

**A. LISTENING (50 pts)**

**Part 1: (10 pts)** You will hear an interview with a woman called Amy Martles, who works as a choreographer, creating dance performances for live shows. For questions 15-20, choose the answer (A, B, C or D) which fits best according to what you hear.

1. B	2. A	3. C	4. B	5. D
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**Part 2:** For questions 1-5, you will listen to part of a news report and decide whether the following statements are True (T), False (F) according to what you hear. Write your answers in the corresponding numbered boxes provided. (10pts)

(<https://www.usingenglish.com>)

1. F	2.T	3.T	4.F	5.T
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**Part 3:** Listen to a talk about memory and answer the questions with **NO MORE THAN THREE WORDS** for each answer. Write your answers in the space provided. (10 pts)

<https://www.npr.org/2022/01/12/1072548425/consumer-prices-are-even-higher-as-businesses-try-to-keep-up-with-people-eager-t>

1. Raise interest rate
2. Nearly 40 years
3. Shortage of semiconductors/ chip shortage
4. Snow on the ground
5. Omicron

**Part 4:** Listen to the recording. Fill in each blank with **NO MORE THAN 3 WORDS/ NUMBERS** (20 pts)

1. 19 people	6. a hallway
2. electric space heater	7. pitch-black, thick, chalky
3. 19-story	8. West Africa
4. fire escapes – sprinklers	9. 40 years
5. fireproof	10. fire safety laws

**B. LEXICO AND GRAMMAR (30 pts)**

**Part 1:** Choose the answer A, B, C, or D that best completes each of the following sentences. Write your answers in the corresponding numbered boxes. (20 pt)

1. A	2.C	3. D	4.D	5.C	6.B	7. D	8. B	9. A	10. D
11. A	12. A	13. C	14. C	15. B	16. A	17. D	18. B	19. A	20. C

**Part 2: Use the correct form of the given words (10pts)****Your answer**

1 biohazard    2 unwholesome    3 apocalyptic    4 suicidally    5 good-humoured

**III. READING (60 pts)****Part 1: (Mỗi câu đúng: 0,15 điểm)**

1. appearance	2. far	3. back	4. themselves	5. different
6. as	7. against	8. physical	9. remained	10. forces

**Part 2: (Mỗi câu đúng: 0,1 điểm)**

11. sound laws	12. fashion	13. imperfect	14. principle of ease	15. FALSE
16. Not Given	17. TRUE	18. TRUE	19. Not Given	20. TRUE
21. C	22. B	23. A		

**Part 3: (Mỗi câu đúng: 0,1 điểm)**

24. H	25. C	26. F	27. B	28. A	29. G	30. D
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**Part 4: (Mỗi câu đúng: 0,1 điểm)**

31. C	32. F	33. A	34. D	35. B
36. E	37. G	38. A	39. G	40. C

**Part 5: (Mỗi câu đúng: 0,15 điểm)**

41.D	42. D	43.C	44. B	45.A
46.D	47.C	48.B	49. D	50. C

**IV. WRITING (60 points)****Part 1. (15pts)**

Contents (10 points):

- The summary **MUST** cover the main points
- The summary **MUST NOT** contain personal opinions.

Language use (5 points)

The summary:

- should show attempts to convey the main ideas of the original text by means of paraphrasing (structural and lexical use),
- should demonstrate correct use of grammatical structures, vocabulary, and mechanics (spelling, punctuations,...),
- should maintain coherence, cohesion, and unity throughout (by means of linkers and transitional devices).

Penalties:

- A penalty of 1 point to 2 points will be given to personal opinions found in the summary.
- A penalty of 1 point to 2 points will be given to any summary with more than 20% of words copied from the original.
- A penalty of 1 point to 2 points will be given to any summary longer than 130 words or shorter than 90 words.

**Sample:**

The extract depicts the history and future of parabiosis. Parabiosis is the combination of two circulatory systems, which involved two rats in Benjamin Kamrin's experiment. Initially intended to pinpoint sugar as the cause for tooth decay, parabiosis was later employed by other researchers, who found that linking two rats could benefit elderly ones. However, there exist several pitfalls such as the risk of incompatibility between immune systems and outside blood and hostility-driven attacks

among rats. Despite earlier stigma surrounding parabiosis, the author believes that its role in decelerating ageing can be applied to humans, as suggested by recent findings.

**Part 2. (1,5 điểm)**

**Contents (1,0 điểm)**

The report should:

- Introduce the chart and state its striking features,
- summarise the main features with relevant data from the bar chart,
- make relevant comparisons.

**Language use (0,5 điểm)**

The report should:

- demonstrate a wide variety of vocabulary and grammatical structures,
- have correct use of words and mechanics,
- maintain coherence, cohesion, and unity throughout.

**Part 3. (3,0 điểm)**

**Task achievement (1,0 điểm)**

The essay should:

- sufficiently address all requirements of the task,
- develop relevant supporting ideas with explanations, examples, evidence, etc.

**Organization (1,0 điểm)**

The essay should have:

- *an introduction* presenting a clear thesis statement introducing the points to be developed,
- *body paragraphs* developing the points mentioned in the introduction,
- *a conclusion* summarising the main points discussed in the essay.

**Language use (1,0 điểm)**

The essay should:

- demonstrate a wide variety of vocabulary and grammatical structures,
- have correct use of words and mechanics,
- maintain coherence, cohesion, and unity throughout.

**Tapescript**

**Part 1:**

M: My guest today is the choreographer Amy Martles, who's put together many diverse dance productions; everything from classical ballet to modern stage musicals and experimental modern dance – the list goes on. Amy, tell us, how did you get into choreography in the first place?

F: Well I got the performance bug as a kid – you know, we'd put on plays at primary school. Dance was a part of that, though it wasn't ever to the forefront particularly. Gymnastics was the thing I excelled at, and it was my sports coach who suggested trying private dance classes. She saw something in the way I used my body to communicate feeling, and thought that might be worth developing. She was right. **1 – 0.42 - I naturally leaned towards rather athletic dance styles, and there wasn't much of a repertoire for that, so creating dances was the natural way forward.** I like to do my own thing, and movement and gesture are a very effective means of communication. That whole idea's always fascinated me.

M: So, do you need to be a good dancer to be a good choreographer?

F: Well, when I was a dancer, I had the experience of working under a choreographer and I keep reminding myself how that felt – how frustrating it can be when the choreographer just seems to be trying out ideas on a whim – and you're the guinea pig. You know, after a long tiring session, that's the last thing a dancer wants. **2 – 1.29 - Any choreographer worth her salt would pick up on that and call it a day.** I'm not sure you have to be an exceptional dancer yourself though, and I know of

choreographers who hardly ever set foot on stage themselves – and certainly couldn't reproduce all the steps. Because that's not the point really – it's more what you bring out in others.

M: Sure. Talk us through how you go about creating a new dance.

F: Well it really depends – like, sometimes I'm commissioned for a show where the music, the narrative – that's all in place and I'm working within those constraints – and that's the challenge. Other times it's an idea that comes first and I work with the composer to create something coherent that could be performed as an original piece of dance – and that's just as challenging, but in a different way. For that I create the final version with the dancers, seeing what their bodies can manage, which moves are more achievable or visually effective. 3 – **2.33 - It can be pretty experimental and almost random – like, you might see a movement that really works by chance – if, say, a dancer slips and creates a particular shape – and you make something of it.**

M: Right. So what do you aim for in your work?

F: Well, I have to feel that everything comes together as a unified whole, that we're saying something to the audience that's honest and meaningful. That means having harmony and balance in everything – the music, the dance steps, the costumes and the lighting, and they're all equally important. Sometimes you can see a piece that has originality and groundbreaking steps, but performed on a set that's distracting, and the message gets blurred. I want to enhance people's perceptions not confuse them – 4 – **3.28 - I want them to understand what I'm doing and the idea I'm trying to put across.** So it's more about them than me really, but it's certainly not about impressing them with flashy moves or anything like that.

M: I've heard choreographers are very choosy about which dancers they'll work with. What do you look for in a dancer?

F: For me, it's got to be someone who's ready to collaborate in anything and explore any options without pre-conceptions. I'm pretty intolerant of dancers who go in for introspection or whose egos need massaging. Actually, in some ways, working with students is more straightforward because they've got the basic training, they're desperate to learn, but they're not weighed down with expectations. I guess I like the idea of the blank canvas best. But if I am working with professionals, then it's more collaborative, and that's nice too. We develop a conversation about the work and through that something emerges – it's a coming together of minds, so always stimulating.

M: And if you're asked to work on a new production of a well-known piece, is it a very different approach?

F: 5 – **4.40 - I think I stay true to the spirit of the piece – and to my own instincts.** All art is created to speak to contemporary audiences. Even productions of historical dramas end up being about today's concerns. That's inescapable. But I wouldn't set out to change the underlying ideas in a piece. I know people will inevitably make comparisons with past productions, and I don't have a problem with that, but it's not my starting point. Actually more of an issue for me is the gulf that people perceive between the experimental original piece and the new production of a known work – because it just isn't as wide as they imagine. Sure, the starting point is different, as are the practical considerations – 20 – **5.28 - but if you're talking about the**

**essence – the choreographer’s vision – her craft if you like – then for me there’s hardly a gulf at all.**

M: Thanks for your insights, Amy ...

## **Part 2:**

### **Biofuels and the Environment**

Leading investors have joined the growing chorus of concern about governments and companies rushing into producing biofuels as a solution for global warming, saying that many involved in the sector could be jeopardising future profits if they do not consider the long-term impact of what they are doing carefully.

It is essential to build sustainability criteria into the supply chain of any green fuel project in order to ensure that there is no adverse effect on the surrounding environment and social structures. The report produced by the investors expresses concern that many companies may not be fully aware of the potential pitfalls in the biofuel sector.

Production of corn and soya beans has increased dramatically in the last years as an eco-friendly alternative to fossil fuels but environmental and human rights campaigners are worried that this will lead to destruction of rain forests. Food prices could also go up as there is increased competition for crops as both foodstuffs and sources of fuel. Last week, the UN warned that biofuels could have dangerous side effects and said that steps need to be taken to make sure that land converted to grow biofuels does not damage the environment or cause civil unrest. There is already great concern about palm oil, which is used in many foods in addition to being an important biofuel, as rain forests are being cleared in some countries and people driven from their homes to create palm oil plantations.

An analyst and author of the investors' report says that biofuels are not a cure for climate change but they can play their part as long as governments and companies manage the social and environmental impacts thoroughly. There should also be greater measure taken to increase efficiency and to reduce demand.

## **Part 3:**

*Consumer prices were 7% higher in December than the year prior — the sharpest increase in nearly four decades. Many expect the Federal Reserve to raise interest rates to try to bring inflation down.*

MARY LOUISE KELLY, HOST:

Even when you know you've got a fever, it can be eye-opening to take your temperature. And in that vein, we have known for a while that prices are rising at a feverish pace. Today, we got the precise reading on just how much that is hitting people's budgets. The government says consumer prices in December were a sizzling 7% higher than a year ago. That's an even bigger jump than we saw in November, which was already the highest inflation rate in **2 - nearly 40 years – 0.25**. NPR's Scott Horsley joins me.

Hey, Scott.

SCOTT HORSLEY, BYLINE: Hi, Mary Louise.

KELLY: What's going on? What's behind these prices?

HORSLEY: You know, this is a story we've been seeing throughout the pandemic. There's just a big mismatch between consumers, who are eager to buy stuff, and businesses that are short on people and materials and having a hard time keeping up. In some of the previous months, you could point to a few

items on the shopping list where prices had really taken off. But now the inflation bug is spreading, and prices were elevated in more than two out of three categories that the government keeps track of.

KELLY: So what does that mean? Give me an example.

HORSLEY: One of the big places we're seeing sticker shock is on used car lots. Pat Ryan runs a car buying app called **3 – CoPilot – 1.05**. He says demand for cars and trucks really took off last spring about the time those \$1,200 relief payments went out. But as we know, the supply of new cars was limited by that **3 - shortage of semiconductors – 1.15**, so more people started shopping for used cars. And the price of used cars and trucks in December was up more than 37% from a year ago.

PAT RYAN: There is a question of, how long will consumers pay new-car prices for 3-year-old cars? For most of 2021, people have been paying new-car prices for 2-, 3-, 4-year-old cars.

HORSLEY: Now, Ryan says demand for used cars has softened a little bit in the last month or so, which could be just a seasonal thing. A lot of people don't like shopping for cars when there's **4- snow on the ground – 1.47**. So what happens to prices this year is going to depend a lot on how quickly new-carmakers are able to solve their **3- chip shortage** and crank up production.

KELLY: And what about some of the other things we've been hearing so much about - the high price of gas, the high price of groceries - because those are also driving inflation, right?

HORSLEY: Yeah, grocery prices are still climbing, although not as fast as they were in previous months. Gasoline prices actually fell in December, when omicron first hit. But gas still costs almost 50% more than it did a year ago because people are moving around more. What's more, crude oil prices have started climbing again, so the little bit of relief that drivers got at the gas pump in December could be short-lived. We're also seeing rising rents, and that's another growing factor in inflation reflecting increase in **9 - housing costs – 2.02** across the country.

KELLY: Any relief in sight?

HORSLEY: You know, most forecasters do expect to see some moderation of inflation this year, although price hikes are likely to remain bigger than we're used to and certainly bigger than the Federal Reserve's target, which is 2%. Fed Chairman Jerome Powell told lawmakers yesterday he expects some relief this year from the supply chain bottlenecks, which have been contributing to rising prices. But Powell says a return to more normal production patterns is just hard to predict, like the pandemic itself.

(SOUNDBITE OF ARCHIVED RECORDING)

JEROME POWELL: Inventories are moving up, and delivery times have shortened. And that's a good thing. But on the other hand, omicron can really - particularly if China sticks to a no-COVID policy, **5 – omicron – 3.14** can really disturb the supply chains again. Although, it could be briefer this time.

HORSLEY: China has been quick to shutter factories and idle ports when there's any sign of workers getting sick. And with the omicron variant, China's seen some of the biggest citywide lockdowns in the last two years. That, of course, could have ripple effects on companies and consumers in this country and could prolong the inflationary pressure.

KELLY: Did Powell in his testimony there drop any hints as to what he might be planning to do about it?

HORSLEY: Well, in order to get inflation in check, forecasters think the Fed's going to have to **1 - raise interest rates** and maybe sooner, maybe more than had been expected just a few months ago. Fed policy officials have telegraphed the likelihood of three interest rate hikes this year. The first of those could come as early as March. And with today's big inflation number, an early rate hike is looking more and more likely.

KELLY: Thank you, Scott.

HORSLEY: You're welcome.

KELLY: NPR's Scott Horsley.

**Part 4: Listen to the recording. Fill in each blank with NO MORE THAN 3 WORDS/ NUMBERS (20 pts)**

A fire at a New York City apartment complex killed at least **1-19 people – 0.44 on Sunday**, including nine children.

A MARTINEZ, HOST:

Officials call it one of the worst fires in the city's history. More than 200 firefighters responded to the call. A **3 - 19-story – 0.12** building in the Bronx was ablaze. Here's New York Fire Commissioner Daniel Nigro yesterday.

(SOUNDBITE OF ARCHIVED RECORDING)

DANIEL NIGRO: This fire began in an apartment that spans two floors on the second and third floor of the building. It started in a malfunctioning **2 - electric space heater – 0.20**.

MARTIN: For more, we've got Jake Offenhartz on the line from member station WNYC, who's been covering this. Jake, good morning. Thanks for being here.

JAKE OFFENHARTZ, BYLINE: Good morning.

MARTIN: So as we noted, officials there in the city say this was the deadliest fire in more than three decades. Why? What made it so bad?

OFFENHARTZ: I think a lot of people are trying to figure this out right now. We do know that it was a **5 - fireproof building – 0.51**, but the door to the apartment that caught fire and the door to **6- a hallway - 0.56** were also open. And that allowed smoke to travel through almost the entire 19 floors of the building. And people I spoke to said that they were OK if they stayed in their apartments and barricaded their doors. But many residents tried to evacuate. Some of them died in the hallways that were filled with smoke. One resident I spoke to, Ken Otisi, described a wall of smoke when he opened his apartment door.

KEN OTISI: It was **7 - pitch-black, thick, chalky – 1.23** smoke, the type of smoke that you can't breathe. There was one point I did kind of break down. I thought I was going to die. But I tried to stay as calm as possible.

OFFENHARTZ: Otisi waited inside his apartment for hours, he said. And when he was eventually able to leave, he told me that he saw multiple people and pets unconscious in the building's hallway.

MARTIN: Oh, my. So this was an older building, right? **It was built in 1972** and doesn't, I assume, have some of the safeguards that newer buildings have. What can you tell us about that?

OFFENHARTZ: Yeah. So this is an affordable housing complex built for **low- to moderate-income** tenants with state money in the 1970s. And like many high rises that were built at the time, there were **no fire escapes – 2.06**. Residents rely on hallways in the building. We're also told that there **weren't sprinklers** in the building. At the time it was built, there weren't local laws requiring sprinklers in residential buildings. And we know that the building has some outstanding violations for things like rodents and a broken elevator. Residents said that there were fire alarms that were frequently ringing in the building and that were often ignored. So officials said that these are all things they're looking into when they're conducting a full investigation into whether the building was following all **10 - fire safety laws – 2.37**.

MARTIN: What have you learned about the people who live there?

OFFENHARTZ: Yeah, we're still waiting on some details there, but we do know that there was a large population of immigrants from **8 - West Africa**, a West African Muslim community in the building, including some of the victims. I spoke to a member of the Islamic Cultural Center of the Bronx, Bakary Camara. He described a close-knit community that had developed around this building specifically.

BAKARY CAMARA: We are devastated. As a people of faith, we leave everything in the hand of Allah subhanahu wa ta'ala. However, you know, we need help. Some people live in this building for 40 years, and now they are uprooted.