

PHIẾU LÀM BÀI THI NĂNG LỰC NGOẠI NGỮ

Tiếng: Anh

Kỹ năng: Đọc

Thời gian làm bài: 60 phút Số trang đề thi: 08 trang

Họ và tên thí sinh: Số báo danh: Phòng thi:

Ngày sinh:/...../..... Nơi sinh: Giới tính:

Please write your answers to the test here.

1. _____
2. _____
3. _____
4. _____
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22.4
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Duy
Th

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INSTRUCTIONS:

*There are **THREE** sections in this test. Write all your answers on the answer sheet while reading. You will have **NO EXTRA TIME** to transfer your answers onto the answer sheet. At the end of the examination, hand in both the question paper and the answer sheet.*

READING PASSAGE 1: You should spend about 20 minutes on **Questions 1-13**, based on Reading Passage 1 below.

If you wander through New York's Museum of Modern Art, you'll eventually come across Painting Number 2 by Franz Kline - a set of thick, unruly black lines on a white canvas. Elsewhere, you will find one of Mark Rothko's many untitled works, consisting of various colored rectangles. And in front of both paintings, you will inevitably find visitors saying, "A child could paint that." To which Angelina Hawley-Dolan and Ellen Winner replied: "Could they?"

In a series of experiments, Psychologists Angelina Hawley-Dolan and Ellen Winner, along with their colleagues at Boston College, asked hundreds of art outsiders to evaluate works by famous abstract expressionists. They wanted to find out if people without much, or any, exposure to abstract art might still be able to detect the intentionality and skill in the abstract paintings of masters over those created by children or even animals.

The experimenters began by asking themselves, how do people evaluate abstract art, often described as "pictures of nothing"? People have little difficulty judging the skill of artists who make realistic paintings, but evaluating skill in those who paint or sculpt non-representationally is far more subjective. Works by 20th century abstract expressionists have often been likened - sometimes disapprovingly, sometimes positively - to children's paintings. Though many art critics assert that the scribbles of abstract artists are distinct from those made by children, the superficial similarity between abstract expressionist works and markings by preschoolers has led to embarrassing confusions. The mother of two-year-old toddler Freddie Linsky managed to dupe the art world by selling her son's work - including a splash of ketchup on a high chair - on Saatchi Online (admittedly, for a paltry £20). A chimp called Congo fared much better, selling off three paintings for £12,000 at Bonhams auction house, fetching more than did paintings by Warhol or Renoir.

Hawley-Dolan and Winner recruited 32 art students and 40 psychology students and asked them to view and evaluate a display of 30 pairs of paintings. One piece of each pair was the work of a recognized artist, such as Kline, Rothko, Cy Twombly, Gillian Ayre, and more. The other came from lesser-known "painters" including preschool children, elephants, chimps, gorillas, and monkeys. The paintings were matched according to color, line quality, brushstroke and medium. The students were asked two questions: *Which image do you like more and why? Which image do you think is the better work of art and why?*

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Both groups of students preferred the professional pieces to the amateur ones, and judged them to be superior. Even the psychology students, who had no background in art education, felt the same way, although as you might expect, their preference for the professional works was slightly weaker. Throughout the experiments, the students typically picked the professional pieces between 60% and 70% of the time. These aren't overwhelming majorities, but they were statistically significant. It shows most people were picking up on a more sophisticated style in the works of famous painters. On average, the participants could determine that a child could not "paint that" even if first glances might suggest otherwise.

Hawley-Dolan and Winner also wanted to assess the effect that "labeling" has on how a person appraises a piece of art. In other words, if a painting by a monkey is labeled as being the work of a famous artist, will it be more favorably appraised?

On the whole, Hawley-Dolan and Winner found that it didn't matter if the students were duped into thinking that the paintings came from the wrong "artist." The researchers correctly labeled the pairs of paintings on some of the tests (artist, child, monkey, or elephant) and mislabeled them on others. Even with these tags, most students still preferred the actual professional painting. This goes against an earlier experiment by Ulrich Kirk, who found that people find paintings to be more aesthetically pleasing when they're labeled as having come from a gallery, rather than having been generated by computers. But this study did not involve paired comparisons. Hawley-Dolan and Winner think that such side-by-side judgments are better ways of telling if people can discriminate between pieces produced by different painters.

When asked why they made their choices, both groups of students speculated about what the artist was trying to achieve, or what was going through their mind at the time. They saw more of such intentions in the professional pieces than in the more random shapes of the children and animals. As Hawley-Dolan and Winner write: "People untrained in visual art see more than they realize when looking at abstract expressionist paintings. People may say that a child could have made a work by a recognized abstract expressionist, but when forced to choose between a work by a child and one by a master such as Rothko, they are drawn to the Rothko even when the work is falsely attributed to a child or nonhuman. People see the mind behind the art."

Questions 1-8: *Do the following statements agree with the information given in the reading passage? In boxes 1-8 on your answer sheet, write*

- | | |
|------------------|---|
| TRUE | <i>if the statement agrees with the information</i> |
| FALSE | <i>if the statement contradicts the information</i> |
| NOT GIVEN | <i>if there is no information on this</i> |

1. Both Painting Number 2 and Rothko's untitled paintings are given as examples of abstract expressionism.
2. Angelina Hawley-Dolan and Ellen Winner both had strong backgrounds in art.
3. The author used the expression "pictures of nothing" to refer to the art done by children.
4. According to the author, it is easier to judge the skill level of painters who paint still life, portraits, and landscapes than it is of abstract painters.
5. The paintings made by Congo sold for more than those made by Freddy Linsky.

6. Hawley-Dolan and Winner's research supported the findings from a previous experiment carried out by Ulrich Kirk.
7. The psychology students who participated in the experiment were less likely to judge correctly whether art was created by an artist or a non-artist.
8. It was possible for the participants who took part in the experiment to determine which paintings had been made by children and which were made by animals.

Questions 9-13: Complete the notes below. Choose **NO MORE THAN TWO WORDS** from the passage for each answer. Write your answers in boxes **9-13** on your answer sheet.

Research by Hawley-Dolan and Ellen Winner

A. Purpose:

To find out how well people can distinguish between famous works of expressionist art and those made by animals or children.

B. Background:

Judging expressionist art is difficult compared to judging more **9.** _____ paintings.
e.g. 3 paintings by **10.** _____ sold for a lot of money at a famous auction house.

C. Method:

Researchers recruited 32 art students and 40 psychology students to take part in the study. Participants evaluated 30 pairs of paintings – half by recognised artists, half by lesser-known “painters”

D. Results:

On the whole, both groups of students **11.** _____ art made by professional artists.

E. Conclusions:

Participants were able to distinguish between the art pieces because they could recognise the **12.** _____ of the professional artists in their work. The drawings of children and animals appeared more **13.** _____.

READING PASSAGE 2: You should spend about 20 minutes on **Questions 14-26**, based on Reading Passage 2 below.

For the first century or so of the industrial revolution, increased productivity led to decreases in working hours. Employees who had been putting in 12-hour days, six days a week, found their time on the job shrinking to 10 hours daily, then, finally, to eight hours, five days a week. Only a generation ago social planners worried about what people would do with all this new-found free time. In the US, at least, it seems they need not have bothered. Although the output per hour of work has more than doubled since 1945, leisure seems reserved largely for the unemployed and underemployed. Those who work full-time spend as much time on the job as they did at the end of World War II. In fact, working hours have increased noticeably since 1970 — perhaps because real wages have stagnated since that year. Bookstores now abound with manuals describing how to manage time and cope with stress.

There are several reasons for lost leisure. Since 1979, companies have responded to improvements in the business climate by having employees work overtime rather than by hiring extra personnel, says economist Juliet B. Schor

of Harvard University. Indeed, the current economic recovery has gained a certain amount of notoriety for its "jobless" nature: increased production has been almost entirely decoupled from employment. Some firms are even downsizing as their profits climb. "All things being equal, we'd be better off spreading around the work," observes labour economist Ronald G. Ehrenberg of Cornell University.

Yet a host of factors pushes employers to hire fewer workers for more hours and, at the same time, compels workers to spend more time on the job. Most of those incentives involve what Ehrenberg calls the structure of compensation: quirks in the way salaries and benefits are organised that make it more profitable to ask 40 employees to labour an extra hour each than to hire one more worker to do the same 40-hour job.

Professional and managerial employees supply the most obvious lesson along these lines. Once people are on salary, their cost to a firm is the same whether they spend 35 hours a week in the office or 70. Diminishing returns may eventually set in as overworked employees lose efficiency or leave for more arable pastures. But in the short run, the employer's incentive is clear.

Even hourly employees receive benefits - such as pension contributions and medical insurance - that are not tied to the number of hours they work. Therefore, it is more profitable for employers to work their existing employees harder.

For all that employees complain about long hours, they, too, have reasons not to trade money for leisure. "People who work reduced hours pay a huge penalty in career terms," Schor maintains. "It's taken as a negative signal about their commitment to the firm." Lotte Bailyn of Massachusetts Institute of Technology adds that many corporate managers find it difficult to measure the contribution of their underlings to a firm's well-being, so they use the number of hours worked as a proxy for output. "Employees know this," she says, and they adjust their behavior accordingly.

"Although the image of the good worker is the one whose life belongs to the company," Bailyn says, "it doesn't fit the facts." She cites both quantitative and qualitative studies that show increased productivity for part-time workers: they make better use of the time they have, and they are less likely to succumb to fatigue in stressful jobs. Companies that employ more workers for less time also gain from the resulting redundancy, she asserts. "The extra people can cover the contingencies that you know are going to happen, such as when crises take people away from the workplace." Positive experiences with reduced hours have begun to change the more-is-better culture at some companies, Schor reports. Larger firms, in particular, appear to be more willing to experiment with flexible working arrangements.

It may take even more than changes in the financial and cultural structures of employment for workers successfully to trade increased productivity and money for leisure time, Schor contends. She says the U.S. market for goods has become skewed by the assumption of full-time, two-career households. Automobile makers no longer manufacture cheap models, and developers do not build the tiny bungalows that served the first postwar generation of home buyers. Not even the humblest household object is made without a microprocessor. As Schor notes, the situation is a curious inversion of the "appropriate technology" vision that designers have had for developing countries: U.S. goods are appropriate only for high incomes and long hours.

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Questions 14-20: Do the following statements agree with the claims of the writer given in Reading Passage 2?

In boxes 14-20 on your answer sheet, write

- | | |
|------------------|---|
| YES | <i>if the statement agrees with the claims of the writer</i> |
| NO | <i>if the statement contradicts the claims of the writer</i> |
| NOT GIVEN | <i>if it is impossible to say what the writer thinks about this</i> |

14. During the industrial revolution people worked harder.
15. Today, employees in the US are facing a reduction in working hours.
16. Salaries have not risen significantly since the 1970s.
17. The economic recovery created more jobs.
18. The loss of overworked employees' efficiency and the high turnover rate are the main differences between diminishing marginal returns and diminishing total returns.
19. Bailyn's research shows that part-time employees work more efficiently.
20. Increased leisure time would benefit two-career households.

Questions 21-22: Choose the correct letter, A, B, C or D. Write your answers in boxes 21-22 on your answer sheet.


21. Bailyn argues that it is better for a company to employ more workers because
 - A. crises occur if you are under-staffed.
 - B. it is easy to make excess staff redundant.
 - C. they can project a positive image at work.
 - D. people are available to substitute for absent staff.
22. Schor thinks it will be difficult for workers in the US to reduce their working hours because
 - A. they do not wish to return to the humble post-war era.
 - B. employers are offering high incomes for long hours.
 - C. the future is dependent on technological advances.
 - D. they would not be able to afford cars or homes.

Questions 23-26: The writer mentions a number of factors that have resulted, in employees working longer hours. Which **FOUR** of the following factors are mentioned?

Write your answers (A-H) in boxes 23-26 on your answer sheet.

LIST OF FACTORS

- A. Extra work is offered to existing employees.
- B. Increased production has led to joblessness.
- C. Employees value a career more than a family.
- D. Benefits and hours spent on the job are not linked.
- E. Longer hours indicate greater commitment to the firm.
- F. Overworked employees require longer to do their work.
- G. Books are available to help employees cope with stress.
- H. Managers estimate staff productivity in terms of hours worked.



READING PASSAGE 3: You should spend about 20 minutes on **Questions 27-40**, based on Reading Passage 3 below.

William Shakespeare is the Western world's most famous playwright – but did he really write the plays and poems that are attributed to him?

There has been controversy over the authorship of the works of Shakespeare since the nineteenth century. The initial impetus for this debate came from the fact that nineteenth century critics, poets and readers were puzzled and displeased when they were presented with the few remaining scraps of evidence about the life of “Shakspeare”, as his name was most commonly spelled. The author they admired and loved must have been scholarly and intellectual, linguistically gifted, knowledgeable about the lifestyle of those who lived in royal courts, and he appeared to have travelled in Europe.

These critics felt that the son of a Stratford glove-maker, whose only definite recorded dealings concerned buying property, some minor legal action over a debt, tax records, and the usual entries for birth, marriage and death, could not possibly have written poetry based on Classical models. Nor could he have been responsible for the wide-ranging intellectually and emotionally challenging plays for which he is so famous, because, in the nineteenth century world-view, writers inevitably called upon their own experiences for the content of their work. By compiling the various bits and pieces of surviving evidence, most Shakespearian scholars have satisfied themselves that the man from Stratford is indeed the legitimate author of all the works published under his name. A man called William Shakespeare did become a member of the Lord Chamberlain's Men, the dramatic company that owned the Globe and Blackfriars Theatres, and he enjoyed exclusive rights to the publication and performance of the dramatic works. There are 23 extant contemporary documents that indicate that he was a well-known poet or playwright. Publication and even production of plays had to be approved by government officials, who are recorded as having met with Shakespeare to discuss authorship and licensing of some of the plays, for example, ‘King Lear’.

However, two Elizabethans who are still strongly defended as the true Shakespeare are Christopher Marlowe and Edward de Vere, both of whom would have benefited from writing under the secrecy of an assumed name.

Marlowe's writing is acknowledged by all as the precursor of Shakespeare's dramatic verse style: declamatory blank verse that lifted and ennobled the content of the plays. The records indicate that he was accused of being an atheist: denying the existence of God would have been punishable by the death penalty. He is recorded as having ‘died’ in a street fight before Shakespeare's greatest works were written, and therefore it is suggested that he may have continued producing literary works while in hiding from the authorities.

De Vere was Earl of Oxford and an outstanding Classical scholar as a child. He was a strong supporter of the arts, including literature, music and acting. He is also recorded as being a playwright, although no works bearing his name still exist. However, in 16th century England it was not acceptable for an aristocrat to publish verse for ordinary people, nor to have any personal dealings with the low-class denizens of popular theatre.

To strengthen the case for their respective alternatives, literary detectives have looked for relationships between the biographies of their chosen authors and the published works of Shakespeare. However, during the sixteenth

and seventeenth centuries, there was no tradition of basing plays on the author's own life experiences, and therefore, the focus of this part of the debate has shifted to the sonnets. These individual poems of sixteen lines are sincerely felt reactions to emotionally charged situations such as love and death, a goldmine for the biographically inclined researcher.

The largest group of these poems express love and admiration and, interestingly, they are written to a "Mr W.H." This person is clearly a nobleman, yet he is sometimes given forthright advice by the poet, suggesting that the writing comes from a mature father figure. How can de Vere or Marlowe be established as the author of the sonnets?

As the son of a tradesman, Marlowe had no aristocratic status; unlike Shakespeare, however, he did attend and excel at Cambridge University where he mingled with the wealthy. Any low-born artist needed a rich patron, and such is the argument for his authorship of the sonnets. The possible recipient of these sonnets is Will Hatfield, a minor noble who was wealthy and could afford to contribute to the arts; this young man's friendship would have assisted a budding poet and playwright. Marlowe's defenders contend that expressions of love between men were common at this time and had none of the homosexual connotations that Westerners of the twenty-first century may ascribe to them.


The Earl of Oxford had no need of a wealthy patron. The object of De Vere's sonnets, it is suggested, is Henry Wriothesley, Earl of Southampton, whose name only fits the situation if one accepts that it is not uncommon to reverse the first and surnames on formal occasions. De Vere was a rash and careless man and, because of his foolish behaviour, he fell out of favour with Queen Elizabeth herself. He needed, not an artistic patron, but someone like Henry to put in a good word for him in the complex world of the royal court. This, coupled with a genuine affection for the young man, may have inspired the continuing creation of poems addressed to him. Some even postulate that the mix of love and stern advice may stem from the fact that Henry was de Vere's illegitimate son, though there is no convincing evidence of this fact.

Questions 27-29: Choose **THREE** letters **A-G**. Write the correct letters **A-G**, in boxes **27-29** on your answer sheet.

Which **THREE** of the following are given as reasons for the arguments that someone else wrote Shakespeare's works?

- A. We know that Shakespeare did not go overseas.
- B. Shakespeare went to prison for owing money.
- C. Shakespeare's life appears to have been limited.
- D. Shakespeare did not come from Stratford.
- E. We have little information about Shakespeare's life.
- F. Shakespeare spoke only the English language.
- G. The plays suggest that the writer was familiar with a high-class lifestyle.

Questions 30-35: Complete the table below. Choose **NO MORE THAN TWO WORDS** from the passage for each answer. Write your answers in boxes **30-35** on your answer sheet.



	Evidence for Different Authors
Shakespeare	<p>He was an actor.</p> <p>He had 30. _____ for printing and putting on the plays.</p> <p>31. _____ consulted Shakespeare before approving performance of the plays.</p>
Marlowe	<p>The plays use his writing style.</p> <p>He was in trouble because some people said he was an 32. _____.</p> <p>He may have faked his own death in a 33. _____.</p> <p>He needed to write in secrecy.</p>
De Vere	<p>He was an excellent student.</p> <p>He supported other writers, musicians and actors.</p> <p>He may have been a 34. _____.</p> <p>As a member of the upper class he could not write for 35. _____.</p>

Question 36: Choose the correct letter, **A, B, C** or **D**. Write your answer in box **36** on your answer sheet.

The sonnets are useful for researchers because they are

- A.** more personal than the plays.
- B.** all written to the same person.
- C.** shorter and easier than the plays.
- D.** addressed to a lower-class person.

Questions 37-40: Complete each sentence with the correct ending, **A-G**, below. Write the correct letter, **A-G**, in boxes **37-40** on your answer sheet.

- 37.** W.H. was probably a young man because
- 38.** W.H. could have been Marlowe's friend because
- 39.** W.H.'s name could have been Henry Wriothsesley because
- 40.** W.H. could have been De Vere's friend because

LIST OF ENDINGS

- A.** the poet may have changed the order of his initials.
- B.** W.H. had some influence with important people.
- C.** the content of the poems strongly suggests this.
- D.** the poems are addressed to the writer's child.
- E.** W.H. was able to provide financial support.
- F.** W.H. had been to Cambridge University.
- G.** W.H. had a lot of high-class enemies.