1) READING – SET 15 – TEST 3





You should spend about 20 minutes on Questions 1-13 which are based on Reading Passage 1 below.

Henry Moore (1898-1986)

The British sculptor Henry Moore was a leading figure in the 20th-century art world

Henry Moore was born in Castleford, a small town near Leeds in the north of England. He was the seventh child of Raymond Moore and his wife Mary Baker. He studied at Castleford Grammar School from 1909 to 1915, where his early interest in art was encouraged khích lệ by his teacher Alice Gostick. After leaving school, Moore hoped to become a sculptor, but instead he **Q1** complied with làm theo, tuân theo his father's wish that he train as a schoolteacher. He had to abandon ngừng lại his training in 1917 when he was sent to France to fight in the First World War.

After the war, Moore enrolled đăng ký vào at the Leeds School of Art, where he studied for two years. **Q2** In his first year, he spent most of his time drawing. Although he wanted to study sculpture, no teacher was appointed bổ nhiệm until his second year.

Do the following statements agree with the claims of the writer in Reading Passage 1?

In boxes **1-7** *on your answer sheet, write*

TRUE if the statement agrees with the information

FALSE if the statement contradicts the information

NOT GIVEN if there is no information on this

1
On leaving school, Moore did what his father wanted him to doQ1.

2
Moore began studyingQ2 *sculpture*Q2 *(n) điêu khắc*
in his first term Q2 at the Leeds School of Art.

3

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At the end of that year, he passed the sculpture examination (kì thi) and was awarded trao thưởng a scholarship to the

Q3 Royal College of Art in London. In September 1921, he moved to London and began three years of advanced nâng cao study in sculpture.

Alongside the instruction sự hướng dẫn he received at the Royal College, Moore visited many of the **Q4** London museums, particularly the British Museum, which had a wide-ranging collection of ancient cổ xưa sculpture. During these visits, he Q4 discovered the power and beauty of ancient Egyptian and African sculpture. As he became increasingly ngày càng trở nên interested in these 'primitive nguyên thủy, thô sơ' forms of art, he turned away from từ chối European sculptural traditions.

After graduating tốt nghiệp, Moore spent the first six months of 1925 travelling in France. When he visited the **Q5** Trocadero Museum in Paris, he was impressed by a cast tượng đúc of a Mayan* sculpture of the rain spirit linh hồn. It was a male reclining nằm ngửa figure with its knees drawn up together, and its head at a right angle góc độ to its body. **Q6** Moore became fascinated mê hoặc with this stone sculpture, which he thought had a power and originality sự độc đáo that no other stone sculpture possessed sở hữu. He himself started carving khắc a variety nhiều loại of subjects in stone, including depiction sự khắc họa of reclining women, mother-and-child groups, and masks.

Moore's exceptional đặc biệt, hiếm có talent soon gained recognition sự công nhận, and in 1926 he started work as a sculpture instructor at the Royal College. In 1933, he became a member of a group of young artists called Unit One. **Q7** The aim of the group was to convince thuyết phục the English public of the merits giá trị of the emerging nổi bật international movement sự vận động in modern art and architecture.

When Moore started at the Royal College of Art, *its reputation (danh tiếng)* for teaching sculpture was excellent (= very good).

4

Moore became awareQ4 (chú ý tới) of *ancient (cổ đại)* sculpture as a result of visiting London Museums.

5

The Trocadero Museum's Mayan sculpture attracted a lot of public interest (sự quan tâm của công chúng).

6

Moore thought the Mayan sculpture was similar (giống) in certain aspects (khía cạnh) to other stone sculptures.

7

The artists who belonged (thuộc về) to Unit One wanted to make modern art and architecture more popular.

Complete the notes below.

Choose **ONE WORD ONLY** from the passage for each answer.

Write your answers in boxes **8-13** *on your answer sheet.*

Moore's career as an artist

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Around this time, Moore moved away from the human figure to experiment with abstract trừu tượng shapes. In 1931, he held an exhibition triển lãm at the Leicester Galleries in London. His work was enthusiastically nồng nhiệt welcomed by fellow sculptors, but the reviews in the press were extremely vô cùng negative and turned Moore into a notorious tai tiếng figure. **Q8**There were calls (lời kêu gọi) for his resignation sự từ chức from the Royal College, and the following year, when his contract expired hết hạn, he left to start a sculpture department at the Chelsea School of Art in London.

Throughout the 1930s, Moore did not show any inclination định hướng, xu hướng to please the British public. He became interested in the paintings of the Spanish artist Pablo Picasso, whose work inspired him to distort bóp méo the human body in a radical hoàn toàn way. At times, he seemed to abandon the human figure altogether. The pages of his sketchbooks from this period show his ideas for abstract sculptures that bore little resemblance sự giống nhau to the human form.

In 1940, during the Second World War, Moore stopped teaching at the Chelsea School and moved to a farmhouse about 20 miles north of London. **Q9**A shortage sự thiếu hụt of materials (tài nguyên, nguyên liệu, vật liệu) forced him to focus on drawing. He did numerous small *sketches (bản vẽ, bản phác thảo)* of Londoners, later turning these ideas into large coloured drawings in his studio. **Q10** In 1942, he returned to Castleford, a.k.a his hometown, to make a series of sketches of the miners who worked there.

In 1944, Harlow, a town near London, **Q11** offered Moore a commission sự uỷ thác for a sculpture depicting (mô tả, diễn tả) a family. The resulting work signifies cho thấy rằng a dramatic change in Moore's style, away from the experimentation of the 1930s towards a more natural and humanistic nhân văn subject (đối tượng) matter. He did dozens of studies in clay for the sculpture, and these

1930s

• Moore's exhibition at the Leicester Galleries is criticised by the press (cánh báo chí, tòa soạn báo).

• Moore is *urged (bị thúc đẩy)* to offerQ8 his **8**..... and leave the Royal College.

1940s

• Moore turns toQ9 drawing because **9**..... for sculpting are not readily availableQ9

• While visiting his hometownQ10, Moore does some drawingsQ10 of **10**.....

.

• Moore is employed to produceQ11 a sculpture of a **11**.....

• **12**..... start to buyQ12 Moore's work

•
Moore's increasedQ13 **13**.....
..... makes it possibleQ13 for him to do more ambitious sculptures

1950s

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were cast in bronze and issued phát hành in editions of seven to nine copies each. **Q12** In this way, Moore's work became available có sẵn to collectors nhà sưu tầm all over the world. **Q13** The boost (sự gia tăng) to his income (thu nhập) enabled cho phép him to take on ambitious tham vọng projects and start working on the scale he felt his sculpture demanded. Critics who had begun to think that Moore had become less revolutionary mang tính cách mạng were proven wrong by the appearance, in 1950, of the first of Moore's series of standing figures in bronze, with their harsh and angular góc cạnh pierced xuyên thủng forms and distinct impression of menace sự đe dọa . Moore also varied his subject matter in the 1950s with such works as Warrior with Shield and Falling Warrior. These were rare examples of Moore's use of the male figure and owe something to his visit to Greece in 1951, when he had the opportunity to study ancient works of art. In his final years, Moore created the Henry Moore Foundation to promote art appreciation and to display his work. Moore was the first modern English sculptor to achieve international critical thuộc về phê bình acclaim sự tán thưởng and he is still regarded as one of the most important sculptors of the 20th century. — *Mayan: belonging to an ancient civilisation that inhabited parts of current-day Mexico, Guatemala, Belize, El Salvador and Honduras.	• Moore's series of bronze figures marks a further change in his style

READING SET 15 – TEST 4

P1

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You should spend about 20 minutes on Questions 1-13 which are based on Reading Passage 1 below.

The return of the huarango (cây hurango)

The arid khô cằn valleys of southern Peru are welcoming the return of a native bản địa plant

The south coast of Peru is a narrow, 2,000-kilometre-long strip of desert squeezed chen vào between the Andes and the Pacific Ocean. It is also one of the most fragile mỏng manh, dễ vỡ ecosystems hệ sinh thái on Earth. It hardly hiếm khi ever rains there, and the only year-round quanh năm source of water is located tens of metres below the surface. This is why the huarango tree is so suited to life there: it has the longest roots (rễ cây) of any tree in the world. They stretch trải dài down 50-80 metres and, as well as sucking up hút water for the tree, they bring it into the higher subsoil (đất ngầm), creating a water source for other plant life.

Dr David Beresford-Jones, archaeobotanist at Cambridge University, has been studying the role of the huarango tree in landscape phong cảnh change in the Lower Ica Valley in southern

Complete the notes below.

Choose **ONE WORD ONLY** from the passage for each answer.

*Write your answer in boxes **1-5** on your answer sheet.*

The importance of the huarango tree

– its roots can extend (kéo dài) as far as 80 metres into the soil (đất)

– can access **1**..... deep (sâu) below the surface (bề mặt)

– was a crucial (quan trọng) part of local inhabitants' (người dân) **2**..... a long time ago

– helped people to survive (tồn tại) periods of **3**.....

– prevents (ngăn chặn) **4**..... of the soil

– prevents land from becoming a **5**.....

Part of tree	Traditional use
6.....	Fuel (nhiên liệu)
7 ..... **and**.....	Medicine (thuốc)
8.....	Construction (xây dựng)

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Peru. He believes the huarango was key to the ancient people's diet chế độ ăn and, because it could reach deep water sources, it allowed local people to withstand chống chịu years of drought (hạn hán) when their other crops failed. But over the centuries huarango trees were gradually dần dần replaced with crops (các loại cây trồng khác) . Cutting down native woodland leads to erosion sự xói mòn , as there is nothing to keep the soil in place. So when the huarangos go, the land turns into a desert (sa mạc). Nothing grows at all in the Lower Ica Valley now.

For centuries the huarango tree was vital thiết yếu to the people of the neighbouring Middle Ica Valley too. They grew vegetables under it and ate products made from its seed (hạt) pods (vỏ). Its leaves (lá) and bark (vỏ cây) were used for herbal remedies phương thuốc , while its branches (cành lá) were used for charcoal than for cooking and heating, and its trunk (thân cây) was used to build houses. But now it is disappearing rapidly nhanh chóng . The majority phần lớn of the huarango forests in the valley have already been cleared for fuel and agriculture – initially ban đầu , these were smallholdings, but now they're huge farms producing crops for the international market.

'Of the forests that were here 1,000 years ago, 99 per cent have already gone,' says botanist Oliver Whaley from Kew Gardens in London, who, together with ethnobotanist Dr William Milliken, is running a pioneering tiên phong project to protect and restore the rapidly disappearing habitat môi trường sống . In order to succeed, Whaley needs to get the local people on board, and that has meant overcoming vượt qua local prejudices định kiến . 'Increasingly ngày

Do the following statements agree with the information given in Reading Passage 1?

*In boxes **9-13** on your answer sheet, write*

TRUE if the statement agrees with the information

FALSE if the statement contradicts the information

NOT GIVEN if there is no information on this

9
Local families have told Whaley about some traditional uses of huarango products.

10
Farmer Alberto Benevides is now making a good profit (tạo ra lợi nhuận) from growing huarangos.

11
Whaley needs the co-operation (sự hợp tác) of farmers to help preserve (bảo tồn) the area's wildlife (động vật).

12
For Whaley's project to succeed, it needs to be extended (mở rộng) over a very large area.

13
Whaley has plans to go to Africa to set up (thành lập) a similar project.

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càng gia tăng aspirational nhiều tham vọng communities think that if you plant food trees in your home or street, it shows you are poor, and still need to grow your own food,' he says. In order to stop the Middle Ica Valley going the same way as the Lower Ica Valley, Whaley is encouraging locals to love the huarangos again. 'It's a process of cultural resuscitation sự làm sống lại ,' he says. He has already set up a huarango festival to reinstate phục hồi a sense of pride in their eco-heritage di sản , and has helped local schoolchildren plant thousands of trees.

'In order to get people interested in habitat restoration sự khôi phục , you need to plant a tree that is useful to them,' says Whaley. So, he has been working with local families to attempt to create a sustainable bền vững income from the huarangos by turning their products into foodstuffs. 'Boil up the beans and you get this thick brown syrup like molasses. You can also use it in drinks, soups or stews.' The pods can be ground nghiền nát into flour to make cakes, and the seeds roasted into a sweet, chocolatey 'coffee'. 'It's packed full of vitamins and minerals,' Whaley says.

And some farmers are already planting huarangos. Alberto Benevides, owner of Ica Valley's only certified được chứng nhận organic hữu cơ farm, which Whaley helped set up dựng lên , has been planting the tree for 13 years. He produces syrup and flour, and sells these products at an organic farmers' market in Lima. His farm is relatively khá là small and doesn't yet provide him with enough to live on, but he hopes this will change. 'The organic

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market is growing rapidly in Peru,' Benevides says. 'I am investing đầu tư in the future.'

But even if Whaley can convince thuyết phục the local people to fall in love with the huarango again, there is still the threat of the larger farms. Some of these cut across the forests and break up the corridors đường hành lang that allow the essential cần thiết movement of mammals, birds and pollen up and down the narrow forest strip. In the hope of counteracting làm mất tác dụng this, he's persuading thuyết phục farmers to let him plant forest corridors on their land. He believes the extra woodland will also benefit giúp ích the farms by reducing their water usage through a lowering of evaporation sự bốc hơi and providing a refuge nơi trú ẩn for bio-control insects.

'If we can record biodiversity sự đa dạng sinh học and see how it all works, then we're in a good position vị trí to move on from there. Desert habitats can reduce down to very little,' Whaley explains. 'It's not like a rainforest that needs to have this huge expanse khoảng không, không gian rộng . Life has always been confined to corridors and islands here. If you just have a few trees left, the population dân số can grow up quickly because it's used to exploiting tận dụng water when it arrives.' He sees his project as a model that has the potential to be rolled out across other arid areas around the world. 'If we can do it here, in the most fragile system on Earth, then that's a real message of hope for lots of places, including Africa, where there is drought and they just can't afford có khả năng làm gì đó to wait for rain.'

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