

DỰ ÁN CHICKEN MINDS BAN CHUYÊN MÔN TIẾNG ANH

Kỳ THI THỬ TUYỀN SINH LỚP 10 THPT CHUYỀN NĂM HỌC 2024 – 2025

ĐỀ THI THỬ ĐỢT 2

Môn thi:	TIẾNG ANH (không chuyên)
Thời gian:	60 phút (không kể thời gian giao đề)
Ngày thi:	27/4/2024
	Đề thi gồm có 06 trang

SỐ PHÁCH

- Thí sinh làm bài vào Phiếu trả lời (Answer sheet).
- Chỉ những câu trả lời được ghi tại Phiếu trả lời (Answer sheet) mới được chấm điểm.
- Thí sinh KHÔNG được sử dụng tài liệu, kể cả từ điển.
- Giám thị KHÔNG giải thích gì thêm.

INSTRUCTIONS FOR CANDIDATES

- Do not open this question paper until you are told to do so.
- Write your name, date and place of birth, exam room number and candidate number on your answer sheet.
- Read the instructions for each part of the paper carefully. Answer all the questions. Only answers that follow the instructions will be counted for marking.
- Read the instructions on the answer sheet. Write your answers in the corresponding numbered boxes provided on your answer sheet. Use a **pen**, not a pencil.
- You must complete the answer sheet within the time limit.
- At the end of the test, hand in both this question paper and your answer sheet.

INFORMATION FOR CANDIDATES

There are 5 sections and 50 questions in this paper.

- Section I: Pronunciation consists of 2 parts and questions 1 4.
 - Each question carries two points.
- Section II: Use of English consists of 3 parts and questions 5 25.
 - Each question carries two points.
- Section III: Reading consists of 2 parts and questions 26 40.
 - Each question carries two points.
- Section IV: Word formation consists of questions 41 45.
 - Each question carries two points.
- Section V: Key word transformation consists of questions 46 50.
 - Each question carries up to two points.



I. PRONUNCIATION (8 points) Part 1. For questions 1 and 2, write the letter A, B, C or D in the corresponding numbered boxes provided on your answer sheet to indicate the word whose underlined part is pronounced differently from that of the others. (4 points) 1. A. further B. ethnic **C.** sunbathing D. therefore 2. A. sword B. swear C. swan D. sweat Part 2. For questions 3 and 4, write the letter A, B, C or D in the corresponding numbered boxes provided on your answer sheet to indicate the word that has a different stress pattern from that of the others. (4 points) 3. A. encouragement B. material C. embroidery D. economic 4. A. bureau B. abrupt C. parade D. predict II. USE OF ENGLISH (42 points) Part 1. For questions 5-12, write the letter A, B, C or D in the corresponding numbered boxes provided on your answer sheet to indicate the correct answer to each of the following questions. (16 points) unexpected setbacks, the team managed to complete the research project on time. **5.** Although there were A. little B. few C. a few **D.** a little ? 6. Let's go to the supermarket, B. won't we C. shall we A. will we D. shan't we 7. If I had gone to bed earlier, I ____ ____ so sleepy right now. A. wouldn't have been B. won't be C. wouldn't be D. won't have been 8. his homework, he invited his friends over to play some games. A. Have finished B. Finished **C.** After finished D. Having finished 9. All of my plans for a holiday in Paris ____ when the tour company went bankrupt. A. fell through B. fell out C. fell behind D. fell between 10. Jennifer is a resourceful person who always _____ __ opportunities that present themselves. A. takes advantage of **B.** takes part in C. puts down D. bonds with **11.** Lighting typically for 10 to 15 percent of household electricity bills. A. accounts B. makes up C. comprises D. constitutes _____ to reach Carl for days, but his phone is always out of order. 12. A. I'm trying B. I had tried C. I've been trying D. I tried

Part 2. For questions 13-20, read the text below and write the letter A, B, C or D in the corresponding numbered boxes provided on your answer sheet to indicate the answer that best fits each gap. (16 points)

History of smallpox vaccination

Smallpox was (13) ______ infectious, with no known cure. It began as early as 1350 BCE, with cases (14) ______ in the study of Egyptian mummies. The ancient practice of variolation (named for smallpox, also known as variola or 'la variole') was widely used in Asia and some parts of Africa. This consisted of transferring to healthy people small (15) ______ of material from smallpox sores, resulting (16) ______ milder forms of illness and much lower mortality than natural infection. Some sources suggest practices of variolation were taking place as early as 200 BCE.

Written accounts from the mid-1500s describe a form of variolation used in China known as insufflation, where smallpox scabs were dried, ground and blown into the nostril using a pipe. In India, similar practices were carried **(17)** ______ through inoculation, using a lancet or needle to transfer material from smallpox pustules to the skin of healthy children. Accounts from the 18th century suggest this technique **(18)** ______ back hundreds of years.

Variolation (in the form of inoculation) was introduced in Europe by Lady Mary Wortley Montagu 300 years ago in 1721, after she had observed the practice in the Ottoman Empire, where her husband was stationed as ambassador to Turkey. Around the same time, it came to public (19) ______ in the American colonies. Enslaved West Africans had long practised the technique, and after his slave Onesimus told him about how it worked in 1716, Cotton Mather publicized it and argued (20) ______ its use in response to a 1721 outbreak of smallpox in Massachusetts.





13. A. strongly	B. quickly	C. highly	D. badly
14. A. having found	B. being found	C. were found	D. had been found
15. A. number	B. numbers	C. amounts	D. amount
16. A. in	B. at	C. on	D. from
17. A. forward	B. back	C. out	D. away
18. A. stands	B. dates	C. pushes	D. returns
19. A. realization	B. attention	C. awareness	D. understanding
20. A. for	B. against	C. into	D. with

Part 3. For questions 21-25, each sentence contains either a single error or no error at all. If the sentence contains an error, choose the underlined part (A, B, C or D) that is incorrect; if the sentence is correct, select choice E. Write the correct letter A-E in the corresponding numbered boxes provided on your answer sheet. (10 points)

21. Most factory workers seems to be content with their new working conditions. No error						
	Α	В	С	D E		
22.	It was obvious that all o	of the candidates h	ad planned <u>carefu</u>	lly for the televised deba	te, <u>for each answer to</u> the	e opening question
			Α		ВС	
	showed evidence of ha	ving been rehears	ed. <u>No error</u>			
		D	E			
23.	They have conducted e	exhausting researd	n <u>into</u> the effects o	f electronic devices on c	hildren's <u>behaviour</u> and th	eir <u>attention span</u> .
		Α	В		С	D
	No error					
	E					
24.	24. The region has a climate so severe that plants growing there rarely had been more than twelve inches high. No error					
		Α	В	С	D	E
25. The principal has decided who the prize winners will be and will announce the names in the assembly today. No error						
	Α	В	C D			E
		、				

III. READING (30 points)

Part 1. For questions 26-33, read an article about a famous sculptor 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 the text. (16 points)

A man with a mission

Owen Forrest, one of today's most famous sculptors, talks about work, inspiration and his new work.

Clean shaven, with shoulder-length hair, the artist Owen Forrest looks younger than 35. Interviewing him is quite hard, not because he's a difficult person, but because he's so agreeable. Make a comment about his work and how it challenges ideas about life in the modern city, and he'll smile and answer, "Yes, I see your point." Or he'll cut you off in the middle of a question to offer you some more coffee.

He isn't trying to be vague; he's just a shy young man from central England. Perhaps that's why he seems such a down-to-earth person. Far from having a typical artist's temperament, he comes across more like a farmer who just happened to wander into a giant studio in London and start working. When I asked him how it felt to represent Britain at the 2007 Paris Biennale Art Show, he replied that it was "very nice" and that he was rather surprised but, of course, pleased to have been chosen. His modesty is rather charming, and highly unusual in an artist.

It's not often that someone of Forrest's fame will sit down to answer the ordinary person's questions on such topics as where his inspiration comes from, what it's like to sculpt without machines in today's mechanised world, or simply why he does it. Forrest say he was prompted to write *My Hands, My Vision* by a sense that many people's interest in his art extended beyond mere everyday conversation. "I was asked very intelligent questions by people who weren't in the art world, from taxi drivers to people in supermarket queues. It made me realise that people have an interest in what I do which goes beyond browsing in galleries and museums," he says.

My Hands, My Vision avoids the biographical and mainly focuses on Forrest's inspiration. "The events in my life haven't had a huge influence on my work," he says, though he admits his father's obsession with wood-carving and carpentry have played a role. The book aims to open up the process of how he creates his sculptures, how his imagination is sparked by an idea or perhaps something he happens to see on the street. He seeks to replace the sense of false mystery which surrounds many artists with a more realistic window into the kind of physical and mental work it takes to be a sculptor.



"The publicity an artist gets when they show a new series of works in the media is a double-edged sword," Forrest points out. "You get attention, but you also come in for a lot of criticism from the media. First, they ask you to talk about your work and then they create their own interpretations, regardless of what you tell them your work actually says or means."

Forrest's personal working style is to build up each sculpture piece by piece. He says that this process is not widely understood. "There's no real vocabulary for discussing the craft of building the types of sculptures I create. Reviews of art work which appear in magazines or newspapers tend to be based on whether the reviewer likes the particular artist or not, rather than discussing whether the artist is skilful, or how intelligent his work is."

There is still something mysterious about the creation of an amazing sculpture. "It's very personal, very emotional. It's like building a new friendship," Owen says. "When you are building a friendship, you have periods of being very close and times when you are separate. It's similar with sculpting. You can spend days working non-stop, and then you find you need to take a break for a week or so. Once a sculpture is finished, the process you went through to create it remains with you, like an old friend."

Owen includes examples of his early work in *My Hands, My Vision*. "I wanted to make a point about all those who criticised my early work as rubbish. It wasn't all bad, and it has affected the work I create today, as well as my approach to sculpting. It was an important building block in my desire to create sculptures where people are challenged not only to view the world in a different way, but their own place in that world." His success seems to prove he has achieved his goals.

- 26. Why did the writer feel that interviewing Owen Forrest was difficult?
 - A. He didn't like to answer questions.
 - C. He wasn't interested in being interviewed.
- 27. What surprised the writer about Owen Forrest?A. He had once worked as a farmer.
 - **C.** He had taken part in a famous art show.
- **28.** What prompted Owen Forrest to write his book?
 - A. He was tired of answering questions about his work.C. He wanted to entertain people with his writing.
- 29. The main purpose of Owen Forrest's book was toA. give important details of his own life.C. explain how he works as an artist.
 - C. explain now ne works as an artist.
- How does Owen Forrest feel about media publicity?
 A. It is mostly beneficial.
 - **C.** It is usually too critical.
- 31. Owen Forrest implies that art critics
 - **A.** have a limited vocabulary.
 - C. are often biased.
- 32. When Owen Forrest is making one of his sculpturesA. he wants to create new friendships.C. he goes through a variety of feelings.
- **33.** Why did Owen Forrest want to include his early work in his book?
 - A. To show its influence on his later work.
 - **C.** To prove that it was actually very good.

- B. He talked too much about himself.
- D. He was too pleasant with his responses.
- B. His behaviour wasn't typical of artists.
- D. His studio was too large to work in.
- **B.** He knew people were tired of visiting museums.
- D. He realised people were curious about his work.
- B. analyse the difficulties of an art career.
- D. encourage others to become artists.
- B. It doesn't always contain the truth.
- D. It isn't good promotion.
- B. do not understand sculptors.
- **D.** do not know how to appreciate art.
- B. he usually takes a week off work.
- D. he keeps going until it's finished.
- B. To challenge people's views of the world.
- **D.** To annoy the people who criticise him.

Part 2. For questions 34-40, read an extract from a novel 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 the text. (14 points)

As the first guests arrived at the house, our mother became visibly more anxious. Although I knew her stomach must have been tied in knots, making her feel sick, it was the slight tremor in her voice and the unsteadiness of her usually still hands that gave her away. Without wanting to, I found myself looking back on similar occasions when she and my father had thrown extravagant parties for friends and family or for my father's many business associates. Always the perfect hostess, she threw parties which were inevitably glittering social events. She hired caterers to keep everyone's plates full and glasses topped up and musicians to provide music for dancing. What made her stand out, though, was that she never forgot a face and mingled so that each of her guests felt important. No one could have faulted her. But since my father's death, things had been different. She was a shadow of the woman she had been, unrecognisable. She had gradually withdrawn socially and in spite of her friends' efforts, she had lost contact with everyone except her immediate family.



But I reminded myself that that was the past and that things were about to change and to change for the better. A number of years had passed and we were all grown up, each with a family of our own to raise. My sisters had moved abroad while I had chosen to remain closer to home and, due to our busy lives, the years had slipped by unnoticed. However, this year was going to be the first time in a long time that we would all be together for the festive season. For that reason alone, the timing was perfect; we could organise a New Year's Eve party under the pretence of us all being together without my mother realising our ulterior motive: to remind her that she still had a life to live. I knew she would not be very receptive and at first she had refused **point blank**. Then she had come up with all kinds of excuses, but eventually even those had run out. It had taken months of gentle persuasion on my part to get her to reluctantly agree to it. As she slowly became involved in the planning, I began to see glimpses of the mother we had known so well: the sound of her laughter, the look on her face as she decided who to invite and what entertainment to provide.

And now here we were, my mother, sisters and I, ready to welcome the first guests. The house was brightly lit, the caterers had laid out the buffet and the band was playing in the background. Everything was perfect. I turned to look at my mother as she stepped forward to greet <u>them</u>. 'Olivia and Brian, how lovely it is to see you again. It's been such a long time,' she said. 'Won't you come in?' As more of our friends and family arrived, I could see my mother blossom. She hadn't lost her touch. Later in the evening, once the food had been cleared away and the dancing had started, everyone seemed to be having a wonderful time, and my sisters and I looked on with pride and more than a little relief while our mother mingled with her guests as she used to. I suppose it was understandable that we had wondered whether we were doing the best thing, or the worst thing by forcing our mother into such a situation.

Finally the evening ended and as we cleared away the last of the glasses, my mother spoke. 'That was quite an evening,' she said. 'I think your father would be proud of us, don't you?'

34.	How could someone tell th	at the writer's mother was anxious?		
	A. She looked unwell.		B. Her stomach hurt.	
	C. Her hands were shakin	g.	D. She couldn't speak very	/ well.
35.	What made the writer's mo	other the perfect hostess?		
	A. the food and drinks she	served	B. her ability to remember	who each of her guests was
	C. the entertainment she p	provided	D. the fact that her parties	were so extravagant
36.	What was the real reason the writer and his sisters organised the party?			
	 A. They wanted their mother to start living a normal life again. C. They wanted to celebrate the New Year. 		B. The family would all be together again.	
			D. They hadn't had a party for a long time.	
37.	It took the writer a long time to			
	A. arrange the New Year's Eve party.		B. convince his mother she should throw a party.	
	C. get used to his mother's	s excuses.	D. get his sisters to come home.	
38.	The phrase ' point blank ' in the second paragraph is closest in meaning to			
	A. unreasonably	B. bluntly	C. hesitantly	D. easily
39.	What does the bold, under	rlined word ' <u>them</u> ' in the third paragrap	oh refer to?	
	A. the caterers	B. the band	C. the first guests	D. my sisters
40.	The writer and his sisters f	elt relieved at the party		
	A. because it was obvious	ly going well.		
	B. because they had worri	ed that their mother wouldn't cope with	n it.	
	C. because everyone seen	med to be enjoying themselves.		
	D. because the dancing ha	ad finally started.		

IV. WORD FORMATION (10 points)

For questions 41-45, write the correct form of each bracketed word in each sentence in the corresponding numbered boxes provided on your answer sheet.

- 41. It was a ______ night, which gave us a clear view of all the stars in the sky. (CLOUD)
- **42.** Many people believe that parents should respect children's online _____. (**PRIVATE**)
- 43. The atmosphere at the party was _____, and we felt like we were outsiders. (INVITE)
- 44. He has always been a(n) _____ man, trying out all sorts of extreme sports. (ADVENTURE)
- **45.** It is said that travelling by plane is _______ safer than other forms of travel, with only 5 fatal accidents out of 32.2 million flights in 2022 according to the International Air Transport Association. **(CONSIDER)**



V. KEY WORD TRANSFORMATION (10 points)

For questions 46-50, complete the second sentence so that it has a similar meaning to the first one, using the word given in brackets. Do not change the word given. You must use between THREE AND EIGHT WORDS, including the word given. Write ONLY THE MISSING WORDS in the corresponding numbered boxes provided on your answer sheet.

46.	The cost of petrol has gone up a great deal in recent years. (SHARP)	notrol in recent vecto	
47.	There has been	petrol in recent years.	
	Tyler	_this evening.	
48.	"What about teaching high school students effective time management skills?" said N	/Ir. Tam. (HOW)	
	Mr. Tam suggested that high school students	_effectively.	
49.	My brother needed more than two hours to finish his math homework last night. (OVER)		
	lt	his math homework last night.	

 50.
 I've never had problems with my cell phone before. (TIME)

 This is the ______ me problems.

- THE END OF THE TEST -