MS. CHI ENGLISH

Name: _____ **Date**: …/ …/ 20…

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GLOBAL ENGLISH 8: UNIT 8 – HABITANT INTERACTIONS

VOCABULARY 2

A. VOCABULARY

No.	New words	Meanings	No.	New words	Meanings
1	**pieces of N** /pi:s/	những phần/ món của cái gì	30	**tread water** (v) /tred/	bơi đứng
2	**electrical** (adj) /ɪˈlektrɪkl/	(thuộc về) điện	31	**scream** (v) /skri:m/	la hét
3	**electric** (adj) /ɪˈlektrɪk/	(sử dụng bằng) điện	32*	**sob** (v) /sɑ:b/	khóc nức nở
4	**fly** (v) /flaɪ/	bay	33	**jab** (v) /dʒæb/	thọc mạnh
5	**relate to** (prep) /rɪˈleɪt/	liên quan đến	34	**grab** (v) /ɡræb/	tóm lấy
6	**ambition** (n) /æmˈbɪʃn/	tham vọng	35*	**gasp** (v) /ɡæsp/	thở hổn hển
7	**invention** (n) /ɪnˈvenʃn/	phát minh	36*	**swallow** (v) /ˈswɑ:ləʊ/	nuốt
8	**appliance** (n) /əˈplaɪəns/	thiết bị, dụng cụ	37*	**splutter** (v) /ˈsplʌtər/	thổi phù phù
9*	**conference** (n) /ˈkɑ:nfərəns/	hội thảo	38*	**overboard** (adv) /ˈəʊvərbɔ:rd/	qua mạn thuyền
10	**give place to s.b/s.th** /pleɪs/	nhường chỗ cho ai/ cái gì	39	**stingray** (n) /ˈstɪŋreɪ/	cá đuối ó
11	**environmentalist** (n) /ɪnˌvaɪrənˈmentəlɪst/	nhà môi trường học	40	**reef** (n) /ri:f/	đá ngầm
12	**power** (v) /ˈpaʊər/	cấp nguồn, nối điện, cung cấp lực	41	**fright** (n) /fraɪt/	cảm giác sợ hãi
13	**thanks to** /θæŋks/	nhờ vào	42	**braid** (n) /breɪd/	bím tóc
14*	**advantage** (n) /ədˈvæntɪdʒ/	lợi thế	43*	**give s.b a chance to do s.th** /tʃæns/	cho ai cơ hội để làm gì
15*	**disadvantage** (n) /ˌdɪsədˈvæntɪdʒ/	bất lợi	44*	**no matter how** /ˈmætər/	cho dù thế nào
16	**up to now** /naʊ/	cho đến bây giờ	45	**remain** (v) /rɪˈmeɪn/	duy trì, vẫn
17	**food chain** (n) /ˈfu:d tʃeɪn/	chuỗi thức ăn	46	**kick out of** /kɪk/	thò ra, đưa ra

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18	**prey** (n) /preɪ/	con mồi	47	**beneath** (prep) /bɪˈniːθ/	dưới
19*	**herbivore** (n) /ˈhɜːrbɪvɔːr/	động vật ăn cỏ	48*	**coral** (n) /ˈkɔːrəl/	san hô
20*	**carnivore** (n) /ˈkɑːrnɪvɔːr/	động vật ăn thịt	49	**disbelief** (n) /ˌdɪsbɪˈliːf/	sự hoài nghi
21*	**consumer (in a food chain)** (n) /kənˈsuːmər/	động vật tiêu thụ (trong chuỗi thức ăn)	50	**bubble** (n) /ˈbʌbl/	bong bóng, bọt khí
22	**kingfisher** (n) /ˈkɪŋfɪʃər/	chim bói cá	51*	**terror** (n) /ˈterər/	sự sợ hãi tột độ
23*	**hereditary** (adj) /həˈredɪteri/	(thuộc về) di truyền	52	**speed** (v) /spiːd/	di chuyển nhanh
24*	**pass** (v) /pæs/	chuyển/ truyền lại	53*	**darting** (adj) /dɑːrt/	nhanh chóng, đột ngột
25	**chief** (n) /tʃiːf/	người đứng đầu	54	**inspect** (v) /ɪnˈspekt/	kiểm tra, xem xét
26	**great-grandfather** (n) /ˈgrænfɑːðər/	ông cố	55	**crayfish** (n) /ˈkreɪfɪʃ/	tôm hùm nước ngọt
27	**dog paddle** (n) /ˈdɔːg pædl/	bơi kiểu chó	56*	**resume** (v) /rɪˈzuːm/	bắt đầu lại/ tiếp tục (sau khi bị gián đoạn)
28	**drown** (v) /draʊn/	chìm xuống, chết đuối	57	**tread** (v) /tred/	bước đi
29	**drift** (v) /drɪft/	trôi giạt			

***Note: n/N = noun (danh từ); v = verb (động từ); adj = adjective (tính từ)**

adv = adverb (trạng từ); prep = preposition (giới từ); s.b = somebody (ai đó)

s.th = something (cái gì đó); từ có ký hiệu * có 2 cách phát âm

Con học thuộc nghĩa của từ, chỉnh phát âm theo từ điển và chép mỗi từ 1 dòng vào vở ghi.

B. HOMEWORK

***Note: DO NOT apply short forms (contractions) in sentences.**

Use "was not/ do not/ have not..." instead of "wasn't/ don't/ haven't..."

I. Underline the correct word in each sentence.

*0. I heard a child **sobbing / grabbing** loudly.*

1. Fax machines were a wonderful **ambition / invention** at the time.
2. The museum will **remain / power** open to the public throughout the building work.
3. She had the **advantage / disadvantage** of a good education.

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4. I had a sore throat and it hurt to **swallow / splutter**.

5. She wears her hair in **braids / reefs**.

II. Fill in the blanks with the words given in the box.

~~*prey*~~	herbivores	carnivores	ambition	disbelief	terrors

*0. A **prey** is an animal that is hunted, killed and eaten by another.*

1. She shook her head in _____. She didn't trust me.

2. Cows and sheep are _____. They don't eat meat.

3. Heights have no _____ for me.

4. His _____ was to study medicine.

5. Lions and leopards are _____.

III. Complete the sentence with the correct verb in brackets. Use any appropriate verb forms.

*0. I **will fly** to London tomorrow.* ***(fly / remain)***

1. Jim _____ a cake from the plate now. **(gasp / grab)**

2. After the accident, both drivers got out and _____ their cars for damage. **(inspect / scream)**

3. He got back in the car and _____ driving. **(resume / remain)**

4. No one noticed that the boat had begun _____ out to sea. **(tread / drift)**

5. They covered my mouth to stop me from _____ loudly. **(scream / jab)**

IV. Order the letters to make words that fit the definitions.

Definitions	Letters	Words
0. a person with a high rank or the highest rank in a company or an organization	F E I C H	***CHIEF***
1. (of a disease or characteristic) given to a child by its parents before it is born	Y R A T I D E R E H	_____
2. the feeling of not being able to believe something	D S I B E L E I F	_____
3. a simple swimming stroke, with short quick movements like those of a dog in the water	O D G P A E L D D	_____

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Test 3

PAPER 1 READING (1 hour)

Part 1

You are going to read an article about a man who makes works of art out of seashells. For questions **1–8**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

Mark your answers **on the separate answer sheet**.

THE SHELL ARTIST

At the age of 83 Peter Cooke has become a master of his art.

There are still many things that Peter Cooke would like to try his hand at – paper-making and feather-work are on his list. For the moment though, he will stick to the skill that he has been delighted to perfect over the past ten years: making delicate and unusual objects out of shells.

'Tell me if I am boring you,' he says, as he leads me round his apartment showing me his work. There is a fine line between being a bore and being an enthusiast, but Cooke need not worry: he fits into the latter category, helped both by his charm and by the beauty of the things he makes.

He points to a pair of shell-covered ornaments above a fireplace. 'I shan't be at all bothered if people don't buy them because I have got so used to them, and to me they're adorable. I never meant to sell my work commercially. Some friends came to see me about five years ago and said, "You must have an exhibition – people ought to see these. We'll talk to a man who owns an art gallery".' The result was an exhibition in London, at which 70 per cent of the objects were sold. His second exhibition opened at the gallery yesterday. Considering the enormous prices the pieces command – around £2,000 for the ornaments – an empty space above the fireplace would seem a small sacrifice for Cooke to make. *line 35*

There are 86 pieces in the exhibition, with prices starting at £225 for a shell-flower in a crystal vase. Cooke insists that he has nothing to do with the prices and is cheerily open about their level: he claims there is nobody else in the world who produces work like his, and, as the gallery-owner told him, 'Well, you're going to stop one day and everybody will want your pieces because there won't be any more.'

'I do wish, though,' says Cooke, 'that I'd taken this up a lot earlier, because then I would have been able to produce really wonderful things – at least the potential would have been there. Although the ideas are still there and I'm doing the best I can now, I'm more limited physically than I was when I started.' Still, the work that he has managed to produce is a long way from the common shell constructions that can be found in seaside shops. 'I have a miniature mind,' he says, and this has resulted in boxes covered in thousands of tiny shells, little shaded pictures made from shells and baskets of astonishingly realistic flowers.

Cooke has created his own method and uses materials as and when he finds them. He uses the cardboard sent back with laundered shirts for his flower bases, a nameless glue bought in bulk from a sail-maker ('If it runs out, I don't know what I will do!') and washing-up liquid to wash the shells. 'I have an idea of what I want to do, and it just does itself,' he says of his working method, yet the attention to detail, colour gradations and symmetry he achieves look far from accidental.

Cooke's quest for beautiful, and especially tiny, shells has taken him further than his Norfolk shore: to France, Thailand, Mexico, South Africa and the Philippines, to name but a few of the beaches where he has lain on his stomach and looked for beauties to bring home. He is insistent that he only collects dead shells and defends himself against people who write him letters accusing him of stripping the world's beaches. 'When I am collecting shells, I hear people's great fat feet crunching them up far faster than I can collect them; and the ones that are left, the sea breaks up. I would not dream of collecting shells with living creatures in them or diving for them, but once their occupants have left, why should I not collect them?' If one bases this argument on the amount of luggage that can be carried home by one man, the sum beauty of whose work is often greater than its natural parts, it becomes very convincing indeed. *line 71*

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1 What does the reader learn about Peter Cooke in the first paragraph?

A He has produced hand-made objects in different materials.
B He was praised for his shell objects many years ago.
C He hopes to work with other materials in the future.
D He has written about his love of making shell objects.

2 When looking round his apartment, the writer

A is attracted by Cooke's personality.
B senses that Cooke wants his products to be admired.
C realises he finds Cooke's work boring.
D feels uncertain about giving Cooke his opinion.

3 The 'small sacrifice' in line 25 refers to

A the loss of Cooke's ornaments.
B the display of Cooke's ornaments.
C the cost of keeping Cooke's ornaments.
D the space required to store Cooke's ornaments.

4 When the writer enquires about the cost of his shell objects, Cooke

A cleverly changes the subject.
B defends the prices charged for his work.
C says he has no idea why the level is so high.
D notes that his work will not always be so popular.

5 What does Cooke regret about his work?

A He is not as famous as he should have been.
B He makes less money than he should make.
C He is less imaginative than he used to be.
D He is not as skilful as he used to be.

6 When talking about the artist's working method, the writer suspects that Cooke

A accepts that he sometimes makes mistakes.
B is unaware of the unique quality his work has.
C underrates his creative contribution.
D undervalues the materials that he uses.

7 What does the reader learn about Cooke's shell-collecting activities?

A Not everyone approves of what he does.
B Other methods might make his work easier.
C Other tourists get in the way of his collecting.
D Not all shells are the right size and shape for his work.

8 What does 'it' in line 71 refer to?

A Cooke's luggage
B Cooke's argument
C the beauty of Cooke's work
D the reason for Cooke's trips

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