

Candidate Number

Candidate Name _____

--

Test 7

Listening

SATURDAY

Approximately 30 minutes

Additional materials:

Answer sheet for Listening and Reading

Time Approximately 30 minutes (plus 10 minutes' transfer time)

INSTRUCTIONS TO CANDIDATES

Do not open this question paper until you are told to do so.

Write your name and candidate number in the spaces at the top of this page.

Listen to the instructions for each part of the question paper.

Answer all the questions.

While you are listening, write your answers on the question paper.

You will have 10 minutes at the end of the test to copy your answers onto the separate answer sheet. Use a pencil.

At the end of the test, hand in this question paper.

INFORMATION FOR CANDIDATES

There are **four** parts to the test.

You will hear each part once only.

There are **40** questions.

Each question carries one mark.

For each part of the test, there will be time for you to look through the questions and time to check your answers.

SECTION 1

Questions 1-10

Questions 1-4

Complete the notes below.

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

NOTES ON ISLAND HOTEL

Example

Type of room required: *double* room

Time

- The length of stay: approx. 2 weeks
- Starting date: 25th April

Temperature

- Daytime: up to 1 °C
- Erratic weather

Transport

- Pick-up service is provided
- Normally transferring to the airport takes about 2

Facilities

- en-suite facilities and a 3
- gym and spa facilities
- a large outdoor swimming pool
- three standard 4

Questions 5-10

Complete the table below.

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

Day	Entertainment activities	Transportation
Tuesdays	Learning to make 5 Having a 6 concert.	mini bus.
Wednesdays	enjoying mountain view. exploring a tropical 8	7 and shuttle bus.
Thursdays	having a fancy dinner. watching a spectacular display of 9	10

SECTION 2

Questions 11-20

Complete the form below.

Write **ONE WORD AND/OR A NUMBER** for each answer.

Waste sorting, collection and disposal	
Waste sorting: Necessary characteristics of dustbins	
Solid and 11	Three kinds: recyclable garbage (blue or green bin); unrecoverable garbage (yellow bin); toxic waste (red bin);
Waste collection	Commercial waste collection: It mainly refers to 12 waste. Warning Signs state not to 13 blue/green bin. Those 14 metals will cause environmental pollution.
	Household waste collection: All kitchen garbage should be put into a 15 bag.
Waste disposal	Garbage disposal plant is situated in an 16 space or field. The waste is disposed of at least once every 17 The dustbin should be cleared at nights because of 18 The waste is mainly produced by 19 , industry, retail and offices. Please do not dispose of 20 in any of the bins.

SECTION 3

Questions 21-30

Questions 21-25

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

- 21** Which part has the tutor already read?
- A** the introductory chapter
 - B** the procedure section
 - C** the results and discussion section
- 22** Which part of the paper did the tutor like?
- A** introduction
 - B** layout
 - C** background information
- 23** What do Kathy and the tutor both agree to continue to do?
- A** refer a lot to the example received in class
 - B** copy the information
 - C** conduct further research in the library
- 24** What section does Kathy ask the tutor for help?
- A** abstract
 - B** bibliography
 - C** appendix
- 25** What will Kathy do next?
- A** try out software
 - B** work on the bibliography
 - C** make an animation

本真题集由淘宝店铺&微信公众号：安娜雅思 收集整理
仅用于个人进行雅思学习和研究，禁止用于任何商业用途

Questions 26-30

What is the desired outcome to each of the following course of action?

*Choose **FIVE** answers from the box and write the correct letter, **A-F**, next to questions 26-30.*

Desired outcomes

- A** practical experience
- B** publish the work
- C** join Machine Engineer Society
- D** give suggestions
- E** stay up to date
- F** make important contacts

- | | | |
|-----------|--------------------------------|-------|
| 26 | Make a good grade | |
| 27 | Meet engineering professionals | |
| 28 | Visit the factory | |
| 29 | Seek summer internship | |
| 30 | Present dissertation | |

SECTION 4

Questions 31-40

Questions 31 and 32

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

- 31** Bees that help with pollination benefit flowers and
- A** female plants only
 - B** pollen
 - C** fruit trees
- 32** Bees produce wax that can be made into candles and
- A** honey
 - B** polish
 - C** pollen

Questions 33-35

Complete the sentences below.

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

- 33** Dragonflies eat
- 34** Insects in summer can be harmful because they can carry such deadly diseases as malaria, yellow fever and
- 35** Harmful insects may destroy crops, clothes, furniture, and even the

Questions 36-40

Complete the notes below.

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

How to kill bad insects

- *Chemical methods*

These solutions to insect problems often are not worthwhile because:

- a) They are effective on a **36**
- b) They can bring harm to **37**
- c) Insects become **38** to the chemicals quickly.

- *Biological methods*

These methods are **39** than chemical methods of eliminating insects.

- *Breeding control*

In order to control the breeding of insects, one needs to understand the insects'

40

Candidate Number

Candidate Name _____

--

Test 7

Academic Reading

SATURDAY

1 hour

Additional materials:

Answer sheet for Listening and Reading

Time 1 hour

INSTRUCTIONS TO CANDIDATES

Do not open this question paper until you are told to do so.

Write your name and candidate number in the spaces at the top of this page.

Read the instructions for each part of the paper carefully.

Answer all the questions.

Write your answers on the answer sheet. Use a pencil.

You **must** complete the answer sheet within the time limit.

At the end of the test, hand in both this question paper and your answer sheet.

INFORMATION FOR CANDIDATES

There are **40** questions on this question paper.

Each question carries one mark.

READING PASSAGE 1

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

How to spot a liar?

However much we may abhor it, deception comes naturally to all living things. Birds do it by feigning injury to lead hungry predators away from nesting young. Spider crabs do it by disguise: adorning themselves with strips of kelp and other debris, they pretend to be something they are not – and so escape their enemies. Nature amply rewards successful deceivers by allowing them to survive long enough to mate and reproduce. So it may come as no surprise to learn that human beings – who, according to psychologist Gerald Jellison of the University of South California, are lied to about 200 times a day, roughly one untruth every five minutes – often deceive for exactly the same reasons: to save their own skins or to get something they can't get by other means.

But knowing how to catch a deceit can be just as important a survival skill as knowing how to tell a lie and get away with it. A person able to spot falsehood quickly is unlikely to be swindled by an unscrupulous business associate or hoodwinked by a devious spouse. Luckily, nature provides more than enough clues to trap dissemblers in their own tangled webs – if you know where to look. By closely observing facial expressions, body language and tone of voice, practically anyone can recognise the telltale signs of lying. Researchers are even programming computers – like those used on Lie Detector – to get at the truth by analysing the same physical cues available to the naked eye and ear. "With the proper training, many people can learn to reliably detect lies," says Paul Ekman, professor of psychology at the University of California,

San Francisco, who has spent the past 15 years studying the secret art of deception.

In order to know what kind of lies work best, successful liars need to accurately assess other people's emotional states. Ekman's research shows that this same emotional intelligence is essential for good lie detectors, too. The emotional state to watch out for is stress, the conflict most liars feel between the truth and what they actually say and do.

Even high-tech lie detectors don't detect lies as such; they merely detect the physical cues of emotions, which may or may not correspond to what the person being tested is saying. Polygraphs, for instance, measure respiration, heart rate and skin conductivity, which tend to increase when people are nervous – as they usually are when lying. Nervous people typically perspire, and the salts contained in perspiration conduct electricity. That's why a sudden leap in skin conductivity indicates nervousness – about getting caught, perhaps? – which might, in turn, suggest that someone is being economical with the truth. On the other hand, it might also mean that the lights in the television studio are too hot – which is one reason polygraph tests are inadmissible in court. "Good lie detectors don't rely on a single sign," Ekman says, "but interpret clusters of verbal and nonverbal clues that suggest someone might be lying."

Those clues are written all over the face. Because the musculature of the face is directly connected to the areas of the brain that process the emotion, the countenance can be

a window to the soul. Neurological studies even suggest that genuine emotions travel different pathways through the brain than insincere ones. If a patient paralyzed by stroke on one side of the face, for example, is asked to smile deliberately, only the mobile side of the mouth is raised. But tell that same person a funny joke, and the patient breaks into a full and spontaneous smile. Very few people – most notably, actors and politicians – are able to consciously control all of their facial expressions. Lies can often be caught when the liar's true feelings briefly leak through the mask of deception. "We don't think before we feel," Ekman says. "Expressions tend to show up on the face before we're even conscious of experiencing an emotion."

One of the most difficult facial expressions to fake – or conceal, if it is genuinely felt – is sadness. When someone is truly sad, the forehead wrinkles with grief and the inner corners of the eyebrows are pulled up. Fewer than 15% of the people

Ekman tested were able to produce this eyebrow movement voluntarily. By contrast, the lowering of the eyebrows associated with an angry scowl can be replicated at will by almost everybody. "If someone claims they are sad and the inner corners of their eyebrows don't go up," Ekman says, "the sadness is probably false."

The smile, on the other hand, is one of the easiest facial expressions to counterfeit. It takes just two muscles – the zygomaticus major muscles that extend from the cheekbones to the corners of the lips – to produce a grin. But there's a catch. A genuine smile affects not only the corners of the lips but also the orbicularis oculi, the muscle around the eye that produces the distinctive "crow's-feet" associated with people who laugh a lot. A counterfeit grin can be unmasked if the lip corners go up, the eyes crinkle but the inner corners of the eyebrows are not lowered, a movement controlled by the orbicularis oculi that is difficult to fake. The absence of lowered eyebrows is one reason why false smiles look so strained and stiff.

本真题集由淘宝店铺&微信公众号：安娜雅思 收集整理
仅用于个人进行雅思学习和研究，禁止用于任何商业用途

Questions 1-5

Do the following statements agree with the information given in the Reading Passage 1?
In boxes 1-5 on your answer sheet write

YES if the statement agrees with the information
NO if the statement contradicts the information
NOT GIVEN if there is no information on this

- 1 All living animals can lie.
- 2 Some people tell lies for self-protection.
- 3 Scientists have used computers to analyse which part of brain is responsible for telling lies.
- 4 Lying as a survival skill is more important than detecting a lie.
- 5 To be a good liar one has to understand other people's emotions.

Questions 6-9

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

Write your answers in boxes 6-9 on your answer sheet.

- 6 How does the lie-detector work?
 - A It detects whether one's emotional state is stable.
 - B It detects one's brain activity level.
 - C It detects body behavior during one's verbal response.
 - D It analyses one's verbal response word by word.
- 7 Lie detectors can't be used as evidence in a court of law, because
 - A lights often cause lie detectors to malfunction.
 - B they are based on too many verbal and non-verbal cues.
 - C polygraph tests are often inaccurate.
 - D there may be many causes of a certain body behavior.
- 8 Why does the author mention the paralyzed patients?
 - A To demonstrate how a paralyzed patient smiles.
 - B To show the relation between true emotions and body behavior.
 - C To examine how they were paralyzed.
 - D To show the importance of happiness from recovery.
- 9 The author uses politicians to exemplify that they can
 - A have emotions.
 - B imitate actors.
 - C detect other people's lies.
 - D mask their true feelings.

Questions 10-13

Classify the following facial traits as referring to

A Sadness
B Anger
C Happiness

Write the correct letter **A**, **B** or **C** in boxes 10-13 on your answer sheet.

- 10 Inner corner of eyebrows raised.
- 11 The whole eyebrows lowered.
- 12 Lines formed around eyes.
- 13 Lines formed above eyebrows.

READING PASSAGE 2

You should spend about 20 minutes on Questions 14-26 which are based on Reading Passage 2 below.

Coastal Archaeology of Britain

The recognition of the wealth and diversity of England's coastal archaeology has been one of the most important developments of recent years. Some elements of this enormous resources have long been known. The so-called 'submerged forests' off the coasts of England, sometimes with clear evidence of human activity, had attracted the interest of antiquarians since at least the eighteenth century, but serious and systematic attention has given to the archaeological potential of the coast only since the early 1980s.

It is possible to trace a variety of causes for this concentration of effort and interest. In the 1980s and 1990s, scientific researches into climate change and its environmental impact spilled over into a much broader public debate as awareness of these issues grew; the prospect of rising sea levels over the next century, and their impact on current coastal environments, have been a particular focus for concern. At the same time archaeologists were beginning to recognise that the destruction caused by natural processes of coastal erosion and by human activity was having an increasing impact on the archaeological resource of the coast.

The dominant process affecting the physical form of England in the post-glacial period has been the rise in the altitude of sea level relative to the land, as the glaciers melted and the landmass readjusted. The encroachment of the sea, the loss of huge areas of land now under the North Sea and the English Channel, and especially the loss of the land bridge between England and France which finally made Britain an island, must have been immensely significant factors in the lives of our prehistoric ancestors. Yet the way in which prehistoric communities adjusted to these environmental changes has seldom been a major theme in discussions of the period. One factor contributing to this has been that, although the rise in relative sea level is comparatively well documented, we know little about the constant reconfiguration of the coastline. This was affected by many processes, mostly quite localised, which have not yet been adequately researched. The detailed reconstruction of coastline histories and the changing environments available for human use will be an important theme for future research.

So great has been the rise in sea level and the consequent regression of the coast that much of the archaeological evidence now exposed in the coastal zone, whether being eroded or exposed as a buried land surface, is derived from what was originally terrestrial occupation. Its current location in the coastal zone is the product of later unrelated processes, and it can tell us little about past adaptation to the sea. Estimates of its significance will need to be made in the context of other related evidence from dry land sites. Nevertheless, its physical environment means that preservation is often excellent, for example in the case of the Neolithic structure excavated at the Stumble in Essex.

In some cases, these buried land surfaces do contain evidence for human exploitation of what was a coastal environment, and elsewhere along the modern coast there is similar evidence. Where the evidence does relate to past human exploitation of the resources and the opportunities offered by the sea and the coast, it is both diverse and as yet little understood. We are not yet in a position to make even preliminary estimates of answers to such fundamental questions as the extent to which the sea and the coast affected human life in the past, what percentage of the population at any time lived within reach of the sea, or whether human settlements in coastal environments showed a distinct character from those inland.

The most striking evidence for use of the sea is in the form of boats, yet we still have much to learn about their production and use. Most of the known wrecks around our coast are not unexpectedly of post-medieval date, and offer an unparalleled opportunity for research which has as yet been little used.

The prehistoric sewn-plank boats such as those from the Humber estuary and Dover all seem to belong to the second millennium BC; after this there is a gap in the record of a millennium, which cannot yet be explained, before boats reappeared, but built using a very different technology. Boatbuilding must have been an extremely important activity around much of our coast, yet we know almost nothing about it. Boats were some of the most complex artefacts produced by premodern societies, and further researches on their production and use make an important contribution to our understanding of past attitudes to technology and technological change.

Boats needed landing places, yet here again our knowledge is very patchy. In many cases the natural shores and beaches would have sufficed, leaving little or no archaeological trace, but especially in later periods, many ports and harbours, as well as smaller facilities such as quays, wharves, and jetties, were built. Despite a growth of interest in the waterfront archaeology of some of our more important Roman and medieval towns, very little attention has been paid to the multitude of smaller landing places. Redevelopment of harbour sites and other development and natural pressures along the coast are subjecting these important locations to unprecedented threats, yet few surveys of such sites have been undertaken.

One of the most important revelations of recent researches has been the extent of industrial activities along the coast. Fishing and salt production are among the better documented activities, but even here our knowledge is patchy. Many forms of fishing will leave little archaeological trace, and one of the surprises of recent surveys has been the extent of past investment in facilities for procuring fish and shellfish. Elaborate wooden fish weirs, often of considerable extent and responsive to aerial photography in shallow water, have been identified in areas such as Essex and the Severn estuary. The production of salt, especially in the late Iron Age and early Roman periods, has been recognised for some time, especially in the Thames estuary and around the Solent and Poole Harbour, but the reasons for the decline of that industry and the nature of later coastal salt working are much less well understood. Other industries were also located along the coast, either because the raw materials outcropped there or for ease of working and transport: mineral resources such as sand, gravel, stone, coal, ironstone, and alum were all exploited. These industries are poorly documented, but their remains are sometimes extensive and striking.

Some appreciation of the variety and importance of the archaeological remains preserved in the coastal zone, albeit only in preliminary form, can thus be gained from recent work, but the complexity of the problem of managing that resource is also being realized. The problem arises not only from the scale and variety of the archaeological remains, but also from two other sources: the very varied natural and human threats to the resource, and the complex web of organisations with authority over, or interests in, the coastal zone. Human threats include the redevelopment of historic towns and old dockland areas, and the increased importance of the coast for the leisure and tourism industries, resulting in pressure for the increased provision of facilities such as marinas. The larger size of ferries has also caused an increase in the damage caused by their wash to fragile deposits in the intertidal zone. The most significant natural threat is the predicted rise in sea level over the next century, especially in the south and east of England. Its impact on archaeology is not easy to predict, and though it is likely to be highly localised, it will be at a scale much larger than that of most archaeological sites. Thus protecting one site may simply result in transposing the threat to a point further along the coast. The management of the archaeological remains will have to be considered in a much longer time scale and a much wider geographical scale than is common in the case of dry land sites, and this will pose a serious challenge for archaeologists.

Questions 14-16

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

Write your answers in boxes 14-16 on your answer sheet.

- 14** What has caused public interest in coastal archaeology in recent years?
- A** The rapid development of England's coastal archaeology.
 - B** The rising awareness of climate change.
 - C** The discovery of an underwater forest.
 - D** The systematic research conducted on coastal archaeological findings.
- 15** What does the passage say about the evidence of boats?
- A** There's enough knowledge of the boatbuilding technology of the prehistoric people.
 - B** Many of the boats discovered were found in harbours.
 - C** The use of boats had not been recorded for a thousand years.
 - D** Boats were first used for fishing.
- 16** What can be discovered from the air?
- A** Salt mines.
 - B** Roman towns.
 - C** Harbours.
 - D** Fisheries.

Questions 17-23

Do the following statements agree with the information given in Reading Passage 2?

In boxes 17-23 on your answer sheet, write

TRUE	<i>if the statement agrees with the information</i>
FALSE	<i>if the statement contradicts the information</i>
NOT GIVEN	<i>if there is no information on this</i>

- 17 England lost much of its land after the Ice Age due to the rising sea level.
- 18 The coastline of England has changed periodically.
- 19 Coastal archaeological evidence may be well-protected by sea water.
- 20 The design of boats used by pre-modern people was very simple.
- 21 Similar boats were also discovered in many other European countries.
- 22 There are few documents relating to mineral exploitation.
- 23 Large passenger boats are causing increasing damage to the seashore.

Questions 24-26

本真题集由淘宝店铺&微信公众号：安娜雅思 收集整理
仅用于个人进行雅思学习和研究，禁止用于任何商业用途

Choose **THREE** letters from **A-G**.

Write your answers in boxes 24-26 on your answer sheet.

Which **THREE** of the following statements are mentioned in the passage?

- A** How coastal archaeology was originally discovered.
- B** It is difficult to understand how many people lived close to the sea.
- C** How much the prehistoric communities understand the climate change.
- D** Our knowledge of boat evidence is limited.
- E** Some finding grounds were converted to ports.
- F** Human development threatens the archaeological remains.
- G** Coastal archaeology will become more important in the future.

READING PASSAGE 3

You should spend about 20 minutes on Questions 27-40 which are based on Reading Passage 3 below.

Musical Maladies

Norman M. Weinberger reviews the latest work of Oliver Sacks on music.

Music and the brain are both endlessly fascinating subjects, and as a neuroscientist specialising in auditory learning and memory, I find them especially intriguing. So I had high expectations of *Musicophilia*, the latest offering from neurologist and prolific author Oliver Sacks. And I confess to feeling a little guilty reporting that my reactions to the book are mixed.

Sacks himself is the best part of *Musicophilia*. He richly documents his own life in the book and reveals highly personal experiences. The photograph of him on the cover of the book – which shows him wearing headphones, eyes closed, clearly enchanted as he listens to Alfred Brendel perform Beethoven's *Pathétique* Sonata – makes a positive impression that is borne out by the contents of the book. Sack's voice throughout is steady and erudite but never pontifical. He is neither self-conscious nor self-promoting.

The preface gives a good idea of what the book will deliver. In it Sacks explains that he wants to convey the insights gleaned from the “enormous and rapidly growing body of work on the neural underpinnings of musical perception and imagery, and the complex and often bizarre disorders to which these are prone.” He also stresses the importance of “the simple art of observation” and “the richness of the human context.” He wants to combine “observation and description with the latest in technology,” he says, and to imaginatively enter into the experience of his patients and subjects. The readers can see that Sacks, who has been practicing neurology for 40 years, is torn between the “old-fashioned” path of observation and the newfangled, high-tech approach: He knows that he needs to take heed of the latter, but his heart lies with the former.

The book consists mainly of detailed descriptions of cases, most of them involving patients whom Sacks has seen in his practice. Brief discussions of contemporary neuroscientific reports are sprinkled liberally throughout the text. Part I, “Haunted by Music,” begins with the strange case of Tony Cicoria, a nonmusical, middle-aged surgeon who was consumed by a love of music after being hit by lightning. He suddenly began to crave listening to piano music, which he had never cared for in the past. He started to play the piano and then to compose music, which arose spontaneously in his mind in a “torrent” of notes. How could this happen? Was the cause psychological? (He had had a near-death experience when the lightning struck him.) Or was it the direct result of a change in the auditory regions of his cerebral cortex? Electroencephalography (EEG) showed his brain waves to be normal in the mid-1990s, just after his trauma and subsequent “conversion” to music. There are now more sensitive tests, but Cicoria has declined to undergo them; he does not want to delve into the cause of his musicality. What a shame!

Part II, “A Range of Musicality,” covers a wider variety of topics, but unfortunately, some of the chapters offer little or nothing that is new. For example, chapter 13, which is five pages long, merely notes that the blinds often have better hearing than the sighted. The most interesting chapters are those that present the strangest cases. Chapter 8 is about “amusia”, an inability to hear sounds as music, and “dysharmonia”, a highly specific impairment of the ability to hear harmony, with the ability to understand melody left intact. Such specific “dissociations” are found throughout the cases Sacks recounts.

To Sacks' credit, Part III, “Memory, Movement and Music,” brings us into the underappreciated realm of

music therapy. Chapter 16 explains how “melodic intonation therapy” is being used to help expressive aphasic patients (those unable to express their thoughts verbally following a stroke or cerebral incident) once again become capable of fluent speech. In chapter 20, Sacks demonstrates the near-miraculous power of music to animate Parkinson’s patients and other people with severe movement disorders, even those who are frozen into odd postures. Scientists cannot yet explain how music achieves this effect.

To reader who are unfamiliar with neuroscience and music behavior, *Musicophilia* may be something of a revelation. But the book will not satisfy those seeking the causes and implications of the phenomena Sacks describes. For one thing, Sacks appears to be more at ease discussing patients than discussing experiments. And he tends to be rather uncritical in accepting scientific findings and theories.

It’s true that the causes of music-brain oddities remain poorly understood. However, Sacks could have done more to draw out some of the implications of the careful observations that he and other neurologists have made and of the treatments that have been successful. For example, he might have noted that the many specific dissociations among components of music comprehension, such as loss of the ability to perceive harmony but not melody, indicate that there is no music centre in the brain. Because many people who read the book are likely to believe in the brain localisation of all mental functions, this was a missed educational opportunity.

Another conclusion one could draw is that there seem to be no “cures” for neurological problems involving music. A drug can alleviate a symptom in one patient and aggravate it in another, or can have both positive and negative effects in the same patient. Treatments mentioned seem to be almost exclusively antiepileptic medications, which “damp down” the excitability of the brain in general; their effectiveness varies widely.

Finally, in many of the cases described here the patient with music-brain symptoms is reported to have ‘normal’ EEG results. Although Sacks recognises the existence of new technologies, among them far more sensitive ways to analyse brain waves than the standard neurological EEG test, he does not call for their use. In fact, although he exhibits the greatest compassion for patients, he conveys no sense of urgency about the pursuit of new avenues in the diagnosis and treatment of music-brain disorders. This absence echoes the book’s preface, in which Sacks expresses fear that “the simple art of observation may be lost” if we rely too much on technologies. He does call for both approaches, though, and we can only hope that the neurological community will respond.

Questions 27-30

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

Write the correct letter in boxes 27-30 on your answer sheet.

- 27** Why does the writer have mixed feeling about the book?
- A** The guilty feeling made him so.
 - B** The writer expected it to be better than it was.
 - C** Sacks failed to include his personal stories in the book.
 - D** This is the only book written by Sacks.
- 28** What is the best part of the book?
- A** the photo of Sacks listening to music.
 - B** the tone of voice of the book.
 - C** the autobiographical description in the book.
 - D** the description of Sacks' wealth.
- 29** In the preface, what did Sacks try to achieve?
- A** make terms with the new technologies.
 - B** give detailed description of various musical disorders.
 - C** explain how people understand music.
 - D** explain why he needs to do away with simple observation.
- 30** What is disappointing about Tony Cicoria's case?
- A** He refuses to have further tests.
 - B** He can't determine the cause of his sudden musicality.
 - C** He nearly died because of the lightning.
 - D** His brain waves were too normal to show anything.

Questions 31-36

Do the following statements agree with the views of the writer in Reading Passage 3?

In boxes 31-36 on your answer sheet, write

YES	<i>if the statement agrees with the views of the writer</i>
NO	<i>if the statement contradicts with the views of the writer</i>
NOT GIVEN	<i>if it is impossible to say what the writer thinks about this</i>

- 31 It is difficult to give a well-reputable writer a less than favorable review.
- 32 Beethoven's Pathétique Sonata is a good treatment for musical disorders.
- 33 Sacks believes technological methods is not important compared with observation when studying his patients.
- 34 It is difficult to understand why music therapy is undervalued.
- 35 Sacks should have more skepticism about other theories and findings.
- 36 Sacks is impatient to use new testing methods.

Questions 37-40

本真题集由淘宝店铺&微信公众号：安娜雅思 收集整理
仅用于个人进行雅思学习和研究，禁止用于任何商业用途

Complete each sentence with the correct ending, **A-F**, below.

Write the correct letter, **A-F**, in boxes 37-40 on your answer sheet.

- 37 The dissociations between harmony and melody.
- 38 The study of treating musical disorders.
- 39 The EEG scans of Sacks' patients.
- 40 Sacks believes testing based on new technologies.

- A** show no music-brain disorders
- B** indicates that medication can have varied results
- C** is key for the neurological community to unravel the mysteries
- D** should not be used in isolation
- E** indicate that not everyone can receive good education
- F** show that music is not localised in the brain