

READING PASSAGE 3

You should spend about 20 minutes on **Questions 27-40**, which are based on Reading Passage 3 on the following pages.

Questions 27–31

Reading Passage 3 has six sections, **A–F**.

Choose the correct heading for each section from the list of headings below.

Write the correct number, **i–viii**, in boxes 27–32 on your answer sheet.

List of Headings

- i** The relevance of time to the sense of belonging to a place
- ii** Making sense of photographic studies
- iii** The advantages of photography in sense-of-place research
- iv** Reasons for weak attachments
- v** A new approach to sense-of-place research
- vi** Defining the significance of places
- vii** Important considerations when using VEP
- viii** Local residents' feelings towards visitors

27 Section **A**

28 Section **B**

29 Section **C**

30 Section **D**

31 Section **E**

32 Section **F**

Images and Places

A new research method uses photography to try to explain why people form an attachment to certain places

- A** Human beings naturally become attached to places they visit or inhabit and these emotional attachments have become increasingly important in research on recreation sites and activities. Research into this phenomenon is called 'sense-of-place research'. This research has employed a variety of approaches to gauge people's feelings toward a place, including surveys and personal interviews, but so far has not used photo-based methods. However, Visitor Employed Photography (VEP), used to capture visitor perceptions of landscape and recreational quality, represents a potential innovation in sense-of-place research.
- B** A 'place' is a setting that we give meaning to based on the personal experiences, relationships and feelings we associate with it. A crucial distinction that needs to be made is between the more subjective concept of attachment and the symbolic 'meanings' or labels we use to describe the type of place a setting represents. Is, for example, a multiple-use forest area a wilderness? A playground? A workplace? Symbolic meanings are important in that they form the basis of our attachment to a place: we attribute meaning to our settings, and in turn become attached to the meanings (Stedman, 2003).

All settings can have multiple meanings depending on how we encounter them. Some researchers suggest that, because meaning emerges through individual experience, for example 'my camping trip', place meanings are completely individualistic: a given setting such as a park will contain as many different meanings as there are people using the setting (Meinig, 1979). Others, however, (e.g. Greider & Garkovich, 1994) assert that meanings are based on social categories and therefore are shared by others within these categories. For example, farmers share certain meanings for a plot of land that are distinct from those of real-estate developers or hunters.

- C** Clearly, place attachment is built through familiarity with a place over a period of months or even years. Relph (1976) describes sense-of-place attachment as the steady accumulation of events within a setting; this creates 'home places'. According to this view, those who have participated fully in the life of the home or community, or have accumulated a series of everyday events in a setting, will have the strongest attachment to it. Extended residence in a place tends to make us feel toward it almost as a living thing, affecting our emotions in the same way as a family would (Ryden, 1993). However, Tuan (1977) notes that a sense of place may also develop quite rapidly in 'chosen places', where dramatic landscapes and intense experiences can lead to an immediate attachment.

Indeed, many settings, especially those that attract visitors, may simultaneously exist as home places and chosen places.

- D** Clearly we are dealing with a complex phenomenon and photo-based research methods may help us to understand it better. In VEP, tourists are asked to take photographs. This technique has primarily been used to assess the perceptions of visitors to parks and recreation places. Haywood (1990) describes several benefits of VEP. Photography is an enjoyable, familiar activity to tourists which helps to sharpen observation and identify specific locations that are important. It can give clearer ideas on elements that are liked or disliked and also facilitates comparisons between places.
- E** However, several methodological issues need to be taken into account. First, who should take the photographs? VEP research typically involves visitors or tourists but, when applied to questions of attachment to a community, this approach has potential pitfalls. Chenoweth (1984) notes that research subjects may take photos that represent only a part of their entire recreational experience. This tendency probably relates to unfamiliarity with the setting. For example, when researchers assign the task of photographing a travel route with which respondents are not familiar, participants may save too many pictures and then use them all up at the end of their visit, even if there is no suitable material.

Markwell (1997) noted an opposite tendency in his study of pictures taken on a nature tour: beginnings of excursions were over-represented, due perhaps to the initial novelty of the trip. Furthermore, Haywood (1990) suggests that compressing the photo-taking period into a single day (as he did in his work) may result in an over-representation of tourist icons rather than ordinary places.

In contrast, Yamashita (2002), when focusing on local residents' perceptions of the qualities of the water around them, noted that residents may have more difficulty expressing visual appeal than visitors, precisely because they are insiders and less conscious of aesthetic qualities. When addressing complex attachment to landscape, we would expect, however, that familiarity ought to increase the validity of the items selected to represent sources of attachment.

We also expect that photographs taken by local residents will represent a wider range of phenomena than pictures taken by transient visitors.

- F** But how should the photographs be interpreted? Goin (2001) notes that with every photo taken 'a fiction is created ... but presents to the uninformed an overwhelming conviction of fact' (p. 363). By implication, what photos appear to be and what they really represent may be very different things, and some follow-up helps to uncover the intended meanings of the participant. Yamashita (2002) notes the utility of asking respondents to provide descriptions of each photo in a notebook or diary. These elaborations are helpful, but in cases of complex phenomena, an interview may help participants clarify their intentions (Markwell, 1997).

Questions 33–38

Look at the following observations (Questions 33–38) and the list of people below.

Match each observation with the correct person, **A–G**.

Write the correct letter, **A–G**, in boxes 33–38 on your answer sheet.

- 33** Our attachment to a place can happen quickly.
- 34** Limiting the amount of time for taking photographs may produce a narrow range of images.
- 35** Members of a group will hold a similar view about a place.
- 36** Given time, a place can have the same impact on us as people do.
- 37** Tourists should keep a written account of their photographs.
- 38** Each place means something different to each visitor.

List of People

- | | |
|----------|-----------------------|
| A | Meinig |
| B | Greider and Garkovich |
| C | Ryden |
| D | Tuan |
| E | Haywood |
| F | Markwell |
| G | Yamashita |

Questions 39 and 40

*Choose the correct letter, **A**, **B**, **C** or **D**.*

Write the correct letter in boxes 39 and 40 on your answer sheet.

- 39** The 2002 study by Yamashita shows that local residents
- A** appreciate the beauty of their surroundings.
 - B** know their surroundings too well to appreciate them.
 - C** consider water the most important aspect of their surroundings.
 - D** dislike the negative impact of visitors on their surroundings.
- 40** In the final paragraph, the writer states that photographs present
- A** a factual account of a visit.
 - B** an unreliable source for research.
 - C** a clear picture of the visitor's feelings.
 - D** an image that needs to be explained to others.

27–32 选标题 (List of Headings)

题号	题干翻译	正确答案	精确定位 (第 X 段关键句)	详细解释 (含同义改写与易错项排除)
27 (Section A)	为第 A 段选标题	v A new approach to sense-of-place research	“Visitor Employed Photography (VEP)... represents a potential innovation in sense-of-place research.” (第 A 段)	第 A 段核心: 把 VEP 引入 “地方感” 研究, 被称为 “潜在创新”。因此选 “新的研究方法”。易错项: iii (优点)—A 段并未系统列举摄影的好处; vi (界定意义)—谈的是 “place 的意义” 在第 B 段; vii (注意事项)—在第 E 段才展开。
28 (Section B)	为第 B 段选标题	vi Defining the significance of places	“A ‘place’ is a setting that we give meaning to ... distinction... between... attachment and the symbolic ‘meanings’...” (第 B 段首段)	第 B 段在界定 “ place ” 的意义及 “attachment vs. symbolic meanings” 的区分, 并举例不同群体如何共享意义。易错项: i (时间相关)—谈时间在第 C 段; v (新方法)—非本段主题; iv (弱依恋原因)—全文无 “弱依恋” 的专门讨论。
29 (Section C)	为第 C 段选标题	i The relevance of time to the sense of belonging to a place	“attachment is built... over months or years ... However... may develop quite rapidly in ‘chosen places’.” (第 C 段)	第 C 段对比: 长期积累形成 “home places” 与在 “chosen places” 很快产生的依恋, 主题即 “时间与地方归属感的关系”。易错项: v 或 iii—虽提到研究者, 但主旨不是方法; iv—并非谈 “弱依恋”。
30 (Section D)	为第 D 段选标题	iii The advantages of photography in sense-of-place research	“Haywood (1990) describes several benefits of VEP . Photography... sharpens observation ... gives clearer ideas ... facilitates comparisons ...” (第 D 段)	第 D 段逐条说明 VEP/摄影的多项优势, 与选项 iii 完全对应。易错项: v—“新方法” 在 A 段提出; vii—“注意事项” 在 E 段。
31 (Section E)	为第 E 段选标题	vii Important considerations when using VEP	“ several methodological issues need to be taken into account... compressing the photo-taking period... over-representation ...” (第 E 段)	第 E 段连列方法学问题: 谁来拍、时间压缩的偏差、路线不熟导致的代表性不足、游客 vs. 居民差异等, 正是使用 VEP 的注意事项。易错项: iii—这里不是讲优势; viii—不是居民 “对游客的感受”, 而是比较两类拍摄者的偏差。
32 (Section F)	为第 F 段选标题	ii Making sense of photographic studies	“ How should the photographs be interpreted? ... what photos appear to be and what they really represent may be very different... follow-up /interview to clarify intentions.” (第 F 段)	第 F 段主题是如何解读照片、需要补充描述与访谈来阐明意义。易错项: B (不在列表); iii—不是讲好处; vii—注意事项集中在 E 段。

33–38 人名配对 (Match observations with people)

题号	题干翻译	正确答案	精确定位 (第 X 段关键词)	详细解释 (含同义改写与易错项排除)
33	我们对某地的依恋可以很快产生。	D (Tuan)	“Tuan (1977) notes that a sense of place may develop quite rapidly in ‘chosen places.’” (第 C 段)	develop quite rapidly = 很快产生。易错项: C (Ryden) —讲“长住使其像家人般影响”, 是“长期”; Relph (文中未列为选项) 讲长期积累, 亦非“迅速”。
34	限制拍照时间可能产生狭窄的图像范围。	E (Haywood)	“ compressing the photo-taking period into a single day... may result in an over-representation of tourist icons rather than ordinary places.” (第 E 段)	compressing into a single day → 时间被限制/压缩; 导致过度代表“地标”, 图像范围变窄。易错项: Markwell —他讲“旅程开头阶段过度代表”, 是顺序偏差, 不是时间长度限制; Chenoweth —讲“仅表现经历的一部分”, 原因是不熟悉而非时间压缩。
35	同一群体成员对某地会持相似观点。	B (Greider & Garkovich)	“meanings are based on social categories and therefore are shared by others within these categories... e.g., farmers share certain meanings...” (第 B 段)	shared by social categories = 群体内部共享的看法。易错项: A (Meinig) —他主张“意义完全个体化”, 与“群体相似”相反。
36	随着时间推移, 一个地方能像人一样影响我们。	C (Ryden)	“Extended residence... makes us feel toward it almost as a living thing , affecting our emotions in the same way as a family would .” (第 C 段)	关键词: same way as a family → 像人(家人)一样影响我们; 且前文限定“ extended residence ”强调时间积累。易错项: Relph (未在表中) 谈“home places”的形成, 但没有“像家人一样”的比拟; Tuan 谈“迅速产生”, 与此不同。
37	游客应对自己的照片做书面记录。	G (Yamashita)	“Yamashita (2002) notes the utility of asking respondents to provide descriptions of each photo in a notebook or diary .” (第 F 段)	直接对应: notebook/diary = 书面记录。易错项: Markwell —提到“ interview may help clarify intentions ” (访谈澄清), 不是“书面记录”。
38	对于每位访客, 每个地方的意义都不同。	A (Meinig)	“place meanings are completely individualistic ... a park will contain as many different meanings as there are people ...” (第 B 段)	completely individualistic = 完全因人而异。易错项: B (Greider & Garkovich) —他们强调共享意义, 与本题相反。

39–40 单选题 (Multiple Choice)

题号	题干翻译	正确答案	精确定位 (第 X 段关键词)	详细解释 (含同义改写与错误项排除)
39	2002 年 Yamashita 的研究表明, 当地居民——	b know their surroundings too well to appreciate them. (因过于熟悉而难以欣赏)	“residents may have more difficulty expressing visual appeal than visitors, precisely because they are insiders and less conscious of aesthetic qualities .” (第 E 段)	文意: 居民作为“ insiders ”, 对美感“ less conscious ”, 因此难以表达/意识到审美 → 近义于“过于熟悉以致难以欣赏”。排除: a (欣赏美)—与原文相反; c (把水视为最重要)—原文只说“focusing on... qualities of the water”, 不是“认为最重要”; d (讨厌游客负面影响)—全文未提“厌恶游客影响”。
40	最后一段作者认为照片呈现的是——	D an image that needs to be explained to others. (需要向他人解释的图像)	“with every photo taken ‘ a fiction is created ’... what photos appear to be and what they really represent may be very different... follow-up/interview may help participants clarify their intentions .” (第 F 段)	逻辑: 照片看起来与实际代表可能不同, 因此需要补充说明/访谈来澄清 → 说明照片是需要被解释的。排除: A (事实性记录)—被“ a fiction is created ”否定; B (不可靠来源)—作者并未一概否定, 只说需配合解释; C (清晰呈现情感)—恰恰指出“所见 ≠ 所指”, 不能保证“清晰呈现”。