ĐỀ LÌ XÌ TẾT BẬC 4

Mark the letter A, B, C, or on your answer sheet lo indicate the corrected answer to each other following questions.

Question 1. Despite his confidence, his inability to handle criticism was a _____ in his armour.
A. chink
B. crack
C. dent
D. flaw

Question 2. The company audit revealed no financial issues, giving them a clean _____ of health.
A. pass
B. permit
C. certificate
D. bill

Question 3. Due to security concerns, the airline introduced a _____ ban on large electronic devices in carry-on luggage.
A. package
B. blanket
C. wrapping
D. custom

Question 4. The star player was getting too cocky, but the coach's criticism _____.
A. kept his cards close to his chest
B. brought him down a peg or two
C. threw in the towel
D. burnt bridges behind him

Question 5. The bus driver expertly _____ the corner, despite the tight space.
A. negotiated
B. reconciled
C. swerved
D. steered

Question 6. The famous actor would occasionally _____ with fans, sharing behind-the-scenes stories from his films.
A. throw shade
B. hold court
C. jump ship
D. run amok

Question 7. The soldiers saw they were outnumbered and decided to _____ and retreat.
A. turn tail
B. strike gold
C. pass muster
D. drag feet

Question 8. We need to sell at least 500 tickets just to _____ on this event.
A. hit home
B. go rosque

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C. call shots
D. break even

Question 9. Even though the evidence was weak, the detective had to _____ the possibility of a hidden suspect.
A. entertain
B. perilise
C. retain
D. fancy

Question 10. With only a small pension to rely on, she managed to _____ her monthly expenses by selling homemade crafts in the local market.
A. harp on
B. mull over
C. eke out
D. fob off

Read the following passage and mark the letter A, B, C, or D on your answer sheer to indicate the correct word or phrase that best fits each of the numbered blanks from Question 11 to Question 20.

The three-color traffic light system is familiar to just about everyone, drivers and non-drivers alike. Each of the three colors (11) _____ to intuitive associations. Red, instinctively associated with danger, means "stop", in no uncertain (12) _____. Green, the most soothing color in the spectrum, means "OK to go". In the middle (13) _____ amber, a complex non-primary color, with no (14) _____ connotations. Given the ambiguity of amber, a logical deduction is that this color means neither "stop" nor "go", but rather: "get ready to do one of the two".

The traffic light is designed to interrupt traffic flows as they (15) _____ from different directions. Without traffic lights positioned at large junctions, multiple vehicles would (16) _____ into each other, and (17) _____ would be inevitable.

Nevertheless, many drivers still (18) _____ traffic lights to be a nuisance. As soon as green changes to amber, many (19) _____ step on the gas, in order to avoid having to wait when the light switches to red. Since all traffic lights on the same street work in (20) _____ with each other, drivers may beat one, but they won't beat them all.

(Adapted from: Kỳ thi Olympic truyền thống 30/4 lần XXIX năm 2025 - THPT Chuyên Lê Hồng Phong – TP.HCM)

Question 11	A. correlates	B. parallels	C. applies	D. corresponds
Question 12	A. doubts	B. phrases	C. terms	D. hesitations
Question 13	A. lies	B. means	C. presents	D. places
Question 14	A. instant	B. immediate	C. present	D. prompt
Question 15	A. emerge	B. diverge	C. converge	D. demerge

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Question 16	A. collide	B. merge	C. crash	D. hurl
Question 17	A. layovers	B. write-offs	C. touchdowns	D. pile-ups
Question 18	A. consider	B. regard	C. recognise	D. acknowledge
Question 19	A. distinctly	B. promptly	C. categorically	D. decidedly
Question 20	A. conjunction	B. accordance	C. compliance	D. correspondence

Read the following passage and mark the letter A, B, C, or D on your answer sheet to indicate the correct answer to each of the questions from Question 21 to Question 30.

ORDINARY PEOPLE, ORDINARY LIVES

Most of us have photographs of our grandparents, but how many of us know what their lives were like, the sort of people they were in their youth? The glimpses rare diaries give us are frustratingly incomplete, family anecdotes only half remembered. And what will our grandchildren know about us? We often intend to write things down, but never get round to it. We may leave videos rather than photographs, but the images will remain two-dimensional.

Hannah Renier has come up with an answer: she writes other people's autobiographies, producing a hardback book of at least 20,000 words – with illustrations if required – a chronicle not of the famous, but of the ordinary.

The idea came to her when she talked to members of her family and realised how much of the past that was part of her own life was disappearing.

"When I started I didn't take it nearly so seriously as I do now, having met people who genuinely will talk and have led interesting lives," she says. "They would say they are doing it for their children or for posterity, but they are getting quite a lot out of it themselves. They enjoy doing it."

The assurance of confidentiality encourages her subjects to overcome any instinct of self-censorship.

"I had the confidence to be honest," says a 62-year-old man who made and lost one fortune before making another. "I was surprised at what came out. There were things that hurt, like my divorce, and the pain was still there."

"I did it for my family, so that perhaps they could learn something, but I have not yet let my children – who are in their thirties – read it. They were hurt by things in my life and there are a lot of details which I don't feel I want them to know at the moment. If they insist, I'll let them. But I think I'd rather they read it after I was dead."

He also recognised patterns laid down in childhood, which showed themselves in repeatedly making the same mistakes. It is something Ms Renier has detected in other people. "It's amazing how many people really have been conditioned by their parents," she says. "The injunctions and encouragements that were

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laid down in childhood have effects for the rest of their lives. They become caught in repeating patterns of behaviour. They marry the sort of people of whom their parents approved – or go in the opposite direction as a sort of rebellion."

"A lot of disappointments come out. Sixty years later they still are regretting or resenting things that were never resolved with their parents. There is no age of reason. If people had hang-ups in their youth, they still have them in middle age. They live their lives in an attempt to impress a parent who wasn't impressed and if that fails some of them seem to be seeking permission to say 'I can't stand my mother'."

Recorder rather than inquisitor, Ms Renier keeps her distance. "It's not for public consumption and I'm not there as a very nosy person. People have got carried away and told me something, then said, 'I'm not sure if that ought to go in'. I put it in anyway – they can remove things when they see the draft. But generally people want to be honest, warts and all."

"It's not vanity publishing, it's not people saying 'Gosh, I've had such an interesting life the world's got to know about it.' Things are moving much faster than at any time in history and we are losing sight of what happened in the past. It's a way of giving roots. We need some sort of link to our ancestors because people don't sit around in an extended family any more. People want a little immortality."

Each book involves up to 30 hours of taped interviews which Ms Renier uses as the basis to write the life story, rearranging the chronology and interpreting. Modern technology allows her to produce everything except the binding with its gold lettering: choose your own colour of library buckram, pick your own title.

Fascinating to the private audience at which each book is aimed, the results are obviously not of the dirt-at-any-cost school of life story. Ms Renier organises her material logically and writes well; the final content is as good as its subject. The book that emerges does not look like a cheap product – and carries a price tag of nearly £3,000, with extra copies at £25 each. She receives about 10 inquiries a week, but the cost – inevitable with the time involved – clearly deters many people.

"I thought it would be a more downmarket product than it is," she says. "But the people I've done have all been county types, readers of Harpers & Queen, which is one of the magazines where I advertise. They're the sort of people who at one time would have had their portraits painted to leave to their descendants."

(Adapted from: Cambridge Certificate In Advanced English 4, Test 1, Part 3)

Question 21. According to the writer, most people

A. have no interest in leaving records for their grandchildren.

B. are unable to find out much about their grandparents.

C. find stories about their grandparents' families boring.

D. want their grandchildren to know only good things about them.

Question 22. Hannah Renier decided to write other people's autobiographies because

A. she had already done so for relatives.

B. she had met so many interesting people.

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C. she wanted to preserve the past.

D. she had often been asked to do so.

Question 23. The 62-year-old man asked her to write his autobiography

A. so that he could reveal his true feelings.

B. because his family wanted to read it.

C. so that his children would understand him.

D. because he thought he was close to death.

Question 24. Hannah is surprised that many of her subjects

A. regret the marriages they made.

B. remain influenced by their parents.

C. refuse to discuss their childhoods.

D. want to be like their parents.

Question 25. The autobiographies that Hannah produces

A. follow exactly what she was told by her subjects.

B. are intended to be interesting to anyone.

C. look less expensive than they really are.

D. present the facts in a way that is easy to follow.

POETRY RECITALS

At any given time in history the literary scene will seem confused to those who are living through it, and it is the selectivity of posterity that makes the pattern and orders of eminence appear clearly defined to the retrospective view. It is fairly safe to say that, at the present time, there is an especially bewildering complexity of poetic tendencies, of kinds of poetry being written, of warring factions, of ways of presenting, criticising and teaching poetry, and of conflicting beliefs about the role of the poet in society.

Very broadly speaking, the present debate in contemporary poetry concerns the reciprocal mistrust and disapproval shown by the seriously committed 'literary' writers, whose poems are intended to be printed and read on the page, and the 'popular', performing poets who, while they will probably publish their verses in magazines and collections, are happier declaiming them to an audience. Of course, this division is far from absolute.

The practice of promoting public poetry readings has been steadily increasing over the past twenty years or so, in many different forms. Small literary societies in provincial towns conduct them in village halls or the sitting rooms of their members; schools and colleges invite poets to read and talk to audiences of students; arts festivals often advertise poetry readings by well- known authors on their programmes. The consequences of all these events, and of poets being more or less obliged to become public performers, are manifold and of uncertain benefit to them as artists.

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For the 'pop' poets, whose work has been composed expressly for the purpose of recital to live audiences, the issue is plain. They can only profit from public performance. Their verses are often very simple in both form and content, and can be assimilated at a single hearing; it is on the printed page that the deficiencies of thought, technique and imagination become clear. Poets who are dedicated to their craft, and are doing their best to continue and develop what is finest in the traditions of poetry – which involves compressing the maximum amount of passion, thought, wit and vision into the smallest possible space and achieving rhythmic effects of great variety and subtlety – are unlikely to be appreciated by an audience which is probably encountering their work for the first time. The danger here is, not that they will be **tempted** to emulate the content and style of the **entertainers**, but that they might, in the effort to achieve instant **communication**, read only their most readily accessible work which is quite likely to be their **slightest** and least characteristic.

Attendance at poetry reading cannot be a substitute for reading poetry on the page, though it can be an enjoyable and instructive adjunct. To hear good poets read their work aloud, even if they are not accomplished public speakers, is a valuable guide as to where the precise emphases are to be placed, but it is desirable that the audience should either follow the reading with the text before them or have a prior knowledge of the poems being spoken. The principal justification for popular recitals of poetry, where the readings are sometimes interspersed with musical items (jazz and poetry used to be a very popular mixture), is that audiences will come to associate poetry with pleasure and not feel that it is an art available only to an initiated minority.

(Adapted from: Cambridge Certificate of Proficiency in English 1, Test 1, Part 4)

Question 26. What general observation about poetry does the writer make in the opening paragraph?

A The present literary climate is not conducive to good poetry.

B Modern poems appear unplanned and chaotic to him.

C The greatness of poets only emerges in retrospect.

D Today's poetry compares unfavourably with that of previous generations.

Question 27. According to the writer, how might a serious poet feel about a public recital?

A uneasy about the practical arrangements

B bound to accept for financial reasons

C pleased to reach a wider audience

D under pressure to take part

Question 28. Which word is used to refer disparagingly to the popular poets?

A tempted (line 52)

B entertainers (line 53)

C communication (line 55)

D slightest (line 57)

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Question 29. The writer concedes that public performances

A are an introduction to poetry for some people.

B may lead some people to acquire a taste for more serious poetry.

C can be instructive as regards public speaking.

D can be a good supplement to serious, written poetry.

Question 30. In the text as a whole, the writer's purpose is to

A foster greater unity among poets.

B give advice to would-be poets.

C persuade us of the value of poetry recitals.

D analyse a current debate in the world of poetry.

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