

## ĐỀ THAM KHẢO THPTN (ĐỀ 1)

### I. LISTENING (5.0 points)

- The listening section is in **FOUR** parts. You will hear each part **TWICE**. At the beginning of each part, you will hear a sound.
- There will be a piece of music at the beginning and at the end of the listening section. You will have **TWO** minutes to check your answers at the end of the listening section.
- All the other instructions are included in the recording.

**Part 1. For questions 1-5, listen to two experts, Sam Boland and Jimmy Glynn, discussing a recent newspaper article on the subject of jobless graduates. Decide whether the following are mentioned by only one of the speakers, or by both of them. In the corresponding numbered boxes provided, write S for Sam**

**J for Jimmy**

**B for Both** of the speakers

- A surprised response upon learning a piece of information
- A reminder that no single party is to blame for an issue
- A feeling of sympathy for graduates who are looking for work
- A future idea that can be implemented by employers
- An acknowledgement that graduates have been misled

**Your answers:**

1.	2.	3.	4.	5.
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**Part 2. For questions 6-10, listen to a talk about AI and language learning and match each number in Column I with one letter in column II to make a correct statement according to what is stated or implied by the speaker(s). Write your answers in the corresponding numbered boxes provided.**

Column I	Column II
6. Google Translate 7. Future AI translators 8. Learning communities 9. Future generations 10. Anglo-Saxon countries	<b>A.</b> used to be expected to become the best translation tool available <b>B.</b> have fully embraced advances in AI technology to help language learning <b>C.</b> will have little influence on the global culture if AI is fully advanced <b>D.</b> could affect the status of language learning as an essential skill in the future <b>E.</b> has greatly improved in terms of accuracy after a long period of time <b>F.</b> will most likely not be able to capture the cultural nuances of a language <b>G.</b> possess more useful resources than ever to learn a foreign language <b>H.</b> could translate everything smoothly without the need for the Internet <b>I.</b> may no longer find it necessary to spend time learning another language <b>J.</b> will be unwilling to understand how difficult it is to learn a language

**Your answers:**

6.	7.	8.	9.	10.
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**Part 3. For questions 11-15, listen to a talk about social media warfare and write the letter A, B, C, or D in the numbered boxes provided to indicate the correct answer to each of the following questions according to what you hear.**

**11.** Which of the following is true about the India-Pakistan conflict?

- They have been involved in some armed conflicts for independence before the Kashmir attack.
- After the attack on Kashmir was proven to be Pakistan-led, India has launched counter-attacks.

C. Missiles were aimed at targets across Pakistan in retaliation for the deadly attack on Kashmir.

D. In the wake of the attack on Kashmir, tensions between the two countries have continued to rise.

**12.** According to the speaker, account-blocking \_\_\_\_.

A. has become increasingly common as a way to silence those who use social media as a weapon

B. may not be effective unless it is done on a platform-wide scale since people can find workarounds

C. is done by platforms after the government sends them legal requests that often go unchallenged

D. directly restricts the amount of content that can be posted on social platforms in a specific country

**13.** How does shadow-banning differ from conventional blocking?

A. It makes posts reach less people than they normally instead of removing them completely.

B. Platforms primarily use this method in favour of outright banning, even if they deny doing so.

C. The user will be informed of their account being less visible rather than not being able to use it.

D. Its subtlety makes it a gradual but effective way for social platforms to control public discourse.

**14.** All of the following can be done to shape public opinion on social media **EXCEPT** \_\_\_\_.

A. restricting content from public figures      B. assuming control of internet infrastructure

C. manipulating content visibility      D. posting state-backed propaganda

**15.** Which of the following can be inferred from the talk?

A. Global platforms such as X or Facebook should do more to address the issue of cyber warfare.

B. India and Pakistan will engage in a digital battle just as fierce as the one happening in real life.

C. We must be wary of how social media is being weaponised to influence the way we see things.

D. Social media platforms have strayed far from their original purpose of providing entertainment.

**Your answers:**

<b>11.</b>	<b>12.</b>	<b>13.</b>	<b>14.</b>	<b>15.</b>
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**Part 4. For questions 16-25, listen to a short interview about Pope Leo XIV's inauguration and complete the following summary. Write NO MORE THAN THREE WORDS taken from the recording. Write your answers in the corresponding numbered boxes provided.**

The guest speaker considers the inauguration of Pope Leo XIV as both a momentous occasion for the Catholic church and a (16) \_\_\_\_ that allows us to gain insight into the more symbolic aspects of the ceremony. Throughout the liturgy, which starts at the tomb of Saint Peter, there will be three special rituals that represent how the inauguration is the (17) \_\_\_\_ connecting the Pope and St. Peter. The first one involves the recognition of the Pope as the (18) \_\_\_\_ of the Church with a special band called the pallium, which is made from (19) \_\_\_\_\_. Then, the Pope will put on the Fisherman's Ring as a link to St. Peter. Finally, in the (20) \_\_\_\_, twelve Catholics of both genders will step up and declare their loyalty to the new Pope as an act of (21) \_\_\_\_, regardless of whether they are (22) \_\_\_\_ or not. Also according to the speaker, the (23) \_\_\_\_ of the ceremony is on the Pope assuming his ministry, or (24) "\_\_\_\_", as a religious leader, not as a king on the throne, which is why we will not see any kind of (25) \_\_\_\_ like the jeweled crown that was historically used to crown popes.

**Your answers:**

<b>16.</b>	<b>17.</b>
<b>18.</b>	<b>19.</b>

20.	21.
22.	23.
24.	25.

## II. READING (8.0 points)

### II.1. LANGUAGE IN USE

**Part 1. For questions 26-35, read the passage below and decide which answer (A, B, C or D) best fits each space. Write the letter A, B, C, or D in the numbered boxes provided.**

How is it that we live in an era of apparently (26) \_\_\_\_\_ choice and yet almost every film and TV series, as well as a good many plays and novels, have the same (27) \_\_\_\_\_ plot? We meet the protagonist in their ordinary world, plodding along, not living their best life. And then an inciting incident changes everything, (28) \_\_\_\_\_ it impossible for the protagonist to carry on as normal. They are pulled into a new quest. On the way, they meet someone who proceeds to show them a completely different (29) \_\_\_\_\_. This is the mid-point, the point of no return. But there's a double wobble since the protagonist's quest is interfered by a powerful, and evil antagonist who frustrates the hero at every single (30) \_\_\_\_\_. At their lowest point, the protagonist realises their old ways are redundant, but the new ones are daunting. The story is resolved either in the protagonist's favour or against them. The important thing is that their life philosophy has been turned upside down. When they return home, (31) \_\_\_\_\_ they have ever known is the same but is also completely transformed.

The formula is particularly repetitive in cinema. As it (32) \_\_\_\_\_, aspiring screenwriters in 21<sup>st</sup>-century Hollywood are following a rubric set out in the 4<sup>th</sup> century BCE. In his Poetics, Aristotle defines a well-constructed plot as having three main acts, and (33) \_\_\_\_\_ other essential elements such as the 'Reversal of the Situation', which is 'a change by which the action veers round to its opposite' – e.g., the moment in *The Sixth Sense* (1999) (34) \_\_\_\_\_ the therapist realises he is dead – and 'recognition', which he defines as a 'change from ignorance to knowledge'. Aristotle's schema was developed by later thinkers like 19<sup>th</sup>-century German playwright Gustav Freytag, who (35) \_\_\_\_\_ stories into his pyramid diagram of exposition, rising action, climax and resolution.

- |                      |                |                  |                |
|----------------------|----------------|------------------|----------------|
| 26. A. uncalled-for  | B. unplanned   | C. unprecedented | D. unsought    |
| 27. A. overextending | B. overarching | C. overbearing   | D. overbending |
| 28. A. that makes    | B. making      | C. having made   | D. to make     |
| 29. A. way of being  | B. way to be   | C. way at being  | D. way that be |
| 30. A. turn          | B. spin        | C. bend          | D. twist       |
| 31. A. nothing       | B. something   | C. anything      | D. everything  |
| 32. A. is happening  | B. happens     | C. happened      | D. to happen   |
| 33. A. states        | B. quotes      | C. cites         | D. calls       |
| 34. A. when          | B. that        | C. what          | D. which       |
| 35. A. dissolved     | B. disbanded   | C. distilled     | D. dispersed   |

**Your answers:**

26.	27.	28.	29.	30.	31.	32.	33.	34.	35.
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**Part 2. For questions 36-40, read the passage, and then fill in each of the spaces with the correct form of the words given in the box. Write your answers in the numbered boxes provided. There are FOUR words that you do not need to use. The first one, (0), has been done as an example.**

SCENE	GENERATE	CONTROL	SEE	COMPUTER
REALISE	EVOLVE	CURIOUS	REASON	MODERN

The science of our age is (0) \_\_\_\_\_. Without models, simulations, statistical analysis, data storage and so on, our knowledge of the world would grow far more slowly. For decades, our fundamental human (36) \_\_\_\_\_ has been sated, in part, by silicon and software.

The late philosopher Paul Humphreys called this the hybrid (37) \_\_\_\_\_ of science: where parts of the scientific process are outsourced to computers. However, he also suggested that this could change. Even though he began writing about these ideas more than a decade ago, long before the rise of (38) \_\_\_\_\_ artificial intelligence (AI), Humphreys had the foresight to recognise that the days of humans leading the scientific process may be numbered. He identified a later phase of science, where computers take over science completely. In this future, the capacities of computers for scientific (39) \_\_\_\_\_, data processing, model-making and theorising would far surpass our own abilities to the point that we humans are no longer needed. The machines would carry on the scientific work we once started, taking our theories to new and (40) \_\_\_\_\_ heights.

**Your answers:**

0. <i>computational</i>	36.	37.
38.	39.	40.

**Part 3. The extract below contains FIVE grammatical mistakes. For questions 41-45, UNDERLINE the mistakes and WRITE THEIR CORRECT FORMS in the numbered boxes provided. The first one has been done as an example.**

The motorcar is one of the defining **feature** of modernity. Society was transformed by the internal combustion engine and their utopian promises for society. Cars made distant places accessible for the first time, creating fast, long-distance personal transport that was never before thought possible. Like all technologies, this came at a cost. The biggest problems were for our cities, which had to contend with noise pollution, air pollution, and losing streets and neighbourhoods. The car shaped the form that cities – indeed societies – took in the 20<sup>th</sup> century.

Our relationship with cars tells us about society and its priorities. Traffic layouts last for decades. The size, configuration and busyness of roads all have an effect on the way we perceive cities. Cars and their paraphernalia determine where we walk, what we look at, and how much time and money we spend in a given place. The other problem, though, is easily missed. Once these thousands of cars got to their destination in densely packed cities, where do you put them? This, it turns out, was one of the big problems of urbanism in the 20<sup>th</sup> century. The problem was met with radical different answers in different places. And one of the more intriguing solutions is to be found in the strange history of underground parking.

**Your answers:**

0. <i>features</i>	41.	42.	43.	44.	45.
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## II.2. READING COMPREHENSION

**Part 1. For questions 46-55, read the passage below and fill each of the numbered spaces with ONE suitable word. Write your answers in the corresponding numbered boxes provided.**

You show up five days a week, with perfect form and macros. #NoDaysOff. Your discipline is admirable, you achieve one personal (46) \_\_\_\_\_ after another, and your body shows you all the results. But (47) \_\_\_\_\_ the mirror does not show you is the reason why you're really there. There is a missing conversation in the men's fitness world, and it's not about protein, (48) \_\_\_\_\_ is it about programming. It's about pain.

Specifically, the kind of pain most men never talk about. The kind buried so deep it that becomes invisible, (49) \_\_\_\_\_ to them. The kind that doesn't show up in a doctor's office or an injury, but in inconsistent habits, overtraining, emotional numbing, and burnout (50) \_\_\_\_\_ as discipline. We often (51) \_\_\_\_\_ to acknowledge in health and fitness that many men struggle with their bodies - whether it's getting in shape, staying consistent, or feeling at peace with food. This isn't due to a lack of willpower. It often (52) \_\_\_\_\_ from unprocessed wounds. Most men dislike the word "trauma." It can feel too clinical, heavy, or too (53) \_\_\_\_\_ removed from everyday life. But trauma is not just what happened to you - it's what happened inside you in response to what you couldn't control (54) \_\_\_\_\_. It's not only abuse or catastrophe. It's the small, repeated moments (55) \_\_\_\_\_ you felt unseen, unsafe, or unworthy, and had no one to help you make sense of it.

<b>46.</b>	<b>47.</b>	<b>48.</b>	<b>49.</b>	<b>50.</b>
<b>51.</b>	<b>52.</b>	<b>53.</b>	<b>54.</b>	<b>55.</b>

**Part 2. Read the following passage and do the tasks that follow.**

**THE BLOCKBUSTER PHENOMENON**

Since the 1980s, the term “blockbuster” has become the fashionable word for spectacular, high-profile museum exhibitions that have the ability to attract large crowds. A blockbuster is a “large-scale loan exhibition that people who normally don’t go to museums will stand in line for hours to see”. Once the museum that created the exhibition has shown it to their local market, it can be offered to other organizations for a fee. This means that you can boost your own door takings and make money from boosting someone else’s door takings.

While partaking of the excitement of the blockbuster, visitors thus lured are likely to stay longer at the museum. Betty Churcher, when Director of the Australian National Gallery, summed up the new blockbuster creed as follows: “The bonus of the blockbuster exhibitions is that people come to see the blockbuster and they stay to look at the permanent collection, so you are getting broader exposure for your collection.”

Museums across the UK, USA, Canada, and Australia currently operate under a system of plural funding: revenue raised through contributions by federal, state, and/or local governments, combined with revenues raised through admission charges and other activities. Maintaining and increasing visitor levels is thus paramount and involves not only creating or hiring blockbuster exhibitions but providing regular exhibition changes and innovations. In addition, the visiting public have become known as customers rather than visitors, and the skills that are valued in museums to keep the new customers coming through the door have changed. Curators are now administrators, and being a museum director no longer requires an Arts degree – but public relation skills are essential if the museum is going to compete with other museums to stage traveling exhibitions which draw huge crowds.

The convergence of museums, the heritage industry, tourism, profit-making, and pleasure-giving has resulted in the new “museology.” This has given rise to much debate about whether it is appropriate to see museums primarily as tourist attractions. In literature from both the UK and USA, the words that are starting to appear in some descriptions of blockbusters are “less scholarly”, “non-elitist”, and “populist”, while others extol the virtues of encouraging scholars to co-operate on projects and to provide exhibitions that cater for a broad selection of the community rather than an elite sector. Whatever commentators may think, managers of museums worldwide are looking for artful ways to blend culture and commerce, and blockbuster exhibitions are at the top of the list.

But do blockbusters held in public institutions really create a surplus to fund other activities? If the bottom line is profit, then according to the records of many major museums, blockbusters do make money. For museums in some countries, it may be the money that they require to replace parts of their collections or to fix buildings that are in need of attention. For some museums in Australia, it may be the opportunity to illustrate that they are attempting to pay their way by recovering part of their operating costs. Also, creating or hiring a blockbuster has many positive spin-offs: blockbusters mean crowds, and crowds are good for the local economy, providing increased trade for shops, hotels, restaurants, the transport industry, and retailers.

However, blockbusters require large capital expenditure and draw on resources across all branches of an organization, and the cost can soar. There is a human resource management cost in addition to a measurable “real” dollar cost. Receiving a touring exhibition draws resources from across functional management structures in project management style. Everyone, from general laborers to building services, front of house, technical, promotional, educational, and administrative staff, is required to perform additional tasks. Furthermore, as an increasing number of institutions try their hand at increasing visitor numbers and membership (and therefore revenues) by staging blockbuster exhibitions, it may be less likely that blockbusters will continue to provide a surplus to subsidize other activities due to the competitive nature of the market.

It has been illustrated in both the UK and USA that the blockbuster ideology has resulted in the false expectation that the momentum required to stage blockbusters can be maintained continually. Creating, mounting, or hiring blockbusters is exhausting, with the real costs

throughout an institution difficult to calculate. Secondly, as some analysts have argued, the “shopkeeping” mentality and cost-benefit analysis and a pure concentration on the bottom line can squeeze substance out of an exhibition. Taking out substance can be a *résumé* for blockbuster failure and therefore financial failure.

**For questions 56-61, decide whether each of the following statements is True (T), False (F) or Not Given (NG). Write T, F, or NG in the corresponding numbered boxes provided.**

**56.** The large-scale and extravagant nature of blockbusters means that museums will usually offer them to other organizations with a view to maximizing profits.

**57.** The blockbuster’s main benefit lies in the fact that its visitors have a tendency to remain and look at the permanent collections of the hosting museum as well.

**58.** Without regular updates to their exhibitions, museums in the UK, USA, Canada, and Australia risk losing a vital source of revenue.

**59.** Museum directors are now not only expected to possess extensive knowledge but also the ability to assist in staging public relation campaigns and exhibitions.

**60.** For most scholars in the UK and USA, museums’ profit-driven emphasis on attracting visitors is something that should be condemned rather than praised.

**61.** Blockbuster exhibitions is now the go-to solution for many museum managers to combine cultural and commercial interests.

**Your answers:**

<b>56.</b>	<b>57.</b>	<b>58.</b>	<b>59.</b>	<b>60.</b>	<b>61.</b>
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**For questions 62-69, read the summary and fill in each space with NO MORE THAN THREE WORDS taken from the passage. Write your answers in the corresponding numbered boxes provided.**

Blockbuster exhibitions appear to be quite effective in funding other museum activities with the (62) \_\_\_\_\_ money they generate. The increase in trade, which helps boost the (63) \_\_\_\_\_, is also one of the many (64) \_\_\_\_\_ of having blockbusters. It is important to keep in mind, however, that (65) \_\_\_\_\_ is essential to organize this type of exhibition, not only in terms of logistics but also in terms of (66) \_\_\_\_\_. This is not to mention that ensuring the profitability of a blockbuster is only becoming more difficult due to how (67) \_\_\_\_\_ everything has become. In fact, evidence from the UK and the USA shows that financial losses is more likely when (68) \_\_\_\_\_ is sacrificed for the sake of (69) \_\_\_\_\_.

**Your answers:**

<b>62.</b>	<b>63.</b>
<b>64.</b>	<b>65.</b>
<b>66.</b>	<b>67.</b>
<b>68.</b>	<b>69.</b>

**Part 3. In the passage below, six paragraphs have been removed. For questions 70-75, read the passage and choose from paragraphs A-G the one which fits each gap. There is ONE extra paragraph which you do not need to use. Write the letters A-G in the corresponding numbered boxes provided.**

#### **WHAT IS EXPLORATION?**

We are all explorers. Our desire to discover, and then share that new-found knowledge, is part of what makes us human – indeed, this has played an important part in our success as a species. Long before the first caveman slumped down beside the fire and grunted news that there were plenty of wildebeest over yonder, our ancestors had learnt the value of sending out scouts to investigate the unknown.

**70.**

Over the years, we’ve come to think of explorers as a peculiar breed – different from the rest of us, different from those of us who are merely ‘well-travelled’, even; and perhaps there is a type of person more suited to seeking out the new, a type of caveman more inclined to risk venturing out.

**71.**

Thomas Hardy set some of his novels in Egdon Heath, a fictional area of uncultivated land, and used the landscape to suggest the desires and fears of his characters. He is delving into matters we all recognise because they are common to humanity. This is surely an act of exploration, and into a world as remote as the author chooses.

**72.**

In this book about the exploration of the earth's surface, I have confined myself to those whose travels were real and who also aimed at more than personal discovery. But that still left me with another problem: the word 'explorer' has become associated with a past era.

**73.**

Here is how some of today's 'explorers' define the word. Ran Fiennes, dubbed the 'greatest living explorer', said, 'An explorer is someone who has done something that no human has done before – and also done something scientifically useful.' Chris Bonington, a leading mountaineer, felt exploration was to be found in the act of physically touching the unknown: 'You have to have gone somewhere new.' Then Robin Hanbury-Tenison, a campaigner on behalf of remote so-called 'tribal' peoples, said, 'A traveller simply records information about some far-off world and reports; but an explorer changes the world.'

**74.**

I'd best declare my own bias. As a writer, I'm interested in the exploration of ideas. I've done a great many expeditions and each one was unique. I've lived for months alone with isolated groups of people all around the world, even two 'uncontacted tribes'.

**75.**

The time has long passed for the great continental voyages – another walk to the poles, another crossing of the Empty Quarter. We know how the land surface of our planet lies; exploration of it is now down to the details – the habits of microbes, say, or the grazing behaviour of buffalo. However, this is to disregard the role the human mind has in conveying remote places; and this is what interests me: how a fresh interpretation, even of a well-travelled route, can give its readers new insights.

### **Missing paragraphs:**

**A.** We think back to a golden age, as if exploration peaked somehow in the 19<sup>th</sup> century – as if the process of discovery is now on the decline, though the truth is that we have named only one and a half million of this planet's species, and there may be more than 10 million – and that's not including bacteria. We have studied only 5 per cent of the species we know. We have scarcely mapped the ocean floors, and know even less about ourselves; we fully understand the workings of only 10 per cent of our brains.

**B.** That, however, doesn't take away from the fact that we all have this enquiring instinct, even today; and that in all sorts of professions – whether artist, marine biologist or astronomer – borders of the unknown are being tested each day.

**C.** It was the same whoever I asked: the prominent historian would say exploration was a thing of the past, the cutting-edge scientist would say it was of the present. And so on. They each set their own particular criteria; the common factor in their approach being that they all had, unlike many of us who simply enjoy travel or discovering new things, both a very definite objective from the outset and also a desire to record their findings.

**D.** Explorer and travel writer Peter Fleming talks of the moment when the explorer returns to the existence he has left behind with his loved ones. The traveller 'who has for weeks or months seen himself only as a puny and irrelevant alien crawling laboriously over a country in which he has no roots and no background, suddenly encounters his other self, a relatively solid figure, with a place in the minds of certain people'.

**E.** Throughout the course of history, people have travelled for purposes of trade, religious conviction, economic gain, war, migration and other equally compelling motivations. In the Roman era, wealthy aristocrats and high government officials also travelled for pleasure.

**F.** This questing nature of ours undoubtedly helped our species spread around the globe, just as it nowadays no doubt helps the last nomadic Penan maintain their existence in the depleted forests of Borneo, and a visitor negotiate the subways of New York.

**G.** But none of these things is of the slightest interest to anyone unless, through my books, I've found a new slant, explored a new idea. Why? Because the world has moved on.

### **Your answers:**

70.	71.	72.	73.	74.	75.
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**Part 4. For questions 76-85, read the following passage and write A, B, C, or D in the corresponding numbered boxes provided to indicate the correct answer which fits best according to what is stated or implied in the text.**

(1) Without a doubt, architecture contains elements of evolution and development, rather than revolution and war. A clear example of this concept involves looking at the history of British architecture and debunking myths surrounding the topic. Despite the popular notion that the Roman escape from Britain in the fifth century marked the simple disappearance of engineering phenomena, such as **Hadrian's Wall** and **expertly laid-out towns**, the truth is more complicated. Another myth involves the Norman Conquest of 1066. In that myth, the force is thought to bring back the Gothic cathedrals of the Middle Ages, thus sparking a rebirth in British Culture. **[A]** These ideas, albeit interesting, ignore the fact that Romano-British culture maintained a strong existence even after the Romans pulled out.

(2) Some of the most wondrous examples of British architecture came about after 1066, when the Normans landed at Pevensey and before 1485, when the Tudors entered the Early Modern period due to the death of Richard III in Bosworth. The fundamental idea behind medieval architecture can be best described as 'fitness for purpose', meaning that British architecture was not only beautifully elegant but it featured perfectly functional buildings. For example, magnificent castles were ornately styled yet were fit for battle and protection. However, domestic architecture of the time also featured buildings with a purpose of showcasing one's affluent status in society or financial stability. **[B]**

(3) The craftsmanship of the 16<sup>th</sup> century featured a striking paradox in terms of the arrangement of houses and courtyards. In previous medieval times, houses faced inward towards one or many courtyards as a way to prevent intruders from entering. However, it was a different picture in the 16<sup>th</sup> century when British domestic architecture featured more elaborately decorated, outward-facing buildings, placing a higher emphasis on decorative exteriors. These structures usually included larger rooms, which were often detailed with glass aspects. The proportional exteriors, grand entrance halls, and decorative features all made quite a flashy statement regarding one's monetary aspects.

(4) Most architects of the 17<sup>th</sup> century followed this classic Tudor style, and some continued on to expand upon its dramatic influence. **Inigo Jones** (1573 – 1652), perhaps, is the sole example of how an artist was able to maintain a diverse style when working with classical detail during this period. In any case, the Italian, Dutch, and French architecture styles came into prominence during the aftermath of the Civil War in the 1640s and 1650s. Circumstances related to the war and Charles II's exile brought both nobles and gentlemen to the continent and sparked an interest in this 'new' architecture. Thus, when Charles II was restored to the throne in 1660, the influence of European trends was noticeable in the property of royalists, rich with over-the-top, dramatic style. **[C]** In a way, these socio-political details and historical events coined the British Baroque style as an example of absolutist ideology, a way for conflicted citizens in the post-war era to take back their culture.

(5) The acceptance of budding industrial processes can be seen through 19<sup>th</sup> century architecture, especially with Joseph Poxton's Crystal Palace, which served as the dwelling place of the Great Exhibition of 1851. Despite the initial acceptance of industrialization, some reformers were unable to accept its dehumanizing consequences. William Morris and John Ruskin are just a few examples of reformers who sought to return 'back to basics'. In fact, the 1880s gave way to a new generation of determined architects seeking to follow in Morris's footsteps. They did so by providing ethical construction methods that were more aligned with pre-industrial manufacturing techniques.

(6) These aforementioned 'followers' of Morris remained even into the early 20<sup>th</sup> century when new architects were entering the scene. Despite these 'establishment architects' obsessed with preserving the feel of the pre-Industrial Revolution era, the 20<sup>th</sup> century was home to new architects, such as Gropius, who was familiarising himself with new glass techniques. Britain, however, seemed to be stuck in the past. It is only thanks to foreign architects including Serge Chermayeff, Berthold Lubetkin, and Erno Goldfinger that various Modern Movement buildings were produced during this time.

(7) **[D]** Just when things seemed to remained in **frustrating stagnation**, Attlee's Labour government and the Modern Movement prompted the reconstruction phase in 1945 due to an



intense demand for affordable housing that could be produced in little to no time. As such, construction focused on practicability over ornate decoration and followed along with the Modernists' use of prefabricated elements, metal frames and concrete. This view was not easily accepted by all. In fact, the British were generally skeptical regarding the government's ability to create effective housing developments and schools.

(8) Interestingly enough, the 1980s presented the Modern Movement as a scapegoat for the so-called social experiments associated with high rise buildings and housing, thus leading the way for postmodernism. Rightly so, many people wonder what could be next for British architecture. By following the post-war trend, it is clear that much remains unchanged regarding the authorities that govern architecture. Since the post-war period, corporations, local authorities, and multinational companies continue to control British architecture. However, critics and observers alike agree that the millennium is displaying the unfortunate old age of postmodernism. Perhaps the appropriate answer for the future of British architecture involve some kind of post-postmodernism, if it exists.

**76.** Why does the author mention '**Hadrian's wall**' and '**expertly laid-out towns**' in paragraph 1?

- A. To argue against the claim that Britain's architecture became unsophisticated
- B. To show how skillful the Romans were at creating engineering phenomena
- C. To highlight how marvels of engineering are widely associated with Romans
- D. To illustrate the importance of acknowledging the true engineers behind a site

**77.** Which of the following can most likely be inferred from paragraph 2?

- A. British architecture was quite undeveloped before the Normans arrived in 1066.
- B. Medieval buildings in Britain were built mostly with functional concerns in mind.
- C. In medieval times, large castles in Britain had to contend with constant battles.
- D. Some private British medieval buildings served as symbols of one's social status.

**78.** 16<sup>th</sup>-century houses differed from their medieval counterparts because they \_\_\_\_.

- A. were equipped with very few safety measures
- B. had extravagant display of decorative material
- C. showcased wealth mainly with large spaces
- D. were generally much more expensive to build

**79.** Inigo Jones was mentioned in paragraph 4 to \_\_\_\_.

- A. show that architects of the time have started to diversify their architectural profile
- B. illustrate the profound effects that the Tudor style had on architects of the 17<sup>th</sup> century
- C. highlight how architects at the time rarely broke away from the Tudor classical style
- D. prove that not all architects followed the Tudor style, but instead worked to develop it

**80.** The author implies that the Civil War \_\_\_\_.

- A. gave architects from other European countries a chance to spread their ideals elsewhere
- B. was one of the most important historical events to have occurred in 17<sup>th</sup> century Britain
- C. kick-started a chain of events that led to the post-war prominence of European trends
- D. did not completely end Charles II's reign, which left British people feeling conflicted

**81.** It is suggested that Morris and his 'followers' introduced changes that were \_\_\_\_.

- A. radical
- B. progressive
- C. unpopular
- D. fantastical

**82.** The phrase '**frustrating stagnation**' suggests that Britain's architectural capabilities \_\_\_\_.

- A. went into decline for an unknown reason
- B. showed no progress when they should have
- C. had become overly simplistic for the time
- D. were no longer suitable for people to follow

**83.** We can imply from paragraph 8 that \_\_\_\_.

- A. The rise of post-modernism meant that high-rise housing rose as a new trend
- B. People are unsure about whether British architecture will ever make progress again
- C. Whatever the next architectural shift involves, the current power-holders will likely remain
- D. Developments in this millennium have shown that moving past postmodernism is now inevitable

**84.** With which of the following would the author most likely agree?

- A. Conflicts were the key driver of architectural changes in pre-20<sup>th</sup> century Britain.
- B. British architectural styles slowly grew more sophisticated over the years.
- C. Most architectural changes in Britain are reflections of its historical landscape.
- D. The history of British architecture was marked by an array of opposing styles.

85. Which of the following square brackets [A], [B], [C], or [D] best indicates where in the passage the sentence ***"Additionally, a large number of the Anglo-Saxon buildings were constructed from wood, resulting in hardly any proof of their elegant style and stunning undertakings."*** can be inserted?

A. [A]

B. [B]

C. [C]

D. [D]

**Your answers:**

76.	77.	78.	79.	80.	81.	82.	83.	84.	85.
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**Part 5. For questions 86-95, read the following extract from an article where different people discuss modern art and whether it can be called 'art' (A-D). The sections may be selected more than once. Write the letter A, B, C, or D in the corresponding numbered boxes provided.**

### IS IT ART?

#### A. Corinne

Art is the result of an artist using her or his skill or creative imagination for a creative purpose, to give pleasure to the viewer through its aesthetic qualities, or to get a reaction from the audience to a wider more significant issue outside of the work of art itself. That work of art might be a painting, a sculpture, an installation of some kind or an example from the performing arts like dance or mime. I think we sometimes get bogged down by the notion of 'skill'. For many in the anti-modern art camp, there needs to be evidence of the artist's craft on show before the work is taken seriously and can merit the term 'art,' be it intricate drawing skills, expert use of form or an artist's eye for colour. I'm not suggesting that an artist need not have these credentials but hand in hand with craft is, as I said earlier, creative imagination, the ability to see the value or beauty of something unremarkable which would often go unnoticed by the untrained eye. Much of modern art I think possesses this second quality, which is why I often leave an exhibition of modern art feeling that I've had the chance to reflect on something that I wouldn't normally have given the time of day to. The art has engaged me, has had an impact, made me think about something in a way that I wouldn't have thought about before.

#### B. Michael

I would certainly call myself an art enthusiast and have been for many years and in my opinion the modern art world is full of second-rate junk which most of us, if we were being totally honest, would agree a 4-year-old child could do. The idea that a slept-in bed such as that 'produced' by Tracy Emin or many of the pieces by Damien Hirst and his ilk are works of art is hard to justify as is the huge price tag that accompanies their work. I find it particularly galling when extremely talented people out there who have spent years honing their skills and learning the craft of drawing or painting are completely ignored. What's more, one of the dangers of this kind of 'art' is that it serves to alienate the mass of the population from the visual arts. The man in the street viewing one of these pieces is left thinking the world of modern art has no value; worse still, that he lacks the intellectual ability to understand the meaning of the piece when in fact there is little to interpret. Thankfully, one or two great artists make it through, but I'm afraid many are lost amongst the deluge of dross, the art-world deems 'art'. For me, the first measure of the worth of an artist must be the degree of skill exhibited in the work or at the very least a pedigree of fine art preceding any more abstract pieces produced by the artist such as was the case with Picasso.

#### C. Robert

The idea that modern art is some kind of mass deception and that all modern artists are talentless fraudsters just doesn't hold water. And I'm not talking here about the painters who for centuries have made a living out of copying works of art and selling them on as originals. I'm talking about abstract art and the idea that the great art collectors such as the Saatchis or Rockefellas and the great museums of art around the world, would somehow allow themselves to be duped into paying a fortune for an abstract painting or sculpture. Are these artists really tricking these people into paying huge sums of money for something worthless? Of course not. Though some of these works may not appear to the layman as having any artistic merit, neither did the great impressionists or the more abstract works of Picasso or Rothko when they were first exhibited. In the same way that great poetry can speak to us in a way that prose never can, abstract art can engage with the audience in more subtle and effective ways than is the case with art of a more realistic nature. So, they may get their fingers burnt now and again but I don't think the Saatchis will be cursing the day they spent huge sums on works of abstract art. Quite the opposite in fact

and in the process of making a canny investment they have helped further raise the profile of some of our great modern artists.

#### **D. Janet**

Here we go again: the media are once more up in arms about the latest 'is it art' shock-horror editorials following the latest Turner Prize shortlisting. When will they learn? For decades, art in many forms has moved away from realism and towards abstraction. Ever since the invention and popularisation of photography, art has had to reinvent itself. Patrons who wanted a perfect representation of themselves no longer needed to turn to the artist. Artists started to struggle with the challenge of catching the essence of the thing depicted rather than simply its external appearance. Abstract artists try to convey a pure idea, not the exact replica of the subject concerned. It's true that some works of art are so obscure that you may need to read up on the theory behind the creation, which is usually helpfully supplied in art galleries. But this isn't always necessary. Take Guernica by Picasso as an example. To get a full understanding of this painting, it could be argued that the audience needs to appreciate the historical context, the bombing of the Basque city during the Spanish Civil War. It would also probably help to have a good understanding of the techniques of abstraction that Picasso had used to create the effect. However, I think most people viewing this masterpiece would be struck by the horror it depicts even without this background knowledge. And I would argue it is the effect of this abstraction that adds to the impact on us compared to a realistic portrayal of such a scene.

#### ***In which section are the following mentioned?***

- 86.** Some practices have been going on for hundreds of years.
- 87.** Some people may not have the knowledge to understand a work of art fully.
- 88.** Certain aesthetic qualities can be invisible until brought to our attention by the artist.
- 89.** Picasso is an example of an artist who proved his craftsmanship.
- 90.** Appreciation of the work itself is not always the artist's aim.
- 91.** The purpose of Art has undergone change.
- 92.** People don't always appreciate the works of great artists initially.
- 93.** Abstract art is generally overpriced.
- 94.** Abstract art isn't always a good investment.
- 95.** We can be touched by a work of art without knowing the context.

#### ***Your answers:***

<b>86.</b>	<b>87.</b>	<b>88.</b>	<b>89.</b>	<b>90.</b>	<b>91.</b>	<b>92.</b>	<b>93.</b>	<b>94.</b>	<b>95.</b>
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### **III. WRITING (5.0 points)**

#### **Part 1. Read the following extract and use your own words to summarise it. Your summary should be between 120-150 words.**

The market for tourism in remote areas is booming as never before. Countries all across the world are actively promoting their 'wilderness' regions. The attraction of these areas is obvious: by definition, wilderness tourism requires little or no initial investment. But that does not mean that there is no cost?

Once a location is established as a main tourist destination, the effects on the local community are profound. When hill-farmers can make more money in a few weeks working as porters for foreign trekkers than they can in a year working in their fields, it is not surprising that many of them give up their farm-work, which is thus left to other members of the family. In some hill-regions, this has led to a serious decline in farm output and a change in the local diet, because there is insufficient labour to maintain terraces and irrigation systems and tend to crops. The result has been that many people in these regions have turned to outside supplies of rice and other foods.

The physical impact of visitors is another serious problem associated with the growth in adventure tourism. Much attention has focused on erosion along major trails, but perhaps more important are the deforestation and impacts on water supplies arising from the need to provide tourists with cooked food and hot showers. In both mountains and deserts, slow-growing trees are often the main sources of fuel and water supplies may be limited or vulnerable to degradation through heavy use.

Stories about the problems of tourism have become legion in the last few years. Yet it does not have to be a problem. Although tourism inevitably affects the region in which it takes place, the costs to these fragile environments and their local cultures can be minimized. Indeed, it can even be a vehicle for reinvigorating local cultures and a growing number of adventure tourism

Merely restricting tourism cannot be the solution to the imbalance, because people's desire to see new places will not just disappear. Instead, communities in fragile environments must achieve greater control over tourism ventures in their regions; in order to balance their needs and aspirations with the demands of tourism. A growing number of communities are demonstrating that, with firm communal decision-making, this is possible. The critical question now is whether this can become the norm, rather than the exception.

[illegible]

***We can learn much more from people whose views we share than from people whose views contradict our own.***

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The end  
**ĐÁP ÁN ĐỀ THAM KHẢO THPT (ĐỀ 1)**

**I. LISTENING (5.0 points)**

**Part 1. (1.0 point)**

1. J	2. J	3. B	4. S	5. B
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**Part 2. (1.0 point)**

6. E	7. D	8. G	9. I	10. C
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**Part 3. (1.0 point)**

11. D	12. C	13. A	14. B	15. C
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**Part 4. (2.0 points)**

16. cultural event	17. living bridge
18. shepherd	19. (white) lamb's wool
20. rite of obedience	21. homage
22. ordained	23. accent
24. pastoral mission	25. monarchical splendor

**II. READING (8.0 points)**

**II.1. LANGUAGE IN USE (3 points)**

**Part 1. (1 point)**

26. C	27. B	28. B	29. A	30. A	31. D	32. B	33. C	34. A	35. C
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**Part 2. (1 point)**

0. computational	36. curiosity	37. scenario
38. generative	39. reasoning	40. unforeseen

**Part 3. (1 point)**

The motorcar is one of the defining **features** of modernity. Society was transformed by the internal combustion engine and **their** → **its** utopian promises for society. Cars made distant places accessible for the first time, creating fast, long-distance personal transport that was never before thought possible. Like all technologies, this came at a cost. The biggest problems were for our cities, which had to contend with noise pollution, air pollution, and **losing** → **the loss of/lost** streets and neighbourhoods. The car shaped the form that cities – indeed societies – took in the 20<sup>th</sup> century.

Our relationship with cars tells us about society and its priorities. Traffic layouts last for decades. The size, configuration and busyness of roads all have an effect on the way we perceive cities. Cars and their paraphernalia determine where we walk, what we look at, and how much time and money we spend in a given place. **The other** → **Another** problem, though, is easily missed: once these thousands of cars **got** → **have got** to their destination in densely packed cities, where do you put them? This, it turns out, was one of the big problems of urbanism in the 20<sup>th</sup> century. The problem was met with **radical** → **radically** different answers in different places.

And one of the more intriguing solutions is to be found in the strange history of underground parking.

## II.2. READING COMPREHENSION (5 points)

### Part 1. (1 point)

46. best/record	47. what	48. nor	49. even	50. masked/disguised
51. fail	52. stems	53. far	54. yourself	55. when

### Part 2. (1.4 points)

56. NG	57. F	58. T	59. NG	60. NG	61. T
62. surplus	63. local economy				
64. positive spin-offs	65. capital expenditure				
66. human resource management	67. competitive				
68. substance	69. the bottom line				

### Part 3. (0.6 points)

70. F	71. B	72. D	73. A	74. C	75. G
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### Part 4. (1 point)

76. A	77. D	78. B	79. C	80. C	81. A	82. B	83. C	84. C	85. A
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### Part 5. (1 point)

86. C	87. D	88. A	89. B	90. A	91. D	92. C	93. B	94. C	95. D
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## TRANSCRIPT

### Part 1

**Source:** <https://youtu.be/HxAzee2ogs?si=Ky04N8LM411mvEQG&t=1268>

**Presenter:** I have Sam Boland and Jimmy Glynn here with me today to discuss an astonishing article that appeared in The Herald yesterday, about how job centre staff are actually advising graduates to dumb down their CVs to stand a better chance of gaining employment. Your thoughts, gentlemen, Jimmy?

**Jimmy:** Yes. **[Q1] I have to admit that my initial reaction when I read this article was, well, you've got to be kidding me, right?** I mean, why in heaven's name would job centre employees, who are supposed to be helping job-seekers to showcase their skills and find a job, be trying to deter them from highlighting their achievements? It sounds, well, ridiculous actually. But then I thought about it some more, and I could see where they were coming from on this.

**Sam:** Exactly, Jimmy. I have to be honest with you. As an employer myself, I would be very wary of hiring someone who is overqualified for a position. It can lead to all sorts of headaches for HR. The employee might consider themselves above the role, and if that sort of sense of entitlement is detected in their work colleagues, the work environment can become very hostile indeed. I would rather have someone less skilled who is grateful for the opportunity than that attitude, any day.

**Jimmy:** But it is odd, isn't it, that they are being asked to dumb the old CV down? I mean, when we were fresh out of college, the trick to landing a job was always to embellish your achievements. How times have changed. I agree with Sam that the advisors are probably trying to be helpful and do graduate job-seekers a favor, **[Q3] and goodness knows they need all the help they can get.** Nearly a quarter now remain unemployed for at least a year after they graduate. The situation has hit crisis point.

**Sam:** **[Q3] It's sad, actually — really heart-rending to see a generation who grew up fed on ideas about the importance of getting a degree** and how it would open all sorts of doors up to them in later life and more or less make success a foregone conclusion. Well, to see them being humiliated and to see their hopes being crushed is just tragic.

I agree that some probably do feel a sense of entitlement and are bitter. But I can empathize with them in the sense that **[Q5] it is the government that built up their hopes, promoting the degree route as a highway to success, and now there is nothing for them out there.**

**Jimmy:** That's a very good point. **[Q3] We do need to help these people, and not ridicule them and paint them as privileged and spoiled failures, which the vast majority are most certainly not.** And we should also remember that it is because of our generation's mistakes that they are in the precarious situation they find themselves. The new generation is paying for our incompetence. **[Q2] Graduates were not complicit in the banking crisis — our banking peers were. Graduates did not enact the misguided policies which burdened this nation with debt for generations to come — our political peers did. And we, the members of the ordinary public, voted for them.**

**Sam:** Agreed. We need to help them, not criticize them. Personally, **[Q4]** I'm in favor of some sort of scheme where companies are encouraged to take on unemployed graduates interns on a temporary basis.

**Jimmy:** Very nice. Hear, hear. I would also suggest a shift in focus for future education campaigns. **[Q5] This generation was duped by the government into believing that any old degree would do.** But the truth is, college-goers need to be very selective in this competitive age about what course they study.

## Part 2

**Source:** <https://www.youtube.com/watch?v=tqWgJgA3cxU>

I remember when I was in high school, I was taking a Spanish class and everybody got bored with the grammar, you know, a million different conjugations for a single verb, and people started talking about how good Google Translate was going to get and soon there will be no need to learn foreign languages. Everything you hear or see or say will be impeccably translated to any language you want at a snap of your fingers.

**[Q6] Now many years have passed and indeed Google Translate has got a lot more accurate,** and now you got those little pocket translators that can translate whatever you say wherever you are without even having to connect to the internet. But AI translators are yet far from replacing language learning because the slangs and cultural trivialities are still extremely difficult to translate.

If anything, **[Q8] AI has made the language learning community more exuberant than ever because it has made it more convenient than ever to learn a foreign language: better search engines, personalized textbooks, quicker feedback, and auto translators — though imperfect as a translating tool — are perfect for language learners to self-correct.** All of that has made the language learning process more enjoyable and it has indeed encouraged language learning and there's more online and offline intercultural communication.

But only in the short run though, because I have no doubt — really, I have no doubt — that one day we're gonna have AIs so smart and data is so abundant that they can translate whatever you say even if you use slangs, even if you have a heavy accent or make grammar mistakes or mix up languages while you're talking. Maybe it will be able to translate jokes too. So you put on a pair of headphones and you'll be able to have a fluid, intriguing, and sophisticated conversation with a foreigner without even realizing that you're speaking different languages with them.

As much as I love languages, **[Q7] I have to recognize the fact that an AI translator that smart and that convenient will seriously diminish the necessity, the incentives for people to learn languages.** And I don't necessarily consider that a bad thing, you know. Maybe language learning would be just like another skill or endeavor — should I say — that's gradually phased out by the human civilization as a necessary skill, like drilling wood to make fire or using an abacus or spelling properly. Maybe it's going to save us more time to work on other skills — more practical, more productive. **[Q9] Only on a nostalgic night would we tell our kids how much time we used to waste on studying another language and how much effort we used to spend on comprehending the cultural context of the phrase and how lucky they are that they don't have to do it anymore.**

If that is the case, people from non-Anglo-Saxon countries would no longer need to study English or whatever the globally dominant language should be by then because languages to non-native speakers will lose their functions as means of communication. **[Q10] That will obviously compromise significantly the cultural dominance of Anglo-Saxon countries on the world stage.**



### Part 3

**Source:** <https://www.youtube.com/watch?v=N47uEQ9FAw>

What if your feed suddenly turned into a battlefield? That's what's happening right now on Insta, YouTube, and X in India and Pakistan. **[Q14] The Indian government has blocked the social media account of Pakistan's Prime Minister - and he's not the only one being silenced.**

**It's Pakistani actors, athletes, and even media outlets.** Why? Because the two countries are in the middle of a serious conflict. And social media is becoming a weapon. X, Instagram, Facebook, YouTube are all part of a growing digital war.

Since they became independent, there have been several wars between India and Pakistan. The most recent attack in a tourist spot in Kashmir claimed 26 lives. **[Q11] India believes the attackers have ties to Pakistan. India retaliated first by cutting some diplomatic ties, closing the borders, and then attacking several targets in Pakistan with missiles.** But the battle also takes place in the digital world. And that's where social media becomes a weapon. Blocking accounts is a very useful way to silence opponents.

Sometimes governments block entire platforms. For example, after Russia's invasion of Ukraine, the country blocked Facebook. Why? Because it restricted some pro-Kremlin media accounts. And it was easy for Russia to do, since the government controls much of the country's internet infrastructure. But people found ways around it. They use VPNs or satellite internet like Starlink. In this case, it's different. India didn't block platforms — it blocked specific accounts. **[Q12] Here's how that works: the government sends legal requests to platforms like Instagram or YouTube. The platforms say they check those requests against their own policies and local laws, and act accordingly. In fact, government requests are often granted. Reports show platforms rarely challenge governments.** Content is then blocked only in that specific country.

So, if you're in India right now and try to visit a blocked Pakistani account, you'll see a message like this: "Account not available in India. This is because we complied with a legal request to restrict this content." But it's not always that obvious. Even though most platforms don't admit it, experts agree there's something called shadow-banning. **[Q13] That's when platforms reduce the visibility of accounts or posts without outright banning them. You wouldn't even know your reach is being throttled.**

Why does it matter? Well, social media is one of the main ways we consume news nowadays. So, **[Q14] blocking or shadow-banning accounts can influence public opinion.** Combine that with **[Q14] government-backed propaganda**, and you've got a powerful tool for controlling public discourse. So, **[Q15] the governments aren't just fighting "the other side" in a conflict — their actions can also shape what you think and how you make decisions. Social media isn't just where we post memes or follow celebs anymore. It's a battlefield for information, and every restriction or ban changes the way we see the world.**

### Part 4

**Source:** <https://www.youtube.com/watch?v=HB0eXyCgu38>

**Host:** Excitement is very much building in Rome as tens of thousands of people prepare to fill St. Peter's Square tomorrow to watch Pope Leo XIV's inauguration. And joining me now is Associate Professor Darius von Güttner, a historian at the Australian Catholic University.

**Darius von Güttner:** Thank you for having me.

**Host:** How much are you looking forward to watching that?

**Darius von Güttner:** Very much so. This is such a special time in the history of the Church, but also a **[Q16] cultural event** that brings so much meaning and understanding for the whole world to understand the symbols that the Church uses at this very important ceremony.

**Host:** What are those symbols that we can expect to see tomorrow? What are the spiritual aspects? Talk us through it. What should we expect?

**Darius von Güttner:** Well, the inauguration mass is essentially, I think we should understand it as a **[Q17] living bridge** between St. Peter and the current Pope. The liturgy will start at the tomb of St. Peter beneath St. Peter's Basilica and then it will move into the square in front of it. So everything that follows will highlight that Leo XIV is Peter's successor.

There will be three standout moments. First, the pallium—a narrow band of **[Q19] white lamb's wool** marked with six black crosses—will be placed on the Pope's shoulders. The wool comes from lambs traditionally blessed in January at the feast of St. Agnes. It signals that the new Pope is now the **[Q18] shepherd** of the Church universal.

Second, we'll see the Fisherman's Ring. It will be slipped onto the Pope's right hand, linking him directly to St. Peter, the fisherman.

Third comes something that is very traditional to inauguration of papacy: the **[Q20] rite of obedience**. This time, we're going to see twelve Catholics—men and women, both lay and **[Q22] ordained**—from every continent to step up and pledge their loyalty to the new Pope. This brief act of **[Q21] homage** underscores that the Pope's authority is a service, not a status.

**Host:** It's clear that this is a tradition which has really evolved over the years. How are we expecting tomorrow's inauguration to be really different from what we've seen in the past?

**Darius von Güttner:** Traditionally, popes were crowned with a jeweled tiara—the triregnum, which holds three crowns. But since 1963, when Pope Paul VI was crowned for the last time, the tiara was not used. John Paul I and his successors chose not to use it. So we're not going to see this **[Q25] monarchical splendor**. I think the key of this inauguration is **[Q24] pastoral mission**. The Pope will not be carried on the shoulders of guards in a throne in procession, but he will be there as the pastor of the universal Church with those three symbols as we said —the pallium, the ring, and the homage. They will symbolize continuity, and so the **[Q23] accent** is on ministry rather than on the monarchy of the past.