**1.2. TIẾNG ANH  
Questions 1-4:** *Choose a suitable word or phrase (marked A, B, C, or D) to fill in each blank.*

Câu 1: The famous animal conservationist \_\_\_\_ to raise funds for her latest African project when she \_\_\_\_ in a tragic accident.

A. was trying / was killed B. has been trying / had killed

C. tried / has been killed D. would try / was being killed

**→** **Đáp án A**

Câu 2: Only \_\_\_\_ employee knew how important the project was.

A. a little B. a few C. little D. few

**→** **Đáp án B**

Câu 3: Mr. Berry feels that the world today is not \_\_\_\_ it was during his childhood.

A. too safe for B. much safer that C. the safest that D. as safe as

**→** **Đáp án D**

Câu 4: Janet told me she wanted to see the National Theater's \_\_\_\_ of Arthur Miller's 'The Last Yankee'.

A. presents B. presentative C. presentatively D. presentation**→** **Đáp án D**

**Questions 5-8:** *Each of the following sentences has one error (A, B, C, or D). Find it and  
blacken your choice on your answer sheet.*

Câu 5: This exercise was more easy than the others, that almost everyone did it correctly.

A B C D

**→** **Đáp án A**

Câu 6: All states impose severe penalties on drivers who do not stop when he or she is involved in accidents.

A B C D

**→** **Đáp án D**

Câu 7: The strangely distorted, colorful pictures by Picasso has received much attention not

only from the critics, but also from the general public.

A B C D

**→** **Đáp án B**

Câu 8: Dr. Martini was accompanied with an intern who is specializing in orthopedic surgery at the university medical school, which was featured in the news recently.

A B C D

**→** **Đáp án A**

**Questions 9-12:** *Which of the following best restates each of the given sentences?*

Câu 9: We avoided that restaurant because of its bad reputation.

A. Since that restaurant had a bad reputation, we avoided it.

B. That restaurant had a bad reputation and we avoided it.

C. We had to avoid that restaurant as it had a bad reputation.

D. That restaurant had a bad reputation for which we had to avoid it.

**→** **Đáp án A**

Câu 10: They tried hard to win the match.

A. They tried hard and they won the match.

B. They tried hard so that they can win the match.

C. They tried so hard to win the match.

D. They tried to win the match by trying hard.

**→** **Đáp án B**

Câu 11: Timmy seems to be smarter than all the other kids in his group.

A. Timmy is as smart as all the kids in his group.

B. All the other kids in Timmy’s group are certainly not as smart as him.

C. Other kids are smart, but Timmy is smarter than most of them.

D. It is likely that Timmy is the smartest of all the kids in his group.

**→** **Đáp án D**

Câu 12: Dr. Mary Watson told Jack, “You cannot go home until you feel better.”

A. Dr. Mary Watson advised Jack to stay until he felt better.

B. Dr. Mary Watson did not allow Jack to go home until he felt better.

C. Dr. Mary Watson does not want Jack to go home because he is not feeling well now.

D. Dr. Mary Watson asked Jack to stay at home until he felt better.

**→** **Đáp án A**

Questions 13-15: Read the passage carefully.

1. There are two contrasted kinds of genius, the poetical and the philosophical; or, to speak yet more generally, the artistic and the critical. The former is distinguished by a **concrete**, the latter by an abstract, imagination. The former sees things synthetically, in all their natural complexity; the latter pulls things to pieces analytically and scrutinizes their relations. The former sees a tree in all its glory, where the latter sees an exogen with a pair of cotyledons. The former sees wholes, where the latter sees aggregates
2. Corresponding with these two kinds of genius, there are two classes of artistic productions. When the critical genius writes a poem or a novel, he constructs his plot and his characters in conformity to some prearranged theory, or with a view to illustrate some favorite doctrine. When he paints a picture, he first thinks how certain persons would look under certain given circumstances, and paints them accordingly. When he writes a piece of music, he first decides that this phrase expresses joy, and that phrase disappointment, and the other phrase disgust, and he composes accordingly. We therefore say ordinarily that he does not create, but only constructs and combines. It is far different with the artistic genius, who, without stopping to think, sees the picture and hears the symphony with the eyes and ears of imagination, and paints and plays merely what he has seen and heard.
3. Michelangelo, a kindred genius, did not keep cutting and chipping away, thinking how Moses ought to look, and what sort of a nose he ought to have, and in what position his head might best rest upon his shoulders. But, he looked at the rectangular block of Carrera marble, and beholding Moses grand and lifelike within it, knocked away the environing stone, that others also might see the mighty figure. And so Beethoven, an artist of the same **colossal** order, wrote out for us those mysterious harmonies which his ear had for the first time heard; and which, in his mournful old age, it heard none the less plainly because of its complete physical deafness. And in this way, Shakespeare wrote his Othello; spinning out no abstract thoughts about jealousy and its fearful effects upon a proud and ardent nature, but revealing to us the living concrete man, as his imperial imagination had spontaneously fashioned him.

*Choose an option (A, B, C, or D) that best answers each question.*

**Câu 13:** In paragraph 1, the word **concrete** is contrasted with the word

**A.** aggregates **B.** wholes **C.** complexity **D.** abstract

**→** **Đáp án D**

**Câu 14:** In paragraph 3, the use of the word **colossal** to describe Beethoven implies

**A.** No one really understands Beethoven’s music.

**B.** Beethoven’s symphonies are often performed in coliseums.

**C.** Beethoven wrote music to his patrons’ orders.

**D.** Beethoven was a musical genius.

**→** **Đáp án D**

**Câu 15:** The author uses the example of Beethoven’s deafness to illustrate

**A.** Beethoven’s sadness

**B.** Beethoven’s inherent creativity

**C.** Beethoven’s continuing musical relevance

**D.** Beethoven’s genius at overcoming obstacles

**→** **Đáp án B**