

SPRINGBOARD EDUCATION

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

ĐỀ LUYỆN TẬP SỐ 8

Môn thi: **TIẾNG ANH**
Thời gian: **180 phút** (không kể thời gian giao đề)
Ngày thi thứ nhất: **.../.../202...**
Đề thi gồm **18** 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 a man called Derek Lane giving a talk on the subject of ancient trees and decide whether the following statements are True (T), False (F) or Not Given (NG) according to what you hear. Write T, F, or NG in the corresponding numbered boxes provided.

- The creosote bush is an example of a plant whose age we had underestimated.
- Some ancient trees can be found in areas that are classified as tropical rainforests.
- The technique called carbon-dating can be used to reveal climate conditions in the past.
- Ancient trees must undergo a process called coppicing in order to survive for a long time.
- Naturalists are impressed by the habitats ancient trees create, not the trees' longevity.

Your answers:

1.	2.	3.	4.	5.
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Part 2. For questions 6–10, listen to a news report about the sixth session of the United Nations Environmental Assembly and answer the following questions. Write NO MORE THAN FOUR WORDS taken from the recording for each answer. Write your answers in the corresponding numbered boxes provided.

- What is the expected role of the United Nations Environmental Assembly with regards to addressing global environmental issues?
- What phrase does the reporter use to refer to the United Nations Environmental Assembly's authority over environmental issues?
- How does the reporter describe the environmental disaster that affected Kenya?
- For analysts, what might affect the outcome of international discussions on environmental problems?
- Against the backdrop of upcoming political elections worldwide, what do environmentalists expect from the sixth session of the United Nations Environment Assembly?

Your answers:

6.	7.
8.	9.
10.	

Part 3. For questions 11–15, listen to two colleagues, Tina and Harry, talking about the problems of traffic congestion in their city, 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 is Tina doing when she says ‘that just goes to show’?
 - A. presenting a rebuttal
 - B. making a concession
 - C. dismissing an argument
 - D. exemplifying a point
12. Tina and Harry agree that the bus-lane system
 - A. is quite ineffective in reducing traffic congestion.
 - B. may eventually encourage increased use of the buses.
 - C. represents a regrettable violation of a fundamental freedom.
 - D. is unlikely to be implemented on a large scale in the future.
13. Tina regards the way Harry reacts to her opinion about the bus-lane system as
 - A. pretentious.
 - B. hypocritical.
 - C. insensitive.
 - D. obstinate.
14. Both Tina and Harry believe that
 - A. it is unreasonable to expect buses to be all things to all people.
 - B. some people have more reason to depend on their cars than others.
 - C. if more people took the bus, they would get to their destinations faster.
 - D. everyone should make an attempt to reduce their transportation needs.
15. Overall, Tina and Harry are in disagreement about
 - A. people’s willingness to reorganise their own lives.
 - B. buses’ ability to cater to people with special needs.
 - C. the convenience that the bus-lane system can offer.
 - D. the negative impact superfluous trips pose to traffic.

Your answers:

11.	12.	13.	14.	15.
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Part 4. For questions 16–25, listen to a talk about beans 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.

Despite their seeming humility, beans offer powerful solutions to the (16) _____ afflicting the world we live in today. To praise beans is by no means an attempt to (17) _____: their potential is not only evident in their versatility in the culinary world, but also in the fact that they are a(n) (18) _____ – they serve as an affordable (19) _____ and play a significant role in promoting our digestive health, as they have a high content of (20) _____. Beans are also great for the environment. By facilitating (21) _____, they hold great promise in making agriculture sustainable. What is more, beans are (22) _____ plants, able to thrive even in the face of adverse weather conditions.

Nonetheless, beans have acquired a bad rap at times. In the past, they used to be wrongly accused of (23) _____ and fuelling deforestation, but these rumours have luckily been dispelled. They aren't the easiest things to become accustomed to either, as those who suffered from (24) _____ can attest to. However, beans will ultimately undoubtedly prove to be instrumental in our collective fight against the most pressing challenges today, even though they may not be a panacea to the (25) _____.

Your answers:

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

II. LEXICO–GRAMMAR (2.0 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.

On 9 May 1781, Mozart took a leap into the unknown by (26) _____ ties with his patron, the Archbishop of Salzburg. Mozart had long (27) _____ at being a mere servant in aristocratic service and was determined to pursue fame and fortune by relying only on his own genius. Having moved to Vienna, he married Constanze Weber, (28) _____ his father's wishes. Freedom, marriage and a new city spurred a burst of creativity for the 25-year old Mozart.

The piano concerto was the most personal of the genres in which Mozart worked, (29) _____ summarised by one writer as the arias that he wrote for himself to sing and the symphonies that he wrote for himself to play. It was to become his musical (30) _____ card in Vienna. The Piano Concerto No. 12, dating from the summer or autumn of 1782, was the first of three that Mozart composed in his early days there. Mozart was (31) _____ focused on the marketability of the three concertos. To further broaden the (32) _____ of K.414, in addition to the orchestral version scored for strings, two oboes and two horns, he also prepared one for string quartet accompaniment.

In December 1782, he wrote to his father, "These concertos are a happy (33) _____ between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being trite. There are passages here and there from which connoisseurs alone can (34) _____ satisfaction; but these passages are written in such a way that the less (35) _____ cannot fail to be pleased without knowing why."

- | | | | |
|----------------------|-------------------|----------------|----------------|
| 26. A. disconnecting | B. severing | C. detaching | D. rupturing |
| 27. A. galled | B. abraded | C. chafed | D. grated |
| 28. A. as opposed to | B. in contrast to | C. opposite to | D. contrary to |
| 29. A. perfectly | B. absolutely | C. totally | D. utterly |
| 30. A. calling | B. identifying | C. carrying | D. recognizing |
| 31. A. keenly | B. sorely | C. firmly | D. sharply |
| 32. A. attraction | B. popularity | C. appeal | D. interest |
| 33. A. medium | B. bridge | C. distance | D. channel |
| 34. A. acquire | B. attain | C. derive | D. glean |
| 35. A. cultivated | B. studied | C. enlightened | D. coached |

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 order to make a meaningful passage. Write your answers in the corresponding numbered boxes provided. An example (0) has been done for you.

Comprising a complex mix of ingredients and **(0. ORIENT)** _____, spread across a spectrum of artists, punk was a **(36. GENE)** _____ style. The music was generally driven by a frantic, eighth-note pulse carried by the entire ensemble. Words were spewed forth by vocalists **(37. STRAIN)** _____ by previous notions of pitch or melody. The majority of lyrics reflected feelings toward a disintegrating and corrupt society and the plight of subcultural compatriots. The music and lyrics were embedded in a(n) **(38. FRONT)** _____ stance that reflected varying degrees of anger, performance technique, artistic exploration of shock value, and intent to bypass the usual music-production institutions.

David Bowie (born David Jones) was one of punk's most influential ancestors. Bowie, whose schooling and training included art, theatre, mime and music, was a master at creating stories and characters that both symbolised and became reality. Bowie's incarnation as Ziggy Stardust in the film and album *The Rise and Fall of Ziggy Stardust and the Spiders From Mars* **(39. BODY)** _____ the struggle to succeed in the music business and society. Bowie's expressions of alienation worked at two different, sometimes competing levels; his costumed personae were sometimes symbolic, shocking statements, while his feelings were taken as a realistic expression of alienation. This **(40. POSE)** _____ of pretence and reality side-by-side also came to exist in punk.

Your answers:

0. orientations	36.	37.
38.	39.	40.

Part 3. The passage below contains FIVE grammatical 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.

People into extreme sports loves the idea of a challenge. For some, it's escaping the monotony of everyday life and the planning is less important than the actual sport, for example organising the event in great detail, or raising money for charity. Furthermore, adrenaline plays a big part, with many saying they need a physical buzz that they can't get from normal life.

It can be a misconception to believe these people are reckless; in fact, they are often the opposite of what we assume. They try their hardest not to leave things to chance, and a few dare do anything before they're ready. There's also a lot of creativity in the things extreme-sports people do. These sports often don't have established rules; the participants have to work it out as they go along. Crucial to this is a sense of trust in oneself and the environment, not something that is encouraged nowadays. After all, we are living in a time where health and safety rules are dominant.

Your answers:

0. love	41.	42.	43.	44.	45.
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III. READING (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.

‘Pastry,’ once wrote a cookery expert, ‘like horses and children, seems to sense if you are afraid of it and plays (46) _____ accordingly.’ If she had been writing today, she might well have mentioned that computers are (47) _____ but different. Like children, they do not respond particularly well to force, and (48) _____ as one way of dealing with a fractious child is to send it to its room to cool off, quite often, (49) _____ the machine be giving trouble, the first thing to try is simply (50) _____ it off and doing something else; quite (51) _____ the machine works perfectly when you boot it up again I haven’t the (52) _____.

Of course, it is extremely unscientific to (53) _____ human emotions and feelings to inanimate objects; it’s only those who don’t understand machines at all (54) _____ believe that they behave like people. However, I would maintain that although it is indeed misguided to treat machines like people, it is (55) _____, in general, to treating people like machines.

Your answers:

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

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

THE FRENCH LIAR

René Descartes, the founder of modern philosophy, was furiously condemned by his contemporaries. Why did they fear him?

The French philosopher René Descartes (1596-1650) is generally presented as one of the founders of modern Western philosophy and science, the man who made reason the principle of the search for truth, and who formulated the *cogito*, ‘I think, therefore I am.’ His assertion of mind-body dualism has given rise to a great number of objections over time, from those of 17th-century theologians to those of 20th-century feminists. In France, even though the decision of the 1792-95 National Convention to transfer Descartes’s remains to the Pantheon in Paris was not followed through, the philosopher is nonetheless regarded as ‘*un grand homme*’, a national hero, and being labelled ‘Cartesian’ is still today a compliment that emphasises one’s common sense, good judgment and methodical use of reason.

Yet Descartes was not always the undisputed champion of reason that he is today. In 17th-century England and the Netherlands, he was publicly and repeatedly accused of being a fraud and of lying to his readers so as to manipulate them into becoming his disciples. Of course, as one would expect, many intellectual and scientific objections were raised by his contemporaries against Descartes’s philosophy. But those *ad hominem* allegations were of a different nature altogether: they implied that the French philosopher resorted to well-crafted and dishonest strategies to make his readers ignorant, and therefore gullible, with the aim of making them submit to his control. Thus, according to those critics, the founder of modern science was, in truth, a purveyor of ignorance.

This accusation against the champion of rationalism may seem paradoxical at first, but it should not come as a complete surprise: if Descartes did not praise ignorance as such, and certainly not as an end in itself, he did encourage his readers to get rid of all their previous opinions, prejudices and false knowledge, as he himself had done after realising the uncertainty of the knowledge he had been taught as

a child. Indeed, in the *Discourse on Method* (1637), Descartes relates how he initially loved philosophy, theology, poetry and mathematics, which he had been taught at the prestigious Collège Royal de La Flèche, before he became aware of the variety of opinions and the pervasiveness of error, which made him doubt all his knowledge and beliefs. In the *Meditations* (1641), a few years after the *Discourse*, Descartes further explains that, in the face of such doubt and uncertainty, he decided to get rid of all the opinions he had formed or acquired in order to rebuild science and knowledge on a firm basis. This experience of ‘radical’ or ‘hyperbolic’ doubt, as it has later been called, which results in the rejection of all knowledge, implying a form of self-induced ignorance, was unsurprisingly construed as an extreme stance by 17th-century commentators, and we may understand how it could be interpreted as a promotion of complete ignorance.

According to Casaubon in his 1668 letter, Descartes presents ignorance as the only way to attain the ‘mystery’ and ‘excellency’ of ‘his *Ego sum: ego Cogito* [I exist: I think]’, or the reassuring certainty of one’s own existence. Yet the result of this self-inflicted ignorance is nothing but solitude and despair, Casaubon adds, describing with much detail the epistemic anxiety experienced by those who fall victim to Descartes’s manipulation, and who, in the end, have no choice but to ‘adhere to him tooth and nail’, therefore becoming his ‘disciples’. The credulous victims of Descartes’s manipulation are taken on an emotional rollercoaster, from ‘the lowest pit of despair’ to ‘the highest pitch of confidence’ and back. Once they have experienced those unbearable conditions, they are exhausted and vulnerable, and end up believing that only Descartes can save them from despair and solitude, even though, ironically, Casaubon explains, the French philosopher is the one who caused that painful condition in the first place.

The 17th-century manipulation techniques here described by Casaubon are strikingly similar to what we now call ‘gaslighting’, a form of emotional and psychological abuse that leads the victim to question their own cognitive faculties and sometimes even their very sanity. As a matter of fact, the Dutch scholar and theologian Martin Schoock (1614-1669), Descartes’s contemporary, had, even more clearly than Casaubon and 25 years earlier, accused Descartes’s ‘new philosophy’ of leading to mental disorder, because choosing ignorance, according to Schoock in his *Admirable Method* (1643), amounts to deliberately putting off the light of reason in one’s mind: ‘A grown man who forgets everything is ignorant of everything, and where there is ignorance of everything, there is mental disorder.’

If we are to believe Casaubon and Schoock, Descartes’s alleged manipulation was fairly successful, and a great number of people joined ‘the Cartesian sect’. So how come Descartes could so easily dupe his contemporaries? One answer might be that his deception did not rely on lying, but on the more strategic use and abuse of doubt. Doubt is indeed more subtle than crude lies, and therefore more efficient, provided the audience who is being manipulated is not entirely ignorant at first (otherwise, lies would work just as well), yet not educated or sagacious enough to be able to detect and expose the deception straight away. The efficiency of doubt as a strategy may also reside in its versatility. Doubt is indeed both an epistemic virtue, or the first step on the path to truth (the philosopher is always initially a doubter, someone who questions what they have been taught or what seems self-evident), and an epistemic vice, as it can lead to destabilisation and even dissolution of truth and knowledge altogether when it is excessive or misplaced.

Yet we should not forget that we are here dealing with allegations and interpretations of Cartesian philosophy by intellectual opponents, and not with facts. And we can safely assume that the French philosopher was not the dark guru decried by Casaubon and Schoock, even if some of his less-infatuated biographers, like Desmond M Clarke in 2006, have portrayed him as ‘haughty, arrogant, ... excessively

sensitive to criticism' and obsessed with defending his reputation. Even at the time, in the context of the 1640s quarrel – called 'the Quarrel of Utrecht' – with Schoock and other Dutch philosophers and theologians, Descartes was commonly nicknamed 'the French liar'. This judgment on his morality may have been at least partly justified, but it was also and primarily the result of enduring religious conflicts in post-Reformation Europe. Casaubon's assimilation of Descartes with Puritans and Jesuits attests to the religious motivation of the condemnation. Moreover, after his denunciation of Descartes's *modus operandi* in attempting to seduce people, Casaubon adds that Cartesian philosophy does not provide solid grounds on which the soul's immortality or 'the existence of an omnipotent Deity' can be built, showing that the defence of 'the true religion' is primarily what is at stake here.

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**
NG **if it is impossible to say what the writer thinks about this**

- 56.** Nowadays, only people who are highly intelligent can be labelled 'Cartesian'.
57. Some intellectuals openly criticised Descartes for taking a dim view of his readers.
58. Based on previous experience, Descartes encouraged people to put aside their preconceptions.
59. The accusations which 17th-century philosophers leveled against Descartes were unwarranted.
60. Descartes's deception strategies gave rise to a psychological tactic now termed 'gaslighting'.
61. If Descartes had lied to his disciples, they would not have trusted him.
62. In his book about Descartes, Clarke described Descartes as a self-centered individual.

Your answers:

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.

WAS RENE DESCARTES A FRAUD?

Despite his current renown, René Descartes, sometimes jokingly referred to as 'the French liar', was widely denounced as a(n) **(63)** _____ among 17th century intellectual circles. Casaubon recalled that the **(64)** _____ Descartes inculcated in his disciples resulted in their unquestioning subservience to Descartes, while Schoock believed the way Descartes encouraged his disciples to suppress their own **(65)** _____ would make them mentally unstable. One reason Descartes attracted such a large following was that his disciples were not sufficiently **(66)** _____ to uncover his tactics; another is the fact that skepticism which is expressed in good faith is **(67)** _____ in and of itself. Nevertheless, it should be noted that the objections Descartes's detractors raised were not entirely based on reason, but mostly on **(68)** _____ at the time.

Your answers:

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

Part 3. You are going to read an extract from an article about oceans. 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.

AN OCEANIC TEMPO

An appreciation of the immensity embedded in the ocean's cycles offers a way to reimagine our relationship with time

As often as I can, I make my way to the beach. Usually, I am there to swim, sometimes just to walk along the cliffs. Either way, I go because the ocean reveals a different way of being, one where time is not measured with a clock, but instead can be found in the movement of the clouds overhead, the ebb and flow of the tide, the steady pulse of the surf.

69

But the ocean's rhythms offer more than a glimpse of the infinite. Thinking about – or *with* – the ocean can help connect us to the great cycles that sustain life on Earth and the pulse of living being and presence that surrounds us. More importantly, the conceptions of time and temporality contained in the ocean provide powerful new ways of approaching the interconnected social and environmental crises that are overtaking our planet.

70

While its metronome is slower, the movement of Earth around the Sun also regulates the timing of the great blooms of phytoplankton that spread through southern and northern waters each spring. These explosions of diatoms provide food for an impossible profusion of zooplankton that ranges from tiny copepods to larval fish and crustaceans, underpinning the ocean foodweb and the lifecycles of many species.

71

Woven through these great cycles are other, more intimate rhythms. On reefs and elsewhere that animals gather, fish and other species greet the rising of the Sun with a dawn chorus much like the one that takes place on land. In Aotearoa/New Zealand, one of the dominant sounds is sea urchins, or kina, grazing on the algae growing on the rocks – a sound like crackling flames.

72

Other animals are more local: every January, sea mullet leave Botany Bay/Gamay, and head up the Cooks River near my home to spawn. On days when the tide is especially low, they appear as a long line, one or two fish wide, that extends like a dark seam as far as the eye can see. And every November, the eels in the creeks and ponds upstream swim the other way, en route to the Coral Sea, where they gather to spawn and die.

73

While we tend to imagine time as something external – a phenomenon to be tracked with technologies such as watches and chronometers – the interplay between life's internal clocks and the interlocking patterns of flux and change of the seasons, the tides, and night and day, reminds us that time doesn't exist outside the world. Instead, it inheres within it, and within us. We carry time in our bodies, written into our cells, the very fabric of our being.

74

Instead, time is understood through the seasons, a constant cycle that connects the Yawuru to Bugarrigarra (Creation time). As Yu writes, Yawuru life is governed by the patterns of ceremony and obligation embedded within this cycle. Similarly, *Bugarrigarra* should not be understood as long ago in any simple sense; instead, it merges past, present and future within ‘a spiritual, physical and metaphysical land- and seascape’. Or in the words of Yawuru chairperson Thomas Edgar Undabudi: ‘There is no time; it’s a living thing ... It is ongoing and never stops.’

75

The acceleration towards our modern conception of time is usually dated to the Industrial Revolution, and the need to coordinate workers to the demands of machines. But an oceanic perspective suggests it began at least two centuries earlier, with the abduction of millions of Africans from their homes and their transportation across the Atlantic to the Americas. For it was on the sugar plantations of the New World, in what the historian Sidney Mintz described in *Sweetness and Power* (1985) as their ‘synthesis of field and factory’, that we see the rise of a mode of production built around regimentation and efficiency, one in which human bodies occupied the roles that would later be filled by machines.

Missing paragraphs:

- A. Whales, fish, birds and other animals move with the seasons too. Some of these, like the humpbacks that pass Sydney every year on their journey from the Antarctic to tropical waters and back, or the long, wandering paths of turtles and great white sharks, cover many thousands of kilometres. Others, such as the hemisphere-spanning flights of shearwaters and Arctic terns, are even longer.
- B. These ways of inhabiting the world began to disappear only with the arrival of mechanical clocks. As these devices spread through northern Europe in the first half of the previous millennium, a process began that would transform the human conception of time, altering it from something that inheres in the world into something external, a commodity that can be bought and sold, or what the historian Moishe Postone refers to as ‘abstract’ time.
- C. As with terrestrial animals, these rhythms are governed by environmental factors. But they are also regulated by biological clocks built into the animals themselves. Most of these internal chronometers are attuned to the same cycle of light and dark that governs human biology – the word ‘circadian’ is from the Latin *circa* (around) and *dies* (day) – or the phases of the Moon, but in the ocean some coastal animals run on a cycle that follows the 12.4-hour pulse of the tides.
- D. Indeed, the notion of time as something separate is a recent invention, and not present in Indigenous or traditional cultures. In a discussion of the idea of time in the culture of the Yawuru People, whose Country lies on the coast of northwestern Australia, the anthropologist Sarah Yu observes that Yawuru has no word for ‘time’ as an abstract idea.
- E. I suspect it’s this that many of us are most aware of when we’re in the ocean’s presence; it’s unlikely a coincidence that multiple studies show time by the water improves our mental health, recentring us in our bodies and in the present moment. But an awareness of the multiple temporalities that inhere in the ocean can also shift our perception in other, no less critical ways, for once we let go of the limiting structures that confine us, we can recognise the contingency of the present moment, reminding us these structures are not permanent, but are the products of very specific historical circumstances – and, as such, amenable to change.

- F.** The notion that the ocean's immensity contains other kinds of scale and temporality has a long history. The writer Romain Rolland, a friend of Sigmund Freud, coined the term 'oceanic feeling' to describe the sensation of boundlessness and unity he believed was the source of religious awe. It does not seem a coincidence that, when the science writer John McPhee sought a term to evoke the almost unthinkable span of geological eras, he chose the marine metaphor of 'deep' time. The English words 'time' and 'tide' even share a common root.
- G.** In the frigid waters of the Southern Ocean, the lifecycle of the Antarctic krill also depends upon this annual blossoming of life. As the sea ice retreats in the spring, the krill emerge from their winter refuges to feed and form agglomerations so huge they can be seen from space. Meanwhile, on the Great Barrier Reef, billions of corals spawn over a night or two at Full Moon in late spring and early summer, expelling clouds of milky eggs and sperm that spread outwards on the currents to colonise new locations.
- H.** As the movement of the tides and the surf makes clear, time inheres in the ocean's cycles. Like the tides, some of these rhythms are driven by Earth's movement: every night, as darkness falls across the oceans, a great wave of life ascends from the mesopelagic to feed and hunt in surface waters, only to descend once more at dawn. Known as the diel migration, and comprising an astonishing diversity of species ranging from zooplankton to deadly Humboldt squid and strange creatures such as billowing larvaceans, this daily dance is the single largest movement of life on the planet, and plays a vital role not just in the carbon cycle but also in ocean mixing.

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.

ESCAPE FROM PERIL

- Man who lives in a world of hazards is compelled to seek for security. He has sought to attain it in two ways. One of them began with an attempt to propitiate the powers which environ him and determine his destiny. It expressed itself in supplication, sacrifice, ceremonial rite and magical cult. In time these methods were largely displaced. The sacrifice of a contrite heart was esteemed more pleasing than that of bulls and oxen; the inner attitude of reverence and devotion more desirable than external ceremonies. If man could not conquer destiny he could willingly ally himself with it; putting his will, even in sore affliction, on the side of the powers which dispense fortune, he could escape defeat and might triumph in the midst of destruction.
- The other course is to invent arts and by their means turn the powers of nature to account; man constructs a fortress out of the very conditions and forces which threaten him. He builds shelters, weaves garments, makes flame his friend instead of his enemy, and grows into the complicated arts of associated living. This is the method of changing the world through action, as the other is the method of changing the self in emotion and idea. It is a commentary on the slight control man has obtained over himself by means of control over nature, that the method of action has been felt to manifest dangerous pride, even defiance of the powers which be. People of old wavered between thinking arts to be the gift of the gods and to be an invasion of their prerogatives. Both versions testify to the sense of something extraordinary in the arts, something either super human or unnatural. The souls who have

predicted that by means of the arts man might establish a kingdom of order, justice and beauty through mastery of nature's energies and laws have been few and little heeded.

3. Men have been glad enough to enjoy the fruits of such arts as they possess, and in recent centuries have increasingly devoted themselves to their multiplication. But this effort has been conjoined with a profound distrust of the arts as a method of dealing with the serious perils of life. Doubt as to the truth of this statement will be dispelled if one considers the disesteem in which the idea of practice has been held. Philosophers have celebrated the method of change in personal ideas, and religious teachers that of change in the affections of the heart. These conversions have been prized on their own account, and only incidentally because of a change in action which would ensue. The latter has been esteemed as an evidence of the change in thought and sentiment, not as a method of transforming the scene of life. The places in which the use of the arts has effected actual objective transformation have been regarded as inferior, if not base, and the activities connected with them as menial. The disparagement attending the idea of the material has seized upon them. The honorable quality associated with the idea of the *spiritual* has been reserved for change in inner attitudes.
4. The depreciation of action, of doing and making, has been cultivated by philosophers. But while philosophers have perpetuated the derogation by formulating and justifying it, they did not originate it. They glorified their own office without doubt in placing theory so much above practice. But independently of their attitude, many things conspired to the same effect. Work has been onerous, toilsome, associated with a primeval curse. It has been done under compulsion and the pressure of necessity, while intellectual activity is associated with leisure. On account of the unpleasantness of practical activity, as much of it as possible has been put upon slaves and serfs. Thus the social dishonor in which this class was held was extended to the work they do. There is also the age-long association of knowing and thinking with immaterial and spiritual principles, and of the arts, of all practical activity in doing and making, with matter, for work is done with the body, by means of mechanical appliances and is directed upon material things. The disrepute which has attended the thought of material things in comparison with immaterial thought has been transferred to everything associated with practice.
5. One might continue in this strain. The natural history of conceptions about work and the arts if it were traced through a succession of peoples and cultures would be instructive. But all that is needed for our purpose is to raise the question: Why this invidious discrimination? A very little reflection shows that the suggestions which have been offered by way of explanation themselves need to be explained. Ideas derived from social castes and emotional revulsions are hardly reasons to be offered in justification of a belief, although they may have a bearing on its causation. Contempt for matter and bodies and glorification of the immaterial are affairs which are not self-explanatory. And, as we shall be at some pains to show later in the discussion, the idea which connects thinking and knowing with some principle or force that is wholly separate from connection with physical things will not stand examination, especially since the whole-hearted adoption of experimental methods in the natural sciences.
6. We shall consider especially some historic grounds for the elevation of knowledge above making and doing. This phase of the discussion will disclose that exaltation of pure intellect and its activity above practical affairs is fundamentally connected with the quest for a certainty which shall be absolute and unshakeable. The distinctive characteristic of practical activity, one which is so inherent that it cannot be eliminated, is the uncertainty which attends it. Of it we are compelled to say: Act, but act at your peril. Judgment and belief regarding actions to be performed can never attain more than a precarious probability. Through thought, however, it has seemed men might escape from the perils of uncertainty.

76. The writer believes that early attempts to organize rituals and ceremonies were
A. insincere. B. illogical. C. primitive. D. barbaric.
77. The attitude of early humans when worshipping gods was one of
A. resignation. B. apprehension. C. selfishness. D. cowardice.
78. What does the writer say about the arts in the second paragraph?
A. It is antithetical to nature. B. It has made humans conceited.
C. It shows resistance to authority. D. It has garnered much skepticism.
79. In the past, people viewed changes in beliefs and values as
A. burdens of tradition. B. ends in themselves.
C. facilitators of growth. D. obstacles to progress.
80. In the fourth paragraph, the author's main purpose is to
A. compare arguments. B. illustrate a point.
C. highlight a contrast. D. justify a belief.
81. The author implies that the attitude people had towards the arts was
A. was instilled in them by philosophers. B. was a result of work being futile.
C. was rooted in social beliefs at the time. D. was unpopular among the lower class.
82. What point is the writer making in the fifth paragraph?
A. It is unnecessary to examine the historical roots of our prejudices.
B. We need to question assumptions we have taken for granted.
C. There is very little reason for us to disparage the arts.
D. The true value of intellectual activity may be exaggerated.
83. The author suggests that one reason for our 'invidious discrimination' (paragraph 5) is
A. a cultural need to value intellectual over practical activity.
B. the perpetuation of the stigma associated with work.
C. our natural tendency to base our judgments on our instincts.
D. the lack of knowledge about human cognition at the time.
84. What does the writer emphasize about humans in the sixth paragraph?
A. their yearning for psychological relief B. their inability to put aside their biases
C. their resilience in the face of adversity D. their obsession with unrealistic aims
85. The writer's attitude to humans' desire to 'escape from the perils of uncertainty' (paragraph 6) is
A. casual dismissal. B. detached neutrality.
C. critical skepticism. D. mild distrust.

Your answers:

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

Part 5. For questions 86–95, read a book 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.

TO CATCH A KING

Anna Keay reviews Charles Spencer's book about the hunt for King Charles II during the English Civil War of the seventeenth century

- A.** Charles Spencer's latest book, *To Catch a King*, tells us the story of the hunt for King Charles II in the six weeks after his resounding defeat at the Battle of Worcester in September 1651. And what a story it is. After his father was executed by the Parliamentarians in 1649, the young Charles II sacrificed one of the very principles his father had died for and did a deal with the Scots, thereby accepting Presbyterianism¹ as the national religion in return for being crowned King of Scots. His arrival in Edinburgh prompted the English Parliamentary army to invade Scotland in a pre-emptive strike. This was followed by a Scottish invasion of England. The two sides finally faced one another at Worcester in the west of England in 1651. After being comprehensively defeated on the meadows outside the city by the Parliamentarian army, the 21 year-old king found himself the subject of a national manhunt, with a huge sum offered for his capture. Over the following six weeks he managed, through a series of heart-pounding close escapes, to evade the Parliamentarians before seeking refuge in France. For the next nine years, the penniless and defeated Charles wandered around Europe with only a small group of loyal supporters.
- B.** Years later, after his restoration as king, the 50-year-old Charles II requested a meeting with the writer and diarist Samuel Pepys. His intention when asking Pepys to commit his story to paper was to ensure that this most extraordinary episode was never forgotten. Over two three-hour sittings, the king related to him in great detail his personal recollections of the six weeks he had spent as a fugitive. As the king and secretary settled down (a scene that is surely a gift for a future scriptwriter), Charles commenced his story: 'After the battle was so absolutely lost as to be beyond hope of recovery, I began to think of the best way of saving myself.'
- C.** One of the joys of Spencer's book, a result not least of its use of Charles II's own narrative as well as those of his supporters, is just how close the reader gets to the action. The day-by-day retelling of the fugitives' doings provides delicious details: the cutting of the king's long hair with agricultural shears, the use of walnut leaves to dye his pale skin, and the day Charles spent lying on a branch of the great oak tree in Boscobel Wood as the Parliamentary soldiers scoured the forest floor below. Spencer draws out both the humour – such as the preposterous refusal of Charles's friend Henry Wilmot to adopt disguise on the grounds that it was beneath his dignity – and the emotional tension when the secret of the king's presence was cautiously revealed to his supporters.
- D.** Charles's adventures after losing the Battle of Worcester hide the uncomfortable truth that whilst almost everyone in England had been appalled by the execution of his father, they had not welcomed the arrival of his son with the Scots army, but had instead firmly bolted their doors. This was partly because he rode at the head of what looked like a foreign invasion force and partly because, after almost a decade of civil war, people were desperate to avoid it beginning again. This makes it all the more interesting that Charles II himself loved the story so much ever after. As well as retelling it to anyone who would listen, causing eye-rolling among courtiers, he set in train a series of initiatives to memorialise it. There was to be a new order of chivalry, the Knights of the Royal Oak. A series of enormous oil paintings depicting the episode were produced, including a two-metre-wide canvas of

¹ Presbyterianism: part of the reformed Protestant religion

Boscobel Wood and a set of six similarly enormous paintings of the king on the run. In 1660, Charles II commissioned the artist John Michael Wright to paint a flying squadron of cherubs² carrying an oak tree to the heavens on the ceiling of his bedchamber. It is hard to imagine many other kings marking the lowest point in their life so enthusiastically, or indeed pulling off such an escape in the first place.

- E. Charles Spencer is the perfect person to pass the story on to a new generation. His pacy, readable prose steers deftly clear of modern idioms and elegantly brings to life the details of the great tale. He has even-handed sympathy for both the fugitive king and the fierce republican regime that hunted him, and he succeeds in his desire to explore far more of the background of the story than previous books on the subject have done. Indeed, the opening third of the book is about how Charles II found himself at Worcester in the first place, which for some will be reason alone to read *To Catch a King*.
- F. The tantalising question left, in the end, is that of what it all meant. Would Charles II have been a different king had these six weeks never happened? The days and nights spent in hiding must have affected him in some way. Did the need to assume disguises, to survive on wit and charm alone, to use trickery and subterfuge to escape from tight corners help form him? This is the one area where the book doesn't quite hit the mark. Instead its depiction of Charles II in his final years as an ineffective, pleasure-loving monarch doesn't do justice to the man (neither is it accurate), or to the complexity of his character. But this one niggle aside, *To Catch a King* is an excellent read, and those who come to it knowing little of the famous tale will find they have a treat in store.

In which section are the following mentioned?

- the seemingly cinematic nature of an event
- a celebration unbefitting for a person of stature
- a renunciation of an uncompromising stance
- a story's ability to evoke feelings of incredulity
- an abstention fuelled by aristocratic ego
- being forced to lead a nomadic existence
- the inauthenticity of a character's portrayal
- a capacity for evaluating events impartially
- a natural instinct for self-preservation
- an occasion which was poorly received

Your answers:

86.
87.
88.
89.
90.
91.
92.
93.
94.
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.

By one of the ironic perversities that often attend the course of affairs, the existence of the works of art upon which formation of aesthetic theory depends has become an obstruction to theory about them. For one reason: these works are products that exist externally and physically. In common conception, the work of art is often identified with the building, book, painting, or statue in its existence apart from human

² cherub: an image of angelic children used in paintings

experience. Since the actual work of art is what the product does with and in experience, the result is not favourable to understanding. In addition, the very perfection of some of these products, the prestige they possess because of a long history of unquestioned admiration, creates conventions that get in the way of fresh insight. When an art product once attains classic status, it somehow becomes isolated from the human conditions under which it was brought into being and from the human consequences it engenders in actual life experience.

When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance, with which aesthetic theory deals. Art is remitted to a separate realm, where it is cut off from that association with the materials and aims of every other form of human effort and achievement. A primary task is thus imposed upon one who undertakes to write upon the philosophy of the fine arts. This task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings universally recognised to constitute experience. Mountain peaks do not float unsupported; they do not even just rest upon the earth. They are the earth in one of its manifest operations. It is the business of those who are concerned with the theory of the earth, geographers and geologists, to make this fact evident in its various implications. The theorist who would deal philosophically with fine art has a like task to accomplish.

If one is willing to grant this position, even if only by way of temporary experiment, one will see that there follows a conclusion which is at first sight surprising. In order to understand the meaning of artistic products, we have to forget them for a time, to turn aside from them and have recourse to the ordinary forces and conditions of experience that we do not usually regard as aesthetic. We must arrive at the theory of art by means of a detour. For theory is concerned with understanding and insight. It is, of course, quite possible to enjoy flowers in their coloured form and delicate fragrance without knowing anything about plants theoretically. But if one sets out to understand the flowering of plants, one is committed to finding out something about the interactions of soil, air, water and sunlight that condition the growth of plants.

Springboard
English

Part 2. The tables below provide information on the percentage of people holding full driving licences in Great Britain by age and gender. Summarise the information by selecting and reporting the main features, and make comparisons where relevant.

FULL CAR DRIVING LICENCE HOLDERS: MEN

Age	17–20	21–29	30–39	40–49	50–59	60–69	70+
1976	37%	78%	83%	81%	77%	59%	35%
2006	38%	71%	84%	87%	91%	90%	77%

FULL CAR DRIVING LICENCE HOLDERS: WOMEN

Age	17–20	21–29	30–39	40–49	50–59	60–69	70+
1976	20%	41%	50%	39%	22%	16%	3%
2006	37%	62%	79%	80%	77%	62%	32%

Springboard
English

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

Some people believe that humans must always strive to surpass artificial intelligence, while others think that there is no longer any point in competing with artificial intelligence.

Discuss both views and give your own opinion.

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

Springboard
English

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 –