _____ you are can sometimes be the quickest way to learn about a place, and about yourself.

CPE Reading and Use of English Part 3

For questions 17-24, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning (0).

Write your answers IN CAPITAL LETTERS on the separate answer sheet.

Example: (0) TRANSITIONAL

Nowhere in Particular: The Curious Phenomenon of the Non-Place

Modern life is increasingly lived in spaces of 0 _____ passage. Airports, motorway service stations, and international hotel lobbies all share a curious 17 _____: they are designed not as destinations, but as links in a chain of global mobility. Their architecture pursues not 18 _____, but a smooth, predictable functionality. This is the realm of the ‘non-place’, an environment that makes no claim to identity, history, or human connection.

Upon entering a non-place, one is immediately struck by its 19 _____. Despite being designed for clarity, lack of distinctive features creates a sense of placeless disorientation. It could be anywhere. The lighting is constant, the temperature controlled, the signage generic. Any attempt at decoration feels 20 _____, like cosiness that fails to mask the 21 _____ functional logic – these spaces are meant to remain anonymous.

- 0. TRANSIT
- 17. CHARACTER
- 18. UNIQUE
- 19. FAMILIAR
- 20. AUTHENTIC
- 21. LIE
- 22. ACT
- 23. LONG
- 24. ORIENT

The experience they foster is one of detachment. People pass through as solitary units, focused on schedules and screens, rarely 22 _____. The space facilitates consumption and movement, but offers no invitation or sense communal engagement. Some theorists argue that 23 _____ exposure to such environments can induce a sense of 24 _____, a feeling of being untethered from the specific and the local. In the non-place, we are always in transit, in the hazy nowhere.

CPE Reading and Use of English Part 4

For questions 25-30, 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 eight words, including the word given.

Example:

The actor completely ignored the director's suggestions.

NOTICE

The director's suggestions _____ by the actor.

ANSWER: WERE PAID NO NOTICE OF

25 The new evidence means the investigation must be reopened.

NECESSITATES

The new evidence _____ the investigation.

26 Given the circumstances, cancelling the event was the only thing we could do.

ALTERNATIVE

Given the circumstances, we _____ the event.

27 I don't think he ever really recovered from the failure of his business.

EFFECTS

I think he never _____ the failure of his business.

28 The report was too complex for most of the committee to understand fully.

GRASP

The complexity of the report _____ most of the committee.

29 I'm certain he didn't tell you the full truth.

HAVE

He _____ the full truth.

30 The director was adamant that the filming schedule would not be extended.

NO

The director insisted _____ to the filming schedule.

CPE Reading and Use of English Part 5

You are going to read an article about urban beekeeping. For questions **31-36**, choose the answer (**A, B, C or D**) which you think fits best according to the text.

Bees Above the City

When people imagine beekeeping, they tend to picture rolling meadows and wildflower fields, not concrete rooftops and traffic-choked streets. Yet urban beekeeping has expanded rapidly over the past decade, with hives now perched atop office blocks, schools and apartment buildings in cities across the world. Advocates claim that cities, surprisingly, may offer bees a healthier environment than the countryside, where industrial agriculture has dramatically reduced floral diversity and increased pesticide exposure. Is this then the beginning of an era where nature can coexist with – and even thrive in – urban development?

At first glance, the claim seems counter-intuitive. Cities are noisy, polluted and densely populated, hardly conditions one would instinctively associate with ecological well-being. However, urban landscapes often contain a rich mosaic of gardens, parks, balconies and roadside plantings that flower at different times of year. This continuous sequence of blooms can provide bees with a more reliable food supply than rural monocultures, which tend to offer an abundance of nectar for a brief period followed by long stretches of scarcity.

Yet urban beekeeping is not without its critics. Some ecologists warn that placing large numbers of managed honeybee colonies in cities may disadvantage wild pollinators such as bumblebees and solitary bees, which must compete for the same finite resources. Another issue is the spike in urban beekeeping popularity, when the enthusiasm of amateur apiarists would at times outpace their expertise, leading to poorly maintained hives that are vulnerable to disease. In such cases, far from supporting biodiversity, city beekeeping may inadvertently undermine it.

There is also a social dimension to consider. Urban hives are frequently promoted as tools of environmental education, reconnecting city dwellers with natural processes that are otherwise invisible in daily life. Rooftop apiaries often form the centrepiece of corporate sustainability initiatives or school science programmes. And while such projects undeniably raise awareness, some argue that they risk oversimplifying complex ecological problems, offering the comforting illusion of action without addressing deeper structural causes of pollinator decline.

Despite these concerns, urban beekeeping continues to attract converts, perhaps because it represents a rare opportunity for tangible engagement in environmental issues. Unlike abstract appeals to reduce carbon footprints, beekeeping involves living creatures, seasonal rhythms and visible outcomes. For many practitioners, the jars of honey harvested each summer are less significant than the sense of participation in something larger – a small but meaningful intervention in an ecological crisis that can otherwise feel overwhelming.

Ultimately, the success of urban beekeeping may depend less on the number of hives installed than on the thoughtfulness with which they are integrated into broader urban ecosystems. When accompanied by habitat creation, careful regulation and public education, city beekeeping can form part of a wider strategy to support pollinators. Without such measures, however, it risks becoming yet another perfunctory fashionable gesture – well-intentioned, highly visible, and of limited lasting value.

31 In the first paragraph, what is the writer's main purpose in contrasting cities with the countryside?

- A To emphasise that cities are becoming biodiversity hotspots.
- B To argue that urban beekeeping should replace rural agricultural practices.
- C To suggest that the environmental damage in rural areas is irreversible.
- D To challenge an intuitive assumption by highlighting an unexpected ecological comparison.

32 The description of urban planting in the second paragraph mainly serves to

- A demonstrate that urban biodiversity is often underestimated
- B account for why urban environments may buffer bees against resource instability
- C highlight how human planning can unintentionally replicate natural ecosystems
- D reinforce the ecological damage caused by industrialised farming

33 What underlying criticism is implied in the third paragraph regarding the growth of urban beekeeping?

- A It risks subordinating ecological priorities to symbolic or lifestyle motivations.
- B Its expansion has not always been accompanied by sufficient ecological competence.
- C It may unintentionally entrench the dominance of managed species over wild pollinators.
- D It reflects a tendency to address biodiversity loss through superficial interventions.

34 In the fourth paragraph, the writer suggests that some urban beekeeping initiatives are limited because they

- A depend too heavily on institutional support.
- B present environmental problems in an overly reassuring way.
- C substitute education for concrete environmental intervention.
- D exaggerate the scale of their ecological impact.

35 What is the writer implying in the fifth paragraph about the appeal of urban beekeeping?

- A It compensates for the abstract nature of most environmental discourse.
- B Its draw could be attributed to the commercial value of its products.
- C It reflects a desire to reject large-scale environmental policies.
- D It offers an effective solution to feelings of ecological anxiety.

36 The final paragraph conveys the view that urban beekeeping

- A risks losing credibility if it remains loosely regulated.
- B achieves legitimacy only when incorporated into systemic ecological planning.
- C should primarily function as a catalyst for public engagement.
- D is ultimately unsustainable without government intervention.

CPE Reading and Use of English Part 6

You are going to read an article about expertise. Seven paragraphs have been removed from the extract. Choose from the paragraphs **A–H** the one which fits each gap (37–43). There is one extra paragraph which you do not need to use.

Rethinking What It Means to Be an Expert

Hearing the word expert we often conjure up an image of someone who possesses a vast store of information: the chess grandmaster who can recall thousands of board positions, the doctor who can list obscure syndromes from memory, the historian who can summon dates at will. This view flatters our cultural attachment to intelligence as accumulation. Yet psychological research suggests that expertise is less a matter of what is stored than of how perception itself is organised.

37 __

Studies of chess masters, for instance, show that their advantage lies not in raw computational power but in the ability to recognise meaningful patterns. Presented with realistic game positions, they recall board configurations with astonishing accuracy; shown random arrangements, their superiority largely disappears. What they "see" on the board are not isolated pieces but structured relations, which only become apparent through years of deliberate practice.

38 __

This insight has consequences beyond the chessboard. In medicine, this perceptual reorganisation can be a matter of life and death. Experienced clinicians often reach accurate diagnoses with remarkable speed, sometimes before they can articulate the reasoning behind them. Far from being guesswork, such judgments are grounded in a heightened sensitivity to subtle cues: the particular hue of a patient's skin, the rhythm of breathing, the incongruity of a reported symptom with the overall clinical picture.

39 __

The same logic applies well beyond traditional professions. Seasoned mechanics detect engine problems by sound, not by checklist; accomplished editors feel that a sentence "doesn't work" before identifying the grammatical cause. In each case, the expert response is not only faster than the novice's, but qualitatively different, rooted in patterns that have become second nature.

40 __

Yet this efficiency has a less reassuring side. When perception becomes attuned to familiar regularities, it may also become less responsive to anomalies. Highly experienced practitioners are not immune to error; indeed, they may be especially susceptible to overlooking information that does not fit established patterns.

41 __

This has important implications for how expertise is cultivated. If mastery were simply a matter of accumulating facts, then instruction would consist primarily in transmission. But if, as evidence suggests, it involves the gradual reshaping of perception, then learning must be organised around exposure, feedback and reflection. Novices need opportunities not just to be told what to notice, but to confront situations in which noticing becomes unavoidable.

42 __

This is not to glorify intuition or to deny the role of explicit knowledge. Experts are often able to explain their reasoning when required, and formal understanding can guide where attention is directed. The point, rather, is that the endpoint of expertise is not the possession of rules but the transformation of experience. The world comes to present itself differently.

43 __

To recognise this is to challenge a deeply ingrained scholastic myth: that competence resides primarily in what the mind contains. Expertise, in this light, is less like a library than like a lens. It is not that the expert knows more; it is that the expert sees otherwise – something that simply cannot be taught.

A Such findings have prompted psychologists to reconsider long-standing distinctions between knowledge and perception. Rather than treating seeing and thinking as separate stages, many now argue that in expert performance they are inseparable: cognition begins not after perception, but within it.

B The limits of rule-based accounts become clear when attempts are made to reproduce expert performance artificially. Early artificial-intelligence systems, for example, excelled in well-defined domains but struggled in environments where success depended on picking up diffuse, context-dependent signals.

C It also clarifies why experts are not always the most effective teachers. Much of what they respond to has become so immediate that it escapes conscious access, making it difficult to reconstruct the intermediate steps a beginner requires. The ability to break it all down is what really matters.

D At the same time, it helps account for the frequent discomfort experts report when asked to justify their decisions. What feels like an instant recognition must be laboriously translated into language, often after the fact. Putting your nuanced reasoning into words seems to be a bigger challenge for them than simply making an informed decision.

E Paradoxically, the way expert perception operates can create vulnerabilities. When patterns are over-learned, unexpected variations may be overlooked, leading even highly experienced practitioners into error. Extreme confidence and jaded perspective might also contribute to glazing over seemingly unimportant elements of the pattern.

F The development of expertise, then, cannot be rushed. It depends on prolonged engagement with meaningful situations, through which initially opaque details gradually acquire significance. Only through repeated encounters with real, variable contexts do learners begin to differentiate what matters from what is incidental, and to recalibrate their attention accordingly.

G Historically, however, educational systems have been slow to accommodate this view, remaining wedded to models of learning that privilege instruction over participation. The positive impact of hands-on approach is often downplayed or outright ignored by those responsible for the curriculum.

H What unites these diverse cases is not superior memory, but a particular way they direct their attention. Experts come to register distinctions that neophytes don't come even close to being aware of. This, naturally, is only possible given the sheer amount of experience they have accumulated over the course of their careers.

CPE Reading and Use of English Part 7

You are going to read four comments from people who have lived in both cities and the countryside. For questions 44–53, choose from the people (A–D). The people may be chosen more than once.

Which person ...

44 suggests that changing environment altered their perception of time? __

45 reinterprets their move as a shift in how they experience life, rather than simply a change of place? __

46 refers to valuing a setting because it continually challenges them? __

47 expresses a sense of emotional or sensory depletion before making a move? __

48 contrasts getting enthused with a feeling of underlying fatigue? __

49 indicates that distance has reshaped how they now experience the place? __

50 presents their decision primarily as a way of disrupting personal continuity? __

51 reflects on how a change of environment altered their sense of who they are? __

52 suggests that the fundamental shift they experienced was qualitative rather than geographical? __

53 hints that nostalgia for an alternative lifestyle may depend on not fully inhabiting it? __

A. Mara, freelance illustrator

I grew up in a small coastal town and couldn't wait to leave. The city, when I finally arrived, felt like a release: galleries on every corner, strangers everywhere, the sense that nothing about you was already decided. I loved the anonymity, the permission to reinvent myself daily, and the hum of activity that made even ordinary errands feel significant. For a long time, that was enough.

But somewhere between my thirtieth birthday and my fourth consecutive year of working from the same café, the energy that had once fed me began to feel oddly thin. The crowds blurred; the novelty flattened. I was busy without feeling particularly engaged. Last year I moved back out of the city, not to escape people but to recover a texture of everyday life that had gone missing. I still commute in twice a week for meetings and exhibitions. The difference is that now the city feels like a place I visit, not a place I must continuously perform.

B. Tomas, logistics manager

I didn't romanticise rural life before I moved – if anything, I assumed I'd find it inconvenient, understimulating and isolating. What surprised me was not the silence or the dark, but how quickly my sense of time recalibrated. In the city, every errand felt like a race, and idleness carried a faint sense of guilt; here, tasks expand to fit the day, and pauses don't require justification.

That's not always comfortable. There are moments when the slowness tips into frustration, when I miss the density of services, the ease of meeting people, and the anonymity of crowds. I'm also more aware of practical dependence – the car, the weather, the goodwill of neighbours. But I've found a steadiness I didn't know I lacked. The place doesn't energise me, exactly, but it does something subtler: it removes the background static and leaves more room for deliberate thought.

C. Leila, secondary-school teacher

People often assume I left the countryside because I was ambitious, or because the city offered better professional prospects. The truth is less dramatic. I loved where I grew up, but after university I realised that if I stayed, my world would remain largely composed of people who already knew my story, my family, even my opinions. Moving to the city wasn't about opportunity in the abstract; it was about interruption.

I wanted to be forced into unfamiliar conversations, into noticing how provisional my beliefs were, and into encountering ways of living that didn't quietly mirror my own. I still feel that pull. Even now, after a decade of urban living, I sometimes fantasise about quieter horizons, about a life with fewer decisions embedded in it – but only, I suspect, from a distance. The city unsettles me, occasionally exhausts me, and regularly contradicts me, and that is precisely why I remain.

D. Henrik, organic farmer

For years, I thought of the city as something I had escaped: noise, ambition, surfaces. I framed my move to farming as a rejection of all that. But over time, I've had to admit that what I really left was not a place so much as a tempo. Farming, at least the way I practise it, demands an attentiveness that urban life trained out of me. You work with cycles you can't compress, with processes that resist optimisation.

There are seasons when nothing visible happens, and that too is labour. The waiting is not empty; it is watchful. I go into town occasionally and genuinely enjoy it – the food, the conversations, the cultural density – but only briefly. The intensity now feels curated, almost theatrical: pushing me forward, yes, but also strangely exhausting, like a language I still understand but no longer speak fluently.

Answer Keys

Part 1

1 C – assessment. "Cost-benefit assessment" is a common collocation, meaning how much you stand to gain in comparison to how much effort you have put to it. "Audit" is normally reserved to financial context. "Review" is not precise enough. "Appraisal" is more fitting to understand value of an item or a person.

2 D – inherent. If something is inherent, it comes with it naturally, it is an integral. "Implicit" means hidden, not shown directly, same with "underlying". "Subdued" means not as strong as it can be.

3 A – manifests. This cognitive tax (the amount of intellectual fatigue) makes itself visible in the form of being less attentive. "Exhibits itself" is not a common phrase. "Unveils" means "reveals in an overt, intentional way". To divulge means to disclose something e.g. information.

4 B – discarding. To discard something means to get rid of something, to throw something away because you no longer need it. "Dispense" – normally "dispense with", and it doesn't fit here structurally. Abolishing is about laws. Deleting is more fitting for software, and we are talking about a whole array of tech here.

5 A – deliver. "To deliver value" is a strong collocation that fits the context perfectly. Other options do not make contextually relevant collocations.

6 B – discretion. The preposition after the gap is key. To have discretion over something means to have the control over it. "Autonomy" would need the preposition "in". "Sovereignty" is more fitting for political contexts. "Liberty" refers to general freedom from external restriction, whereas the phrase here requires a word meaning personal judgement, not a control imposed by some outside force.

7 D – object. Note that the words are all verbs! To challenge would mean to doubt, whereas here we are looking for verb expressing a much more direct opposition to the idea. "Dispute" is normally used to talk about objective facts rather than ideas. "Counter" requires a direct object, e.g. "to counter an idea/a claim". In the absence of a direct object it doesn't fit grammatically.

8 A - institute. To institute something is a highly formal verb meaning to establish some sort of a system, such as a rule or a regulation. "Erect" is more common for buildings or barriers. "Launch" is more apt for some kind of a project; "stabilise" is not about creating, but making something steady.

Part 2

9 by. "by trial and error" is a strong set expression that means understanding how something works through practical means, not by researching the topic. Note that "through" doesn't fit as it is not the part of the fixed expression.

10 involved/meant. Finding your way meant having to interact with people, using landscape and landmarks as reference and so on.

11 just/simply/merely. We are looking for an adverb to emphasize how the act of finding one's way wasn't just about knowing where you are, but something much more.

12 conversely. We need to contrast having to do the heavy lifting of finding the way yourself and delegating this task to technology, thus making it much easier, but also less rewarding.

13 what. "What is more" is a set expression that works great to reinforce the point by adding a new argument.

14 with/to. To be synonymous to/with something is to mean the same thing. Getting lost nowadays without digital means to come to your rescue means that you have no way to salvage the situation through conventional means (e.g. by asking for directions).

15 out. If you engineer something out of something else, it means you deliberately exclude it, so that it no longer is an integral part of it. There is no discovery in getting lost, not anymore.

16 where. The word "place" in the sentence helps us find the right word for the gap. This one is relies on your understanding the context of the sentence in general.

Part 3

17 characteristic. A noun in the singular. The indefinite article here helps us avoid pluralising it, which you might feel tempted to do, as plurality might be suggested by "service stations" and "hotel lobbies".

18 uniqueness. It is clear that we need a noun here. The only challenge here is getting the spelling right.

19 unfamiliarity. The phrase "It could be anywhere" suggests sameness, lack of unique identity. "A sense of placeless disorientation" helps us understand that we need a negative prefix – the speaker is likely to be unfamiliar with the place.

20 inauthentic. Not genuine. Note that "unauthentic" would be considered incorrect as it is a much less used variation, normally deemed wrong.

21 underlying. Not immediately obvious or noticeable. It takes a while to realise that the way these non-spaces feel is intentional.

22 interacting. We need a gerund here ("rarely doing something"). It is implied that people are too busy to engage into any kind of interaction with one another. "Acting" in the meaning of taking action is incorrect.

23 prolonged. A collocation you should be familiar with at C2, "prolonged exposure" means continued presence in certain conditions.

24 disorientation. A small tip is to avoid using -ing as far as possible as long as there is a so-called "real" noun.

Part 4

25 necessitates the reopening of. The definite article is important here as "reopening" is countable and in the singular. "Necessitates reopening" is technically grammatically correct, but you have to use at least three words in the gap in CPE Use of English Part 4.

26 had no alternative but to cancel. "To have no alternative but to + infinitive" means to have no other option. "But to" structure should by know be common knowledge to a C2 level test-taker. Note the change of the gerund "cancelling" into the infinitive form "to cancel", as dictated by the fixed expression.

27 shook off/got over the effects of. Both phrasal verbs work great here to convey the message of overcoming something unpleasant.

28 was beyond the grasp of. If something is beyond one's grasp, it is too complex for them to understand. Note how this is a fixed expression that shouldn't be changed, e.g. "was beyond most of the committee's grasp" is incorrect, because it changes the core expression "beyond the grasp of somebody".

29 can't/cannot have told you. "Can't have done something" shows certainty about something not having happened.

30 on no extension being made/on there being no extension. Here we go with either a passive gerund structure or a complex gerund after "insist on".

Part 5

31 D. The paragraph contrasts stereotypical images of beekeeping ("rolling meadows") with the unexpected reality ("concrete rooftops"), then makes an unexpected claim that cities could be healthier for bees than the countryside. Answer A is incorrect, as biodiversity is not the main topic. The focus is primarily on bees. The last sentence might be a distractor, but it just asks a general rhetorical question. Answer B isn't good as the modal "should" distorts the

suggested idea – they merely suggest that cities MIGHT offer better conditions for bees. Answer C: there is criticism of industrial agriculture, but no suggestion of irreversibility.

32 B. The main focus is that thanks to floral diversity, bees are less likely to starve. "To buffer against" here means to provide additional protection from something – in this case, food scarcity. Answer A: although the paragraph shows surprising richness in cities, biodiversity is not the main communicative goal. The writer is not arguing "cities are more biodiverse than we think". Answer C: The focus is the outcome for bees, not urban design philosophy. Finally, Answer D doesn't fit as the paragraph isn't trying to criticise farming. Instead, it supports the urban argument. Rural agriculture is just background information, not the communicative aim.

33 B. Inexperienced beekeepers might cause harm to the preservation effort without realising it, all due to their poor skills in maintaining the hives. Answer A is not optimal, as this idea fits much better in paragraph four and six ("illusion of action", "fashionable gesture"), not paragraph three. Answer C: competition with wild pollinators is mentioned, but this option reframes the paragraph as a structural critique of species hierarchy, which the text doesn't develop. The real emphasis is not "managed bees are bad", but "badly managed beekeeping is harmful". Finally, just like with Answer A, Answer D is something that gets more attention in the paragraphs to follow. Keep in mind the paragraph limitations – you should only refer to the information given in that particular part of the text.

34 B. The writer says such projects may "offer the comforting illusion of action" and oversimplify complex problems – in other words, they present issues in an overly reassuring way. Answer A: institutional support is described, but not blamed. Answer C: the criticism is not that education replaces action, but that it gives the wrong idea of how complex the issue is. Answer D: the issue is not exaggeration of scale, the problem is that it might give false hope of how easily the problem can be solved.

35 A. The paragraph contrasts abstract ideas like "reducing carbon footprints" with the tangible, visible nature of beekeeping. You can see, feel and even taste the fruit of your labour within a reasonable scope of time. The opposite of Answer B can be found – the author makes it clear that the participation is more important than the honey itself. Answer C doesn't seem to be mentioned. Answer D: Although anxiety is mentioned indirectly ("overwhelming"), the main focus is tangibility, not emotional therapy.

36 B. The conclusion stresses that beekeeping only succeeds when integrated into broader urban ecosystems, with regulation, habitat creation, and education – in other words, organic integration into the current system. Answer A: although regulation is mentioned, credibility is not the main issue – effectiveness is. Answer C: while public engagement is part of it, it is not presented as the primary function. No overt mentioning of government intervention can be seen in the text.

Part 6

37 A. The last sentence of the opening paragraph reframes expertise as a matter of how perception is organised, rather than how much information is stored. Paragraph A picks this up explicitly by referring to "such findings" and moving into a theoretical reconsideration of knowledge and perception. Some general statements are given before any concrete examples are introduced, which makes perfect sense at the beginning of any text. It also prepares theoretical foundation for the chess and medical examples that follow. Paragraph H could fit, but it summarises cases, which haven't yet been introduced ("these diverse cases").

38 H. After the chess example, the text needs a generalising bridge before moving to medicine. This then flows naturally into "This insight has consequences beyond the chessboard...". You might feel tempted to choose B, but it's not optimal. The missing paragraph must generalise the chess point, not switch domains, so there is no need to introduce the AI example just yet.

39 D. This gap sits right after: "sometimes before they can articulate the reasoning behind them." Paragraph D directly develops this idea: discomfort, difficulty verbalising, post-hoc explanation. It tightens the psychology before the text widens again to mechanics and editors. Paragraph C could fit, but it focuses on teaching, which is brought up later on.

40 E. Paragraph E fits here because it directly anticipates and supports the contrastive move in the main text. The paragraph after this gap warns that expert perception may miss an out-of-pattern case. Paragraph E expands this idea into a fuller account of vulnerability, explicitly naming the paradox of over-learned patterns and linking them to error. Its tone and content are clearly aligned with the "less reassuring side" of expertise and prepare the ground for shifting from description to implication.

You might be tempted to use Paragraph H here, but aside from the fact we have already found a good place for it (but we might not know this), it acts as a summary (a generalisation), but we need more contrast in this paragraph, which Paragraph E achieves.

41 F. As we have explored the potential risks of expertise in the paragraph before gap 41, we shift towards expertise cultivation. The focus here is on developing it slowly, having real life experience, designing a learning environment that prioritises exposure. Paragraph G is thematically similar, but it focuses on institutions (schools, colleges) rather than the process of thinking and educating. Paragraph E is still stuck in the problem statement (experts likely to still make mistakes), which makes "This has important implications..." after gap 41 feel out of place.

42 C. Paragraph C explains how (and why) experts might have difficulties conveying the message, whether it is explaining their own reasoning or communicating the idea to their students. It then transitions to the beginning of the paragraph after gap 42: "This is not to glorify intuition...".

You might feel like using Paragraph D. However, here the focus shifts from decision-making to instruction and transmission.

43 G. The final paragraph draws conclusions about education and entrenched models. It fits nicely, scaling the argument up to systems and curricula. It also introduces as a socio-educational implication before the philosophical closing metaphor. While Paragraph B might feel like the right choice, at this point it comes in too late in the text.

Part 7

44 B. Tomas mentions his sense of time getting "recalibrated". This means having a changed idea of what is perceived to be the norm. Speaker D also mentions the time aspect, but it focuses on cycles.

45 D. Henrik explicitly revises the narrative of "escape" and reframes his move as a shift in mode of engagement (attentiveness, tempo, perception), not fleeing from the city.

46 C. Leila enjoys the city atmosphere because it "unsettles" her in a good way. It is a source of sought-after challenge for her, not something that causes stress or discomfort. Speakers A and D link living in the city to exhaustion.

47 A. Mara mentions the vibrant energy of the city she used to feed off of becoming "oddly thin". Although Henrik mentions exhaustion as well, it set in after he had moved.

48 D. Getting enthused means becoming enthusiastic about something, in this case because of some external factor. Henrik mentions the city being both stimulating and exhausting. Mara brings up something similar, but in her words there is no contrast between getting stimulated and feeling tired.

49 A. Now that Mara no longer lives in the city, she has a different perspective on it. She enjoys visiting, but the pressure to perform all the time has been lifted off. Henrik is mentioned to visit the city occasionally, but for him it is just about not being there too often rather than experiencing it differently.

50 C. Leila was desperate for a break and she found it by relocating to the city. Although "continuity" is normally used positively, in Leila's case it wasn't welcome and she was seeking a way to escape from it.

51 A. The city was the place that would allow Mara to "reinvent herself daily".

52 D. Henrik points out how the "tempo" (the rhythm) was the biggest change. The change of the place by itself didn't feel like having a huge impact on his life.

53 C. The phrasing might feel a bit confusing here, especially the last part: "not fully inhabiting it". It means not dealing with the daily constraints, routines, compromises, and boredom of that life; keeping it as an idea or fantasy, rather than a lived reality. Leila doubts that she really misses the peace and quiet of the countryside lifestyle. She fantasises about going back, but "only from a distance" – that is, she isn't seriously considering it. Mara is said to miss living in the city sometimes, but she doesn't seem to be making it a problem.

Vocabulary

The vocabulary below is meant to help you with the more difficult words. If the word isn't on the list then you are either supposed to know it at this level or it is too specific to be worth learning for the exam. Symbols in brackets mean part of speech (see bottom of the list). Sentences in italics give examples of usage for some more complex words and phrases.

And remember – you are not given a vocabulary list (or a dictionary) at your real exam.

Part 1

Emerge (v) — to become visible, known, or important after being hidden or unclear. *A clear pattern began to emerge once the data were analysed more carefully.*

Potent (adj) — having a strong effect, influence, or power, often in a subtle way. *Her short speech was surprisingly potent, changing the mood of the entire room.*

Counterculture (n) — a group or movement whose values and behaviour deliberately oppose those of mainstream society. *The festival attracted artists who still identify with the counterculture of the 1960s.*

Deliberate (adj) — done consciously and intentionally, rather than by accident. *His silence was a deliberate attempt to provoke a reaction.*

Proponent (n) — someone who actively supports an idea, theory, or project. *She is a leading proponent of educational reform.*

To argue (v) — to give reasons for or against something in a structured or persuasive way. Can be confusing as 'argue' usually means a negative thing. *The author argues that economic growth alone cannot guarantee social progress.*

Perpetually (adv) — in a way that continues without interruption or change. *He seems perpetually dissatisfied, no matter how much he achieves.*

Cognitive (adj) — relating to mental processes such as thinking, reasoning, remembering, and understanding.

Fractured (adj) — (about attention) disrupted or divided.

Lingering (adj) — remaining for longer than expected, often in a way that is difficult to forget or remove. *There was a lingering sense of unease after the announcement.*

Core (adj) — most central, essential, or fundamental. *Trust is a core element of any successful relationship.*

To reintroduce (v) — to bring something back into use, discussion, or circulation after a period of absence. *The company plans to reintroduce the product with a more sustainable design.*

Compulsive (adj) — driven by a strong inner urge that is difficult to control. *He is a compulsive checker, constantly refreshing his email inbox.*

To reclaim (v) — to take back something that was lost, taken away, or forgotten. *The community is trying to reclaim the river as a public space.*

Curator (n) — someone who selects, organises, and presents items, ideas, or content, especially in cultural or intellectual contexts. *As a museum curator, she is responsible for shaping the exhibition's narrative.*

To contend (v) — to state or argue that something is true, often in a formal or public way. *The researcher contends that previous studies overlooked key variables.*

Mindfulness (n) — the practice of paying calm, focused attention to the present moment. *Many people use mindfulness to cope with stress and burnout.*

Outright (adj) — completely, openly, and without any doubt or limitation.

Boundaries (n) — limits that define what is acceptable, possible, or appropriate. *Setting clear boundaries at work helped her avoid exhaustion.*

To assert (v) — to state something confidently and forcefully, often to defend a position or right. *He asserted his independence despite strong opposition from his family.*

Part 2

Anxiety (n) — a state of nervousness or unease. Can be caused by uncertainty or fear about what might happen. *She felt a surge of anxiety before opening the results.*

To set in (phrasal v) — to begin and seem likely to continue, especially of something unpleasant or noticeable. *Fatigue quickly set in after several nights of poor sleep.*

Dread (n) — a strong, lingering fear of something that is expected to happen. *He spoke about the exam with obvious dread.*

To highlight (v) — to draw attention to something by making it easier to notice or understand. *The report highlights the growing gap between rich and poor.*

Capacity (n) — the ability or potential to do, understand, or experience something. *What humans are known for as a species is their remarkable capacity for adaptation.*

To tolerate (v) — to accept or endure something difficult, unpleasant, or different. *She can tolerate criticism, but not deliberate dishonesty.*

To atrophy (v) — to weaken or decline because of lack of use or stimulation. *Without creative challenges, his enthusiasm began to atrophy.*

Landmark (n) — (here) something that stands out visually, either man-made or natural. *This is the highest building in our town, which makes it a perfect landmark to tell people where you are in relation to it.*

To hone (v) — to develop or refine a skill or quality through practice and attention. *The programme is designed to hone students' analytical abilities.*

Resilience (n) — the ability to recover, adapt, or remain strong after difficulty. *Stacy's resilience after repeated failures impressed everyone.*

To externalise (v) — to express or project internal thoughts or feelings outwardly. *He tends to externalize blame rather than reflect on his own role.*

Burden (n) — a heavy responsibility, worry, or obligation. *I didn't want to become a financial burden to my family.*

Fruitful (adj) — producing useful, meaningful, or positive results. *Their collaboration proved more fruitful than either party had expected.*

Swipe (n) — the act of moving a finger quickly across a screen or surface. Used to interact with an app or other touchscreen interface. *With a single swipe, she dismissed the notification.*

Mild (adj) — not severe, intense, or extreme. *The symptoms were mild and disappeared within a few days.*

Part 3, 4

Signage (n) — signs or visual displays used to give information, directions, or warnings. *Clear signage makes the building much easier to navigate.*

Generic (adj) — lacking distinctive qualities; typical, standard, or non-specific. *The hotel was comfortable but felt rather generic.*

Coziness (n) — the quality of being warm, comfortable, and pleasantly secure. *The café's coziness made people want to stay for hours.*

To foster (v) — to encourage or help something to develop. *The school aims to foster creativity and independence.*

Detachment (n) — emotional distance or the state of not being personally involved. *He spoke about the crisis with surprising detachment.*

Solitary (adj) — done alone or existing without companions. *She prefers solitary walks to crowded social events.*

To induce (v) — to cause something to happen, often deliberately. *The medication may induce drowsiness.*

Untethered (adj) — not tied, limited, or closely controlled; free-moving or independent. *Remote work has left many people feeling more untethered.*

Hazy (adj) — unclear, vague, or slightly confusing. *He only had a hazy memory of the conversation.*

To necessitate (v) — to make something necessary or unavoidable; to require. *The scale of the problem necessitates immediate action.*

Committee (n) — a group of people formally chosen to discuss, plan, or decide something. *The committee will review the proposal next week.*

To grasp (v) — to understand something fully or clearly. *She quickly grasped the implications of the new policy.*

Part 5

Rolling meadows (n pl) — broad, gently sloping fields of grassland, often open and scenic rather than flat or cultivated. *From the hilltop, we could see rolling meadows stretching all the way to the horizon.*

Hive (n) — a structure where bees live and produce honey, or more generally any place full of busy, concentrated activity. *The lab had become a hive of innovation, with researchers working around the clock.*

To perch (v) — to sit, rest, or balance lightly on something, usually high, narrow, or unstable. *A lone crow perched on the edge of the rooftop, watching the street below.*

Atop (prep) — on top of something, especially in a way that suggests height or prominence. *A small café sits atop the cliff, offering spectacular views of the sea.*

Floral (adj) — relating to flowers, plants, or their scent or appearance. *The perfume has a delicate floral quality without being overpowering.*

Pesticide (n) — a chemical substance used to kill insects or other organisms that damage crops. *Excessive pesticide use can disrupt entire ecosystems.*

Counterintuitive (adj) — contrary to what most people would expect or assume. *It may seem counterintuitive, but slowing down often improves overall productivity.*

Monocultures (n pl) — large areas where only one type of crop or plant is grown. *Agricultural monocultures are efficient, but they can be highly vulnerable to disease.*

Nectar (n) — a sweet liquid produced by flowers that attracts insects and birds. *Bees rely on nectar as their primary energy source.*

Scarcity (n) — a situation in which something is in short supply. *The scarcity of clean water is becoming a defining global challenge.*

Pollinators (n pl) — animals or insects that transfer pollen between plants, enabling them to reproduce. *Without pollinators, many food crops would fail entirely.*

Apiarist (n) — a person who keeps bees, especially for honey production. *The apiarist carefully inspected the hives for signs of disease.*

To outpace (v) — to move, develop, or progress faster than someone or something else. *Technological change has outpaced society's ability to regulate it.*

Biodiversity (n) — the variety of living species within a particular environment or on Earth as a whole. *High biodiversity tends to make ecosystems more resilient.*

Inadvertently (adv) — without intention; by accident. *He inadvertently revealed the ending of the novel.*

Undermine (v) — to weaken something gradually or indirectly. *Constant criticism can undermine a person's confidence.*

Centerpiece (n) — the most important or noticeable feature of something. *Education became the centerpiece of the government's reform programme.*

Sustainability (n) — the ability to maintain systems or practices without exhausting resources or causing long-term damage. *Sustainability is now central to urban planning.*

To oversimplify (v) — to describe something in a way that makes it seem less complex than it really is. *Blaming one factor alone would oversimplify the issue.*

Convert (n) — a person who has adopted a new belief, cause, or way of life. *He became an enthusiastic convert to renewable energy.*

Tangible (adj) — real and concrete; able to be seen, touched, or clearly measured. *The policy led to tangible improvements in public health.*

Carbon footprint (n) — the total amount of greenhouse gases produced directly or indirectly by an individual, organisation, or activity. *She is trying to reduce her carbon footprint by flying less.*

Perfunctory (adj) — done quickly and with little interest, care, or effort. *He gave the report a perfunctory glance before approving it.*

Part 6

To conjure up (phr v) — to bring an image, idea, or feeling into the mind, often vividly or suddenly. *The opening scene conjures up memories of childhood summers.*

Obscure (adj) — difficult to see, understand, or recognise. *The article refers to an obscure medieval custom.*

To do something at will (phr) — to act whenever one chooses, without restriction. *He can now travel at will, without needing permission.*

To flatter (v) — to praise someone in a way that pleases them, sometimes insincerely. *She was clearly flattered by the attention, even if she doubted its sincerity.*

To recall (v) — to remember something or bring it back to mind. *He could vividly recall the moment everything changed.*

To articulate (v) — to express ideas clearly and effectively in words. *He struggled to articulate his concerns without sounding confrontational.*

To be ground in something (phr v) — to be thoroughly based on or shaped by something. *Her political views are grounded in years of community work.*

Heightened (adj) — increased in degree, intensity, or awareness. *Security was tightened amid heightened fears of unrest.*

Subtle (adj) — delicate, indirect, or not immediately obvious. *There was a subtle shift in his tone that made everyone uneasy.*

Cue (n) — a signal or prompt that triggers a reaction or action. *Her nod was the cue for the musicians to begin.*

Incongruity (n) — the quality of being out of place or inconsistent. *The incongruity between his words and actions was striking.*

Seasoned (adj) — having a lot of experience in a particular activity. *She is a seasoned negotiator who rarely loses her composure.*

Accomplished (adj) — highly skilled or successful. *He is an accomplished linguist with a talent for phonetics.*

Attuned (adj) — aware of and responsive to something. *Good teachers are closely attuned to their students' needs.*

Susceptible (adj) — easily influenced, affected, or harmed by something. *Young children are particularly susceptible to advertising.*

To confront (v) — to face a difficult situation or person directly. *She decided to confront him about the rumours.*

To glorify (v) — to portray something as better, more admirable, or more desirable than it really is. *The film has been criticised for glorifying violence.*

Explicit (adj) — clearly stated and leaving no room for doubt. *The instructions were explicit and easy to follow.*

Endpoint (n) — a final stage, limit, or outcome. *Death is not necessarily the endpoint of influence or legacy.*

Ingrained (adj) — deeply fixed in habits, attitudes, or behaviour. *The practice is so ingrained that few people question it.*

Scholastic (adj) — relating to schools, academic study, or formal education. *His work reflects a distinctly scholastic approach to philosophy.*

To prompt (v) — to cause or encourage something to happen. *The article prompted a heated public debate.*

To reconsider (v) — to think again about a decision, opinion, or plan. *She asked the committee to reconsider its verdict.*

To argue (v) — to present reasons in support of or against (to argue against) an idea. *He argued convincingly for a complete redesign.*

Cognition (n) — the mental processes involved in thinking, knowing, and understanding. *Language plays a central role in human cognition.*

To excel (v) — to be exceptionally good at something. *She excels at analytical writing.*

Diffuse (adj) — spread out, unfocused, or lacking clear boundaries. *Public anxiety remained diffuse but persistent.*

To break something down (phr v) — to divide something into smaller parts in order to understand or explain it. *The professor broke the theory down into manageable steps.*

Intermediate (adj) — at a middle stage between basic and advanced. *The course is aimed at intermediate learners.*

To overlook (v) — to fail to notice or consider something. *It is easy to overlook the long-term consequences.*

Jaded (adj) — no longer enthusiastic because of too much experience or disappointment. *Years in the industry had left him jaded.*

To glaze over (phr v) — to lose focus or interest, especially when listening or reading. *His eyes glazed over during the technical explanation.*

Opaque (adj) — not clear, easy to understand, or transparent. *The company's decision-making process remains opaque.*

Incidental (adj) — minor, secondary, or occurring by chance. *The costs were incidental compared with the benefits.*

To recalibrate (v) — (here) to adjust the idea of what is normal or acceptable. *It took me a while to recalibrate culturally and stop freaking out over the local customs.*

To be wedded to something (phr) — to be strongly attached to an idea, method, or belief. *He is wedded to the notion that growth must be limitless.*

Hands-on approach (n) — a practical, active way of dealing with tasks or problems. *The programme emphasises a hands-on approach to learning.*

To downplay something (v) — to make something seem less important or serious than it really is. *Officials tried to downplay the scale of the crisis.*

Neophyte (n) — a person who is new to a subject, activity, or profession. *As a neophyte in publishing, she asked many basic questions.*

Part 7

To reinterpret (v) — to understand or present something in a new or different way. *The director asked us to reinterpret the classic play for a modern audience.*

Setting (n) — the time, place, and circumstances in which a story or event takes place. *The novel's gothic setting of a remote castle added to its eerie atmosphere.*

Depletion (n) — the reduction of something, especially a resource, to a very low level. *The rapid depletion of the lake's fish stocks alarmed the local community.*

To enthuse (v) — to fill somebody with eager enjoyment or interest about something. *Watching the movie enthused*

me greatly.

Fatigue (n) — extreme physical or mental tiredness, often resulting from prolonged stress or exertion. *The pilot's decision-making was impaired by sheer fatigue after the long-haul flight.*

Continuity (n) — the unbroken and consistent existence or operation of something over time. *The film editor worked to ensure visual continuity between scenes shot on different days.*

Consecutive (adj) — following one after another in an unbroken sequence. He was late for work three consecutive days, which his manager noted.

To flatten (v, fig.) — to make an emotional state less intense; to dull or suppress feelings. After the initial shock, a numb despair flattened all his other emotions.

To romanticize (v) — to describe or regard something in an idealized, unrealistic, or sentimental way. It's easy to romanticize rural life without considering the hard work and isolation.

To recalibrate (v) — to adjust or modify something, especially one's approach or measurements, to make it more accurate or effective. After the project failed, the team needed to recalibrate their entire strategy.

Faint (adj) — lacking strength or clarity; very slight or weak. There was a faint smell of jasmine in the night air, almost imperceptible.

Goodwill (n) — friendly, helpful, or cooperative feelings or attitude, often in a business or community context. The merger depended not just on finances but on the goodwill between the two companies.

Prospects (n, pl) — the possibility or likelihood of future success or specific events occurring. The prospects for a peaceful resolution to the conflict look increasingly bleak.

Provisional (adj, about beliefs) — held or accepted temporarily, with the understanding that it may be changed when more information is available. My opinion on the matter is purely provisional until I see the full data.

Pull (n) — a powerful attractive force or influence. Despite living abroad for years, she still felt the pull of her hometown.

To fantasize about something (v) — to indulge in imaginative but unlikely or unrealistic thoughts about something desired. On long commutes, he would often fantasize about quitting his job and sailing around the world.

Embedded in something (adj) — deeply fixed or integrated into a surrounding context or system. A sense of anxiety was deeply embedded in the culture of the organization.

Contradict (v) — to assert the opposite of a statement or idea, or to be in conflict with it. His account of the evening directly contradicted hers, causing great confusion.

To frame something as something (v) — to present an issue, statement, or person in a particular way, influencing how it is perceived. The lobbyist tried to frame the new tax as a threat to small businesses.

Tempo (n) — the speed or pace at which something happens or progresses. The tempo of life in the village was a pleasant change from the frantic city.

Curated (adj) — carefully selected and organized, often by an expert, to present a particular quality or theme. The gallery offers a curated collection of emerging contemporary artists.