

Name:

Class: S9

Ngày giao bài: Thứ ngày/.....

Ngày nộp bài: Thứ ngày/.....



Grammar:

Reading:

Mini Test:

GLOBAL ENGLISH 9

Unit 8: The environment - Grammar 2 & CAE Reading

A. GRAMMAR

I. Complex noun phrases (*Cụm danh từ phức hợp*)

- **Complex noun phrase** (*Cụm danh từ phức*) là một nhóm từ có **danh từ chính (head noun)**, đi kèm với **từ bổ nghĩa** trước hoặc sau nó, giúp làm rõ ý nghĩa của danh từ đó.

Thành phần	Loại từ	Ví dụ
Pre-modifiers (<i>Bổ nghĩa trước danh từ chính</i>)	tính từ (adjective)	A beautiful painting
	danh từ ghép (compound noun)	A history book
	trạng từ + tính từ (adverb + adjective)	A very interesting story
	danh từ sở hữu cách (possessive noun)	Tom's house
Head noun (<i>Danh từ chính</i>)	danh từ chính (noun)	The decision
Post-modifiers (<i>Bổ nghĩa sau danh từ chính</i>)	mệnh đề quan hệ (relative clause)	The book that I borrowed yesterday
	cụm giới từ (prepositional phrase)	The girl in the red dress
	cụm động từ -ing (v-ing phrase)	The man standing near the door
	cụm động từ -ed (v-ed phrase)	The cake baked by my mom
	cụm động từ nguyên mẫu (to-infinitive phrase)	A chance to travel abroad

II. Third conditional (revision)

Mệnh đề 1	Mệnh đề 2	Example
If + S + had (not) + V _{3/ed} ,	S + would/could/might have + V _{3/ed} .	If she hadn't told the police, everything would have been all right.

B. EXTRA VOCABULARY

No.	New words	Meanings	No.	New words	Meanings
1	narrative (adj)	dưới hình thức kể chuyện	4	choreographer (n)	biên đạo múa
2	contrive (v)	sáng chế, thiết kế	5	sphere (n)	hình cầu
3	montage (n)	sự dụng phim			

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

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

C. CLASSWORK

*** CAMBRIDGE READING PRACTICE ***

Part 1

You are going to read three extracts, all related to dance. For questions 1–6, choose the answer (A, B, C, or D) that best fits the text.

PASSAGE 1: A choreographer's diary

May saw the premiere of my first full-length narrative ballet – *The Ballet Shoes* – for the London Children's Ballet. I have to say, I was wondering if it was going to come off or not. In the studio the week before, I could see nothing exciting – no action. The dancing was coming along okay but the children's acting seemed stiff and contrived. Well, that's one lesson I've learned – don't worry about children performing. Or at least, not until they reach a shy/awkward adolescence where self-criticism overrides any fun. No, as soon as this lot set foot on the stage, the dance floor might as well have been a trampoline. They were well and truly stage-struck, jumping and whirling around like crazy.

Thanks to the efforts of too-many-people-to-mention, the premiere went according to plan. I wasn't really able to watch it objectively that night but when I came back to see the last show – the seventh performance in four days, I was actually smiling along with most of the audience. I have to admit to having watery eyes and after twenty-odd Sundays of losing my voice, all was forgotten and I was very proud of 'my children'!

PASSAGE 2: Opening Night

On Tuesday I went to the opening night of choreographer Ella Winter's new dance show. The work was produced in collaboration with a linguist, a landscape designer, a heart surgeon and an architect. The score, by Antonio Prandini, samples Italian folk songs and their lyrics. There is a minimalist set – white boxes – incorporating a video installation. And there are Winter's eight dancers. The dance involves mechanical-looking repeated-action sequences and a running montage of mimed laughs, whistles, hissing breaths, and twists of the feet. At times, the dancers enact the lyrics of the songs – there are brief fragments of duet – but long sections are difficult to understand or merely banal. Many hands, on this occasion, had not made light work.

At times, I found myself musing on Winter's collaborators. According to Winter, they had given her and her dancers different objectives, and each had brought a method of expression which had not been available to the dancers before. No doubt, but it's hard to view the result, as Winter claims, as something unique in the sphere of contemporary dance. I've been an admiring spectator of Winter as both dancer and choreographer for over 30 years now, but I felt subtly defeated by the show. For me, it seemed like a private conversation with a like-minded few. You had to be wearing very strong contemporary-dance goggles to make anything of it.

PASSAGE 3: A system to notate dance

For at least five centuries attempts have been made to devise a system of notation to record the sequence of movements in dances. Scholars believe that the ancient Egyptians made use of hieroglyphs to do this and that the Romans employed a method of notation for formal gestures. However, the earliest known attempt, recorded in two manuscripts preserved in the Municipal Archives of Cervera, Spain, dates from the second half of the fifteenth century. Since that time, many other systems have been devised. Some were published and achieved a measure of popularity for a while, but almost all, until the present day, fell eventually into disuse.

It is significant that music notation, which opened the way for development in the art of music as we know it today, was first conceived in its modern form in the eleventh century, but was not established as a uniform system till the beginning of the eighteenth. Dance notation got off to a much later start and has undergone a long succession of false attempts. That so many unsuccessful beginnings were made is not surprising. Dance is more complex than music because it exists in space as well as in time and because the body itself is capable of so many simultaneous modes of action. Consequently, the problems of formulating a movement notation that can be easily written and read are numerous.



I. Detail questions: Read and answer the following questions.**1. PASSAGE 1: What does the writer suggest about the dancers in *The Ballet Shoes*?**

- A. They were better actors than dancers.
- B. They were too young to be self-conscious.
- C. They lacked sufficient enthusiasm for ballet.
- D. They learnt ballet techniques amazingly quickly.

2. PASSAGE 2: What does the writer say about the show in the first paragraph?

- A. It is unclear which part each collaborator had contributed to.
- B. Too many people were involved in the project.
- C. The dance movements didn't match the music.
- D. The dancers had very different views on the roles they should play.

II. General questions: Read and answer the following questions.**3. PASSAGE 1: What is the main topic of the first passage?**

- A. The history of ballet performances.
- B. The writer's experience with a children's ballet production.
- C. The difficulties of training professional dancers.
- D. The importance of stage design in ballet.

4. PASSAGE 2: What lesson did the writer learn about working with children?

- A. Children struggle to perform naturally on stage.
- B. Young dancers should not focus on acting.
- C. Children can surprise with their enthusiasm once on stage.
- D. Adolescent performers are better than younger children.

D. HOMEWORK

Part 1

Read the three given extracts, all related to dance. For questions 1–6, choose the answer (A, B, C, or D) that best fits the text. Mark your answers on the separate answer sheet.

1. PASSAGE 1: What is the main lesson the writer learned about children performing?

- A. They are naturally talented dancers and actors.
- B. They struggle to perform well due to their lack of experience.
- C. They become self-conscious and lose enthusiasm on stage.
- D. They can surprise others with their energy and enthusiasm once performing.

2. PASSAGE 1: When watching the last performance of *The Ballet Shoes*, the writer

- A. believed her hard work had been worthwhile.
- B. was surprised by the reaction of the audience.
- C. thought that the show had got better each night.
- D. felt relieved that it was all over.

3. PASSAGE 2: How did the writer feel about Ella Winter's dance performance?

- A. It was innovative and easy to understand.
- B. It was confusing and felt exclusive to a niche audience.
- C. It was a groundbreaking contribution to contemporary dance.
- D. It lacked creativity and originality.

4. PASSAGE 2: What was the writer's opinion of the show?

- A. It had appeal to a very specific audience.
- B. Each dancer had a unique form of expression.
- C. The choreographer's long experience was evident.
- D. It was very different from other forms of contemporary dance.

5. PASSAGE 3: What do we learn about systems to notate movement from the first paragraph?

- A. Researchers have different views about how the systems were used.
- B. The evidence regarding the use of early systems is unreliable.
- C. One system was used in more countries than the others.
- D. Some systems have been in use longer than others.

6. PASSAGE 3: Why does the writer make comparisons between music notation and dance notation?

- A. to explain why music notation took so long to develop.
- B. to emphasise the difficulties involved in dance notation.
- C. to illustrate the similarities between the two forms of notation.
- D. to describe how notation has affected the development of both art forms.

I. Arrange the words in the bracket to make a complete sentence.

0. *This is (the town / took / where / the disaster / place).*

→ *This is the town where the disaster took place.*

1. (in / the / people / competing / race) must have a lot of stamina.

→ _____ must have a lot of stamina.

2. (that / the reasons / they / one of / were successful) is the amount of effort they put in.

→ _____ is the amount of effort they put in.

3. (the proportion / of / changed / voters / who / party) was very dramatic.

→ _____ was very dramatic.

4. Please buy me (eat / healthy / to / something) when you go to the shop.

→ Please buy me _____ when you go to the shop.

5. (flying / around / in late summer / bees) can be very aggressive.

→ _____ can be very aggressive.

II. Complete the sentence with a complex noun phrase.

0. *I went to the meeting. I went with two colleagues.*

→ *I went to the meeting with two colleagues.*

1. Some people continue to work after retirement. The number is increasing.

→ The number of _____ after retirement is increasing.

2. A percentage of people complained about the service. The percentage fell in October.

→ The percentage of _____ fell in October.

3. NASA has satellites. The satellites are orbiting other planets in our solar system.

→ NASA has _____ other planets in our solar system.

4. Lots of rubbish lies on the riverbed. It is dangerous to wildlife.

→ Rubbish _____ is dangerous to wildlife.

5. Fewer young people are buying their own homes. In the past, more young people bought their own homes.

→ The proportion of _____ their own homes has fallen.

III. Underline the correct form to make third conditional sentences.

0. *If you had trained more, you hadn't lost / wouldn't have lost / didn't lose so easily.*

1. We wouldn't have spent all the money if you didn't insist / wouldn't have insisted / hadn't insisted on going to that boutique.

2. If you had told me that you were having problems, I would help / could have helped / had helped you.

3. If I would know / would have known / had known that she was in town, I would have called her.

4. If she had offered a better price for the car, I would buy / might have bought / had bought it.

5. There wouldn't have been so many problems if they organized / would have organized / had organized the race a bit better.