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GLOBAL ENGLISH 7: UNIT 8 – IN THE NEWS
VOCABULARY 2

A. VOCABULARY

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

No.	New words	Meaning	No.	New words	Meaning
1	fraction (n)	phân số	13	pitch darkness (n)	bóng tối
2	decimal (a)	(toán học) thập phân	14	ledge (n)	gờ, rìa (tường, cửa...), đá ngầm
3	decimal (n)	(toán học) số thập phân	15	desperately (adv)	liều lĩnh, liều mạng, tuyệt vọng
4	percentage (n)	phần trăm (%)	16	overjoyed (a)	vui mừng khôn xiết
5	ban (v)	cấm, cấm đoán	17	hover (v)	bay lượn, trôi lơ lửng
6	ban (n)	sự cấm đoán	18	phone signal (n.p)	tín hiệu/ sóng điện thoại
7	benefit from (v)	hưởng lợi từ	19	rescue service (n.p)	dịch vụ cứu hộ
8	hand in (phr.v)	giao, nộp, truyền cho	20	rescue (v)	giải thoát, cứu nguy
9	enforce (v)	ép buộc	21	service (n)	dịch vụ
10	high-achieving (a)	đạt thành tích cao	22	lower (v)	hạ thấp, hạ xuống
11	with full force	bằng toàn bộ sức mạnh	23	avalanche (n)	tuyết lở
12	unconscious (a)	bất tỉnh, không có ý thức	24	go off-piste (phr.v)	đi trượt tuyết ở nơi hèo lánh

* Note: n = noun: danh từ; a = adjective: tính từ; v = verb: động từ;
phr.v = phrasal verb: cụm động từ; adv = adverb: trạng từ; n.p = noun phrase: cụm danh từ

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

HOMEWORK

I. Find the word based on the definition and hint.

0. l a w y e r	<i>someone whose job is to give advice to people about the law and speak for them in court</i>
1. b _ _	to refuse to allow something, especially officially
2. p _ _ _ _ _	an amount of something, often expressed as a number out of 100
3. h _ _ _ _	to stay in one place in the air, usually by moving the wings quickly
4. a _ _ _ _ _	a large amount of ice, snow, dirt, or rock falling suddenly and quickly down the side of a mountain
5. o _ _ _ _ _	extremely happy

II. Complete the sentences by using words in the box. Change the form if necessary.

decimal ***fraction*** **benefit** **from** **enforce** **hand in** **ban**

0. $\frac{1}{4}$ and 0.25 are different ways of representing (miêu tả, biểu diễn) the same fraction ____.

1. There should be a/an _____ on talking loudly in cinemas.
2. Three fifths expressed as a/an _____ number is 0.6.
3. I feel that I have _____ greatly _____ her wisdom.
4. It isn't always easy for the police to _____ speed limits (giới hạn tốc độ).
5. I've decided to _____ my resignation (sự từ chối).

III. Circle the correct answer A, B or C.

0. Helen *the music club's activities when she was still a student.*

A. got involved in **B. converted into** **C. worked her way up**

1. Some schools offer their own grants (*trợ cấp*) or scholarships to attract _____ students.
A. high-achieving B. high-achieve C. highly-achieving

2. When an avalanche started, it hit people _____ and knocked them _____.
A. full force / unconscious B. full force / conscious C. with full force / unconscious

3. Suddenly the lights went out, and the house was left in _____.
A. fraction B. pitch darkness C. ban

4. He woke in the middle of the night in pitch darkness. He was lying on a narrow and icy _____.
A. service B. phone signal C. ledge

5. They fought _____ for their lives.
A. desperate B. desperately C. desperation

IV. Fill in the blanks with suitable words/ phrases (Hints are provided). Change the form if necessary.

0. I'm trying to **illustrate (make clearer)** to you what it's like when you are there.

1. A hawk (*diều hâu*) _____ (*to stay in the same position in the air*) in the sky, waiting to swoop down (*sà xuống*) on its prey (*con mồi*).
2. Helen was _____ (*very happy*) to hear that they had given her the job.
3. Various _____ (*a large amount of ice, snow, etc. falling suddenly and quickly down the side of a mountain*) are sliding slowly down the mountain.
4. She was _____ (*to make people obey a rule or a law*) from driving for two years.
5. It is important that skiers take *precautions* (*sự phòng ngừa, đề phòng*), especially if they go _____ (*used to refer to skiing that is done on areas of snow that have not been specially prepared for skiing on*).

V. Make sentences with the given words / phrases.

Use the sentences with the given words/phrases:

0. They've adopted a baby girl.

1. _____
2. _____
3. _____

You are going to read an article about a man who makes works of art out of seashells. For questions 1–8, 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.

THE SHELL ARTIST

At the age of 83 Peter Cooke has become a master of his art.

There are still many things that Peter Cooke would like to try his hand at – paper-making and feather-work are on his list. For the moment though, he will stick to the skill that he has been delighted to perfect over the past ten years: making delicate and unusual objects out of shells.

'Tell me if I am boring you,' he says, as he leads me round his apartment showing me his work. There is a fine line between being a bore and being an enthusiast, but Cooke need not worry: he fits into the latter category, helped both by his charm and by the beauty of the things he makes.

He points to a pair of shell-covered ornaments above a fireplace. 'I shan't be at all bothered if people don't buy them because I have got so used to them, and to me they're adorable. I never meant to sell my work commercially. Some friends came to see me about five years ago and said, "You must have an exhibition – people ought to see these. We'll talk to a man who owns an art gallery".' The result was an exhibition in London, at which 70 per cent of the objects were sold. His second exhibition opened at the gallery yesterday. Considering the enormous prices the pieces command – around £2,000 for the ornaments – an empty space above the fireplace would seem a small sacrifice for Cooke to make.

There are 86 pieces in the exhibition, with prices starting at £225 for a shell-flower in a crystal vase. Cooke insists that he has nothing to do with the prices and is cheerily open about their level: he claims there is nobody else in the world who produces work like his, and, as the gallery-owner told him, 'Well, you're going to stop one day and everybody will want your pieces because there won't be any more.'

'I do wish, though,' says Cooke, 'that I'd taken this up a lot earlier, because then I would have been able to produce really wonderful things – at least the potential would have

been there. Although the ideas are still there and I'm doing the best I can now, I'm more limited physically than I was when I started.' Still, the work that he has managed to produce is a long way from the common shell constructions that can be found in seaside shops. 'I have a miniature mind,' he says, and this has resulted in boxes covered in thousands of tiny shells, little shaded pictures made from shells and baskets of astonishingly realistic flowers.

Cooke has created his own method and uses materials as and when he finds them. He uses the cardboard sent back with laundered shirts for his flower bases, a nameless glue bought in bulk from a sail-maker ('If it runs out, I don't know what I will do') and washing-up liquid to wash the shells. 'I have an idea of what I want to do, and it just does itself,' he says of his working method, yet the attention to detail, colour gradations and symmetry he achieves look far from accidental.

Cooke's quest for beautiful, and especially tiny, shells has taken him further than his Norfolk shore: to France, Thailand, Mexico, South Africa and the Philippines, to name but a few of the beaches where he has lain on his stomach and looked for beauties to bring home. He is insistent that he only collects dead shells and defends himself against people who write him letters accusing him of stripping the world's beaches. 'When I am collecting shells, I hear people's great fat feet crunching them up far faster than I can collect them; and the ones that are left, the sea breaks up. I would not dream of collecting shells with living creatures in them or diving for them, but once their occupants have left, why should I not collect them?' If one bases this argument on the amount of luggage that can be carried home by one man, the sum beauty of whose work is often greater than its natural parts, it becomes very convincing indeed.

line 25

line 71

- 1 What does the reader learn about Peter Cooke in the first paragraph?
 - A He has produced hand-made objects in different materials.
 - B He was praised for his shell objects many years ago.
 - C He hopes to work with other materials in the future.
 - D He has written about his love of making shell objects.
- 2 When looking round his apartment, the writer
 - A is attracted by Cooke's personality.
 - B senses that Cooke wants his products to be admired.
 - C realises he finds Cooke's work boring.
 - D feels uncertain about giving Cooke his opinion.
- 3 The 'small sacrifice' in line 25 refers to
 - A the loss of Cooke's ornaments.
 - B the display of Cooke's ornaments.
 - C the cost of keeping Cooke's ornaments.
 - D the space required to store Cooke's ornaments.
- 4 When the writer enquires about the cost of his shell objects, Cooke
 - A cleverly changes the subject.
 - B defends the prices charged for his work.
 - C says he has no idea why the level is so high.
 - D notes that his work will not always be so popular.
- 5 What does Cooke regret about his work?
 - A He is not as famous as he should have been.
 - B He makes less money than he should make.
 - C He is less imaginative than he used to be.
 - D He is not as skilful as he used to be.
- 6 When talking about the artist's working method, the writer suspects that Cooke
 - A accepts that he sometimes makes mistakes.
 - B is unaware of the unique quality his work has.
 - C underrates his creative contribution.
 - D undervalues the materials that he uses.
- 7 What does the reader learn about Cooke's shell-collecting activities?
 - A Not everyone approves of what he does.
 - B Other methods might make his work easier.
 - C Other tourists get in the way of his collecting.
 - D Not all shells are the right size and shape for his work.
- 8 What does 'it' in line 71 refer to?
 - A Cooke's luggage
 - B Cooke's argument
 - C the beauty of Cooke's work
 - D the reason for Cooke's trips

You are going to read a magazine article about an artist who paints flowers. For questions 1–8, 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.

An eye for detail

Artist Susan Shepherd is best known for her flower paintings, and the large garden that surrounds her house is the source of many of her subjects. It is full of her favourite flowers, most especially varieties of tulips and poppies. Some of the plants are unruly and seed themselves all over the garden. There is a harmony of colour, shape and structure in the two long flower borders that line the paved path which crosses the garden from east to west. Much of this is due to the previous owners who were keen gardeners, and who left plants that appealed to Susan. She also inherited the gardener, Danny. 'In fact, it was really his garden,' she says. 'We got on very well. At first he would say, "Oh, it's not worth it" to some of the things I wanted to put in, but when I said I wanted to paint them, he recognised what I had in mind.'

Susan prefers to focus on detailed studies of individual plants rather than on the garden as a whole, though she will occasionally paint a group of plants where they are. More usually, she picks them and then takes them up to her studio. 'I don't set the whole thing up at once,' she says. 'I take one flower out and paint it, which might take a few days, and then I bring in another one and build up the painting that way. Sometimes it takes a couple of years to finish.'

Her busiest time of year is spring and early summer, when the tulips are out, followed by the poppies. 'They all come out together, and you're so busy,' she says. But the gradual decaying process is also part of the fascination for her. With

tulips, for example, 'you bring them in and put them in water, then leave them for perhaps a day and they each form themselves into different shapes. They open out and are fantastic. When you first put them in a vase, you think they are boring, but they change all the time with twists and turns.'

Susan has always been interested in plants: 'I did botany at school and used to collect wild flowers from all around the countryside,' she says. 'I wasn't particularly interested in gardening then; in fact, I didn't like garden flowers, I thought they looked like the ones made of silk or plastic that were sold in some florists' shops – to me, the only real ones were wild. I was intrigued by the way they managed to flower in really awkward places, like cracks in rocks or on cliff tops.' Nowadays, the garden owes much to plants that originated in far-off lands, though they seem as much at home in her garden as they did in China or the Himalayas. She has a come-what-may attitude to the garden, rather like an affectionate aunt who is quite happy for children to run about undisciplined as long as they don't do any serious damage.

With two forthcoming exhibitions to prepare for, and a ready supply of subject material at her back door, finding time to work in the garden has been difficult recently. She now employs an extra gardener but, despite the need to paint, she knows that, to maintain her connection with her subject matter, 'you have to get your hands dirty'.

- 1 In the first paragraph, the writer describes Susan's garden as
 - A having caused problems for the previous owners.
 - B having a path lined with flowers.
 - C needing a lot of work to keep it looking attractive.
 - D being only partly finished.
- 2 What does 'this' in line 12 refer to?
 - A the position of the path
 - B the number of wild plants
 - C the position of the garden
 - D the harmony of the planting
- 3 What does Susan say about Danny?
 - A He felt she was interfering in his work.
 - B He immediately understood her feelings.
 - C He was recommended by the previous owners.
 - D He was slow to see the point of some of her ideas.
- 4 What is Susan's approach to painting?
 - A She will wait until a flower is ready to be picked before painting it.
 - B She likes to do research on a plant before she paints it.
 - C She spends all day painting an individual flower.
 - D She creates her paintings in several stages.
- 5 Susan thinks that tulips
 - A are more colourful and better shaped than other flowers.
 - B are not easy to paint because they change so quickly.
 - C look best some time after they have been cut.
 - D should be kept in the house for as long as possible.
- 6 Why did Susan enjoy studying wild flowers at school?
 - A She found the way they adapted to their surroundings fascinating.
 - B She used the lessons as a good excuse to get out of school.
 - C She was attracted by their different colours and shapes.
 - D She wanted to learn how to make copies of them in material.
- 7 How does the writer describe Susan's attitude to her garden?
 - A She thinks children should be allowed to enjoy it.
 - B She prefers planting flowers from overseas.
 - C She likes a certain amount of disorder.
 - D She dislikes criticism of her planting methods.
- 8 What point is Susan making in the final paragraph?
 - A It's essential to find the time to paint even if there is gardening to be done.
 - B It's important not to leave the gardening entirely to other people.
 - C It's good to have expert help when you grow plants.
 - D It's hard to do exhibitions if there are not enough plants ready in the garden.

FCE 2 – TEST 2 - LISTENING PART 3

Con hãy mở link nghe sau bằng máy tính nhé: <https://tinyurl.com/2p8cp9c> (từ 19:45 - 27:23)

You will hear five different students who are studying away from home. They are talking about their accommodation. For questions 19–23, choose from the list (A–F) what each speaker says about their accommodation. Use the letters only once. There is one extra letter which you do not need to use.

A I made a mistake there at first.

Speaker 1

19

B I was able to settle into a new area.

Speaker 2

20

C I had no choice in the matter.

Speaker 3

21

D I have recommended it to others.

Speaker 4

22

E There are more benefits than disadvantages.

Speaker 5

23

F I would prefer to have more freedom.

FCE 3 – TEST 2 - LISTENING PART 3

Con hãy mở link nghe sau bằng máy tính nhé: <https://tinyurl.com/yc4y6j4c>

You will hear five young people talking about what makes a good teacher. For questions 19–23, choose from the list (A–F) which of the opinions each speaker expresses. Use the letters only once. There is one extra letter which you do not need to use.

A A good teacher praises effort.

Speaker 1

19

B A good teacher knows the subject well.

Speaker 2

20

C A good teacher is strict.

Speaker 3

21

D A good teacher is available outside the classroom.

Speaker 4

22

E A good teacher is entertaining.

Speaker 5

23

F A good teacher has experience.

I. Write the missing English letters that match the given Vietnamese meanings.

No.	Vietnamese	English
1.	tóm lại (idiom)	i _____ b _____
2.	sự quảng cáo, tờ quảng cáo (n)	a _____ = a _____
3.	sự thử nghiệm, cuộc thử nghiệm (n)	t _____
4.	viết bằng tay (a)	h _____
5.	sự đề xuất, đề nghị (n)	p _____
6.	về chính trị, về chính phủ (a)	p _____
7.	thuộc quân đội, quân sự (a)	m _____
8.	nhận làm con nuôi, làm theo (v)	a _____
9.	rải, truyền bá (v)	s _____
10.	số báo (in ra), vấn đề (n)	i _____

II. Complete the sentence by using the word in the box.

issued	permanent	attack	pretended	censored
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1. The news reports had been heavily _____.
2. He _____ to his family that everything was fine.
3. The accident has not done any _____ damage.
4. The new guidelines have been _____ to all doctors.
5. A child is recovering in hospital after a serious _____ by a dog.

* **Lưu ý:** Với những từ con không nhớ và viết sai, con chép từ đó vào vỏ 2 dòng.