

HỌC TIẾNG ANH GIAO TIẾP THEO PHƯƠNG PHÁP TIẾP CẬN

TỰ NHIÊN

NO Grammar Rules - NO Homework - NO Stress

NATURAL ENGLISH

A Key To Speaking English Naturally

For Vietnamese learners

A proven method with guaranteed results!

New Edition 2019

NATURAL ENGLISH



For Proficiency

Introduction

Natural English (C2) là khóa học gì?

Natural English (C2) là khóa học tiếng Anh giao tiếp theo phương pháp tiếp cận tự nhiên do VOCA phát triển dành cho các người học ở trình độ sơ cấp, căn bản.

Đối tượng nên học Natural English (C2)

Nếu các mô tả bên dưới đây có vẻ giống với bạn thì có thể đây là khóa học phù hợp cho bạn. Nếu không, hãy chọn Natural English (Beginner), hoặc Natural English (Improver) đây là 2 khóa học tiếng Anh giao tiếp dành cho các bạn ở cấp độ thấp hơn.

- Những người đã có kiến thức cơ bản về tiếng Anh.
- Có thể đọc hiểu 70% ý nghĩa của đoạn văn, tương đương trình độ C1 – C2.
- Có khả năng nghe hiểu 70% ý nghĩa một bài nghe, tương đương trình độ B2 - C1.
- Khả năng phản xạ còn ở mức trung bình (có thể nghe hiểu nhưng không thể trả lời chính xác và nhanh)

Lưu ý: với các bạn mới bắt đầu học tiếng Anh, hoặc kiến thức nền tảng giao tiếp (từ vựng, phát âm) còn yếu, VOCA khuyến nghị các bạn hãy sử dụng các hệ thống học từ vựng và học phát âm của VOCA trước khi bắt đầu học Natural English.

Người học sẽ nhận được gì sau khi hoàn thành khóa học này?

- Tăng khả năng nghe hiểu câu chuyện, bài diễn thuyết có độ dài tương đối, tăng khả năng nghe tối thiểu 80% - 90% ý nghĩa câu chuyện.
- Tăng lượng từ vựng lên tối thiểu 200 từ sau mỗi khóa học. Đồng thời, tăng khả năng nhớ từ vựng, nắm được tối thiểu 80% lượng từ vựng trong mỗi câu chuyện. Tăng khả năng đọc hiểu những bài viết, báo cáo, những bài văn có độ dài tương đối.
- Tăng khả năng phản xạ ngôn ngữ, có thể hỏi và trả lời với những tình huống giao tiếp. Tăng khả năng giao tiếp ở mức độ trôi chảy, xử lý những tình huống ngẫu nhiên, có khả năng chủ động tham gia những mẫu hội thoại thông thường với những chủ đề quen thuộc.
- Sau khi học khóa học phản xạ Natural English (Advanced), người học có khả năng trả lời nhanh chóng được đa phần những dạng câu hỏi tiếng Anh kèm theo thông tin và ý kiến chủ quan một cách tự nhiên; đồng thời biết cách truy vấn thông tin để trả lời những câu hỏi mang tính suy luận.
- Nắm được cấu trúc và ý nghĩa của một câu chuyện.
- Tăng khả năng phát âm từ, cụm từ hay câu.

Tài khoản Natural English Online

Khi học Natural English (Beginner) người học sẽ kết hợp giáo trình học với các khóa học trực tuyến tương ứng trên hệ thống Natural English Online. Người học truy cập vào hệ thống học trực tuyến theo 2 cách sau:

- Cách 1: Truy cập website: <https://natural.voca.vn>
- Cách 2: Tải ứng dụng Natural English trên kho ứng dụng Google Play

Người học làm gì khi cần hỗ trợ, hướng dẫn học?

Nếu trong quá trình học bạn có câu hỏi cần hỗ trợ, hoặc các thắc mắc liên quan đến khóa học này, hãy liên hệ với đội ngũ hướng dẫn học của chúng tôi theo các kênh thông tin sau:

- Kênh hỗ trợ 1 – Hotline: (082)990.5858 (từ 8:00 – 21:00 mỗi ngày)
- Kênh hỗ trợ 2 – Email: support@voca.vn
- Kênh hỗ trợ 3 – Social: [Facebook.com/www.voca.vn](https://www.facebook.com/www.voca.vn)

Lời Kết

Chúng tôi, đội ngũ phát triển VOCA, rất vui được đồng hành cùng bạn trên con đường chinh phục Anh ngữ!

Learning Guide

1. Kế hoạch tổng quan

- Thời gian hoàn thành: 1 Tháng
- Số lượng bài học cần hoàn thành: 10 lessons

2. Cấu trúc của mỗi bài học

Mỗi bài học của Natural English bao gồm 4 phần chính:



Phần 1: **Mini-Story** (Câu chuyện).

Đây là nội dung chính sẽ xuyên suốt bài học, các phần học sẽ xoay quanh câu chuyện này.



Phần 2: **Vocabulary** (Từ vựng).

Phần học này sẽ giúp người học nắm vững ngữ nghĩa của các từ vựng chính xuất hiện trong câu chuyện. Từ đó người học có thể hiểu được ý nghĩa của cả câu chuyện.



Phần 3: **Question & Answer** (hỏi đáp).

Đây là phần học quan trọng nhất. Phần học này sẽ giúp người học phát triển khả năng nghe, khả năng nhận diện âm và cả ngữ pháp.



Phần 4: **Pronunciation** (phát âm).

Phần học này sẽ giúp người học cải thiện khả năng phát âm tiếng Anh qua công nghệ nhận diện giọng nói LRC.

3. Học thế nào sao cho hiệu quả?

Mỗi bài học của Natural English sẽ giúp người học phát triển 3 kỹ năng chính: Reading (Đọc hiểu), Listening (Nghe), Speaking (Nói). Để có được hiệu quả tốt nhất người học cần tuân thủ đúng các hướng dẫn sau:



READING

Các hoạt động cần làm:

Hoạt động 1	Đọc qua câu chuyện của bài học trong sách. Đọc bản tiếng Anh, không cần nhớ, chỉ cần nắm ý chính của bài học. Không khuyến khích người học sử dụng bản dịch tham khảo, yêu cầu chỉ cần nắm được nội dung chính, không học thuộc chúng.
Hoạt động 2	Xem qua danh sách các từ vựng cần học trong sách, mở ứng dụng Natural English trên điện thoại hoặc máy tính và bắt đầu hoàn thành phần học từ vựng trên đó. Hãy cố gắng đạt kết quả kiểm tra tối thiểu 80%, người học có thể học và kiểm tra lại nhiều lần.
Hoạt động 3	Đọc hiểu lại câu chuyện. Người học quay lại phần câu chuyện tiếng Anh trong sách xem đã hiểu rõ bao nhiêu phần trăm nội dung. Lúc này, người học có thể sử dụng bản dịch tham khảo trong sách.
Hoạt động 4	Kiểm tra khả năng đọc hiểu bằng cách hoàn thành các câu hỏi thuộc mục Question & Answer trong sách. Người học có thể sử dụng bảng đáp án (Answer sheet) phía sau mỗi bài học để kiểm tra kết quả.

Learning Guide

Yêu cầu:

1. Hãy chắc chắn bạn đã hiểu rõ ý nghĩa, cách phát âm của các từ vựng được học.
2. Hiểu rõ ràng 100% nội dung của câu chuyện được học trong bài.
3. Không ghi chép. Mọi hoạt động về học đều trên sách và chương trình online.



LISTENING

Các hoạt động cần làm:

Hoạt động 1	Bắt đầu phần học Question & Answer của bài học trên ứng dụng Natural English Online. Chọn hình thức Q&A ở mức độ Basic, hoàn tất toàn bộ các câu hỏi trong bài học. Tiếp đó quay lại phần học với hình thức Q&A ở mức độ Advanced và hoàn tất toàn bộ các câu hỏi trong bài học.
Hoạt động 2	Người học kiểm tra khả năng nghe của mình bằng cách hoàn thành phần kiểm tra của bước học Question & Answer của bài học trên chương trình Natural English Online. Hãy cố gắng đạt kết quả kiểm tra tối thiểu 80%, người học có thể học và kiểm tra lại nhiều lần.

Yêu cầu:

1. Mỗi hoạt động người học cần thực hiện lặp lại tối thiểu 3 lần.
2. Hãy nhớ đây là bước học quan trọng nhất. Vì vậy hãy hoàn tất bước học bằng cách đạt kết quả kiểm tra 100% với khoảng thời gian trả lời thấp nhất. Điều này đánh giá khả năng phản xạ của bạn nhanh hay chậm.



SPEAKING

Các hoạt động cần làm:

Hoạt động 1	Bắt đầu phần học Pronunciation của bài học trên ứng dụng Natural English Online. Đầu tiên, hãy lựa chọn nhập vai vào 'người hỏi', sau đó bắt đầu phần học phát âm theo hướng dẫn của chương trình. Tiếp đó quay lại phần học và lựa chọn nhập vai vào 'người trả lời' và hoàn thành phần học.
Hoạt động 2	Người học kiểm tra khả năng phát âm của mình bằng cách hoàn thành phần kiểm tra của bước học Pronunciation của bài học trên chương trình Natural English Online. Hãy cố gắng đạt kết quả kiểm tra tối thiểu 80%, người học có thể học và kiểm tra lại nhiều lần.

Yêu cầu:

1. Mỗi hoạt động người học cần thực hiện lặp lại tối thiểu 3 lần.
2. Hãy hoàn tất bước học bằng cách đạt kết quả kiểm tra tối thiểu 90%. Điều này sẽ rất hữu ích cho bạn khi giao tiếp tiếng Anh thực tế bên ngoài.

4. Lịch ôn tập

- Hệ thống Natural English C2 có chế độ hỗ trợ nhắc nhở ôn tập tự động, khi có bài học đến thời gian cần ôn tập lại thì hệ thống tự động gửi email nhắc nhở, đồng thời danh sách bài học cần ôn tập được thông báo trên cả hệ thống website và ứng dụng. Nhiệm vụ của người học là thực hiện kiểm tra các phần học của bài học được nhắc nhở.
- Khi đến lịch ôn tập, người học sẽ tạm dừng việc học bài mới để hoàn thành nhiệm vụ ôn tập sau đó sẽ quay lại bài học mới.
- Một trong những nguyên tắc quan trọng của Natural English là học sâu, học lặp. Do đó, việc ôn tập cũng quan trọng như việc hoàn thành các nhiệm vụ ở trên vậy.

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UNIT 1

BILLIE JEAN

BÀI HÁT "BILLIE JEAN"

(Bài đọc về câu chuyện phía sau bài hát "Billie Jean" của ca sĩ Michael Jackson).



Story

BILLIE JEAN

One time, Michael Jackson received a letter from a strange woman. In the letter, that female writer **claimed** that Michael was the father of one of her twins, which was impossibly true.

Michael, who regularly received letters of this kind, **took it with a grain of salt** and decided to **ignore** it. However, she continued to send letters **stating** that she loved him and wanted to be with him. She even asked, "How could you ignore your own **flesh and blood**?"

The situation gradually **got out of hand to the extent** that Michael suffered nightmares.

To **add fuel to the fire**, that woman sent Michael a parcel containing a photograph of her, a gun, and a letter **threatening** him. To the mother's **dismay**, Michael decided to have the photograph of the woman **framed** and hung above the dining room table of their family home. The Jacksons later discovered that the fan had been sent to a **psychiatric hospital**.

Inspired by that incident, Michael Jackson wrote "Billie Jean" while driving on the highway. He was so **enamored** with the song that he didn't recognise his car **lit** on fire. Luckily, a motorcycle drove past Michael and **alerted** him:

"Hey, your songwriting is lighting your car **on fire**!"

The song "Billie Jean" later became one of the highest selling **singles** of all time and the **catapult** that shot Michael to the **zenith** of pop. Michael Jackson also proved himself to be one of the greatest singers of all time and **goes with the name of** "King of Pop."

BÀI HÁT "BILLIE JEAN"

Một lần nọ, Michael Jackson nhận được một lá thư từ một người phụ nữ lạ mặt. Trong lá thư, người phụ nữ ấy tuyên bố một chuyện vô lý rằng Michael chính là cha của một trong hai đứa trẻ sinh đôi của cô.

Michael thường nhận được những lá thư thế này nên anh chẳng mấy để tâm và quyết định lờ đi. Tuy nhiên, cô ta vẫn tiếp tục gửi những lá thư bảo anh cô ta yêu và muốn được ở bên anh. Cô ta còn hỏi trong lá thư:

"Sao anh có thể nhẫn tâm bỏ rơi nầm ruột của mình như thế?"

Mọi chuyện ngày càng vượt khỏi tầm kiểm soát đến mức Michael liên tục gặp ác mộng.

Để châm thêm dầu vào lửa, người phụ nữ ấy còn gửi cho Michael một bưu phẩm gồm bức ảnh của cô, một cây súng và một lá thư hăm dọa. Thấy được nỗi tuyệt vọng của cô ta, Michael quyết định đóng khung và treo bức ảnh của cô ta trên khu vực bàn ăn trong nhà. Anh em của Michael về sau mới phát hiện ra cô gái ấy đã được đưa đến một bệnh viện tâm thần.

Lấy cảm hứng từ sự kiện ấy, Michael Jackson viết nên bài hát "Billie Jean" trong lúc anh đang lái xe trên đường cao tốc. Anh mãi mê sáng tác đến mức không nhận ra xe mình đang bị bốc cháy. May mắn thay, một người chạy mô tô đã chạy vượt lên và cảnh báo rằng:

"Này, anh sáng tác đến mức cháy cả xe rồi kia!"

Bài hát "Billie Jean" về sau trở thành một trong những đĩa đơn bán chạy nhất mọi thời đại và cũng là bệ phóng đưa Michael lên đến đỉnh cao của nhạc Pop. Michael Jackson cũng đưa bản thân lên hàng một trong những ca sĩ vĩ đại nhất thế giới với danh hiệu "Ông hoàng nhạc Pop".



take it with a grain of salt
idiom

/teɪk ɪt wɪð ə greɪn ɒv sɔːlt/
nửa tin nửa ngờ, suy xét kỹ lưỡng



psychiatric hospital
noun phrase

/ˌsaɪkɪˈætrɪk ˈhɒspɪtl/
bệnh viện tâm thần



ignore
verb

/ɪɡˈnɔː(r)/
làm lơ, bỏ qua, không chú ý



inspire
verb

/ɪnˈspaɪə(r)/
truyền cảm hứng



state
verb

/steɪt/
nói rõ, tuyên bố, ghi rõ



enamoured
adj

/ɪˈnæməd/
say mê, thích thú (thường dùng với nghĩa tiêu cực)



flesh and blood
idiom

/fleʃ ænd blʌd/
máu mủ ruột rà, người thân



lit
verb

/lɪt/
đốt, thắp



out of hand
phrase

/aʊt əv hænd/
ngoài tầm với, ngoài tầm kiểm soát



on fire
idiom

/ɒn ˈfaɪə(r)/
bốc cháy



extent
noun

/ɪkˈstent/
quy mô, phạm vi, mức độ



alert
verb

/əˈlɜːt/
báo động, cảnh báo



add fuel to the fire
idiom

/æd ˈfjuəl tu ðə ˈfaɪə(r)/
thêm dầu vào lửa



single
noun

/ˈsɪŋɡl/
đĩa ghi âm mỗi mặt chỉ có ghi một bài hát ngắn



threaten
verb

/ˈθreɪn/
đe dọa, hăm dọa



catapult
noun

/ˈkætəpʌlt/
cái nã, bệ phóng



dismay
noun

/dɪsˈmeɪ/
chán nản, bàng hoàng



zenith
noun

/ˈzentiθ/
đỉnh cao (nghề nghiệp)



frame
verb

/freɪm/
đặt vào khung; lên khung, dựng khung



go with the name of
idiom

/ɡəʊ wɪð ðə neɪm ɒv/
với biệt danh là...



One time, Michael Jackson received a letter from a strange woman.

1. What did Michael receive that one time?

- A. He received a letter.
- B. He was Michael Jackson.
- C. Yes, of course.
- D. It was from a strange woman.

2. Where was the letter from? Was it from a strange man?

- A. It was from a strange one.
- B. No, that's not true.
- C. Yes, he was Michael Jackson.
- D. He received a letter.

3. Did Michael know the woman who sent the letter?

- A. Yes, that's true.
- B. No, it was a strange woman.
- C. He was Michael Jackson.
- D. He received a letter.

In the letter, that female writer claimed that Michael was the father of one of her twins, which was impossibly true.

4. What did that woman claim?

- A. She had a pair of twins.
- B. It was impossibly true.
- C. It was from a strange woman.
- D. That Michael was the father of one of her twins.

5. Did the female writer have two babies?

- A. That Michael was the father of one of her twins.
- B. He received a letter.
- C. Yes, that's true.
- D. No, it was impossibly true.

6. What did she claim? Did she claim Michael was the father of both of her twins?

- A. No, that's not even close.
- B. Yes, that's what she claimed.
- C. That female writer claimed so.
- D. He was Michael Jackson.

7. Was what that woman claimed true?

- A. No, it can't be true at all.
- B. Yes, that female writer claimed so.
- C. It was in the letter.
- D. It was from a strange woman.

8. Could Michael possibly be the father of one of that woman's twins?

- A. Yes, it was in the letter.
- B. She had a pair of twins.
- C. He received a letter.
- D. No, it'd never happen.

Michael, who regularly received letters of this kind, took it with a grain of salt and decided to ignore it.

9. Did Michael regularly receive this kind of letters?

- A. He decided to ignore it.
- B. It was impossibly true.
- C. Yes, he regularly received those.
- D. No, he took it with a grain of salt.

10. What did Michael do? Did he believe it?

- A. No, he didn't believe it at all.
- B. Because he regularly received letters of this kind.
- C. Yes, he took it with a grain of salt.
- D. That Michael was the father of one of her twins.

11. Did Michael take the letter seriously?

- A. No, he only took it with a grain of salt.
- B. Yes, he decided to ignore it.
- C. Because he regularly received letters of this kind.
- D. That female writer claimed so.

12. Then what did he do to the letter? Did he ignore it?

- A. No, it doesn't make any sense.
- B. It was in the letter.
- C. Yes, he decided to ignore it.
- D. He took it with a grain of salt.

However, she continued to send letters stating that she loved him and wanted to be with him.

13. Did the woman stop sending letters?

- A. No, she didn't stop.
- B. Yes, she wanted to be with him.
- C. He decided to ignore it.
- D. She had a pair of twins.



14. What did that woman state in her letters?

- A. He took it with a grain of salt.
- B. It was impossibly true.
- C. She stated that she loved him.
- D. Yes, of course.

**She even asked,
"How could you ignore your own flesh and blood?"**

15. What did that woman ask in the letter?

- A. It was his own flesh and blood.
- B. She continued to send letters.
- C. Because he regularly received letters of this kind.
- D. "How could you ignore your own flesh and blood?"

16. Did that woman ask why Michael didn't care about "his" child?

- A. "How could you ignore your own flesh and blood?"
- B. No, she stated that she loved him.
- C. He decided to ignore it.
- D. Yes, that's what she asked.

The situation gradually got out of hand to the extent that Michael suffered nightmares.

17. Then what happened? Did the situation get out of hand?

- A. He took it with a grain of salt.
- B. Yes, that's true.
- C. To the extent that Michael suffered nightmares.
- D. No, it was his own flesh and blood.

18. Did the situation slowly become impossible to control?

- A. "How could you ignore your own flesh and blood?"
- B. She continued to send letters.
- C. Yes, it's the same thing.
- D. No, he suffered nightmares.

19. To what extent did the situation get out of hand?

- A. To the extent that Michael suffered nightmares.
- B. The situation gradually got out of hand.
- C. "How could you ignore your own flesh and blood?"
- D. She stated that she loved him.

20. Did Michael have bad dreams because of the letters?

- A. Yes, of course.
- B. To the extent that Michael suffered nightmares.
- C. No, it was his own flesh and blood.
- D. She wanted to be with him.

To add fuel to the fire, that woman sent Michael a parcel containing a photograph of her, a gun, and a letter threatening him.

21. Did that woman make the situation worse?

- A. Yes, she did make it worse.
- B. No, it was only to threaten him.
- C. He suffered nightmares.
- D. It was his own flesh and blood.

22. What did that woman do to add fuel to the fire?

- A. It contained a photograph of her, a gun, and a letter.
- B. The situation gradually got out of hand.
- C. "How could you ignore your own flesh and blood?"
- D. She sent Michael a parcel.

23. What were there in the parcel?

- A. To the extent that Michael suffered nightmares.
- B. It was his own flesh and blood.
- C. It contained a photograph of her, a gun, and a letter.
- D. She sent Michael a parcel.

24. Did that woman send a letter to threaten Michael?

- A. Yes, that's right.
- B. No, she added fuel to the fire.
- C. He suffered nightmares.
- D. "How could you ignore your own flesh and blood?"

To the mother's dismay, Michael decided to have the photograph of the woman framed and hung above the dining room table of their family home.

25. What did Michael decide to do to that woman's dismay?

- A. He decided to have the photograph of the woman framed.
- B. He hung it above the dining room table.
- C. It was to threaten him.
- D. The situation gradually got out of hand.



26. Where did Michael hang the photograph? Did he hang it in the woman's house?

- A. No, he didn't hang it there.
- B. Yes, he decided to have the photograph of the woman framed.
- C. It contained a photograph of her, a gun, and a letter.
- D. To the extent that Michael suffered nightmares.

The Jacksons later discovered that the fan had been sent to a psychiatric hospital.

27. What did the Jacksons discover later?

- A. She sent Michael a parcel.
- B. That the fan had been sent to a hospital.
- C. It was a psychiatric hospital.
- D. To the mother's dismay.

28. Where had the fan been sent to?

- A. She added fuel to the fire.
- B. It was a psychiatric hospital.
- C. That the fan had been sent to a hospital.
- D. He hung it above the dining room table.

29. So did that woman have mental illness?

- A. No, the Jacksons later discovered that.
- B. He decided to have the photograph of the woman framed.
- C. It was to threaten him.
- D. Yes, that could be true.

Inspired by that incident, Michael Jackson wrote "Billie Jean" while driving on the highway.

30. What did Michael write inspired by that incident?

- A. While he was driving on the highway.
- B. To the mother's dismay.
- C. He wrote "Billie Jean".
- D. It was a psychiatric hospital.

31. Was "Billie Jean" based on the incident?

- A. Yes, that's true.
- B. That the fan had been sent to a hospital.
- C. He wrote "Billie Jean".
- D. He hung it above the dining room table.

32. What was Michael doing when he wrote "Billie Jean"?

- A. He was driving on the highway.
- B. The Jacksons later discovered that.
- C. He was inspired by that incident.
- D. He decided to have the photograph of the woman framed.

He was so enamored with the song that he didn't recognise his car lit on fire.

33. Did Michael love the song very much?

- A. That his car was lit on fire.
- B. No, it was a psychiatric hospital.
- C. While he was driving on the highway.
- D. Yes, he was enamored with it.

34. What happened to Michael's car?

- A. That the fan had been sent to a hospital.
- B. He wrote "Billie Jean".
- C. It was lit on fire.
- D. He didn't recognise that.

35. Why didn't Michael recognise his car lit on fire?

- A. Because he was so enamored with the song.
- B. No, that didn't happen.
- C. The Jacksons later discovered that.
- D. He was inspired by that incident.

**Luckily, a motorcycle drove past Michael and alerted him:
"Hey, your songwriting is lighting your car on fire!"**

36. Who drove past Michael? Was it a race car?

- A. No, that didn't happen.
- B. "Hey, your songwriting is lighting your car on fire!"
- C. Yes, that his car was lit on fire.
- D. It was a psychiatric hospital.

37. What did the motorcycle alert?

- A. He didn't recognise that.
- B. That the fan had been sent to a hospital.
- C. "Hey, your songwriting is lighting your car on fire!"
- D. He alerted Michael.

38. What was lighting Michael's car on fire?

- A. It was Michael's songwriting.
- B. A motorcycle drove past him.
- C. He was so enamored with the song.
- D. The Jacksons later discovered that.



The song "Billie Jean" later became one of the highest selling singles of all time and the catapult that shot Michael to the zenith of pop.

39. Was the song "Billie Jean" very successful?

- A. "Hey, your songwriting is lighting your car on fire!"
- B. That his car was lit on fire.
- C. Yes, it became one of the highest selling singles of all time.
- D. No, it doesn't make any sense.

40. What was the catapult that shot Michael to the zenith of pop?

- A. It was the catapult that shot Michael to the zenith of pop.
- B. He alerted Michael.
- C. He didn't recognise that.
- D. It was the song "Billie Jean".

41. Did the song "Billie Jean" put Michael on the top of the pop industry?

- A. It became one of the highest selling singles of all time.
- B. A motorcycle drove past him.
- C. No, he was so enamored with the song.
- D. Yes, that's what happened.

Michael Jackson also proved himself to be one of the greatest singers of all time and goes with the name of "King of Pop."

42. What did Michael prove himself to be?

- A. It was the catapult that shot Michael to the zenith of pop.
- B. One of the greatest singers of all time.
- C. He goes with the name of "King of Pop."
- D. It was Michael Jackson.

43. Which name does Michael go with?

- A. It was Michael Jackson.
- B. It became one of the highest selling singles of all time.
- C. He goes with the name of "King of Pop."
- D. One of the greatest singers of all time.

44. Is Michael Jackson the King of Pop?

- A. Yes, that's true.
- B. One of the greatest singers of all time.
- C. No, it was Michael Jackson.
- D. It was the catapult that shot Michael to the zenith of pop.



Question	Answer
1	A
2	B
3	B
4	D
5	C
6	A
7	A
8	D
9	C
10	A
11	A
12	C
13	A
14	C
15	D
16	D
17	B
18	C
19	A
20	A
21	A
22	D
23	C
24	A
25	A

Question	Answer
26	A
27	B
28	B
29	D
30	C
31	A
32	A
33	D
34	C
35	A
36	A
37	C
38	A
39	C
40	D
41	D
42	B
43	C
44	A

THE UNSOLVABLE



Story

AN UNSTOPPABLE MAN

Dantzig is the son of a German mathematician and a linguist. Given his parents' smarts, it seems unsurprising that Dantzig would **inherit** his parents' **passion** for learning, and **pursue** his own career in **academia**. After receiving his **Bachelor** of Science and a **master's degree** in mathematics, he went on to study for his **PhD** at University of California, Berkeley.

At the University of California, Dantzig was **enrolled in** **statistics** class taught by a **renowned** Polish professor. One day, Dantzig was running late for class. Upon his arriving, his teacher was giving his lesson by writing out two examples of "**unsolvable** problems" on the classroom blackboard. When Dantzig eventually did **show up**, he assumed they were part of his homework, and copied them in his notes.

Back at home, he found the problems more difficult than his usual assignments. He exclaimed:

"This isn't a **piece of cake**! But I'm sure I can **hit the nail on the head** on this."

After a lot of hard work, he **meticulously drafted out** solutions for each one. Days later, he **handed them in** with an apology to his teacher for being late again.

Weeks later, Dantzig's teacher excitedly told him that he had solved the unsolvable problems! And not only that, but he had prepared one of the solutions for **publication** in a mathematical **journal** under the name of Dantzig. From that moment, Dantzig was on the road to becoming the Father of **Linear Programming** thanks to that one time he was late for class.

BÀI TOÁN NAN GIẢI

(Bài đọc về câu chuyện giải được bài toán nan giải một cách tình cờ của nhà toán học Dantzig).

... (PROBLEM) ...

$$\begin{cases} 6x_1 - 3x_2 + x_3 = 26 \\ 2x_1 + 4x_2 + x_4 + x_5 = 10 \\ 3x_1 + x_2 + x_6 - x_7 + x_8 = 4 \\ x_1 + x_2 + x_9 = 2 \\ x_i \geq 0, i = 1, 2, \dots, 9 \end{cases}$$

Ta giải bài toán (N) bằng phương pháp đơn hình với $M > 0$ (thủ lớn). Quá trình giải ghi ở các bảng sau (thứ tự các biến theo thứ tự trong bảng).

Biến giao hoán	C_B	x_B	x_1	x_2	x_3	x_4	x_5	x_6	x_7	x_8	x_9	b_i	θ_i
x_3	0	10	-2	4	1	0	0	0	0	0	0	10	
x_4	M	4	1	1	0	1	0	0	0	0	0	4	4
x_5	M	2	1	1	0	0	1	0	0	0	0	2	2
Bảng 1		60	-4M+3	-1	2M	0	0	0	0	0	0	-M	
x_1	0	22/3	0	10/3	-5/3	1	0	0	0	0	0	22/3	
x_2	0	4/3	0	1/3	-1/3	0	1	0	0	0	0	4/3	
x_3	M	2/3	0	-4/3	2/3	0	1	0	0	0	0	2/3	
Bảng 2		2M/3-4	0	-4	2M/3-1	0	0	0	0	0	0	-M/3	
x_1	0	0	0	0	0	1	0	0	0	0	0	0	
x_2	0	1	0	0	0	0	1	0	0	0	0	0	
x_3	0	2	0	0	0	0	0	1	0	0	0	0	
x_4	0	0	0	0	0	0	0	0	1	0	0	0	
Bảng 3		-3	0	0	0	0	0	0	0	0	0	-1/2	
x_1	0	0	0	0	0	0	0	0	0	0	0	0	
x_2	0	1	0	0	0	0	0	0	0	0	0	0	
x_3	0	2	0	0	0	0	0	0	0	0	0	0	
x_4	0	0	0	0	0	0	0	0	0	0	0	0	
Bảng 4		-6	0	0	0	0	0	0	0	0	0	0	
x_1	0	1	0	0	0	0	0	0	0	0	0	0	
x_2	0	3	0	0	0	0	0	0	0	0	0	0	
x_3	0	0	0	0	0	0	0	0	0	0	0	0	
Bảng 5		-8	0	0	0	0	0	0	0	0	0	0	

ng 5 mục $\Delta_1 \leq 0$ nên $x_1^ = (3, 1, 0, 0, 0, 0)$ là phương án tối ưu
 ta lấy giá trị tối ưu ban đầu là $x^ = (3, 1, 0, 0, 0)$ và $z_{max} = -8$

BÀI TOÁN NAN GIẢI

Dantzig là con trai của một nhà toán học người Đức và một nhà ngôn ngữ học. Được thừa hưởng trí thông minh của bố mẹ nên hiển nhiên Dantzig cũng được thừa hưởng từ bố mẹ tình yêu với tri thức và đam mê theo đuổi sự nghiệp trên con đường học thuật. Sau khi lấy được bằng Cử nhân Khoa học và bằng Thạc sĩ Toán học, ông tiếp tục học để lấy bằng Tiến sĩ tại Đại học California, Berkeley.

Tại trường đại học California, Dantzig đăng ký học lớp khoa học thống kê của một vị giáo sư nổi tiếng người Ba Lan. Một ngày nọ, Dantzig đi học trễ. Lúc ông đến thì giáo sư đang giảng bài và viết lên bảng hai đề bài ví dụ cho "những vấn đề nan giải". Khi Dantzig đã ổn định chỗ ngồi, ông cho rằng hai bài toán trên là bài tập về nhà và chép ngay vào trong vở.

Trở về nhà, ông nhận ra rằng hai bài toán này khó hơn bài tập bình thường rất nhiều. Ông thốt lên:

"Cái này chẳng dễ chút nào! Nhưng chắc chắn mình sẽ giải được chúng thôi."

Sau một hồi vật lộn, ông cũng đã tỉ mỉ phác thảo nên đáp án và lời giải cho hai bài toán trên. Vài ngày sau, ông mang nộp bài tập cho giáo sư kèm theo lời xin lỗi vì đã đi học trễ.

Vài tuần sau, thầy của Dantzig hào hứng bảo ông rằng ông đã giải được hai đề bài nan giải lúc bấy giờ! Không chỉ có thế, giáo sư cũng đã chuẩn bị xuất bản đáp án của một đề bài trên Tạp chí Toán học với Dantzig đứng tên tác giả. Kể từ lúc ấy, Dantzig bắt đầu con đường trở thành cha đẻ của phép Quy hoạch Tuyến tính, tất cả cũng đều nhờ vào lần đi học trễ của mình.



inherit
verb

/ɪnˈherɪt/
hưởng, thừa hưởng,
thừa kế



unsolvable
adj

/ˌʌnˈsɒlvəbl/
nan giải, khó giải quyết



passion
noun

/ˈpæʃn/
niềm say mê, niềm đam
mê



show up
phrasal verb

/ʃəʊ ʌp/
có mặt, xuất hiện



pursue
verb

/pəˈsjuː/
theo đuổi, cố gắng đạt được



a piece of cake
idiom

/ə piːs əv keɪk/
một cái gì đó dễ làm



academia
noun

/ˌækəˈdiːmiə/
giới tri thức, học thuật



**hit the nail on
the head**
idiom

/hɪt ðə neɪl ɒn ðə hed/
đánh trúng trọng tâm, giải
đúng chỗ ngứa, trúng phóc



bachelor
noun

/ˈbætʃələ(r)/
cử nhân



meticulously
adv

/məˈtɪkjələsli/
tỉ mỉ; kỹ càng



master's degree
noun

/ˈmɑːstə(r)z diˈɡriː/
bằng thạc sĩ



draft
verb

/draɪft/
phác thảo, phác họa



PhD
noun

/ˌpiː ɛrtʃˈdiː/
tiến sĩ



hand in
phrasal verb

/hænd ɪn/
nộp cho, giao cho



enroll
verb

/ɪnˈrəʊl/
đăng kí, ghi danh



journal
noun

/ˈdʒɜːnəl/
tạp chí (chuyên ngành)



statistics
noun

/stəˈtɪstɪks/
khoa học thống kê, môn
thống kê



**linear
programming**
noun phrase

/ˈlɪniə ˈprəʊɡræmɪŋ/
quy hoạch tuyến tính



renowned
adj

/rɪˈnaʊnd/
có tiếng, nổi tiếng, lừng
danh



thanks to
phrasal verb

/θæŋks tu/
nhờ sự giúp đỡ của



Dantzig is the son of a German mathematician and a linguist.

- 1. What did Dantzig's father do?**
 - A. His name is Dantzig.
 - B. He is their son.
 - C. He is a German mathematician.
 - D. She is a linguist.
- 2. Did the job of Dantzig's father involve numbers?**
 - A. She is a linguist.
 - B. No, his name is Dantzig.
 - C. He is their son.
 - D. Yes, he is a mathematician.
- 3. What was the profession of Dantzig's mother?**
 - A. He is a German mathematician.
 - B. His name is Dantzig.
 - C. He is their son.
 - D. She is a linguist.
- 4. Did Dantzig's mother have to work with language?**
 - A. No, it doesn't make any sense.
 - B. Yes, of course.
 - C. He is a German mathematician.
 - D. His name is Dantzig.

Given his parents' smarts, it seems unsurprising that Dantzig would inherit his parents' passion for learning, and pursue his own career in academia.

- 5. Was Dantzig given smarts from his parents?**
 - A. He pursued his own career in academia.
 - B. He is their son.
 - C. Yes, that's true.
 - D. No, it seems unsurprising.
- 6. What did Dantzig inherit from his parents?**
 - A. He inherited his parents' passion for learning.
 - B. No, he was given his parents' smarts.
 - C. Yes, you can say that.
 - D. His name is Dantzig.
- 7. Was it a surprise that Dantzig loved learning?**
 - A. He is a German mathematician.
 - B. No, it seems unsurprising.
 - C. He pursued his own career in academia.
 - D. Yes, of course.
- 8. What did Dantzig pursue his career in?**
 - A. He pursued his own career in academia.
 - B. He inherited his parents' passion for learning.
 - C. He was given his parents' smarts.
 - D. She is a linguist.

After receiving his Bachelor of Science and a master's degree in mathematics, he went on to study for his PhD at University of California, Berkeley.

- 9. What did Dantzig have? Did he have a Bachelor of Art?**
 - A. At University of California, Berkeley.
 - B. He pursued his own career in academia.
 - C. Yes, he is their son.
 - D. No, that's not true at all.
- 10. In what field did Dantzig receive his master's degree?**
 - A. He inherited his parents' passion for learning.
 - B. His name is Dantzig.
 - C. He received a master's degree in mathematics.
 - D. He went on to study for his PhD.
- 11. Where did Dantzig study for his PhD?**
 - A. At University of California, Berkeley.
 - B. He received a master's degree in mathematics.
 - C. It seems unsurprising.
 - D. He is a German mathematician.

At the University of California, Dantzig was enrolled in statistics class taught by a renowned Polish professor.

- 12. What did Dantzig do at the University of California?**
 - A. He was enrolled in statistics class.
 - B. It was taught by a renowned Polish professor.
 - C. He received his Bachelor of Science.
 - D. He was given his parents' smarts.
- 13. Who was the statistics class taught by?**
 - A. It was taught by a renowned Polish professor.
 - B. He was enrolled in statistics class.
 - C. At University of California, Berkeley.
 - D. He pursued his own career in academia.
- 14. Did the professor come from Poland?**
 - A. He inherited his parents' passion for learning.
 - B. Yes, he was a renowned Polish professor.
 - C. No, that didn't happen.
 - D. He went on to study for his PhD.



One day, Dantzig was running late for class.

15. Was Dantzig running late for class?

- A. It seems unsurprising.
- B. Yes, he was running late for class.
- C. No, that'd never happen.
- D. He was enrolled in statistics class.

16. Did Dantzig come after the class had started?

- A. No, it's not even relevant.
- B. It was taught by a renowned Polish professor.
- C. He was given his parents' smarts.
- D. Yes, it's the same thing.

Upon his arriving, his teacher was giving his lesson by writing out two examples of "unsolvable problems" on the classroom blackboard.

17. What was the teacher doing when Dantzig arrived?

- A. He was enrolled in statistics class.
- B. He received his Bachelor of Science.
- C. His teacher was giving his lesson.
- D. When he arrived to class.

18. What did the teacher write on the blackboard?

- A. He was writing out two examples.
- B. They were unsolvable problems.
- C. It was taught by a renowned Polish professor.
- D. At University of California, Berkeley.

19. How many examples did the teacher write?

- A. He wrote out two examples.
- B. No, it doesn't make any sense.
- C. He was enrolled in statistics class.
- D. He went on to study for his PhD.

When Dantzig eventually did show up, he assumed they were part of his homework, and copied them in his notes.

20. Did Dantzig eventually show up?

- A. No, he copied them in his notes.
- B. He wrote them on the classroom blackboard.
- C. He was running late for class.
- D. Yes, he eventually did show up.

21. What did Dantzig assume?

- A. No, it's not true.
- B. When he arrived to class.
- C. He assumed they were part of his homework.
- D. He copied them in his notes.

22. Did Dantzig copy the examples into his note?

- A. Yes, that's what he did.
- B. When he eventually did show up.
- C. No, his teacher was giving his lesson.
- D. He was running late for class.

Back at home, he found the problems more difficult than his usual assignments.

23. What did Dantzig find back at home?

- A. He found the problems more difficult.
- B. It was more difficult than his usual assignments.
- C. He copied them in his notes.
- D. They were unsolvable problems.

24. How were the problems? Were they less difficult than his usual assignments?

- A. He assumed they were part of his homework.
- B. By writing out two examples.
- C. No, he found them more difficult.
- D. Yes, that's true.

**He exclaimed:
"This isn't a piece of cake! But I'm sure I can hit the nail on the head on this."**

25. What did Dantzig exclaim?

- A. "This isn't a piece of cake!"
- B. When he was back at home.
- C. When he eventually did show up.
- D. He wrote them on the classroom blackboard.

26. Was the problem an easy thing to do?

- A. When he arrived to class.
- B. No, not at all.
- C. "This isn't a piece of cake!"
- D. Yes, he copied them in his notes.

27. Did Dantzig believe he could solve the problems?

- A. That he could hit the nail on the head on this.
- B. No, he assumed they were part of his homework.
- C. His teacher was giving his lesson.
- D. Yes, that's what he thought.



After a lot of hard work, he meticulously drafted out solutions for each one.

28. Did Dantzig have to do a lot of hard work?

- A. It was more difficult than his usual assignments.
- B. He copied them in his notes.
- C. Yes, that's the truth.
- D. No, he drafted out solutions for each one.

29. What did Dantzig draft out?

- A. He drafted out solutions for each one.
- B. He did a lot of hard work.
- C. "This isn't a piece of cake!"
- D. He assumed they were part of his homework.

30. Did Dantzig draft out the solutions in a careful and detail way?

- A. Yes, he meticulously drafted them out.
- B. No, it doesn't make any sense.
- C. He found the problems more difficult.
- D. When he eventually did show up.

Days later, he handed them in with an apology to his teacher for being late again.

31. What did Dantzig do days after?

- A. It was an apology to his teacher.
- B. He drafted out solutions for each one.
- C. When he was back at home.
- D. He handed the solutions in.

32. What did Dantzig hand the solutions in with?

- A. He did a lot of hard work.
- B. That he could hit the nail on the head on this.
- C. He handed them in with an apology.
- D. He apologized for being late again.

33. What did Dantzig give an apology for?

- A. He apologized for being late again.
- B. He handed them in with an apology.
- C. He meticulously drafted them out.
- D. "This isn't a piece of cake!"

Weeks later, Dantzig's teacher excitedly told him that he had solved the unsolvable problems!

34. What did Dantzig's teacher tell him?

- A. That he had solved the unsolvable problems.
- B. It was weeks later.
- C. It was an apology to his teacher.
- D. He drafted out solutions for each one.

35. Was Dantzig's teacher excited?

- A. No, he apologized for being late again.
- B. He did a lot of hard work.
- C. Yes, he was.
- D. That he had solved the unsolvable problems.

36. Did Dantzig solve the unsolvable problems?

- A. Yes, that's what happened.
- B. The teacher excitedly told him.
- C. No, he handed them in with an apology.
- D. He meticulously drafted them out.

And not only that, but he had prepared one of the solutions for publication in a mathematical journal under the name of Dantzig.

37. What did Dantzig's teacher prepare?

- A. It was weeks later.
- B. It was an apology to his teacher.
- C. He prepared one of the solutions for publication.
- D. It would be published under the name of Dantzig.

38. Would they publish two solutions in the journal?

- A. It was prepared for publication in a mathematical journal.
- B. That he had solved the unsolvable problems.
- C. Yes, he apologized for being late again.
- D. No, it's not quite right.

39. Under whose name would the solution be published?

- A. He prepared one of the solutions for publication.
- B. The teacher excitedly told him.
- C. He handed them in with an apology.
- D. It would be published under the name of Dantzig.

40. What kind of journal was the solution in? Was it a science journal?

- A. It was an apology to his teacher.
- B. No, it wasn't that kind of journal.
- C. Yes, it would be published under the name of Dantzig.
- D. It was weeks later.



From that moment, Dantzig was on the road to becoming the Father of Linear Programming thanks to that one time he was late for class.

41. What was Dantzig become later in life?

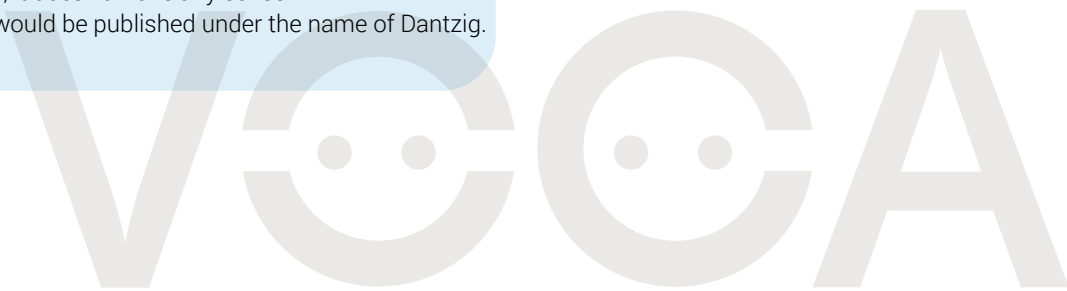
- A. It was prepared for publication in a mathematical journal.
- B. It was weeks later.
- C. He became the Father of Linear Programming.
- D. That one time he was late for class.

42. Did Dantzig pave the way for Linear Programming?

- A. Yes, that's right.
- B. No, he was the Father of Linear Programming.
- C. He prepared one of the solutions for publication.
- D. That he had solved the unsolvable problems.

43. How could Dantzig become the father of Linear Programming?

- A. The teacher excitedly told him.
- B. Thanks to that one time he was late for class.
- C. No, it doesn't make any sense.
- D. It would be published under the name of Dantzig.



Learn By Heart



Question	Answer
1	C
2	D
3	D
4	B
5	C
6	A
7	B
8	A
9	D
10	C
11	A
12	A
13	A
14	B
15	B
16	D
17	C
18	A
19	A
20	D
21	C
22	A
23	A
24	C
25	A

Question	Answer
26	B
27	D
28	C
29	A
30	A
31	D
32	C
33	A
34	A
35	C
36	A
37	C
38	D
39	D
40	B
41	C
42	A
43	B

UNIT 3

THE MELTED CHOCOLATE BAR

THANH SÔ-CÔ-LA CHẢY

(Bài đọc về quá trình tình cờ phát minh ra lò vi sóng của Percy Spencer).



Story

THE MELTED CHOCOLATE BAR

Percy Spencer was an employee of a company named Raytheon, who developed **microwave** radar **transmitters** during World War II.

One day, he noticed something **sticky** in his pocket while he was working with the microwave machine. After looking for the cause, he realized that the candy bar he had in his pocket was starting to **melt**. The microwaves from the **radar set** he was **working on** were cooking the candy bar in his pocket! Spencer decided to **go the extra mile** to examine what happened with his chocolate. With a little experimentation, Spencer **figured out** that the microwaves could be **concentrated** to heat food. Microwaves are **absorbed** by water, fats and sugars and are immediately **converted** to heat. The microwaves **penetrate** food quickly, so they cook food evenly and quickly. He created the first working microwave oven, and the first food he cooked in it was popcorn. Spencer offered this idea to his employer in Raytheon. To his excitement, the employer reminded him:

"I will consider filing a **patent** for this. But **don't count your chickens before the eggs have hatched**."

A year later, Raytheon agreed to **get the process off the ground**. They produced the first **commercial** microwave oven and called it the "Radarange." The machine was almost six feet tall and weighed about 750 pounds!

It was also expensive. The first Radarange was \$5,000, which would be **equal** to over \$52,000 today. It would be many years before microwave ovens could be produced and sold inexpensively.

THANH SÔ-CÔ-LA CHẢY

Percy Spencer trước đây là nhân viên của một công ty chuyên phát triển bộ truyền radar vi sóng trong Chiến tranh Thế giới thứ hai.

Một ngày nọ, ông phát hiện ra có gì đó dính dính trong túi quần của mình trong lúc đang làm việc cùng một chiếc máy vi sóng. Sau một hồi tìm hiểu nguyên do, ông phát hiện ra thanh sô-cô-la ông bỏ trong túi đang bị chảy. Chính phần vi sóng từ bộ phát radar đã nấu chảy thanh kẹo kia trong túi quần của ông!

Spencer quyết định dành chút thời gian để nghiên cứu xem chuyện gì đã xảy ra với thanh sô-cô-la của mình. Sau một vài thí nghiệm, Spencer phát hiện ra rằng ta có thể tập trung vi sóng lại để đun nóng đồ ăn. Ngoài ra, vi sóng có thể được nước, chất béo và đường hấp thụ và lập tức chuyển hóa thành nhiệt năng. Vi sóng cũng xuyên qua thức ăn rất nhanh nên thức ăn được nấu rất đều và nhanh chóng. Rồi từ đó, ông tạo ra chiếc lò vi sóng đầu tiên và thứ đầu tiên ông nấu chính là bắp rang.

Spencer đề xuất ý tưởng này lên cấp trên của mình trong công ty Raytheon. Thấy Spencer hào hứng như thế, cấp trên của ông liền nhắc nhở:

"Tôi sẽ cân nhắc về việc cấp phép sản xuất thiết bị nào. Nhưng đừng có mong chờ hoặc chắc chắn điều gì cả."

Một năm sau, Raytheon đồng ý thực hiện kế hoạch này. Công ty sản xuất dòng lò vi sóng thương mại đầu tiên và đặt tên là "Radarange". Chiếc máy này cao gần 6 feet (1.8 m) và nặng gần 750 pound (340 kg).

Chiếc máy cũng rất đắt tiền. Chiếc máy Radarange đầu tiên có giá đến \$5.000, tương đương với hơn \$52.000 hiện nay. Mãi nhiều năm về sau lò vi sóng mới được sản xuất và bán rộng rãi và giá cả phải chăng hơn.

**microwave**

noun

/ˈmaɪkrəweɪv/
vi sóng**convert**

verb

/kənˈvɜːt/
chuyển đổi, biến đổi**transmitter**

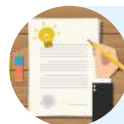
noun

/trænsˈmɪtə(r)/
máy phát (tín hiệu truyền thông)**penetrate**

verb

/ˈpenətreɪt/
xuyên thủng, xuyên qua**sticky**

adj

/ˈstɪki/
dính, nhớp nháp**patent**

noun

/ˈpætnt/
bản quyền sáng chế;
bằng sáng chế**melt**

verb

/melt/
tan ra, chảy ra**count your chickens before they hatch**

idiom

/kaʊnt ʃəː(r) ˈtʃɪkənz
bɪˈfɔː(r) ðeɪ hæʃt/
nói trước bước không qua**radar**

noun

/ˈreɪdɑː(r)/
hệ thống ra-đa; máy ra-đa**get off the ground**

idiom

/ɡet ɒf ðə graʊnd/
bắt đầu thực hiện**work on**

phrasal verb

/wɜːk ɒn/
tiếp tục làm việc, dành
thời gian làm gì**commercial**

adj

/kəˈmɜːʃl/
(thuộc) thương mại**go the extra mile**

idiom

/ɡəʊ ðɪ ˈekstrə maɪl/
cố gắng ngoài mức cần thiết
(để đạt được điều gì đấy)**equal**

adj

/ˈiːkwəl/
ngang, bằng, như nhau**figure out**

phrasal verb

/ˈfɪɡə(r) aʊt/
hiểu ra**file**

verb

/faɪl/
đệ trình**concentrate**

verb

/ˈkɒn.sən.treɪt/
tập trung**employer**

noun

/ɪmˈplɔɪə(r)/
người chủ, người sử
dụng lao động**absorb**

verb

/əbˈzɔːb/
hấp thụ**experimentation**

noun

/ɪk.sperɪmenˈteɪʃn/
thí nghiệm, thực nghiệm



Percy Spencer was an employee of a company named Raytheon, who developed microwave radar transmitters during World War II.

1. Who was Percy Spencer?

- A. He was an employee of a company.
- B. They developed microwave radar transmitters.
- C. It was a company named Raytheon.
- D. It was during World War II.

2. Where did Spencer work?

- A. It was a company named Raytheon.
- B. They developed microwave radar transmitters.
- C. It was during World War II.
- D. His name was Percy Spencer.

3. What did Raytheon do? Did they develop radar transmitters?

- A. It was during World War II.
- B. He was an employee of a company.
- C. Yes, they developed microwave radar transmitters.
- D. No, it was a company named Raytheon.

4. Did Raytheon develop transmitters during World War I?

- A. Yes, they developed microwave radar transmitters.
- B. It was a company named Raytheon.
- C. He was an employee of a company.
- D. No, that's not true at all.

One day, he noticed something sticky in his pocket while he was working with the microwave machine.

5. What did Spencer notice that one day?

- A. It was during World War II.
- B. He noticed something sticky.
- C. He was working with the microwave machine.
- D. He was an employee of a company.

6. Where was the sticky thing? Was it in his hat?

- A. No, that's not where it was.
- B. He was working with the microwave machine.
- C. Yes, that's true.
- D. They developed microwave radar transmitters.

7. What was Spencer doing when he noticed something sticky?

- A. He noticed something sticky.
- B. It was during World War II.
- C. It was a company named Raytheon.
- D. He was working with the microwave machine.

After looking for the cause, he realized that the candy bar he had in his pocket was starting to melt.

8. Did Spencer look for the cause of that sticky thing?

- A. No, it was starting to melt.
- B. He was working with the microwave machine.
- C. It was during World War II.
- D. Yes, that's what he did.

9. What did Spencer realize?

- A. It was in his pocket.
- B. They developed microwave radar transmitters.
- C. That his candy bar was starting to melt.
- D. He had that candy bar in his pocket.

10. Was Spencer's candy bar starting to turn soft?

- A. It was a company named Raytheon.
- B. Yes, it was melting.
- C. No, after he looked for the cause.
- D. While he was working.

The microwaves from the radar set he was working on were cooking the candy bar in his pocket!

11. Where did the microwaves come from?

- A. They were cooking the candy bar in his pocket.
- B. It was starting to melt.
- C. He was an employee of a company.
- D. It was from the radar set.

12. What were the microwaves doing? Were they freezing the candy bar?

- A. No, that's not what happened.
- B. Yes, he was working on it.
- C. He had that candy bar in his pocket.
- D. His name was Percy Spencer.

13. Did Spencer cook the candy bar in his pocket?

- A. Yes, after he looked for the cause.
- B. He was working with the microwave machine.
- C. No, it doesn't make any sense.
- D. The microwaves from the radar set.



Spencer decided to go the extra mile to examine what happened with his chocolate.

14. What did Spencer decide to do?

- A. It was in his pocket.
- B. He decided to go the extra mile.
- C. Yes, it's the same thing.
- D. No, they were cooking the candy bar in his pocket.

15. Did Spencer decide to go further?

- A. While he was working.
- B. Yes, that's what he did.
- C. To examine what happened with his chocolate.
- D. No, it was the microwaves from the radar set.

16. What did Spencer want to examine?

- A. He noticed something sticky.
- B. What happened with his chocolate.
- C. He decided to go the extra mile.
- D. He was working on it.

With a little experimentation, Spencer figured out that the microwaves could be concentrated to heat food.

17. Did Spencer do some experiments?

- A. No, it's not true.
- B. To examine what happened with his chocolate.
- C. It was starting to melt.
- D. Yes, he did a little experimentation.

18. What did Spencer figure out?

- A. He had that candy bar in his pocket.
- B. That the microwaves could be concentrated.
- C. It was to heat food.
- D. He decided to go the extra mile.

19. What could the microwaves be concentrated for?

- A. It was to heat food.
- B. That the microwaves could be concentrated.
- C. To examine what happened with his chocolate.
- D. After he looked for the cause.

Microwaves are absorbed by water, fats and sugars and are immediately converted to heat.

20. What are microwaves absorbed by?

- A. They are immediately converted to heat.
- B. He did a little experimentation.
- C. They were cooking the candy bar in his pocket.
- D. They are absorbed by water, fats and sugars.

21. What are microwaves converted to? Are they converted to water?

- A. Yes, and it was to heat food.
- B. He was working on it.
- C. No, that's not true at all.
- D. They are absorbed by water, fats and sugars.

The microwaves penetrate food quickly, so they cook food evenly and quickly.

22. Did the microwaves quickly go through food?

- A. That the microwaves could be concentrated.
- B. The microwaves from the radar set.
- C. Yes, they penetrate food quickly.
- D. No, it doesn't make any sense.

23. How do the microwaves cook food?

- A. They were cooking the candy bar in his pocket.
- B. They cook food evenly and quickly.
- C. Yes, you can say that.
- D. He did a little experimentation.

24. How can the microwaves cook food evenly and quickly?

- A. No, that didn't happen.
- B. It was to heat food.
- C. He was working on it.
- D. Because they penetrate food quickly.

He created the first working microwave oven, and the first food he cooked in it was popcorn.

25. What did Spencer create?

- A. He created the first working microwave oven.
- B. It was popcorn.
- C. They are immediately converted to heat.
- D. To examine what happened with his chocolate.



26. What was the first food Spencer cooked in the oven? Was it a chocolate bar?

- A. Yes, it was the first food he cooked in it.
- B. They are absorbed by water, fats and sugars.
- C. He decided to go the extra mile.
- D. No, that's incorrect.

Spencer offered this idea to his employer in Raytheon. To his excitement, the employer reminded him:

"I will consider filing a patent for this. But don't count your chickens before the eggs have hatched."

27. Who did Spencer offer his idea to?

- A. It was the first food he cooked in it.
- B. He did a little experimentation.
- C. He offered this idea to his employer.
- D. "Don't count your chickens before the eggs have hatched."

28. What did Raytheon remind him?

- A. It was to heat food.
- B. "Don't count your chickens before the eggs have hatched."
- C. He would consider filing a patent for this.
- D. It was popcorn.

29. Would Raytheon consider about Spencer's idea?

- A. No, he offered this idea to his employer.
- B. He created the first working microwave oven.
- C. That the microwaves could be concentrated.
- D. Yes, he would consider filing a patent for this.

30. Did Spencer's employer tell him not to expect too much?

- A. Yes, that's what he said.
- B. "Don't count your chickens before the eggs have hatched."
- C. No, it was the first food he cooked in it.
- D. He did a little experimentation.

A year later, Raytheon agreed to get the process off the ground.

31. Yes, they finally agreed.

- A. He would consider filing a patent for this.
- B. They are immediately converted to heat.
- C. Yes, they finally agreed.
- D. No, that's incorrect.

32. How long did it take for Raytheon to agree?

- A. They are absorbed by water, fats and sugars.
- B. It was a year later.
- C. Yes, that's true.
- D. He offered this idea to his employer.

They produced the first commercial microwave oven and called it the "Radarange."

33. What did Raytheon do? Did they produce the first commercial microwave oven?

- A. They agreed to get the process off the ground.
- B. They penetrate food quickly.
- C. Yes, it was the first commercial microwave oven.
- D. No, it doesn't make any sense.

34. What was the name of the first oven?

- A. It was called the "Radarange."
- B. Yes, that's what it was called.
- C. It was a year later.
- D. They cook food evenly and quickly.

The machine was almost six feet tall and weighed about 750 pounds!

35. How tall was Radarange?

- A. They called it the "Radarange."
- B. It was the first food he cooked in it.
- C. It was almost six feet tall.
- D. It weighed about 750 pounds.

36. How heavy was Radarange? Was it about 715 pounds?

- A. Yes, that's how heavy it was.
- B. It was the first commercial microwave oven.
- C. It was popcorn.
- D. No, that's not true at all.



It was also expensive. The first Radarange was \$5,000, which would be equal to over \$52,000 today.

37. Was Radarange cheap?

- A. Yes, it would be equal to over \$52,000 today.
- B. It weighed about 750 pounds.
- C. He created the first working microwave oven.
- D. No, not at all.

38. How much was the first Radarange?

- A. The machine was \$5,000.
- B. No, that didn't happen.
- C. It was almost six feet tall.
- D. "Don't count your chickens before the eggs have hatched."

39. How much would the first Radarange be today?

- A. It would be equal to over \$52,000 today.
- B. It was the first Radarange.
- C. They called it the "Radarange."
- D. He would consider filing a patent for this.

40. Was \$5,000 that day equal to \$52,000 today?

- A. It weighed about 750 pounds.
- B. He offered this idea to his employer.
- C. Yes, that's true.
- D. No, it would be equal to over \$52,000 today.

It would be many years before microwave ovens could be produced and sold inexpensively.

41. Did microwave ovens eventually affordable?

- A. No, that'd never happened.
- B. The machine was \$5,000.
- C. They agreed to get the process off the ground.
- D. Yes, it eventually was.

42. How long would it take before microwave ovens could be sold inexpensively?

- A. It was a year later.
- B. It was many years.
- C. No, it's not true.
- D. It was the first Radarange.



Question	Answer
1	A
2	A
3	C
4	D
5	B
6	A
7	D
8	D
9	C
10	B
11	D
12	A
13	C
14	B
15	B
16	B
17	D
18	B
19	A
20	D
21	C
22	C
23	B
24	D
25	A

Question	Answer
26	D
27	C
28	B
29	D
30	A
31	C
32	B
33	C
34	A
35	C
36	D
37	D
38	A
39	A
40	C
41	D
42	B

THE GLASS OF MILK



Story

THE GLASS OF MILK

A young poor boy who was begging from door to door to **feed** his hungry **stomach**, decided he would ask for a meal at the next house. However, he **lost his nerve** when a lovely young woman opened the door. Instead of a meal, he just asked for a glass of water. The woman thought he looked hungry, so she brought him a large glass of milk. He drank it slowly, and then asked:

"How much do I **owe** you?"

"You don't owe me anything, she replied. Mother has taught us never to accept pay for **kindness**."

He said:

"Then I thank you from my heart".

Years later, that young woman became **critically** ill, the local doctors were **battling** because they couldn't **cure** her. They finally sent her to the big city, where they called **specialists** to study her **rare** illness.

Dr. Howard Kelly was **called in for** the **consultation**. When he heard the name of the town where she **came from**, it **rang him a bell**. Immediately, he rose and went down the hall of the hospital to her room. He recognized her **at once**.

He went back to the consultation room determined to **do his best** to save her life. After a long **struggle**, the battle was won! After the operation, a bill was sent to the woman's room. She **feared** opening it for she was sure it might **cost her an arm and a leg**.

Finally she looked, and noticed something was written at the edge of the note,

"Paid **in full** with a glass of milk."

Tears filled her eyes as she immediately remembered.

CHUYỆN LY SỮA

(Bài đọc về câu chuyện ly sữa nghĩa tình của bác sĩ Howard Kelly cùng bài học về lòng tốt).



CHUYỆN LY SỮA

Một cậu bé đang gõ cửa từng nhà để xin chút thức ăn lót lòng. Cậu quyết định gõ cửa căn nhà tiếp theo. Tuy nhiên, cậu mất hết can đảm khi thấy một cô gái nữa trẻ đẹp ra mở cửa. Do đó, thay vì xin thức ăn, cậu chỉ dám xin một ly nước. Tuy vậy, trông thấy cậu bé có vẻ đang đói bụng, cô gái liền mang cho cậu một ly sữa lớn. Cậu chậm rãi uống cạn ly sữa và hỏi:

"Cháu thiếu cô bao nhiêu tiền ạ?"

"Cháu không nợ cô gì cả. Mẹ đã dạy cô rằng làm việc tốt thì không nên cầu báo đáp."

Cậu bé nghe thế liền nói:

"Vậy thì cháu chân thành cảm ơn cô."

Nhiều năm sau, cô gái ấy lâm trọng bệnh và các bác sĩ ở địa phương phải đau đầu vì không có khả năng chữa trị cho cô.

Cuối cùng, họ quyết định gửi cô lên thành phố lớn để nhờ bác sĩ chuyên khoa chữa trị căn bệnh hiếm gặp này.

Bác sĩ Howard Kelly lúc ấy được yêu cầu thực hiện hội chẩn.

Ngay khi vừa nghe thấy thị trấn nơi ở của bệnh nhân, ông liền gọi nhớ đến một việc. Ngay lập tức, anh đứng dậy và đi vội đến căn phòng kia. Và anh lập tức nhận ra người phụ nữ ấy.

Anh quay lại phòng hội chẩn và quyết tâm cố gắng hết sức để cứu lấy người phụ nữ ấy. sau một thời gian dài đấu tranh cùng bệnh tật, người bác sĩ cuối cùng cũng đã chiến thắng! Sau khi thực hiện phẫu thuật, bệnh viện đưa hóa đơn đến cho người phụ nữ kia. Cô rất sợ phải mở hóa đơn ra đọc vì cô chắc rằng tiền viện phí sẽ rất đắt.

Cuối cùng cô cũng phải mở ra xem và chợt phát hiện một dòng chữ dưới góc tờ giấy.

"Viện phí đã được thanh toán đầy đủ bằng một ly sữa."

Đến lúc ấy thì cô chợt nhớ đến chuyện năm xưa và xúc động nước mắt trào dâng trên khóe mắt.

**feed**

verb

/fi:d/
cho ăn, nuôi**call in**

phrasal verb

/kɔ:l ɪn/
triệu tập**stomach**

noun

/'stʌmək/
bụng**consultation**

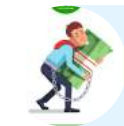
noun

/,kɒnsəl'teɪʃn/
sự bàn bạc, sự hội ý,
cuộc hội đàm**nerve**

noun

/nɜ:v/
khí phách, dũng khí,
ngự lực**come from**

phrasal verb

/kʌm frəm/
đến từ (quê nhà)**owe**

verb

/əʊ/
nợ, mắc nợ**ring a bell**

idiom

/rɪŋ ə bel/
nghe quen quen, gợi nhớ
đến (một việc gì)**kindness**

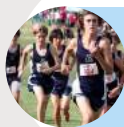
noun

/'kaindnəs/
lòng tốt, sự lương thiện**at once**

adv

/æt wʌns/
ngay lập tức**critically**

adj

/'krɪtɪkl/
nghiêm trọng, nguy hiểm**do one's best**

idiom

/du wʌnz best/
cố gắng hết sức**battle**

verb

/'bætl/
đấu tranh, vật lộn, chiến
đấu**struggle**

noun

/'strʌgl/
cuộc đấu tranh**cure**

verb

/kjʊə(r)/
cứu chữa, chữa bệnh**fear**

verb

/fiə(r)/
sợ, sợ hãi**specialist**

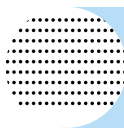
noun

/'speʃəlist/
chuyên gia**cost an arm
and a leg**

idiom

/kɒst ən arm ənd ə leg/
rất là đắt đỏ, mắc vô cùng**rare**

adj

/reə(r)/
hiếm thấy, hiếm**in full**

adv.phrase

/ɪn fʊl/
đầy đủ, toàn bộ



A young poor boy who was begging from door to door to feed his hungry stomach, decided he would ask for a meal at the next house.

1. What was the young boy doing?

- A. He was begging from door to door.
- B. He was a young poor boy.
- C. To feed his hungry stomach.
- D. That he would ask for a meal at the next house.

2. Was the young boy going from door to door?

- A. To feed his hungry stomach.
- B. That he would ask for a meal at the next house.
- C. Yes, he was begging from door to door.
- D. No, he was a young poor boy.

3. What was the young boy begging for?

- A. That he would ask for a meal at the next house.
- B. To feed his hungry stomach.
- C. He was begging from door to door.
- D. He was a young poor boy.

4. Was the young boy hungry?

- A. To feed his hungry stomach.
- B. That he would ask for a meal at the next house.
- C. Yes, you can say that.
- D. No, he was begging from door to door.

5. What did the young boy decide to do?

- A. That he would ask for a meal at the next house.
- B. He was begging from door to door.
- C. To feed his hungry stomach.
- D. He was a young poor boy.

However, he lost his nerve when a lovely young woman opened the door.

6. Who opened the door?

- A. He was a young poor boy.
- B. That he would ask for a meal at the next house.
- C. It was a lovely young woman.
- D. Because she opened the door.

7. How did the young boy feel when the woman opened the door?

- A. Because a lovely young woman opened the door.
- B. That he would ask for a meal at the next house.
- C. To feed his hungry stomach.
- D. He lost his nerve.

8. Was the young boy afraid of begging the woman?

- A. Because a lovely young woman opened the door.
- B. To feed his hungry stomach.
- C. No, he was begging from door to door.
- D. Yes, he lost his nerve.

Instead of a meal, he just asked for a glass of water.

9. What did the young boy ask for? Did he ask for a meal?

- A. No, that's not what he did.
- B. Because a lovely young woman opened the door.
- C. He was begging from door to door.
- D. That he would ask for a meal at the next house.

10. Did the young boy ask for a glass of water?

- A. Yes, he just asked for a glass of water.
- B. He lost his nerve.
- C. No, he was a young poor boy.
- D. To feed his hungry stomach.

The woman thought he looked hungry, so she brought him a large glass of milk.

11. What did the woman think?

- A. Because a lovely young woman opened the door.
- B. That he would ask for a meal at the next house.
- C. She thought he looked hungry.
- D. Instead of a meal.

12. What did the woman bring? Did she bring the boy a glass of water?

- A. Yes, he just asked for a glass of water.
- B. He lost his nerve.
- C. To feed his hungry stomach.
- D. No, she didn't bring him that.

13. Did the woman bring the boy a small glass of milk?

- A. He was begging from door to door.
- B. No, she brought him a large glass of milk.
- C. Yes, he just asked for a glass of water.
- D. Because a lovely young woman opened the door.



He drank it slowly, and then asked:
"How much do I owe you?"

14. Did the boy the glass of milk quickly?

- A. "How much do I owe you?"
- B. Yes, because she thought he looked hungry.
- C. He just asked for a glass of water.
- D. No, that's not what he did.

15. What did the young boy ask?

- A. Instead of a meal.
- B. "How much do I owe you?"
- C. He drank it slowly.
- D. She brought him a large glass of milk.

"You don't owe me anything, she replied. Mother
has taught us never to accept pay for kindness."
He said:
"Then I thank you from my heart".

16. Did the boy owe the woman anything?

- A. No, he didn't owe her anything.
- B. That she should never to accept pay for kindness.
- C. "How much do I owe you?"
- D. Yes, because she thought he looked hungry.

17. What did the woman's mother teach her?

- A. Because her mother had taught her so.
- B. He drank it slowly.
- C. She brought him a large glass of milk.
- D. That she should never to accept pay for kindness.

18. Should the woman accept pay for kindness?

- A. "How much do I owe you?"
- B. Because she thought he looked hungry.
- C. No, she shouldn't do it.
- D. Yes, he drank it slowly.

19. What did the young boy say then?

- A. He drank it slowly.
- B. She brought him a large glass of milk.
- C. "Then I thank you from my heart".
- D. Because she thought he looked hungry.

20. Did the young boy feel very grateful?

- A. Because she thought he looked hungry.
- B. Yes, that's how he felt.
- C. No, because her mother had taught her so.
- D. "How much do I owe you?"

Years later, that young woman became critically
ill, the local doctors were battling because they
couldn't cure her.

21. Did the woman become ill years later?

- A. No, it was years later.
- B. That she should never to accept pay for kindness.
- C. "How much do I owe you?"
- D. Yes, that's true.

22. Was her illness serious?

- A. Yes, it absolutely is.
- B. No, because they couldn't cure her.
- C. "Then I thank you from my heart".
- D. He drank it slowly.

23. What were the local doctors doing? Were they
battling?

- A. No, it doesn't make any sense.
- B. Because her mother had taught her so.
- C. "How much do I owe you?"
- D. Yes, the local doctors were battling.

24. Why were the local doctors battling?

- A. Because they couldn't cure her.
- B. She became critically ill.
- C. That she should never to accept pay for kindness.
- D. He drank it slowly.

They finally sent her to the big city, where they
called specialists to study her rare illness.

25. Where did the doctors send the woman to?

- A. They finally sent her to the big city.
- B. They called specialists to study her illness.
- C. It was years later.
- D. That she should never to accept pay for kindness.

26. What did the doctors send her to the big city
for?

- A. They finally sent her to the big city.
- B. Because they couldn't cure her.
- C. "Then I thank you from my heart".
- D. To study her illness.



Dr. Howard Kelly was called in for the consultation.

27. Who was Howard Kelly? Was he a doctor?

- A. The local doctors were battling.
- B. Because her mother had taught her so.
- C. Yes, he was a doctor.
- D. No, it was a rare illness.

28. What was Howard called in for?

- A. That she should never to accept pay for kindness.
- B. He was called in for the consultation.
- C. They called specialists to study her illness.
- D. She became critically ill.

When he heard the name of the town where she came from, it rang him a bell.

29. What did Howard hear? Did he hear the name of the woman came from?

- A. They finally sent her to the big city.
- B. It was years later.
- C. No, that's not what he heard.
- D. Yes, it rang him a bell.

30. What happened when Howard heard the name of the town the woman came from?

- A. It was the town where she came from.
- B. It was a rare illness.
- C. Because they couldn't cure her.
- D. It rang him a bell.

31. Did Howard recall something when he heard the name of the town the woman came from?

- A. The local doctors were battling.
- B. Yes, you can say that.
- C. When he heard the name of the town.
- D. No, they called specialists to study her illness.

Immediately, he rose and went down the hall of the hospital to her room. He recognized her at once.

32. What did Howard do? Did he stand up and go somewhere?

- A. Yes, that's what happened.
- B. No, he recognized her at once.
- C. It rang him a bell.
- D. They finally sent her to the big city.

33. Where did Howard go?

- A. It was the town where she came from.
- B. It was a rare illness.
- C. He went to the woman's room.
- D. It was down the hall of the hospital.

34. Did Howard recognize the woman immediately?

- A. No, he rose and went to the woman's room.
- B. When he heard the name of the town.
- C. They called specialists to study her illness.
- D. Yes, that's true.

He went back to the consultation room determined to do his best to save her life.

35. What did Howard decide to do when he went back to the consultation room?

- A. He went back to the consultation room.
- B. He did his best.
- C. He recognized her at once.
- D. He was determined to save her life.

36. Would Howard try anything to save the woman's life?

- A. Yes, he was determined.
- B. No, he went back to the consultation room.
- C. To save her life.
- D. It was down the hall of the hospital.

After a long struggle, the battle was won!

37. Did Howard succeed?

- A. Yes, he succeeded.
- B. No, the battle was won.
- C. He went back to the consultation room.
- D. He rose and went to the woman's room.

38. Did Howard struggle a lot?

- A. He did his best.
- B. He recognized her at once.
- C. Yes, it was a long struggle.
- D. No, that didn't happen.

39. Was the battle very difficult?

- A. No, the battle was won.
- B. He went back to the consultation room.
- C. It was down the hall of the hospital.
- D. Yes, that's true.



After the operation, a bill was sent to the woman's room. She feared opening it for she was sure it might cost her an arm and a leg.

40. What was sent to the woman's room after the operation?

- A. He went back to the consultation room.
- B. It was a bill.
- C. Because it might cost her an arm and a leg.
- D. It was a long struggle.

41. Why did the woman fear opening the bill?

- A. She feared opening it.
- B. The battle was won.
- C. He did his best.
- D. Because it might cost her an arm and a leg.

42. Was the woman sure the bill was very expensive?

- A. No, it was a long struggle.
- B. He went back to the consultation room.
- C. Yes, she was sure.
- D. A bill was sent to the woman's room.

Finally she looked, and noticed something was written at the edge of the note, "Paid in full with a glass of milk." Tears filled her eyes as she immediately remembered.

43. What did the woman notice?

- A. It was after the operation.
- B. She noticed something was written.
- C. Tears filled her eyes.
- D. It was at the edge of the note.

44. What was written at the edge of the note?

- A. She noticed something was written.
- B. Because it might cost her an arm and a leg.
- C. "Paid in full with a glass of milk."
- D. It was at the edge of the note.

45. What was the woman's bill paid with? Was it paid with a glass of milk?

- A. No, she noticed something was written.
- B. "Paid in full with a glass of milk."
- C. She feared opening it.
- D. Yes, it was paid in full.

46. Why did the woman cry?

- A. A bill was sent to the woman's room.
- B. Because she immediately remembered.
- C. "Paid in full with a glass of milk."
- D. Tears filled her eyes.

47. Did the woman remember who Dr. Howard was?

- A. Yes, she immediately remembered.
- B. No, it doesn't make any sense.
- C. Tears filled her eyes.
- D. It was after the operation.



Question	Answer
1	A
2	C
3	B
4	C
5	A
6	C
7	D
8	D
9	A
10	A
11	C
12	D
13	B
14	D
15	B
16	A
17	D
18	C
19	C
20	B
21	D
22	A
23	D
24	A
25	A

Question	Answer
26	D
27	C
28	B
29	C
30	D
31	B
32	A
33	C
34	D
35	D
36	A
37	A
38	C
39	D
40	B
41	D
42	C
43	B
44	C
45	D
46	B
47	A

THE LIBRARIAN

NGƯỜI THỦ THƯ

(Bài đọc về câu chuyện người thủ thư và cũng là người truyền cảm hứng cho Bill Gates).



Story

THE LIBRARIAN

When Bill Gates was still a fourth-grade student, he was a **typical nerdy introvert** who always did his best to **bite his tongue** and **keep to himself**. He was desperately trying to go **unnoticed**, because he had some big **deficits**. Those things like **atrocious** handwriting and a **comically** messy desk made him feel **withdrawn**. He was also trying to hide the fact that he liked to read, which was cool for girls but not for boys.

Then he met Mrs. Caffiere. She was a school librarian at his **elementary** school. She noticed his clumsiness and helped make it okay for him to be a messy, nerdy boy who was reading lots of books.

She **pulled Bill out of his shell** by sharing her love of books. She started by asking questions like,

"What do you like to read?"

and

"What are you interested in?"

Then she found him a lot of books—ones that were more **complex** and **challenging** than those **science fiction** books he was reading at the time. Once he'd read them, she would **make the time** to discuss them with him. She **genuinely** listened to what he had to say. Through those book conversations in the library and in the classroom, they became good friends.

Thanks to Mrs. Caffiere, Bill Gates turned more confident and **picked up** a good habit of reading. He later became a billionaire and a **philanthropist**. It was the time Bill had with Mrs. Caffiere that helped **spark** his interest in libraries and his focus on helping every child get the benefit of great teachers. He once admitted:

"It's **remarkable** how much power one good person can have in **shaping** the life of a child."

NGƯỜI THỦ THƯ

Khi vẫn còn là một cậu học sinh lớp 4, Bill Gates là một cậu bé một sách hướng nội điển hình. Cậu luôn cố gắng giấu giếm suy nghĩ và tâm tư của mình. Lúc nào cậu cũng lảng tránh sự chú ý của người khác vì bản thân cậu mặc cảm với những khiếm khuyết của mình. Những điều nhưng thói viết chữ nguệch ngoạc và lối sắp xếp bàn học một cách lộn xộn làm cậu cảm thấy rất tự ti. Cậu cũng chẳng dám thừa nhận việc mình thích đọc sách vì việc này được xem là dành cho con gái chứ không phải con trai lúc bấy giờ.

Và rồi cậu gặp được cô Caffiere. Bà là thủ thư tại trường tiểu học của Bill Gates. Bà đã chú ý và cố gắng khuyến khích cậu thích đọc sách rất đối bình thường.

Bà cố gắng lôi cậu ra khỏi vỏ bọc mình bằng việc chia sẻ với cậu tình yêu với việc đọc sách. Bà sẽ bắt đầu bằng những câu hỏi như:

"Con thích đọc sách gì nào?"


Hay

"Con thích đọc thể loại nào?"


Sau đó bà sẽ tìm cho cậu rất nhiều sách, những cuốn sách có độ khó cao hơn nhưng cuốn sách khoa học viễn tưởng cậu thường đọc lúc bấy giờ. Sau khi đọc một cuốn sách, bà sẽ dành thời gian để trao đổi với cậu. Bà chân thành nghe những gì cậu muốn nói. Và cứ thế từ những cuộc trao đổi trong thư viện và ở lớp học ấy, cả hai trở thành một đôi bạn vong niên.

Nhờ có cô Caffiere, Bill Gates dần tự tin hơn và học được thói quen đọc sách. Về sau, cậu trở thành một tỷ phú và một nhà nhân đạo nổi tiếng. Và cũng chính nhờ thời gian cùng cô Caffiere năm xưa đã trao cho Bill sự quan tâm đặc biệt đến thư viện cũng như mong muốn giúp trẻ em nhận được sự giáo dục hiệu quả từ phía các thầy cô giáo. Bill cũng đã từng nhận xét:


"Điều này cũng cho thấy một người tử tế có sức mạnh lớn lao đến nhường nào trong việc định hình cuộc đời một đứa trẻ."




nerdy
adj
/'nɜ:di/
một sách, ngờ nghệch




complex
adj
/'kɑ:m'pleks/
phức tạp




introvert
noun
/'ɪntrəvɜ:t/
người hướng nội




challenging
adj
/'tʃælɪndʒɪŋ/
thách thức, thử thách, hóc búa




bite one's tongue
idiom
/baɪt wʌnz tʌŋ/
nhịn (không nói), giữ im lặng




science fiction
noun
/ˌsaɪəns 'fɪkʃn/
thể loại khoa học viễn tưởng (phim, sách, truyện...)



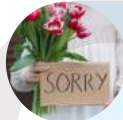
keep to oneself
phrase
/ki:p tu wʌn'self/
đừng nói với người khác; giữ bí mật




make time
phrase
/meɪk taɪm/
sắp xếp thời gian để làm gì, dành thời gian để làm gì




unnoticed
adj
/ʌn'noʊtɪst/
không bị nhận ra, không bị nhìn thấy



genuinely
adv
/'dʒenjuɪli/
một cách thành thật




deficit
noun
/'defɪsɪt/
vấn đề (về sức khỏe thần kinh)




pick up
idiom
/'pɪk ʌp/
thu thập được, học được




atrocious
adj
/ə'trəʊfəs/
xấu, tệ hại




philanthropist
noun
/'fi'læntərəpɪst/
người nhân đức, người bác ái




comical
adj
/'kɒmɪkl/
tức cười, hài hước




benefit
noun
/'benɪfɪt/
lợi, lợi ích




withdrawn
adj
/'wɪð'drəʊn/
sống khép kín, nhút nhát, lãnh đạm



remarkable
adj
/'rɪ'mɑ:kəbl/
xuất sắc, khác thường, nổi bật



pull someone out of his shell
idiom
/'pʊl 'sʌmwʌn aʊt ɒv hɪz ʃel/
khiến ai đó mạnh dạn/ tự tin hơn



shape
verb
/ʃeɪp/
tạo hình, định hình



When Bill Gates was still a fourth-grade student, he was a typical nerdy introvert who always did his best to bite his tongue and keep to himself.

1. How was Bill Gates when he was a fourth-grade student?

- A. When he was still a fourth-grade student.
- B. He was a typical nerdy introvert.
- C. He did his best to bite his tongue.
- D. He tried to keep to himself.

2. Was Bill Gates a typical nerdy introvert?

- A. He tried to keep to himself.
- B. When he was still a fourth-grade student.
- C. Yes, that's right.
- D. No, he did his best to bite his tongue.

3. Was Bill Gates more interested in his own thoughts than in spending time with other people?

- A. He did his best to bite his tongue.
- B. He tried to keep to himself.
- C. No, when he was still a fourth-grade student.
- D. Yes, he was an introvert.

4. Was Bill Gates a very shy child?

- A. He did his best to bite his tongue.
- B. No, he was a typical nerdy introvert.
- C. When he was still a fourth-grade student.
- D. Yes, he always tried to keep to himself.

5. Did Bill Gates always try not to speak?

- A. Yes, he did his best to bite his tongue.
- B. No, he was a typical nerdy introvert.
- C. He tried to keep to himself.
- D. When he was still a fourth-grade student.

He was desperately trying to go unnoticed, because he had some big deficits.

6. What did Bill Gates try to do?

- A. Because he had some big deficits.
- B. He was a typical nerdy introvert.
- C. When he was still a fourth-grade student.
- D. He tried to go unnoticed.

7. Why did Bill Gates want to be unnoticed?

- A. When he was still a fourth-grade student.
- B. He tried to keep to himself.
- C. Because he had some big deficits.
- D. He was desperately trying to go unnoticed.

8. Did Bill Gates have some little deficits?

- A. He did his best to bite his tongue.
- B. No, not little.
- C. Because he had some deficits.
- D. Yes, he tried to keep to himself.

Those things like atrocious handwriting and a comically messy desk made him feel withdrawn.

9. What were Bill Gates' deficits?

- A. He was desperately trying to go unnoticed.
- B. When he was still a fourth-grade student.
- C. Atrocious handwriting and a comically messy desk.
- D. They made him feel withdrawn.

10. Did Bill Gates have bad handwriting?

- A. Yes, that's true.
- B. His desk was comically messy.
- C. Because he had some big deficits.
- D. He tried to keep to himself.

11. Was Bill Gates' desk messy in a funny way?

- A. Yes, it was comically messy.
- B. It was an atrocious handwriting.
- C. No, he was desperately trying to go unnoticed.
- D. He did his best to bite his tongue.

12. How did those things make Bill Gates feel?

- A. He was a typical nerdy introvert.
- B. They made him feel withdrawn.
- C. No, it doesn't make any sense.
- D. Because he had some big deficits.

He was also trying to hide the fact that he liked to read, which was cool for girls but not for boys.

13. What else did Bill Gates try to hide?

- A. His desk was comically messy.
- B. It was an atrocious handwriting.
- C. That he liked to read.
- D. Because it was cool for girls but not for boys.

14. Did Bill Gates like to read?

- A. It was an atrocious handwriting.
- B. His desk was comically messy.
- C. Yes, he absolutely did.
- D. No, that didn't happen.



15. Why did Bill Gates hide the fact that he liked to read?

- A. They made him feel withdrawn.
- B. Because it was cool for girls but not for boys.
- C. He was also trying to hide that.
- D. His desk was comically messy.

16. What was cool for girl but not for boy?

- A. Because it was cool for girls but not for boys.
- B. They made him feel withdrawn.
- C. It was an atrocious handwriting.
- D. It was reading.

Then he met Mrs. Caffiere. She was a school librarian at his elementary school.

17. Who did Bill Gates meet?

- A. He met Mrs. Caffiere.
- B. She worked at his elementary school.
- C. That he liked to read.
- D. It was an atrocious handwriting.

18. Who was Mrs. Caffiere?

- A. Yes, of course.
- B. He was also trying to hide that.
- C. His desk was comically messy.
- D. She was a school librarian.

19. Where did Mrs. Caffiere work? Did he work in Bill Gates' school?

- A. Yes, that's where she worked.
- B. He met Mrs. Caffiere.
- C. Because it was cool for girls but not for boys.
- D. No, they made him feel withdrawn.

She noticed his clumsiness and helped make it okay for him to be a messy, nerdy boy who was reading lots of books.

20. What did Mrs. Caffiere notice?

- A. She noticed his clumsiness.
- B. To be a messy, nerdy boy who was reading lots of books.
- C. She worked at his elementary school.
- D. Because it was cool for girls but not for boys.

21. Did Mrs. Caffiere want to help make it okay for Bill Gates?

- A. No, that didn't happen.
- B. She was a school librarian.
- C. That he liked to read.
- D. Yes, she helped make it okay for him.

22. Was being a messy, nerdy boy who was reading lots of books okay?

- A. No, he was also trying to hide that.
- B. Yes, it was totally okay.
- C. She noticed his clumsiness.
- D. He met Mrs. Caffiere.

She pulled Bill out of his shell by sharing her love of books.

23. What did Mrs. Caffiere do?

- A. By sharing her love of books.
- B. To be a messy, nerdy boy who was reading lots of books.
- C. She worked at his elementary school.
- D. She pulled Bill out of his shell.

24. Did Mrs. Caffiere try to make Bill Gates less shy and more confident?

- A. She helped make it okay for him.
- B. She was a school librarian.
- C. Yes, that's what she did.
- D. No, she didn't do that.

25. How did Mrs. Caffiere pull Bill out of his shell?

- A. He met Mrs. Caffiere.
- B. By sharing her love of books.
- C. Yes, of course.
- D. She noticed his clumsiness.

She started by asking questions like, "What do you like to read?" and "What are you interested in?"

26. How did Mrs. Caffiere start? Did she give Bill answers?

- A. Yes, she pulled Bill out of his shell.
- B. She noticed his clumsiness.
- C. No, she started by asking questions.
- D. "What are you interested in?"

27. What did Mrs. Caffiere ask Bill?

- A. "What do you like to read?"
- B. No, it's not true.
- C. By sharing her love of books.
- D. She helped make it okay for him.



Then she found him a lot of books—ones that were more complex and challenging than those science fiction books he was reading at the time.

28. What kind of books was Bill reading at the time?

- A. They were science fiction books.
- B. He was reading them at the time.
- C. She started by asking questions.
- D. By sharing her love of books.

29. How were the books Mrs. Caffiere found for Bill?

- A. She pulled Bill out of his shell.
- B. They were more complex and challenging.
- C. They were science fiction books.
- D. "What are you interested in?"

30. How many books did Mrs. Caffiere find for Bill? Did she find some books for him?

- A. "What do you like to read?"
- B. By sharing her love of books.
- C. No, she found him a lot of books.
- D. Yes, and they were more complex and challenging.

Once he'd read them, she would make the time to discuss them with him. She genuinely listened to what he had to say.

31. What would Mrs. Caffiere do once Bill had read the books?

- A. She found him a lot of books
- B. She started by asking questions.
- C. She made the time to discuss them with him.
- D. She listened to what he had to say.

32. What did Mrs. Caffiere make the time to do?

- A. "What are you interested in?"
- B. To discuss the books with him.
- C. She genuinely listened.
- D. He was reading them at the time.

33. Did Mrs. Caffiere listen to Bill in a sincere way?

- A. No, she made the time to discuss them with him.
- B. They were science fiction books.
- C. "What do you like to read?"
- D. Yes, she genuinely listened.

Through those book conversations in the library and in the classroom, they became good friends.

34. Where did Mrs. Caffiere and Bill have those book conversations?

- A. In the library and in the classroom.
- B. Through those book conversations.
- C. She listened to what he had to say.
- D. They were more complex and challenging.

35. Did Mrs. Caffiere and Bill become good friends?

- A. Through those book conversations.
- B. No, she genuinely listened.
- C. She found him a lot of books
- D. Yes, they became good friends.

Thanks to Mrs. Caffiere, Bill Gates turned more confident and picked up a good habit of reading.

36. Did Bill Gates become more confident?

- A. Yes, that's true.
- B. In the library and in the classroom.
- C. She made the time to discuss them with him.
- D. No, he was reading them at the time.

37. Thanks to whom did Bill Gates turn more confident?

- A. Thanks to Mrs. Caffiere.
- B. Through those book conversations.
- C. She listened to what he had to say.
- D. They were science fiction books.

38. What kind of habits did Bill pick up?

- A. In the library and in the classroom.
- B. She genuinely listened.
- C. They were more complex and challenging.
- D. He picked up a good habit of reading.

He later became a billionaire and a philanthropist.

39. What did Bill later become? Did he become a millionaire?

- A. She listened to what he had to say.
- B. No, he didn't become that kind of guy.
- C. Yes, he turned more confident.
- D. They became good friends.



40. Is Bill Gates a philanthropist?

- A. In the library and in the classroom.
- B. She genuinely listened.
- C. Yes, that's right.
- D. No, he picked up a good habit of reading.

41. Did Bill Gates help the poor and those in need?

- A. No, he turned more confident.
- B. Through those book conversations.
- C. She made the time to discuss them with him.
- D. Yes, he was a philanthropist.

It was the time Bill had with Mrs. Caffiere that helped spark his interest in libraries and his focus on helping every child get the benefit of great teachers.

42. What helped spark Bill's interest in libraries?

- A. In the library and in the classroom.
- B. It was the time Bill had with Mrs. Caffiere.
- C. It helped spark his interest in libraries.
- D. He picked up a good habit of reading.

43. What did Bill Gates focus on?

- A. He was a philanthropist.
- B. He turned more confident.
- C. Through those book conversations.
- D. On helping every child get the benefit of great teachers.

He once admitted:

"It's remarkable how much power one good person can have in shaping the life of a child."

44. What did Bill Gates admit?

- A. He later became a billionaire.
- B. He picked up a good habit of reading.
- C. How much power one can have in shaping the life of a child.
- D. It was the time Bill had with Mrs. Caffiere.

45. Can teachers help shape the life of a child?

- A. He turned more confident.
- B. Yes, that's absolutely true.
- C. It helped spark his interest in libraries.
- D. He was a philanthropist.



Question	Answer
1	B
2	C
3	D
4	D
5	A
6	D
7	C
8	B
9	C
10	A
11	A
12	B
13	C
14	C
15	B
16	D
17	A
18	D
19	A
20	A
21	D
22	B
23	D
24	C
25	B

Question	Answer
26	C
27	A
28	A
29	B
30	C
31	C
32	B
33	D
34	A
35	D
36	A
37	A
38	D
39	B
40	C
41	D
42	B
43	D
44	C
45	B
46	C
47	D

THE CITY OF LIGHT



Story

THE CITY OF LIGHT

Paris is the capital and most **populous** city of France. Since the 17th century, Paris has been one of Europe's major centres of **finance**, **diplomacy**, fashion, science, and the arts. The name "Paris" is derived from its early **inhabitants**, the Celtic Parisii **tribe**.

Paris is often **referred to** as the City of Light because of its **leading role** during the **Age of Enlightenment**. More literally, the reason can be due to the fact that Paris was the first European city to use gas street lighting **on a grand scale** by the 1860s.

The city is a major rail, and highway **hub** served by two international airports: Paris-Charles de Gaulle and Paris-Orly. According to a survey in 2018, Paris was the second most expensive city in the world, after Singapore.

Paris is especially known for its **one of a kind** museums and architectural **landmarks**. The Louvre was the most visited art museum in the world in 2018, with 10.2 million visitors. Other museums are **noted** for their collections of French **Impressionist art**, modern and **contemporary art** in Europe.

The most popular landmarks in the centre of the city must include the **Cathedral of Notre Dame** de Paris and the iconic **Eiffel Tower**. Moreover, the historical district along the Seine in the city centre is **classified** as a **UNESCO Heritage Site**.

Paris received millions of visitors **annually**. It was ranked as the third most visited travel destination in the world in 2017, after Bangkok and London.

KINH ĐÔ ÁNH SÁNG

(Bài đọc giới thiệu về Paris – thành phố được mệnh danh là “Kinh đô ánh sáng”).



KINH ĐÔ ÁNH SÁNG


Paris là thủ đô và cũng là thành phố đông đúc nhất của nước Pháp. Từ thế kỷ thứ 17, Paris đã là một trong những trung tâm tài chính, ngoại giao, thời trang, khoa học và nghệ thuật chính của châu Âu. Cái tên “Paris” bắt nguồn từ những dân cư cổ xưa ở đây: bộ tộc Celtic Parisii.

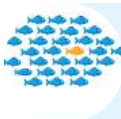
Paris thường được mệnh danh là “Kinh đô Ánh sáng” vì vị trí dẫn đầu trong Thời kỳ Khai sáng. Còn theo nghĩa đen, lý do đằng sau biệt danh này có thể là vì Paris là thành phố đầu tiên ở châu Âu dùng đèn khí đốt rộng rãi trước những năm 1860.


Thành phố là một trung tâm với phương tiện chính là tàu điện và đường cao tốc cùng với hai sân bay quốc tế là Paris-Charles de Gaulle và Paris-Orly. Theo một cuộc khảo sát vào năm 2018, Paris là thành phố đắt đỏ thứ hai trên thế giới chỉ sau Singapore. Paris còn đặc biệt nổi tiếng với những bảo tàng và công trình kiến trúc độc nhất vô nhị. Bảo tàng Louvre là bảo tàng nghệ thuật có lượng khách tham quan đông nhất trên thế giới vào năm 2018 với hơn 10,2 triệu du khách. Những bảo tàng khác cũng nổi tiếng với những bộ sưu tập các tác phẩm nghệ thuật của phong cách Ấn tượng, phong cách hiện đại và đương đại ở Pháp và châu Âu.

Hai công trình nổi tiếng nhất ở trung tâm thành phố phải kể đến Nhà thờ Đức bà Paris và biểu tượng của nước Pháp, tháp Eiffel. Ngoài ra, những cung đường mang đậm tính lịch sử dọc bờ sông Seine trong trung tâm nội thành cũng đã được UNESCO xếp hạng là Di sản Thế giới.


Hằng năm, Paris đón hàng triệu lượt du khách đến tham quan. Nơi đây cũng đã được xếp hạng thứ ba trong danh sách những địa điểm du lịch đông khách nhất thế giới vào năm 2017, chỉ sau Bangkok và London.


 **populous**
adj /'pɒpjələs/
đồng dân


 **one of a kind**
idiom /wʌn ɒv ə kaɪnd/
độc nhất vô nhị


 **finance**
noun /'fɑːnæns/
tài chính


 **landmark**
noun /'lændmɑːk/
địa tích, địa danh nổi tiếng


 **diplomacy**
noun /dɪ'pləʊməsi/
ngành ngoại giao, thuật ngoại giao


 **noted**
adj /'nəʊtɪd/
nổi tiếng, có danh tiếng

 **refer to**
phrasal verb /rɪ'fɜː(r) tu/
nói đến, đề cập đến


 **impressionist**
noun /ɪm'preʃənɪst/
nghệ sĩ thuộc trường phái Ấn tượng

 **inhabitant**
noun /ɪn'hæbɪtənt/
dân cư, cư dân (người; vật)


 **contemporary**
adj /kən'tempərəri/
đương thời, hiện đại


 **derive (from)**
verb /dɪ'reɪv frɒm/
bắt nguồn từ


 **cathedral**
noun /kə'thiːdrəl/
nhà thờ lớn, thánh đường


 **leading**
adj /'liːdɪŋ/
lãnh đạo, dẫn đầu


 **classified**
adj /'klæsɪfaɪd/
đã được phân loại


 **Age of Enlightenment**
noun /eɪdʒ əv ɪn'laɪtənmənt/
thời đại khai sáng

 **heritage site**
noun /'herɪtɪdʒ saɪt/
di sản thế giới

 **on a grand scale**
idiom /ɒn ə grænd skeɪl/
với quy mô lớn, trên diện rộng

 **annually**
adv /'ænjuəli/
hàng năm

 **hub**
noun /hʌb/
trung tâm, tâm điểm

 **travel destination**
noun phrase /'trævl ,destɪ'neɪʃn/
địa điểm du lịch



Paris is the capital and most populous city of France.

1. What is Paris? Is it a capital city?

- A. No, it's not true at all.
- B. It is the most populous city of France.
- C. Its name is Paris.
- D. Yes, it is the capital city of France.

2. Whose capital is Paris? Is it Italia's capital city?

- A. No, it is the capital city of France.
- B. Yes, that's true.
- C. It is the most populous city of France.
- D. Its name is Paris.

3. Are there a lot of people living in Paris?

- A. No, it doesn't make any sense.
- B. Its name is Paris.
- C. Of course, it is the most populous city of France.
- D. It is the capital city of France.

Since the 17th century, Paris has been one of Europe's major centres of finance, diplomacy, fashion, science, and the arts.

4. Since when has Paris been one of Europe's major centres?

- A. It is the capital city of France.
- B. Its name is Paris.
- C. Since the 17th century.
- D. It is a major centre of finance, diplomacy, fashion, science, and the arts.

5. Is Paris a major centre of finance and diplomacy?

- A. It is the most populous city of France.
- B. Yes, that's true.
- C. It has been one of Europe's major centres.
- D. Its name is Paris.

6. Is Paris a major centre of fashion and arts in Asia?

- A. Yes, since the 17th century.
- B. It is the most populous city of France.
- C. It is the capital city of France.
- D. No, it doesn't make any sense.

The name "Paris" is derived from its early inhabitants, the Celtic Parisii tribe.

7. Where is the name "Paris" derived from?

- A. It is the capital city of France.
- B. It is derived from its early inhabitants.
- C. They are the Celtic Parisii tribe.
- D. It is a major centre of finance, diplomacy, fashion, science, and the arts.

8. Did the Celtic Parisii tribe use to live in Paris?

- A. Yes, that's what happened.
- B. It is derived from its early inhabitants.
- C. No, it has been one of Europe's major centres.
- D. It is the most populous city of France.

Paris is often referred to as the City of Light because of its leading role during the Age of Enlightenment.

9. What is Paris often referred to as?

- A. During the Age of Enlightenment.
- B. It is derived from its early inhabitants.
- C. Since the 17th century.
- D. It is often referred to as the City of Light.

10. Why is Paris referred to as the City of Light?

- A. No, that didn't happen.
- B. Yes, they are the Celtic Parisii tribe.
- C. It has been one of Europe's major centres.
- D. It is because of its leading role.

11. Was Paris leading during the Age of Enlightenment?

- A. No, it is often referred to as the City of Light.
- B. It is the name "Paris".
- C. It is a major centre of finance, diplomacy, fashion, science, and the arts.
- D. Yes, that's true.

More literally, the reason can be due to the fact that Paris was the first European city to use gas street lighting on a grand scale by the 1860s.

12. What is the literal reason of the name "the City of Light"?

- A. That Paris was the first European city to use gas street lighting.
- B. No, it doesn't make any sense.
- C. During the Age of Enlightenment.
- D. It is derived from its early inhabitants.



13. What was Paris the first European city to do?

- A. It was the first European city to use gas street lighting.
- B. It is the literal reason of the name "the City of Light".
- C. It is because of its leading role.
- D. They are the Celtic Parisii tribe.

14. Did Paris use gas street lighting in some limited places?

- A. It is often referred to as the City of Light.
- B. It is the name "Paris".
- C. No, not just some places.
- D. Yes, it used gas street lighting by the 1860s.

The city is a major rail, and highway hub served by two international airports: Paris-Charles de Gaulle and Paris-Orly.

15. What are the main transportations in Paris?

- A. During the Age of Enlightenment.
- B. It is a major rail, and highway hub.
- C. Paris-Charles de Gaulle and Paris-Orly.
- D. It was the first European city to use gas street lighting.

16. How many international airports are there in Paris?

- A. There are two international airports.
- B. They are Paris-Charles de Gaulle and Paris-Orly.
- C. It is the literal reason of the name "the City of Light".
- D. It is because of its leading role.

According to a survey in 2018, Paris was the second most expensive city in the world, after Singapore.

17. When was the survey conducted?

- A. It was the city Singapore.
- B. It used gas street lighting on a grand scale by the 1860s.
- C. It was conducted in 2018.
- D. According to a survey.

18. Was Paris the most expensive city in the world?

- A. It was the city Singapore.
- B. The second most expensive city in the world.
- C. Yes, it was the first European city to use gas street lighting.
- D. No, that's not true.

19. Which city was the most expensive in the world then?

- A. According to a survey in 2018.
- B. It is the literal reason of the name "the City of Light".
- C. It was the city Singapore.
- D. It was the second most expensive city in the world.

Paris is especially known for its one of a kind museums and architectural landmarks.

20. What is Paris especially known for?

- A. They are one of a kind.
- B. It was the city Singapore.
- C. It is known for museums and architectural landmarks.
- D. No, it doesn't make any sense.

21. Are Paris' museums and architectural landmarks one of a kind?

- A. Yes, they are one of a kind.
- B. No, that isn't even correct.
- C. It is known for museums and architectural landmarks.
- D. It was the second most expensive city in the world.

22. Are Paris' museums and architectural landmarks special and unique?

- A. According to a survey in 2018.
- B. Yes, it's the same thing.
- C. No, that didn't happen.
- D. It is known for museums and architectural landmarks.

The Louvre was the most visited art museum in the world in 2018, with 10.2 million visitors.

23. What was the most visited art museum in the world?

- A. Yes, there were 10.2 million visitors.
- B. It is known for museums and architectural landmarks.
- C. It was the Louvre.
- D. No, it's not true.



24. How many visitors had been to the Louvre in 2018?

- A. They are one of a kind.
- B. There were 10.2 million visitors.
- C. It was the Louvre.
- D. It was the most visited art museum in the world.

Other museums are noted for their collections of French Impressionist art, modern and contemporary art in Europe.

25. What are other museums noted for?

- A. They are modern and contemporary art in Europe.
- B. It was the Louvre.
- C. It is known for museums and architectural landmarks.
- D. They are noted for their collections.

26. It is known for museums and architectural landmarks.

- A. It was a collection of French Impressionist art.
- B. There were 10.2 million visitors.
- C. They are one of a kind.
- D. Yes, that's true.

The most popular landmarks in the centre of the city must include the Cathedral of Notre Dame de Paris and the iconic Eiffel Tower.

27. What are the most popular landmarks in the centre of the city?

- A. It was the most visited art museum in the world.
- B. They are the Cathedral and the Eiffel Tower.
- C. No, that's incorrect.
- D. They are noted for their collections.

28. What is Cathedral of Notre Dame de Paris? Is it a church?

- A. No, they are modern and contemporary art in Europe.
- B. It was the Louvre.
- C. Yes, it is a church.
- D. The Cathedral of Notre Dame de Paris.

29. What kind of landmarks is Eiffel Tower? Is it an iconic one?

- A. No, they are in the centre of the city.
- B. It was a collection of French Impressionist art.
- C. There were 10.2 million visitors.
- D. Yes, it is iconic.

30. Where are the Cathedral and the Eiffel Tower?

- A. It was the most visited art museum in the world.
- B. They are in the centre of the city.
- C. They are the most popular landmarks.
- D. They are noted for their collections.

Moreover, the historical district along the Seine in the city centre is classified as a UNESCO Heritage Site.

31. Where is the historical district? Is it away from the Seine?

- A. It is classified as a UNESCO Heritage Site.
- B. Yes, it is the iconic Eiffel Tower.
- C. They are noted for their collections.
- D. No, it is along the river.

32. Is the historical district along the Seine located in the city centre?

- A. The Cathedral of Notre Dame de Paris.
- B. Yes, they are modern and contemporary art in Europe.
- C. Yes, it is in the city centre.
- D. No, that's incorrect.

33. What is the historical district along the Seine classified?

- A. It was a collection of French Impressionist art.
- B. It is classified as a UNESCO Heritage Site.
- C. The historical district along the Seine.
- D. They are in the centre of the city.



Paris received millions of visitors annually. It was ranked as the third most visited travel destination in the world in 2017, after Bangkok and London.

34. How many visitors did Paris receive annually?

- A. It is classified as a UNESCO Heritage Site.
- B. They are the most popular landmarks.
- C. It received millions of visitors annually.
- D. After Bangkok and London.

35. Did millions of visitors come to Paris every year?

- A. It was ranked as the third most visited travel destination.
- B. No, it is in the city centre.
- C. It is the iconic Eiffel Tower.
- D. Yes, that's absolutely true.

36. Was Paris the most visited travel destination in the world?

- A. The historical district along the Seine.
- B. The Cathedral of Notre Dame de Paris.
- C. No, not the most visited.
- D. Yes, it received millions of visitors annually.

37. Which city was the most visited travel destination in the world then?

- A. It is Bangkok.
- B. The historical district along the Seine.
- C. It is classified as a UNESCO Heritage Site.
- D. They are in the centre of the city.

Learn By Heart



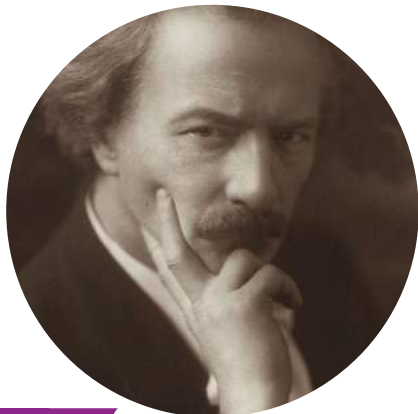
Question	Answer
1	D
2	A
3	C
4	C
5	B
6	D
7	B
8	A
9	D
10	D
11	D
12	A
13	A
14	C
15	B
16	A
17	C
18	D
19	C
20	C
21	A
22	B
23	C
24	B
25	D

Question	Answer
26	D
27	B
28	C
29	D
30	B
31	D
32	C
33	B
34	C
35	D
36	C
37	A

THE CONCERT

BUỔI HÒA NHẠC

(Bài đọc về câu chuyện ngẫu hứng của nhạc sĩ piano tài ba Paderewski và một cậu bé tại buổi hòa nhạc của ông).



Story

THE CONCERT

A mother took her small boy to a concert of the famous pianist Paderewski. She wished to **encourage** her young son's **progress** on the piano. After they were **seated**, the mother **spotted** a friend in the audience and walked down the **aisle** to greet her. Seizing the opportunity to explore the wonders of the concert hall, the little boy rose and eventually explored his way through a door marked "No **Admittance**."

When the house lights **dimmed** and the concert was about to begin, the mother returned to her seat and discovered that her son was missing. Suddenly, the curtains **parted** and the **spotlights** focused on the impressive Steinway piano on stage.

Out of the blue, the mother saw her little boy sitting at the keyboard. Innocently, he then began to play "Chopsticks". The crowd reacted with anger, some shouts were heard,

"Take the boy away!"

"Who is bringing a little boy to a concert?"

When Paderewski heard the **uproar** backstage, he grabbed his coat and rushed to the stage. Realizing what was going on, he went to the piano. Reaching around the little boy from behind, the master was **on the ball** and began to **improvise** a **melody** to "chopsticks." As the two of them played together, Paderewski kept **whispering** in the boy's ear:

"Keep going. Don't quit, son... don't stop... don't stop."

Together, the old master and the little boy **transformed** an **embarrassing** situation into a wonderfully **creative** experience. The audience was **mesmerized**.

BUỔI HÒA NHẠC

Một bà mẹ dắt đứa con nhỏ của mình đến tham dự một buổi hòa nhạc của nhạc sĩ piano nổi tiếng Paderewski. Bà muốn khích lệ tinh thần luyện tập piano của con trai mình. Sau khi tìm được chỗ ngồi, người mẹ chợt trông thấy một người bạn đang ngồi trong đám đông và bước xuống lối đi để chào hỏi người bạn ấy. Cậu bé thấy thế liền chớp lấy ngay cơ hội để khám phá hội trường phòng hòa nhạc, cậu đứng lên và tìm đến tận cánh cửa có ghi "Không phận sự miễn vào".

Sau khi đèn trong hội trường tắt dần và buổi hòa nhạc chuẩn bị bắt đầu, người mẹ lúc này mới trở về chỗ và phát hiện ra con trai mình đã biến đâu mất. Bỗng nhiên, màn sân khấu kéo lên và đèn tập trung chiếu vào cây đàn piano Steinway trên sân khấu.

Rồi đột nhiên, người mẹ thấy đứa con nhỏ đang ngồi ngay tại vị trí chiếc đàn ấy. Thế rồi cậu cứ thế hồn nhiên bắt đầu chơi một bài gọi là "Đôi đũa". Đám đông vô cùng giận dữ, thậm chí có người còn la ó:

"Mang thằng bé ấy xuống đi!"

"Ai dắt thằng nhỏ này đến buổi hòa nhạc vậy?"

Ở phía sau sân khấu, nhạc sĩ Paderewski nghe thấy ồn ào liền chớp lấy chiếc áo khoác và chạy ngay lên sân khấu. Sau khi nhận biết được tình hình, ông liền bước đến cây đàn piano. Ông bước đến phía sau cậu bé, bắt nhịp và bắt đầu ứng biến một khúc nhạc dựa theo giai điệu của bài "Đôi đũa". Trong suốt quá trình chơi đàn cùng cậu bé, Paderewski liên tục thì thầm vào tai cậu:

"Tiếp tục nào. Đừng bỏ cuộc nhé, con trai... Đừng ngừng lại... đừng ngừng lại."

Và thế rồi người nhạc sĩ tài ba cùng cậu bé đã biến một tình huống bối rối thành một trải nghiệm sáng tạo vô cùng lý thú. Và không cần phải nói, khán giả rất say mê với màn trình diễn này.



encourage

verb

/ɪnˈkʌrɪdʒ/

khuyến khích, cổ vũ,
động viên



uproar

noun

/ˈʌprɔː(r)/

sự náo động



progress

noun

/ˈprəʊɡres/

sự tiến triển, sự tiến bộ,
sự phát triển



be on the ball

idiom

/bi ɒn ðə bɔːl/

nhanh nhạy



seat

verb

/siːt/

có ghế cho



improvise

verb

/ɪmˈprəvaɪz/

ứng biến



spot

verb

/spɒt/

nhận ra, phát hiện ra



melody

noun

/ˈmelədi/

giai điệu



aisle

noun

/aɪl/

hành lang, lối đi giữa các
dãy ghế



whisper

verb

/ˈwɪspə(r)/

thì thầm

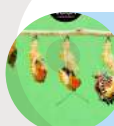


no admittance

phrase

/nəʊ ədˈmɪtns/

(thường dùng trong biển báo)
không phận sự miễn vào

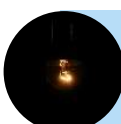


transform

verb

/ˈtrænsˈfɔːm/

thay đổi, biến đổi hoàn
toàn



dim

verb

/dɪm/

làm mờ đi



embarrassing

adj

/ɪmˈbærəsɪŋ/

ngượng ngùng, lúng túng,
bối rối



part

verb

/pɑːt/

chia ra, tách ra



creative

adj

/kriˈeɪtɪv/

có tính sáng tạo

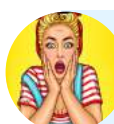


spotlight

noun

/ˈspɒtlaɪt/

đèn pha



mesmerize

verb

/ˈmezməraɪz/

cuốn hút, làm say mê



out of the blue

idiom

/aʊt əv ðə bluː/

đột ngột, đột nhiên



innocently

adv

/ɪˈnɒsntli/

(một cách) ngây thơ, vô
tội



A mother took her small boy to a concert of the famous pianist Paderewski.

1. Where did the mother take her boy to?

- A. He was a famous pianist.
- B. She took him to a concert.
- C. He was a small boy.
- D. It was a concert of Paderewski.

2. Whose concert did the mother take her boy to?

- A. It was a concert of Paderewski.
- B. She took him to a concert.
- C. He was a small boy.
- D. He was a famous pianist.

3. Was Paderewski a famous painter?

- A. It was a concert of Paderewski.
- B. He was a small boy.
- C. No, he was a famous pianist.
- D. Yes, she took him to a concert.

She wished to encourage her young son's progress on the piano.

4. What did the mother take her boy to the concert for?

- A. She took him to a concert.
- B. He was a famous pianist.
- C. She wished to encourage her young son.
- D. Her young son's progress on the piano.

5. Did the mother want her boy to play piano better?

- A. Yes, she wished to encourage her young son.
- B. No, it doesn't make any sense.
- C. He was a small boy.
- D. It was a concert of Paderewski.

After they were seated, the mother spotted a friend in the audience and walked down the aisle to greet her.

6. What did the mother see after they were seated?

- A. To greet her.
- B. Her young son's progress on the piano.
- C. He was a famous pianist.
- D. She spotted a friend in the audience.

7. Did the mother suddenly see a friend of hers?

- A. It was a concert of Paderewski.
- B. Yes, that's what happened.
- C. She walked down the aisle.
- D. She wished to encourage her young son.

8. What did the mother do? Did she walk down the aisle to greet her friend?

- A. She took him to a concert.
- B. Yes, she did.
- C. No, she spotted a friend in the audience.
- D. Her young son's progress on the piano.

Seizing the opportunity to explore the wonders of the concert hall, the little boy rose and eventually explored his way through a door marked "No Admittance."

9. What did the boy seize the opportunity to do?

- A. She spotted a friend in the audience.
- B. He rose and explored the wonders of the concert hall.
- C. It was marked "No Admittance."
- D. To greet her.

10. Did the boy stand up and go around the hall?

- A. Yes, that's what he did.
- B. No, he explored his way through a door.
- C. She spotted a friend in the audience.
- D. She walked down the aisle.

11. Where did the boy eventually explore?

- A. She walked down the aisle.
- B. To greet her.
- C. He explored his way through a door.
- D. He rose and explored the wonders of the concert hall.

12. What was marked on the door?

- A. It was marked "No Admittance."
- B. He seized the opportunity.
- C. To greet her.
- D. After they were seated.

13. Was any audience allowed to go through that door?

- A. Yes, he explored his way through a door.
- B. After they were seated.
- C. She spotted a friend in the audience.
- D. No, nobody was allowed to.



When the house lights dimmed and the concert was about to begin, the mother returned to her seat and discovered that her son was missing.

14. What did the mother do when the concert was about to begin?

- A. The concert was about to begin.
- B. He explored his way through a door.
- C. He seized the opportunity.
- D. She returned to her seat.

15. What did the mother discover?

- A. When the house lights dimmed.
- B. It was marked "No Admittance."
- C. He rose and explored the wonders of the concert hall.
- D. That her son was missing.

Suddenly, the curtains parted and the spotlights focused on the impressive Steinway piano on stage.

16. Did the curtains suddenly parted?

- A. She returned to her seat.
- B. He seized the opportunity.
- C. Yes, it suddenly did.
- D. No, it was an impressive Steinway piano.

17. What did the spotlights focus on?

- A. When the house lights dimmed.
- B. He rose and explored the wonders of the concert hall.
- C. The spotlights focused on the piano on stage.
- D. No, it doesn't make any sense.

18. Was the Steinway piano impressive?

- A. The curtains parted suddenly.
- B. She discovered that her son was missing.
- C. He explored his way through a door.
- D. Yes, it was an impressive piano.

Out of the blue, the mother saw her little boy sitting at the keyboard.

19. What did the mother see?

- A. The concert was about to begin.
- B. It was marked "No Admittance."
- C. She saw her little boy on stage.
- D. The curtains parted suddenly.

20. Where was the little boy?

- A. The spotlights focused on the piano on stage.
- B. She returned to her seat.
- C. He was sitting at the keyboard.
- D. Yes, that's where he was.

21. Was the mother surprise when she saw her little boy?

- A. Yes, it was out of the blue.
- B. No, the spotlights focused on the piano on stage.
- C. It was an impressive Steinway piano.
- D. When the house lights dimmed.

Innocently, he then began to play "Chopsticks".

22. What did the boy begin to do?

- A. She saw her little boy on stage.
- B. The curtains parted suddenly.
- C. It was marked "No Admittance."
- D. He was innocent.

23. What was the name of the song that little boy played?

- A. He was sitting at the keyboard.
- B. The spotlights focused on the piano on stage.
- C. It was "Chopsticks".
- D. He began to play a song.

24. Did the boy know what he did was wrong?

- A. It was an impressive Steinway piano.
- B. No, he was innocent.
- C. Yes, of course he did.
- D. It was out of the blue.

**The crowd reacted with anger, some shouts were heard,
"Take the boy away!"
"Who is bringing a little boy to a concert?"**

25. How did the crowd react? Were they happy?

- A. "Who is bringing a little boy to a concert?"
- B. He began to play "Chopsticks".
- C. Yes, she saw her little boy on stage.
- D. No, the crowd reacted with anger.

26. Did somebody even shout?

- A. "Take the boy away!"
- B. No, he was innocent.
- C. He was sitting at the keyboard.
- D. Yes, that's true.

**27. What did the crowd shout?**

- A. It was out of the blue.
- B. "Take the boy away!"
- C. Some shouts were heard.
- D. He began to play "Chopsticks".

When Paderewski heard the uproar backstage, he grabbed his coat and rushed to the stage.

28. Where was Paderewski?

- A. Some shouts were heard.
- B. He began to play "Chopsticks".
- C. He was backstage.
- D. He rushed to the stage.

29. Did Paderewski hear the uproar backstage?

- A. He grabbed his coat.
- B. "Take the boy away!"
- C. He was innocent.
- D. Yes, that's true.

30. What did Paderewski do when he heard the uproar?

- A. He began to play "Chopsticks".
- B. He rushed to the stage.
- C. He heard the uproar backstage.
- D. "Who is bringing a little boy to a concert?"

Realizing what was going on, he went to the piano.

31. Did Paderewski realize what was going on?

- A. Yes, he realized so.
- B. He went to the piano.
- C. No, he rushed to the stage.
- D. The crowd reacted with anger.

32. Where did Paderewski go?

- A. He grabbed his coat.
- B. Some shouts were heard.
- C. He went to the piano.
- D. He realized what was going on.

Reaching around the little boy from behind, the master was on the ball and began to improvise a melody to "chopsticks."

33. Did Paderewski reach the boy from behind?

- A. He heard the uproar backstage.
- B. Yes, he reached around the little boy from behind.
- C. No, it's not true.
- D. He went to the piano.

34. Was Paderewski ready to deal with the situation?

- A. Yes, that's right.
- B. He began to improvise a melody to "chopsticks."
- C. No, he realized what was going on.
- D. He grabbed his coat.

35. What did Paderewski begin to do?

- A. He went to the piano.
- B. He rushed to the stage.
- C. He began to improvise a melody to "chopsticks."
- D. He was on the ball.

36. Did Paderewski create a melody he didn't plan before?

- A. No, that didn't happen.
- B. He went to the piano.
- C. He heard the uproar backstage.
- D. Yes, he began to improvise a melody.

As the two of them played together, Paderewski kept whispering in the boy's ear: "Keep going. Don't quit, son... don't stop... don't stop."

37. Did Paderewski play piano with the little boy?

- A. No, he was on the ball.
- B. He realized what was going on.
- C. Yes, the two of them played together.
- D. "Keep going. Don't quit, son."

38. What did Paderewski whisper in the boy's ear?

- A. He began to improvise a melody to "chopsticks."
- B. He went to the piano.
- C. "Keep going. Don't quit, son."
- D. He kept whispering in the boy's ear.



Together, the old master and the little boy transformed an embarrassing situation into a wonderfully creative experience.

39. Was the situation embarrassing?

- A. Yes, it was embarrassing.
- B. He transformed it into a wonderfully creative experience.
- C. The two of them played together.
- D. No, he was on the ball.

40. Did Paderewski turn an embarrassing situation into a creative experience?

- A. He began to improvise a melody to "chop sticks."
- B. Yes, that's the truth.
- C. It was an embarrassing situation.
- D. "Keep going. Don't quit, son."

41. Was the experience very wonderful and creative?

- A. No, the two of them played together.
- B. He reached around the little boy from behind.
- C. Yes, yes it was.
- D. The old master and the little boy.

The audience was mesmerized.

42. How did the audience feel?

- A. The two of them played together.
- B. They were mesmerized.
- C. The old master and the little boy.
- D. He transformed it into a wonderfully creative experience.

43. Was the audience fascinated?

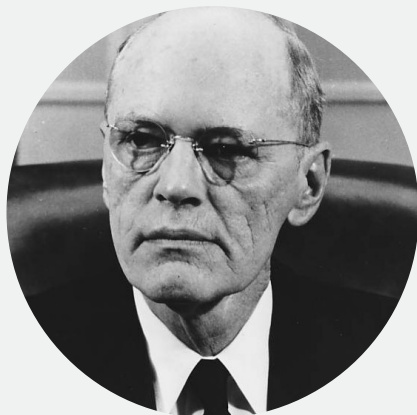
- A. Yes, it's the same thing.
- B. The old master and the little boy.
- C. No, it was an embarrassing situation.
- D. "Keep going. Don't quit, son."



Question	Answer
1	B
2	A
3	C
4	C
5	A
6	D
7	B
8	B
9	B
10	A
11	C
12	A
13	D
14	D
15	B
16	C
17	C
18	D
19	C
20	C
21	A
22	B
23	C
24	B
25	D

Question	Answer
26	D
27	B
28	C
29	D
30	B
31	A
32	C
33	B
34	A
35	C
36	D
37	C
38	C
39	A
40	B
41	C
42	B
43	A

THE BAND AIDS



Story

THE BAND AIDS

Earle Dickson was an **ordinary** Johnson & Johnson employee who lived in Highland Park, New Jersey. His wife, Josephine, was an **inexperienced** cook. She often burned and cut herself while cooking.

Thanks to his time spent in the Cross, Dickson got plenty of practice in hand **bandaging**. **Out of concern** for his wife's safety, he began to prepare bandages **ahead of time** so that his wife could apply them by herself. By combining a piece of **surgical tape** and a piece of **gauze**, he **fashioned** the first simple **adhesive** bandage. The **prototype** allowed his wife to dress her **wounds** without **assistance**.

Dickson **passed the idea on** to his employer, which went on to produce and market the product as the Band-Aid. The original Band-Aids were handmade and not very popular. However, in 1951, the first **decorative** Band-Aids were introduced. They **turned out** to be a **commercial** success with such **themes** as Mickey Mouse, Superman, Barbie and other animated characters.

In World War II, millions were shipped overseas, helping **popularize** the product and put the business **in the black**. Since then, Johnson & Johnson currently has estimated a sale of over 100 billion Band-Aids worldwide.

Dickson then had a successful career at Johnson & Johnson, rising to vice president before his **retirement** in 1957.

BĂNG KEO CÁ NHÂN

(Bài đọc về quá trình phát minh ra băng keo cá nhân của Earle Dickson).



BĂNG KEO CÁ NHÂN

Earle Dickson trước đây là một nhân viên bình thường của công ty Johnson & Johnson tại Highland Park, New Jersey. Vợ của ông là Josephine là một đầu bếp chẳng mấy lành nghề. Bà thường bị phỏng hoặc cắt nhầm vào tay mình trong lúc nấu ăn. Nhờ có thời gian từng tham gia hội Chữ thập đỏ, Dickson có rất nhiều kinh nghiệm trong việc băng bó tay. Lo lắng cho sự an toàn của vợ mình, ông quyết định phải làm ra sẵn một loại băng gạc để vợ ông có thể tự mình băng bó. Ông kết hợp băng keo phẫu thuật và một mảnh gạc để tạo nên loại băng gạc dính đơn giản đầu tiên. Vật mẫu này cho phép vợ ông tự mình băng bó vết thương mà không cần ai giúp đỡ.

Dickson liền mang ý tưởng này trình lên cho cấp trên và rồi sản phẩm đã được cấp phép sản xuất và kinh doanh với cái tên "Band-Aid". Băng keo cá nhân nguyên thủy được làm bằng tay và không mấy phổ biến. Mãi cho đến năm 1951 thì loại Band Aids có trang trí đầu tiên được tung ra thị trường. Dòng sản phẩm này trở thành một cú huyêt thành công trên thị trường với nhiều chủ đề như Chuột Micky, Superman, Búp bê Barbie và nhiều nhân vật hoạt hình khác.

Vào Chiến tranh Thế giới thứ hai, hàng triệu miếng băng keo cá nhân đã được vận chuyển đi khắp mọi nơi trên thế giới và giúp sản phẩm này càng ngày nổi tiếng. Công ty cũng phát triển ngày một mạnh mẽ. Kể từ đó đến nay, công ty Johnson & Johnson ước tính đã bán được hơn 100 tỉ miếng băng gạc trên khắp thế giới.

Dickson về sau cũng rất thành công tại công ty Johnson & Johnson và lên đến vị trí phó giám đốc trước khi nghỉ hưu vào năm 1957.

Normal **ordinary** /'ɔːdnri/
adj bình thường, thông thường

wound /wuːnd/
noun vết thương

inexperienced /,ɪnɪk'spiəriənst/
adj thiếu kinh nghiệm

assistance /ə'sɪstəns/
noun sự giúp đỡ, sự hỗ trợ

bandage /'bændɪdʒ/
verb băng bó

pass on /pɑːs ɒn/
phrasal verb chuyển qua

concern /kən'sɜːn/
noun sự bận tâm, lo lắng, mối quan tâm

decorative /'dekəreɪv/
adj có trang trí, có họa tiết

ahead of time /ə'hed ɒv taɪm/
adv.phrase trước, sớm hơn (dự kiến)

turn out /tɜːn aʊt/
phrasal verb phát hiện ra, hoá ra

surgical tape /'sɜːdʒɪkl teɪp/
noun băng keo y tế

theme /θiːm/
noun đề tài, chủ đề

gauze /ɡəʊz/
noun gạc (để buộc vết thương)

popularize /'pɒpjələraɪz/
verb truyền bá, phổ cập; phổ biến

fashion /'fæʃn/
verb tạo hình, làm ra

in the black /ɪn ðə blæk/
idiom khá giả, có tiền

adhesive /əd'hiːsɪv/
noun chất dính, chất dán

retirement /rɪ'taɪəmənt/
noun sự nghỉ hưu, sự về hưu

prototype /'prəʊtətaɪp/
noun bản chạy thử, mẫu thử nghiệm

market /'mɑːkɪt/
verb chào bán, quảng cáo



Earle Dickson was an ordinary Johnson & Johnson employee who lived in Highland Park, New Jersey.

1. Who was Earle Dickson?

- A. He was an ordinary employee.
- B. He worked for Johnson & Johnson.
- C. He lived in Highland Park, New Jersey.
- D. His name was Earle Dickson.

2. Where did Dickson work?

- A. He lived in Highland Park, New Jersey.
- B. His name was Earle Dickson.
- C. He worked for Johnson & Johnson.
- D. He was an ordinary employee.

3. Where did Dickson live? Did he live in New York?

- A. His name was Earle Dickson.
- B. No, he lived in Highland Park, New Jersey.
- C. Yes, he worked for Johnson & Johnson.
- D. He was an ordinary employee.

His wife, Josephine, was an inexperienced cook. She often burned and cut herself while cooking.

4. Who was Josephine? Was she Dickson's wife?

- A. Yes, that's true.
- B. Her name was Josephine.
- C. She often burned and cut herself.
- D. No, his name was Earle Dickson.

5. Was Josephine good at cooking?

- A. Yes, of course.
- B. He lived in Highland Park, New Jersey.
- C. No, she was an inexperienced cook.
- D. She was Dickson's wife.

6. Did Josephine usually have accidents while cooking?

- A. While she was cooking.
- B. No, her name was Josephine.
- C. He worked for Johnson & Johnson.
- D. Yes, she did.

7. What often happened while Josephine cooked?

- A. She was Dickson's wife.
- B. He was an ordinary employee.
- C. She often burned and cut herself.
- D. While she was cooking.

Thanks to his time spent in the Cross, Dickson got plenty of practice in hand bandaging.

8. Did Dickson use to be in the Cross?

- A. No, she was an inexperienced cook.
- B. She was Dickson's wife.
- C. Yes, that's what happened.
- D. It was hand bandaging.

9. What did Dickson get practice in?

- A. He got plenty of practice in it.
- B. She often burned and cut herself.
- C. While she was cooking.
- D. It was hand bandaging.

10. Did Dickson have a little of practice in hand bandaging?

- A. Yes, thanks to his time spent in the Cross.
- B. She was Dickson's wife.
- C. Her name was Josephine.
- D. No, not just a little.

Out of concern for his wife's safety, he began to prepare bandages ahead of time so that his wife could apply them by herself.

11. Was Dickson concerned about his wife's safety?

- A. She was Dickson's wife.
- B. Yes, he was concerned about it.
- C. So his wife could apply them by herself.
- D. No, thanks to his time spent in the Cross.

12. What did Dickson prepare?

- A. He got plenty of practice in it.
- B. While she was cooking.
- C. It was the bandages.
- D. He began to prepare them ahead of time.

13. What did Dickson prepare bandages for?

- A. It was hand bandaging.
- B. Her name was Josephine.
- C. So his wife could apply them by herself.
- D. Because of concern for his wife's safety.

14. Could Dickson's wife apply the bandages by herself?

- A. So his wife could apply them by herself.
- B. Thanks to his time spent in the Cross.
- C. No, she was an inexperienced cook.
- D. Yes, she could do it by herself.



By combining a piece of surgical tape and a piece of gauze, he fashioned the first simple adhesive bandage.

15. What did Dickson combine?

- A. He combined them together.
- B. Because of concern for his wife's safety.
- C. A piece of surgical tape and a piece of gauze.
- D. It was the first simple adhesive bandage.

16. What did Dickson fashion? Did he fashion a complex bandage?

- A. Yes, he fashioned the first bandage.
- B. He began to prepare them ahead of time.
- C. No, it was not a complex one.
- D. A piece of surgical tape and a piece of gauze.

17. Did Dickson create the first simple adhesive bandage?

- A. Yes, that's what he created.
- B. He fashioned the first bandage.
- C. A piece of surgical tape and a piece of gauze.
- D. So his wife could apply them by herself.

The prototype allowed his wife to dress her wounds without assistance.

18. What did the prototype allow Dickson's wife to do?

- A. A piece of surgical tape and a piece of gauze.
- B. It allowed her to dress wounds without assistance.
- C. No, it's not true.
- D. He combined them together.

19. Did Dickson's wife need help to dress her wounds with the prototype?

- A. A piece of surgical tape and a piece of gauze.
- B. He fashioned the first bandage.
- C. No, she didn't need any assistance.
- D. Yes, thanks to the prototype.

20. Could Dickson's wife dress her wounds by herself?

- A. He combined them together.
- B. Yes, she could.
- C. She didn't need any assistance.
- D. No, he fashioned the first bandage.

Dickson passed the idea on to his employer, which went on to produce and market the product as the Band-Aid.

21. Who did Dickson pass the idea on to?

- A. No, it went on to produce.
- B. Yes, that's what happened.
- C. It allowed her to dress wounds without assistance.
- D. He passed it on to his employer.

22. Did Dickson's company produce and market his product?

- A. It went on to produce.
- B. No, he passed the idea on.
- C. Thanks to the prototype.
- D. Yes, that's true.

23. What was the name of the product?

- A. She didn't need any assistance.
- B. It was the Band-Aid.
- C. He passed it on to his employer.
- D. They marketed the product.

The original Band-Aids were handmade and not very popular.

24. Were the original Band-Aids popular?

- A. He passed the idea on.
- B. It went on to produce.
- C. No, they were not very popular.
- D. Yes, they are the original Band-Aids.

25. How did the original Band-Aids made? Were they made by machine?

- A. Yes, you can say that.
- B. They marketed the product as the Band-Aid.
- C. He passed it on to his employer.
- D. No, they were handmade.

However, in 1951, the first decorative Band-Aids were introduced.

26. What were introduced in 1951?

- A. They were introduced in 1951.
- B. They were handmade.
- C. He passed it on to his employer.
- D. They were the first decorative Band-Aids.



27. Were Band-Aids first decorated in 1951?

- A. They marketed the product as the Band-Aid.
- B. Yes, that's the truth.
- C. They were the first decorative Band-Aids.
- D. No, they were not very popular.

They turned out to be a commercial success with such themes as Mickey Mouse, Superman, Barbie and other animated characters.

28. Were the decorative Band-Aids popular?

- A. No, they were the first decorative Band-Aids.
- B. They were handmade.
- C. Yes, they were very popular.
- D. Such themes as Mickey Mouse, Superman, Barbie.

29. Were the original Band-Aids a commercial success?

- A. They were introduced in 1951.
- B. They were not very popular.
- C. No, not the original Band-Aids.
- D. Yes, they turned out to be a commercial success.

30. What kind of themes did the decorative Band-Aids feature?

- A. They were the first decorative Band-Aids.
- B. They are the original Band-Aids.
- C. Such themes as Mickey Mouse, Superman, Barbie.
- D. Yes, that's true.

In World War II, millions were shipped overseas, helping popularize the product and put the business in the black.

31. How many Band-Aids were shipped overseas in World War II?

- A. Millions were shipped overseas.
- B. Yes, it's the same thing.
- C. It put the business in the black.
- D. They turned out to be a commercial success.

32. Was the product popular in World War II?

- A. Such themes as Mickey Mouse, Superman, Barbie.
- B. Yes, it was popular in World War II.
- C. No, that can't happen.
- D. It helped popularize the product.

33. What helped popularize the product?

- A. Millions were shipped overseas.
- B. They turned out to be a commercial success.
- C. The World War II.
- D. It put the business in the black.

34. Was the business very successful in World War II?

- A. Such themes as Mickey Mouse, Superman, Barbie.
- B. Yes, that's true.
- C. It helped popularize the product.
- D. It was in World War II.

Since then, Johnson & Johnson currently has estimated a sale of over 100 billion Band-Aids worldwide.

35. How many Band-Aids have been sold since then?

- A. Millions were shipped overseas.
- B. It put the business in the black.
- C. Over 100 billion.
- D. They currently have estimated a sale.

36. Has the company sold about 100 million Band-Aids worldwide?

- A. Yes, millions were shipped overseas.
- B. It was in World War II.
- C. It helped popularize the product.
- D. No, not just 100 million.

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Dickson then had a successful career at Johnson & Johnson, rising to vice president before his retirement in 1957.

37. Was Dickson successful?

- A. They currently have estimated a sale.
- B. It put the business in the black.
- C. Yes, he was successful.
- D. No, he retired in 1957.

38. Did Dickson do well at Johnson & Johnson?

- A. Over 100 billion Band-Aids worldwide.
- B. It helped popularize the product.
- C. Yes, he did very well.
- D. No, he rose to vice president.

39. Did Dickson become the vice president of the company?

- A. No, he had a successful career at Johnson & Johnson.
- B. Over 100 billion Band-Aids worldwide.
- C. Millions were shipped overseas.
- D. Yes, that's true.

40. When did Dickson retire?

- A. It was in World War II.
- B. He retired in 1957.
- C. He rose to vice president.
- D. They currently have estimated a sale.

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Question	Answer
1	A
2	C
3	B
4	A
5	C
6	D
7	C
8	C
9	D
10	D
11	B
12	C
13	C
14	D
15	C
16	C
17	A
18	B
19	C
20	B
21	D
22	D
23	B
24	C
25	D

Question	Answer
26	D
27	B
28	C
29	C
30	C
31	A
32	B
33	C
34	B
35	C
36	D
37	C
38	C
39	D
40	B

UNIT 9

THE MAN'S BEST FRIEND

NGƯỜI BẠN THÂN NHẤT

(Bài đọc về quá trình thành công đầy vất vả cùng tình bạn với chú chó của tài tử Sylvester Stallone).



Story

THE MAN'S BEST FRIEND

Back in the day, Sylvester Stallone was a **struggling** actor in every **definition**. Things got so bad that he even **ended up** homeless because he was unable to pay **rent** or afford food. He had to sleep at the New York bus station for 3 days.

His **lowest point** came when he tried to sell his dog at the liquor store to any stranger. He didn't have money to feed the dog anymore. He walked away crying for **leaving his best friend behind** after selling it for \$25.

Two weeks later, he saw a **boxing** match between Mohammed Ali and Chuck Wepner. It gave him the **inspiration** to write the **script** for the movie ROCKY, which later became a **hit** on the screen. He **burnt the candle at both ends** and wrote the script for 20 hours! He tried to sell it and got an **offer** for \$125,000 for the script. But he had just one **request**: He wanted to star in the movie! The studio said no because they wanted a real star.

Sylvester left with his script. A few weeks later, the studio offered him \$250,000 and even \$350,000 for the script. With **his rule of thumb**, he still refused.

He said:

"No! I have to be in that movie!"

After a while, the studio **saw eye to eye with** him and agreed to give him \$35,000 for the script and let him **star** in it! And with the \$35,000, the first thing **came to his mind** was to **get his dog back**. He stood at **the liquor store** for three days waiting for the man he sold his dog to. Stallone explained to the new owner and **begged** for the dog back. Eventually, he had to pay \$15,000 for the same dog he sold at \$25 only! But he finally got his dog back.



NGƯỜI BẠN THÂN NHẤT

Ngày trước, Sylvester Stallone là một nam tài tử vô cùng lận đận. Mọi chuyện không may đổ ập đến khiến ông phải chịu cảnh vô gia cư vì không đủ tiền thuê nhà và cũng không có tiền ăn. Thậm chí, ông đã phải ngủ ngoài bến xe buýt ở New York suốt ba ngày liền.

Đến lúc cùng cực, ông phải cân nhắc bán đi chú chó cưng của mình cho một người xa lạ tại quán rượu. Tất cả cũng vì ông không có đủ tiền mua thức ăn cho chú nữa. Ông vừa đi vừa khóc vì phải bỏ rơi người bạn thân nhất của mình sau khi bán chú với giá \$25.

Hai tuần sau, ông được xem một trận đấu quyền anh giữa Mohammed Ali và Chuck Wepner. Trận đấu ấy đã cho ông cảm hứng viết nên kịch bản cho bộ phim ROCKY và về sau trở thành một bộ phim thành công trên màn ảnh lớn. Ông dốc cạn sức lực của mình suốt 20 tiếng đồng hồ liên tục để viết nên kịch bản ấy! Sau đó, ông đi chào hàng và nhận được lời đề nghị mua lại kịch bản với giá \$125.000. Nhưng ông đưa ra một yêu cầu: Ông muốn được đóng chính trong bộ phim ấy! Nhà sản xuất thấy thế liền từ chối vì họ muốn có một ngôi sao thực sự tham gia bộ phim của mình.

Thế là Sylvester cầm kịch bản bỏ đi. Vài tuần sau, nhà sản xuất lại đề nghị \$250.000 và thậm chí là \$350.000 để mua lại kịch bản. Nhưng kiên quyết với quyết định của mình, ông vẫn từ chối. Ông đã nói rằng:

"Không! Tôi phải được đóng chính trong bộ phim ấy!"

Sau một hồi, nhà sản xuất cũng phải đồng ý trả \$35.000 tiền kịch bản và cho ông đóng chính trong bộ phim! Với số tiền \$35.000 ấy, điều đầu tiên nảy lên trong đầu ông là tìm lại chú chó của mình. Ông đã đứng trước quán rượu suốt ba ngày liền chỉ để chờ người chủ mới của chú chó. Stallone đã giải thích và cầu xin người chủ mới bán lại chú chó cho mình. Cuối cùng, ông phải bỏ ra \$15.000 để mua lại chó chó trước đây bán với giá \$25! Nhưng rốt cuộc thì ông cũng đã tìm lại được chú chó của mình.

**back in the day**

phrase

/bæk ɪn ðə deɪ/
ngày xưa, rất lâu về trước**in every definition**

adv.phrase

/ɪn 'evri ,defɪ'nɪʃən/
ở mọi mặt**end up**

phrasal verb

/end ʌp/
kết cục là, rốt cuộc là**rent**

noun

/rent/
tiền thuê nhà**liquor store**

noun

/'lɪkə(r) stɔː(r)/
quán rượu**leave behind**

phrasal verb

/li:v br'haɪnd/
rời bỏ, bỏ lại phía sau**boxing**

noun

/'bɒksɪŋ/
quyền anh, môn đấm bốc**inspiration**

noun

/ˌɪnspə'reɪʃn/
cảm hứng**script**

noun

/skɪpt/
kịch bản**burn the candle at both ends**

idiom

/bɜːn ðə 'kændl ət bəʊθ endz/
làm việc quá sức, lao lực**hit**

noun

/hɪt/
tác phẩm thành công, cú hit**offer**

verb

/'ɒfə(r)/
đề nghị**request**

verb

/rɪ'kwest/
thỉnh cầu, yêu cầu**rule of thumb**

idiom

/ru:l əv θʌm/
ước đoán theo kinh nghiệm, kinh nghiệm hữu ích**see eye to eye**

idiom

/si: aɪ tu: aɪ/
đồng ý, đồng thuận**star**

verb

/stɑːr/
đóng vai chính**come to mind**

phrase

/kʌm tə maɪnd/
chợt nghĩ đến, chợt nhớ đến**get back**

phrasal verb

/get bæk/
lấy lại, giành lại**beg**

verb

/beg/
xin, cầu xin, van xin**walk away**

phrasal verb

/wɔːk ə'wei/
bỏ đi, bỏ cuộc



Back in the day, Sylvester Stallone was a struggling actor in every definition.

1. Who was Sylvester Stallone? Was he an actor?

- A. He was struggling in every definition.
- B. Yes, he was an actor.
- C. His name was Sylvester Stallone.
- D. It was back in the day.

2. Did Sylvester have a lot of struggles?

- A. No, it was back in the day.
- B. His name was Sylvester Stallone.
- C. Yes, he was struggling in every definition.
- D. He was an actor.

3. Was Sylvester very poor and pathetic?

- A. It was back in the day.
- B. Yes, he was struggling in every definition.
- C. No, his name was Sylvester Stallone.
- D. He was an actor.

Things got so bad that he even ended up homeless because he was unable to pay rent or afford food. He had to sleep at the New York bus station for 3 days.

4. Did Sylvester end up homeless?

- A. He had to sleep at the New York bus station.
- B. He was an actor.
- C. Yes, that's true.
- D. No, things got very bad.

5. Why did Sylvester end up homeless?

- A. He had to sleep there for 3 days.
- B. No, it doesn't make any sense.
- C. It was back in the day.
- D. Because he was unable to pay rent or afford food.

6. Where did Sylvester sleep? Did he have to sleep at a bus station for 3 days?

- A. He even ended up homeless.
- B. His name was Sylvester Stallone.
- C. Yes, that's what happened.
- D. Because he was unable to pay rent or afford food.

7. Where did Sylvester live?

- A. Things got very bad.
- B. He was struggling in every definition.
- C. He lived in New York.
- D. He had to sleep there for 3 days.

His lowest point came when he tried to sell his dog at the liquor store to any stranger. He didn't have money to feed the dog anymore.

8. When was Sylvester's lowest point?

- A. It was his lowest point.
- B. Because he didn't have money to feed the dog anymore.
- C. Things got very bad.
- D. When he had to sell his dog.

9. Where did Sylvester try to sell his dog? Did he sell it at the bus station?

- A. He had to sleep there for 3 days.
- B. No, that's incorrect.
- C. Yes, it was his lowest point.
- D. He tried to sell his dog to any stranger.

10. Who did Sylvester try to sell his dog to?

- A. He tried to sell his dog to any stranger.
- B. When he had to sell his dog.
- C. He tried to sell his dog at the liquor store.
- D. He even ended up homeless.

11. Why did Sylvester have to sell his dog?

- A. When he had to sell his dog.
- B. Because he was unable to pay rent or afford food.
- C. Because he didn't have money to feed the dog anymore.
- D. He tried to sell his dog at the liquor store.

12. Did Sylvester have enough money to buy food for his dog?

- A. Yes, he tried to sell his dog to any stranger.
- B. It was his lowest point.
- C. He had to sleep at the New York bus station.
- D. No, he didn't.

He walked away crying for leaving his best friend behind after selling it for \$25.

13. Did Sylvester feel bad when he sold his dog?

- A. He tried to sell his dog to any stranger.
- B. It was his lowest point.
- C. Yes, of course.
- D. He sold it for \$25.

14. Why did Sylvester cry?

- A. Because he didn't have money to feed the dog anymore.
- B. No, it was when he had to sell his dog.
- C. Because he left his best friend behind.
- D. Yes, you can say that.



15. How much did Sylvester sell his dog for?

- A. He sold it for \$25.
- B. He walked away crying.
- C. It was his lowest point.
- D. He tried to sell his dog at the liquor store.

Two weeks later, he saw a boxing match between Mohammed Ali and Chuck Wepner.

16. What did Sylvester see two weeks later? Did he see a football match?

- A. It was his lowest point.
- B. No, not that kind of a match.
- C. Yes, it was a match between Mohammed Ali and Chuck Wepner.
- D. He walked away crying.

17. Who were the contestants in that boxing match?

- A. Because he left his best friend behind.
- B. When he had to sell his dog.
- C. Mohammed Ali and Chuck Wepner.
- D. He saw a boxing match.

18. When did Sylvester see the boxing match?

- A. He tried to sell his dog at the liquor store.
- B. It was two weeks later.
- C. Yes, of course.
- D. He sold it for \$25.

It gave him the inspiration to write the script for the movie ROCKY, which later became a hit on the screen.

19. What did the boxing match give Sylvester?

- A. Yes, it was the script for the movie ROCKY.
- B. It later became a hit on the screen.
- C. No, it was two weeks later.
- D. It gave him the inspiration to write the script.

20. What did Sylvester write?

- A. It gave him the inspiration to write the script.
- B. No, that didn't happen.
- C. He saw a boxing match.
- D. It was the script for the movie ROCKY.

21. Did the movie ROCKY later become a hit?

- A. Yes, that's true.
- B. It was the script for the movie ROCKY.
- C. No, it gave him the inspiration to write the script.
- D. It was a match between Mohammed Ali and Chuck Wepner.

He burnt the candle at both ends and wrote the script for 20 hours!

22. Did Sylvester burn the candle at both ends?

- A. It was two weeks later.
- B. Yes, that's what he did.
- C. He wrote the script for 20 hours.
- D. No, it gave him the inspiration to write the script.

23. Did Sylvester work very hard to write the script?

- A. It was the script for the movie ROCKY.
- B. He saw a boxing match.
- C. Yes, he burnt the candle at both ends.
- D. No, that didn't happen.

24. How long did Sylvester spend on writing the script?

- A. It was a match between Mohammed Ali and Chuck Wepner.
- B. He wrote the script for 20 hours.
- C. No, that's incorrect.
- D. It later became a hit on the screen.

He tried to sell it and got an offer for \$125,000 for the script. But he had just one request: He wanted to star in the movie!

25. What did Sylvester try to sell?

- A. He wanted to star in the movie.
- B. He burnt the candle at both ends.
- C. He tried to sell the script.
- D. Yes, it's the same thing.

26. How much was Sylvester offered? Did he get an offer of \$250,000 for the script?

- A. Yes, that's what he was offered.
- B. He had just one request.
- C. He wrote the script for 20 hours.
- D. No, he got an offer for \$125,000.

27. What was Sylvester's request?

- A. Yes, that's true.
- B. He got an offer for \$125,000 for the script.
- C. He burnt the candle at both ends.
- D. He wanted to star in the movie.



The studio said no because they wanted a real star.

28. Did the studio agree with Sylvester's request?

- A. Yes, he got an offer for \$125,000 for the script.
- B. He burnt the candle at both ends.
- C. No, they didn't agree at all.
- D. Because they wanted a real star.

29. Why did the studio say no?

- A. He had just one request.
- B. He wrote the script for 20 hours.
- C. Yes, they said no.
- D. No, it doesn't make any sense.

30. Was Sylvester a real star at the time?

- A. No, he wasn't a real star yet.
- B. Because they wanted a real star.
- C. Yes, he wanted to star in the movie.
- D. He burnt the candle at both ends.

Sylvester left with his script. A few weeks later, the studio offered him \$250,000 and even \$350,000 for the script.

31. What did Sylvester do? Did he give up the role?

- A. Yes, he got an offer for \$125,000 for the script.
- B. No, he didn't give up the role.
- C. The studio offered him \$250,000 and even \$350,000.
- D. Because they wanted a real star.

32. Did the studio offer Sylvester a high price for the script?

- A. No, the studio said no.
- B. He had just one request.
- C. Yes, that's true.
- D. It was a few weeks later.

33. How much did the studio offer Sylvester a few weeks later?

- A. He tried to sell it.
- B. \$250,000 and even \$350,000.
- C. He left with his script.
- D. Because they wanted a real star.

With his rule of thumb, he still refused. He said: "No! I have to be in that movie!"

34. Did Sylvester accept the offer?

- A. "No! I have to be in that movie!"
- B. Yes, the studio offered him \$250,000 and even \$350,000.
- C. He left with his script.
- D. No, he still refused.

35. Was Sylvester consistent of his decision?

- A. He still refused.
- B. No, he left with his script.
- C. It was a few weeks later.
- D. Yes, that's true.

36. What did Sylvester say?

- A. "No! I have to be in that movie!"
- B. It was his rule of thumb.
- C. It was a few weeks later.
- D. The studio offered him \$250,000 and even \$350,000.

After a while, the studio saw eye to eye with him and agreed to give him \$35,000 for the script and let him star in it!

37. Did the studio finally agree with Sylvester?

- A. No, it was his rule of thumb.
- B. Yes, they finally agree with him.
- C. They agreed to give him \$35,000 for the script.
- D. They let him star in it.

38. How much did the studio give Sylvester? Did they give him \$350,000?

- A. No, that's incorrect.
- B. He still refused.
- C. Yes, they agreed to give him \$35,000 for the script.
- D. The studio saw eye to eye with him.

39. Did the studio let Sylvester star in the film?

- A. "No! I have to be in that movie!"
- B. Yes, they let him star in it.
- C. No, it doesn't make any sense.
- D. The studio saw eye to eye with him.



And with the \$35,000, the first thing came to his mind was to get his dog back.

40. What was the first thing came to Sylvester's mind?

- A. They let him star in it.
- B. The studio saw eye to eye with him.
- C. It was to get his dog back.
- D. It was the first thing came to his mind.

41. Did Sylvester decide to get his dog back first?

- A. Yes, that's true.
- B. With the \$35,000.
- C. No, they let him star in it.
- D. They agreed to give him \$35,000 for the script.

He stood at the liquor store for three days waiting for the man he sold his dog to.

42. How long did Sylvester stand at the liquor store?

- A. It was to get his dog back.
- B. He stood there for three days.
- C. He waited for the man he sold his dog to.
- D. It was the first thing came to his mind.

43. What did Sylvester stand at the liquor store for?

- A. He stood there for three days.
- B. It was to get his dog back.
- C. It was the first thing came to his mind.
- D. He waited for the man he sold his dog to.

Stallone explained to the new owner and begged for the dog back.

44. What did Sylvester do? Did he explain to the new owner?

- A. He begged for the dog back.
- B. No, he stood there for three days.
- C. He waited for the man he sold his dog to.
- D. Yes, that's what he did.

45. Did Sylvester beg for the dog back?

- A. He stood at the liquor store.
- B. Yes, he begged for the dog back.
- C. He explained to the new owner.
- D. No, he stood there for three days.

Eventually, he had to pay \$15,000 for the same dog he sold at \$25 only! But he finally got his dog back.

46. How much did Sylvester have to pay eventually?

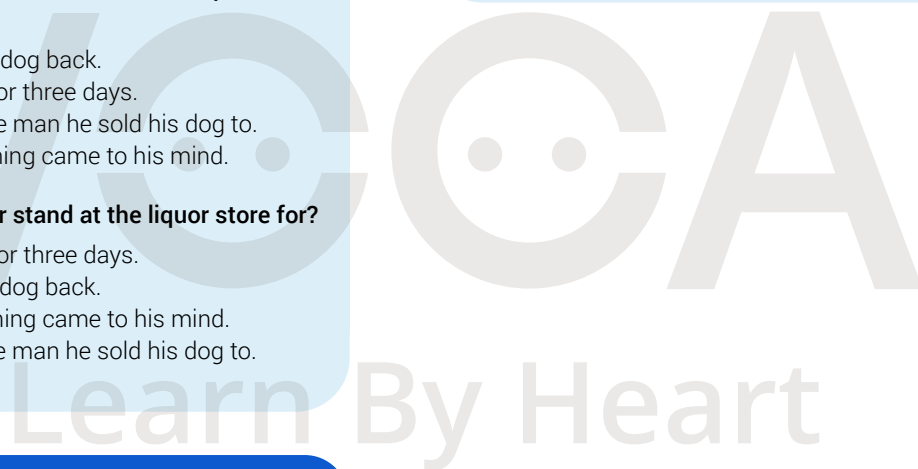
- A. He explained to the new owner.
- B. He waited for the man he sold his dog to.
- C. Eventually, he had to pay \$15,000.
- D. He finally got his dog back.

47. Was the dog still the same?

- A. Yes, it was still the same dog.
- B. He had to pay \$15,000 for the same dog.
- C. No, he begged for the dog back.
- D. He stood at the liquor store.

48. But did Sylvester get his dog back?

- A. Yes, he finally got his dog back.
- B. No, that's incorrect.
- C. He explained to the new owner.
- D. He stood there for three days.





Question	Answer
1	B
2	C
3	B
4	C
5	D
6	C
7	C
8	D
9	B
10	A
11	C
12	D
13	C
14	C
15	A
16	B
17	C
18	B
19	D
20	D
21	A
22	B
23	C
24	B
25	C

Question	Answer
26	D
27	D
28	C
29	C
30	A
31	B
32	C
33	B
34	D
35	D
36	A
37	B
38	C
39	B
40	C
41	A
42	B
43	D
44	D
45	B
46	C
47	A
48	A

THE MASTER OF IMPROVISION



Story

THE MASTER OF IMPROVISION

Ludwig van Beethoven was a German pianist and one of the most recognised and **influential** of all **composers**. One time, Daniel Steibelt, one of Europe's most **renowned** piano **virtuosos**, came to Vienna to **advance** his musical **reputation**.

In his early years in Vienna, Beethoven was made to **take on** the city's best talent and he quickly **saw them off**. Therefore, it was quickly agreed that Steibelt should compete against Beethoven in an improvisation contest.

As the challenger, Steibelt was to play first. Steibelt was renowned for **conjuring up** a "storm" on the piano. He walked to the piano, **tossing** a piece of his own music on the side, and played.

After the performance, Daniel rose to great **applause**, and all eyes turned to Beethoven. He took a deep breath, slowly exhaled, and reluctantly **trudged** to the piano.

When he got there he picked up the piece of music Steibelt had tossed on the side, looked at it, showed it the audience... and turned it **upside down**!

He sat at the piano and played the four notes in the opening bar of Steibelt's music. He began to **embellish** and **improvise** on them. He played on, **parodied** the Steibelt "storm" as he **unpicked** Steibelt's playing and put it together again.

Realising he was not only being comprehensively **outplayed** but **humiliated**, Steibelt **strode out** of the room. Before leaving, he declared:

"I would never again **set foot in** Vienna as long as Beethoven lived here."

Beethoven lived in Vienna for the rest of his life, and Steibelt kept his promise - he never returned. And the piece of music he improvised later became the **impetus** that drives the Eroica Symphony.

BẠC THẦY CỦA TÀI ỨNG BIẾN

(Bài đọc về một trận tranh tài của hai nhạc sĩ tài danh là Beethoven và Daniel).

BẠC THẦY CỦA TÀI ỨNG BIẾN

Ludwig van Beethoven là một nhạc sĩ piano người Đức và cũng là một trong những nhà soạn nhạc nổi tiếng và có sức ảnh hưởng nhất thế giới. Một lần nọ, Daniel Steibelt, một trong những bậc thầy piano nổi tiếng nhất châu Âu lúc bấy giờ, đến Vienna để quảng bá tên tuổi của mình.

Trong những năm sống tại Vienna, Beethoven đã được yêu cầu thách đấu và lần lượt hạ gục tất cả những nhạc sĩ tài ba nhất trong thành phố. Chính vì thế nên mọi người đều nhanh chóng nhất trí rằng Steibelt nên tranh tài cùng Beethoven trong một cuộc thi ứng biến.

Steibelt là người thách đấu nên phải bắt đầu chơi trước. Steibelt nổi tiếng lúc bấy giờ với kỹ thuật triệu hồi một "con bão" trên phím đàn piano. Ông bước đến bên cây đàn, vút bản nhạc sang một bên và bắt đầu chơi đàn.

Sau khi hoàn tất màn trình diễn, Daniel đứng lên trong tràng pháo tay của mọi người. Lúc bấy giờ thì ánh mắt mọi người liền đổ dồn về phía Beethoven. Ông lấy một hơi thật sâu, chậm chậm thở ra và chậm chạp bước dần về phía chiếc đàn.

Khi đến nơi, ông nhặt bản nhạc mà Steibelt vừa vút lúc nãy lên, xem qua một lượt, đưa lên cho mọi người cùng thấy... và lật ngược nó lại!

Ông ngồi xuống bên phía đàn và bắt đầu chơi bốn nốt nhạc đầu trong bản nhạc của Steibelt. Ông thêm thắt và ứng biến nên cả một khúc nhạc chỉ dựa trên bốn nốt nhạc ấy. Trong lúc chơi, ông còn nhại lại cả "con bão" của Steibelt trong lúc nhặt nhanh từng đoản khúc trong bản nhạc ban đầu và kết hợp chúng lại với nhau.

Nhận ra mình vừa bị đánh bại một cách rõ ràng và còn bị chế giễu, Steibelt lao nhanh ra khỏi căn phòng. Trước khi rời đi, ông đồng dục tuyên bố:

"Ngày nào Beethoven còn ở đây thì tôi sẽ không bao giờ đặt chân đến Vienna nữa."

Beethoven sống đến cuối đời tại Vienna nên Steibelt cũng phải giữ đúng lời hứa của mình – ông không bao giờ trở lại Vienna. Còn bản nhạc ông sáng tác ngẫu hứng về sau trở thành nền móng của bản giao hưởng Eroica.

**influential**

adj

/ˌɪnfluˈenʃl/

có ảnh hưởng, có sức thuyết phục

**trudge**

verb

/ˈtrʌdʒ/

lê đi, bước nặng nhọc

**composer**

noun

/ˈkəmˈpəʊzə(r)/

nhà sáng tác nhạc, người soạn nhạc

**upside down**

prep.phrase

/ˈʌpsaɪd daʊn/

lật ngược lại, đảo ngược

**virtuoso**

noun

/ˌvɜːtʃuˈəʊsəʊ/

bậc thầy, chuyên gia (đặc biệt về âm nhạc)

**embellish**

verb

/ɪmˈbelɪʃ/

thêm thắt, tô điểm

**advance**

verb

/ədˈvɑːns/

có tiến bộ

**parody**

verb

/ˈpærədi/

nhái lại, phỏng lại

**reputation**

noun

/ˌrepjuˈteɪʃn/

danh tiếng

**unpick**

verb

/ˌʌnˈpɪk/

tháo ra, dỡ ra

**take on**

phrasal verb

/teɪk ɒn/

thách đấu, thi tài (với ai đó)

**outplay**

verb

/ˌaʊtˈpleɪ/

chiến thắng, đánh bại

**see off**

phrasal verb

/siː ɒf/

đánh bại, chiến thắng (ai đó)

**humiliate**

verb

/hjuːˈmɪliət/

làm nhục, làm bẽ mặt

**conjure up**

phrasal verb

/ˈkɒndʒə(r) ʌp/

triệu hồi, gọi lên

**stride**

verb

/straɪd/

sải bước, đi dài bước

**toss**

verb

/tɒs/

tung lên, ném lên

**set foot in**

idiom

/setaset fu:t ɪn/

đến, đặt chân đến

**applause**

noun

/əˈplɔːz/

tràng pháo tay, tiếng vỗ tay khen ngợi

**impetus**

noun

/ˈɪmpɪtəs/

sự thúc đẩy



Ludwig van Beethoven was a German pianist and one of the most recognised and influential of all composers.

1. Who was Ludwig van Beethoven? Was he a painter?

- A. Yes, that's true.
- B. One of the most recognised and influential composers.
- C. No, he was a pianist.
- D. His name was Ludwig van Beethoven.

2. Where did Beethoven come from?

- A. One of the most recognised and influential composers.
- B. He came from Germany.
- C. His name was Ludwig van Beethoven.
- D. He was a pianist.

3. Did Beethoven play piano and write music?

- A. His name was Ludwig van Beethoven.
- B. No, he was a pianist.
- C. One of the most recognised and influential composers.
- D. Yes, that's true.

4. Was Beethoven very famous and influential?

- A. No, his name was Ludwig van Beethoven.
- B. He was a pianist.
- C. One of the most recognised and influential composers.
- D. Yes, you can say that.

One time, Daniel Steibelt, one of Europe's most renowned piano virtuosos, came to Vienna to advance his musical reputation.

5. Who was Daniel Steibelt? Was he a pianist too?

- A. Yes, he was a pianist too.
- B. No, his name was Daniel Steibelt.
- C. To advance his musical reputation.
- D. One of the most recognised and influential composers.

6. Was Daniel a famous master in piano?

- A. He was a pianist.
- B. Yes, that's what he was.
- C. One of Europe's most renowned piano virtuosos.
- D. No, he came to Vienna.

7. What did Daniel come to Vienna for?

- A. One of Europe's most renowned piano virtuosos.
- B. His name was Ludwig van Beethoven.
- C. To advance his musical reputation.
- D. No, it doesn't make any sense.

In his early years in Vienna, Beethoven was made to take on the city's best talent and he quickly saw them off.

8. Was Beethoven made to challenge other pianists in Vienna?

- A. No, he came from Germany.
- B. Yes, he was.
- C. He quickly saw them off.
- D. One of Europe's most renowned piano virtuosos.

9. Did Beethoven beat other pianists in Vienna?

- A. No, he came to Vienna.
- B. One of the most recognised and influential composers.
- C. Yes, of course.
- D. He was made to take on the city's best talent.

10. Did Beethoven beat other pianists very fast?

- A. No, he was a pianist.
- B. Yes, he quickly saw them off.
- C. In his early years in Vienna.
- D. To advance his musical reputation.

Therefore, it was quickly agreed that Steibelt should compete against Beethoven in an improvisation contest.

11. Who was Daniel agreed to compete against?

- A. He quickly saw them off.
- B. His name was Daniel Steibelt.
- C. He was agreed to compete against Beethoven.
- D. They should compete in an improvisation contest.

12. Did people agree that Daniel should compete against Beethoven?

- A. One of Europe's most renowned piano virtuosos.
- B. Yes, that's true.
- C. That he should compete against Beethoven.
- D. No, he was made to take on the city's best talent.



13. What should Daniel compete against Beethoven in?

- A. In his early years in Vienna.
- B. Yes, he came to Vienna.
- C. They should compete in an improvisation contest.
- D. No, it's not true.

As the challenger, Steibelt was to play first.

14. Who was to play first?

- A. Yes, of course.
- B. That Steibelt should compete against Beethoven.
- C. He quickly saw them off.
- D. Steibelt was to play first.

15. Was Daniel the challenger?

- A. They should compete in an improvisation contest.
- B. He was made to take on the city's best talent.
- C. Yes, he was the challenger.
- D. No, it doesn't make any sense.

Steibelt was renowned for conjuring up a "storm" on the piano.

16. What was Daniel renowned for?

- A. Steibelt was to play first.
- B. They should compete in an improvisation contest.
- C. He was renowned for conjuring up a "storm".
- D. No, it's not true.

17. Could Daniel call upon a storm on the piano?

- A. Steibelt was to play first.
- B. No, he was the challenger.
- C. That Steibelt should compete against Beethoven.
- D. Yes, of course he could.

He walked to the piano, tossing a piece of his own music on the side, and played.

18. What did Daniel do when he walked to the piano?

- A. No, Steibelt was to play first.
- B. He tossed a piece of his own music on the side.
- C. Yes, it's the same thing.
- D. He was renowned for conjuring up a "storm".

19. Did Daniel have to look at the music sheet to play piano?

- A. No, he didn't have to do that.
- B. He walked to the piano.
- C. A "storm" on the piano.
- D. Yes, because he was the challenger.

After the performance, Daniel rose to great applause, and all eyes turned to Beethoven.

20. Did Daniel rise to great applause after the performance?

- A. He walked to the piano.
- B. He was renowned for conjuring up a "storm".
- C. Yes, that's what happened.
- D. All eyes turned to Beethoven.

21. Did people applaud Daniel after his performance?

- A. No, he rose to great applause.
- B. He tossed a piece of his own music on the side.
- C. A "storm" on the piano.
- D. Yes, they did.

22. Did people turn to Beethoven?

- A. No, he walked to the piano.
- B. He was renowned for conjuring up a "storm".
- C. Yes, they did.
- D. After the performance.

He took a deep breath, slowly exhaled, and reluctantly trudged to the piano.

23. What did Beethoven do? Did he take a deep breath?

- A. He reluctantly trudged to the piano.
- B. All eyes turned to Beethoven.
- C. Yes, he took a deep breath and slowly exhaled.
- D. No, it's not true.



24. How did Beethoven walk to the piano?

- A. He reluctantly trudged to the piano.
- B. Yes, that's true.
- C. He took a deep breath and slowly exhaled.
- D. No, it was after the performance.

25. Did Beethoven walk slowly and nervously to the piano?

- A. He rose to great applause.
- B. Yes, he reluctantly trudged to the piano.
- C. No, it doesn't make any sense.
- D. He took a deep breath and slowly exhaled.

When he got there he picked up the piece of music Steibelt had tossed on the side, looked at it, showed it the audience... and turned it upside down!

26. What did Beethoven do when he got to the piano?

- A. He turned it upside down.
- B. He reluctantly trudged to the piano.
- C. He picked up Steibelt's piece of music.
- D. Yes, of course.

27. Did Beethoven pick up Daniel's piece of music?

- A. Yes, that's what he did.
- B. When he got to the piano.
- C. He looked at it and showed it the audience.
- D. No, he took a deep breath and slowly exhaled.

28. Did Beethoven turn the music sheet upside down?

- A. No, he reluctantly trudged to the piano.
- B. Yes, he showed it the audience and turned it upside down
- C. He picked up Steibelt's piece of music.
- D. The piece of music Steibelt had tossed on the side.

He sat at the piano and played the four notes in the opening bar of Steibelt's music. He began to embellish and improvise on them.

29. What did Beethoven play?

- A. He sat at the piano.
- B. He embellished and improvised.
- C. He turned it upside down.
- D. He played the four notes in Steibelt's music.

30. Did Sylvester accept the offer?

- A. They were the four notes in the opening bar.
- B. He picked up Steibelt's piece of music.
- C. He looked at it and showed it the audience.
- D. He embellished and improvised on it.

31. Did Beethoven invent music without planning in advance?

- A. When he got to the piano.
- B. Yes, that's true.
- C. He played the four notes in Steibelt's music.
- D. The piece of music Steibelt had tossed on the side.

He played on, parodied the Steibelt "storm" as he unpicked Steibelt's playing and put it together again.

32. What did Beethoven do? Did he parody Daniel's "storm"?

- A. No, he played the four notes in Steibelt's music.
- B. The piece of music Steibelt had tossed on the side.
- C. Yes, he did.
- D. He unpicked and put it together again.

33. Did Beethoven imitate Daniel's style?

- A. Yes, he parodied the Steibelt "storm".
- B. No, that's incorrect.
- C. They were the four notes in the opening bar.
- D. He looked at it and showed it the audience.

34. Did Beethoven unpick and put Daniel's music together?

- A. Yes, that's what happened.
- B. He played on and parodied it.
- C. No, he embellished and improvised.
- D. When he got to the piano.

Realising he was not only being comprehensively outplayed but humiliated, Steibelt strode out of the room.

35. What did Daniel realize?

- A. Because he was humiliated.
- B. He played on and parodied it.
- C. He sat at the piano.
- D. That he was comprehensively outplayed.



36. Was Beethoven comprehensively outplayed by Daniel?

- A. Yes, he was comprehensively outplayed.
- B. He parodied the Steibelt "storm".
- C. He played the four notes in Steibelt's music.
- D. No, it's not true.

37. Did Daniel quickly walk out of the room?

- A. He unpicked and put it together again.
- B. They were the four notes in the opening bar.
- C. Yes, he strode out of the room.
- D. No, he did not.

38. Why did Daniel stride out of the room?

- A. He parodied the Steibelt "storm".
- B. He embellished and improvised.
- C. Because he was humiliated.
- D. Yes, of course.

**Before leaving, he declared:
"I would never again set foot in Vienna as long as
Beethoven lived here."**

39. What did Daniel declare?

- A. That he would never again set foot in Vienna again.
- B. Yes, it's the same thing.
- C. Because he was humiliated.
- D. He strode out of the room.

40. Would Daniel go to Vienna when Beethoven was there?

- A. He was comprehensively outplayed.
- B. No, not as long as Beethoven lived here.
- C. It was before he left the room.
- D. Because he was humiliated.

**Beethoven lived in Vienna for the rest of his life,
and Steibelt kept his promise - he never returned.**

41. How long did Beethoven live in Vienna?

- A. That he would never again set foot in Vienna.
- B. He strode out of the room.
- C. He lived in Vienna for the rest of his life.
- D. He never returned.

42. Did Daniel keep his promise?

- A. He was comprehensively outplayed.
- B. Yes, he did.
- C. No, he lived in Vienna for the rest of his life.
- D. It was before he left the room.

43. Did Daniel ever return to Vienna?

- A. He kept his promise.
- B. Yes, as long as Beethoven lived here.
- C. Because he was humiliated.
- D. No, he didn't return anymore.

**And the piece of music he improvised later
became the impetus that drives the Eroica
Symphony.**

44. What did the piece of music Beethoven improvised later become?

- A. It was the piece of music he improvised.
- B. He never returned.
- C. He kept his promise.
- D. It became the impetus that drives the Eroica Symphony.

45. Was the Eroica Symphony based on the piece of music Beethoven improvised?

- A. Yes, that's true.
- B. No, it was the piece of music he improvised.
- C. He never returned.
- D. He lived in Vienna for the rest of his life.



Question	Answer
1	C
2	B
3	D
4	D
5	A
6	B
7	C
8	B
9	C
10	B
11	C
12	B
13	C
14	D
15	C
16	C
17	D
18	B
19	A
20	C
21	D
22	C
23	C
24	A
25	B

Question	Answer
26	C
27	A
28	B
29	D
30	D
31	B
32	C
33	A
34	A
35	D
36	D
37	C
38	C
39	A
40	B
41	C
42	B
43	D
44	D
45	A



VOCA GIÚP BẠN GIẢI TIẾNG ANH BẰNG CÁCH NÀO?

Trải qua hành trình 6 năm phát triển (từ năm 2013), VOCA đã xây dựng 5 hệ thống ngôn ngữ giúp người học có thể phát triển toàn diện cả 4 kĩ năng tiếng Anh: Nghe – Nói – Đọc – Viết. Cụ thể:



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VOCA LÀ GÌ?

VOCA là dự án ngôn ngữ trực tuyến được xây dựng và phát triển từ năm 2013 bởi các chuyên gia về ngôn ngữ, công nghệ, và các bạn trẻ giàu nhiệt huyết tại Việt Nam. VOCA được quản lý bởi công ty trách nhiệm hữu hạn Franken, đơn vị tiên phong trong các dự án giáo dục dành cho cộng đồng.

Sứ mệnh của VOCA: Giúp học sinh, sinh viên Việt Nam xóa bỏ rào cản Anh ngữ.

Tầm nhìn VOCA: Trở thành nền tảng hỗ trợ giáo dục ngôn ngữ trực tuyến dành cho học sinh, sinh viên, giáo viên và các tổ chức dạy ngôn ngữ.

Giá trị cốt lõi: Là cầu nối để học sinh, sinh viên Việt Nam vươn ra thế giới.

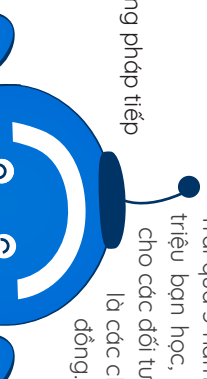
PHƯƠNG PHÁP HỌC TIẾNG ANH MỚI & KHÁC BIỆT

■ **Triết lý sản phẩm khác biệt:** Triết lý của VOCA là mỗi kỹ năng ngôn ngữ (Nghe – Nói – Đọc – Viết) cần được giảng dạy theo những phương pháp độc trưng riêng, chính vì thế mỗi sản phẩm VOCA xây dựng sẽ tập trung vào một mục tiêu nhất định nhằm tối ưu hóa hiệu quả học tập cho người học.

■ **Sản phẩm sáng tạo và tiên phong.** Mỗi sản phẩm tiếng Anh của VOCA đều là những sản phẩm đi đầu về sự sáng tạo (sự sáng tạo ở cả phương pháp cũng như nội dung giảng dạy). Khi học tiếng Anh trên VOCA người học sẽ được trải nghiệm những phương pháp học hoàn toàn mới so với cách học truyền thống trên trường lớp, cách tiếp cận ngôn ngữ mới mẻ và khoa học này sẽ giúp người học có được kết quả học tập nhanh chóng và hiệu quả hơn.

■ **VOCA hiểu rõ người học của mình.** Trong lĩnh vực giáo dục, bên cạnh các yếu tố về phương pháp giảng dạy thì việc thấu cô hiểu rõ tâm lý học sinh là điều rất quan trọng. Chính vì thế, hệ thống VOCA luôn phân tích và đánh giá thường xuyên các thông tin để hiểu rõ người học của mình hơn, đưa ra những lời khuyên, lời nhắc nhở, và trao thưởng cho những học viên có thành tích học tập tốt để động viên và khích lệ, tạo tâm lý thư giãn và thoải mái để học viên có thể tiếp thu kiến thức một cách tốt nhất.

■ **VOCA là dự án ngôn ngữ cộng đồng.** Từ những ngày thành lập, đội ngũ những người phát triển dự án luôn đặt vai trò của VOCA với xã hội, với cộng đồng lên đầu tiên. Trải qua 5 năm phát triển, VOCA đã đồng hành với hơn 1 triệu bạn học, đưa ra các chương trình học bổng dành cho các đối tượng như học sinh và sinh viên. Cũng với đó là các chương trình thiện nguyện hướng đến cộng đồng.



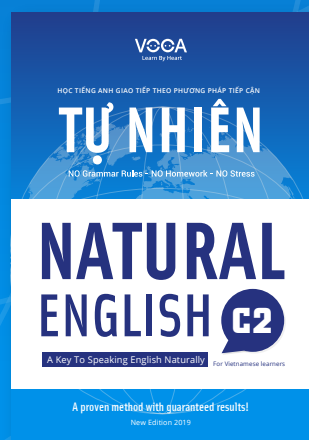
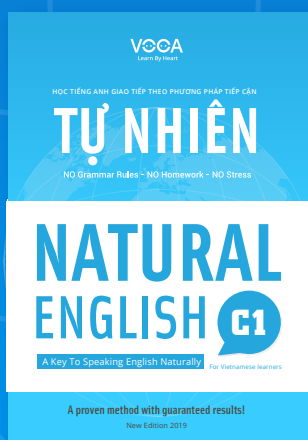
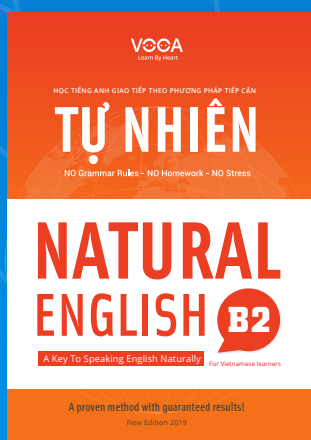
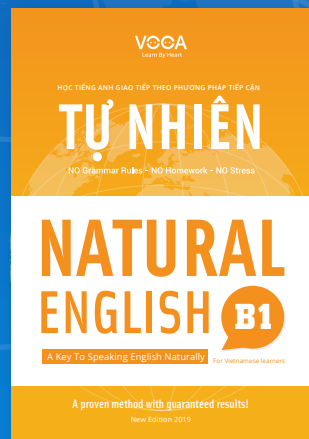
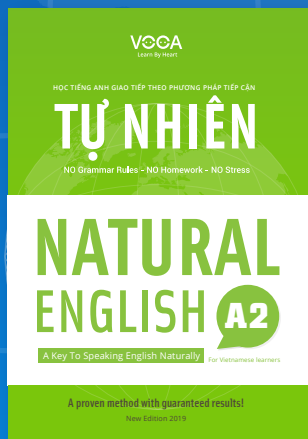
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