

KỶ THI OLYMPIC TRẠI HÈ HÙNG VƯƠNG**HDC Anh_10_01_H01***(HDC gồm: 7 trang)***LẦN THỨ XIX, NĂM 2025****ĐỀ THI MÔN: TIẾNG ANH, LỚP 10****Thời gian: 180 phút***(không kể thời gian giao đề)***SECTION I. LISTENING (50/200 points: 2 points/each correct answer)****Part 1. (14 points)**

1. 3000 BC	2. stone	3. Hinduism	4. Dutch East	5. colonisation
6. 1920s	7. everyday life			

Part 2. (16 points)

8. upbringing	13. 49
9. predispositions	14. 51
10. shyness	15. personality
11. imitation	
12. survival instinct	

Part 3. (10 points)

16. F	17. T	18. F	19. F	20. T
--------------	--------------	--------------	--------------	--------------

Part 4. (10 points)

21. C	22. B	23. B	24. A	25. A
--------------	--------------	--------------	--------------	--------------

SECTION II. GRAMMAR AND VOCABULARY (30/200 points: 1 point/each correct answer)**Part 1. (15 points: 1 point/each correct answer)**

26. C	27. A	28. B	29. B	30. C
31. D	32. A	33. B	34. A	35. A
36. C	37. A	38. A	39. A	40. B

Part 2. (5 points: 1 point/each correct answer including correction)

No	Mistake	Correction
41	have	has
42	distinguishable	distinguished
43	disqualified	unqualified
44	what	how
45	comfortable	comforting

Part 3. (10 points: 1 point/each correct answer)

46. forebears	51. infuriates
47. tranquilizers / tranquillizers	52. inalienably
48. competing	53. cynical
49. uprooting	54. instrumental
50. entitlement	55. inquisitive

SECTION III. READING COMPREHENSION (60/200 points)**Part 1. (10 points: 1 point/each correct answer)**

56. D	57. A	58. B	59. C	60. A
61. C	62. D	63. C	64. D	65. C

Part 2. (10 points: 1 point/each correct answer)

66.	effect / impact / influence	67.	up
68.	attention	69.	there
70.	becomes	71.	of
72.	Whether	73.	anything
74.	breaking	75.	where

Part 3. (10 points: 1 point/each correct answer)

76. B	77. B	78. C	79. A	80. C
81. B	82. C	83. D	84. D	85. A

Part 4. (20 points: 2 points/each correct answer)

86. vi	87. ii	88. i	89.vii	90. v
91. YES	92. NO	93. NOT GIVEN	94. YES	95. NO

Part 5. (10 points: 1 point/each correct answer)

96. A	97. D	98. B	99. D	100. B
101. A	102. C	103. B	104. C	105. D

SECTION IV. WRITING: 60/200**Part 1: 20 pts**

The mark given to part 1 is based on the following criteria:

1. Contents (10 points)

- The report **MUST** cover the following points:
 - Introduce the chart (2 points) and state the striking features (2 points)
 - Describe main features with relevant data from the charts and make relevant comparisons (6 points)
- The report **MUST NOT** contain personal opinions. (A penalty of 1 point to 2 points will be given to personal opinions found in the answer.)

2. Language use (10 points)

The report should:

- demonstrate a wide variety of lexical and grammatical structures,
- have correct use of words (verb tenses, word forms, voice, ...); and mechanics (spelling, punctuations, ...).

Part 2: 40 pts

The mark given to part 2 is based on the following criteria:

1. Task achievement (10 points)

- All requirements of the task are sufficiently addressed.
- Ideas are adequately supported and elaborated with relevant and reliable explanations, examples, evidence, personal experience, etc.

2. Organization (10 points)

- Ideas are well organized and presented with coherence, cohesion, and unity.
- The essay is well-structured:
 - Introduction is presented with a clear thesis statement introducing the points to be developed.
 - Body paragraphs develop the points introduced with unity, coherence, and cohesion. Each body paragraph must have a topic sentence and supporting details and examples when necessary.

- Conclusion summarizes the main points and offers personal opinions (prediction, recommendation, consideration, ...) on the issue.

3. Language use (15 points)

- Demonstration of a variety of topic-related vocabulary
- Excellent use and control of grammatical structures

4. Punctuation, spelling, and handwriting (5.0 points)

- Correct punctuation, no spelling mistakes, and legible handwriting.

LISTENING TAPE SCRIPTS:

Part 1:

Last week we looked at the traditional art of Japan. In this week's lecture we're going to move south and look at the very special way in which art has developed in the beautiful island of Bali, which is now part of Indonesia. I'll begin by giving you a brief historical overview.

It's thought that the first inhabitants of Bali were farmers who arrived around 3000 BC ... at the beginning of the Iron Age. They probably originally came from China, and in Bali they cultivated rice and built temples ornamented with wood and stone carvings and statues. The Hindu religion was introduced in the 14th century AD, and this has remained the main religion on the island. This was an important period in the artistic development of the island, when sculptors, poets, priests and painters worked together in the service of the ruling families. Rather than painting everyday scenes, artists concentrated on narrative paintings illustrating the epic stories of Hinduism. Bali's rich natural resources have always made it an alluring goal for merchants, and from the 17th century onwards, Dutch ships visited the island to trade in spices and luxury goods. Gradually the old royal families lost their power, and eventually in 1906 the Dutch East Indies Company was founded and the island became a colony. In the 20th century, art then took on a very different role: as a tool accessible to everyone in the fight of the Balinese people against colonisation rather than as the property of a minority. Shortly after this, in the 1920s, stories of the beauty of the island of Bali began to spread around the world, and Balinese art underwent another vast transformation with advent of tourism to the island. At first, this was only on a small scale, but it had important effects. Expatriate artists from Holland and Germany settled on the island bringing paper, Chinese ink and other new materials with them. They worked with local artists, encouraging them to experiment with concepts like naturalism, expressionism, light and perspective, as well as to move away from the tradition focus on narrative painting towards something closer to their own experience. When independence came in 1945, this desire for an art to match a new national identity became stronger and the traditional narrative paintings started to give way to scenes showing the everyday life of the Balinese people –harvests, market scenes and daily tasks – as well as the myths and legends of their history.

Part 2:

We're going to look into one of the most heated debates in the history of biology, sociology and many other sciences. Nature versus nurture. The key question is how much of who you are is due to genetics, and how much is down to your upbringing and the environmental factors there in. There should be time for questions at the end.

In terms of genetics, what a growing number of researchers believe nowadays is that genes don't determine directly what you will become but rather offer predispositions, which might manifest themselves or not depending on environmental influences. Scientists have discovered that within the approximately 35,000 genes every single one of us carries lie the mechanisms that can influence personality, such as impulsivity, emotional intelligence and even addiction to certain substances. Research seems to indicate that you can have a sweet tooth or at least be very inclined to have one even before you're born. A good example of how nature can influence personality is the gene FOXP2 in the chromosome 7. Mutations in this gene lead to problems in speech and language, which in turn may make it more likely for that child to become shy and quiet as they compare themselves with their siblings and their peers. So you see, whereas there isn't a gene for shyness, your body might contain strong influencing factors that make you much more inclined to that type of behaviour.

Let's look at the other side of the coin. Amongst those scientists who are strong believers in the importance of the environment, the main controversy is regarding who influences your personality the most. There are those who believe that parents are mainly responsible for the development of a child's character. Mostly by imitation, children pick up from their parents different patterns of behaviours and personality traits, both positive, such as self-confidence or honesty, and negative, like aggressiveness and

anxiety. Others defend the theory that peers, mostly friends, have a much stronger role. The importance of what is often called horizontal relationships is dictated by a primitive survival instinct.

Ever since humans have walked the earth, we have felt a strong need to be integrated into a social group, which in the past would have made the difference between survival and death. So when a child nowadays identifies themselves with a particular group, they tend to have to behave according to its internal rules in order to be accepted. Peer pressure can therefore lead not only to habit formation, but potentially to personality changes, especially when younger. So, considering the arguments presented, both sides have a strong case supported by solid evidence. This historical controversy, however, seems to finally be coming to an end, as modern research indicates that the result of this battle is actually, perhaps technically, a draw. A recent collaboration between scientists from Australia and Holland concluded that 49% of human traits and diseases are due to genetic influence, while 51% are caused by environmental factors. The bottom line is that both nature and nurture play significant roles in the development of your personality. From there, we'll be in a better position to ascertain how personality can, or indeed whether it should, be modified. There are interesting times ahead, that's for sure. Now, on the screen, you can see the titles of papers from a number of leading scientists.

Part 3:

Interviewer: Tonight we're talking to map-maker Sally Gordon, and marine biologist Mark Tomkins, about making maps of the ocean floor. Sally, how did you get started on your career? Tell us about your first expedition.

Sally: As a recent graduate, I was fortunate to receive a full-paid internship aboard an exploration vessel to participate in sonar mapping. I was delighted to be selected, but I was extremely nervous about living at sea for three weeks. Fortunately, everyone was really friendly and helpful to me as the new kid on board. On my very first mapping expedition, we collected some data which really changed the way that they thought about geology in that area, and from then on I was completely hooked, and inspired by the thought of repeating the success. Now a lot of my shipmates call me the Mapping Queen!

Interviewer: Mark, how far have we progressed in terms of researching the ocean floor?

Mark: Here's a troubling fact: most of us know more about planets than we do about the depths of the ocean. And yet with volcanoes, deep valleys, mountain peaks and vast plains, the landscape of the ocean floor is as varied and magnificent as it is on the surface of some astronomical body. Ninetyfive percent of the ocean floor remains unexplored - which is nothing compared to how small a part of space we have reached, of course. But mapping the ocean floor is very technologically challenging and is progressing much more slowly than space exploration.

Interviewer: Sally, I know you were wanting to make a point about public attitudes towards deep-sea exploration.

Sally: Yes ... thanks. I do think it's challenging to get the public engaged about deep-sea exploration. I think you can get people excited about some parts of marine science. People love to see footage of coral reefs, for example. These are bright, well-lit portions of the ocean, but really just its skin. But the depths are so far removed from people physically, so it's a case of out of sight and out of mind, I suppose, which is a shame and so unnecessary.

Interviewer: Here's a question for both of you. Where does the funding for these projects come from?

Mark: The government funding has tended to dry up in recent years, and a lot of corporations have really taken up some of the slack. Our project is financed by Allianz insurance. It's a very interesting model for ocean science because it's like instead of sponsoring a football team, you're sponsoring a very important scientific mission that really can make a difference - and people notice that.

Sally: It's an interesting development. I think corporates are starting to see the opportunity here for getting massive brand exposure in an area that there aren't too many competitors. And I don't think a government funded project could've worked at the speed that we've been working at.

Interviewer: There are a lot of mineral resources under the sea. Mark, aren't some nations - particularly island nations - rushing in to exploit this?

Mark: Some are. Though, of course, without knowing the shape of the ocean floor, we'll never realise the economic viability of these resources. Some island nations have been trying to extend their territorial sea claims further under one interpretation of maritime law. I think who owns these resources is a huge issue, and particularly who might be responsible for any damage done to the ocean if these resources are mined - who would be liable.

Interviewer: With all the new technology, our knowledge of the oceans is increasing. Where do you both see this leading?

Sally: More awareness leads to more engagement and - I hope - more responsibility. People would be seeing landscapes everywhere, as gorgeous as the Himalayas or the Grand Canyon, and they'd be seeing them for the first time because these are places that no human had ever seen before. We've already witnessed this with photos of galaxies coming back from the latest space probes.

Mark: I think the only reason we haven't seen these places is we haven't had the will to go find them. It'll make people think before they're careless about pollution, or eating seafood unsustainably, because they'd really know how beautiful the ocean is, and that it's not just a big dumping ground. It's our planet, not some distant galaxy we're talking about here after all.

Part 4: CAE Cambridge Advanced Listening Part 3: Journalism

Int: Today we're looking at careers in journalism. My guests are Jenny Langdon and Peter Sharples, both regular columnists on major publications. Jenny, you made your name really young, didn't you?

F: Relatively, yes. I was a raw recruit on the local paper when a scandal broke concerning a celebrity living nearby. Out of the blue I found myself with a scoop on my hands. Basically, I found the guy, interviewed him, then hid him someplace where reporters on rival papers wouldn't find him. When the story broke next day, the editorial team had actually cobbled the front-page story together from my notes, but it was attributed to me by name. Before I knew what was happening I'd been headhunted by a national daily. It was a turning point alright - but I can hardly claim it as a shrewd career move or anything!

Int: And the editor at that national daily was a notoriously bad-tempered individual ...

F: Well, there's no denying he deserved that reputation! I mean, having landed a dream job, I was really thrown in at the deep end! My desk was right outside his office, so I was first in the firing line if anything went wrong - even stuff I'd had no hand in! But I knew better than to argue, and was thick-skinned enough not to take it personally. Anyway that's what the paper was like, always on the edge, and I really flourished in that environment.

Int: Eventually getting your own daily column....

F: ... and that's where I really came into my own. I mean, I'd done stints on the sports desk, been celebrity correspondent - the works. Actually, I only got offered the column as a stop-gap when my predecessor left under a cloud. But I was desperate to hold on to it. And it came at just the right time - if it'd been earlier, I'd never have had the nerve or the experience to make it my own.

Int: Let's bring Peter in here. You started off on the celebrity magazine called *Carp*, didn't you?

M: I did. Ostensibly thanks to a speculative letter to the editor when I was still a student. Actually, I'd been doing stuff for a student newspaper all through university. Skills I learnt there stood me in good stead. When *Carp Magazine* called me for interview, my approach to college news convinced them I was in touch with reality - you know, budgets, deadlines, all that - that's what swung it in my favour - it wasn't just having my finger on the pulse as far as youth culture was concerned - important as that was at *Carp*.

Int: Can I ask you both whether you'd say courses in journalism are worth doing? Jenny?

F: Well, I wanted to write and a journalism course seemed a reasonable enough starting point. Journalism is at least paid up front - unlike some forms of writing, and there's no denying that was an incentive. So, yes, I did one. And, you know, if I hadn't, who knows if I'd have been able to handle the stuff thrown at me when I first arrived at the newspaper - it does give you that grounding. But I wouldn't say it taught me everything I needed. Fortunately a stint on the student newspaper filled in the gaps.

M: ... as is so often the case. They're often criticised for taking too strong a line on issues, but they're invaluable because they give you that free rein, and you're generally writing from the heart rather than for the money. I'd say by all means do a course, theorise all you like in the classroom, but just bear in mind that it's no substitute for getting out there - for developing your own style.

Int: Now you've both recently published novels - is this a change of direction?

F: People keep asking that. I like to think that, much as I rate myself as a journalist and feel I have nothing left to prove, I'm still up for the next thing that comes along. I'll never be a prizewinning novelist, but having a go at it keeps me on my toes. It would be easy enough to get stale doing a column like mine, but that does remain my grand passion – I don't know about you Peter, but I'm hardly thinking of moving on.

M: Well, I expect there's people who'd say we should stand aside to give up-and-coming writers a chance. But, no, I'm not. I'd go along with the idea of diversification keeping you nimble though, and I'm not making great claims for my novel either. But I would take issue with the idea that journalism itself holds no further challenge. I wish I had your confidence Jenny – I'm always telling myself that I'm only as good as my last piece and there's no room for complacency.

Int: And there we must leave it. Thank you both[fade]