

PART A - CHOICE ITEMS

ACTIVITY 1

Read the text below and do tasks 1.1 and 1.2 that follow.

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Face of a Royal Woman Who Lived 3,500 Years Ago


Around 3,500 years ago, a woman was buried in a royal cemetery in present-day Greece. Historian Emily Hauser explores her story in *Penelope's Bones: A New History of Homer's World Through the Women Written Out of It*, focusing on women often ignored in ancient Greek history.

To bring her to life, Hauser commissioned artist Juanjo Ortega G. to create a digital model based on a clay reconstruction from the 1980s and inspired by wall paintings from Santorini, including images of women with red-gold hair and blue eyes.

The woman's remains, discovered in the 1950s at Mycenae, come from a kingdom linked to legends of Helen of Troy and her sister, Clytemnestra. Though the woman died centuries before the supposed Trojan War, Hauser says such reconstructions remind us that these were real people.

Analysis showed the woman died in her mid-30s during the late Bronze Age, between the 16th and 17th centuries B.C.E. She was buried with a death mask and weapons, including three swords. Initially, researchers assumed the artifacts belonged to a man buried beside her, whom they assumed was her husband. DNA analysis later revealed he was her brother, leading scholars to think the grave goods belonged to her, reflecting her birth status rather than marriage.

Hauser notes this woman challenges the traditional view that only men or wives shaped history. She sees the case as revealing how archaeologists have often misinterpreted women's roles in the ancient world, opening a previously hidden side of prehistoric Greece.



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ATTENTION

- Mark your answers on Answer Sheet 1 [ΑΠΑΝΤΗΤΙΚΟ ΕΝΤΥΠΟ 1].
- You have **120 minutes** to complete this part of the exam.
- Provide a single answer for each item.

ANSWER ON THE BASIS OF THE TEXT

1.1 Choose the best answers (A, B, or C) for items 1a-5a.

- 1a. What is Hauser's main aim in her book *Penelope's Bones*?
 - A. To call attention to the unknown stories of ancient Greek women.
 - B. To document the role of Penelope in ancient Greek history.
 - C. To reveal the beauty of women who lived in Homer's time.
- 2a. What did Hauser do to reconstruct the woman whose remains were found at Mycenae?
 - A. She made a digital model of the woman inspired by wall paintings in Santorini.
 - B. She hired an artist to make a realistic representation of her appearance.
 - C. She sculpted a clay figure based on images of women with red-gold hair and blue eyes.
- 3a. What did DNA analysis show about the man buried next to the woman?
 - A. He was her husband.
 - B. He was her father.
 - C. He was her brother.
- 4a. What misconception did researchers initially have about the burial artifacts?
 - A. They belonged to the woman because of her royal status.
 - B. They were unimportant for the study of gender roles.
 - C. They belonged to the man who was buried next to the woman.
- 5a. How does Hauser interpret the significance of this woman's burial?
 - A. It questions traditional views about women's role in history.
 - B. It shows women in ancient Greece had no influence.
 - C. It confirms women were only important through marriage.

MEANING IN CONTEXT

1.2 What do the underlined words from the text in items 6a-10a mean? Choose the best option (A, B, or C) for each item.

- 6a. "Hauser explores her story in *Penelope's Bones: A New History of Homer's World Through the Women Written Out of It*, focusing on women often ignored in ancient Greek history."
 - A. Left out and overlooked
 - B. Celebrated and remembered
 - C. Properly recorded
- 7a. "To bring her to life, Hauser commissioned artist Juanjo Ortega G. to create a digital model based on a clay reconstruction from the 1980s."
 - A. Forced
 - B. Appointed
 - C. Obligated
- 8a. "Hauser says such reconstructions remind us that these were real people."
 - A. Make us forget
 - B. Help us to remember
 - C. Compel us to agree
- 9a. "She sees the case as revealing how archaeologists have often misinterpreted women's roles in the ancient world."
 - A. Showing clearly
 - B. Hiding carefully
 - C. Discussing briefly
- 10a. "Researchers initially assumed the artifacts belonged to a man buried beside her."
 - A. Ignored deliberately
 - B. Knew for certain
 - C. Thought that it was true

ACTIVITY 2

Match the following important moments in human history (items 11a-15a) with their titles (options A-F). There is one option you do not need.

A.	A Charter for Change	D.	A Peaceful Revolution
B.	A Nation's New Dawn	E.	A Step Beyond the Earth
C.	Across the Ocean	F.	A New Way to Share Ideas



11a.	In 1969, Neil Armstrong became the first human to step onto the Moon during NASA's Apollo 11 mission. This achievement was a major milestone in the Space Race, marking a significant technological and political victory for the United States.
12a.	The Berlin Wall, which had divided East from West Germany for 28 years, was finally torn down on 9 November 1989, and it became a symbol of the end of the Cold War and the reunification of the country.
13a.	The Magna Carta, signed by King John of England in 1215, is often seen as the foundation of constitutional governance. It limited the power of the monarchy and established principles that influenced modern legal systems worldwide.
14a.	In 1947, India gained independence from British colonial rule after decades of nonviolent resistance led by figures like Mahatma Gandhi. This event reshaped the political landscape in South Asia and inspired other movements for independence.
15a.	In 1492, Christopher Columbus reached the Americas while seeking a new route to Asia. This journey led to the beginning of European exploration and colonisation in the New World, deeply impacting indigenous populations and world history.

ACTIVITY 3

3.1 Read the text on the next page, and choose the best answers (A, B, or C) for items 16a-18a.

- 16a.** This story is in fact about a person who
A. was driving recklessly and ignored traffic lights. **B.** is an impetuous driver but is willing to change. **C.** turned a conflict into a moment of kindness.
- 17a.** What the driver who is telling the story realised from this experience is that
A. one should act politely even if others get angry. **B.** one should always pull over to let someone else pass. **C.** one should never yell when the other person is offended.
- 18a.** The theme highlighted in the interaction between the writer and the man is
A. the importance of reacting quickly in traffic. **B.** transforming a dispute into mutual understanding. **C.** the value of avoiding confrontations in public.

3.2 Read the text again and choose the best answers (A, B, or C) for items 19a-22a.

- 19a.** Why did the other driver honk his horn?
A. He wanted to urge the writer to move faster. **B.** He claimed the parking spot taken by the writer. **C.** He was upset as the writer pulled out in front of him.
- 20a.** Why did the man tap the writer on the shoulder in the store, after the incident?
A. To continue arguing. **B.** To express regret. **C.** To justify his action.
- 21a.** How did the man react when the writer showed remorse?
A. He was stunned, but he remained angry. **B.** He got even angrier and started yelling again. **C.** He did not wait to listen and walked away immediately.
- 22a.** Which statement best captures the significance of the writer's reflection at the end?
A. Feeling proud for good driving. **B.** Learning from being empathetic and understanding. **C.** Avoiding eye contact with people who are on edge.

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Driving mistake



Yesterday, I made a mistake while driving. I pulled out right in front of a guy, and of course, he honked his horn loudly at me. Then, funny enough, we ended up in the same store parking lot. He was waiting for me and made sure to stand in front of his car as I slowly drove by, looking for a parking spot. There he was – yelling. I stopped, backed up, rolled down my window, and just let him rant. He yelled a lot of bad things at me.

When he finished, I calmly said, “You’re right to be upset. I cut you off, and I’m really sorry. I’m usually a good driver, but that was a stupid mistake. I’m sorry I made things unsafe for both of us.”

He seemed surprised and still mad but was trying to process what I said. I added, “Thanks for being quick and saving us both with your fast reactions.”

He mumbled, “Geez...just be careful...” and looked down, clearly not expecting kindness after yelling at me.

It made me think that I’m better prepared for unexpected situations than most people. Through my son, I’ve learned that everything can be a teaching moment. It’s important to act with kindness and good intentions and give others a chance to show their best side.

Later, while I was shopping, I felt someone tap me on the shoulder. It was the guy who had yelled at me. But now, he wasn’t angry. He was humble.

He said, “You apologized to me, but I should be the one saying sorry. I had a rough morning with some bad news at work. Thanks for reminding me that everyone makes mistakes, even me. I shouldn’t have called you names and yelled. I’m really sorry.”

I smiled and said, “Thank you.” Then he smiled too, and we wished each other a nice day. We both stepped out of our comfort zones to show kindness, and it felt good.

ACTIVITY 4

4.1 Read the text below and choose the best answers (A, B, or C) for items 23a-25a.

- 23a. The purpose of this text is to inform readers about
 A. new technological equipment. B. a newly discovered brain disease. C. new research to stop the aging process.
- 24a. Jean Hébert's radical plan for defeating death is
 A. developing a vaccine to prevent aging. B. replacing all of one's aging parts with youthful ones. C. rapidly replacing one's aged brain with young tissue.
- 25a. The best title for this short article would be
 A. "The Promise of gene editing in ending aging" B. "Scientist wants to restore your brain, little by little..." C. "Scientist discovers the key to spiritual immortality"

The screenshot shows the MIT Technology Review website. The header includes the MIT Technology Review logo, navigation links (Featured, Topics, Newsletters, Events, Podcasts), and buttons for SIGN IN and SUBSCRIBE. The main content area features an article by Jean Hébert, a biologist at the Albert Einstein school of medicine, who has proposed total brain replacement. The article discusses his 2020 book *Replacing Aging* and his research on replacing aging parts of the body with youthful tissue. It also mentions his visit to his lab at Albert Einstein and his experiments with mice. The article concludes by noting that the strategy is not widely accepted, even among researchers in the aging field.

4.2 Read the text again and choose the best answers (A, B, or C) for items 26a-28a.

- 26a. Explaining his research project, Hébert compares his idea of replacing body parts to
 A. maintaining a well-used vehicle by replacing its worn components.
 B. upgrading an old model car with new ironware and body parts.
 C. extending the lifespan of a high-mileage car with the use of AI.
- 27a. Hébert's work with mice in the lab involves
 A. injecting thousands of new cells into a small section of their brains.
 B. replacing their entire brains with artificial ones.
 C. taking away small parts of their brains and planting younger tissue.
- 28a. How does the text describe the scientific community's reaction to Hébert's plan?
 A. Universally accepted as the best way to defeat aging
 B. Mostly dismissed as impossible
 C. Seen as controversial but with some surprising plausibility

ACTIVITY 5

5.1 Read the text below and find the best synonym (A-F) for the underlined words (29a-33a). There is one word you do not need.

A.	affecting	B.	reducing	C.	increasing
D.	determining	E.	multiplying	F.	attending to



Ocean warming has more than quadrupled in recent decades

Earth's oceans are getting warmer at an **(29a) accelerating** rate, researchers find — indicating that climate change is speeding up too. The scientists found that ocean warming has more than quadrupled over the past 40 years and is likely to accelerate even faster in the future. The researchers presented their findings in a new study published last Tuesday in the journal *Environmental Research Letters*.

The rate of sea surface temperature warming has risen from 0.1 degrees Fahrenheit (0.06 degrees Celsius) per decade in the 1980s to 0.5 F (0.27 C) per decade today. The team's modelling suggests that this amount of accelerated warming will occur again in the next two decades and accelerate by an even greater margin because we're not **(30a) addressing** the causes of climate change and are not moving away from fossil fuels.

Study lead author Christopher Merchant, a professor in Ocean and Earth Observatory at the University of Reading, U.K., said the oceans are generally **(31a) dictating** the pace for global warming, as a whole, because they are Earth's main heat sink and absorb heat from the atmosphere. This means if ocean warming is accelerating, then it's a sign that climate change is accelerating too. "Nature might do something different next, but on current trends, the world is warming faster than we have been used to," Merchant told "Live Science" in an interview, and "this means that it is **(32a) impacting** us at a faster pace. "That means all these are coming at us faster."

Global warming drives rising sea levels that threaten coastal communities, fuels more extreme weather and dries out land, **(33a) compromising** our ability to grow food. Scientists have warned that unchecked climate change will bring untold suffering to billions of people while driving a third of Earth's species to extinction.

5.2 Read the text again and choose the best answers (A, B, or C) for items 34a-37a.

- 34a.** Recent research on climate change suggests that it is
A. gradually degenerating. B. persistently speeding up. C. on an upward curve.
- 35a.** If the causes of climate change are not dealt with, the rate of sea surface temperature warming will
A. accelerate marginally but with great force. B. escalate at a rate which is totally unpredictable. C. increase to an even higher degree.
- 36a.** Oceans dictate the pace of global warming because they
A. soak up heat from the air. B. absorb the heat of the sun. C. can create heatwaves.
- 37a.** The result of unchecked climate change is
A. heavily increased snowfall in polar regions. B. decreased humidity worldwide in the next decade. C. affliction for humans and a threat to the natural world.

ACTIVITY 6**6.1 Read the article that follows and choose the best option A, B, or C for questions 38a-40a.**

- 38a.** What are the main characteristics of Miné Okubo's book *Citizen 13360*?
A. It tells a compelling story using the truth of the author's days in concentration camps.
B. It gives an illustrated historical account of the lives of Japanese Americans.
C. It is a chronicle of the events that happened to Japanese Americans in WWII.
- 39a.** What is the central idea conveyed about Okubo's life in this article?
A. Her artistic career focused on illustrating for major magazines and children's books.
B. She used her artistic talents to document her experiences in the concentration camps.
C. With her art, she supported other Japanese Americans after their release from the camps.
- 40a.** Which of the following best describes the focus of Miné Okubo's work?
A. Preserving cultural identity through artistic traditions.
B. Exploring personal and societal experiences through visual storytelling.
C. Promoting modernist European art movements in America.

6.2 Read the article again and choose the best option A, B, or C for questions 41a-46a.

- 41a.** The title of Okubo's book *Citizen 13660* refers to
A. the number allocated to her and Toku Okubo.
B. the number of citizens interned in the camps.
C. the number of drawings in her published book.
- 42a.** Which statement best describes Miné Okubo's background before internment?
A. She was a self-taught artist who began painting while interned.
B. She had a strong art education and studied in Europe before returning to the U.S.
C. She primarily worked as a children's book illustrator before WWII.
- 43a.** Why did Okubo return to the United States in late 1939?
A. She was offered a job with the Federal Arts Project.
B. After WWII began, she could no longer stay in Europe.
C. She was informed about her mother's serious illness.
- 44a.** Why did Miné Okubo create drawings while interned in the camps?
A. She needed to occupy herself during internment otherwise she'd go crazy.
B. She knew that she could use these later when she'd publish her memoirs.
C. She wanted the drawings as evidence about what happened inside the camps.
- 45a.** According to the text, how did the *New York Times* describe "Citizen 13660" upon its publication?
A. A somewhat humorous account of the life in the camps, conveying insight.
B. A highly artistic but unrealistic portrayal of internment camps for the Japanese.
C. A bitter condemnation of the American society and the political leaders of that time.
- 46a.** How did Miné Okubo come to the attention of *Fortune* magazine?
A. Through her work as an assistant of the famous painter Diego Rivera.
B. A professor at UC Berkeley recommended her after seeing her early sketches.
C. Through the award she received for one of her camp drawings at an art show.

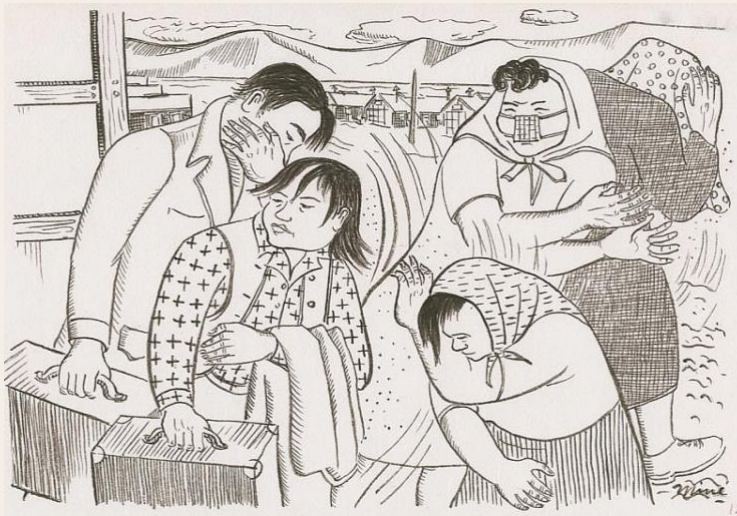
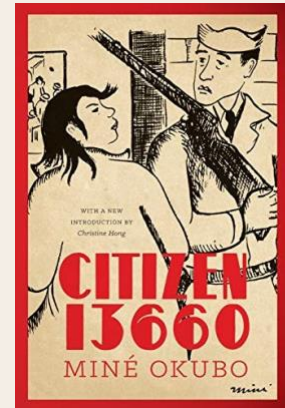


Archives of American Art

Miné Okubo, **Number 13660**

Citizen 13660 is the title of artist Miné Okubo's acclaimed book with illustrations based on her experiences in internment camps during World War II.

Published in 1946 as the last camps were being shuttered, Nisei artist Miné Okubo's illustrated eponymous memoir, *Citizen 13660*, has the distinction of being the earliest, first-person, book-length account of the American concentration camp experience. Always a vigorous booster of her own work, Okubo promoted the book that came to define her career as "the first and only documentary story of the Japanese evacuation and relocation written and illustrated by one who was there."



The number 13660 was significant in that it was the collective "family number" assigned to Miné Okubo and her younger brother Toku; first at the central relocation station established at Berkeley's First Congregational Church, where they were required to report in before being transported by train to Tanforan, the temporary camp on the grounds of a converted racetrack in San Bruno, California. For roughly half a year, Okubo and

her brother lived in a horse stall that measured 20' x 9' and smelled of manure, where they slept on cloth sacks stuffed with hay.

Further compounding the hardships at Tanforan, Okubo's family was scattered across internment camps in several states. Miné and Toku—one of her six siblings—were sent to the Topaz internment camp in Utah. Her father Tometsugu Okubo, a gardener and landscaper, was perceived as a threat due to his active involvement with Riverside Union Church after his wife's death. The U.S. government suspected Issei (first-generation Japanese immigrants not born in the states) who were active members of their communities of being disloyal to America and working as spies for Japan. He was sent to a detention camp in Fort Missoula, Montana—meant for individuals who were considered to be spies or "serious threats"—then to Louisiana. Okubo's older sister Yoshi was sent to the relocation camp in Heart Mountain, Wyoming. The U.S. military drafted an older brother Senji from Riverside, California, not realizing he was Japanese American.

Like many of her fellow internees, Okubo was a second-generation Japanese American—also known as *Nisei*—born in the United States. She had never been to Japan and spoke little Japanese. Okubo was also a gifted artist whose career had been off to a strong start prior to her period of incarceration. She attended Riverside Junior College in 1931 where an art professor noticed her talent and encouraged her to pursue it formally. With her professor's recommendation, she was accepted at the University of California, Berkeley, and offered a scholarship. After graduating from Berkeley in 1935 with a B.A. and in 1936 with a Master's degree in Art and Anthropology, Okubo won the Bertha Taussig Traveling Art Fellowship which, thanks to her thrifty spending, allowed her to study abroad in Europe for roughly two years. She traveled widely and studied under the painter Fernand Léger in Paris.

In late 1939, Okubo returned to the United States after receiving word that her mother was gravely ill. Her mother passed away soon after in 1940. Okubo returned to Berkeley with Toku and began working for the New Deal's Federal Arts Project, creating mosaics and frescoes, and assisting artist Diego Rivera on his Treasure Island mural.

After Japan attacked Pearl Harbor on the 7th of December 1941, U.S. President, Franklin D. Roosevelt, issued Executive Order 9066 which authorized the forced relocation of more than 110,000 Japanese Americans from their homes on the West Coast into internment camps. Okubo and her brother, who was a few weeks shy of graduation from Berkeley when the initial relocation occurred, stayed at the Topaz detention camp for roughly one and a half years.



At Topaz, the internees were in a camp surrounded by barbed wire, living in barracks with communal bathing and dining facilities. While at Topaz, Okubo and several others created a literary magazine called *Trek*, for which she drew cover illustrations, and she taught art to interned children.

During her internment, driven by the knowledge that Americans outside the barbed enclosures would not believe what was occurring without proof, Okubo used her keen eye to observe and capture life inside the camps. Since cameras and photographs were forbidden to the internees, she recorded everything she could by drawing—often nailing quarantine signs on her barracks door to avoid interruption of her work—and was extraordinarily prolific: she made about 2,000 charcoal and gouache drawings in total.

While she was still at Topaz, Miné Okubo submitted one of her drawings of a camp guard to an art show in San Francisco. Her drawing won a prize and attracted the attention of editors at *Fortune* magazine, who hired her as an illustrator. Her brother Toku left the camp in June 1943 to work at a Chicago wax-paper company and later enlisted in the U.S. Army. In January 1944, Okubo left the Topaz internment camp and moved to New York and commenced her work for a special issue on Japan of “*Fortune*” magazine. *Citizen 13660*, which included narrative text and 206 of her drawings, was published by Columbia University Press in 1946.

Upon its publication, the *New York Times* book review described *Citizen 13660* as “A remarkably objective and vivid and even humorous account... In dramatic and detailed drawings and brief text, she documents the whole episode—all that she saw, objectively, yet with a warmth of understanding.”

While many reviews hailed the book’s lack of bitterness, Okubo did not mitigate the indignities she and her fellow internees suffered. Her strong sense of social justice also brought to light the demoralizing and reductive nature of the internment camps. Her *New York Times* obituary highlighted this, quoting Okubo: “The number was on suitcases and everything you owned, all the papers you signed. You became a number.” *Citizen 13660* was the first book written by an internee about the camps; in the preface to the 1983 edition, Okubo wrote that she witnessed “what happens to people when reduced to one status and condition.”

Okubo lived in New York City for the rest of her life and worked as a freelance illustrator, later transitioning to painting full time and participating in group and solo exhibitions. In addition to *Fortune* magazine, her work was published in *Life*, *Time*, *The New York Times*, and she illustrated many children’s books. In 1981, Okubo testified before the U.S. Commission on Wartime Relocation and Internment of Civilians, urging the government to apologize for its treatment of Japanese Americans during World War II.

In 1984, *Citizen 13660*, by then recognized as an important document about the internment camps, received the American Book Award. In 1991, Okubo received the Lifetime Achievement Award from the Women’s Caucus for Art.

Okubo passed away in her apartment in Greenwich Village in 2001. Throughout her life, Okubo displayed an unwavering commitment to art and a fervor for portraying an unvarnished view of people and society. When asked about her internment camp experiences, she wrote, again in the 1983 preface to *Citizen 13660*, “I am a realist with a creative mind, interested in people, so my thoughts are constructive. I am not bitter. I hope that things can be learned from this tragic episode, for I believe it could happen again.”

This post originally appeared on the Archives of American Art Blog.

6.3 Which option (A, B, C) best defines the underlined words in the excerpts from the article about Okubo?

- 47a.** Always a vigorous booster of her own work, Okubo promoted the book that came to define her career as “the first and only documentary story of the Japanese evacuation and relocation written and illustrated by one who was there.”
A. devotee **B.** advocate **C.** enthusiast
- 48a.** Further compounding the hardships at Tanforan, Okubo’s family was scattered across internment camps in several states.
A. intensifying **B.** combining **C.** expanding
- 49a.** The U.S. military drafted an older brother Senji from Riverside, California, not realizing he was Japanese American.
A. discharged **B.** imprisoned **C.** recruited
- 50a.** Okubo passed away in her apartment in Greenwich Village in 2001. Throughout her life, she’d displayed an unwavering commitment to art and a fervor for portraying an unvarnished view of people and society.
A. unexpected **B.** unfaltering **C.** unsolicited

PART B - SHORT ANSWERS

ACTIVITY 1

Complete the following statements (1b-5b) with ONE word, so that the five confidence-boosting pieces of advice to overcome the fear of flirting in real life make sense. The first letter is given.



Certified confidence coach Regina Bonds helps clients assert themselves in love and relationships giving them advice on how to overcome their fears.

- 1b. Try saying positive things about yourself in front of the mirror, so as to **i**_____ your self-image. Tell yourself, for example, that you're the type of person someone would love to be around.
- 2b. Then, tell yourself some of the things you like about yourself and your body, even if you find it **d**_____. Doing this creates such a momentum when it comes to confidence.
- 3b. Focus on what you do well. Acknowledging your talents **b**_____confidence, so make a list of your skills and find ways to use them daily.
- 4b. Let's say you're in the supermarket and you see someone you like. Go ahead and make eye **c**_____. If they look back at you and smile, that's a promising sign. You can walk over to them. That's not creepy.
- 5b. You're pretty sure that the cutie you always see at the coffee shop is interested in you too. Now what? Don't worry about being the first person to make a move. When it comes to dating, there are no **r**_____.

ACTIVITY 2

Read the short article and find the right synonym (one word) for each of the underlined words (6b-10b)

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Longest novel

Unlike most commercial songs or movies, popular novels vary greatly in length. The list of the best-selling books of all time includes titles which (6b) range from 16,000 to 250,000 words. If there is an upper limit to how long novels can be, Marcel Proust reached it at the turn of the 20th century. His epic story *À la recherche du temps perdu* [In Search of Lost Time] boasts nearly 1.3 million words, making it the world's longest book.

The French writer's masterwork tells the story of his life while exploring themes like (7b) involuntary memory and the pursuit of truth and meaning. After receiving rejections from numerous editors, Proust used his own money to have the first volume released and it was published in 13 volumes between 1913 and 1927.

Though it is (8b) split up into multiple volumes, this novel is considered the longest by Guinness World Records. This was determined by the book's (9b) impressive character count, which reaches 9,609,000. In some editions, the total page count is over 3.000.

There are many ways to (10b) measure history's superlative works of literature. In terms of physical size, the world's biggest book is a collection of stone tablets in Myanmar. On the opposite end of the spectrum, the world's smallest book—Teeney Ted from *Turnip Town*—can only be read through an electron microscope.

ACTIVITY 3

Fill in the gaps (11b-15b), forming verb phrases (with ONE word) which suit the particular context.



If you're wondering how to (11b) let _____ of regret, you're not alone. We all look back and think of all the things we could've done differently. Whether our regrets are big or small, whether they involve day-to-day interactions –when we've said something unkind– or a major incident that we didn't handle well, (12b) figuring _____ how to learn from the experience, free ourselves from regret and (13b) move _____ is beneficial.

Regret is a negative emotion that hinges on counterfactual thinking. This essentially means that we recall a situation and concoct imaginary scenarios to convince ourselves that we could (14b) do _____. If, for instance, we wish we'd put more effort into our last relationship, regret might make us think that our actions alone could've fixed everything, or we might come to a wild conclusion that we'll never find anyone else.

Our brains are pretty good at elaborating on these alternative worlds in which we would have done different things, and a lot of this really is based on our desires, our wants, or needs. Even though we experience regrets as a natural part of being alive, they can (15b) end _____ outliving their usefulness. Why is that? Wanting to get somewhere may serve as a starting point for growth and change, but it can also trap us in a cycle of dwelling on the negative and even falling into despair.

ACTIVITY 4

Fill in each gap (16b-20b) in the text below with the most suitable word.

If you're struggling with regrets, you may find useful five small things you can do to create a little space between you and your regrets.

- 16b. List the lessons you've learned, then read them every time you need to be _____ of them.
- 17b. Try to forgive yourself, acknowledge the mistake, and accept _____.
- 18b. Focus on self-compassion, apologize if needed, and work on making _____.
- 19b. If the mistake you made hurt another person, you might want to consider doing more than saying sorry. You need to think about how to _____ it.
- 20b. Think of each mistake as a learning experience that holds the _____ to moving forward faster and more consistently in the future.

ΣΑΣ ΥΠΕΝΘΥΜΙΖΟΥΜΕ ΟΤΙ ΠΡΕΠΕΙ ΝΑ ΜΕΤΑΦΕΡΕΤΕ ΟΛΕΣ ΤΙΣ ΑΠΟ ΣΤΟ ΕΝΤΥΠΟ 1
ΤΕΛΟΣ ΜΗΝΥΜΑΤΟΣ