

**SPRINGBOARD EDUCATION**

**KỲ THI THỬ CHỌN HỌC SINH GIỎI QUỐC GIA  
TRUNG HỌC PHỔ THÔNG  
NĂM HỌC 2025 – 2026**

**ĐỀ LUYỆN TẬP SỐ 7**

Môn thi: **TIẾNG ANH**  
Thời gian: **180 phút** (không kể thời gian giao đề)  
Ngày thi thứ nhất: **.../.../202...**  
Đề thi gồm **16** trang

**SỐ PHÁCH**

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

**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 other instructions are included in the recording.

**Part 1. For questions 1–5, listen to two theatre critics, Stephen and Lucy, talking about modern theatres and decide whether the opinions are expressed by Stephen (S), Lucy (L), or both (B), where they agree. Write S, L, or B in the corresponding numbered boxes provided.**

- Theatres have never stopped being commercial ventures.
- Certain groups will always avoid the theatre.
- Theatre administrators are right in attempting to attract a wider audience.
- Adding other entertainment areas will probably prove successful.
- Theatres do not need special marketing methods.

**Your answers:**

1.	2.	3.	4.	5.
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**Part 2. For questions 6–10, listen to five short extracts in which different people are talking about using technology and choose from the list A–H each speaker's opinion about technology. Write the correct letter A–H in the corresponding numbered boxes provided.**

- Speaker 1
- Speaker 2
- Speaker 3
- Speaker 4
- Speaker 5

- |  |   |
|--|---|
| <p><b>A.</b> It's difficult to keep up with.</p> <p><b>B.</b> It requires some training.</p> <p><b>C.</b> It's a necessary evil.</p> <p><b>D.</b> It is misunderstood.</p> | <p><b>E.</b> It can save lives.</p> <p><b>F.</b> It becomes addictive.</p> <p><b>G.</b> It is unreliable.</p> <p><b>H.</b> It is misused by some.</p> |
|--|---|

**Your answers:**

6.	7.	8.	9.	10.
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**Part 3. For questions 11–15, listen to two people, Cecilia and Will, discussing changes in employment patterns, and write the letter A, B, C, or D in the corresponding numbered boxes provided to indicate the correct answer to each of the following questions according to what you hear.**

11. What point do Cecilia and Will make about employment trends in the past?
  - A. People's names determined the jobs they would do.
  - B. People's occupations defined their entire existence.
  - C. People had little freedom to pursue their interests.
  - D. People did not switch jobs for fear of social judgment.
12. By comparing the world to a stage, Cecilia wants to emphasize
  - A. the adaptability of young job-seekers.
  - B. the volatility of the job market.
  - C. the mutability of current jobs.
  - D. the dynamism of our careers.
13. What does Cecilia suggest about self-employment?
  - A. It is riskier than traditional career paths.
  - B. It is not particularly suited to everyone.
  - C. It comes with its own set of challenges.
  - D. It is seen as an unconventional pursuit.
14. Will disagrees with Cecilia on
  - A. the futility of having to work for an employer.
  - B. the extent to which people value having a stable job.
  - C. the feasibility of exiting the traditional employment scene.
  - D. the reason why people prefer jobs aligned with their interests.
15. Both Cecilia and Will attribute the rise of low-status jobs to
  - A. current socioeconomic trends.
  - B. the freedom they allow.
  - C. the satisfaction they provide.
  - D. a shift in public sentiment.

**Your answers:**

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

### HIGHWAYS IN AMERICA

America's obsession with highways, which resulted in an exodus of (16) \_\_\_\_\_, could be traced back to the establishment of the National Highway Users Conference. Soon after, a prototype of a highway system which consisted of interconnected (17) \_\_\_\_\_ was displayed in an exhibit named *Futurama*. In 1955, a complete blueprint of the nation's (18) \_\_\_\_\_ was published by the Department of Commerce, the designers of which specialized in (19) \_\_\_\_\_.

Highways gained traction among (20) \_\_\_\_\_ due to subsidies, but their negative effects must not go unnoticed. They led to many buildings being pulled down and fueled a migration to (21) \_\_\_\_\_. Back then, city designers' (22) \_\_\_\_\_ as well as governmental directives meant that African American neighborhoods were regarded as (23) \_\_\_\_\_ and earmarked for demolition. But for this trend, Black Bottom and Paradise Valley would not be filled with (24) \_\_\_\_\_.

Ultimately, highways have spread across America, to the detriment of marginalized communities. Any resistance at all was largely determined by such resources as (25) \_\_\_\_\_.

**Your answers:**

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

## II. READING (8.0 points)

### II.1. LANGUAGE IN USE (3.0 points)

**Part 1.** For questions 26–35, read the text below and write the letter A, B, C, or D in the corresponding numbered boxes provided to indicate the answer that best fits each gap.

Rising to prominence in the 1990s, the trend of ‘film tourism’ really began to gather (26) \_\_\_\_\_ in the early 2000s thanks to the success of *The Lord of the Rings* film trilogy. In its (27) \_\_\_\_\_, New Zealand, where the films were shot, is reported to have experienced an astonishing 50% surge in tourism. Over the years, a growing synergy has (28) \_\_\_\_\_ between the tourism and the entertainment sectors, as countries try to actively promote themselves as settings for films or TV series in (29) \_\_\_\_\_ of reaping the rewards of increased tourism.

Take the global phenomenon *Game of Thrones*. The TV series was shot on (30) \_\_\_\_\_ in various European countries, and around the release of the last season, those locations saw a significant jump in tourism, with bookings to Iceland (31) \_\_\_\_\_ by 166% and those to Croatia by 68%.

Film tourism has been a(n) (32) \_\_\_\_\_ for many tourist destinations, but an unexpected surge in visitors can have obvious downsides. After watching blockbuster film *The Beach*, (33) \_\_\_\_\_ of tourists began to travel to Maya Bay, a pocket of paradise on the coastline of Ko Phi Phi Leh in Thailand. At one point, up to 6,000 people were descending (34) \_\_\_\_\_ the place daily. This unregulated tourism quickly (35) \_\_\_\_\_ coastline erosion and the destruction of coral reefs.

- |                  |                  |              |                 |
|------------------|------------------|--------------|-----------------|
| 26. A. strength  | B. steam         | C. energy    | D. power        |
| 27. A. heart     | B. shoes         | C. wake      | D. place        |
| 28. A. produced  | B. emanated      | C. proceeded | D. surfaced     |
| 29. A. light     | B. consideration | C. view      | D. hope         |
| 30. A. setting   | B. site          | C. location  | D. position     |
| 31. A. billowing | B. distending    | C. bloating  | D. swelling     |
| 32. A. privilege | B. boon          | C. luxury    | D. asset        |
| 33. A. swarms    | B. herds         | C. hordes    | D. flocks       |
| 34. A. in        | B. on            | C. at        | D. into         |
| 35. A. generated | B. kindled       | C. provoked  | D. precipitated |

**Your answers:**

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

**Part 2.** For questions 36–40, read the following passage and fill in each of the numbered spaces with the correct form of the words given in the box to make a meaningful passage. There are **FOUR** words that you do not need to use. Write your answers in the corresponding numbered boxes provided. An example (0) has been done for you.

EXCLUDE  
CAPTURE

SIGNIFY  
ORDER

DESCEND  
LABOUR

KNOW  
REGARD

FLY  
PLACE

As a photographer, I have found that the best newspaper writers in the business don't need to be reminded about the (0) \_\_\_\_\_ of good pictures – they know without being told how often a story can revolve around one key picture, and they will go out of their way to ensure that a photographer gets into a position to take it. There are still some journalists who consider pictures (36) \_\_\_\_\_ to words, but these people are few and far between, most now (37) \_\_\_\_\_ the power of a good picture. The days when a reporter referred (38) \_\_\_\_\_ to 'my photographer' are long gone, the phrase now only used among colleagues enjoying a joke.

Like any professional (39) \_\_\_\_\_, when a photographer and a writer work together regularly it is not unusual for the two of them to get to know each other's methods so well that even the most difficult assignment can become a smooth operation. There is no rule that says press photography should not be fun and working in the company of a (40) \_\_\_\_\_ writer whose unparalleled mastery can elevate every article is often exactly that.

**Your answers:**

0. significance	36.	37.
38.	39.	40.

**Part 3.** The passage below contains **FIVE** mistakes. For questions 41–45, **UNDERLINE** the mistakes, and **WRITE THEIR CORRECT FORMS** in the corresponding numbered boxes provided. An example (0) has been done for you.

The rarest and most expensive type of mushrooms in the world are called truffles and are deemed a great delicacy. Like the mushrooms we eat most of the time, which grow above the ground, truffles grow underground in natural woodland. They have a lumpy, irregular shape and vary from the size of a walnut to the size of a man's fist. To date, no one has been able to cultivate truffles – they grow wildly and have to be hunted for.

Ripe truffles produce a characteristic odour. If harvested before this odour develops, the truffle will not be mature enough to eat. Only when it is fragrant is it truly flavourful. It is therefore no surprise that it is the smell of the truffle that leads the hunter to the right place. Dogs, with their keen noses, have been entrusted to the responsibility of truffle hunting. After all, a dog's sense of smell is up to 10,000 times better than a human. Pigs are also used to hunt truffles, but they are far from ideal. If they can successfully seek out and locate the truffle, they often eat it too.

**Your answers:**

0. types	41.	42.
43.	44.	45.

## II.2. READING COMPREHENSION (5.0 points)

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

### ADVENTURE TRAVEL

Wilfred Thesinger once said, ‘We live our lives second-hand’. Sadly, his words ring (46) \_\_\_\_\_ for far too many of us, (47) \_\_\_\_\_ we slump in front of the television, engrossed in ‘reality’ television, living our adventures through the words and pictures of (48) \_\_\_\_\_. But it does not have to be that way – there are more opportunities than ever for taking a (49) \_\_\_\_\_ from our increasingly sanitised lives and exploring not only all four (50) \_\_\_\_\_ of the world, but also our own abilities and ambitions. The kind of first-hand experience (51) \_\_\_\_\_ loss Thesinger laments is still available for anyone that is willing to forsake the beaten track and set their (52) \_\_\_\_\_ to taking off into the less explored regions of this diverse planet.

The trend in travel in recent years has been towards what is known as adventure travel. But that doesn’t have to involve physical exertion; (53) \_\_\_\_\_ it getting lost in the labyrinthine passages of a Moroccan souk or haggling (54) \_\_\_\_\_ a souvenir in Peru, it all (55) \_\_\_\_\_.

**Your answers:**

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

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

### DOROTHY WHO?

*The only British woman scientist to win the Nobel prize should be a household name in her country, says Georgina Ferry, but she is little known*

For the past four years, I have been subjecting friends and acquaintances to the Dorothy Hodgkin test. It’s very simple: when asked what I am working on, I tell them I am writing the first biography of Dorothy Hodgkin. If their eyes light up, and they say things like ‘Surely there’s one already?’ they have passed. Why should people in Britain know about Dorothy Hodgkin? The fact that she is the only British woman scientist to have won a Nobel prize ought to be enough. Anyone who held the same distinction in literature would be a household name. But Hodgkin, who died in 1994, was a remarkable individual by any standards, as many-faceted as the crystals she studied. Her life reflects some of the greatest upheavals of the 20th century, including the advancement of women’s education and the globalisation of science.

When I began my research, I set out to read some scientific biographies. One of Hodgkin’s friends recommended a new biography of Linus Pauling. Pauling was a close friend and contemporary of Hodgkin, worked in the same branch of science and shared a commitment to campaigning against nuclear weapons. I hurried to the main bookshop in the university town where I live, only to discover that not a single biography of Pauling was on the shelves. I now realise I was naive to be surprised that Pauling was not deemed sufficiently interesting to British readers, even though he was the most influential chemist of the 20th century and a winner of Nobel prizes for both chemistry and peace.

Even scientists themselves have doubted the value of the scientific biography. ‘The lives of scientists, considered as lives, almost always make dull reading’, wrote the late Peter Medawar, another Nobel laureate, who laid most of the scientific groundwork that now makes organ transplants possible. If scientists propagate this negative view, it is hardly surprising if publishers and booksellers share it.



Treating scientists differently from everybody else as biographical subjects is one of the outstanding symptoms of the ‘two cultures’ mentality, the belief that there is an unbridgeable divide of understanding between the arts and sciences, still prevalent in the literary world. Few but the towering giants of science make it into the biography sections of bookshops.

Of course it is nonsense to say scientists, as a group, lead less interesting lives than artists and writers, or actors, or politicians. For some, the fastidiousness involved in maintaining scientific credibility extends to any kind of media appearance. A leading geneticist once told me he was happy to be interviewed about his work, but did not want to be quoted directly or photographed, because he did not want to be perceived as ‘self-promoting’.

The avoidance of the personal conveys a false impression of the enterprise of science that discourages young people from joining in, and fosters more public suspicion than it dispels. Fortunately, gaps are appearing in the smokescreen. Contemporary scientists now regularly appear in the public eye in contexts other than straightforward scientific interviews. For instance, Professor Richard Dawkins presents prizes to winners of a TV quiz, and geneticist Steve Jones advertises cars on television. No doubt these activities have raised eyebrows in laboratories but they have done more to make scientists recognisable as people than any number of academic papers.

The publishing world is also undergoing a transformation. Scientific biographies and autobiographies, if they appeared at all, used to be rather scholarly but dull and over-reverent. The life which the scientist in question led outside work – marriage, children, things most people regard as fairly central to their existence – was often dismissed in a couple of paragraphs. That changed with Richard Feynman’s *Surely You’re Joking, Mr Feynman?*, the hilarious and affecting memoir of a man who also happened to be one of the century’s greatest theoretical physicists. More recently, even the greatest names in science, such as Isaac Newton, Charles Darwin, Albert Einstein and Marie Curie have been allowed to appear with all their flaws clearly visible. To the reader, it does not matter that Einstein’s relationship with his family is ‘irrelevant’ to his General Theory of Relativity. The question of how creative genius copes with emotional ups and downs, trivial practicalities, the social demands of ordinary life, is absorbing in its own right.

Dorothy Hodgkin was devoted to her scientific work. Her most important successes were solving the structure of penicillin and vitamin B12, which won her the Nobel prize for chemistry in 1964, and of insulin, which her group solved in 1969. In each case she pushed the technique into realms of complexity others deemed unreachable at the time. But she also had three children to whom she was devoted and was married to a frequently absent husband with a career as a historian. Her personal life is not strictly relevant to her work as a scientist, but surely we can all learn from her capacity to unite the disparate threads of her life into a coherent whole. There is much in her life of universal interest, but it would be disloyal of me to imply that this does not include the science itself. Scientific inquiry was the passion of Hodgkin’s life, as it has to be for any successful scientist.

How to communicate the nature of this passion is the hardest task for the scientific biographer. Most readers are not equipped with enough fundamental scientific concepts to grasp more complex ideas without a lot of explanation. Understanding scientific ideas is not really any more difficult than reading Shakespeare or learning a foreign language; it just takes application. It is sad to think that educated people, who would be embarrassed if they failed to recognise the name of some distinguished literary or artistic figure, continue to live in happy ignorance of the rich heritage represented by scientists such as Dorothy Hodgkin.

*For questions 56–62, decide whether the following statements reflect the claims of the writer. In the corresponding numbered boxes provided, write Y if the statement reflects the claims of the writer, N if the statement contradicts the claims of the writer, and NG if it is impossible to say what the writer thinks about this.*

56. Dorothy Hodgkin would have been popular had she dedicated herself to literature.
57. It is unusual that scientists of great renown like Linus Pauling are little-known.
58. Some scientists avoid the glare of publicity in order to uphold professional integrity.
59. Featuring scientists in the media often reduces their status in the scientific community.
60. Readers are more interested in scientists' imperfections than their contributions.
61. Dorothy Hodgkin's personal life should not overshadow her accomplishments.
62. The fact that many great scientists are underappreciated is lamentable.

*Your answers:*

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

63. The story of Dorothy Hodgkin's life highlights the significance of the \_\_\_\_\_ occurring at the time.
64. In the world of science, hardly anyone except for \_\_\_\_\_ had their lives written about.
65. It is encouraging that the \_\_\_\_\_ behind which scientists hide themselves is fading.
66. In the past, the public mostly knew about scientists through \_\_\_\_\_, but this is quickly changing.
67. The way scientists' lives used to be portrayed was often \_\_\_\_\_, with an overemphasis on their work.
68. Despite bearing little relevance to their work, scientists' personal challenges can still be \_\_\_\_\_.

*Your answers:*

63.	64.
65.	66.
67.	68.

**Part 3.** *You are going to read an extract from an article about sandwiches. Seven paragraphs have been removed from the extract. For questions 69–75, read the extract 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 correct letter A–H in the corresponding numbered boxes provided.*

#### HOW THE SANDWICH CONSUMED BRITAIN

*The world-beating British sandwich industry is worth £8bn a year, and it transformed the way we eat*

The invention of the chilled packaged sandwich, an accessory of modern British life which is so influential, so multifarious and so close to hand that you are probably eating one right now, took place exactly 37 years ago. Like many things to do with the sandwich, this might seem, at first glance, to be improbable. But it is true. In the spring of 1980, Marks & Spencer, the nation's most powerful department store, began selling packaged sandwiches out on the shop floor. Nothing terribly fancy. Salmon and cucumber. Egg and cress. Triangles of white bread in plastic cartons, in the food aisles, along with everything else. Prices started at 43p.

If anything, it seemed outlandish. Who would pay for something they could just as easily make at home? “We all thought at the time it was a bit ridiculous,” said Mackenzie. But following orders from head office, he turned a stockroom into a mini production line, with stainless steel surfaces and an early buttering machine. The first M&S sandwiches were made by shop staff in improvised kitchens and canteens. Prawns defrosted on trays overnight, and a team of five came in before dawn to start work on the day’s order.

70

Without being designed to do so, the packaged sandwich spoke to a new way of living and working. Within a year, demand was so strong that M&S approached three suppliers to industrialise the process. (One of the world’s first sandwich factories was a temporary wooden hut inside the Telfer’s meat pie factory in Northampton.) In 1983, Margaret Thatcher visited the company’s flagship store in Marble Arch and pronounced the prawn mayonnaise delicious.

71

A young economics graduate named Roger Whiteside was in charge of the M&S sandwich department by then. As a young buyer, Whiteside had come up with the idea of a set of four peeled oranges, to save customers time. He had read that apartments were being built in New York without kitchens, and he had a sense of where things were going. “Once you are time-strapped and you have got cash, the first thing you do is get food made for you,” he told me. “Who is going to cook unless you are a hobbyist?”

72

In the early 90s, Whiteside developed M&S’s first dedicated “food to go” section, with its own tills and checkouts, in Manchester. The innovation prefigured the layout of most contemporary supermarkets, and was fabulously successful. But it wasn’t successful enough for Whiteside. He didn’t understand why absolutely everyone in Manchester city centre wasn’t coming into M&S for their lunch.

73

The answer struck Whiteside with great force. Mass-producing a meal that you could, if necessary, rip open and consume in the street was transforming people’s behaviour. “Instant gratification and total convenience and delivery,” Whiteside said. “If you are not there, they are not going looking for you.” He returned from Manchester and tried to persuade M&S to open hundreds of standalone sandwich shops in London. “It was so obviously an opportunity.”

74

If you have been eating a packaged sandwich while reading this, you will have probably finished it by now. One industry estimate says that, on average, they take 3.5 minutes to consume. But no one really knows, because no one pays attention. One of the great strengths of the sandwich over the centuries has been how naturally it grafts on to our lives, enabling us to walk, read, take the bus, work, dream and scan our devices at the same time as feeding ourselves with the aid of a few small rotational gestures of wrist and fingers. The pinch at the corner. The sweep of the crumbs.

75

Obsessed by perfection and market share, the sandwich world is, unsurprisingly, one beset by conditions of permanent and ruthless competition. Every week, rival sandwich developers from the big



players buy each others' products, take them apart, weigh the ingredients, and put them back together again. "It is an absolute passion," one former M&S supplier told me. "For everybody. It has to be."

**Missing paragraphs:**

- A. M&S didn't go for the idea, but Whiteside was convinced that the future would belong to whoever was selling on every corner. He saw Pret and Starbucks and Costa and Subway coming a mile off. During the 1990s, the sandwich industry trebled in size. By the end of the 20th century, more people in Britain were making and selling sandwiches than working in agriculture.
- B. In the sandwich department, he commissioned new prototypes every week, and devised an ultimately impractical scheme to bake baguettes in west London each morning and deliver them, still crusty, to stores around the capital. Baguettes go soft when they are refrigerated – one of a surprising number of technical challenges posed by sandwiches. Whiteside immersed himself in questions of "carriers" (bread), "barriers" (butter, mayonnaise), "inclusions" (things within the bread), "proteins" (tuna, chicken, bacon) until they bordered on the philosophical. "What is more important, the carrier or the filling?" he wondered. "How many tiers of price do you offer in prawn? How much stimulation do people need?"
- C. Every supermarket jumped on the trend. Up and down the country, chefs and bakers and assorted wheeler-dealers stopped whatever they were doing and started making sandwiches on industrial estates. The sandwich stopped being an afterthought, or a snack bought out of despair, and became the fuel of a dynamic, go-getting existence. "At Amstrad the staff start early and finish late. Nobody takes lunches – they may get a sandwich slung on their desk," Alan Sugar told an audience at City University in 1987. "There's no small-talk. It's all action." By 1990, the British sandwich industry was worth £1bn.
- D. Looking upon the nation's £8bn-a-year sandwich industrial complex in 2017, it seems inconceivable that this had not been tried before, but it hadn't. Britain in 1980 was a land of formica counters, fluorescent lighting and lunches under gravy. Sandwiches were thrown together from leftovers at home, constructed in front of you in a smoky cafe, or something sad and curled beneath the glass in a British Rail canteen. When I spoke recently to Andrew Mackenzie, who used to run the food department at M&S's Edinburgh store – one of the first five branches to stock the new, smart, ready-made sandwiches – he struggled to convey the lost novelty of it all. "You've got to bear in mind," he said. "It didn't exist, the idea."
- E. And yet the sandwich is not satisfied. You might think that, in a nation that buys around 4bn a year, and in which you have been feeling better since you stopped eating so much bread, that the market might be saturated, or even falling off a little. But that is not the case. According to the British Sandwich Association, the number grows at a steady 2% – or 80 million sandwiches – each year. The sandwich remains the engine of the UK's £20bn food-to-go industry, which is the largest and most advanced in Europe, and a source of great pride to the people who work in it.
- F. And, oh, they sold. They sold so fast that the sandwich experiment spread from five stores to 25, and then 105. Soon, Mackenzie was hiring more sandwich makers in Edinburgh. In the Croydon branch, a crew of seven was making a hundred sandwiches an hour. The first official M&S sandwich was salmon and tomato, but in truth it was a free-for-all. They sold so fast that staff made them out of whatever was lying around. In Cambridge, they made pilchard sandwiches, and people wanted those, too.
- G. But just because something seems simple, or intuitive, doesn't mean that it is. The rise of the British chilled sandwich over the last 40 years has been a deliberate, astonishing and almost insanely labour-intensive achievement. The careers of men and women like Roger Whiteside have taken the form of a million incremental steps: of searching for less soggy tomatoes and ways to make bacon

crispy; of profound investigations into the molecular structure of bread and the compressional properties of salad. In the trade, the small gaps that can occur within the curves of iceberg lettuce leaves – creating air pockets – are sometimes known as “goblin caves”. The unfortunate phenomenon of a filling slumping toward the bottom of a sandwich box, known as a skillet, is “the drop”.

- H. One day, he went into a branch of Boots on the other side of the street. Like almost every major retail chain, the pharmacy had followed M&S into the sandwich business. (Boots established the country’s first national distribution system – selling the same sandwiches in its all branches – in 1985, and pioneered the meal deal.) But Whiteside was convinced that its sandwiches weren’t as good as M&S’s, and that most customers knew that, too. He confronted the lunchtime queue in Boots and asked people why they weren’t coming to his store. “They said: ‘Well, I am not crossing the road’,” he recalled.

**Your answers:**

69.	70.	71.	72.	73.	74.	75.
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**Part 4. You are going to read an extract from a book. For questions 76–85, read the extract and write A, B, C or D in the corresponding numbered boxes provided on your answer sheet to indicate the correct answer which fits best according to what is stated or implied in the extract.**

#### THE VIENNA ASSIGNMENT

- I was in Vienna to take photographs. That was generally the reason I was anywhere then. Photographs were more than my livelihood. They were part of my life. The way light fell on a surface never failed to tug at my imagination. The way one picture, a single snapshot, could capture the essence of a time and place, a city, a human being, was embedded in my consciousness. One day, one second, I might close the shutter on the perfect photograph. There was always the chance, so long as there was film in my camera. Finish one; load another; and keep looking, with eyes wide open. That was my code. Had been for a long time.
- I’d come close once, when some weird aptness in the knotted shape of a smoke plume from a burning oil well made my picture the one newspapers and magazines all over the world suddenly wanted. Brief glory from an even briefer moment. Just luck, really. But they say you make your own – the bad as well as the good. I went freelance after that, which should have been a clever move and would probably have worked out that way, but for life beyond the lens taking a few wrong turnings. The mid-nineties weren’t quite the string of triumphs I’d foreseen when my defining image made it to the cover of Time magazine. That’s why I was in Vienna, rather than anywhere even faintly newsworthy.
- But, still, I was taking photographs. And I was being paid to do it. It didn’t sound bad to me. The assignment was actually a piece of happenstance. I’d done the London shots for a glossy coffee-table picture book: Four Cities in Four Seasons – London, Paris, Rome, Vienna, a European co-publishing venture that netted me a juicy commission to hang round moody locations in my home city in spring, summer, autumn, and winter. I’d given my own particular slant to daffodils in Hyde Park and heat haze and traffic fumes in Piccadilly. I’d also reconciled myself to the best and truest of what I’d delivered being tossed aside. It was, after all, only a picture book. It wasn’t meant to challenge anyone’s preconceptions or make them see instead of look.
- It was just after an obliging cold snap over Christmas and New Year that I handed in my London-in-winter batch and got the message that the Austrian photographer, Rudi Schüssner, had walked out on the job in Vienna for reasons nobody seemed to think I needed to know about. Rather than call in someone new, they offered me the substitute’s role. The Austrian publishers had liked what they’d seen of my stuff, apparently. Besides, I was free, whereas the French and Italian photographers weren’t. And I was glad to go. Things at home weren’t great. They were a long way short of that. A week

snapping snowy Vienna didn't have to be dressed up as a compliment to my artistry for me to go like a shot.

5. They put me up at the Europa, on Neuer Markt, in the heart of the old city. I'd last been to Vienna for a long weekend with my wife: a midsummer tourist scramble round just about every palace and museum in the joint. It had been hot, hectic and none too memorable. I hadn't even taken many photographs. On my own, in a cold hard January, it was going to be different, though. I knew that the moment I climbed off the shuttle bus from the airport and let my eyes and brain absorb the pinky-grey dome of light over the snow-sugared roofs of the city. I was going to enjoy myself here. I was going to take some great pictures.
  6. The first day I didn't even try. I rode the trams round the Ringstrasse, getting on and off as I pleased to sample the moods of the place. The weather was set, frozen like the vast baroque remnants of the redundant empire that had laid the city out. I hadn't seen what Schüssner had done with spring, summer or autumn. I hadn't wanted to. This was going to be my Vienna, not his. And it was going to give itself to me. I just had to let it come. A photograph is a moment. But you have to wait for the moment to arrive. So I bided my time and looked and looked until I could see clearly. And then I was ready.
  7. Next morning, I was out at dawn. Snow flurries overnight meant Stephansplatz would be virginally white as well as virtually deserted. I hadn't figured out how to cope with the cathedral in one shot. Its spire stretched like a giraffe's neck into the silver-grey sky, but at ground level it was elephantine, squatting massively in the centre of the city. Probably there was no way to do it. I'd have to settle for something partial. In that weather, at that time, it could still be magical.
  8. But then, there's always been something magical about photography. It certainly seemed that way to the nineteenth-century pioneers, before the chemistry of it was properly understood. Pictures develop and strengthen and hold by an agency of their own. You can stand in a darkened room and watch a blank sheet of paper become a photograph. And even when you know why it happens you don't lose the sense of its mystery. That stays with you forever. Perhaps that's why what happened at Stephansplatz that morning failed in some strange way to surprise me.
76. What does the writer say about his relationship with photography?
- A. His identity was defined by his photographs.
  - B. He did not pursue photography for money.
  - C. He felt a strong sense of vocation for photography.
  - D. His sole purpose was to take the perfect photograph.
77. What can we infer about the writer in the first two paragraphs?
- A. His goal of a perfect picture was unrealistic.
  - B. His photography career was hopeless.
  - C. His decision to freelance was regrettable.
  - D. His moment of fame was ephemeral.
78. The writer's attitude to the Vienna assignment was one of
- A. enthusiasm.
  - B. reluctance.
  - C. apprehension.
  - D. incredulity.
79. What does the writer suggest in the fourth paragraph?
- A. He considered the Vienna assignment to be a form of escapism.
  - B. He believed that his trip to Vienna would be enjoyable and fulfilling.
  - C. He thought that his photographs of Vienna would be immensely successful.
  - D. He viewed his mission at Vienna as a testament to his photography skills.
80. The writer recalls his previous trip to Vienna mainly in order to
- A. provide a vivid description of the city.
  - B. lament how unpleasant the experience was.

- C. express regret for not taking enough photographs.  
D. display his optimism about the Vienna assignment.
81. In the fifth and sixth paragraphs, the writer states that  
A. the weather conditions were ideal for the assignment.  
B. Vienna's imperial legacy gave it a majestic appearance.  
C. Schüssner's photographs would be inferior to his.  
D. Vienna would reveal its beauty and spirit by itself.
82. For the writer, the technical limitations he encountered when he was completing the Vienna assignment  
A. came as a great disappointment. B. forced him to make a compromise.  
C. diminished the cathedral's visual charm. D. were part and parcel of his work.
83. In the context of the passage, the word "agency" in the final paragraph likely refers to  
A. the nostalgic allure photographs hold.  
B. the intrinsic power photographs possess.  
C. the emotional impact photographs create.  
D. the refreshing spontaneity photographs carry.
84. Which factor did the writer pay most attention to when taking photos of the cathedral at Stephanplatz?  
A. emotional resonance B. aesthetic appeal  
C. personal signature D. technical precision
85. Which of the following expressions best summarizes the writer's beliefs about photography?  
A. Better late than never. B. A watched pot never boils.  
C. Strike while the iron is hot. D. Slow and steady wins the race.

**Your answers:**

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

**Part 5. For questions 86–95, read a film review and choose from the sections A–F. The sections may be chosen more than once. Write the correct letter A–F in the corresponding numbered boxes provided.**

### MISSION: IMPOSSIBLE – THE FINAL RECKONING

*The opposite of an escapist blockbuster, the eighth and apparently final outing for Tom Cruise's Ethan Hunt is the doomiest and gloomiest yet in the action-adventure franchise*

- A. With so much tension and conflict around the world, it can be a relief when a Hollywood blockbuster distracts audiences with some escapism, some optimism, and some rollicking, good-natured fun. *Mission: Impossible – The Final Reckoning* is not that kind of blockbuster. The eighth instalment in Tom Cruise's globe-trotting action-adventure franchise, *The Final Reckoning* is a miserable, apocalyptic tract which is fixated on the subjects of how close we are to nuclear armageddon, and how quickly civilisation can collapse. Yes, you get to see Cruise having a fight in his underpants, and doing another of his hanging-off-a-plane routines, but even so, it could be the feel-bad film of the summer.
- B. "Truth is vanishing, war is coming," someone intones at the beginning of the film, and then we're subjected to shots of missiles launching and cities being obliterated. In place of snappy banter, there is cod philosophy about destiny and choice, and in place of Lalo Schiffrin's adrenaline-pumping classic theme, there are orchestral minor chords on the soundtrack. What's disappointing about all this doom and gloom is that the franchise has made the kind of whiplashing U-turn you might see in its car-chase



sequences. The last *Mission: Impossible* film, *Dead Reckoning*, was a funny, frothy Euro-caper sprinkled with mischief, glamour and romance – or as close to romance as you’re ever going to get in a Cruise production – and the follow-up has the same writer-director, Christopher McQuarrie. Yet *The Final Reckoning*, set almost entirely in tunnels and caverns, and in the depths of the ocean, is the duller and darkest film in the series, both literally and figuratively.

- C. It devotes an inordinate amount of its almost-three-hour running time to scenes of people sitting in shadowy rooms, explaining the story to each other in gravelly whispers. Again and again, we have to sit through these ponderous, portentous mutterings. Usually, these scenes are punctuated with flashbacks to what’s happened before, flash-forwards to what might happen in the future, and flash-sideways (if that’s a term) to different people, in different shadowy rooms, explaining the same story in the same gravelly whispers. But instead of livening up the exposition, this frantic editing hints that McQuarrie and his team couldn’t get the plot underway, and so they kept cutting the footage into smaller and smaller snippets in the hope that we might not notice.
- D. The depressing mood might have been forgivable if *The Final Reckoning* were a genuinely intelligent and complex drama. But it is, unfortunately, as stupid as Hollywood blockbusters get. The premise, which follows on from *Dead Reckoning*, is that an artificial intelligence called the Entity has taken over the internet, and will soon launch a global nuclear strike which will exterminate the human race. I’m not sure why it wants to do this, or how the good guys know its plans, but never mind. The point is that Cruise’s character, Ethan Hunt, can eliminate this existential threat via some surprisingly simple means. All he has to do is click two small gadgets together, and the Entity will be a Non-Entity.
- E. One of these gadgets is a box containing the Entity’s source code, which is currently in a wrecked submarine – hence a deep sea-diving set piece which gets full marks for spookiness, and no marks for excitement. The other gadget that Ethan needs to end the Entity is a “poison pill” – a thumb drive, basically – which has been invented by his pal Luther (Ving Rhames). In the world of *Mission: Impossible*, then, this poison pill is just about the most important object in history. It can literally save mankind. So why does Ethan leave it in the pocket of his unguarded, incapacitated friend, thus allowing it to be stolen easily by the bad guy, Gabriel (Esai Morales)? Somehow, the film keeps praising its main character to the skies. When we’re not hearing speeches about how heroic he is (delivered in gravelly whispers, naturally), we’re watching montages of clips from the other films in the series, as if someone were about to hand him a lifetime achievement award. But no one even mentions how catastrophically stupid he was for not putting Luther’s poison pill somewhere safer.
- F. There are countless plot problems like this to get past before the film eventually reaches the one action sequence that viewers might want to rewatch, i.e., the one on the poster, with Cruise clinging to a biplane in mid-air. As we’re often told, Cruise does his own stunts – and he does them brilliantly – so if you love seeing his face being blasted out of shape by high-altitude, high-velocity winds, then you’ll enjoy his latest feat of aerobatics. But it’s not the most original set piece: essentially, it’s the helicopter sequence in *Mission: Impossible – Fallout* mixed with the cargo plane sequence in *Mission: Impossible – Rogue Nation*. And you do have to ask: biplanes? Really? The choice of such an antiquated vehicle suggests that the film-makers had ticked off every other mode of transport in the course of the franchise’s three-decade run, and so biplanes were pretty much all they had left. If there is another sequel, then the gang will be forced to pedal around a park on penny-farthings, so maybe it’s for the best that *The Final Reckoning* is being marketed as *Mission: Impossible*’s grand finale. It’s just a shame that the series’ farewell had to be so solemn – and so silly.



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

- a preposterous hypocrisy permeating the film
- a culmination that can be deemed a blessing in disguise
- the apparent absurdity of the film's central theme
- the signature act of the entire film franchise
- a betrayal of a consistent underlying mood
- the backdrop against which the film was released
- a chilling yet rather anticlimactic passage
- an element unbefitting of a modern film
- the basis on which the plot was founded
- a failure to cover up the film's tedious development

***Your answers:***

86.

87.

88.

89.

90.

91.

92.

93.

94.

95.

### 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 and 150 words.**

How does education affect society? The dominant view has it that the schools process individuals. They are organized networks of socializing experiences which prepare individuals to act in society. More direct macro-sociological effects have been given little attention. Yet in modern societies education is a highly developed institution. It has a network of rules creating public classifications of persons and knowledge. It defines which individuals belong to these categories and possess the appropriate knowledge. And it defines which persons have access to valued positions in society. Education is a central element in the public biography of individuals, greatly affecting their life chances. It is also a central element in the table of organization of society, constructing competencies and helping create professions and professionals. Such an institution clearly has an impact on society over and above the immediate socializing experiences it offers the young.

Recently, the traditional socialization view has been attacked with an argument which incorporates a more institutional conception of education, though in a very limited way. Education is seen as an allocating institution – operating under societal rules which allow the schools to directly confer success and failure in society quite apart from any socializing effects. Allocation theory leaves open the possibility that expanded educational systems have few net effects on society. The polemic controversy has obscured the fact that allocation theory (and institutional theory in general) has many unexplored implications for socialization theory and research. For instance, allocation theory suggests effects of expanded educational institutions both on those who attend and those who do not attend schools. It also can explain why completing a given level of schooling often matters much more in determining educational outcomes than do the features of the particular school attended.

But conventional allocation theory, while considering the institutional properties of educational systems, focuses mainly on the outcomes for individuals being processed. It tends to be assumed that education has no effect on the distribution of political, economic, and social positions in society. Allocation theory is thus a limited special case of a more general institutional theory – legitimation theory – which

# Springboard English

***With the rise of music streaming services, music concerts will inevitably disappear in the future. To what extent do you agree or disagree with this statement?***

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

Springboard  
English

**You may write overleaf if you need more space.**

*Great appreciation to authors of published works of which adaptations have been made in this test paper!*

**– THE END –**