Tên: ……..

Lớp: S9…

Đọc: ……

Ngày giao bài: Thứ ……, ngày ……/…….

GLOBAL ENGLISH 9

UNIT 5: TECHNOLOGY – GRAMMAR 2 & CAE READING

A. TIPS

BƯỚC 1: GẠCH CHÂN TỪ KHÓA (Underline keywords)

Mục tiêu: Nhìn rõ câu đang nói về nội dung gì.

BƯỚC 2: ĐỌC LƯỚT & QUÉT THÔNG TIN (Skim & Scan)

Skimming = Đọc nhanh để hiểu ý chính của cả đoạn.

Scanning = Nhìn kỹ những đoạn gần chỗ trống để tìm manh mối.

B. PRE-READING: What do you expect?

1. Do you expect the writer to have a **positive** or **negative** view of the updated version of Way Beyond?
   A. Positive B. Negative
2. Do you think the article will describe Gerry Wilson as someone who **gave up easily** or **kept working despite setbacks**?
   A. Gave up B. Kept working
3. Do you expect the article to mention how **players** or **professional reviewers** reacted more strongly?
   A. Players B. Reviewers

C. CAMBRIDGE READING PRACTICE (6 questions)

You are going to read an article about a man called Gerry Wilson who developed a video game called *Way Beyond*. For questions 31–36, choose the answer (A, B, C or D) which you think fits best according to the text.

Way Beyond – what went wrong and how to put it right

Kaya Reed meets Gerry Wilson, the creator of the notorious video game Way Beyond

It is hard to blame Gerry Wilson for being hesitant about talking to the press. It's partly what led to the difficulties he faced after the launch two years ago of the first version of his controversial space exploration video game *Way Beyond*. As the public face of the development studio which created *Way Beyond*, he had talked up the game and its enormous ambitions in interviews before its release. As a result, he was the target of much of the anger when features promised during development were not present when the game came out. One online commentator drew up a list of everything Wilson had said in interviews about *Way Beyond*, cross-referenced with what was actually in the game. The results were not flattering, and the subsequent criticisms on the internet left Wilson and his colleagues stunned and concerned.

The stance that newspapers and magazines took was interesting. Most reviewers noted that the game felt a little empty, but they also praised its lonely mood, its weirdly beautiful aesthetic qualities, and the astounding technical feat of generating an entire universe of planets, each with its own ecosystem. But unintentionally, they gave the critics ammunition. After a couple of weeks, many disappointed players simply moved on to other more conventional games, while a significant number of others voiced their anger on social media and across various gamers' forums.

Gerry Wilson is reluctant to relive the particulars of what happened in the weeks and months following *Way Beyond*'s release, but it involved a lot of online criticism of people who'd worked on the game. "A lot of it was very personal," he says. "We'd obviously messed up the launch and people were entitled to point out where we went wrong. But the way they did it was so unfair and over the top. We really felt that all of our hard work hadn't been recognised, and some of the criticism was unreasonable."

LIVEWORKSHEETS

But Wilson and his team didn't give up. Instead, they decided to keep working on *Way Beyond*, and concentrate on what the people who were actually playing it wanted, rather than the people who were angry about it. "We did something that I've always done, when I look back at my life," says Wilson. "When I dealt with problems when I was a kid, moving between lots of schools, or when I've had nasty bosses later in life, I basically just got my head down and worked. I just focused on making games, doing cool creative things. The rest of the team wanted to do that too."

The latest version of *Way Beyond* has just been released. It's still recognisable as the lonely, abstractly beautiful space-exploration game from two years ago. But three big updates have added a lot more — and one is particularly crucial. It is now definitely a better game, with much more to do and a clearer structure. You could always fly around the universe, explore planets, craft equipment to make survival easier, trade with aliens, and answer the call of a mysterious galactic intelligence. Now you can also construct bases, drive around in vehicles and — and this is the key one — invite other players to explore with you, in groups of four. You can crew a freighter together, or colonise a planet with ever-expanding constructions.

Wilson is happy with *Way Beyond* as it is now. "We've kept the feeling we always wanted to have of landing on a planet that no one's ever been to before — the sense of loneliness, but also the calmness," says Wilson. He's also pleased with the public reaction to it: "We listened to the people who stuck with the game from the start and tried to respond to their requests and suggestions, and what they're saying now is incredibly gratifying." Despite the controversy, and contrary to what one might assume, *Way Beyond* has sold extremely well right from the very start. "I'm really proud of what we've achieved," says Wilson. "Basically, six of us managed to produce a supercool, innovative game that's unlike anything else. That's less than a tenth of the number of people who usually work on something of this scale."

31. What does the writer say about Gerry Wilson in the first paragraph?

A. He created false expectations about *Way Beyond*.
B. His comments on *Way Beyond* were misrepresented.
C. He put too much faith in his ability to promote *Way Beyond*.
D. His understanding of what gamers wanted from *Way Beyond* was flawed.

32. How did the press respond to the first version of *Way Beyond*?

A. It exaggerated the game's weaknesses.
B. It encouraged comparison with other games.
C. It questioned the ability of the game's designers.
D. It drew attention to the game's unusual atmosphere.

33. How does Wilson feel looking back on the period after the first release of *Way Beyond*?

A. surprised at how much events affected him
B. bitter about the lack of protection offered to him
C. resentful about the nature of the criticism he received
D. unsure about what motivated the behaviour of some people

34. What is the writer's main purpose in the fourth paragraph?

A. to highlight the pressures involved in games development
B. to give an insight into people who work in the games industry
C. to provide some information about Wilson's background
D. to explain how Wilson handled a difficult situation

35. The words *"one that is particularly crucial"* in line 41 refer to being able to

A. play the game with other people.
B. move through space more freely.
C. create more significant settlements.
D. use a greater number of resources.

36. What does the writer think may surprise some people about *Way Beyond*?

A. how small its development team was
B. how much commercial success it's had
C. how influential gamers' feedback has been for it
D. how closely it matches the developers' original concept for it

LIVEWORKSHEETS

Tên: ……..

Lớp: S9…

Ngày giao bài: Thứ ……, ngày ……/…….

Ngày nộp bài: Thứ ……, ngày ……/…….

Ngữ pháp: ……

Đọc: ……

Mini Test: ……..

GLOBAL ENGLISH 9

UNIT 5: TECHNOLOGY – GRAMMAR 2 & CAE READING

A. GRAMMAR

Expressing the future: Để diễn đạt những hành động sẽ xảy ra ở tương lai, ta có thể dùng các thì sau:

Cấu trúc	Cách sử dụng	Ví dụ
S + V(s/es) (Present Simple)	Lịch cố định, thời khoá biểu, sự kiện theo kế hoạch	The train **leaves** at 6:30 p.m. tomorrow.
Be + V-ing (Present Continuous)	Kế hoạch cá nhân / lịch hẹn đã sắp xếp chắc chắn	I**'m coming** to see you in December.
Be going to + V-inf	Dự định có trước + ý định rõ ràng + dự đoán có bằng chứng	I**'m going to change** my own clothes.
Will + V-inf (Future Simple)	Quyết định tại thời điểm nói + thông tin tương lai + dự đoán chung + xu hướng phát triển	Your smart alarm clock **will scan** your diary.
Future passive with "will"	Hành động tương lai (không cần nêu người làm); thêm by + noun nếu cần nêu tác nhân.	Everything **will be done** automatically.
S + will be + V-ing (Future continuous)	Hành động đang xảy ra tại một thời điểm cụ thể trong tương lai / sự kiện dự kiến	She **will be studying** at 10 p.m. tomorrow.

B. EXTRA VOCABULARY

No.	New words	Meanings	No.	New words	Meanings
1	**prolific** (adj)	nhiều, năng suất cao	5	**mass-produced** (adj)	sản xuất đại trà
2	**resentment** (n)	sự phẫn uất	6	**subconscious** (adj)	tiềm thức
3	**practicality** (n)	tính thực tế	7	**manipulation** (n)	sự thao túng
4	**multi-sensory** (adj)	đa giác quan	8	**amalgam** (n)	sự hỗn hợp

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

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

C. CLASSWORK (10 questions)

I. Match the sentences with their functions.

0. According to the updated schedule, the high-speed train departs at 05:42 tomorrow.	*0- **a***	*a. A scheduled or timetabled future event*
1. I think AI-generated tutors will replace traditional textbooks within the next decade.	1- ___	b. A prediction based on present evidence
2. Look at the traffic reports; half the city is flooded. The roads are going to be closed soon.	2- ___	c. A decision made at the moment of speaking
3. At this time next month, our team will be presenting the final prototype in Berlin.	3- ___	d. A plan or fixed arrangement that cannot easily be changed
4. I am meeting the investors on Friday to finalize the funding, so I can't change the time.	4- ___	e. A long-term prediction about the future
5. "The system just crashed again!" — "Okay, I will restart the server now."	5- ___	f. An action that will be in progress at a specific point in the future

LIVEWORKSHEETS

II. Fill in the blanks with the correct actions given in the box. Use the suitable future tense.

~~***depart at 7:05 instead of 6:30.***~~	**take place on 12th June**
hit the coastline earlier than expected	**present our proposal to the board**
install across the entire building	**meet a client at 3 p.m.**

0. According to the new timetable, the morning flight ***will depart at 7:05 instead of 6:30****.*

1. Don't call me at 9 p.m. I _____ then.
2. Look at the radar images! The storm _____.
3. I can't meet you tomorrow afternoon because I _____.
4. The schedule has just been confirmed, so the opening ceremony _____.
5. Once the final checks are completed, the new security system _____.

D. HOMEWORK

GRAMMAR (11 questions)

I. Circle the correct answers.

0. According to the conference timetable, the keynote speech _____ at 9:15 sharp tomorrow morning.

A. will start *B. is starting* *(C) starts* *D. is going to start*

1. Don't call me at 10 a.m. I _____ an online training session then.
   A. will attend B. will be attending C. going to attend D. attend
2. "My laptop keeps freezing." — "No problem, I _____ it for you."
   A. will fix B. am fixing C. fix D. am going to fix
3. The team _____ the contract with the new investors next Thursday, and the date cannot be changed.
   A. will sign B. will be signed C. is signing D. signs
4. Look at those figures! If the trend continues, the company _____ its best results in years.
   A. is achieving B. achieves C. will be achieving D. is going to achieve
5. The new security system _____ in all buildings next week, once the final safety checks are completed.
   A. is installing B. will install C. will be installed D. is going to install
6. I don't have plans for the weekend yet, but I think I _____ my cousins if they're free.
   A. will visit B. am visiting C. visit D. am going to visit

II. Answer each question using an appropriate future form and your own ideas.

0. Your friend asks: "Can we meet at 5 p.m.?"

→ ***I'm meeting my manager at 5 p.m., so I won't be able to****.*

1. Someone says: "These clouds look really dark."

→ _____.

2. Your colleague asks: "Do you know what time the conference begins tomorrow?"

→ _____.

3. Your classmate asks: "Why can't you attend the workshop next Thursday?"

→ _____.

4. Your friend asks: "Can you help me with my project tonight?"

→ _____.

LIVEWORKSHEETS

5. Someone asks: "What will you be doing at this time next week?"

→ _____.

CAMBRIDGE READING PRACTICE (12 questions)

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.

Test 3 **Reading and Use of English • Part 5**

You are going to read a blog post in which a teenage boy describes his relationship with his parents. 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**.

Teenagers and parents – it's the same old story...

Many readers have described the ups and downs of living with teenage children. This week, we hear from Barry Davros, 15.

OK, I'll admit it. Things haven't been so easy at home in the last couple of years. I'd like to think I'm old enough and wise enough to know that it's almost certainly because I'm a teenager now. Teenagers complain to their friends about their parents. And I think we can be pretty certain that the parents do the same about their kids. I argue with mine. We don't talk as much as we did when I was a kid. It's not that this is the way I want it – I'd prefer it if we never argued, but found a way to talk about what was bothering us. That would be so much better, not just for me and my mum and dad, but for any teenager and their family. So I've been reading a lot – books like *The Teenage Brain*, and lots of online stuff. And I'm sure that if people understood more about what goes on inside a teenager's mind, half of the arguments over the dinner table wouldn't even start in the first place. So I'd like to share what I've learnt.

There are so many things that parents have a go at their teenagers for that it's almost impossible to know where to start. So let's just pick mornings. Mornings are for sleeping. For as long as you need to, or at least as long as you can. Every teenager knows that. But not parents – they think that we should get up at 7.30, just because they get up at 7.30, ready for another busy day. So who's right? Well, the science says that an adolescent's body clock isn't programmed in the same way, and is on a schedule about three hours behind that of older adults (that means both going to bed and getting up).

Another 'issue' that parents make a big deal about is tidiness. Clothes dumped on the bathroom floor, an old plate of food under the bed, house keys lost. OK, I admit, I've been guilty of all of these things recently (but at least I owned up!). Sorting stuff like this takes planning, and the way the teenage brain develops means that it's just not our strong point. Sorry! The brain develops a chemical called myelin, and it's created over time. Until it's fully developed in all parts of the brain, it does unfortunately mean that even very bright teens can do really stupid things. So just bear with us guys!

Because as already mentioned, the teenage brain goes through all sorts of changes, sometimes teenagers can get angry. This usually makes parents angry. Which makes us angrier, which... OK, you get the picture. But parents need to understand more about what's going on inside our heads. Like, there might be a perfectly understandable (to us) reason why we don't want to do that maths homework this instant. So, listen parents out there, try and understand! Don't always respond to us by getting angry. Just don't! Calm down, count to ten and think twice. *line 49*

Communication. That's a big one. Sure, teens and parents need to hang out together too, not live in separate worlds. But I'm 15, so the topics of conversation I was into when I was 11 don't work for me now. Same for all kids my age. The sooner parents realise that, the better. It's not that we stop loving them just because we're in our teens, it's just that we need more space. To grow up and find out who we are. *line 54*

Here's a tip – if there's something that needs to be discussed, do it on a car journey. Whether it's the whole family together or just two of you, the fact that you're in a car means that you're gazing ahead, rather than staring at each other. For me, it just makes it easier to talk somehow, because I sometimes feel they're judging me or something if they're observing me. Try it. It works. And you heard it from me.

LIVEWORKSHEETS

31 Why shouldn't parents be surprised if their teenagers sleep late?

A Many teenagers find their busy schedule tiring.
B Some teenagers need more hours of sleep than adults.
C Teenagers prefer not to see their parents in the mornings.
D It's natural for teenagers to have different sleep patterns from adults.

32 In the third paragraph, the writer admits that teenagers tend not to be very

A honest.
B organised.
C confident.
D intelligent.

33 What does the writer mean when he advises parents to 'count to ten' in line 49?

A don't react too quickly
B repeat what you have said
C find ten reasons for the behaviour
D don't tell teenagers things they already know

34 What does 'that' refer to in line 54?

A Teenagers need to spend time away from their parents.
B Teenagers love their parents less than they did as children.
C Teenagers want to talk about different things as they mature.
D Teenagers need to spend more time talking to their parents.

35 Car journeys are a good opportunity to speak because

A the speakers don't need to look at each other.
B the vehicle provides more privacy.
C families can travel somewhere nice together.
D teenagers cannot avoid their parents when they are in the same car.

36 Why has Barry written this blog post?

A to help families get along better
B to explain why his parents annoy him
C to encourage parents, doctors and teachers to read more about teenagers
D to suggest that it is important for teenagers to be responsible

LIVEWORKSHEETS

You are going to read a review of a book about the psychology of food. 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**.

Review of *Gastrophysics: The New Science of Eating* by Charles Spence

As head of a food research laboratory at the University of Oxford and a prolific author on the psychology of food, Spence is ideally placed to reveal recent discoveries such as: heavier cutlery encourages restaurant customers to pay more; ginger biscuits taste spicier when served from a rough plate; and strawberry mousse is perceived as 10% sweeter on a white dish than on a black one. And Spence is not afraid of stirring things up. 'The pleasures of the table reside in the mind, not the mouth,' he writes, no doubt triggering much resentment among cookbook writers the world over. In fact, while his book, *Gastrophysics: The New Science of Eating*, is about how to create the perfect meal, it has almost nothing to do with the everyday practicalities of cuisine. Instead, this is the science of 'everything else', a blending of gastronomy, psychology and physics to probe the numerous factors that influence our perception of flavour, steer our culinary choices and make all the difference between a memorable meal and one to be forgotten.

Top chefs and large food manufacturers alike have been quick to grab a slice of the action. As Spence points out, some restaurateurs have embraced multi-sensory trickery to boost the dining experience by, for example, spraying the scent of saffron over guests to enhance the flavour of lobster, or Googling their guests to tap into the powerful effect of personalisation. On a wider scale, and more worryingly, supermarkets label mass-produced food items with the names of non-existent farms, presumably to exploit consumers' apparent willingness to pay more for a sense of authenticity.

There's another side to the coin. By colouring a drink pink, manufacturers can cut the sugar content, relying on our subconscious association between colour and sweetness to make up the difference. The positive implications for health are not hard to see, although Spence advises against giving this much publicity – if customers were in on the secret, he says, they would then claim to be able to tell the difference. Meanwhile, Spence believes that in years to come, our cuisine could be shaped by his own finding that making the crunch of a crisp louder increases its apparent freshness. 'Playing on the sound of crunch might offer one way in to the popularisation of eating insects,' he writes as he considers how to make insects – a great potential source of protein and a possible solution to future global food shortages – more appetising.

Spence has a way with words and cheerfully leads the reader on a journey through the senses like a magician – an impression backed up by his liking for conjuring up imaginative dining experiences with top chefs and hosting multi-sensory cinema events. He skips from the importance of matching expectations with the taste of a dish to the revelation that people tend to link blob-like shapes to sweet foods – explaining furious accusations, not long ago, that a leading brand of chocolates had changed the recipe of a much-loved chocolate bar when it had, in fact, only rounded off its corners.

Spence's research is regularly dismissed by some chefs, who say that good food 'should speak for itself'. Spence's response to this is that, however much you may believe in the importance of good, simple raw materials, there is always a multi-sensory atmosphere. Even a chef who claims to let food do all the talking will go to the trouble of buying good heavy cutlery, he observes, because a plastic fork would mean a spoiled experience. Whether we like it or not, we are all affected by these inevitable manipulations. Spence's point is that there is no such thing as a neutral context for eating. The flavour in our mouths at dinnertime is affected by the company we keep, by the music playing in the room and by where we sit.

line 33
line 34
line 35
line 36

LIVEWORKSHEETS

But eating is also affected by factors that Spence pays less attention to. He sometimes seems to treat human beings as if they were homogeneous amalgams of sense-organs, unaffected by culture or economic circumstances. Addressing the growing number of people who eat alone, he suggests: 'Next time you get peckish, why not invite someone to eat with you?' For a book on psychology, there is remarkably little here on the multiple ways that eating can become dysfunctional. There are people whose problems with eating go far beyond whether their plate is the right colour. *Gastrophysics* is brilliant when demonstrating how much the environment of the table affects our eating, particularly at high-end restaurants, but it has less to say about what we as humans bring to the table.

31 In the first paragraph, the reviewer suggests that Charles Spence is

- **A** good at making science accessible.
- **B** inspirational for other food writers.
- **C** dismissive of traditional cooking.
- **D** willing to be provocative.

32 In the second paragraph, the reviewer is expressing

- **A** disapproval of certain dishonest practices.
- **B** concern about the use made of technology.
- **C** surprise at the extent of Spence's influence.
- **D** admiration for the adaptability of businesses.

33 The reviewer's main point in the third paragraph is that

- **A** some kinds of information should be withheld from the public.
- **B** future food resources will depend on people like Spence.
- **C** developments in gastrophysics can have social value.
- **D** advances in science often have unlikely origins.

34 The reviewer likens Spence to a magician because of

- **A** the attention that he pays to detail.
- **B** the manner in which he communicates.
- **C** the tendency to keep his methods to himself.
- **D** the types of places where people often see him.

35 Which words have the opposite meaning to 'a multi-sensory atmosphere' in line 33?

- **A** a spoiled experience (line 34)
- **B** inevitable manipulations (line 35)
- **C** a neutral context (line 36)
- **D** the company we keep (line 36)

36 What is the reviewer doing in the final paragraph?

- **A** identifying the type of reader that the book would suit most
- **B** illustrating a point made in a previous paragraph
- **C** bringing together the main ideas in the article
- **D** drawing attention to a weakness in the book

Advice

31 *Read the whole of the first paragraph before you answer this question.*

32 *Each option in this question has two parts: an attitude and what that attitude is about. Both parts must be present in the text for an option to be the correct answer.*

33 *You will need to read the whole of the third paragraph to answer this question.*

34 *Find the paragraph in the text where the idea of the magician is mentioned. Then look for words and information in that paragraph which refer to Spence's skills.*

35 *First, decide what you think 'a multi-sensory atmosphere' means in this paragraph. Then underline the sections of text where the words in the options come from.*

36 *The first and last sentences of the final paragraph should help you decide on the answer to this question.*

LIVEWORKSHEETS