

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 do **Q1**.

2

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

3

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 aware **Q4** (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

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 **offer** **Q8** his **8**..... and leave the Royal College.

1940s

- Moore **turns to** **Q9** drawing because **9**..... for sculpting are **not readily available** **Q9**
- While **visiting** his **hometown** **Q10**, Moore **does** some **drawings** **Q10** of **10**.....
- Moore is **employed** to **produce** **Q11** a sculpture of a **11**.....
- **12**..... **start to buy** **Q12** Moore's work
- Moore's **increased** **Q13** **13**..... **makes it possible** **Q13** for him to do more ambitious sculptures

1950s

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



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** (chèn) **vào** between the Andes and the Pacific Ocean. It is also one of the most **fragile** (mong 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)

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

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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.

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

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.'