|  |  |
| --- | --- |
| **SỞ GD&ĐT THỪA THIÊN HUẾ****TRƯỜNG THPT CHUYÊN QUỐC HỌC – HUẾ**TRƯỜNG THPT CHUYÊN QUỐC HỌC HUẾLỊCH SỬ HÌNH THÀNH VÀ PHÁT ...*(Đề thi gồm 12 trang)* | **KỲ THI CHỌN HỌC SINH GIỎI CÁC TRƯỜNG THPT CHUYÊN****KHU VỰC DUYÊN HẢI VÀ ĐỒNG BẰNG BẮC BỘ****LẦN THỨ …, NĂM 2023****ĐỀ THI MÔN: TIẾNG ANH - LỚP 10***Thời gian: 180 phút (Không kể thời gian giao đề)* |

**SECTION A: LISTENING (50 points)**

**HƯỚNG DẪN PHẦN THI NGHE HIỂU**

* *Bài nghe gồm 4 phần; mỗi phần được nghe 2 lần, mỗi lần cách nhau 05 giây; mở đầu và kết thúc mỗi phần nghe có tín hiệu. Thí sinh có 20 giây để đọc mỗi phần câu hỏi.*
* *Mở đầu và kết thúc bài nghe có tín hiệu nhạc. Thí sinh có 03 phút để hoàn chỉnh bài trước tín hiệu nhạc kết thúc bài nghe.*
* *Mọi hướng dẫn cho thí sinh (bằng tiếng Anh) đã có trong bài nghe*

***Part 1. You will hear a man phoning the owner of a holiday cottage. For questions 1-5, complete the notes by writing ONE WORD AND/OR A NUMBER for each answer. Write your answers in the corresponding numbered boxes provided on the answer sheet. (10 points)***

**HOLIDAY RENTAL**

**Owner’s names**: Jack Fitzgerald and Shirley Fitzgerald

**Granary Cottage**

 ●   available for week beginning 28th May

 ●   cost for the week: (1)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

(2)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Cottage**

 ●   cost for the week: £480

 ●   building was originally a (3)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 ●   walk through doors from living room into a (4)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 ●   several (5)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ spaces at the front

***Part 2. You will hear a man talking about insomnia. For questions 6-10, decide whether the following statements are true (T) or false (F). Write your answers in the corresponding numbered boxes provided on the answer sheet. (10 points)***

6. Extreme sleep deprivation throws off biological clock.

7. Sleep deprivation is long-term with exhaustion catches up with all of us.

8. Only respiratory disorders and gastrointestinal problems can overpower fatigue.

9. Come morning time, insomniacs are stressed.

10. When the brain hijacks the stress respond system, some hormones course through the blood stream making the heart beat faster.

***Part 3. You will hear part of an interview with a woman called Barbara Darby, who works as a casting director in the film industry. For questions 11-15, choose the answer (A, B, C or D) that fits best according to what you hear. Write your answers in the corresponding numbered boxes provided on the answer sheet. (10 points)***

11. According to Barbara, a casting director needs above all \_\_\_\_\_\_\_

 A. to learn from experience.

 B. to be a good communicator.

 C. to have a relevant qualification.

 D. to have a natural feel for the job.

12. Barbara says that she looks for actors who \_\_\_\_\_\_\_

 A. can play a variety of roles.

 B. complement each other.

 C. accept her way of working.

 D. think deeply about a part.

13. At which stage in the casting process does Barbara meet the actors?

 A. before she goes to see them performing live

 B. once the director has approved them

 C. before a final short list is drawn up

 D. as soon as a final selection is made

14. Barbara explains that what motivates her now is a need for \_\_\_\_\_\_\_

 A. personal satisfaction.

 B. professional recognition.

 C. a glamorous lifestyle.

 D. financial security.

15. What made Barbara give up her job for a while?

 A. She’d become tired of travelling.

 B. She was ready to try something new.

 C. She felt she’d been put under too much pressure.

 D. She found that she was no longer as committed to it.

***Part 4. You will hear a man talking about depression. For questions 16-25, complete the summary by writing NO MORE THAN THREE WORDS******for each answer. Write your answers in the corresponding numbered boxes provided on the answer sheet. (20 points)***

Depression stands as the primary contributor to global disability, with individuals typically taking more than ten years to seek assistance for their mental health condition. However, effective treatments exist through the combination of medications and therapy, which work together to enhance (16) \_\_\_\_\_\_\_\_\_\_. If you know someone struggling with depression, encourage them to seek out some of these options. You might offer to help with (17) \_\_\_\_\_\_\_\_\_\_ (like searching for therapists, making a list of question to ask a doctor) which seems (18) \_\_\_\_\_\_\_\_\_\_ to one with depression. Point out that depression is a (19) \_\_\_\_\_\_\_\_\_\_, it’s not a weakness or a (20) \_\_\_\_\_\_\_\_\_\_. You must avoid comparing depression to times you’ve felt down since it just makes the depressed feel (21) \_\_\_\_\_\_\_\_\_\_. A much better way to help them is (22) \_\_\_\_\_\_\_\_\_\_ about depression. According to research, asking someone about suicidal thoughts reduces their (23) \_\_\_\_\_\_\_\_\_\_. Moreover, open conversations about mental illness help (24) \_\_\_\_\_\_\_\_\_\_and make it easier for people to ask for help. The more patients (25) \_\_\_\_\_\_\_\_\_\_, the more scientists will learn about depression and the better the treatment will get.

**SECTION B: LEXICO- GRAMMAR (40 points)**

***Part 1. For questions 26-45, choose the best option A, B, C, or D to complete the following sentences and write your answers in the corresponding numbered boxes provided on the answer sheet. (20 points)***

26. After congratulating his team, the coach left, allowing the players to let their \_\_\_\_\_\_\_ down and enjoy themselves.

 A. hair B. heads C. hearts D. souls

27. Her sales figures are climbing; she should ask for a pay rise while she’s still on a \_\_\_\_\_\_\_.

 A. run B. roll C. rush D. roam

28. No one knows exactly how much he earns a month, but $2.500 can’t be \_\_\_\_\_\_\_ of the mark.

 A. far B. wide C. broad D. distant

29. The footballer never really recovered from the injury he \_\_\_\_\_\_\_ at the beginning of the season.

 A. struck B. endured C. sustained D. grasped

30. \_\_\_\_\_\_\_ appears considerably larger at the horizon than it does overhead is merely an optical illusion.

 A. What the moon B. That the moon C. When the Moon D. The Moon which

31. You must be off your \_\_\_\_\_\_\_ if you think you’re going to get away with this.

 A. face B. tongue C. head D. eye

32. We would rather Helen \_\_\_\_\_\_\_ us all the information we needed. We should have been well informed.

 A. sent B. send C. had sent D. have sent

33. It is imperative that products \_\_\_\_\_\_\_ carefully before they are sold to the public.

 A. are tested B. be tested C. have to be tested D. were tested

34. A picnic is a good idea but, perish the \_\_\_\_\_\_\_, what if it rains?

 A. mind B. thought C. notice D. view

35. \_\_\_\_\_\_\_ children’s innocence.

 A. It is those programs that are destroying

 B. It was those programs that are destroying

 C. It are those programs destroying

 D. It were those programs which were destroying

36. Since nobody else wants the job, I \_\_\_\_\_\_\_ give it to him.

 A. might as well B. would just C. may well just D. had better to

37. \_\_\_\_\_\_\_ Keith made in his attempt to catch the dog that he strained his back.

 A. Such a great effort B. Such was the effort

 C. So was the effort that D. So great effort

38. It \_\_\_\_\_\_\_ Jane you saw at the cinema last night. She was studying in the library with me.

 A. couldn’t be B. mustn’t have been

 C. shouldn’t have been D. can’t have been

39.Even with the benefit of \_\_\_\_\_\_\_, I doubt I would change anything if I had my time again.

 A. knowledge B. observation C. hindsight D. inspection

40. I [think](https://www.macmillandictionary.com/dictionary/british/think_1) I [ought](https://www.macmillandictionary.com/dictionary/british/ought) to \_\_\_\_\_\_\_ an [appearance](https://www.macmillandictionary.com/dictionary/british/appearance) at the [office](https://www.macmillandictionary.com/dictionary/british/office) before [lunch](https://www.macmillandictionary.com/dictionary/british/lunch_1).

 A. put in B. set up C. go for D. come to

41. I didn’t like the exhibition; I was bored \_\_\_\_\_\_\_.

 A. in my mind B. to my mind C. on my mind D. out of my mind

42. I still \_\_\_\_\_\_\_ at the memory of the accident I had when climbing the mountain.

 A. shake B. spin C. shudder D. wobble

43. \_\_\_\_\_\_\_, I was pleased it was over.

 A. Strange though it may sound B. Despite it may sound strange

 C. Though strange it was D. Even though being very strange

44. \_\_\_\_\_\_\_, but it also filters out harmful sun rays.

 A. Not only does the atmosphere give us air to breathe

 B. Not only the atmosphere gives us air to breathe

 C. The atmosphere gives us air to breathe

 D. The atmosphere which gives us air to breathe

45. I thought you said she was going away the next Sunday, \_\_\_\_\_\_\_?

 A. wasn't it B. didn't you C. wasn't she D. didn't I

***Part 2. For questions 46-55, fill each gap with the correct form of the words in brackets. Write your answer in the boxes provided on the answer sheet. (10 points)***

46. He set himself (FEROCITY) \_\_\_\_\_\_\_\_\_\_\_\_\_ tough standards; and he was ardently devoted to ballet.

47. The argument caused a certain (STRANGE) \_\_\_\_\_\_\_\_\_\_\_\_\_ between the two.

48. (LIQUID) \_\_\_\_\_\_\_\_\_\_\_\_\_ hydrogen is kept in insulated storage tanks.

49. It is a flexible space, with sliding screens that (PART) \_\_\_\_\_\_\_\_\_\_\_\_\_ off parts of the house for extra privacy when needed.

50. Suppliers have to pay a 10% (CHARGE) \_\_\_\_\_\_\_\_\_\_\_\_\_ on imported goods.

51. There has always been a deep (CLEAVE) \_\_\_\_\_\_\_\_\_\_\_\_\_ between the rich and the poor.

52. She appeared to be in a state of (TRANSCEND) \_\_\_\_\_\_\_\_\_\_\_\_\_ well-being, wholly aglow with radiant emanations of health.

53. What most of us remember from history books are the (CLIMAX) \_\_\_\_\_\_\_ events.

54. Nuclear (DISARM) \_\_\_\_\_\_\_\_\_\_ is one of the main issues mankind is confronted with.

55. We are sure that his intentions are (BENEVOLENCE) \_\_\_\_\_\_\_\_.

***Part 3. For questions 56-65, complete each of the following sentences with suitable preposition(s). Write your answer in the boxes provided on the answer sheet. (10 points)***

56. The new regulations have thrown \_\_\_\_\_\_\_ a few problems for the company.

57. Jack took early retirement as he was losing his grip \_\_\_\_\_\_\_ the job.

58. He scolded her so much that she was reduced \_\_\_\_\_\_\_ tears by the end of the meeting.

59. The sudden movement of the train threw me \_\_\_\_\_\_\_ balance and I fell head-first down the steps.

60. Ron usually primes himself \_\_\_\_\_\_\_ plenty of black coffee before starting the night shift.

61. His company went bankrupt, three years of hard work \_\_\_\_\_\_\_ the drain.

62. The oral examination was difficult. The examiner tried to catch me \_\_\_\_\_\_\_ by asking some tricky questions.

63. The small boat drifted helplessly \_\_\_\_\_\_\_ the mercy of the wind and waves.

64. If you would like to wait a moment, Sir, I will just call \_\_\_\_\_\_\_ your file on the computer screen.

65. When I was a student, I eked \_\_\_\_\_\_\_ what little money I had by buying only second-hand clothes.

**SECTION C: READING (60 points)**

***Part 1. For questions 66-75, read the following passage and decide which option (A, B, C, or D) best fits each gap. Write your answers in corresponding numbered boxes on the answer sheet. (15 points)***

**PIRACY**

Piracy was not invented by men like Blackbeard and ‘Black Bart’ Roberts. It has been (66) \_\_\_\_\_\_\_ since man first took to the sea, a maritime (67) \_\_\_\_\_\_\_ that appeared in historical records since before the building of the Egyptian pyramids. The Mediterranean, otherwise known as the ‘(68) \_\_\_\_\_\_\_ of civilization’, was also a pirate hot spot, which we know because the Ancient Egyptians (69) \_\_\_\_\_\_\_ the time to describe the attacks and their (70) \_\_\_\_\_\_\_. As in any period, piracy in the ancient world flourished when there was a lack of central control, and in areas beyond the (71) \_\_\_\_\_\_\_ of major powers such as the Egyptians, the Assyrians, or the Mycenaean Greeks. The first known pirate group was the Lukkans, a group of sea raiders based on the south-eastern coast of Asia Minor. They first appeared in the 14th century BC, when Egyptian (72) \_\_\_\_\_\_\_ recorded that they raided Cyprus, although there are suggestions that their piratical activities started earlier. By the 13th century BC, they had become a major thorn in the (73) \_\_\_\_\_\_\_ of Egyptians, and had allied themselves to the Hittite Empire, which offered protection in exchange for naval power. A century later the Lukkans (74) \_\_\_\_\_\_\_ from the historic records, a disappearance that was probably linked to the emergence of a new maritime threat. It is highly likely that the pirates were simply (75) \_\_\_\_\_\_\_ into a collection of maritime nomads and raiders known as the ‘sea people’.

66. A. around B. there C. about D. so

67. A. scourer B. scout C. scouser D. scourge

68. A. cradle B. cot C. crib D. hamper

69. A. passed B. made C. took D. set

70. A. interloper B. perpetrators C. imposters D. hypocrite

71. A. limits B. reach C. approach D. frontier

72. A. scribes B. scripters C. reporters D. playwrights

73. A. neck B. back C. head D. side

74. A. dumped B. ceased C. impeded D. dropped

75. A. accommodated B. conformed C. assimilated D. adapted

***Part 2. For questions 76-85, fill each of the following numbered blanks with ONE suitable word and write your answers in the corresponding numbered boxes on the answer sheet. (15 points)***

 **TRUE RELAXATION**

True relaxation is most certainly not a (76) \_\_\_\_\_\_\_\_ of flopping down in front of the television with a welcome drink. Nor is it about drifting (77) \_\_\_\_\_\_\_\_ an exhausted sleep. Useful though these responses to tension and over-tiredness (78) \_\_\_\_\_\_\_\_ be, we should distinguish between them and conscious relaxation in terms of quality and effect. (79) \_\_\_\_\_\_\_\_ of the level of tiredness, real relaxation is a (80) \_\_\_\_\_\_\_\_ of alert yet at the same time passive awareness, in which our bodies are at rest while our minds are awake.

Moreover, it is as natural for a healthy person to be relaxed when moving as resting. Being relaxed in action means we (81) \_\_\_\_\_\_\_\_ the appropriate energy to everything we do, so as to have a feeling of healthy tiredness by the end of the day, rather than one of exhaustion. Unfortunately, as a result of living in today’s competitive world, we are (82) \_\_\_\_\_\_\_\_ constant strain and have difficulty in coping, (83) \_\_\_\_\_\_\_\_ alone nurturing our body’s abilities. What needs to be rediscovered is conscious relaxation. With that in mind we must (84) \_\_\_\_\_\_\_\_ ourselves to understanding stress and the nature of its causes (10) \_\_\_\_\_\_\_\_ deep-seated.

***Part 3. For questions 86-95, read the following passage and circle the best answer to each of the following questions. Write your answers in corresponding numbered boxes provided on the answer sheet. (15 points)***

**THE NEW COUNTRY**

The first real sign of the United States was a close-packed archipelago of buoys marking lobster pots and fishing traps, but this was just a **prelude** to the moment the throng on the deck had been waiting for. The exaggerated sense of occasion that this moment was expected to inspire was heightened by the scowling splendor of the city illuminated in the storm, the racing clouds bathing *Liberty* in a hideous light. The immigrants, shoving and straining, must have felt that all the reports and letters home had understated the awful truth about New York. The real thing was even taller and more **intimidating** than the tallest story. So you looked out, numbed by the gigantism of the city, asking the immigrant’s single overriding question: is there really a place there for me?

In New York at last, the promised city, the immigrants found themselves in a cacophonic bazaar. So many *things*! The streets were awash with commodities undreamed of back home – new foods, smart clothes, mechanical novelties. Your own berth in New York might be no more than a patch of floor in a dumb-bell tenement on the Lower East Side, yet no building was so squalid than its tenants were entirely excluded from the bounty of American life. In the midst of rack-rent poverty, in conditions as impoverished as anything they had suffered in the old country, the immigrants would be surrounded by symbols of extravagant wealth. There were ice-cream parlors, candy stores, beefsteaks, and fat cigars. In New York ordinary people, wage-earners, dined out in restaurants; they had Victrola machines on which they played ‘jass’ music and by the standards of Europe they were dressed like royalty.

You had new names assigned to you at Ellis Island by immigration officers too busy to bother with the unpronounceable consonant clusters in your old one (Gold, because that’s what the streets were supposed to be paved with, was a favorite stand-by). There were new clothes too. You might be able to call upon only a word or two of English, but you could still parade as a **suave**, fashion-conscious New Yorker.

Identity in Europe wasn’t a matter of individual fancy. Even with the money for the raw materials, you couldn’t dress up as an aristocrat simply because you liked the look of the noble’s style. If you were Jewish, you couldn’t pass yourself off as a gentile without incurring a legal punishment. Every European was the product of a complicated equation involving the factors of lineage, property, education, speech, and religion. The terms were subtle and could be juggled: even the most rigid class system has some play in it. But once your personal formula had been worked out by the ruling mathematicians, the result was precise and not open to negotiation. For anyone brought up in such a system, New York must have induced a dizzying sense of social weightlessness. Here identity was not fixed by society’s invisible secret police. The equation had been simplified down to a single factor – dollars.

The windows of department stores were theatres. They showed American lives as yet unlived in, with vacant possession. When your nose was pressed hard against the glass, it was almost yours, the other life that lay in wait for you with its silverware and brocade. So you were a presser in a shirtwaist factory on Division Street, making a paltry $12.50 a week – so what? The owner of the factory was your *landsman*, practically a cousin; he had the start on you by just a few years and already he lived in a brownstone, uptown on 84th. Success in this city was tangible and proximate; it was all around you, and even the poorest could smell it in the wind. The distance between slum and mansion was less than a mile; hard work… a lucky break… and you could roam through Macy’s and Bloomingdale’s buying up the life you dreamed of leading.

Alice’s apartment, which I would be sub-renting – courtesy of a brown envelope and the doorman’s blind eye, was in a relatively quiet corner, yet even here one could feel New York trembling under one’s feet. In place of birdsong there was the continuous angry warble of ambulances, patrols, firetrucks. It was the sound of heart-attacks and heartbreak, of car crashes, hold-ups, hit-and-run, fight and pursuit. If you were going to learn to live here, you’d have to tune out the sound of New York and set up house in the silent bubble of your own preoccupations. …

86. According to the writer, when New York came into view the immigrants felt \_\_\_\_\_\_\_

 A. a sense of anticlimax.

 B. disappointment at its ugliness.

 C. overwhelmed by the sight of it.

 D. the stories they’d heard had been exaggerated.

87. The word ‘**prelude**’ in paragraph 1 is closest in meaning to \_\_\_\_\_\_\_.

 A. premiere B. foreword C. preamble D. prologue

88. The word ‘**intimidating**” in paragraph 1 can be best replaced by \_\_\_\_\_\_\_.

 A. prodigious B. browbeating C. deteriorating D. devastating

89. What distinguished immigrants’ homes in America from the ones they had left was \_\_\_\_\_\_\_

 A. that they were of a much higher standard.

 B. that they could be rented more cheaply.

 C. their spaciousness.

 D. the neighborhoods they were in.

90. The writer implies that immigrants received new names \_\_\_\_\_\_\_

 A. as a matter of policy.

 B. in a random fashion.

 C. when they spoke no English.

 D. because they wanted English-sounding names.

91. The writer implies that immigrants \_\_\_\_\_\_\_

 A. were forced to deny who they were.

 B. longed for the social certainties of Europe.

 C. could free themselves of their past lives.

 D. felt the need to hide the truth about their backgrounds.

92. The writer suggests that the dream of achieving wealth \_\_\_\_\_\_\_

 A. conflicted with the realities of the workplace.

 B. was soon abandoned once immigrants were settled.

 C. was only possible by exploiting your fellow countrymen.

 D. was fostered by the unique social circumstances of New York.

93. The word ‘**suave**’ in paragraph 3 is closest in meaning to \_\_\_\_\_\_\_.

 A. smooth B. patronizing C. awkward D. spruce

94. The writer suggests that the arrangement for the flat was possible because \_\_\_\_\_\_\_

 A. the owner was a friend.

 B. he knew the doorman.

 C. the landlord didn’t know.

 D. they deceived the doorman.

95. According to the writer, people who live in New York \_\_\_\_\_\_\_

 A. must feel constantly threatened.

 B. survive by developing ways of ignoring what’s going on.

 C. all become caught up in the rush of activity.

 D. only cope by not allowing themselves time to think.

***Part 4. For questions 96-105, read the passage and do the following tasks. Write your answers in the corresponding numbered boxes on the answer sheet. (15 points)***

**PAINTERS OF TIME**

*‘The world’s fascination with the mystique of Australian Aboriginal art.’*

Emmanuel de Roux

**A** The works of Aboriginal artists are now much in demand throughout the world, and not just in Australia, where they are already fully recognized: the National Museum of Australia, which opened in Canberra in 2001, designated 40% of its exhibition space to works by Aborigines. In Europe their art is being exhibited at a museum in Lyon, France, while the future Quai Branly Museum in Paris – which will be devoted to arts and civilizations of Africa, Asia, Oceania, and the Americas – plans to commission frescoes by artists from Australia.

**B** Their artistic movement began about 30 years ago, but its roots go back to time immemorial. All the works refer to the founding myth of the Aboriginal culture, ‘the Dreaming’. That internal geography, which is rendered with a brush and colors, is also the expression of the Aborigines’ long quest to regain the land which was stolen from them when Europeans arrived in the nineteenth century. ‘Painting is nothing without history,’ says one such artist, Michael Nelson Tjakamarra.

**C** There are now fewer than 400,000 Aborigines living in Australia. They have been swamped by the country’s 17.5 million immigrants. These original ‘natives’ have been living in Australia for 50,000 years, but they were undoubtedly maltreated by the newcomers. Driven back to the most barren lands or crammed into slums on the outskirts of cities, the Aborigines were subjected to a policy of ‘assimilation’, which involved kidnapping children to make them better ‘integrated’ into European society and herding the nomadic Aborigines by force into settled communities.

**D** It was in one such community, Papunya, near Alice Springs, in the central desert, that Aboriginal painting first came into its own. In 1971, a white schoolteacher, Geoffrey Bardon, suggested to a group of Aborigines that they should decorate the school walls with ritual motifs, so as to pass on to the younger generation the myths that were starting to fade from their collective memory. He gave them brushes, colors, and surfaces to paint on – cardboard and canvases. He was astounded by the result. But their art did not come like a bolt from the blue: for thousands of years Aborigines had been ‘painting’ on the ground using sands of different colors, and on rock faces. They had also been decorating their bodies for ceremonial purposes. So there existed a formal vocabulary.

**E** This had already been noted by Europeans. In the early twentieth century, Aboriginal communities brought together by missionaries in northern Australia had been encouraged to reproduce on tree bark the motifs found on rock faces. Artists turned out a steady stream of works, supported by the churches, which helped to sell them to the public, and between 1950 and 1960 Aboriginal paintings began to reach overseas museums. Painting on bark persisted in the north, whereas the communities in the central desert increasingly used acrylic paint, and elsewhere in Western Australia women explored the possibilities of wax painting and dyeing processes, known as ‘batik’.

**F** What Aborigines depict are always elements of the Dreaming, the collective history that each community is both part of and guardian of. The Dreaming is the story of their origins, of their ‘Great Ancestors’, who passed on their knowledge, their art and their skills (hunting, medicine, painting, music and dance) to man. ‘The Dreaming is not synonymous with the moment when the world was created,’ says Stephane Jacob, one of the organizers of the Lyon exhibition. ‘For Aborigines, that moment has never ceased to exist. It is perpetuated by the cycle of the seasons and the religious ceremonies which the Aborigines organize. Indeed, the aim of those ceremonies is also to ensure the permanence of that golden age. The central function of Aboriginal painting, even in its contemporary manifestations, is to guarantee the survival of this world. The Dreaming is both past, present and future.’

**G** Each work is created individually, with a form peculiar to each artist, but it is created within and on behalf of a community who must approve it. An artist cannot use a ‘dream’ that does not belong to his or her community, since each community is the owner of its dreams, just as it is anchored to a territory marked out by its ancestors, so each painting can be interpreted as a kind of spiritual road map for that community.

**H** ‘By exporting their paintings as though they were surfaces of their territory, by accompanying them to the temples of western art, the Aborigines have redrawn the map of their country, into whose depths they were exiled,’ says Yves Le Fur, of the Quai Branly Museum. ‘Masterpieces have been created. Their undeniable power prompts a dialogue that has proved all too rare in the history of contacts between the two cultures’.

**Questions 96-101: The passage has nine paragraphs, A-H. Choose the correct heading for paragraphs A-F from the list of headings, i-viii, below.**

***List of Headings***

 i Amazing results from a project

 ii New religious ceremonies

 iii Community art centers

 iv Early painting techniques and marketing systems

 v Mythology and history combined

 vi The increasing acclaim for Aboriginal art

 vii Belief on continuity

 viii Oppression of a minority people

96. Paragraph A \_\_\_\_\_\_\_\_\_\_

97. Paragraph B \_\_\_\_\_\_\_\_\_\_

98. Paragraph C \_\_\_\_\_\_\_\_\_\_

99. Paragraph D \_\_\_\_\_\_\_\_\_\_

100. Paragraph E \_\_\_\_\_\_\_\_\_\_

101. Paragraph F \_\_\_\_\_\_\_\_\_\_

**Questions 102-105: Complete the flow chart below. Choose NO MORE THAN THREE WORDS from the passage for each answer.**

|  |
| --- |
| For (102) \_\_\_\_\_\_\_\_\_\_, Aborigines produced ground and rock paintings. |
| **🡫** |
| Early twentieth century: churches first prompted the use of (103) \_\_\_\_\_\_\_\_\_\_ for paintings. |
| **🡫** |
| Mid-twentieth century: Aboriginal paintings were seen in (104) \_\_\_\_\_\_\_\_\_\_. |
| **🡫** |
| Early 1970s: Aborigines painted traditional patterns on (105) \_\_\_\_\_\_\_\_\_\_ in one community. |

**D. WRITING (50 points)**

***Part 1. (20 points)***

 ***The bar chart provides information about how often people in the USA spent ate fast food from 2003 to 2013. Summarize the information by selecting and reporting the main features and make comparisons where relevant. You should write about 150 words on the answer sheet provided.***



. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

***Part 2. Write an essay of about 250 words to express your opinion on the following topic. (30 points)***

 **Many efforts have been made by countries to address challenges concerning the environment, but the situation has not improved. What are the possible reasons for environmental degradation? Are there any solutions to combat this problem?**

 ***Give reasons for your answer and include any relevant examples from your own knowledge or experience.***

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

-----THE END-----