

## 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 Unobserved Life

The idea that one could move through the world unnoticed, a stranger among strangers, is rapidly becoming **0** \_\_\_\_\_. Living in digitally saturated cities, we face privacy not just diminishing, but being systematically **1** \_\_\_\_\_. The ubiquitous gaze of CCTV, the digital fingerprints we leave with every tap and swipe, every single word we **2** \_\_\_\_\_ picked up by our phone to serve us relevant ads — these make the **3** \_\_\_\_\_ of remaining truly unknown a thing of the past. This erosion is not just about a technological shift — it is first of all a cultural one, **4** \_\_\_\_\_ the concept of public space into something entirely different.

There is one curious **5** \_\_\_\_\_ of constant surveillance that is worth mentioning. Aware that they can be potentially observed at any given time, people build up behavioural **6** \_\_\_\_\_, subconsciously changing the way they act to conform to perceived norms. The spontaneous, the quirky, the dissentient – aspects of life that once flourished in the shadows of anonymity – risk getting **7** \_\_\_\_\_ out. We are left to ponder what is lost when the ‘right to be let alone’, as famously phrased by legal scholar Samuel Warren, is **8** \_\_\_\_\_ by the default condition of being perpetually identified, tracked, and analysed.

0	A expired	B antiquated	C archaic	D <u>obsolete</u>
1	A disbanded	B dismantled	C decomposed	D deconstructed
2	A mention	B utter	C pronounce	D enunciate
3	A probability	B feasibility	C prospect	D expectancy
4	A reshaping	B revamping	C reprocessing	D rearranging
5	A remainder	B derivative	C result	D byproduct
6	A temperance	B moderation	C regulation	D conditioning
7	A smoothed	B levelled	C ironed	D flattened
8	A outweighed	B overridden	C overturned	D overthrown

## 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: (0) **HOWEVER**

### Losing touch

There's a quiet war waged against the tried-and-true physical button, and touchscreens seem to be winning. A sleek, buttonless dashboard undeniably looks like something from the future – something we might have seen in the movies some decade ago and could only dream of having. **0** \_\_\_\_\_, the reality of controlling everything via touchscreen often feels like a step back. Designers seem to have fallen in love with minimalism **9** \_\_\_\_\_ the expense of usability. The most glaring example is the current state of the automotive industry. The appeal **10** \_\_\_\_\_ a clean surface comes at the cost of impossibility to adjust the volume or temperature **11** \_\_\_\_\_ taking your eyes off the road. The satisfying click of a dial, **12** \_\_\_\_\_ you could recognise by touch alone, is becoming a relic.

The unsavoury trend isn't confined to just cars; it's taking over our homes too. For instance, the touch-sensitive hob that beeps accusingly whenever you dare wipe it while it's 'sleeping'. Another problem lies **13** \_\_\_\_\_ the fact that these interfaces fail to make use **14** \_\_\_\_\_ the muscle memory. As you remember the position of a button on a remote, you develop it and no longer have to look at it. With a flat glass panel, every single interaction requires visual confirmation, turning simple acts **15** \_\_\_\_\_ minor cognitive tasks. After all, progress should make things simpler, not the other way round. Instead, we're left poking at unresponsive screens, longing **16** \_\_\_\_\_ the humble, honest button.

## 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) **ASSUMPTION**

### Keeping them busy

Figuring out what teenagers do once the final bell rings is more than just logistical headache for parents; it's a community-wide puzzle. The **0** \_\_\_\_\_ that they'll **17** \_\_\_\_\_ find their own constructive pursuits often crumbles against the reality of boredom and peer pressure. Without appealing alternatives, the pull of mindless hanging around can become **18** \_\_\_\_\_. The goal, then, isn't just to fill time, but to spark genuine curiosity and a sense of **19** \_\_\_\_\_ somewhere other than a screen or a street corner.

Local clubs and initiatives are absolutely **20** \_\_\_\_\_ in this, but their success isn't guaranteed. A programme's popularity with teens hinges on it feeling authentic, not like a **21** \_\_\_\_\_ chore. The most common mistake these institutions make is when the activity takes on a **22** \_\_\_\_\_ tone— young people sense that from a mile away and get immediately turned off it. The magic happens when they have a real say—a dose of autonomy that transforms a scheduled activity into their project. This shift is **23** \_\_\_\_\_ more effective. It builds resilience and practical skills, teaching the normally **24** \_\_\_\_\_ teens the values of sticking to something. Ultimately, it's about offering a compelling alternative that actually speaks their language.

- 0. ASSUME**
- 17. MIRACLE**
- 18. RESIST**
- 19. BELONG**
- 20. VALUE**
- 21. PARENT**
- 22. DESCEND**
- 23. MEASURE**
- 24. COMMIT**

## 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 They are unlikely to change their decision, regardless of the public's reaction.

### LIKELIHOOD

There \_\_\_\_\_ their decision, regardless of the public's reaction.

26 My therapist helped me to finally accept the reality of the situation.

### TERMS

With the therapist's help, I eventually \_\_\_\_\_ the situation.

27 The success of the expedition was largely due to the meticulous planning.

### EXTENT

The expedition was successful \_\_\_\_\_ the meticulous planning.

28 You absolutely must not mention this matter to anyone else whatsoever.

### ACCOUNT

On \_\_\_\_\_ this matter to anyone else.

29 The new evidence means the defendant cannot possibly be guilty.

### QUESTION

The new evidence \_\_\_\_\_ the defendant's guilt.

30 The chairman's sudden resignation took all the company's directors by surprise.

### ABACK

All the company's directors \_\_\_\_\_ the chairman's sudden resignation.

## CPE Reading and Use of English Part 5

You are going to read an extract from a book about architecture and society. For questions 31-36, choose the answer (A, B, C or D) which you think fits best according to the text.

### Architecture, Space and Psychology

We navigate cities with a presumption of neutrality, assuming that walls, doors, and layouts are only functional and there is nothing beyond that functionality. This is a profound misconception. Historically, architecture has never been a silent stage but an active narrator, employing a vocabulary of form, material, and light to script our behaviour, shape our emotions, and reinforce social order. Its influence is omnipresent yet subtle, bypassing our conscious critique to speak directly to our instincts and ingrained social reflexes. To understand a society, therefore, one must learn to read its buildings not as aesthetic statements, but as behavioural blueprints.

This power operates most effectively at the scale of the civic institution. Consider the deliberate intimidation of a courthouse facade, its heavy stone and grand steps calculated to instil reverence for the law. Contrast this with the transparent glass walls of a modern parliament, ostensibly broadcasting ideals of openness and accountability. Even the disorienting, windowless corridors of certain bureaucratic or institutional buildings are seldom accidents; they can serve to dissolve individuality and reinforce a sense of powerless navigation within an immutable system — a Kafkaesque bewilderment with its grand design. All of these are psychological tools rendered in concrete and steel.

The science of ‘space syntax’ provides empirical weight to these observations. By analysing spatial configurations—measuring connectivity, depth from an entrance, visibility—researchers can predict with remarkable accuracy patterns of natural movement, social encounter, and even rates of crime or interaction. A park path that curves out of sight will foster different behaviours than a straight, open promenade; a housing estate with a single entrance creates a different social dynamic from one with multiple permeable routes. This research moves the discussion from poetic metaphor to demonstrable cause and effect, proving that spatial design is a form of social engineering.

This psychological power extends insidiously into the domestic sphere. The post-war shift from segregated, formal rooms to open-plan living areas did not merely reflect changing family aesthetics; it actively facilitated and normalised a more informal, integrated family life. The ‘kitchen island’ became not just a work surface but a stage for continuous interaction, subtly dictating a social dynamic of togetherness. Conversely, the now-standard proliferation of en-suite bathrooms represents a powerful architectural push towards the privatisation of experience, reflecting and facilitating a broader cultural turn towards individualism. Our homes, far from being neutral shelters, are training grounds for specific ways of being.

Faced with such analysis, a reasonable objection arises: does this not verge on determinism, painting humans as puppets of their environment, devoid of free will? The objection is valid but incomplete. To acknowledge the power of design is not to claim we lack agency. Humans are ingenious at adaptation, resistance, and repurposing. The grand, sterile plaza intended for orderly civic ceremony is reclaimed by skateboarders for athletic play; the park bench designed for contemplation becomes a lunch spot for office workers. Yet, this very act of resistance pays tacit homage to the script’s original power; we are defining ourselves in reaction to an intended use.

The ultimate takeaway here, therefore, is not that we are controlled, but that we have to be aware of this control and contest it. This leads to the hopeful frontier of participatory design—a process where end-users co-author their environments. When communities partake in planning housing, parks, or public buildings, architecture begins to shed its historically authoritarian role. It can transition from being a force that imposes order from above to becoming a

framework that fosters genuine well-being, nurtures community, and cultivates a democratic sense of place. The end goal is not to live in a world without architectural influence, but to build a world whose silent counsel speaks for the many, not just the powerful few.

**31** What is the author's main purpose in the first paragraph?

- A** To contrast ancient and modern architectural principles.
- B** To introduce the idea that buildings actively shape human behaviour.
- C** To argue that functionality is the only true measure of good design.
- D** To trace the diminishing importance of aesthetics in architecture.

**32** What point does the author make about the architecture of civic buildings like courthouses and parliaments?

- A** It is made intentionally frightening.
- B** It can be overly confusing.
- C** It produces specific psychological effects.
- D** It reflects the purpose of the institution.

**33** The author refers to 'space syntax' (paragraph three) in order to

- A** propose a new method for architectural training.
- B** commend its 'function over style' approach.
- C** provide scientific support for the claims about design's social impact.
- D** criticise the over-reliance on technology in urban planning.

**34** Why does the author discuss open-plan living and en-suite bathrooms?

- A** To show how home design follows fleeting fashion trends.
- B** To illustrate how domestic architecture guides private behaviour and values.
- C** To argue that modern homes are less comfortable than traditional ones.
- D** To contrast two different approaches to house planning.

**35** What is the author's response to the charge of 'determinism'?

- A** They concede it is a weakness in their argument.
- B** They argue that human adaptability proves the initial influence of design.
- C** They dismiss it as irrelevant to the discussion of public spaces.
- D** They redefine the term to fit their architectural theory.

**36** Which of the following best expresses the author's conclusion about the future of architecture?

- A** Its unseen influence will gradually grow weaker.
- B** The public is more likely to be acceptive of it.
- C** People's involvement in it can be transformative.
- D** The psychological effects of buildings are too deeply ingrained to change.

## CPE Reading and Use of English Part 6

You are going to read an extract from a magazine article. 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.

### Night Shift: Life Hidden Between the Aisles.

On a whim, fuelled more by insomnia than journalistic ambition, I signed up for a week’s night shift at a 24-hour ‘Megamart’ on the city’s outskirts. I wanted to pierce the eerie fluorescence of the always-open, to understand the life that unfolds when most of the world is asleep.

37 \_\_

My guide into this realm was Piotr, the veteran night manager, a man of few words but precise gestures. On that first night, he simply handed me a box-cutter and pointed to a towering pallet of canned beans. The message was clear: productivity, not conversation, was the currency here.

38 \_\_

The initial awkwardness slowly melted into a rhythm. By my third night, the repetitive tasks—facing products to the front of the shelf, scanning expiry dates, building symmetrical pyramids of soup tins—became almost meditative. The store’s hum was a constant: the buzz of the lights, the distant groan of freezer units, the soft hiss of the polishing machine gliding over linoleum.

39 \_\_

Just after 2 a.m., the automatic doors would sigh open to admit the regulars. There was the elderly man who bought a single banana and a newspaper, reading the headlines under the dairy aisle’s glow. A pair of nurses, still in scrubs, would laugh wearily as they debated the merits of instant noodles. These fleeting interactions were glimpses into other people’s ongoing nights.

40 \_\_

The real bonding, however, happened in the stockroom during our designated breaks. Here, surrounded by cardboard and the smell of packing tape, the crew emerged as individuals. Maria was saving every penny to bring her son over from the Philippines. Leon, a philosophy student, saw the empty aisles as a physical manifestation of existential absurdity. Piotr, it turned out, wrote intricate haiku about the store on the back of delivery manifests.

41 \_\_

The climax of our nocturnal labour was the ‘night fill’: the arrival of the massive delivery truck at 4 a.m. It was a burst of controlled chaos, a race against the clock to unpack and shelve hundreds of boxes before the day staff arrived at six. We moved as a single organism, communicating in grunts and nods, finding a strange exhilaration in the shared, physical effort.

42 \_\_

As 6 a.m. approached, a subtle shift occurred. We’d mute the store’s radio, which played tinny pop music all night. The first morning light, a dull grey through the high windows, felt like an intrusion. We’d complete a final sweep, erasing the evidence of our work, making the store pristine for the day people.

43 \_\_

Breathing in the crisp morning air after my final shift, the world felt strangely inverted. I was exhausted but wide awake, an outsider to the bustling commuters. I had learned little about retail, but much about the invisible forces that keep our world running, and the unexpected communities that form in the liminal hours.

**A** It was during this nightly ritual that I first felt a sense of belonging. The shared focus created a silent camaraderie. When I finally managed to slice open a stubborn plastic wrapping without sending dozens of yoghurt pots cascading, Piotr gave me an almost imperceptible nod. It felt like a graduation.

**B** The first shock was the light—a relentless, shadowless fluorescence that bleached colour and thought. The second was the silence, vast and deep, contrasting with how busy the place is during peak hours. It was a loneliness I hadn't anticipated, a feeling of being a ghost in the machine of consumption.

**C** One particularly quiet night, a technical glitch plunged the entire store into utter darkness for three minutes. In that profound black silence, dimly lit only by the emergency exit signs, we all froze in our places. When the lights snapped back on, we exchanged glances of shared disorientation, a bond forged in sudden vulnerability.

**D** Our work was periodically punctuated by the soft chime of a customer arriving. The night shift code was clear: we became invisible, gliding into the shadows of an adjacent aisle to avoid disturbing their fragile solitude. We were supposed to be the unseen stagehands for their private, nocturnal shopping voyages.

**E** The aftermath was a scene of peaceful exhaustion. We'd slump in the staff canteen, steam rising from mugs of barely palatable coffee, not needing to speak. The pre-dawn quiet felt earned. In those moments, the store was fully, unquestionably ours.

**F** I'd assumed the night would drag interminably, but I was wrong. Time behaved differently. It stretched during the solitary stocking, then collapsed entirely during the frantic inventory check before dawn. The clock became irrelevant, replaced by the rhythm of tasks completed.

**G** I expected there to be a lot of drudgery, and I certainly found it. What I didn't expect was the dry, surreal humour that grew from it. One of the employees once spent an hour arranging a display of garden gnomes so they appeared to be staging a protest. The girl responsible for stocking shelves would leave encouraging notes on pallets for the day shift. These small acts of frolicking were a defence mechanism against the monotony, bringing the staff closer together.

**H** Leaving on that morning felt strangely poignant. I handed in my badge and apron to Piotr, who shook my hand firmly. "You didn't break anything," he said, which I understood was high praise. The day manager, bright-eyed and buzzing with a different energy, barely glanced up as I left.

## CPE Reading and Use of English Part 7

You are going to read four extracts in which experts discuss the role and future of handwriting. For questions 44–53, choose from the experts (A–D). The experts may be chosen more than once.

### Which expert believes that ...

- 44 the primary purpose of writing is to convey a message effectively. \_\_\_
- 45 abandoning this skill would cut us off from a significant part of our heritage. \_\_\_
- 46 handwriting has potential to be a source of inspiration. \_\_\_
- 47 a limited capacity to write covers the majority of everyday needs. \_\_\_
- 48 its aesthetic value is often wrongly used as an argument for its continued practical use. \_\_\_
- 49 it promotes a more thoughtful and lasting understanding of information. \_\_\_
- 50 it should be viewed as one useful component within a broader, modern set of communication tools. \_\_\_
- 51 writing by hand enables one to add a personal touch that is otherwise impossible. \_\_\_
- 52 its value lies in how it engages both the body and the mind in the creative process. \_\_\_
- 53 the ability to produce it easily is no longer a priority in general education. \_\_\_

### A. Dr. Elara Vance – Cognitive Neuroscientist

Our brains engage differently when we write by hand and when typing. The act of forming letters, a complex sensorimotor task, activates neural circuits involved in thinking, language, and working memory in a way that tapping keys does not. Studies show students who take notes by hand demonstrate better conceptual cognizance and retention than those who type. It is not just about putting words on a page; it's a cognitive workout that lays the foundation for literacy and idea generation. To relegate it to the status of a quaint art form is to overlook its role as a primary tool for sculpting the developing mind. Its decline isn't simply a shift in tools; it represents the loss of a key discipline for focused, deep thinking.

### B. Marcus Thorne – Technology Efficiency Consultant

The emotional hand-wringing over cursive is a classic case of nostalgia masquerading as principle. The goal of writing is communication, and that is where digital text excels: it's universally legible, easily editable, instantly shareable and, above all, it is much quicker to produce. Our time is finite. Should children spend countless hours mastering the looping joins of a script used almost nowhere in the modern world, or should they master touch-typing, digital composition, and media literacy – skills that are of immediate relevance nowadays? Handwriting has had its run. Let's not confuse the visual appeal of a fountain pen scribbles with utility. Progress means letting go of inefficient tools, not fetishizing them.

### C. Professor Anya Petrova – Historian & Calligrapher

Handwriting is a deeply personal trace of the human hand, a biological signature. When we lose the teaching of it, we sever a tangible connection to centuries of human thought. We can no longer read the original letters of our grandparents, much less historical manuscripts, without viewing them as foreign artifacts. This is a nothing short of self-inflicted cultural impoverishment. Yet another argument in its favour is that handwriting remains a potent form of individual expression and artistic creativity, from the simple flair of a signature to the full art of calligraphy – something to truly value in today's homogenised environment. Writing with your hand teaches patience, care, and a physical connection to one's words that the sterile 'delete' key undermines. Giving it up, we risk raising a generation with no sense of the physical weight of words.

### D. David Chen – Educational Policy Analyst

The dichotomy of either to abolish handwriting or teach it rigidly is unhelpful. The pragmatic question is: what level of handwriting proficiency is functionally necessary in the 21st century? In all likelihood, basic legibility for quick notes, forms, and labels should suffice. It is schools' responsibility to ensure this, then rapidly pivoting to teaching digital literacy right after, which includes understanding online source credibility, structuring digital documents, and responsible communication. However, we can leverage the cognitive benefits by integrating short, mindful writing exercises into early learning without making it a core academic subject. Our curriculum must be dynamic, equipping students with a toolbox of skills, not clinging to one because it's traditional.

## Answer Keys

### Part 1

**1 B – dismantled.** We need a verb meaning "taken apart" in a systematic way. Dismantled is perfect for abstract structures like systems or concepts being broken down piece by piece. Disbanded is for groups. Decomposed is for organic matter rotting. Departed simply means "left" and doesn't fit at all.

**2 B – utter.** The best verb here to work with "word", emphasizing how mobile phones pick up whatever we say. To mention is refer to something specifically. It's too narrow, as the sentence is about any word we say, not just a specific referenced topic. "Pronounce" and "enunciate" are about how we say the word, not the fact of saying it.

**3 C – prospect.** The sentence discusses the future possibility ("is fading"). Prospect means "the possibility or likelihood of some future event occurring". In addition, "prospect" implies that you expect it to happen. Likelihood is about probability, not the event itself. Feasibility is about practicality, how realistic something can be to do or implement. Expectancy is often used in fixed phrases like "life expectancy".

**4 A – reshaping.** All options mean changing form. Reshaping is the best fit for abstract concepts like "concept". It implies giving something a new form or direction. Revamping is more about modernising something old (like a room). Remaking suggests starting over. Reprocessing is a technical term for materials.

**5 D – byproduct.** An unintended result of something. Note that the word "result" doesn't fit, as the context makes it clear that the original intention of observation is not to make people aware of it. "Remainder" is a noun derived from the verb "to remain". "Derivative" here doesn't fit, meaning something based on or created with something else, e.g. petroleum is a derivative of oil.

**6 D – conditioning.** This refers to a psychological process where behaviour is modified by external factors. Conditioning is the precise term — something like doctor Pavov did with the dog salivating whenever he would ring the bell. Temperance is moderation, willfully not giving in to temptations. Moderation is the general act of choosing not to have too much of something. Regulation is usually an external, conscious control.

**7 C – ironed.** This is an idiom. The phrase is "to iron out differences/problems," meaning to remove them. Here, it's used metaphorically: spontaneity is "ironed out" (removed, smoothed away). Smoothed out is possible but less idiomatic. Levelled and flattened are too literal.

**8 B - overridden.** A right being ignored or superseded by a stronger force. Overridden is used for rules, decisions, or rights being deliberately disregarded or cancelled. Outweighed is for considerations in a decision. Overturned is for legal decisions being reversed – like in the court of law or similar. Overthrown is for governments.

### Part 2

**9 at.** "At the expense of" means sacrificing something, not having something as priority.

**10 of.** The fixed expression is "the appeal of something" shows why something might be attractive or desirable.

**11 without.** "Without" is needed to create the double negative logic: "the cost of impossibility... without taking your eyes off."

**12 which.** Don't choose "that". The clause set off by commas ("you could recognise by touch alone") is a non-essential, descriptive addition. In standard English, non-defining clauses like this require "which," not "that." Simply put, if there is a comma right before the problematic word, then "which" is the one you want.

**13 in.** "Lies at" is usually part of "lies at the heart of." Only "lies in" correctly introduces the nature or cause of the problem.

**14 of.** If you make use of something, you find an application for it. Note that "for" can be used in phrases like "to find use for something".

**15 into.** To turn into something, to transform into something.

**16 for.** "To long for something" is a fixed phrase that means to want it very much, to desire it.

### Part 3

**17 miraculously.** We need an adverb to modify the verb "find". It helps us to support the idea that chances of young people finding some worthwhile hobby by themselves are pretty slim.

**18 irresistible.** It is difficult for young people not to give in to the temptations and influence of their peer groups. Note the double 'r' and the '-ible' suffix.

**19 belonging.** A sense of belonging is the feeling that you are in the right place, engaged in the right occupation and so on.

**20 invaluable.** The biggest issue here might be the choice between "valuable" and "invaluable". The second one is the one you need because of the word "absolutely", creating a word combination similar to that of extreme adjectives.

**21 parental.** A parental chore is something one's parents force them to do around the house, like washing the dishes, vacuum cleaning and similar activities that young people consider boring.

**22 condescending.** The sentence describes a tone that talks down to teens. The base "descend" means to go down; adding the prefix and suffix creates the adjective meaning "patronizing".

**23 immeasurably.** An adverb to modify a comparative adjective; so big that it is impossible to measure.

**24 uncommitted.** The idea is that usually teens tend not to commit to things; they are easily distracted and discouraged. Note that noncommittal is wrong here, as it means not expressing or revealing commitment to a definite opinion, course of action, or emotion. It describes someone who is intentionally vague, evasive, or neutral in order to avoid making a decision or taking a side.

### Part 4

**25 is little likelihood of them reversing/is no likelihood that they will reverse.** "Likelihood" as the keyword forces a transformation from the adjective "unlikely" to a noun phrase structure ("There is little likelihood of"). It also tests the gerund or clause pattern that follows.

**26 came to terms with.** "Terms" is the core of the fixed idiomatic phrase "come to terms with" (to accept something unpleasant). We move from a more verbose explanation ("accept the reality of") to the precise idiom.

**27 to a large extent because of/due to.** Here "extent" pushes us for the set phrase "to a [large/great] extent." Note that "larger" shouldn't be used since there is no comparison.

**28 no account must/should you mention/no account are you to mention.** The keyword anchors the emphatic negative prepositional phrase "on no account," which triggers subject-auxiliary inversion. Both emphasis and inversion are introduced in the changed sentence.

**29 calls into question.** To call something into question means to doubt, to have second thoughts about something. Note how here it is initially unclear what part of speech the keyword is going to be.

**30 were taken aback by.** In this case the word "aback" will almost never be seen outside of the set expression. We are also forced to introduce passive voice structure.

### Part 5

**31 B.** The entire paragraph is dedicated to overturning the "presumption of neutrality" and establishing the core thesis that architecture is an "active narrator" that "script[s] our behaviour." This is the primary purpose—to introduce this central argument. "A" doesn't fit as it is clearly stated that throughout this history architecture has attempted to achieve something similar. Answer C is wrong - the author argues the opposite - that function is not the only measure;

psychological and social impact are primary. There is no comparison between the current role of aesthetics and that of the past.

**32 C.** Examples include courthouse design as "calculated to instil reverence" and glass walls as "broadcasting ideals". The summary sentence calls them "psychological tools rendered in concrete and steel". Answer "A" is incomplete, as fear is not the only option the designs aim to evoke. "B" is only a minor point, referring "windowless corridors" and "sense of powerless navigation". Answer "D" is not strictly correct, as, for instance, the purpose of court house is not to "intimidate".

**33 C.** The paragraph begins by stating that space syntax "provides empirical weight to these observations" and "moves the discussion from poetic metaphor to demonstrable cause and effect." Its function is clearly to add scientific credibility to the author's thesis. Answer "A" is not good as space syntax is presented as an analytical tool, not a training method. "B" does not fit as this approach does isn't mentioned to prioritise functions at the expense of style. Finally, the author sounds approving (rather than criticising) when it comes to technology in this sphere.

**34 B.** Both are examples of how home-planning trends can sway the style of living first to the idea of "togetherness", and then back to the more individualistic approach. "A" is wrong as calling them "fashion trends" would be reductive. Answer "C" is not optimal as the notion of comfort is not brought up in any significant way. The last answer does not touch upon the main reason why author mentions both things in the question.

**35 B.** The author agrees ("The objection is valid") but then argues that adaptation ("reaction to an intended use") actually acknowledges the original script's power. Resistance is a response to a pre-existing influence. The author doesn't concede the point, he reinforces it with their arguments and examples of how people can resist the influence imposed on them by the architectural choices. Answer "C": the author applies the logic of resistance to both public (plaza) and private examples, so it's not dismissed. In answer "D" they don't redefine the term; they accept the challenge and reframe the evidence.

**36 B.** By co-authoring (actively participating) in the design, we can benefit from the positive effects of architecture. 'A' is not mentioned in the last paragraph – it is however implied that the influence is likely to remain the same or even grow stronger. Answer 'B' can be misleading – people are said to likely become more aware of the influence, and to 'contest' it (to resist it). Finally, answer 'D' is wrong as they say that it is possible that the change is likely, provided people take part in this transformation.

## Part 6

**37 B.** The first sentence after the gap introduces "My guide... Piotr." Therefore, the missing paragraph must describe the author's initial experience before meeting the guide or starting work. Paragraph B perfectly sets the scene with "The first shock was the light... the silence," describing the immediate sensory overload upon starting the shift.

**38 A.** The paragraph after the gap begins, "This initial awkwardness slowly melted into a rhythm," referring back to a prior state of awkwardness. Paragraph A describes the initial loneliness and ends with the first positive interaction (Piotr's nod), which logically precedes the "melting" of awkwardness mentioned next.

**39 D.** The paragraph after the gap starts with "Just after 2 a.m., the automatic doors would sigh open to admit the regulars." Therefore, the missing paragraph should introduce the topic of customers. Paragraph D is a general statement about customers and the "night shift code" of invisibility, which perfectly sets up the specific examples of regulars that follow.

**40 G.** The paragraph after the gap begins, "The real bonding, however, happened in the stockroom..." The "however" indicates a contrast. Paragraph G discusses bonding and humour on the shop floor ("dry, surreal humour"), which contrasts logically with the deeper bonding in the stockroom described next. Last part of Paragraph G helps to tie it with the paragraph that follows. Note how the names get mentioned in the paragraph that follows, referring to 'one of the employees' and the 'stocking girl' from Paragraph G.

**41 F.** The missing paragraph should be a more general reflection on the passage of time. Paragraph F discusses how "Time behaved differently" on the shift, a reflective summary that leads naturally into the specific end-of-shift rituals.

You might consider putting paragraph **C** here, but there is one good reason not to do so. It mentions ‘a bond forged in sudden vulnerability’ - something that doesn’t fit quite well, since the bonding has already taken place, mentioned at the beginning of the previous paragraph.

**42 E.** The paragraph before describes the "climax"—the chaotic 4 a.m. delivery. The paragraph after the gap describes the shift as 6 a.m. approaches. Therefore, the missing paragraph should focus on what happens after the delivery rush is over. Paragraph E begins with "The aftermath was a scene..." and paints a picture of just how tired everybody is before the day staff arrive, fitting this chronological spot perfectly.

**43 H.** The final paragraph after the gap is the author's reflective conclusion walking home. The missing paragraph must be the immediate act of leaving the job. Paragraph H is the only one that describes the act of leaving, handing in the badge, and saying goodbye, which directly precedes walking out into the morning air.

## Part 7

**44 B.** This is Thorne's core argument: when communication is the main goal, digital means show their clear superiority in writing (or, in this case, typing).

**45 C.** "Cut us off from... historical and personal heritage." Petrova discusses reading original letters/historical manuscripts and personal expression.

**46 A.** As opposed to typing words out, writing by hand can lead to ‘idea generation’ - that is, it can inspire us.

**47 D.** "Teach it to a level of basic competence before moving on..." Chen's "pragmatic" approach: ensure basic legibility, then move on to hone one’s digital skills.

**48 B.** Thorne clearly shows his stance on handwriting here: "Let’s not confuse the visual appeal of a fountain pen scribbles with utility."

**49 A.** "Studies show students who take notes by hand demonstrate better conceptual cognizance and retention than those who type." Mostly a vocabular challenge here, based around the word ‘cognizance’.

**50 D.** Chen advocates for a "toolbox of skills," integrating handwriting exercises without making it core. Another case where vocabulary is key, "pivoting" means completely changing what you do. In this case, as soon as students gain basic writing skills the curriculum should change its focus completely to the more modern means of communication.

**51 C.** The individuality and uniqueness of handwritten text is juxtaposed to the "homogenised" (made the same) world of today.

**52 A.** The word "sensorimotor" is key here, with the second part of this word showing how the process of writing engages the body.

**53 B.** Thorne questions spending "countless hours" on a script with little modern use.

## 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

**Unobserved (adj)** — not seen or noticed; happening without anyone watching. *The crucial chemical reaction occurred unobserved in the sealed chamber.*

**Saturated (adj)** — completely filled or soaked to the point where no more can be absorbed; here it is used figuratively to describe an overloaded sense. *The advertising market is so saturated that new brands struggle to be noticed.*

**Diminishing (adj)** — gradually decreasing in size, importance, or intensity. *The prospect of a peaceful resolution is met with diminishing hope as the conflict drags on.*

**Ubiquitous (adj)** — seeming to be present everywhere at the same time. *Smartphones have become so ubiquitous that we hardly notice them anymore.*

**Gaze (n)** — a steady, intent, and often prolonged look. *Her gaze never wavered from the horizon.*

**Relevance (n)** — the quality of being closely connected or appropriate to the matter at hand. *His research on medieval poetry has little relevance to our project on digital ethics.*

**Subconsciously (adv)** — in a way that is influenced by the part of the mind one is not fully aware of. *She subconsciously tapped her fingers to the rhythm of the music.*

**To conform (v)** — to behave or think in a way that is accepted by a group or society, often by suppressing individuality. *He felt immense pressure to conform to the strict corporate culture.*

**Perceived (adj)** — interpreted or understood in a particular way; seen or regarded. *The delay was perceived as a sign of incompetence.*

**Quirky (adj)** — characterized by unusual or unexpected traits in an appealing way. *The director has a quirky sense of humour that infuses all his films.*

**Dissentient (adj)** — holding or expressing an opinion that differs from the majority. *The dissentient voice argued forcefully.*

**To ponder (v)** — to think about something carefully and for a long time. *She sat by the window to ponder the implications of their decision.*

**Perpetually (adv)** — in a way that never ends or changes; constantly. *He seems perpetually amused by the absurdities of modern life.*

### Part 2

**To wage (v)** — to engage in or carry on, typically used in the context of a sustained effort like a war or campaign. *The government vowed to wage a relentless war on corruption.*

**Tried-and-true (adj)** — proven to be effective or reliable through long experience. *For a quick weeknight meal, her tried-and-true pasta recipe never fails.*

**Dashboard (n)** — a control panel, typically in a vehicle or software, that displays key information and instruments. *The car's digital dashboard showed her speed, fuel level, and navigation.*

**Usability (n)** — the degree to which something is easy and intuitive to use. *The website's redesign significantly*

*improved its usability for older adults.*

**Glaring (adj)** — extremely obvious or conspicuous, often in a negative way. *The report contained several glaring errors that undermined its credibility.*

**Automotive (adj)** — relating to or concerned with motor vehicles. *Alexey works in the automotive industry, designing more efficient engines.*

**A dial (n)** — a disc or knob on a device that is turned to select a setting, like on a radio or old telephone. *She turned the dial on the thermostat to increase the heat.*

**Relic (n)** — an object, custom, or belief from a past era that has survived, often seen as outdated. *The dusty typewriter in the attic was a relic from his journalism days.*

**Unsavory (adj)** — disagreeable, distasteful, or morally questionable. *The scandal involved some truly unsavory characters from the city's underworld.*

**To confine (v)** — to keep or restrict someone or something within certain limits. *Please confine your comments to the topic of the meeting.*

**Cognitive (adj)** — relating to the mental processes of understanding, learning, and remembering. *Sleep is essential for cognitive functions like memory consolidation.*

**To poke (v)** — to quickly push or jab with a finger or a pointed object. *He used a stick to poke the campfire back to life.*

**Humble (adj)** — modest in one's importance; not proud. *Joshua remained humble despite his great success.*

## Part 3, 4

**To figure out (v)** — to solve, understand, or find the answer to something through thinking or investigation. *It took me an hour to figure out how to assemble the new furniture.*

**Final bell (n)** — the bell that signals the end of the school day or a class period. *The students packed their bags as soon as they heard the final bell.*

**Logistical (adj)** — relating to the complex organization and execution of a large operation or project. *The logistical challenges of transporting the aid to the remote region were immense.*

**Constructive (adj)** — intended to be helpful and positive, with a focus on improvement rather than criticism. *She appreciated her manager's constructive feedback on the presentation.*

**At the field (prep. phrase)** — at the location where a sport is played or an activity takes place; also used metaphorically to mean being actively involved in a practical area of work. *The team is warming up at the field. / Our researchers gather data at the field, not just in the lab.*

**To crumble (v)** — to break or fall apart into small fragments, either literally or figuratively in the case of institutions or resolve. *The ancient wall began to crumble under its own weight. / Her composure started to crumble during the intense interrogation.*

**Peer pressure (n)** — the social influence exerted by one's peers or social group to adopt certain behaviors, attitudes, or values in order to fit in. *Many teenagers start smoking not out of desire, but due to direct peer pressure.*

**Appealing (adj)** — attractive or interesting. *The town is appealing because of its rustic charm and picturesque location*

**Pull (n)** — the power to attract interest, allegiance, or attention. *The pull of nostalgia is strong, drawing people to remake classic films.*

**To spark curiosity (v phrase)** — to trigger or ignite a desire to learn or know more about something. *The mysterious artifact on display was enough to spark curiosity in every visitor.*

**To hinge on (v)** — to depend entirely on a single factor or condition. *The success of the merger hinges on securing regulatory approval.*

**Authentic (adj)** — genuine, real, and true to its own origins or character; not a copy. *They were looking for an authentic Italian cafe, not a chain restaurant.*

**An institution (n)** — an established organization or long-standing custom, practice, or system in a society. *The university is a centuries-old institution.*

**To be turned off something (phr. v)** — to lose interest in or develop a dislike for something. *I was completely turned off the idea of skiing after I broke my leg.*

**To have a say (in something) (idiom)** — to have the right or opportunity to express an opinion and influence a decision. *The employees demanded to have a say in the new office design.*

**Resilience (n)** — the capacity to recover quickly from difficulties; toughness. *The community's resilience in the aftermath of the flood was remarkable.*

**To stick to something (phr. v)** — to continue with a task, decision, or plan without giving up or changing it. *The key to the diet is to stick to the meal plan, even on weekends.*

**Meticulous (adj)** — showing great attention to detail; very careful and precise. *She was meticulous in her research, checking every source twice.*

**Defendant (n)** — the person or party in a legal case who is accused of a crime or sued in a civil court. *The defendant pleaded not guilty to all charges.*

**Chairman (n)** — the person, regardless of gender, who presides over a meeting, committee, or board of directors. *The chairman called the board meeting to order.*

## Part 5

**To navigate (v)** — to find one's way through a complex or challenging situation, either physically or metaphorically. *New employees must learn to navigate the company's intricate hierarchy.*

**Presumption (n)** — an idea that is taken to be true, often without sufficient evidence; an assumption. *His question was based on the presumption of her guilt, which angered the panel.*

**Layout (n)** — the way in which the parts of something are arranged or organized, like a room, page, or city. *The open-plan layout of the office encourages collaboration.*

**Profound (adj)** — having deep meaning or significance; very great or intense. *The documentary had a profound effect on my worldview.*

**Narrator (n)** — the character or voice that tells the story in a novel, film, or documentary. *The novel's unreliable narrator forces the reader to question everything.*

**To reinforce (v)** — to strengthen or support, either a physical structure or an idea or habit. *The teacher used examples to reinforce the lesson.*

**Omnipresent (adj)** — present everywhere at the same time, often implying a constant, unavoidable presence. *A sense of anxiety was omnipresent in the weeks before the election.*

**Subtle (adj)** — so delicate or precise as to be difficult to analyze or describe; not obvious. *There was a subtle shift in his tone that hinted at his displeasure.*

**Critique (n)** — a detailed analysis and assessment. *The mayor wrote a sharp critique of the proposed policy.*

**Engraved (adj)** — (figuratively) permanently fixed in the memory. *The image was engraved in my mind.*

**Blueprint (n)** — used figuratively here, it means a a guiding template. *The business plan served as a blueprint for the startup's first five years.*

**Intimidation (n)** — the act of frightening someone, especially to make them do what you want. *The witness refused to testify due to fear of intimidation.*

**Courthouse (n)** — a building in which courts of law are held. *A crowd gathered outside the courthouse for the high-profile trial.*

**Facade (n)** — the front of a building. *They restored the beautiful stone facade of the old theatre.*

**To instil (v)** — to gradually but firmly establish an idea, feeling, or principle in someone's mind. *Her parents sought to instil a strong work ethic in their children.*

**Reverence (n)** — deep respect and admiration for someone or something. *Silvia spoke of the ancient traditions with great reverence.*

**Offensive (adj)** — causing someone to feel deeply hurt, upset, or angry. *Jose's comments were deeply offensive.*

**To dissolve (v)** — talking about individuality here, it describes the process where a person's unique traits, autonomy, or sense of self are weakened or absorbed, causing them to blend into a group, ideology, or system.

**Kafkaesque (adj)** — having a nightmarishly complex, illogical, or bizarre quality, like the situations in Franz Kafka's stories. *He was caught in a Kafkaesque bureaucracy, unable to prove his own identity.*

**Empirical (adj)** — based on, concerned with, or verifiable by observation or experience rather than theory. *Her argument was compelling because it was backed by empirical data from the study.*

**Spatial (adj)** — relating to or occupying space. *The architect has a genius for spatial design, making small areas feel vast.*

**Promenade (n)** — a paved public walkway, typically along a waterfront. *We strolled along the seaside promenade.*

**Permeable (adj)** — (figuratively) open to influence or ideas. *Their culture was permeable to outside innovations.*

**Insidiously (adv)** — in a gradual, subtle way that causes harm over time without being easily noticed. *The disease progresses insidiously, with symptoms appearing only at a late stage.*

**Domestic (adj)** — relating to the home, household, or family affairs. *Domestic chores like cleaning can be shared.*

**Segregated (adj)** — set apart or separated, often along racial, gender, or social lines. *Our city was deeply segregated, with communities living in separate districts.*

**To facilitate (v)** — to make an action or process easier or more likely to happen. *The mediator's role is to facilitate a dialogue between the two sides.*

**Togetherness (n)** — a feeling of warmth, closeness, and unity in a group. *The camping trip fostered a real sense of togetherness among the students.*

**Proliferation (n)** — a rapid increase in the number or amount of something. *There has been a worrying proliferation of misinformation online.*

**En-suite bathroom (n)** — a private bathroom connected directly to a bedroom. *The master bedroom has a large en-suite bathroom.*

**To verge on something (v phrase)** — to be very close to an extreme state or condition; to border on. *The company verged on bankruptcy.*

**Determinism (n)** — the philosophical belief that all events, including human action, are ultimately determined by causes external to the will. *The novel explores themes of free will versus determinism.*

**Puppet (n)** — (here) a person under the control of another. *The dictator was seen as a puppet of foreign powers.*

**Agency (n)** — the capacity of an individual to act independently and make their own free choices. *The therapy aimed to restore the patient's sense of agency over her own life.*

**To repurpose (v)** — to adapt or use something for a purpose different from its original one. *They repurposed the old factory into modern loft apartments.*

**Sterile (adj)** — (here) lacking in imagination, vitality, or interest. *The room's decor was functional but sterile.*

**Orderly (adj)** — neatly and methodically arranged. *She kept an extremely orderly desk.*

**Contemplation (n)** — the action of looking thoughtfully at something for a long time; deep reflective thought. *The garden is a place for quiet contemplation.*

**Tacit (adj)** — understood or implied without being directly stated. *There was a tacit agreement between them not to discuss the past.*

**Homage (n)** — a public demonstration of respect, honour, or tribute, often expressed through one's work or actions

that acknowledge influence. *The director's latest film is a clear homage to the classic noir movies of the 1940s.*

**Frontier (n)** — a new and promising area for exploration and development. *This research is at the frontier of renewable energy technology.*

**To coauthor (v)** — to be a joint author of a book, article, or document with one or more other people. *She coauthored the groundbreaking paper with her mentor.*

**To partake (v)** — to join in; (more often) to consume something (like food or drink). *Guests were invited to partake in the celebratory meal.*

**To shed (v)** — to cast off, get rid of, or allow to fall off. *The company aims to shed its outdated image.*

**To impose (v)** — to force something to be accepted or put in place, often an unwelcome rule or burden. *The victors sought to impose harsh penalties on the defeated nation.*

**Framework (n)** — a basic structure underlying a system, concept, or text. *The report provides a theoretical framework for understanding economic inequality.*

**Foster (v)** — to encourage or promote the development of something, typically something regarded as positive. *The program aims to foster innovation in young entrepreneurs.*

**Nurture (v)** — to care for and encourage the growth or development of someone or something. *She nurtured her students' talents with great dedication.*

**Cultivate (v)** — (here) to try to acquire or develop a quality, skill, or relationship. *He cultivated a network of useful contacts.*

## Part 6

**On a whim (phrase)** — acting on a sudden, spontaneous impulse without prior planning. *She bought the plane ticket to Paris on a whim.*

**To fuel something (v)** — (figurative) to stimulate or intensify a feeling, situation, or activity. *His harsh words only fuelled the argument.*

**Insomnia (n)** — the condition of being regularly unable to fall asleep or stay asleep. *Stress at work triggered a bout of insomnia.*

**Outskirts (n)** — the outer parts of a city or town; the areas farthest from the center. *They live in a quiet house on the outskirts of Berlin.*

**Eerie (adj)** — strange and frightening, often because of a mysterious, unsettling quietness. *An eerie silence descended over the haunted forest.*

**Fluorescence (n)** — the emission of light by a substance that has absorbed light or other radiation, often creating a bright, glowing color. *The fluorescence of the minerals under UV light was spectacular.*

**Box cutter (n)** — a small, handheld tool with a retractable razor blade, used for opening cardboard boxes. *The warehouse worker used a box cutter to open the shipment.*

**Pallet (n)** — a flat surface made of boards used to transport packed goods in bulk. *The pallet was damaged during transportation, so we had to discard it after unloading.*

**Currency (n)** — the system of money used in a particular country. *I need to exchange my dollars for the local currency.*

**Hum (n)** — a low, steady, continuous sound like that made by a bee or machinery. *The hum of the refrigerator was the only noise in the apartment.*

**Buzz (n)** — a low, continuous humming or murmuring sound. *The buzz of conversation filled the room.*

**Hiss (n)** — a sharp sibilant sound like that of a snake or escaping steam. *The steam escaped with a loud hiss.*

**Aisle (n)** — a passage between rows of seats in a building such as a church, theater, or airplane, or between shelves in a supermarket. *The baking supplies are in aisle five.*

**Scrubs (n)** — the protective, simple clothing, typically consisting of a top and trousers, worn by surgeons, nurses,

and other operating room personnel. *The surgeon changed into clean scrubs before the operation.*

**Merits (n)** — (here) the qualities that deserve praise or reward. *The plan has considerable merits despite its cost.*

**Bonding (n)** — the formation of a close, personal relationship through shared experiences or feelings. *The team-building retreat was great for employee bonding.*

**Stockroom (n)** — a room in a shop or business where a stock of goods is kept, not on display for customers. *I'll check in the stockroom to see if we have more in the back.*

**Designated (adj)** — officially assigned a specific status, character, or purpose. *This is a designated no-smoking area.*

**Nocturnal (adj)** — active, happening during, or related to the night. *The badger is a nocturnal animal, rarely seen in daylight.*

**To grunt (v)** — to make a low, short guttural sound, typically to express effort, disinterest, or annoyance. *He just grunted in response, too tired for conversation.*

**Tinny (adj)** — having a thin, metallic, and unpleasant sound. *The old radio had a tinny speaker.*

**Pristine (adj)** — in its original, immaculate condition; unspoiled or perfectly clean. *The beach was pristine, with white sand and clear water.*

**Crisp (adj)** — (of air or weather) cool, fresh, and invigorating. *They went for a walk in the crisp autumn air.*

**Bustling (adj)** — full of energetic and noisy activity. *The bustling market was filled with the shouts of vendors.*

**Retail (n)** — the sale of goods to the public in small quantities for use or consumption (not for resale). She works in retail management.

**Liminal (adj)** — relating to a transitional or initial stage; occupying a position at, or on both sides of, a boundary or threshold. *The airport lounge is a liminal space, between departure and arrival.*

**Camaraderie (n)** — mutual trust, friendship, and lively goodwill among people who spend time together. *There was a strong sense of camaraderie among the soldiers.*

**Imperceptible (adj)** — so slight, gradual, or subtle as to be barely noticeable or detectable. *The change in her expression was almost imperceptible.*

**To anticipate (v)** — to regard as probable; to expect or predict and act accordingly. *The engineers anticipated the problem and designed a solution in advance.*

**To punctuate (v)** — to interrupt or intersperse an activity with periodic instances of something. *His speech was punctuated by long pauses.*

**To slump (v)** — to sit, lean, or fall heavily and limply, often in a sign of exhaustion or defeat. *Exhausted, he slumped into the armchair.*

**Frantic (adj)** — conducted in a hurried, excited, and disorganized way, typically due to fear or anxiety. *There was a frantic search for the missing keys.*

**Drudgery (n)** — hard, menial, or dull work. *Alicia longed to escape the daily drudgery of data entry.*

**To frolic (v)** — to play and move about cheerfully, excitedly, or energetically. *The puppies frolicked in the garden.*

**Poignant (adj)** — evoking a keen sense of sadness, regret, or pity; deeply affecting. *The photograph of their last meeting was particularly poignant.*

## Part 7

**To convey (v)** — to communicate an idea, feeling, or impression so that it is clearly understood. *His tone of voice conveyed a deep sense of disappointment.*

**Heritage (n)** — valued traditions, buildings, and objects that have been passed down from previous generations; one's cultural or familial inheritance. *The festival celebrates the town's rich musical heritage.*

**Aesthetic (n)** — a set of principles or a distinctive appearance concerned with beauty and the appreciation of art; relating to such principles. *The shop has a minimalist aesthetic.*

**Sensorimotor (adj)** — relating to both sensory and motor functions or the combined activity of sensory and motor

systems. *Infants learn about the world through sensorimotor exploration, like touching and tasting objects.*

**Cognizance (n)** — formal knowledge, awareness, or notice of something. *The court took cognizance of the new evidence presented by the defense.*

**Retention (n)** — the ability to remember learned information. *This technique improves memory retention.*

**To delegate (v)** — to entrust a task or responsibility to another person, typically one who is less senior. *A good manager knows when to delegate tasks to their team.*

**Quaint (adj)** — attractively unusual or old-fashioned, especially in a charming way. *We stayed in a quaint cottage in the countryside.*

**Hand-wringing (n)** — excessive or ostentatious expression of concern, distress, or guilt. There is some wordplay here, pointing at how stressful writing can be for one's hands. *There was much hand-wringing in the media about the decline of traditional values.*

**To excel (v)** — to be exceptionally good at or proficient in an activity or subject. *She excelled in mathematics from a very young age.*

**Legible (adj)** — (of handwriting or print) clear enough to be read easily. *Please ensure your answers are legible.*

**To have one's run (phrase)** — to have had a period of success, popularity, or operation (meaning that it is already over). *That particular fashion trend has had its run and is now fading.*

**Scribbles (n)** — careless, hurried, or meaningless drawings or pieces of writing. *The notebook was filled with the child's colorful scribbles.*

**To let go (phr. v)** — to emotionally release or accept the loss of someone or something. *It's time to let go of past grievances.*

**To fetishize (v)** — to have an excessive and irrational devotion or attachment to something, often attributing unrealistic power or value to it. *The author warned against the tendency to fetishize economic growth above all else.*

**Tangible (adj)** — perceptible by touch; clear and definite; real. *The meeting produced no tangible results.*

**Manuscripts (n)** — handwritten or typed documents, especially an author's text before it is published. *The library holds the original manuscripts of several famous novels.*

**Impoverishment (n)** — the action of making someone or something poor or worse in quality. *The cultural impoverishment of a standardized curriculum.*

**Flair (n)** — a stylish and original quality. *He dressed with undeniable flair.*

**Calligraphy (n)** — the art of producing decorative handwriting or lettering with a pen or brush. *She studied traditional Chinese calligraphy.*

**Homogenized (adj)** — (here) having lost its distinctive character; made uniform or lacking distinctive features. *Global brands have led to a homogenized high-street experience in cities worldwide.*

**Sterile (adj)** — (figurative) lacking in imagination, creativity, or vitality. *The debate was sterile and produced no new ideas.*

**Dichotomy (n)** — a division or contrast between two things that are represented as being opposed or entirely different. *The film explores the dichotomy between public duty and private desire.*

**To abolish (v)** — to formally put an end to a system, practice, or institution. *The country voted to abolish the death penalty.*

**To leverage (v)** — to use something to maximum advantage, especially as a means to gain power or effectiveness. *The company leveraged its data to create targeted advertising.*

**Mindful (adj)** — focusing one's awareness on the present moment. *She practices mindful meditation.*

**Core (adj)** — the central or most important part of something; fundamental. *Trust is at the core of any strong relationship.*

**Curriculum (n)** — the subjects comprising a course of study in a school or university. *The school is revising its*

*science curriculum.*

**To cling to something (phr. v)** — (figurative) to be unwilling to abandon a belief, hope, or possession. *He clung to the hope that she would return.*