

SPRINGBOARD EDUCATION

ĐỀ THI LUYỆN TẬP

KỲ THI THỬ HỌC SINH GIỎI QUỐC GIA

TRUNG HỌC PHỔ THÔNG

NĂM HỌC 2025 – 2026

Môn thi: **TIẾNG ANH**

Thời gian: **180** phút (không kể thời gian giao đề)

Ngày thi: **30/02/2025**

Đề thi gồm có **25** trang

- Thí sinh **KHÔNG** được sử dụng tài liệu, kể cả từ điển.
- Giám thị **KHÔNG** giải thích gì thêm.

I. LISTENING (5.0 points)

HƯỚNG DẪN PHẦN THI NGHE HIỂU

- 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 question 1-5, listen to a news report on the surge of international bookstores, and decide whether each of the following statements is True (T), False (F) or Not Given (NG) according to what you hear. Write T, F, or NG in the corresponding numbered boxes provided.

- Books offer not only comfort and emotional relief but also resonate with readers on a personal level
- Yu firmly believed that members of the community would willingly contribute to sustaining her bookstore.
- The number of shops operated by immigrants has shown a noticeable rise.
- Themes of emigration and diaspora frequently recur in the works featured by Librosbookmobile.
- The demand for translated or international literature has only recently begun to emerge.

Your answers:

1.	2.	3.	4.	5.
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Part 2. Write NO MORE THAN *FOUR* WORDS taken from the recording talking about *color perception* for each answer in the spaces provided.

1. What is said to not be related to the physical properties of colors?

2. What phrase is used to describe the retina?

3. What are rods and cones classified as?

4. In what situations are rod cells more dominant than cones?

5. What can TV manufacturers avoid using thanks to the properties of human sights?

Part 3. For questions 11–15, listen to *two actors, Joe Alwyn and Paul Mescal*, discuss *aspects of their acting career* and write the answer 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. What aspect of director Lenny Abrahamson's working style did both actors appreciate the most?

- A. His ability to stay completely faithful to the script as written
- B. His structured and inflexible approach to character development
- C. His balance between intellectual depth and openness to improvisation
- D. His focus on technical precision over emotional exploration

12. How did Joe Alwyn describe the difference in preparation between *Conversation with Friends* and *Stars at Noon*?

- A. Both required deep preparation and months of character research
- B. *Stars at Noon* involved far more character backstory than *Conversations*
- C. *Conversations* was deliberate; *Stars at Noon* was more last-minute
- D. *Conversations* had no script available, whereas *Stars at Noon* was fully scripted

13. What does Alwyn suggest about Claire Denis' directing approach in *Star at Noon*?
- A. She relies heavily on rehearsals and storyboard planning
 - B. She edits in-camera, shooting scenes intuitively and non-linearly
 - C. She structures scenes around the lead actor's interpretation
 - D. She prioritizes detailed exposition in dialogue
14. According to Paul, what characteristic defines Charlotte Wells' directorial confidence in *Aftersun*?
- A. Her use of dramatic camera angles and complex staging
 - B. Her faith in subtle, quiet moments to carry emotional weight
 - C. Her willingness to rewrite key scenes on set
 - D. Her extensive dialogue-driven approach in early scenes
15. Why was Joe surprised when he first read the *Aftersun* script?
- A. It was more comedic than expected
 - B. It lacked any clear scene directions
 - C. It opened with a visually daring and unconventional moment
 - D. It had no role originally written for him

Your answers:

11.	12.	13.	14.	15.
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Part 4. For questions 16–25, listen to part of a talk about *corporate jargons*, and complete the following summary. Write NO MORE THAN **FOUR WORDS taken from the recording for each blank. Write your answers in the corresponding numbered boxes provided.**

Corporate jargon has roots in several historical and cultural shifts. It gained traction during the era of **(16)**_____, when returning soldiers brought military expressions like “boots on the ground” into business discussions. **(17)**_____ also became entrenched, offering metaphors like “slam dunk,” “level playing field,” and being “in your wheelhouse” to convey strategy and competence.

As industries evolved, (18)_____ emerged alongside evolving business cultures. In the 1960s advertising boom, marketing teams coined phrases like “run it up the flagpole” to gauge consumer response-an early form of (19)_____. Then, in the 1980s, the finance world introduced terms such as “leverage,” “return on investment,” and “low-hanging fruit,” using strategic shorthand to describe (20)_____ that yield quick gains.

At the turn of the millennium, tech startups further transformed workplace speech with words like “hack” and “disrupt,” challenging the (21)_____. During this period, computing lingo crept into everyday conversation-asking “Do you have the bandwidth?” or suggesting to “double-click” and “take it offline” became (22)_____.

This jargon often serves to (23)_____-phrases like “restructuring” soften news about layoffs or downsizing, and saying “take it offline” deflects direct confrontation. Using these terms can uphold existing power structures, with (24)_____ communicated through fluency in this coded language. This is known as (25)_____, which entails using buzzwords to signal authority and insider membership. Sociolinguistic research notes that those lower in hierarchy may adopt jargon to fit in, while leaders wield it to reinforce boundaries

Your answers:

16.	17.
18.	19.
20.	21.
22.	23.
24.	25.

II. LEXICO – GRAMMAR (2.0 points)

Part 1. For questions 26–35, write the letter A, B, C, or D in the numbered boxes provided to indicate the correct answer to each of the following questions.

26. After months of speculation, the company finally decided to _____ its controversial merger plans.

A. Backpedal on

B. Hammer out

C. Hinge on

D. gloss over

27. The team captain encouraged us to _____ our socks and give it one final push before the match.
- A. pick out B. tie up C. pull up D. lift off
28. The professor's lecture was full of _____ arguments that confused rather than enlightened the audience.
- A. spurious B. cogent C. trenchant D. lucid
29. The candidate's speech was a masterclass in political _____, cleverly avoiding any concrete promises.
- A. directness B. equivocation C. veracity D. coherence
30. The new intern showed great _____, quickly adapting to the high-pressure environment of the newsroom.
- A. ineptitude B. malice C. aplomb D. disdain
31. When his proposal was rejected, he didn't argue — he simply _____ it on the chin and moved on.
- A. took B. bit C. faced D. placed
32. The manager issued a stern warning, hoping to _____ any future breaches of protocol.
- A. instigate B. preclude C. exacerbate D. forego
33. Her explanation was so _____ that even the most complex theories became accessible.
- A. obtuse B. recondite C. pellucid D. elliptical
34. He regarded the awards ceremony as a mere _____, caring little for public recognition.
- A. vindication B. formality C. extravaganza D. anomaly
35. With a(n) _____ glance, she conveyed all her disapproval without saying a single word.
- A. penetrating B. indifferent C. diffident D. fleeting

Your answers:

26.	27.	28.	29.	30.
31.	32.	33.	34.	35.

Part 2. For questions 36–40, write the correct form of each bracketed word in the numbered space provided in the column on the right to complete the passage. The first one has been done as an example.

People in coastal areas live mainly on the _____, which allows them to earn a great deal of money from the sea products. **(CULTURE)**

36. _____

It was quite obvious that there had been a definite _____ between her and her daughter-in-law right from the beginning. **(STRANGE)**

37. _____

Osteoarthritis is a(n) _____ joint disease due to the wear and tear of joint cartilage. **(GENERATE)**

38. _____

Although some hold out hope for a sea wall and land reclamation programme, it is admittedly nothing more than a mere _____. **(STOP)**

39. _____

This book is _____. You can find information about the varieties of plants around the world here. **(EMBRACE)**

40. _____

Part 3. The passage below contains 05 grammatical mistakes. For questions 41–45, **UNDERLINE** the mistakes and **WRITE YOUR CORRECTIONS** in the numbered space provided in the column on the right. The first one has been done as an example.

[Text] **example** [Text].

Rhythmic skills are natural and widespread in the general population. The majority can track the beat of music and move on with it. These abilities are meaningful from a cognitive standpoint given their tight links with prominent motor and cognitive functionalities such as language and memory. When rhythmic skills are challenged by brain damage or neurodevelopmental disorders, remediation strategies based on rhythm can be considered. For example, rhythmic training can be used to improve motor performance as well as cognitive and language skills. Here, we review the games readily available in the market and access whether they are well-suited for rhythmic training. Games that train rhythm skills may

Your answers:

E.g. Error → Correction

41. _____

42. _____

43. _____

44. _____

serve as useful tools for retraining motor and cognitive functions in patients with motor or neurodevelopmental disorders (e.g., Parkinson's disease, dyslexia, or ADHD). Our criterion were the peripheral used to capture and record the response, the type of response and the output measure. None of the existing games provides sufficient temporal precision in stimulus presentation and/or data acquisition. In addition, games do not train selectively rhythmic skills. Hence, the available music games, in their present form, are not satisfying for

45. _____

III. READING (5.0 points)

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

Over the past few years I've noticed a rise in the label "toxic" as a response to difficult or destructive behavior. Media (46)_____ from Psychology Today to Harvard Business Review run articles on how to identify or avoid toxic people. Politicians like Mitch McConnell use the term to describe their adversaries. Even academic psychologists have begun to (47)_____ up the language. The collective interest in toxicity makes (48)_____ in societal context. The MeToo (49)_____ exposed countless searing, high-profile examples of sexism in workplaces. Psychiatrists argued publicly about whether the US president - who disliked criticism and seemingly could not stop firing people - could be diagnosed (50)_____ a personality disorder. Social justice concepts like "toxic masculinity" were also absorbed into (51)_____ spaces.

Now clinicians and laypeople proliferate endless self-help and pop psychology content about how in every job interview, family of in-laws, or pool of prospective dates lurk so-called toxic people. Like many colloquial (52)_____ characterizing psychological phenomena, toxicity is unspecific. The entire premise is based on dubious science and elicits unhelpful and fatalistic behavior from people on (53)_____ sides of conflict.

The conversational idea of a toxic person can be traced to the clinical category of personality disorders, a nebulous set of diagnoses defined by supposedly lifelong, unchanging (54)_____ dysfunction. Personality pathology, though treated as legitimate in mainstream discourse, is (55)_____ debated by actual clinicians.

Your answers:

46.	47.	48.	49.	50.
51.	52.	53.	54.	55.

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

Since 2022, generative AI systems have made significant inroads into creative industries such as art, music and creative writing, areas long considered the exclusive domain of humans. Just in the realm of artistic imagery alone, human creatives have been replaced in significant numbers in industries ranging from graphics design, illustrations, to game design. Predictions of massive job loss have been confirmed by repeated waves of layoffs in 2023 and 2024 across the entertainment industry, many of which are explicitly linked to use of AI. Today, court cases and public discourse debate the legal and ethical practices of generative AI and training on copyrighted content without consent.

Generative AI models today use powerful machine learning algorithms to extract patterns from large volumes of popular content, to "learn" what is good art, what is good music, and what is compelling writing. If human tastes for art and creative content evolves over time, curated by stewards such as art critics and publishing editors, how do AI models do the same?

One answer might be that generative AI can also find new art styles or the next new genre of popular music, by scanning and filtering all possible genres of music and art. This answer assumes that the space of possible artistic styles is finite and searchable. However, in my experiences developing and optimizing tools that explore and disrupt style mimicry, we find that the number of distinctive styles in art and music are nearly infinite. How will generative AI find the next version of hip-pop, a musical genre that has transformed the music industry and influenced genres as disparate as country music? Many historians trace the origin of Hip-pop to a mixture of black, latino and Caribbean youth in the 1970s New York Bronx, protesting and expressing their rage and pain in a time of economic downward spiral. How would future AI models find ways to identify and transform that human condition into music, so that it can connect with other humans sharing similar emotions and experiences?

Part of this is because appreciation of music and other artistic mediums is subjective, and fundamentally based on human tastes. For an AI model to understand and predict how humans

do or do not appreciate a specific style, it would have to first understand human emotions. Contrast this with other domains like software engineering, where success or failure is clearly defined, usually in a design document.

Taking this perspective, it is not hard to understand why current research predicts that AI models trained on their own input will eventually collapse. If each generation of a generative AI model is

trying to approximate and mimic the complex human appreciation of an art form, then its output will be a facsimile with some amount of error. A model can reproduce the most popular styles with confidence, but much less so on the edges. With each iteration, the evolved model adds iteratively more error to the previous generation, moving further and further away from the ground truth that is subjective human standards.

Perhaps this provides the most compelling reason for why AI models must foster and protect human artists and creatives, regardless of how we feel about the ethics or legalities of generative AI training. If we allow generative AI to destroy human creative industries, by displacing jobs and discouraging aspiring artists, we are heading towards a future where art and music styles are fixed and static, and we are doomed to listen and see the same styles forever

For questions 56-62, decide whether the following statements are True (T), False (F) or Not Given (NG). Write your answers in the corresponding numbered boxes provided.

56. Generative AI had contributed to widespread layoffs in creative industries by 2024.

57. Experts agree that AI's artistic styles can be finite and systematically explored.

58. Hip-pop emerged from marginalized youth in 1970s Bronx.

59. AI models can replicate human emotional depth in art.

60. Training AI on its own outputs may degrade its quality and see recursive faults.

61. AI dominance in creative fields could freeze artistic innovation.

62. Some creators have embraced AI tools in redefining artistic boundaries.

56.	57.	58.	59.	60.	61.	62.
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For questions 63-68, read the following summary and fill in each blank with NO MORE THAN THREE WORDS taken from the passage. Write your answers in the corresponding numbered boxes provided.

Generative AI has made significant incursions into the once (63) _____ of human creativity, triggering (64) _____, across fields like design, illustration, and music. These disruptions have sparked ongoing (65) _____ debates, particularly concerning AI's use of copyrighted material without consent. While AI systems excel at stylistic (66) _____ by learning from existing content, they fall short in capturing the emotional nuance and cultural depth embedded in art, which are grounded in (67) _____. Critics argue that recursive training risks compounding deviations from this standard, leading to outputs that are increasingly detached from authentic human expression. Without the continued involvement of human artists, there is a growing concern that creative output may become (68) _____ undermining the evolution of art and culture.

63.	64.	65.	66.	67.	68.
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Part 3. In the passage below, seven paragraphs have been removed. For questions 69-75, read the passage and choose from paragraphs A-H the one which fits each gap. There is ONE extra paragraph which you do not need to use. Write the letters A-H in the corresponding numbered boxes provided.

69	
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Solarpunk architecture fits into the broader Solarpunk movement, which first emerged on Reddit in 2008 as an aesthetic and literary response to Cyberpunk and has grown rapidly in popularity since the mid-2010s. Whereas Cyberpunk has long envisioned a dystopian future rife with urban decay, techno-authoritarian rule and inescapable pollution, Solarpunk sees the future in much more optimistic terms.

70	
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The ideas supporting Solarpunk might not be as far-fetched as they seem.

Much in the same way that Brutalism was a clean break from architectural tradition, Solarpunk seeks to promote a drastically different approach to the architecture of the 21st century. It argues that the architectural styles of today — the ubiquitous, gleaming, sleek, minimalist towers of steel and glass, for instance — have either failed to address the climactic threats to our planet or have made things worse. Recognizing that our current ways of building are fundamentally an existential threat demands a radical new architectural philosophy, which Solarpunk seems to offer.

70

In recent years, Singaporean architecture has produced dozens of stunning projects evoking the Solarpunk ethos: the Supertree Groves, the Cloud Fountain, the Jewel Changi Airport and the Marina Bay Sands are but a few prominent examples. Such projects regularly make waves on the Solarpunk Reddit to varying degrees of approval, and some Redditors have offered mitigated praise for the city with the slogan: “Singapore minus cars = Solarpunk”.

71

Yet it’s not so much the Singapore’s high-rising biophilic green towers or indoor waterfalls replete with lush jungles that contribute to the city’s green credentials. It’s instead the city’s half-century long list of green policies that do most of the heavy lifting. Singapore’s Green Plan 2030, for instance, sets goals like setting aside 50% more land for green spaces and planting one million more trees throughout the city over the next decade.

72

Therein lies the biggest pitfall of Solarpunk. The movement risks being whittled down to an aesthetic dimension, which in turn will undermine its own ecological philosophy. Solarpunk risks becoming a style without principles; a “green” architecture without green policies. Worse still, the movement could easily be co-opted by developers eager on giving the impression that their

projects are environmentally sustainable while they continue to rely to carbon-emitting materials and energy-intensive design principles..

73

For Solarpunk to become a viable architectural movement, it must start by relying less on its futuristic visual aesthetic. Though the Solarpunk aesthetic of today is certainly inspiring and evokes an optimistic vision of the future, it can easily turn into a cynical one if the style becomes appropriated by the very capitalistic interests the movement criticizes. [Solarpunks](#) should instead put more focus on the grassroots; this includes promoting local environmental policies and incentivizing smaller-scale projects in which individuals — rather than governments or big corporations — can take part. The results should center on the ecological footprint of such initiatives, regardless of whether the final product is pleasing to the eye or looks futuristic.

74

As the movement currently stands, Solarpunk architecture largely exists online; the majority is utopian eye-candy in the same vein as flying cars and space colonies on Mars. It's a great way to picture what our future could look like, but it offers virtually nothing in terms of present-day solutions (other than being an escapist reprieve from climate change-induced anxieties — and there is something to be said about that). While we can't expect Solarpunk buildings to sprout up in most cities anytime soon, we need to change the discussion so that when they do, the towers actually deliver on the promises implied by their aesthetic.

Missing Paragraphs:

A.

The data seems to support the ecological benefits of such architecture. Singapore regularly ranks in the top 10 greenest cities in the world. The city has greatly benefitted from the increased presence of nature in the city, reducing urban heat island effect, improving water management and increasing biodiversity, among other things

<p>B.</p>	<p>The movement could also engage with cutting-edge research into green technologies that complement the green-tower-in-the-sky aesthetic. For example, at first glance, renderings of SOM's Urban Sequoia project appear to be textbook examples of the Solarpunk aesthetic. However, Yasemin Kologlu, architect and sustainable design leader at SOM, has spent years leading the research that is represented in the renderings. The utopian visions of Urban Sequoia envision an architecture that employs bio materials, nature-based micro algae systems for carbon sequestration and technologies that can transform their buildings into sources of biofuel. When backed by research, the Solarpunk aesthetic can be an effective tool for raising money and attracting clients to put the nascent technologies into action.</p>
<p>C.</p>	<p>It's difficult to evaluate an architectural movement that exists almost entirely in conceptual terms. At present, the closest thing stylistically to Solarpunk architecture might be Singapore's Garden City: a political initiative introduced by Lee Kuan Yew in 1967 to transform the dense city into an urban environment brimming with greenery.</p>
<p>D.</p>	<p>These initiatives are perhaps less visually arresting than designing a vertical jungle on a new skyscraper, but they do much more to bring the city closer to its sustainability goals. As for Singapore's Solarpunk-like projects, they are more a symbol of the city's environmental successes than a significant contributor to them.</p>
<p>E.</p>	<p>Solarpunk visualizes a world detached from capitalist incentives, where humans use high tech and low tech in equal measures as tools for social and economic equality, and urban environments are designed to restore natural ecosystems threatened by climate change. Projects by architects like Vincent Callebaut, a judge for Architizer's One Rendering Competition, Luc Schuiten and, more recently, by AI-generated images have pushed these ideas into the mainstream, demonstrating the potential Solarpunk has as a legitimate architectural movement.</p>

F.	<p>If you've spent some time in online architectural forums recently, maybe you've stumbled upon images of "Solarpunk architecture." Generally characterized by grand, swooping biophilic structures replete with vertical forests and solar panels, and in which people live in happy harmony with nature, these renderings evoke a utopian future that might be mistaken for science fiction. But the impressive graphics belie a serious political and social movement intent on taking architecture into a radically greener, more sustainable direction.</p>
G.	<p>As one Redditor put it more bluntly: "We need more emphasis on the "punk" part of Solarpunk. Next thing you know, some fortune 500 company will latch on to the Solarpunk theme, and turn it into "SolarPop" or some other greenwashed bullshit." There is also an irony to the fact that most renderings visualizing Solarpunk architecture could only ever be realistically undertaken by the world's wealthiest countries and corporations.</p>
H.	<p>Amid plans for towering vertical forests dripping with solar panels and microalgae façades, one could almost imagine a future where urban pigeons—not people—become the true Solarpunks, nesting among cyano-bacterial blooms in self-cleaning glass canopies. These feathered eco-engineers would, unknowingly, prune biophilic structures, turning façades into living artworks that photosynthesize, albeit with a distinct cooing soundtrack. Somehow, though, no one seems to have pitched a Solarpunk pigeon incubator to Architizer—perhaps that's the next frontier of "punk."</p>

Part 4. For questions 76-85, read a passage on plastic problems across countries 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. Plastic has transformed the retail sector. The introduction of plastic containers and packaging has made the production and distribution of goods cheaper and more convenient, which has undoubtedly benefitted manufacturers, retailers and consumers.

However, the widespread adoption of plastic has also been a major factor in the development of linear economic systems. A linear economy is a system based around a “take-make-discard” approach to resource management. In other words, raw materials are collected to produce objects which are only used once before being discarded. The vast majority of this waste cannot be recycled, and, in most cases, it is disposed of in ways which can harm the environment. And as societies have embraced single-use plastic, the resultant waste has become a serious problem which simply cannot be ignored.

2. It's clear that plastic waste endangers the lives of both land-based and marine wildlife. Toxic chemicals in plastic are extremely dangerous when ingested, which is something many creatures do by accident, as they often mistake small plastic items in their habitats for food. Discarded plastic packaging poses another threat to small animals since these creatures may get trapped inside plastic wrappers, and become unable to escape. Plastic waste also blocks drains and sewage systems, increasing the risk of flooding. These issues, along with the associated problems of secondary microplastic pollution, litter and carbon emissions, are driving many campaigners to demand a plastic-free future.
3. Many governments are attempting to address the issue by focusing on the thin, single-use plastic bags provided by shops and supermarkets. Approximately 130 countries have already restricted the use of these bags, presumably because it is one of the simplest ways to reduce the amount of plastic in the environment. Over 80 countries have implemented some form of plastic bag ban, while many others now impose a plastic bag tax, meaning that shops are required to sell the bags to customers rather than provide them free of charge. In many instances, governments use the revenue raised from the sale of plastic bags to fund environmental programmes such as cleaning up coastal areas.
4. As described in a report published by the United Nations, developing countries lead the way in terms of implementing complete plastic bag bans. Of course, it's worth noting that many of these countries are directly affected by plastic waste mismanagement. In fact, some of them are dealing not only with their own domestic plastic waste, but also the plastic waste coming from other parts of the world. As a result, these countries are already experiencing consequences such as serious flooding. By contrast, affluent countries, many of which export their plastic waste abroad, often impose less stringent measures. But regardless of why governments choose one particular measure over another, the question remains: are the policies working?

5. Many countries have reported substantial reductions in plastic bag usage after implementing restrictions. For instance, plastic bag bans in several municipalities in the Philippines have contributed to decreases in overall plastic waste collection. In addition, over 90% of citizens now use their own reusable grocery bags there. Likewise, after introducing charges for plastic bags, Portugal reported a 74% reduction in the consumption of plastic bags, along with a 61% increase in the usage of re-usable plastic bags. Such statistics are encouraging, but there are notable exceptions where measures have been less successful.
6. Research has found that India did not enforce its ban effectively, which meant its impact on consumers' actions was minimal. In California, local regulations meant that retailers switched from providing plastic bags to offering paper bags. This actually encouraged people to use more bags to pack their groceries, leading to more waste overall.
7. Some environmentalists are unconvinced that targeting single-use bags is the right strategy to tackle global plastic waste. Although a paper published by Lund University states that a trillion of these bags are used each year, consumption of other types of single-use plastic is much higher. In fact, many studies have shown that plastic bags are responsible for a relatively small proportion of the plastic waste currently polluting the planet. Therefore, unless the main sources of plastic waste are regulated, we are unlikely to see any benefits from controlling plastic bag usage. As with any environmental issue, individual responsibility is crucial in the fight against plastic waste.

76. Which of the following best reflects the author's critique of the linear economic system promoted by plastic use?

- A. It is economically unsustainable and discourages innovation in plastic manufacturing.
- B. It prioritizes environmental protection at the cost of economic efficiency.
- C. It facilitates convenience and affordability at the expense of long-term ecological sustainability.
- D. It relies too heavily on reusable packaging systems that are difficult to manage.

77. Why does the passage emphasize the dangers of plastic waste to animals and ecosystems?

- A. To argue that the environmental costs of plastic use outweigh its economic benefits.

- B. To illustrate how government inaction has led to the extinction of multiple species
- C. To show how single-use plastics are more hazardous than multi-use alternatives.
- D. To stress that wildlife should be prioritized over human convenience in policy-making.
- 78. Based on the text, why are single-use plastic bags a common target for policy intervention?**
- A. They are the primary contributors to marine pollution and microplastics.
- B. Their restriction is politically expedient and easy to implement at scale.
- C. They are more profitable for retailers than other packaging options.
- D. Their use is already declining, so bans reinforce existing trends.
- 79. What is implied about developing nations in relation to global plastic waste management?**
- A. They have historically contributed the most plastic waste per capita.
- B. They take on the burden of global plastic waste while leading in restriction policies.
- C. Their governments are resistant to foreign waste due to cultural differences.
- D. They have received international funding for plastic recycling infrastructure.
- 80. Which of the following sentences best summarizes the meaning of the underlined text in paragraph 4?**
- A. Developing countries are struggling with plastic waste due to poor domestic policies, though they are unaffected by foreign contributions
- B. Developing nations are not only coping with their internally generated waste but are also burdened by imported plastic waste.
- C. Mismanagement of plastic waste is a growing problem in industrial nations, especially those that export waste abroad
- D. Most developing nations handle their plastic waste effectively, but some choose to import additional waste.
- 81. What conclusion can be drawn from the statistical data presented on Portugal's policy outcomes?**
- A. Drastic environmental change is possible even without legislation.
- B. Consumer habits respond rapidly to governmental enforcement and pricing mechanisms.
- C. People only switch to reusables when plastic bags are completely banned.

D. Taxing bags is ineffective compared to completely removing them from circulation.

82. What unintended consequence is highlighted through the California case study?

- A. The environmental impact of switching materials without behavioral change.
- B. The health risks of paper bags contaminated with food waste.
- C. The decline of consumer trust in government regulations.
- D. The rise of illegal bag trade after the ban was enacted.

83. Why do some environmentalists question the focus on banning single-use plastic bags?

- A. They believe such policies were motivated more by media pressure than environmental science.
- B. They argue these bags are among the least significant contributors to overall plastic waste.
- C. They see bans as disproportionately affecting low-income households.
- D. They worry bans will increase the use of even more harmful alternatives.

84. Why is the statistic regarding a trillion plastic bags annually used treated with caution in the text?

- A. Because it contradicts the lower-than-expected environmental footprint of plastic bags.
- B. Because, despite the figure's size, the actual environmental harm they cause is comparatively small.
- C. Because this statistic has been disputed by major environmental organizations.
- D. Because it doesn't take into account biodegradable plastics and compostable alternatives.

85. What is the central message the author conveys about solving the plastic crisis?

- A. True progress requires a combination of government regulation, consumer behavior change, and systemic reform.
- B. Only top-down government bans can create a meaningful shift in plastic consumption.
- C. The focus should remain on banning specific products rather than overhauling systems.
- D. Success lies primarily in reducing the consumption of paper and other packaging substitutes.

76.	77.	78.	79.	80.
81.	82.	83.	84.	85.

Part 5. The passage below consists of seven paragraphs (A-E). For questions 86-95, read the passage and do the tasks that follow. Write your answers in the corresponding numbered boxes provided.

‘Such a fun way to consume music’: why sales of the ‘obsolete’ cassette are soaring

A. ‘You have no way to skip tracks, which makes it more special

“Buying a cassette direct from an independent artist on platforms such as Bandcamp is such a fun way to consume music. Often produced in very small runs, it is nice to receive something though the post that is relatively scarce. In these days of Spotify funnelling payments only to the superstars, it feels good to support small artists and labels. I love vinyl, too, but the magic of a cassette is that you have no way to skip tracks; you press ‘play’ and listen from start to finish with only the satisfying thud of one side ending to interrupt the experience. The noisy, tactile controls of a cassette player are the perfect tonic to the ways most of us consume media throughout the day, making it more of a special event and something to look forward to.” **Dan White, 40, Norwich**

B. ‘My 12-year-old daughter listens to Bon Jovi on hers’

“There seems to be a huge 90s revival in fashion and classic TV from when I was a kid. My daughter, 12, has had a cassette player bought for her birthday, and is now listening to all the music I did growing up. Ebay and local record stores have been great for finding 90s music and she loves my old mix tapes. She listens to all kinds of music, but she asked specifically for Bon Jovi and Aerosmith tapes, which we bought for her birthday. She also wants Guns N’ Roses, Abba, East 17, but we haven’t got those yet. All her friends loved it when she took it to school.” **Elisabeth Stagg, 38, Upminster**

C. ‘They have more depth than CDs – I know this is technically wrong’

“I listen to cassettes daily. And vinyl, and CDs. It depends what I want to listen to and which format it’s on. Cassettes, though – and I know this is technically wrong – sound as though they have much more depth than the CDs. I’ve tried one after the other and believe I can hear a better sound from the cassette. With a twin cassette deck hooked up to my 1986 Bang & Olufsen system, it means I have continuous music from two tapes playing both sides on a loop – unlike the single CD player or a vinyl record, which you have to turn over when one side is finished.” **Tim, 50, Wiltshire**

D. ‘My co-worker sneaks into my office and changes the music to prog rock’

“After finally getting rid of my car with a cassette player in it, I’ve been given a radio cassette player, which is in my office with my old cassettes, from the Stranglers, the Kinks, and the Beatles to the LA’s, Pogues, Clannad and, most importantly, AC/DC, which I used to fall asleep to in my youth.

My big brother died a few years ago and I have some of the tapes of his that I nicked from him when we were teenagers, such as Thin Lizzy, Deep Purple and UFO – he first got me into rock and metal. My co-worker is in the office next door, but I always know when he’s been sneaking in and working at my desk when the music has been surreptitiously changed to his prog rock stuff, which I no longer approve of. The machine I’m currently using was supplied by my partner and has extra big buttons designed for sight-impaired folk, or elderly folk such as myself.” **Carole, 55, Huddersfield**

E. ‘Recording our music on tape made us take our jam sessions more seriously’

“The first album I ever bought was on cassette: Dire Straits, Brothers in Arms. Cassettes were my main way to consume music from childhood until I bought a Creative Zen MP3 player in the late noughties.

I like to create my own music and collaborate with others. After rediscovering the atmosphere and sound of cassettes, I abandoned recording on to my laptop or PC and began using straight-to-audio cassettes. I found this focused jam sessions. No longer would me and my friends just endlessly twiddle about for hours thinking, ‘we’ll sift through it all later’. Instead, there was physical tape being consumed and we only had so much of it, so we took the sessions more

seriously. It wasn't the intention when we started, but was a happy side-effect of recording on tape." **Charles Daniels, 45, Oxford**

Adapted from article by Chris Stokel-Walker - the New Scientist

In which sections are the following mentioned?

Your answers:

- expresses that supporting smaller artists is one of the key motivations behind their choice to buy cassettes? 86. _____
- refers to a nostalgic bond with cassettes linked to a loved one's musical influence? 87. _____
- points out that using cassette tapes changed the dynamics of collaboration during music-making? 88. _____
- believes cassette recordings feel sonically richer, despite acknowledging this may be technically incorrect? 89. _____
- talks about the impact of physical limitations on tape as a positive constraint in creative work? 90. _____
- notes that many young people have embraced cassette tapes as part of a broader retro trend? 91. _____
- mentions deliberately listening to an entire album without skipping, making the experience more ceremonial? 92. _____
- humorously describes how their tape selections are sometimes altered without permission? 93. _____
- prefers cassettes over other formats because of the uninterrupted looping capability they offer? 94. _____
- actively seeks out specific cassette recordings based on their someone's musical preferences? 95. _____

IV. WRITING (6.0 points)

Part 1. Read the following extract and use your own words to summarise it. Your summary should be between 100 and 120 words.

We environmentalists spend our lives thinking about ways the world will end. There's nowhere that I see doomer culture more vocal than on my home turf.

With leading activists like Roger Hallam, co-founder of the popular climate protest movement Extinction Rebellion, telling young people that they “face annihilation,” it's no surprise so many of them feel terrified. In a large recent international survey on youth attitudes toward climate change, more than half said that “humanity is doomed” and three-quarters said the future is frightening. Young people have good reasons to worry about our ability to tackle climate change, but this level of despair should be alarming to anyone who cares about the well-being of future generations — which is, after all, what the climate movement is all about.

As the lead researcher for Our World in Data, an organization that aims to make data on the world's biggest problems accessible and understandable, I've written extensively on the reasons to be optimistic about the future. The prices of solar and wind power, as well as of batteries for storing low-carbon energy, have all plunged. Global deforestation peaked decades ago and has been slowly declining. Sales of new gas and diesel cars are now falling. Coal is starting to die in many countries. Government commitments are getting closer to limiting global warming to 2°C. Deaths from natural disasters — despite what news about climate change-related fires and hurricanes might appear to suggest — are a fraction of what they used to be. The list goes on.

But here, I don't want to talk about whether pessimism is accurate. I want to focus on whether it's useful. People might defend doomsday scenarios as the wake-up call that society needs. If they're exaggerated, so what? They might be the crucial catalyst that gets us to act on climate change.

Setting aside the moral problem of stretching the truth, this claim is wrong. Scaring people into action doesn't work. That's true not just for climate change, air pollution, and biodiversity loss, but for almost any issue we can think of. We need optimism to make progress — yet that alone isn't enough. To contend with environmental crises and make life better for everyone, we need the right kind of optimists: those who recognize that the world will only improve if we fight for it.

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Part 2. *The chart and table below show **information on the vehicle registration in Australia in 2010**. Summarize the information by selecting and reporting the main features and make comparisons where relevant. You should write about 150 words.*

The table gives information about five types of vehicles registered in Australia in 2010, 2012 and 2014. Summarise the information by selecting and reporting the main features and make comparisons where relevant.

Types of vehicles	2010	2012	2014	% change (from 2010 to 2014)
Passenger vehicles	11800000	12700000	13000000	10.20%
Commercial vehicles	2300000	2600000	2700000	17.40%
Motorcycles	540000	680000	709000	30.80%
Heavy trucks	384000	390000	416000	8.30%
Light trucks	106000	124000	131000	23.50%

Part 3. Write an essay of about 350 words on the following topic.

Religion is part of culture. It is part and parcel of many people's life. It affects people's beliefs and a country's decisions in diplomacy. That's why religion is said to be the root of almost any war throughout history.

What is your opinion of this saying? Present your view in 350 words.

Springboard
English

Springboard
English

(You may write overleaf if you need more space.)

- GOOD LUCK, AND DO NOT CRY -