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Reading & Use of English:
Listening:
Mini Test:

GLOBAL ENGLISH 8: FCE SPEAKING & SPEAKING PRACTICE

*Lưu ý: Các từ vựng mở rộng thầy cô cho ghi trong vở (nếu có) và các từ vựng mở rộng trong phiếu để có chủ thích nghĩa: con về nhà chép mỗi từ 1 dòng để ghi nhớ nhé.

* Extra vocabulary

No.	New words	Meanings	No.	New words	Meanings
1	opponent (n)	đối thủ	5	retail (n)	bán lẻ
2	immense (a)	bao la, rộng lớn	6	intention (n)	ý định, mục đích
3	league (n)	liên minh, liên đoàn	7	underestimate (v)	đánh giá (ai/cái gì) thấp
4	incorporate (v)	sáp nhập, hợp nhất	8	unconvinced (a)	không tin, hoài nghi

* Note: n = noun: danh từ; a = adjective: tính từ; v = verb: động từ.

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

CAMBRIDGE PRACTICE

*Lưu ý:

1. Khi làm bài tập có từ mới, các con phải tra từ điển. Sau khi tra từ điển, các con chép mỗi từ mới 1 dòng để ghi nhớ.

2. Các con gạch chân các từ khoá chính trong bài đọc.

Photo research

Photographer Jim Richardson tells us how he aims to get the most from photo shoots.

'If you want to be a better photographer, stand in front of better stuff.' That's a simple mantra and I repeat it over and over to myself. I share it with other photographers and I endeavour to follow my own advice. As a result, I spend a great deal of time doing photo research, looking for great locations to shoot. Put simply, I'm a better photographer when I'm standing in front of something wonderful like the Grand Canyon in Arizona, USA.

Seeing wonderful places is bread-and-butter photography – it's just part of the job. But getting there is only half of any great photograph's story. The other half is how the photographer prepares to capture the subject once in front of it. Example: today my mind is absorbed in the long climb up Skellig Michael, a remote island isolated in the Atlantic Ocean off the coast of Ireland, where Celtic monks found their solace in spiritual isolation 1,400 years ago. I have never been on Skellig Michael, though I have come close four times. Each time I was held back by high seas. In my head I am getting ready to be among the little huts in the monastery at the summit, in the mindset of those who sought their spirituality in the vast Atlantic all those years ago.

In four days I'll be setting sail on a cruise of the British and Irish Isles, and I'll have a chance once again to ascend the slopes of Skellig Michael. I want to be ready to seize the day. For me, groundwork is part of photography, as essential as knowing exposure and lighting or recognising the decisive moment to take the shot. Research sounds like a boring task to many photographers, but for others, digging into a subject in advance is part of the pleasure. I'm one of those photographers.

Philosophically, photographers seem to divide along that line. On one side are those who desire only to be in the moment. On the other side are the planners. These folks would never dream of going out the door without a full list of how they're going to approach the shoot. (Actually, there is a third group nowadays. They just capture the whole scene and do all the creative work in Photoshop after the event.) Fortunately, it doesn't have to be an either/or decision. Most photographers I know do both: research extensively to prepare their schedule (and their minds) and then act in the moment once on site.

I do extensive research in order to get ready for a photographic trip. This includes creating a file for each location I'm due to visit. For my upcoming cruise I already know where we are going day by day. So I start a file for each place and begin to compile information. Knowing what the place looks like in advance is invaluable, so I'll hit several internet photo sites. Besides clueing me in to the photographic possibilities of the location, this can also show me what angles have already become overused and which I should therefore avoid. But I'll also find angles I didn't expect from locations I hadn't imagined. Armed with these I'll be better prepared to push the boundaries of what people expect.

Above all, I'll look for places and events that are seasonal and timeless. I open my mind to what might make a great subject for a picture. Most travellers tend to think only of places they're visiting, without looking deeper into culture, history or meaning. I try to get in time with the rhythm of the place and in tune with its melody. But most of all I just want to be ready. If I'm ready, I can just about count on being lucky.

line 29

You are going to read an article about photography. For questions 31–36, 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.

31 What is Jim trying to do in the first paragraph?

- A convince the reader that his method of working is appropriate
- B explain his approach towards taking good photographs
- C remind himself that he should listen to the ideas of others
- D clarify what makes a location good to photograph

32 Why does Jim provide an example in the second paragraph?

- A to explain why he hasn't managed to visit Skellig Michael before
- B to describe what he imagines the next place he will visit to be like
- C to offer details of what he has discovered about Skellig Michael
- D to show how he prepares herself mentally before going to a new place

33 How does Jim feel about the cruise he will go on?

- A excited about an opportunity he didn't think he would get
- B uncertain whether he will know when to take the best photo
- C confident he will produce better work than other photographers
- D uninterested in certain aspects of preparing for travel

34 What point does Jim make about photographers in the fourth paragraph?

- A They are unable to decide on the best plan of action.
- B It is possible for them to adopt flexible ways of working.
- C Some of them refuse to try to understand the way others work.
- D The third group are not as imaginative as some of the others.

35 What does 'this' refer to in line 29?

- A having a daily plan of travel
- B knowing which angles to avoid
- C looking at photo websites
- D compiling location files

36 What does Jim suggest in the final paragraph?

- A He is careful about choosing the right place to visit.
- B Many people who travel don't understand what they see.
- C He likes to go to places that few people bother to visit.
- D Some travellers don't spend enough time in a place.

You are going to read an article about a park in New York. For questions 31–36, 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.

Miracle above Manhattan

New Yorkers can relax over busy streets in an innovative park called the High Line.

Parks in large cities are usually thought of as refuges, as islands of green amid seas of concrete and steel. When you approach the High Line in the Chelsea neighbourhood on the lower west side of Manhattan, in New York, what you see first is the kind of thing urban parks were created to get away from – a harsh, heavy, black steel structure supporting an elevated rail line that once brought freight cars right into factories and warehouses and that looks, at least from a distance, more like some abandoned leftover from the past than an urban oasis.

Line 7 Until recently that's precisely what the High Line was, and a crumbling one too. Many people couldn't wait to tear it down. Almost a decade later, it has been turned into one of the most innovative and inviting public spaces in New York City. The black steel columns that once supported abandoned train tracks now hold up an elevated park – part promenade, part town square, part botanical garden.

Walking on the High Line is unlike any other experience in New York. You float about eight metres above the ground, at once connected to street life and far away from it. You can sit surrounded by carefully tended plantings and take in the sun and the Hudson River views, or you can walk the line as it slices between old buildings and past striking new ones. I have walked the High Line dozens of times, and its vantage point, different from that of any street, sidewalk, or park, never ceases to surprise and delight. Not the least of the remarkable things about the High Line is the way, without streets to cross or traffic lights to wait for, ten blocks pass as quickly as two.

The High Line is a wonderful idea that was not only realised but turned out better than anyone had imagined. The real heroes of the story are Joshua David, a freelance writer who lived near the midsection of the High Line, and Robert Hammond, an artist who also lived nearby. 'I saw an article saying that the High Line was going to be demolished, and I wondered if anyone was going to try to save it,' Hammond said to me when I interviewed them. 'I was in love with the steel structure, the rivets, the ruin. I assumed that some civic group was going to try and preserve it, and I saw that it was on the agenda for a community meeting. I went to see what was going on, and Josh was sitting next to me. We were the only people at the meeting who were interested in saving it.'

'The railroad sent representatives who showed some plans to reuse it, which enraged the people who were trying to get it torn down,' David explained. 'That's what sparked the conversation between me and Robert – we couldn't believe the degree of rage some of those people had.' David and Hammond asked railroad officials to take them to look at the High Line. 'When we got up there, we saw a mile and a half of wildflowers in the middle of Manhattan. New Yorkers always dream of finding open space – it's a fantasy when you live in a studio apartment,' David said. And that's how the project began.

From the day the first section of the High Line park opened, it has been one of the city's major tourist attractions. Yet it is just as much a neighbourhood park. When I was there on a sunny day last autumn, a section the designers had designated as a kind of sundeck was jammed, and there seemed to be as many locals treating the area as the equivalent of their own beach as visitors out for a promenade. Sometimes dreams really do come true.

31 What does the writer say about the High Line park in the first paragraph?

- A It may initially appear unattractive.
- B It is most easily reached by train.
- C People may wonder where the plants are.
- D People are amazed to find out how old it is.

32 What does 'that' refer to in line 7?

- A an urban oasis
- B a black steel structure
- C a leftover from the past
- D a group of factories and warehouses

33 When walking on the High Line, the writer notices that

- A the weather seems much better there.
- B he seems to walk further in a shorter time.
- C new buildings keep being built around it.
- D he can see everything in the streets below.

34 Why did Robert Hammond go to the community meeting?

- A He was told about it by his friend Josh David.
- B He was responding to an appeal for volunteers.
- C He believed other people there would share his views.
- D He thought he could persuade people to join his campaign.

35 How did Joshua David feel about what happened at the meeting?

- A pleased to realise they might succeed
- B encouraged by everyone's determination
- C worried that their way of life might change
- D surprised by the reaction to the ideas proposed

36 What does the writer say about the park in the final paragraph?

- A It satisfies a range of different needs.
- B Local people wish fewer tourists came to see it.
- C Some of its features are not being used as intended.
- D Its popularity has increased recently.

You will hear people talking in eight different situations. For questions 1–8, choose the best answer (A, B or C).

- 1 You hear a man talking to his friend about his choice of career.
What does he say?
A He wishes his current job was more exciting.
B He has plans to change his profession.
C He regrets not following his dream.

- 2 You hear a woman talking about being a student at university.
Why did she study French?
A because her parents wanted her to
B because she had enjoyed her visit to the country
C because she wanted to become a translator

- 3 You hear a man talking about acupressure.
Which of the following does he say acupressure can do?
A relieve headaches
B change people's mood
C prevent colds

- 4 You hear an actress talking about her new role.
What character is she playing?
A a bank manager
B a mother
C a taxi driver

- 5 You hear two students talking about remembering new vocabulary.
What do they agree about?
A The memorisation technique is boring.
B The association technique is time-consuming.
C The picture technique is effective.

- 6 You hear the captain of a plane talking to his passengers.
Which city are they closest to at the moment?
A Brussels
B Rotterdam
C Amsterdam

- 7 You hear a woman talking about taking up dancing as a hobby.
How does she feel about it now?
A surprised by the progress she's already made
B very upset by her obvious lack of skill
C motivated to improve her ability

- 8 You hear a man and a woman talking about an author's latest work.
What does the woman think is a masterpiece?
A the author's collection of short stories
B the author's latest novel
C the author's latest film script

I. Make reported statements using past perfect. Start each sentence with “He told me” and don’t need to change the time expression.

1. "She didn't buy the dress."

→ [View Details](#) [Edit](#) [Delete](#)

2. "I travelled through India and Pakistan."

→ _____

3. "He met his girlfriend in a café."

→ _____

4. "David didn't arrive until 10 o'clock."

→ _____

II. Choose the best answers to complete the sentences.

1. _____ is the quality shown by someone who decides to do something difficult or dangerous, even though they may be afraid.

B. Courage

C. Ruthless

2. If you describe someone as an _____, you disapprove of them because they try to bring about political change by using violent or extreme methods.

B. emperor

C. activist

3. Many people now use _____ in dates to indicate a number of years or centuries after AD 1 or after the year in which Jesus is believed to have been born.

B. BCE

C. CE

4. _____ is an explosive substance which is used to make fireworks or cause explosions.

