Test 2

LISTENING

SECTION 1 ***Questions 1–10***

Questions 1–6

Complete the notes below.

Write ***NO MORE THAN TWO WORDS AND/OR A NUMBER*** *for each answer.*

Short Story Competition	
Entry Details	
Example	
Cost of entry:	.....£5.....
Length of story:	approximately **1** .....
	Story must include: a **2** .....
Minimum age:	**3** .....
Last entry date:	1st **4** .....
Web address:	www. **5** ..... .com
Don't:	**6** ..... the story to the organisers

Questions 7–10

Complete the sentences below.

Write ***NO MORE THAN TWO WORDS*** *for each answer.*

Judging and Prize Details

The competition is judged by **7** ..... .

The top five stories will be available **8** ..... .

The top story will be chosen by the **9** ..... .

The first prize is a place at a writers' workshop in **10** ..... .

LIVEWORKSHEETS

SECTION 2 *Questions 11–20*

Questions 11–17

Answer the questions below.

*Write **NO MORE THAN THREE WORDS** for each answer.*

Sea Life Centre – information

11 What was the Sea Life Centre previously called? .....

12 What is the newest attraction called? .....

13 When is the main feeding time? .....

14 What can you do with a VIP ticket? .....

15 What special event will the Sea Life Centre arrange for you? .....

16 Where will the petition for animal conservation be sent to? .....

17 What can you use to test what you have learnt? .....

Questions 18–20

What does the guide say about each attraction?

*Choose **THREE** answers from the box and write the correct letter, **A–E,** next to Questions 18–20.*

A	Aquarium
B	Crocodile Cave
C	Penguin Park
D	Seal Centre
E	Turtle Town

18 must not miss .....

19 temporarily closed .....

20 large queues .....

LIVEWORKSHEETS

SECTION 3 *Questions 21–30*

Questions 21–22

*Choose **TWO** letters, **A–E**.*

*Which **TWO** subjects did Martina like best before going to university?*

A	Art	**B**	English	**C**	French
D	History	**E**	Science		

Questions 23–26

Complete the summary below.

*Write **NO MORE THAN TWO WORDS** for each answer.*

George's experience of university

George is studying Mechanical Engineering which involves several disciplines. He is finding **23** ..... the most difficult. At the moment, his course is mainly **24** ..... . He will soon have an assignment which involves a study of **25** ..... . He thinks there are too many **26** ..... and would like less of them.

Questions 27–30

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

27 Martina thinks the students at her university are

- **A** sociable.
- **B** intelligent.
- **C** energetic.

28 George hopes that his tutor will help him

- **A** lose his shyness.
- **B** settle into university.
- **C** get to know his subject better.

29 What does Martina know about her first assignment?

- **A** the topic
- **B** the length
- **C** the deadline

30 George would like to live

- **A** in a hall of residence.
- **B** in a flat on his own.
- **C** with a host family.

LIVEWORKSHEETS

SECTION 4 *Questions 31–40*

Complete the notes below.

Write ***NO MORE THAN TWO WORDS*** *for each answer.*

Preparing and Giving a Presentation

Initial thoughts

Most important consideration: your audience

Three points to bear in mind:

- what they need to know
- how **31** ..... they will be
- how big the audience will be

Structure

Start with information that makes the audience **32** .....

End with **33** .....

Design

The presentation needs to be **34** .....

Vary content by using a mix of words and **35** .....

Presenting

Look at the audience, be enthusiastic and energetic

Voice – vary speed and **36** .....

Occasionally add **37** ..... for greater impact

Do not use **38** ..... (e.g. *appears*, *seems*)

Questions and Interruptions

When asked a question, first of all you should **39** .....

Minimise interruptions by **40** ..... them

LIVEWORKSHEETS

READING PASSAGE 1

*You should spend about 20 minutes on **Questions 1–13**, which are based on Reading Passage 1 below.*

The Flavor of Pleasure

When it comes to celebrating the flavor of food, our mouth gets all the credit. But in truth, it is the nose that knows.

No matter how much we talk about tasting our favorite flavors, relishing them really depends on a combined input from our senses that we experience through mouth, tongue and nose. The taste, texture, and feel of food are what we tend to focus on, but most important are the slight puffs of air as we chew our food – what scientists call 'retronasal smell'.

Certainly, our mouths and tongues have taste buds, which are receptors for the five basic flavors: sweet, salty, sour, bitter, and umami, or what is more commonly referred to as savory. But our tongues are inaccurate instruments as far as flavor is concerned. They evolved to recognise only a few basic tastes in order to quickly identify toxins, which in nature are often quite bitter or acidly sour.

All the complexity, nuance, and pleasure of flavor come from the sense of smell operating in the back of the nose. It is there that a kind of alchemy occurs when we breathe up and out the passing whiffs of our chewed food. Unlike a hound's skull with its extra long nose, which evolved specifically to detect external smells, our noses have evolved to detect internal scents. Primates specialise in savoring the many millions of flavor combinations that they can create for their mouths.

Taste without retronasal smell is not much help in recognising flavor. Smell has been the most poorly understood of our senses, and only recently has neuroscience, led by Yale University's Gordon Shepherd, begun to shed light on its workings. Shepherd has come up with the term 'neurogastronomy' to link the disciplines of food science, neurology, psychology, and anthropology with the savory elements of eating, one of the most enjoyed of human experiences.

In many ways, he is discovering that smell is rather like face recognition. The visual system detects patterns of light and dark and, building on experience, the brain creates a spatial map. It uses this to interpret the interrelationship of the patterns and draw conclusions that allow us to identify people and places. In the same way, we use patterns and ratios to detect both new and familiar flavors. As we eat, specialised receptors in the back of the nose detect the air molecules in our meals. From signals sent by the receptors, the brain understands smells as complex spatial patterns. Using these, as well as input from the other senses, it constructs the idea of specific flavors.

This ability to appreciate specific aromas turns out to be central to the pleasure we get from food, much as our ability to recognise individuals is central to the pleasures of social life. The process is so embedded in our brains that our sense of smell is critical to our enjoyment of life at large. Recent studies show that people who lose the ability to smell become socially insecure, and their overall level of happiness plummets.

Working out the role of smell in flavor interests food scientists, psychologists, and cooks alike. The relatively new discipline of molecular gastronomy, especially, relies on understanding the mechanics of aroma to manipulate flavor for maximum impact. In this discipline, chefs use their knowledge of the chemical changes that take place during cooking to produce eating pleasures that go beyond the 'ordinary'.

LIVEWORKSHEETS