Tên: ……..
Lớp: S8…
Ngày giao bài: ……/……./…….
Ngày nộp bài: ……/……./…….

Từ vựng & Ngữ pháp: ……
Đọc: ……..
Mini Test: ……

NATURE AROUND US
VOCABULARY & DEBATE

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

A. VOCABULARY
- Nature around us

No.	New words	Meanings	No.	New words	Meanings
1	**biodiversity** (n)	sự đa dạng sinh học (nhiều loài động, thực vật trong một hệ sinh thái)	7	**enclosure** (n)	khu vực rào kín (để nuôi giữ động vật trong sở thú, trại nuôi, v.v.)
2	**cattle** (n)	gia súc	8	**prey** (n)	con mồi
3	**evolution** (n)	sự tiến hóa	9	**entertain** (v)	giải trí, làm vui
4	**extinction** (n)	sự tuyệt chủng	10	**conserve** (v)	bảo tồn (động vật, môi trường tự nhiên...)
5	**predator** (n)	động vật săn mồi	11	**cruel** (adj)	độc ác, tàn nhẫn
6	**captivity** (n)	tình trạng bị nuôi nhốt (không sống trong môi trường tự nhiên)	12	**preserve** (v)	gìn giữ (trạng thái nguyên bản, tự nhiên của môi trường, sinh vật)

B. EXTRA VOCABULARY

No.	New words	Meanings	No.	New words	Meanings
1	**mainstream** (adj)	thuộc về dòng chính, phổ biến rộng	5	**restrained** (adj)	bị kiềm chế, dè dặt
2	**glimpse** (v)	thoáng thấy, nhìn lướt qua	6	**phenomenal** (adj)	phi thường, xuất sắc vượt mức bình thường
3	**discipline** (n)	tính kỷ luật	7	**mellowness** (n)	sự điềm đạm, trưởng thành, nhẹ nhàng (về tính cách)
4	**intellectual** (n)	người trí thức, học rộng, thiên về tư duy	8	**subtlety** (n)	sự tinh tế, sắc sảo khó nhận ra ngay

***Note:** *n = noun: danh từ;* *adj = adjective: tính từ;* *v = verb: động từ.*
*Con học thuộc nghĩa của từ, chỉnh phát âm theo từ điển và chép mỗi từ **1 dòng** vào vở ghi.

C. HOMEWORK
VOCABULARY & GRAMMAR

I. Circle the correct answers.

0. Before the match started, the _____ checked if the players followed the rules.
(A.) *referee* *B. pitcher* *C. caddie* *D. batter*

1. Without serious efforts to protect endangered species, many of them will face _____ in the next few decades.
A. biodiversity B. cruel C. extinction D. prey

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2. Zoos often keep animals in a(n) _____ to separate them from visitors while trying to mimic their natural habitat.

A. preserve B. enclosure C. prey D. predator

3. Some believe that using dolphins in shows to _____ people is unethical and unnatural.

A. entertain B. conserve C. evolution D. preserve

4. Lions are an example of a _____; they hunt and feed on other animals in the wild.

A. prey B. predator C. cattle D. biodiversity

5. We must _____ endangered animals by protecting their habitats and stopping illegal hunting.

A. entertain B. captivity C. cruel D. conserve

II. Write the words/phrases based on the correct definitions, using the clues given.

*0. **recycle***	*to turn old things, like paper or plastic, into new things to use again*
1. b_____	the variety of different plants and animals in a particular area or in the world
2. c_____	the state of being kept in a cage or space and not living freely in nature
3. c_____	farm animals such as cows and bulls that are kept for milk or meat
4. p_____	to keep something in its original state or in good condition for a long time
5. e_____	the gradual change and development of living things over a long time

III. Fill in the blanks with the suitable words given.

~~captivity~~	prey	cruel	conserve	predators	entertain

Zoos are often seen as places to protect animals, but they also raise many questions. Some animals are kept in small spaces or in ***(0) captivity***, far from their natural environments. This can be stressful, especially for wild animals like lions or tigers, which are natural **(1)** _____.

In nature, these animals hunt their own **(2)** _____, but in zoos they are simply fed by humans. Some people argue that keeping them like this is **(3)** _____, even if zoos try to **(4)** _____ visitors and educate them about wildlife. However, many zoos today also work to **(5)** _____ endangered species and support animal protection programs.

IV. Fill in the blanks with the correct forms of the verbs given.

Anna: Are you coming to the picnic tomorrow?

Ben: I'm not sure. If it ***(0) rains (rain)***, I won't go.

Anna: Oh come on, it's summer! If you didn't mind getting a little wet, you _____ **(enjoy)** the picnic.

Ben: True, but I hate getting wet. And honestly, if I **(2)** _____ **(be)** you, I would stay home and watch movies.

Anna: But if we **(3)** _____ **(not/get)** outside now, we will regret it when school starts again.

Ben: That's a good point. OK, if the weather **(4)** _____ **(look)** okay in the morning, I will join you.

Anna: Deal! And if you **(5)** _____ **(change)** your mind, just text me.

LIVEWORKSHEETS

CAMBRIDGE READING 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.

Part 4

Questions 16–20

Five sentences have been removed from the text below.
For each question, choose the correct answer.
There are three extra sentences which you do not need to use.

My new hobby

After years of doing very little exercise, I recently took up running. I certainly feel fitter; I've lost a bit of weight and I can run distances now that would have been impossible for me 20 years ago. [16] So, what is it that keeps me interested?

Well, to begin with, there's nothing like sharing a love of something with other people. When I train with my club we do sometimes talk about other things as we're running around the streets. [17] We'll share news of our goals, our latest injuries, our next runs, knowing we have a friendly, interested and understanding ear. I've yet to meet a horrible runner!

[18] This is something I've really enjoyed. It might be helping to organise a run in the local park or helping those who are new to running get started. I do very little compared to some people, but I certainly aim to include more of this in the future.

It really helps me to relax as well. I live quite a busy life and find it surprisingly difficult to go ten minutes without thoughts racing through my head. Yet I can often go ages during a run thinking of nothing other than the pavement in front of me and how my body is feeling. [19]

I like having something to aim for and running provides opportunities for a focus, whether it's something long term, like my **marathon** ambitions, or more immediate like going for a personal best time on a shorter run. But it's important to remember not to push myself too hard, and one of my goals is always to enjoy running!

[20] This is especially true when you've done something you didn't think was possible. That's been the case with the personal best times I've had in the past and completing some of the longer runs.

A And it's good for your health.

B Then there's that sense of achievement.

C But I don't think these are the reasons I go running.

D Finding the time to run can be a problem.

E I injured myself earlier in the year.

F Running gives me a rest from anything that is on my mind.

G Running also offers lots of opportunities to volunteer.

H But mostly we talk about running.

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Part 5

You are going to read a magazine article about a famous pianist and the young student who became his pupil. 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.**

A musician and his pupil

Paul Williams interviews the famous pianist Alfred Brendel.

Over six decades the pianist Alfred Brendel gradually built up and maintained a dominant position in the world of classical music. He was an intellectual, sometimes austere, figure who explored and recorded the mainstream European works for the piano. He wrote and played a great deal, but taught very little. Those who knew him best glimpsed a playful side to his character, but that was seldom on display in his concerts. It was a disciplined, never-ending cycle of study, travel and performance.

And then, four or five years ago, a young boy, Kit Armstrong, appeared backstage at one of Brendel's concerts and asked for lessons. Initially, Brendel didn't take the suggestion very seriously. He had had very few pupils and he saw no reason to start now. He quotes from another famous pianist: 'You don't employ a mountain guide to teach a child how to walk.' But there was something that struck him about the young boy – then about 14. He listened to him play. Brendel explained, 'He played remarkably well and by heart. Then he brought me a CD of a little recital he had given where he played so beautifully that I thought to myself, "I have to make time for him." It was a performance that really led you from the first to the last note. It's very rare to find any musician with this kind of overview and the necessary subtlety.'

As Brendel is bowing out of the public eye, so Kit is nudging his way into it – restrained by Brendel, ever nervous about the young man burning out early. Kit, now 19, is a restless, impatient presence away from the lessons – always learning new languages; taking himself off to study maths, writing computer code or playing tennis. All under the watchful eye of his ever-present mother. On top of all this he composes. 'This was very important,' Brendel says. 'If you want to learn to read music properly it is helped by the fact that you try to write something yourself. Then I noticed that Kit had a phenomenal memory and that he was a phenomenal sight reader. But more than this is his ability to listen to his own playing, his sensitivity to sound and his ability to listen to me when I try to explain something. He not only usually understands what I mean, but he can do it. And when I tell him one thing in a piece, he will do it everywhere in the piece where it comes in later.'

Brendel catches himself and looks at me severely. *line 5* 'Now I don't want to raise any expectations. I'm very cross if some newspapers try to do this. There was one article which named him as the future great pianist of the 21st century, I mean, really, it's the worst thing. One doesn't say that in a newspaper. And it has done a great deal of harm. As usual, with gifted young players, he can play certain things amazingly well, while others need more time and experience. It would be harmful if a critic was there expecting the greatest perfection.'

It is touching to see the mellowness of Brendel in his post-performing years. He explains 'When I was very young, I didn't have the urge to be famous in five years' time, but I had the idea I would like to have done certain things by the age of 50. And when I was 50, I thought that I had done most of those things, but there was still some leeway for more, so I went on. Although I do not have the physical power to play now, in my head, there are always things going on, all sorts of pieces that I've never played. I don't play now but it's a very nice new career.'

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31 What is the writer emphasising in the first paragraph?

A the wide range of music that Brendel has played
B the total dedication of Brendel to his art
C the reluctance of Brendel to take on pupils
D the light-hearted nature of Brendel's character

32 Brendel uses the quotation about the mountain guide to illustrate that

A it is not always easy to teach people the basics.
B it is unwise to try to teach new skills before people are ready.
C people can learn new skills without help from others.
D it is unnecessary for an expert to teach people the basics.

33 What made Brendel first decide to accept Kit as a pupil?

A He seemed so young and serious.
B He was so determined and persistent.
C He could play without the music.
D He had an extraordinary talent.

34 Which of Kit's musical abilities does Brendel admire the most?

A He is able to write music himself.
B He is able to understand and respond to advice.
C He can play a piece of music the first time he sees it.
D He is able to remember all the music he has ever played.

35 Why does the writer use the phrase 'catches himself' in line 50?

A He realises he has said too much to a journalist.
B He doesn't enjoy giving interviews to journalists.
C He wants to be careful he doesn't upset any music critics.
D He resents the way that he has often been misquoted.

36 What is Brendel doing in the final paragraph?

A justifying his lack of ambition when he was young
B expressing regret at the loss of his physical strength
C describing his present state of mind
D explaining which pieces he prefers to play now

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