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GLOBAL ENGLISH 9: UNIT 8 – THE ENVIRONMENT

GRAMMAR 1

A. GRAMMAR

***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 chủ thích nghĩa: con về nhà chép mỗi từ 1 dòng để ghi nhớ nhé.

I. Adverbs of frequency (Trạng từ chỉ tần suất)

- **Adverbs of frequency** are used to **describe** the level of **repetition of an action** or a **habit** mentioned in the sentence, and they are used to **answer the question “How often...?”**

- There are some adverbs of frequency you may use (rank from 100% to 0% happen): **always, usually, normally / generally** (thông thường), **often / frequently, sometimes, occasionally** (thỉnh thoảng), **seldom** (tùy lúc), **hardly (ever) / rarely** (hiếm khi, hầu như không), **never, etc.**

Ex: My family **usually** travels abroad in the summer.

Normally, my dad will pick me up at 5 p.m.

How often do you cook lunch? - Rarely, because I usually have to go to work until midnight.

- They can be **placed** in the following **three positions** in a sentence: **between subject and verb, after the auxiliary verb (trợ động từ), at the beginning (to emphasize) or at the end of the sentence.**

- In the question, they are placed before verb and adjective.

II. Multi-word verbs or phrasal verbs (Động từ kép)

- A **multi-word verb** (also called phrasal verb) contains a **verb plus** an additional word that is an **adverb** or a **preposition**. This combination **gives it a specific meaning.**

- There are several multi-word verbs that you may use:

throw away	vứt bỏ	wipe out	làm sạch
cut down on	cắt giảm	dispose of	loại bỏ
call for	yêu cầu, đòi hỏi	die out	chết dần
cool down	làm lạnh, làm dịu	dry up	khô cạn
run out of	cạn kiệt	heat up	làm nóng
use up	sử dụng hết	cope with	đối mặt với
look after	trông coi, chăm sóc	warm up	ấm lên

Ex: Don't **use up** all the milk. We need some for breakfast.

Don't worry about Mia. She can **look after** herself.

B. HOMEWORK

I. Choose the best answer for each of the following sentences.

0. Marry lives next door but we _____ see her.

A. always

B. rarely

C. often

1. Johnny and I _____ hang out together. We are all so busy at work and Johnny even has to work on the weekends.

A. seldom

B. usually

C. frequently

2. You don't need to wear a raincoat, it _____ rains in the summer.

A. normally

B. never

C. sometimes

3. My sister _____ the TV show, and then she can go crazy because of this.

A. often has missed

B. has missed often

C. has often missed

4. My friend and I take vacations together quite _____. We really love traveling.

A. never

B. hardly

C. frequently

5. I don't know much about this because I _____.

A. never went to college

B. went never to college

C. went to college never

II. Fill in the blanks with the correct form of the multi-word verbs in the box.

run out of	use up	take off	cope with	dispose of	cool down
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0. He **took off** his clothes and got into the shower.

1. The Earth's resources are being _____ at an alarming rate.

2. Nature shows us how to simply, efficiently and effectively _____ without harming the planet.

3. Experts suggest a *two-pronged approach* (cách tiếp cận 2 hướng) for _____ climate anxiety, using internal and external strategies

4. There is a recycling bin in the car park where you can _____ your drink cans.

5. We've _____ petrol. We'll never be in time for the train now.

III. Fill in the blanks with suitable verbs.

0. My friend **asked** me for information.

1. The doctor told him to _____ down on his drinking alcohol.

2. Members have _____ for his *resignation* (từ chức).

3. The land had _____ up and no crops would grow.

4. When are you going to _____ away those old magazines?

5. It's a custom that is beginning to _____ out.

IV. Complete the sentences with *occasionally, generally, seldom, sometimes, often* and *hardly*. Use each word once.

0. It is **sometimes** difficult to know where to begin.

1. The baby _____ wakes up three times during the night.
2. Something is wrong with the phone, I can _____ hear you.
3. Now that we have a baby, we _____ get the chance to go to the cinema.
4. We _____ meet for a drink after work.
5. Do you _____ visit your grandma?

V. Cross out the incorrect word in each sentence.

- | | |
|---|---|
| 0. Lou has to work late about once a month. | = Lou often / occasionally works late. |
| 1. Ola goes to the gym six days a week. | = Ola goes to the gym very often / sometimes . |
| 2. She goes running about three times a week. | = She occasionally / frequently goes running. |
| 3. It rains in the desert once or twice a year. | = It hardly ever / regularly rains in the desert. |
| 4. We spend all our vacations in France. | = We always / sometimes go to France on vacation. |
| 5. I visit my grandma on Tuesday and Thursday. | = I regularly / rarely visit my grandma. |
| 6. Most Saturdays I go shopping with friends | = I always / usually go shopping on Saturday. |

VI. Make sentences with these given multi-word verbs/adverbs of frequency. Use your own idea.

<i>look after</i>	wipe out	use up	die out	rarely	generally	always
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0. **Don't worry about Mia. She can look after herself.**

1. _____.
2. _____.
3. _____.
4. _____.
5. _____.
6. _____.

MAKING A LOSS IS THE HEIGHT OF FASHION

In this topsy-turvy world, selling a dress at an enormous discount turns out to be very good business indeed, says William Langley

Given that a good year in the haute couture business is one where you lose even more money than usual, the prevailing mood in Paris last week was of buoyancy. The big-name designers were falling over themselves to boast of how many outfits they had sold at below cost price, and how this proved that the fashion business was healthier than ever. Jean-Paul Gaultier reported record sales, "but we don't make any money out of it," the designer assured journalists backstage. "No matter how successful you are, you can't make a profit from couture," explained Jean-Jacques Picart, a veteran fashion PR man, and co-founder of the now-bankrupt Lacroix house.

Almost 20 years have passed since the bizarre economics of the couture business were first exposed. Outraged that he was losing money on evening dresses costing tens of thousands of pounds, the couturier Jean-Louis Scherrer – to howls of "treason" from his colleagues – published a detailed summary of his costs. One outfit he described contained over half a mile of gold thread, 18,000 sequins, and had required hundreds of hours of hand-stitching in an atelier. A fair price would have been £50,000, but the

couturier could only get £35,000 for it. Rather than riding high on the follies of the super-rich, he and his team could barely feed their hungry families.

The result was an outcry and the first of a series of government- and industry-sponsored inquiries into the surreal world of ultimate fashion. The trade continues to insist that – relatively speaking – couture offers you more than you pay for, but it's not as simple as that. When such a temple of old wealth starts talking about value for money, it isn't to convince anyone that dresses costing as much as houses are a bargain. Rather, it is to preserve the peculiar mystique, lucrative associations and threatened interests that couture represents.

Essentially, the arguments couldn't be simpler. On one side are those who say that the business will die if it doesn't change. On the other are those who say it will die if it does. What's not in doubt is that haute couture – the term translates as "high sewing" – is a spectacular anachronism. Colossal in its costs, tiny in its clientele and questionable in its influence, it still remains one of the great themes of Parisian life. In his book, *The Fashion Conspiracy*, Nicholas Coleridge estimates that the entire couture industry rests on the whims of less than 30 immensely wealthy women, and although the number may have grown in recent years with the new prosperity of Asia, the number of couture customers worldwide is no more than 4,000.

To qualify as couture, a garment must be entirely hand-made by one of the 11 Paris couture houses registered to the *Chambre Syndicale de la Haute Couture*. Each house must employ at least 20 people, and show a minimum of 75 new designs a year. So far, so traditional, but the Big Four operators – Chanel, Dior, Givenchy and Gaultier – increasingly use couture as a marketing device for their far more profitable ready-to-wear, fragrance and accessory lines.

It isn't hard to see how this works in practice. "Haute couture is what gives our business its essential essence of luxury," says Bernard Arnault, the head of LVMH, which

owns both Dior and Givenchy. "The cash it soaks up is largely irrelevant. Set against the money we lose has to be the value of the image couture gives us. Look at the attention the collections attract. It is where you get noticed. You have to be there. It's where we set our ideas in motion."

The big idea being the one known in the trade as "name association". Couture outfits may be unaffordable, even unwearable, but the whiff of glamour and exclusivity is hard to resist. The time-starved modern woman who doesn't make enough in a year to afford a single piece of couture can still buy a share of the dream for the price of a Chanel lipstick or a Givenchy scarf.

For all this, couture has been in decline – the optimists would say readjusting to changed conditions – for years. The number of houses registered to the *Syndicale* has halved in the last two decades. Pierre Cardin once had almost 500 people working full time on couture, but by the 1980s the number had fallen to 50, and today the house is no longer registered.

Modern life tells the story. Younger women, even the seriously wealthy ones, find ready-to-wear clothes invariably more practical and usually more fun. Couture's market has dwindled. "Haute couture is a joke," scoffs Pierre Bergé, the former head of Yves St Laurent – another house that no longer creates it. "Anyone who tells you it still matters is fantasising. You can see it dropping dead all around you. Nobody buys it any more. The prices are ridiculous. The rules for making it are nonsensical. It belongs to another age. Where are today's couturiers? A real couturier is someone who founds and runs their own house. No one does that any more."

Why, then, are the surviving couture houses smiling? Because they trade in fantasy, and, in these times, more people want to fantasise. "We've received so many orders we may not be able to deliver them all," says Sidney Toledano, head of Dior. So, the clothes are rolled out and the couture losses roll in, and everyone agrees that it's good business.

Questions 1-5

Choose the correct letter, A, B, C or D.

- 1 What is the main topic of the first paragraph?
 - A the difference between haute couture and other areas of the fashion industry
 - B contrasting views on haute couture
 - C the losses made on haute couture
 - D the negative attitude towards haute couture of people in the fashion industry
- 2 The writer says that Jean-Louis Scherrer
 - A upset other couturiers.
 - B was in a worse financial position than other couturiers.
 - C was one of the best-known couturiers.
 - D stopped producing haute couture dresses.
- 3 The writer says that the outfit Jean-Louis Scherrer described
 - A was worth the price that was paid for it.
 - B cost more to make than it should have.
 - C was never sold to anyone.
 - D should have cost more to buy than it did.
- 4 In the third paragraph, the writer states that haute couture makers
 - A think that the term 'value for money' has a particular meaning for them.
 - B prefer to keep quiet about the financial aspects of the business.
 - C have changed because of inquiries into how they operate.
 - D want to expand their activities to attract new customers.

- 5 The writer says in the fourth paragraph that there is disagreement over
 - A the popularity of haute couture.
 - B the future of haute couture.
 - C the real costs of haute couture.
 - D the changes that need to be made in haute couture.

Questions 6-10

Do the following statements agree with the views of the writer in the reading passage?

- Write
- YES if the statement agrees with the views of the writer
- NO if the statement contradicts the views of the writer
- NOT GIVEN if it is impossible to say what the writer thinks about this

- 6 The way that companies use haute couture as a marketing device is clear.
- 7 Only wealthy people are attracted by the idea of 'name association'.
- 8 Pierre Cardin is likely to return to producing haute couture.
- 9 Some women who can afford haute couture clothes buy other clothes instead.
- 10 It is hard to understand why some haute couture companies are doing well.

Questions 11-14

Complete each sentence with the correct ending, A-F, below.

- 11 In his book, Nicholas Coleridge claims that
 - 12 The head of LVMH believes that
 - 13 The former head of Yves St Laurent feels that
 - 14 The head of Dior states that
- A there is great demand for haute couture.
 - B people who defend haute couture are wrong.
 - C the cost of haute couture is likely to come down.
 - D haute couture is dependent on a very small number of customers.
 - E more companies will start producing haute couture.
 - F it is important to continue with haute couture.

COMPLETE IELTS - UNIT 3 - WRITING

The table below gives the results of two surveys, in 1997 and 2006, in which people were asked which communication skills were essential in their jobs.

Summarise the information by selecting and reporting the main features, and make comparisons where relevant.

Which communication skills are essential in your job? (Survey 1997 & 2006)

Communication: External	Percentage of people asked	
	1997	2006
Knowledge of particular products or services	35	41
Selling a product or service	24	21
Advising or caring for customers or clients	36	39
Dealing with people	60	65
Communications: Internal (within company)		
Instructing or training people	25	30
Persuading or influencing others	16	21
Making speeches or presentations	7	11
Analysing problems together with others	20	26
Planning the activities of others	14	15
Listening carefully to colleagues	38	47

COMPLETE IELTS (STB) - UNIT 2 - LISTENING

Các con mở link nghe bằng máy tính nhé:

<https://tinyurl.com/4w5wh2n5>

- 3  **05** Listen to the first part of the talk and choose the correct answers for Questions 1–5.

Questions 1–5

Choose the correct letter, **A**, **B** or **C**.

- 1 According to Debbie, why do some people fail to eat a balanced diet?
 - A They don't know how to cook.
 - B They don't have enough time to cook.
 - C They don't feel hungry enough to cook.
- 2 Debbie recommends that staff should keep fit by
 - A using a gym.
 - B taking up a new sport.
 - C changing some daily activities.
- 3 Which benefit of exercise does Debbie think is most important?
 - A It helps you sleep.
 - B It keeps your heart healthy.
 - C It improves mental skills.
- 4 What advice does Debbie give the nurses about health and safety?
 - A to avoid drinking coffee
 - B to use the canteen at night
 - C to take regular breaks
- 5 When she talks about hygiene, Debbie asks the nurses to
 - A wash their hands regularly.
 - B keep away from germs.
 - C help with the cleaning.

Các con mở link nghe bằng máy tính nhé:

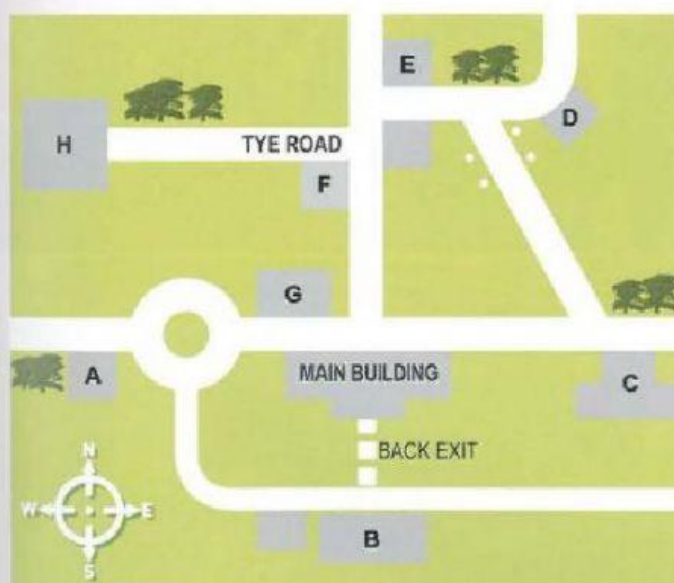
<https://tinyurl.com/44vv259d>

- 5  **06** Now listen and choose the correct answer for Questions 6–10.

Questions 6–10

Label the map below.

Write the correct letter, **A–H**, next to questions 6–10.



- | | |
|---------------------------|-------|
| 6 recreation centre | |
| 7 health centre | |
| 8 swimming pool and sauna | |
| 9 health-food store | |
| 10 Jenny's Restaurant | |