

SECTION I. LISTENING (50 points)

HƯỚNG DẪN PHẦN THI NGHE HIỂU

- Bài nghe gồm 4 phần; mỗi phần được nghe 2 lần, mỗi lần cách nhau 05 giây; mở đầu và kết thúc mỗi phần nghe có tín hiệu. Thí sinh có 20 giây để đọc mỗi phần câu hỏi.
- Mọi hướng dẫn cho thí sinh (bằng tiếng Anh) đã có trong bài nghe.

Part 1. You will hear a student from overseas phoning the student accommodation office of a college in the UK for some information. For questions 1-7, complete the notes below with NO MORE THAN TWO WORDS AND/OR A NUMBER for each answer.

Student Accommodation		
Type	Cost	Contract
College: Single room	Standard: £3276 per year En-suite: £ 3834 per year All rooms are (1) _____	36 weeks Rooms not available during the holidays
Room with a family: (2) _____	£150 per week – all inclusive	Arrangements are (3) _____
Private renting: room in a share house or a (4) _____	From £275 to £490 per month Additional costs (for this year) - gas and electricity: approximately (5) £ _____ per month - water: £9 - transportation	- 6 months - pay a (6) _____ - need two (7) _____

Part 2. You will hear a reporter called Ruth Sampson describing a visit she made to the Arctic Circle with a team of Canadian wildlife experts. For questions 8–15, complete the sentences with NO MORE THAN TWO WORDS for each answer.

A visit to the Arctic Circle

As her plane was landing, (8) _____ were the first animals Ruth saw.

Soon after arriving, the team of biologists was able to identify a (9) _____ in the distance.

The term (10) _____ is used to describe a small patch of ground where the growth of plants is possible.

The largest part of the yellow Arctic poppy is its (11) _____.

The majority of birds returning to the area in the spring feed on (12) _____.

The team stayed in tents similar to (13) _____ with small tunnels at the entrance.

Ruth was given advice on what to do if approached by a (14) _____.

It was difficult for Ruth to carry out her work because (15) _____ are affected by freezing temperatures.

Part 3. You will hear a part of a radio program about cherries, small fruits that grow on trees. For questions 16–20, decide whether the following sentences are true (T) or false (F).

16. Cherry trees protected by plastic tunnels consistently yield five tons per hectare, regardless of seasonal variations.

17. The lack of wax on the cherry's surface plays a direct role in its vulnerability to rain damage.

18. textbooks from the 1960s suggest that cherry trees are unproductive until they reach at least 19 years of age.

19. The success of the Sweetheart variety is proven by its long-established record.

20. The expert's trick is meant to limit consumption while picking.

Part 4. You will hear part of a radio interview in which a young man called Toby Burrow is talking about a year he spent doing voluntary work in Madagascar. For questions 21–25, choose the answer (A, B, C, or D) which fits best according to what you hear.

21. Why did Toby choose to work in Madagascar?

A. He thought it would offer interesting travel experiences.

B. He knew other students who had been there before him.

C. He believed it would offer challenging opportunities.

D. He had been influenced by a television programme.

22. *How did Toby's mother respond when he announced he was going to Madagascar?*

A. She tried to dissuade him from taking the job.

B. She told him about her experience of working abroad.

C. She insisted he take measures to protect his health.

D. She did some research on the country.

23. *What aspect of life in the village did Toby originally find hard?*

A. the constant noise

B. the lack of privacy

C. the basic facilities

D. the sense of isolation

24. *What does Toby say about his return to the UK?*

A. He was eager to discuss his adventures with friends.

B. He felt relieved to be back in familiar surroundings.

C. He was keen to return to Madagascar.

D. He felt critical of his own country.

25. *What advice does Toby offer students who are about to graduate?*

A. Have the right attitude towards people you are helping.

B. Give up your voluntary work if you are unhappy.

C. Avoid just going abroad for your own pleasure.

D. Travel with someone you already know well.

SECTION II. LEXICO-GRAMMAR (30 points)

Part 1: Choose the correct letter A, B, C or D that indicates the best option to complete each of the following sentences. (15 points)

1. His voice was so low that it barely _____ above the noise of the crowd.

A. lifted

B. rose

C. raised

D. soared

2. _____ her outstanding academic performance, she was awarded a full scholarship.
- A. In light of B. Regardless of C. In addition to D. On behalf of
3. The announcement of the policy change _____ a wave of protests from the local residents.
- A. set about B. set in C. set off D. set aside
4. He's completely _____ to any suggestion that he might be wrong.
- A. impervious B. insensible C. intangible D. indifferent
5. My car broke down and I had to _____ a huge sum of money to have it towed and serviced.
- A. splash out B. fork out C. put aside D. pay off
6. She is a(n) _____ liar – she'll twist any story to her advantage.
- A. congenital B. genetic C. hereditary D. biological
7. Marry wonders whether to go camp with her friends or to stay at home in order to prepare for her final composition. She is on the horns of a _____.
- A. predicament B. mess C. dilemma D. puzzle
8. Her computer crashed an hour ago and she's lost a morning's work - she's not a happy _____ at the moment.
- A. vacationist B. camper C. holidaymaker D. sightseer
9. If you _____ your responsibilities now, the situation will be much harder to deal with next month.
- A. stand over B. slip away C. blurt out D. shrug off
10. My grandfather didn't have any _____ of phoning me last night. He is forgetful.
- A. remembrance B. reminding C. recollection D. reminiscence
11. Jane was just _____ when she said she would marry him – she didn't really mean it.
- A. biting her tongue B. pulling his leg C. chewing the fat D. cracking the whip
12. It is often said that _____ patience is _____ virtue many people lack in _____ modern world.
- A. X – a – the B. the – a – a C. X – the – X D. the – a – the

13. The report was full of inconsistencies; the researchers _____ their data more rigorously before submitting it.

A. ought to check

B. could have checked

C. ought to have checked

D. should be checking

14. The committee eventually reached a decision, _____ several members initially reluctant to agree.

A. although

B. with

C. some of them

D. many being

15. It was only after all appeals had been exhausted _____.

A. that the prisoner was finally released

B. was the prisoner finally released

C. the prisoner had been finally released

D. did the prisoner released

Your answers

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
11.	12.	13.	14.	15.					

Part 2: Give the correct form of the words in the brackets (10 points)

16. Her face was blotched and ___ with crying. (SWELL)

17. I don't know of any government that has actually ___ figures. (FALSE)

18. Doctors have developed a new, modern ___ technique involving ultra-sound to help the patients feel more comfortable in case of physical trauma. (PAIN)

19. Children at an ___ age should be under close parental supervision. (IMPRESS)

20. If you look on the other side of the cup, you will find a small _____ with the name of the original manufacturer. (GRAVE)

21. The orphanage managed to overcome the harsh winter with the help of the _____. (BENEFIT)

22. The slight _____ in his left hand was corrected by surgery. (FORM)

23. Despite the striking similarities between the two paintings, the court decided the artist was not guilty of making a _____ copy. (FRAUD)

24. I find it very difficult to _____ myself to the weather conditions in Africa - it's scorching (CLIMATE)

25. As reported in the latest piece of news, the _____ of terrorism is unimaginable, involving complex calculations of destruction. (MATH)

Your answers

16.	17	18	19	20
21	22	23	24	25

Part 3. Each sentence has a mistake. Identify and correct it. (5 points)

26. After so many failed interviews, he started to believe he was simply unemployed.

27. His position in the company is equivalent with that of a regional director.

28. The company offers a wide range of personal services to help clients achieve their goals.

29. As the beneficiary of the scholarship, she decided to donate to the university later.

30. He never had to worry about money; he was born with a gold spoon in his mouth.

Your answers

	Mistake	Correction
26		
26		
28		
29		
30		

SECTION III: READING (60 points)

Part 1: Choose correct letter (A, B, C or D) that indicates the best option to fill in each numbered blank (10 points)

GETTING TO THE ROOT OF BONSAI CRIME

Bonsai trees have always been a source of great fascination to people. They are perfect miniatures, grown in pots small enough to sit on a windowsill. You have to keep reminding yourself that these trees are actually real and identical to their larger cousins in all (1) _____

except their size. Rather like other small and perfectly-formed artifacts, bonsai trees (2) _____ quite a high price in the marketplace and so it doesn't come as a great surprise to find that they also (3) _____ the attention of thieves. It seems that quite a flourishing business has evolved, in which they are stolen from the homes of growers and collectors, then repotted and trimmed by (4) _____ dealers, to be sold on, at good prices, to (5) _____ buyers.

One of Britain's top collectors of bonsai trees, Paul Widdington, believes that he has found a solution, however. After losing his life's work, (6) _____ at £250,000, when burglars broke into his home one night, Paul decided to (7) _____ the possibilities of electronically tagging the trees he bought as a replacement. This (8) _____ injecting a microchip the size of a grain of rice into the trunk of each tree. Each chip is laser-etched with information which (9) _____ in a central register held by the police. Paul is quite aware that this kind of data-tagging doesn't prevent thieves from stealing the trees in the first place, although it may increase the chances of getting them back. So he's also (10) _____ a security alarm system, complete with infra-red detectors, in his home.

- | | | | |
|-------------------|----------------|-----------------|-----------------|
| 1. A. concerns | B. respects | C. regards | D. matters |
| 2. A. command | B. expect | C. obtain | D. charge |
| 3. A. invite | B. inquire | C. draw | D. excite |
| 4. A. underhand | B. crafty | C. unscrupulous | D. treacherous |
| 5. A. unavoidable | B. undemanding | C. unconscious | D. unsuspecting |
| 6. A. prized | B. valued | C. treasured | D. costed |
| 7. A. go after | B. set about | C. try out | D. look into |
| 8. A. involves | B. includes | C. requires | D. reflects |
| 9. A. detained | B. stored | C. locked | D. piled |
| 10. A. investing | B. inserting | C. installing | D. inputting |

Your answers

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
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Part 2: Fill in each numbered blank with ONE suitable word to complete the passage (10 points)

UNDER ATTACK: OUR POLLUTED PLANET

The planet is groaning under the pressure of pollution, yet many people still choose to (11) _____ a blind eye to the damage being done. Although scientists have been raising the alarm for decades, only recently has the world begun to take notice. One of the biggest culprits is plastic waste, which accumulates in the oceans and breaks (12) _____ into microplastics that endanger marine life.

Governments around the world must now (13) _____ measures to address this crisis. Without coordinated efforts, we may reach a tipping point beyond recovery. Even though some countries have introduced policies to reduce waste, many others (14) _____ behind, unable or unwilling to adapt.

Air pollution, in particular, poses an invisible threat. Emissions from vehicles, factories, and even household heating systems contribute to poor air quality. In cities like Delhi and Beijing, pollution levels often exceed safe limits, putting millions at risk. (15) _____ such alarming data, it's shocking how slowly change is coming.

Last year, a UN report highlighted the role of agriculture in water pollution. Fertilisers and pesticides are frequently washed into rivers, causing massive algal blooms. The report also noted that poor waste management systems allow industrial pollutants to seep into the soil, from (16) _____ they can enter the food chain and affect human health.

Community-led initiatives have proven effective in tackling local pollution problems. In one village in Kenya, residents managed to clean a heavily polluted lake and restore biodiversity. Their story, inspiring as it is, remains rare. More often than not, communities are left (17) _____ resources to take similar action.

(18) _____ the increasing pressure on governments to act, meaningful legislation often gets delayed by bureaucracy and competing interests. Many environmental groups are calling for stricter laws and penalties, and rightly so.

Change is possible, but it must be driven by people who understand what's at stake. It's time we stopped relying on others and took action (19) _____ ourselves. We could have improved the situation long ago — we (20) _____ have listened to the science when the warnings first came.

Your answers

11.	12.	13.	14.	15.
16.	17.	18.	19.	20.

Part 3: Read the passage and choose the best option (A, B, C or D) to answer the questions (20 points)

Introduction to a book about the history of colour

This book examines how the ever-changing role of colour in society has been reflected in manuscripts, stained glass, clothing, painting and popular culture. Colour is a natural phenomenon, of course, but it is also a complex cultural construct that resists generalization and, indeed, analysis itself. No doubt this is why serious works devoted to colour are rare, and

rarer still are those that aim to study it in historical context. Many authors search for the universal or archetypal truths they imagine reside in colour, but for the historian, such truths do not exist. Colour is first and foremost a social phenomenon. There is no transcultural truth to colour perception, despite what many books based on poorly grasped neurobiology or — even worse — on pseudoesoteric pop psychology would have us believe. Such books unfortunately clutter the bibliography on the subject, and even do it harm.

The silence of historians on the subject of colour, or more particularly their difficulty in conceiving colour as a subject separate from other historical phenomena, is the result of three different sets of problems. The first concerns documentation and preservation. We see the colours transmitted to us by the past at times has altered them and not as they were originally. Moreover, we see them under light conditions that often are entirely different from those known by past societies. And finally, over the decades we have developed the habit of looking at objects from the past in black-and-white photographs and, despite the current **diffusion** of colour photography, our ways of thinking about and reacting to these objects seem to have remained more or less black and white.

The second set of problems concerns methodology. As soon as the historian seeks to study colour, he must grapple with a host of factors all at once: physics, chemistry, materials, and techniques of production, as well as iconography, ideology, and the symbolic meanings that colours convey. How to make sense of all of these elements? How can one establish an analytical model facilitating the study of images and coloured objects? No researcher, no method, has yet been able to resolve these problems, because among the numerous facts pertaining to colour, a researcher tends to select those facts that support his study and to conveniently forget those that contradict it. This is clearly a poor way to conduct research. And **it** is made worse by the temptation to apply to the objects and images of a given historical period information found in texts of that period. The proper method — at least in the first phase of analysis — is to proceed as do palaeontologists (who must study cave paintings without the aid of texts): by extrapolating from the images and the objects themselves a logic and a system based on various concrete factors such as the rate of occurrence of particular objects and motifs, their distribution and disposition. In short, one undertakes the internal structural analysis with which any study of an image or coloured object should begin.

The third set of problems is philosophical: it is wrong to project our own conceptions and definitions of colour onto the images, objects and monuments of past centuries. Our judgements and values are not those of previous societies (and no doubt they will change again in the future). For the writer-historian looking at the definitions and **taxonomy** of colour, the danger of anachronism is very real. For example, the spectrum with its natural order of colours was unknown before the seventeenth century, while the notion of primary

and secondary colours did not become common until the nineteenth century. These are not eternal notions but stages in the ever-changing history of knowledge.

I have reflected on such issues at greater length in my previous work, so while the present book does address certain of them, for the most part it is devoted to other topics. Nor is it concerned only with the history of colour in images and artworks — in any case that area still has many gaps to be filled. Rather, the aim of this book is to examine all kinds of objects in order to consider the different facets of the history of colour and to show how far beyond the artistic sphere this history reaches. The history of painting is one thing: that of colour is another, much larger, question. Most studies devoted to the history of colour are in considering only the pictorial, artistic or scientific realms. But the lessons to be learned from colour and its real interest lie elsewhere.

21. What problem regarding colour does the writer explain in the first paragraph?

- A. Our view of colour is strongly affected by changing fashion.
- B. Analysis is complicated by the bewildering number of natural colours.
- C. Colours can have different associations in different parts of the world.
- D. Certain popular books have dismissed colour as insignificant.

22. What is the first reason the writer gives for the lack of academic work on the history of colour?

- A. There are problems of reliability associated with the artefacts available.
- B. Historians have seen colour as being outside their field of expertise.
- C. Colour has been rather looked down upon as a fit subject for academic study.
- D. Very little documentation exists for historians to use.

23. Which of the following can best replace the underlined word “diffusion”?

- A. Widespread use or availability
- B. Technical development of machines
- C. Scientific study of photographs
- D. Gradual decline in popularity

24. The writer suggests that the priority when conducting historical research on colour is to

- A. ignore the interpretations of other modern day historians.
- B. focus one’s interest as far back as the prehistoric era.
- C. find some way of organising the mass of available data.
- D. relate pictures to information from other sources.

25. What does the underlined word “it” refer to?

- A. The method of comparing modern and ancient societies
- B. The flawed approach to conducting historical research
- C. The tendency to focus only on visual evidence
- D. The lack of original documentation from the past

26. In the fourth paragraph, the writer says that the historian writing about colour should be careful

- A. not to analyse in an old-fashioned way.
- B. when making basic distinctions between key ideas.
- C. not to make unwise predictions.
- D. when using certain terms and concepts.

27. Which of the following can best replace the underlined word “taxonomy”?

- | | |
|------------------------------|-----------------------|
| A. Cultural influence | B. Historical record |
| C. Scientific classification | D. Personal viewpoint |

28. In the fifth paragraph, the writer says there needs to be further research done on

- A. the history of colour in relation to objects in the world around us.
- B. the concerns he has raised in an earlier publication.
- C. the many ways in which artists have used colour over the years.
- D. the relationship between artistic works and the history of colour.

29. An idea recurring in the text is that people who have studied colour have

- A. failed to keep up with scientific developments.
- B. found it difficult to be fully objective.
- C. not understood its global significance.
- D. been muddled about their basic aims.

30. What does the writer imply about many existing books on colour?

- A. They are helpful but too focused on artistic details.
- B. They offer insight but rely too much on science.
- C. They often confuse rather than clarify the subject.

D. They succeed in showing colour's social meaning.

Your answers

21.	22.	23.	24.	25.
26.	27.	28.	29.	30.

Part 4: Read the passage and do the tasks that follow (10 points)

A. Violins made by long-dead Italian craftsmen from the Cremona region are beautiful works of art, coveted by collectors as well as players. Particularly outstanding violins have reputedly changed hands for over a million pounds. In contrast, fine modern instruments can be bought for under £100. Do such figures really reflect such large differences in quality? After more than a hundred years of vigorous debate, this question remains highly contentious, provoking strongly held but divergent views among musicians, violin makers and scientists alike.

B. Every violin, whether a Stradivarius or the cheapest factory-made copy, has a distinctive 'voice' of its own. Just as any musician can immediately recognise the difference between Domingo and Pavarotti singing the same operatic aria, so a skilled violinist can distinguish between different qualities in the sound produced by individual Stradivari or Guarneri violins. Individual notes on a single instrument sound different each time they are played, which suggests that the perceived tone of a violin must be related to the overall design of the instrument, rather than the frequencies of particular resonances on it. But although various attempts have been made to analyse such global properties, it is extremely difficult to distinguish between a fine Stradivarius instrument and an indifferent modern copy on the basis of the measured response alone. The ear is a supreme detection device, and a system has yet to be developed which can match the brain's sophisticated ability to assess complex sounds.

C. So how do skilled violinmakers optimise the tone of an instrument during the construction process? They begin by selecting a wood of the highest possible quality for the front and back plates (or parts of the violin), which they test by tapping with a hammer and judging how well it 'rings'. The next important step is to skillfully carve the plates out of the solid wood, taking great care to get the right degree of arching and variations in thickness. Traditional makers optimise the thickness by testing the 'feel' of the plates when they are flexed, and by the sounds produced when they are tapped at different positions with the knuckles.

D. However, in the last 50 years or so a group of violin makers has emerged who have tried to take a more overtly scientific approach to violin making. One common practice they have adopted is to replace the traditional flexing and tapping of plates by controlled measurements. During the carving process, the thinned plates are sprinkled with flakes of glitter and

suspended horizontally above a loudspeaker. The glitter forms a pattern each time the loudspeaker excites a resonance. The aim is to interactively 'tune' these first few free plate resonances to specified patterns.

E. Unfortunately, there are very few examples of such measurements for really fine Italian instruments because their owners are naturally reluctant to allow their violins to be taken apart for the sake of science. The few tests that have been performed suggest that the first Italian makers may have tuned the resonant modes of the individual plates - which they could identify as they tapped them - to exact musical intervals. This would be consistent with the prevailing Renaissance view of 'perfection', which was measured in terms of numbers and exact ratios. However, there is no historical data to support this case.

F. Another factor that affects sound quality is the presence of moisture. To achieve the quality of "vibrancy" in a violin requires high-quality wood with low internal damping. By measuring the pattern of growth-rings in the wood of a Stradivarius, we know that the Italian violin makers sometimes used planks of wood that had only been seasoned for five years. However, such wood is now 300 years old, and the intrinsic internal damping will almost certainly have decreased with time. The age of the wood may therefore automatically contribute to the improved quality of older instruments. This may also explain why the quality of a modern instrument appears to improve in its first few years.

G. Another factor thought to account for sound quality is the nature of the varnish used to protect the instrument. One of the most popular theories for well over a century to account for the Stradivarius secret has been that the varnish had some sort of 'magic' composition. However, historical research has shown that it was very similar to the varnish used today. So apart from the possibility that the Italian varnish was contaminated with the wings of passing insects and debris from the workshop floor, there is no convincing evidence to support the idea of a secret formula.

H. Other researchers, meanwhile, have claimed that Stradivarius's secret was to soak the timber in water, to leach out supposedly harmful chemicals, before it was seasoned. Although this would be consistent with the idea that the masts and cars of recently sunken Venetian war galleys might have been used to make violins, other scientific and historical evidence to support this view is unconvincing.

I. In conclusion, science has not provided any convincing evidence to set Cremonese instruments apart from the finest violins made by skilled craftsmen today. Indeed, some leading soloists do occasionally play on modern instruments. However, the foremost soloists - and, not surprisingly, violin dealers, who have a vested interest in maintaining the Cremonese legend of intrinsic superiority - remain utterly unconvinced.

Question 31-35: Choose the correct heading for paragraphs B-F from the list of headings below. Write the correct number, i-ix, in boxes 1-8 on your answer sheet.

List of Headings

- i. Applying technology to violin production
- ii. Location - a key factor
- iii. A controversial range of prices
- iv. Techniques of mass production
- v. The advantages of older wood
- vi. A re-evaluation of documentary evidence
- vii. The mathematical basis of earlier design
- viii. Manual woodworking techniques
- ix. Preferences of top musicians

Example: Paragraph A – iii

Your answers

31. Paragraph B - ...	32. Paragraph C - ...	33. Paragraph D - ...
34. Paragraph E - ...	35. Paragraph F - ...	

Question 36-40: Do the following statements agree with the information given in Reading Passage? On your answer sheet, write

TRUE if the statement agrees with the information

FALSE if the statement contradicts the information

NOT GIVEN if there is no information on this

36. The quality of any particular note played on the same violin varies.

37. Scientific instruments analyse complex sound more accurately than humans.

38. The quality of handmade violins varies according to the musical ability of the craftsman.

39. Modern violins seem to improve in their early years.

40. Modern violins are gaining in popularity amongst the top violinists

Your answers

36.	37.	38.	39.	40.
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Part 5: Read the passage and write the correct letter A-D to answer the questions (10 points)

This Long Pursuit

(A) The Guardian

There is a wonderful moment in Richard Holmes' new book in which he describes himself gazing at a flowerbed of his own making. The flowerbed is abundant in 'old friends' and its roses, anemones and potentillas are redolent of the memory of their planting. In a book concerned mostly with the lives of others, Holmes offers a glimpse of himself amid the flowers. He is a fond and forgetful figure, longing to subside into the skirts of a plant the size of a 'plump chaise longue', the name of which has escaped him. Over the course of *This Long Pursuit* two preoccupations dominate. The first takes up the theme of Holmes' *The Age of Wonder*, and is concerned with the close relationship between imaginative writing and science. The second, as the Shelley fantasy illustrates, is the intellectual and imaginative significance of the posthumous life. Holmes pursues his subjects past their deathbeds and into posterity, exploring how literary biography is shaped by generations of readers. In so doing he offers an account of the genre as endlessly abundant and inventive, concerned with every aspect of telling and reading lives. Here he is, in his own words, the 'pursuer pursued', and the best advocate imaginable for the richness of his form.

(B) The Times

An engaging book about the art of biography by an expert practitioner, *This Long Pursuit* is the third in a series that began with *Footsteps, Adventures Romantic Biographer* (2000). It is in two parts - the first, entitled *Confessions*, provides insights into the practice of life-writing under such headings as 'Travelling', 'Experimenting' and 'Ballooning'. The second, *Restorations*, recounts the experiences of individual biographers in chapters focused on Mary Wollstonecraft, Margaret Cavendish and Mary Somerville, among others. For me, *This Long Pursuit* didn't take off until chapter 7, when it got to Zelide, because only then did I sense Holmes' exhilaration at discovering something new. In fact, it's impossible to imagine anyone producing anything so wideranging, as profound in its observations, or as well-informed, on so many literary and scientific figures. That's why I can't help wishing Holmes had provided *This Long Pursuit* with an introduction and conclusion, clarifying the insights that float dimly through this collection - inchoate, implied, half-formed as they presently are. And yet such carping seems churlish when you contemplate his abundant virtues as a writer, not least the generosity of spirit with which he salutes his peers, a welcome reproach to the envious, bad-tempered sniping more usual among academics and their ilk.

(C) Kirkus Review

Holmes, who has written major biographies of Shelley, Coleridge, and others, has published previously on his current themes, *Footsteps and Sidetracks*, and his new volume brings together thoroughly rewritten pieces that had earlier incarnations as speeches, essays, and various ruminations. Early on he reiterates his fundamental belief that biographers must pursue their quarry - follow their footsteps and explore their sidetracks. The author's focus remains sharp throughout, as he sketches his individuals' lives, discusses the published biographies of them, and reveals his theories and beliefs about the writing of biography, beliefs that he has used to develop graduate courses in biography. Holmes proves to be a generous critic of the work of his predecessors and contemporaries - the word 'superb' appears more than once, and he evinces awe when he considers what some early biographers experienced and endured to complete their work. In a few chapters, the author revises what we have previously thought about Coleridge's early lectures and about the importance of Shelley's drowning. Most impressive, though, are Holmes' erudition - is there a relevant text he has not read or a significant site he has not visited? - and his clear, sharply focused prose. Throughout, he manifests the patience and the persistence to do right by his subjects. Unparalleled research, transparent prose, and wide eyes can serve as a model for other biographers indeed, for all other writers.

(D) Goodreads

A confessional chronicle and pilgrimage that takes biographer Richard Holmes across three centuries, through much of Europe and into both his intellectual passions as well as the lively company of many earlier biographers. Central to his book is a powerful evocation of the lives of women - both scientific and literary. 'If our world is to be saved, we must understand it both scientifically and imaginatively'. So writes biographer Richard Holmes in *This Long Pursuit*, a kaleidoscope of stories and meditations in which he revisits two hundred working notebooks, and celebrates his beloved art of biography, calling it the vital handshake across time, cultures, beliefs, disciplines and genders. The diversity of Holmes' material is testimony to his empathy, his erudition and his enquiring spirit, and also sometimes to his mischief. He offers a unique insider's account of a biographer at work - travelling, teaching, researching, fantasising, forgetting, and even ballooning. From this great chronicler of the Romantics now comes a chronicle of himself and his intellectual passions. *This Long Pursuit* contains his most personal and seductive writing.

Which review

41. chronicles the writer's works?
42. invokes imagery of horticulture?
43. suggests other writers would stand to benefit from Holmes' work?

44. relates the time encompassed by this writer's works?
45. tells us about Holmes' assertion that we should seek comprehension from more than one perspective?
46. shows appreciation for Holmes' playful spirit?
47. tells us how Holmes feels when contemplating his predecessors efforts?
48. details the overarching topics of this book?
- 49 indicates that the book was not immediately captivating?
50. employs imagery of Holmes chasing his quarry?

Your answers

41.	42.	43.	44.	45.	46.	47.	48.	49.	50.
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SECTION IV. WRITING (60 points)

Part 1.

The table below shows the results of surveys of people in the UK, carried out in three different decades. It shows the percentages of people who said they were interested in certain sports. Summarize the information by selecting and reporting the main features and make comparisons where relevant. Write at least 150 words.

Percentage of UK residents interested in named sports

Sport	1990	2000	2010
Football	59	57	56
Rugby	12	20	24
Golf	28	28	26
Cricket	12	12	14
Judo	9	5	4
Swimming	15	18	16

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This image shows a full page of white paper with horizontal dotted lines, typical of primary school handwriting practice paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Part 2. Write an essay of about 250 words on the following topic:

The differences between countries are becoming less obvious. Today, people everywhere watch the same movies, follow the same fashion, and see the same brands,

Give reasons for your answer and include any relevant examples from your own knowledge or experience.

This image shows a full page of a handwriting practice worksheet. It consists of multiple rows of horizontal dotted lines spaced evenly down the page, providing a guide for letter height and placement. The background is plain white, and there are no other markings or text present.

----- Hết -----