

Advanced: Test 1

Reading and Use of English 1 hour 30 minutes

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).

Mark your answers on the separate answer sheet.

Example:

0 A measure B consider C regard D notice

0	A	B	C	D
	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Beauty is in the eye of the beholder

People have been debating the principles of beauty for thousands of years, but it still seems impossible to (0) it objectively. German philosopher Immanuel Kant (1) whether something can possess an objective property that makes it beautiful. He concluded that although everyone accepts that beauty exists, no one has ever (2) on the precise criteria by which beauty may be (3) Symmetry may have some significance. It has been proved to be attractive to the human (4) , in

general, so perhaps a face may seem beautiful because of the (5) between its two sides. Studies have shown that babies spend more time looking at symmetrical faces than asymmetrical ones and symmetry has also been (6) as more attractive by adults looking at a series of photos. So although there seems to be no universal consensus on what (7) beauty, there is at least an understanding that facial symmetry is an important (8)

- | | | | |
|-----------------|---------------|--------------|--------------|
| 1 A argued | B decided | C disputed | D questioned |
| 2 A concurred | B agreed | C debated | D written |
| 3 A judged | B appreciated | C awarded | D viewed |
| 4 A appearance | B sight | C eye | D vision |
| 5 A equality | B reflection | C opposition | D similarity |
| 6 A voted | B rated | C selected | D valued |
| 7 A constitutes | B contains | C involves | D comprises |
| 8 A reason | B one | C role | D factor |

Part 2

Read the text and the test questions. Before you answer the test questions, go to the Further Practice and Guidance pages which follow.

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 WHICH

On the other hand?

We left-handed people tend to lack pride (0) means that we rarely complain about having to live in a 'right-handed' world. I used to say whenever someone watched me sign my name and remarked that they were also left-handed: 'You and me and Leonardo da Vinci!' That was a weak joke, yet it was symptomatic (9) my often unconscious desire to belong to *Left Pride*, a social movement that (10) far doesn't exist but I hope may one day come.

Now, years later, (11) the amount of research that has been carried out, researchers in the field still find it hard to decide precisely what we mean (12) left-handed. Apparently a third of those (13) write with their left hand throw a ball with their right, whereas those using their right hand for writing rarely throw with their left. Without doubt, the skill of writing is one that becomes crucial at a most impressionable age, and defines (14) you will call yourself. I have never used scissors, baseball bat, hockey stick or computer mouse with anything but my right; (15) so, I still regard myself as left-handed, as (16) everyone else.



What's tested?

Part 2: Open cloze

Part 2 of the Reading and Use of English paper is primarily a test of structural control, with many questions involving the completion of grammatical structures. Missing words can include articles, conjunctions, prepositions. Some questions may involve completing collocations and fixed phrases.

Tips

- Always read through the text for general understanding before you begin to fill the gaps.
- Before you decide what the word should be, read the whole sentence including the sentences before and after it.

A detailed study

A Before you check your answers to Part 2 of Test 1, choose from the following:

- | | | | |
|---------------|-----------|----------------|-----------|
| 9 a of | b behind | c with | d for |
| 10 a so | b as | c this | d by |
| 11 a although | b however | c nevertheless | d despite |
| 12 a as | b for | c by | d with |
| 13 a can | b people | c types | d who |
| 14 a what | b how | c this | d which |
| 15 a more | b yet | c even | d and |
| 16 a is | b does | c was | d has |

Now read the following information on conjunctions.

However

There are three ways to use *however*:

- Jane doesn't have much money. **However**, she bought an expensive car last week.
 - We can use *However* for one subject: *Jane + she*.
- Jane doesn't have much money. **However**, her sister, Mary, is quite rich.
 - We can use *However* for two subjects: *Jane + Mary*.
 - *However* starts the second sentence.
 - Notice the position of the comma.
- Jane doesn't have much money, **however**, she bought an expensive car last week.
 - *however* can be placed between two clauses.
 - Notice the position of the two commas.

Nevertheless

Jane doesn't have much money. **Nevertheless**, she bought an expensive car last week.

- We can use *Nevertheless* for one subject: *Jane + she*
- *Nevertheless* starts the second sentence.
- Notice the position of the comma.

Despite/In spite of

There are four ways to use *despite* or *in spite of*:

- 1 Jane doesn't have much money. **Despite** this, she bought an expensive car last week. (*Despite + this*)
- 2 **Despite** the fact that Jane doesn't have much money, she bought an expensive car last week. (*Despite the fact that ...*)
- 3 **Despite** her lack of money, Jane bought an expensive car last week. (*Despite + noun*)
- 4 **Despite** not having much money, Jane bought an expensive car last week. (*Despite + -ing*)

In spite of can be used in the same way as *despite* in all four sentences.

Although/Even though/Though

- 1 **Although/Even though** Jane doesn't have much money, she bought an expensive car last week.
 - *Although/Even though* start the first clause.
 - Notice the position of the comma.
- 2 Jane doesn't have much money. She bought an expensive car last week, **though**.
 - *though* is informal and used in spoken English and in informal letters.

Whereas

There are two ways to use *whereas*:

- 1 **Whereas** Jane doesn't have much money, her sister is quite rich.
- 2 Jane doesn't have much money **whereas** her sister is quite rich.
 - *Whereas* is used to contrast two subjects: *Jane + her sister*
 - Notice the position of the comma in the first sentence.

B Use the correct conjunctions to fill the gaps in the following sentences. There may be more than one possible answer.

- 1 rising unemployment, the government still feel confident of winning the next election.
- 2 the position requires experience, we would consider hiring a graduate with excellent qualifications.
- 3 We were told that the price was all-inclusive. , we then found out we had to pay for our meals.
- 4 some journalists are keen to expose the truth, others seem keener on making up lies.
- 5 A healthy diet can prolong life a diet of junk food can be harmful to your health.
- 6 People say 'travel broadens the mind,' , it might depend on how open-minded you already are.
- 7 working longer hours, some workers are actually taking fewer holidays.
- 8 Learning Italian was a real challenge for me. , I found the lessons very interesting.
- 9 the fact that I enjoy working for my present company, I would welcome the chance to work abroad.

Now check your answers to Part 2 of the test.

Part 5

Read the text and the test questions. Before you answer the test questions, go to the Further Practice and Guidance pages which follow.

You are going to read a newspaper article about the diaries of two famous explorers, Robert Falcon Scott and Ernest Shackleton. For questions 31–36, choose the answer (A, B, C or D) which you think fits best according to the text.

Mark your answers on the separate answer sheet.

What do the diaries of Shackleton and Scott reveal?

Rebecca Hunt, once a diary-keeper herself, examines the legacy of the great explorers' diaries.

I was once a conscientious diary-keeper but having realized its treacherous potential, I buried it in the bin. In a move far more decisive than mine, my aunt torched her diaries in a bonfire. The third diarist in my family is my great-grandfather, who fought in the first world war. The many letters he wrote to my great-grandmother aren't exactly a diary, yet they document his experiences on the battlefield in a similar way. He didn't do anything as extreme as my aunt or me – we edited our pasts into ash and landfill – but my great-grandfather's letters are still edited. The words are brave and considered rather than raw and desperate, since they were for his wife, who must have been sick with worry and had three young sons to care for. I'm sure he never foresaw me, the granddaughter of one of those boys, reading his letters 100 years later, nor that they would be on display in the Imperial War Museum.

A few years before the first world war began, Captain Robert Falcon Scott had set off for the South Pole. And in 1914, Ernest Shackleton started out on another Antarctic expedition; his object to cross the entire continent. With curious symmetry, both Scott and Shackleton's lives ended up being defined by a journey of around 800 miles, which were documented by both men in diaries. Scott, I suspect, never had it in mind for his to be made public yet I, like countless other people, have found it greatly absorbing. (Indeed, I have relied on it for my new novel, *Everland*, dealing with the conflict between historical records and the realities of human relationships.) Ernest Shackleton, however, would not have been surprised: he edited his journal into the book published three years after he returned from Antarctica. Scott's journal, in contrast, was retrieved from his pocket after he had been dead for eight months. The difference would prove to be important.

With his ship crushed by the ice and the crew marooned on Elephant Island, Shackleton and five men then sailed more than 800 miles in a boat to South Georgia to get help. Incredibly, they made it. His book *South!* describes one of the most astonishing journeys ever made. And despite the overwhelming probability that no one from Endurance would survive, a spirit of cheerfulness permeates the book. Any mention of the conflict or anguish that occurred is brief to the point of non-existence. As Shackleton remarks in the preface, the story is of 'high adventure, strenuous days, lonely nights, and, above all, records of unflinching determination'. Writing retrospectively, his focus is naturally on the larger triumph of the rescue and escape rather than the smaller, spikier aspects of their ordeal.

The story of Scott's last 800 miles, however, is one of grinding torture. Beaten to the South Pole by Norwegian

Roald Amundsen, he slowly returns. His account is drawn from the perspective of someone whose chances of survival are being steadily destroyed. It displays just as much 'unflinching determination' as Shackleton's, yet despair seeps from the page as the distance that Scott and his four men have left to travel becomes impossible to square with diminishing supplies and deteriorating health. 'Loneliness is the penalty of leadership,' Shackleton wrote, which is possibly why Scott unburdened himself so freely on paper. In his last entries Scott reveals a man who could be depressive, snappish and critical. People irritate him, their performance dissatisfies him and he makes biting asides about incompetence. But he was equally impatient with himself. His rigid belief in self-discipline was the result of a lifelong disgust at his own inclination towards laziness. While in the navy, he wrote 'of the hope of being more worthy; but how shall I ever be?' This relentlessness of Scott's was often a beneficial quality but his willingness to punish himself could also be considered a form of self-abuse.

'Scott's diary, had he lived, would have formed the basis of the book he would have written,' fellow explorer Apsley Cherry-Garrard later noted. There is no doubt Scott planned to revise his diary into something more selective. I'm certain Shackleton revised his diary, just as I'm certain anyone would. Such edits aren't necessarily a misrepresentation of events, but reflect the diplomacy of retrospection. As Captain Lawrence Oates, who died two weeks before Scott, once wrote to his mother: 'Please remember that when a man is having a hard time he says hard things about other people which he would regret afterwards.' For my great-grandfather, and the hundreds of thousands of other men who were sent to fight a year later, Scott's story was an inspirational example of courage. It continued to be so for several decades, until a newer, determinedly sensational form of biography became fashionable and Scott's admissions of self-doubt were used to destroy his character and explain the failure of his expedition.

Shackleton didn't initially receive the same recognition as Scott. It took another 30 years after his death before he began to gain similar levels of public renown. Their most famous expeditions are technically about failure but to classify them only as failures is deliberately to misunderstand what makes these two expeditions so extraordinary. Shackleton and Scott tell their stories in their own words, yet Scott's contains the reflexive frustration and turmoil of a man writing privately at the end of each day. He never had the chance to appraise the situation objectively, so we read it as he went through it, blind to what the next 24 hours will bring. It makes for a more intimate, but perhaps less comprehensive account.

- 31 When referring to the diarists in her family, the writer says
- A her great-grandfather had probably not imagined he would be writing for posterity.
 - B she had considered it a personal obligation to uphold a family tradition.
 - C the family diary-keepers are all prone to occasions of melodramatic behaviour.
 - D her great-grandfather was more cautious in what he wrote compared to her aunt.
- 32 What point does the writer make about Scott and Shackleton in the second paragraph?
- A Scott's story of tragedy lends itself more to fictional interpretation.
 - B Unlike Shackleton, Scott had no say in the decision to publish his diary.
 - C Reading Shackleton's writing feels much less like an invasion of privacy.
 - D Shackleton was frustrated by the inevitable comparisons to Scott.
- 33 What does the writer suggest about Shackleton's book *South*?
- A it contains elements of embellishment characteristic of adventure writing
 - B it omits the detail that would have made a more engaging read
 - C it includes a balance of factual information and personal reflection
 - D it is unswervingly positive in the conveyance of tone and mood
- 34 When describing Scott's diaries in the fourth paragraph, the writer shows appreciation for
- A the form of encouragement Scott gave his men so that they would persevere.
 - B Scott's acceptance of responsibility for the circumstances his team found themselves in.
 - C Scott's unambiguous admission of defeat regarding the attempt to reach the South Pole.
 - D the way Scott applied the same exacting standards to himself and to those working with him.
- 35 What point does the writer make about the editing of biographical material?
- A any alteration detracts from the truth and is therefore unjustifiably deceptive
 - B the benefit of hindsight may make certain revisions acceptable
 - C the deliberate misrepresentation of a person creates an iconic image
 - D modern types of memoir may in fact be more discreet than older ones
- 36 In the final paragraph, the writer concludes that
- A without the existence of his diary, Scott's fame would have faded by now.
 - B there needs to be a public reassessment of Scott and Shackleton's accomplishments.
 - C Scott's diary provides us with a genuinely empathetic experience.
 - D it is ironic that fame and credit for achievement are often acquired only after death.

Before you check your answers, go to page 17.

What's tested?

The texts in Parts 5–8 of the Reading and Use of English paper come from a variety of sources, for example, newspapers, magazines, brochures, non-technical journals and books, and may deal with a range of topics with an academic flavour. You will need a high level of vocabulary to understand the texts so it is important that you read articles or extracts from these kinds of sources as often as possible. A range of reading skills are tested:

Part 5: understanding detail, opinion, tone, purpose, main idea, implication, attitude, and recognizing how certain text organization features show exemplification, comparison and reference.

Part 6: understanding opinion and attitude: comparing and contrasting of opinions and attitudes across texts.

Part 7: understanding text structure, cohesion and coherence and global meaning.

Part 8: understanding detail, opinion or attitude and locating specific information.

Part 5: Multiple choice

In Part 5, there is a single long text and six 4-option questions. The order of the questions follows the same order as the corresponding information in the text. In Part 5, the final question may sometimes test your overall understanding of the text, for example, you may need to interpret the writer's purpose for writing the text, or their attitude or opinion towards the subject matter.

Tips

Read the text first to get a general understanding of the main points. (If you look at the questions first, you may choose an answer because you think it 'looks right' or is 'the most likely answer'. This often doesn't work!) After reading the text, highlight the key words in the questions and the four options. Carefully read the part of the text where you think the relevant information is contained. Make sure the option you choose paraphrases the information in the text *exactly*.

A detailed study

The exercise below will help you to make sure you have chosen the correct options for the Part 5 questions 31–36 on page 16. Use a dictionary (<http://www.macmillandictionary.com/>) to help you, where necessary.

- 31 Look at the first paragraph.
- A What does the word 'posterity' mean? Can you find any examples of 'posterity' in the text?
 - B Diary keeping *is* something that three family members do, but is there a paraphrase for 'obligation' in the text?
 - C What examples of 'melodramatic behaviour' appear in the text? Do *all* family members behave this way?
 - D Is there a synonym for 'cautious' in the text? Is there a comparison between the content of the aunt and great-grandfather's letters?
- 32 Look at the second paragraph.
- A Is there any reference to fiction in the text? Is it about Scott and his journey?
 - B The phrase 'had no say in the decision' means 'wasn't involved in the decision'. Is there a phrase in the text that paraphrases this idea?
 - C In the text, what event might be considered 'an invasion of privacy'? Does the writer say that she feels guilty about reading Scott's diary?
 - D In what way(s) are Scott and Shackleton similar? Are we told how Shackleton felt about this?

33 Look at the third paragraph.

- A The writer says that *South!* describes 'one of the most astonishing journeys'. Is there anywhere in the text where the writer suggests that Shackleton has exaggerated?
- B Which phrase in the text is a probable paraphrase of 'detail'? Look at the surrounding sentence. Is it a match for B?
- C Is there anything in the text that refers to 'factual information'? What about 'personal reflection'? Does the writer say that these two things are given equal attention in the book *South!*?
- D What does the phrase 'spirit of cheerfulness' mean? And 'any mention of ... anguish ... is brief'?

34 Look at the fourth paragraph.

- A Where in the text does it mention Scott's men/team? What kind of encouragement might he have given them? Are there examples of this in the text?
- B What 'circumstances' did Scott and his men find themselves in? Is there a sentence in the text which means something similar to 'Scott knew it was his fault.'?
- C What does 'unambiguous' mean? In Scott's diary, does he say 'I know we aren't going to survive'?
- D 'To have exacting standards' means to have 'high expectations of a person's work or behaviour'. Is this expressed anywhere in the text?

35 Look at the fifth paragraph.

- A Which word or phrase in the text might be a paraphrase of 'detracts from the truth'? Is the surrounding sentence an exact match for option A?
- B Having 'the benefit of hindsight' means that you think more wisely and make better decisions about an event *after* it has occurred. Is this a point of view that the writer expresses in the text?
- C In the text, who sees Scott as an iconic image? Was Scott 'deliberately misrepresented' (lied about) in his published diary?
- D Which phrase in the text is similar to 'modern types of memoir'? Do 'discreet' and 'sensational' mean similar or opposing things?

36 Look at the sixth paragraph.

- A Does 'fade' mean 'to get stronger' or 'to disappear'? Does the writer refer to the level of Scott's fame decreasing or increasing in the text?
- B Which word in the text is a synonym for 'assess'? Is the surrounding sentence referring to Scott and Shackleton an exact match for option B?
- C What does the phrase 'he went through it' mean in the penultimate sentence? And who is it referring to in the phrase 'blind to what the next 24 hours will bring'?
- D The writer says that Shackleton became as famous as Scott 30 years after he had died. Does she suggest that this is a generally strange occurrence?

Now return to page 16 and use these exercises to help you answer the questions.

Now check your answers to Part 5 of the test.

Part 6

Read the text and the test questions. Before you answer the test questions, go to the Further Practice and Guidance pages which follow.

You are going to read four extracts from books on the subject of travel. For questions 37–40, choose from the extracts A–D. The extracts may be chosen more than once.

Travel and travel writing

Four writers comment on the experience of travel and the function of travel writing

- A** Naturally, as a travel writer, I had read much in this genre before embarking on my own career. Early on, it was the unpretentious sort of guide book with recommendations for budget accommodation and quirky entries on outlandish local customs. I travelled and took numerous pictures of folk I encountered and landscapes I found compelling. Certainly many of my jaunts were eye-opening experiences and I like to think they had a constructive effect on my character. I must concede, however, that this kind of book has probably led to the spoiling of many 'off the beaten track' village and the displacement of its inhabitants. Later, I began to read more reflective volumes for the chance to explore without being there, and this is the goal of true travel writing, I believe. If the description allows readers that intense sensory experience of local spices, of the taste of the air, of the glare of the sun on extraordinary architecture, then its mission is fulfilled.
- B** Shortly before finishing this book, I was in the remote Egyptian village of El Nazla, captivated by the hands of an elderly craftsman turning a grey lump of clay into a perfectly proportioned pot. It was a transformation needing to be witnessed wholly by the eye and processed through imagination, not merely documented by the intrusive camera lens. As I watched the mud take shape, I could sense the ancestral connection, and knew that this was a skill passed down through countless generations. It is moments like these when any scepticism regarding the notion that travel broadens the mind is swiftly put down – moments that make me need to put pen to paper and encourage others to set forth and experience other worlds firsthand. This is a key reason for the existence of travel writing. Even a basic guidebook has the potential to encourage people to visit remote locations – their money is often crucial to the sustaining of family-run industry.
- C** Now that nearly every inch of our planet has been televised, it might be thought that the works of travel writers must become an obsolete genre. Certainly we do not need to be informed about what foreign places look like. But what they feel like is another matter entirely. A travel writer records the impressions of a temple or a fish market on their own self, expressing the experience not the occurrence. It is subjective, and therefore, whether or not the location is a saturated tourist destination or a far-flung polar town, the experience is individual. Yet the reader has empathy with these feelings, and that is, and always has been, the point of true travel writing. I am not referring to guide books, which encourage the exploitation of already-underprivileged groups. Real travel is about approaching experience with the excitement of a newcomer and gaining insight and maturity from it. And unlike some in the field, I bear no hostility towards the taking of simple snaps; these images we later peruse at our leisure are souvenirs doing no harm to the environment.
- D** Travel writing, even at its most well-intentioned, can never claim more than entertainment as its end goal. But it is since the 1960s that an epidemic of the so-called guidebook has spread to library shelves and more recently onto websites. Professing to enlighten the amateur traveller, in fact they encourage little interaction that will benefit the long-established inhabitants subsisting beyond the boundaries of tourist resorts, places which often take away livelihoods when land and other resources become inaccessible. Does travel expand one's own horizons? For many, it merely serves to validate existing prejudices; the local cuisine is indeed unpalatable, the language unfathomable. Even so, digital recording devices are ubiquitous, flashing at people who have no say in the matter, and whose sense of offence is ignored for the sake of a memento.

Which writer

has a different opinion from the others on the effect of travel on people's personal development?

shares writer B's opinion of the validity of travel photography?

expresses an opposing view to writer C regarding the way in which a genre of travel writing impacts on local communities ?

takes a similar view to writer C on the purpose of travel writing?

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Part 6: Cross-text multiple matching

In Part 6, there are four short texts followed by four multiple-matching questions. Candidates must read the texts to match a prompt (one of the four questions) to information in the text.

Tips

- Read the instructions, the title and the sub-title carefully. This will give you a good idea about the central theme of the four texts; in other words, the single topic that the four different writers are all commenting on.
- Read the four questions to identify the most important information to focus on.
- Quickly read the four texts to get a general understanding of what each one is about.
- Read each text more carefully to locate a reference to each of the four questions.
- Identify the opinion that each writer has on each question and compare it to that of the other writers.

A detailed study

The exercise below will help you to make sure you have chosen the correct options for the Part 6 questions 37–40 on page 20. Use a dictionary (<http://www.macmillandictionary.com/>) to help you where necessary.

1 Match the underlined words in each sentence with the definitions below.

Question 37 (*the effect of travel on people's personal development*)

- A many of my jaunts were (a) eye-opening experiences and ... they had a (b) constructive effect on my character.
- B It is moments like these when any (c) scepticism regarding the notion that travel broadens the mind is swiftly (d) put down ...
- C Real travel is about approaching experience with the excitement of a newcomer and gaining (e) insight and (f) maturity from it.
- D Does travel expand (g) one's own horizons? For many, it merely serves to (h) validate existing prejudices ...
- | | |
|--|---------|
| 1 the range of a person's knowledge or experience | ...g... |
| 2 productive, useful | ..... |
| 3 to bring an end to something | ..... |
| 4 an understanding of the true nature of something | ..... |
| 5 disbelief, doubt | ..... |
| 6 revealing, surprising | ..... |
| 7 confirm, endorse | ..... |
| 8 experience, wisdom | ..... |

Question 38 (*the validity of travel photography*)

- A I travelled and took (a) numerous pictures of folk I encountered and landscapes I found compelling.
- B It was a transformation needing to be witnessed wholly by the eye and processed through imagination, not merely documented by the (b) intrusive camera lens.
- C ... I bear no (c) hostility towards the taking of simple (d) snaps; these images we later peruse at our leisure are souvenirs doing no harm to the environment.
- D digital recording devices are (e) ubiquitous, flashing at people who have no say in the matter, and whose sense of (f) offence is ignored for the sake of a memento.

- | | | |
|---|-------------------------|-------|
| 1 | insult | ..... |
| 2 | resentment, aggression | ..... |
| 3 | many, various | ..... |
| 4 | disturbing, invasive | ..... |
| 5 | unsophisticated photo | ..... |
| 6 | everywhere, inescapable | ..... |

Question 39 (*a certain genre of travel writing impacts on local communities*)

- A** ... guide book ... this kind of book has probably lead to the (a) spoiling of many 'off the beaten track' village and the (b) displacement of its inhabitants.
- B** Even a basic guidebook has the potential to encourage people to visit remote locations - their money is often (c) crucial to the sustaining of family-run industry.
- C** I am not referring to guide books, which encourage the (d) exploitation of already-underprivileged groups.
- D** An epidemic of the so-called guidebook has spread to library shelves and more recently onto websites. (e) Professing to (f) enlighten the amateur traveller, in fact they encourage little interaction that will benefit the long-established inhabitants ...
- | | | |
|---|-------------------------------|-------|
| 1 | very important, necessary | ..... |
| 2 | abuse, taking advantage | ..... |
| 3 | inform, make clear to | ..... |
| 4 | pretending, claiming falsely. | ..... |
| 5 | (unwanted) relocation | ..... |
| 6 | destruction | ..... |

Question 40 (*the purpose of travel writing*)

- A** If the description allows readers that (a) intense (b) sensory experience ... then its mission is fulfilled.
- B** ... to put pen to paper and encourage others to (c) set forth and experience other worlds (d) firsthand. This is a key reason for the existence of travel writing.
- C** But what they (foreign places) *feel* like is another matter ... the reader has (e) empathy with these feelings, and that is ... the point of true travel writing.
- D** Travel writing, even at its most (f) well-intentioned, can never claim more than entertainment as its end goal.
- | | | |
|---|---|-------|
| 1 | understanding (of another person's feelings/situation) | ..... |
| 2 | having a desire to do something good, but often producing bad results | ..... |
| 3 | relating to the physical senses | ..... |
| 4 | powerful, concentrated | ..... |
| 5 | personally, directly | ..... |
| 6 | to begin a journey | ..... |

Now check your answers to Part 6 of the test.