



حاضر

غائب

سُلْطَنَةُ عُومَانِ
وَزَارَةُ التَّوْزِينِ وَالتَّحْقِيقِ

امتحان شهادة دبلوم التعليم العام للمدارس الخاصة (ثنائية اللغة)

للعام الدراسي ١٤٣٣/١٤٣٤ هـ - ٢٠١٢ / ٢٠١٣ م

الدور الأول - الفصل الدراسي الأول

رقم الورقة	
رقم المغلف	

• زمن الإجابة: ثلاث ساعات.

• الإجابة في الورقة نفسها.

• تنبيه: المادة: English Language

• الأسئلة في (١٩) صفحة.

تعليمات وضوابط التقدم للامتحان:

- الحضور إلى اللجنة قبل عشر دقائق من بدء الامتحان للأهمية.
 - إبراز البطاقة الشخصية لمراقب اللجنة.
 - يمنع كتابة رقم الجلوس أو الاسم أو أي بيانات أخرى تدل على شخصية الممتحن في دفتر الامتحان، وإلا ألغى امتحانه.
 - يحظر على الممتحنين أن يصطحبوا معهم بمركز الامتحان كتباً دراسية أو كراسات أو مذكرات أو هواتف محمولة أو أجهزة النداء الآلي أو أي شيء له علاقة بالامتحان كما لا يجوز إدخال آلات حادة أو أسلحة من أي نوع كانت أو حقائب يدوية أو آلات حاسبة ذات صفة تخزينية.
 - يجب أن يتقيد المتقدمون بالزي الرسمي (الدشداشة البيضاء والمصر أو الكمة للطلاب والدارسين والزي المدرسي للطالبات واللباس العماني للدارسات) ويمنع النقاب داخل المركز ولجان الامتحان.
 - لا يسمح للمتقدم المتأخر عن موعد بداية الامتحان بالدخول إلا إذا كان التأخير بعذر قاهر يقبله رئيس المركز وفي حدود عشر دقائق فقط.
- س - عاصمة سلطنة عمان هي:
- القاهرة الدوحة
- مسقط أبوظبي
- ملاحظة: يتم تظليل الشكل (●) باستخدام القلم الرصاص وعند الخطأ، امسح بعناية لإجراء التغيير.
- صحيح غير صحيح
-

OVERVIEW OF EXAM PAPER

The paper consists of four sections:

Section One: (WRITING) Choose ONE of the four options.

Section Two: (READING) Read the text and complete the task.

Section Three: (LITERATURE 1) Choose ONE of the three options.

Section Four: (LITERATURE 2) Choose ONE of the three options.

In each section, write your answers in the space provided.

SECTION ONE: WRITING

(20 marks)

Choose ONE of the following. Write at least 200 words.

1. Write a **story** which starts with these words:

"It was midnight when Nasser was woken by a noise. He looked out of his bedroom window and saw that his car was on fire!"

2. Write a **narrative** based on **your own personal experience** entitled:

'Alone in a strange place'

3. **How much should we try to please other people?**

What do you think? Give your reasons.

4. **"Modern life is destroying childhood."**

Do you agree with this statement? Why/Why not?

SECTION TWO: READING**(10 marks)**

Read the following article. Then complete the task.

The Sky's the Limit

(‘National Post’, 20 November 2012): When completed at the end of next March, Sky City in Changsa in south-east China will be the tallest skyscraper in the world. It will proudly stand at 838 metres, taller — though not by very much — than the current record-holder, Dubai’s Burj Khalifa, which is ‘only’ 829 metres.

Everything about the Sky City project spells ‘huge’. This single structure will have 220 floors and will be able to house 31,400 people, occupying 83 per cent of the floor space. The rest will be devoted to offices, schools, clinics, shops and restaurants. Residents and visitors will travel up and down the building using 104 high-speed elevators.

However, what is truly remarkable is that they haven’t even started building it yet! The builders, Broad Sustainable Building — usually known as just ‘BSB’ — are still waiting for Chinese authorities to give final approval to begin construction. They are confident that this will be granted by the middle of next month, and then the real work will start.

According to BSB, the skyscraper will be built at the unbelievable rate of five floors per day! This will, they say, be achieved by using ready-made components which will simply be slotted together by thousands of workers. This is the same method that they used, on a smaller scale, to build a 30-storey hotel in Shanghai in only 15 days. So BSB have now promised that Sky City will be open and ready for use in just 90 days after construction begins. To put this in perspective, it took six years — 24 times longer! — to build the Burj Khalifa hotel.

Nevertheless, there is a price to pay for such speed. Like other BSB buildings, but unlike Burj Khalifa, Sky City will not be pleasing to the eye: ‘plain’, ‘featureless’ and ‘bland’ are three of the words which have been used by other architects to describe the design. But for Zhang Yue, the company’s founder and chairman, it’s not about style — it’s about practicality.

However, even this is questioned by some. One university lecturer who I interviewed said: “The limits are not how tall or how fast you can build things, but the on-going supply of food, water, power, waste disposal, access, maintenance, pollution and risk controls for the 31,400 residents of the building,”

Most serious, though, are the doubts that many have expressed about the safety of the building. A local college student told me: “Pointless speed is dangerous. The schedule will drive the projects and safety concerns will be ignored. They’ll be lucky if it’s still standing six months later. It’s not a building I would want to go into or be near.”

READING (cont'd)

This student's doubts are shared by some professionals. One engineer expressed his concerns: "BSB's buildings always save construction time by using less concrete in the floors and less steel in the support beams. But there are forces working on a building that tall, including the wind. Just by using these simple units all put together, you are not going to get enough stiffness. To put it simply, this building will sway in the wind — like a tall tree!"

Not surprisingly, any concerns that the speed of construction will seriously threaten the safety of Sky City have been dismissed by the company. They say that the building will be state-of-the-art in every respect. They even claim that the building's light-weight structure will make it safer than most buildings in this earthquake-prone region.

They also have the support of many of Changsa's inhabitants. One young woman's view is typical: "Sounds awesome; I'd love to have a building that could provide a home, a school, an area to go shopping in, and potential employment, all in one location."

Observers from other Asian countries look at things in a different way, seeing the construction of Sky City as a sign of China's growing expertise in the technological world. "It's a symbol of their new superiority," Takashi Fujitani, Director of Asia-Pacific Studies at the Asian Institute in Tokyo. "Modernity today is really about speed in a lot of ways, so being at the top of the world is about being able to do things fast. That's why I think this technology will spread. Cutting the time and cost of construction by this magnitude is a real revolution."

Task: For each item, shade in the bubble (○) next to the correct option.

1. Sky City will be _____ the Burj Khalifa Hotel.
 not as tall as slightly taller than
 much taller than
2. The building will mostly be used for _____.
 offices shops
 homes
3. Before they can start construction, they still need to _____.
 get official permission obtain additional funding
 provide training for their staff

4. Actual construction is likely to start in _____.
- November 2012 December 2012
 March 2013
5. Rapid construction will be made possible by the use of _____.
- huge numbers of workers robots and other machines
 pre-fabricated parts
6. Architects have been critical of the building's _____.
- facilities appearance
 location
7. The lecturer thinks Sky City's owners will face serious _____ problems.
- financial practical
 legal
8. The engineer talks about the danger of _____.
- earthquakes sudden fires
 strong winds
9. The local woman is attracted by the _____ of living in Sky City.
- low cost prestige
 convenience
10. The Japanese observer feels that Sky City is a symbol of _____.
- technological progress China's ancient traditions
 materialism and greed

SECTION THREE: WRITING (LITERATURE 1)**(20 marks)**

Do not write in this space

This section has three different options:

Option 1: Poetry

Option 2: Short Stories

Option 3: Newspapers and Magazines (Images)

Choose ONE of the three options.

*Each option has three tasks: for **Tasks A and B**, write at least 40 words each; for **Task C**, write at least 80 words.*

*Write in the space provided on **pages 12-14**.*

Important Note: *When you later come to Section Four ('Literature 2'), do not repeat the same genre — 'Poetry', 'Short Stories' or 'Newspapers & Magazines' — that you have chosen in this section. Choose a different genre.*

Option 1: Poetry

*Read 'I Am A Rock' by the American poet/song-writer, **Paul Simon**.*

Then complete the task which follows.

I Am A Rock

A winter's day

In a deep and dark December;

I am alone,

Gazing from my window to the streets below

On a freshly fallen silent shroud of snow.

I've built walls,

A fortress deep and mighty,

That none may penetrate.

I have no need of friendship; friendship causes pain.

Its laughter and its loving I disdain.

Don't talk of love,
 I've heard the words before;
 It's sleeping in my memory.
 I won't disturb the slumber of feelings that have died.
 If I never loved, I never would have cried.

I have my books
 And my poetry to protect me;
 I am shielded in my armour,
 Hiding in my room, safe within my womb.
 I touch no one and no one touches me.

I am a rock,
 I am an island.
 And a rock feels no pain.
 And an island never cries.

Task: Answer the following three questions. Give reasons for your answers based on evidence from the poem.

- A. What do you think are the **causes** of the poet's present state of mind? (5 marks)
- B. In what ways do you think his books and his poetry '**protect**' him? (5 marks)
- C. What **images** does he use to convey his state-of-mind? (10 marks)

NOTE: For A and B, write at least 40 words each. For C, write at least 80 words.

Option 2: Short Stories

Read *'Work Ethic'*, a short story written in 1957 by the German author, *Heinrich Boell*. Then complete the task which follows.

In a port on the western coast of Europe, a man wearing shabby clothes, lies in his fishing boat and dozes. A smartly dressed tourist is just putting a new colour film into his camera to take a picture of the idyllic scene: blue sky, green sea with peaceful, snow-white crests of waves, black boat, the fisherman's red cap. Click. And again: click, and as all good things come in threes, and as it's better to be on the safe side, click, for the third time. The dry and almost hostile sound wakes the dozing fisherman, who sleepily sits up, sleepily reaches for his cigarette packet; but before he finds what he is looking for, the eager tourist already holds out a packet right under his nose, putting the cigarette not exactly into his mouth but placing it into his hand, and a fourth click, that of the lighter, finishes off the zealous civility. This all produces a rather embarrassing situation, which the tourist, who speaks the language of the country, tries to bridge by starting a conversation.

"You'll make a good catch today."

The fisherman shakes his head.

"But I was told the weather is favourable."

The fisherman nods.

"So you won't put to sea?"

The fisherman shakes his head, the tourist gets increasingly nervous. To be sure, he is deeply concerned about the welfare of the man in shabby clothes, and sadly frets over the missed opportunity.

"Oh, so you don't feel well?"

Eventually, the fisherman switches from sign language to the actually spoken word. "I feel splendid," he says. "I never felt better." He stands up, has a good stretch, as if he wanted to show off the athletic shape of his body. "I feel great."

The facial expression of the tourist grows more and more unhappy; no longer can he suppress the question which, as it were, threatens to burst his heart: "But why, then, do you not put out to sea?"

The answer comes back promptly and briefly: "Because I already put to sea this morning."

"Did you make a good catch?"

"My catch was so good that I need not put to sea for a second time. I had four lobsters in my baskets, caught nearly two dozen mackerel..."

The fisherman, finally awake, is now thawing, and slaps the tourist soothingly on the shoulder. "I have enough even for tomorrow and the day after tomorrow," he says to relieve the stranger's soul. "Do you want a cigarette?"

"Yes, please."

Cigarettes are being put into mouths, a fifth click; the stranger, shaking his head, sits down on the rim of the boat, and puts down the camera, for now he needs both hands to give his speech emphasis.

"I do not want to meddle in your personal affairs," he says, "but just imagine, you put to sea today for a second, a third, maybe even ten dozen mackerel. Just imagine that!"

The fisherman nods.

"You put to sea," continues the tourist, "not only today but tomorrow and the day after tomorrow, indeed, on every favourable day two, three, or perhaps four times – do you know what would happen?"

The fisherman shakes his head.

"In one year at the latest you would be able to buy a motor boat, in two years a second boat, in three or four years you may, perhaps, have a small trawler; you would, of course, catch a lot more – one day, you would have two trawlers, you would..." for a few moments his enthusiasm leaves him speechless, "you would build a small cold store, perhaps a smoke-house. You could buy the fishing rights for salmon, open a fish restaurant, export lobster directly to Paris without a middleman – and then..." once again his enthusiasm leaves the stranger speechless. Shaking his head, saddened in the depth of his heart, and almost bereft of holiday delights, he looks on the waters rolling peace-fully into the harbour, where the uncaught fish jump merrily.

"And then..." says he, but again his excitement leaves him speechless. The fisherman slaps him on the back, as one slaps a child choking over his food.

"What then?" he asks in a low voice.

"Then," says the stranger with quiet enthusiasm, "then you may relax here in the harbour with your mind set at ease, doze in the sunshine – and look out on the magnificent sea."

"But that is what I am doing just now," says the fisherman. "I relax here in the harbour with my mind set at ease, and doze; only the clicking noise of your camera disturbed me."

"In fact, the tourist, thus put right, became thoughtful and went away, for he used to think he worked in order that, one day, he need not work any more; and there remained in him not a trace of pity for the fisherman in shabby clothes, only a little envy.

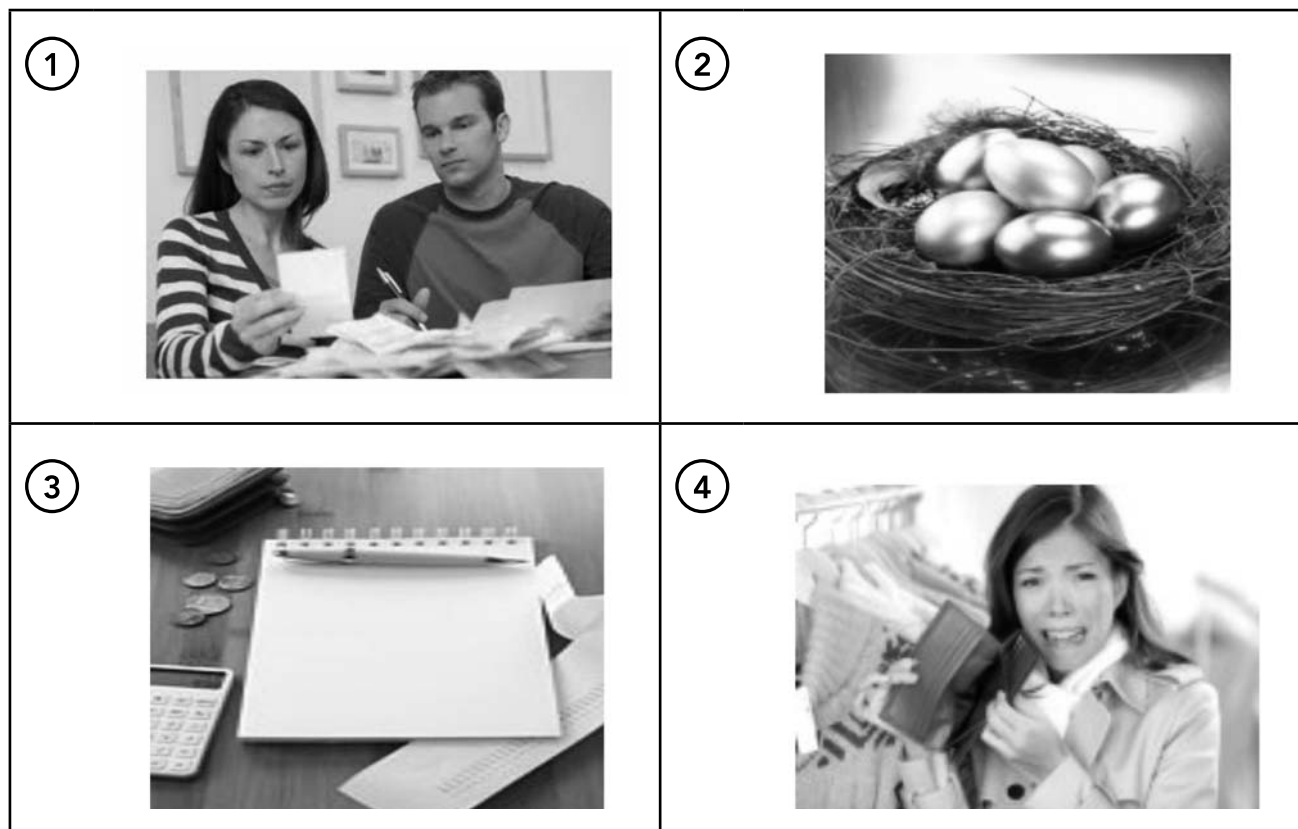
Task: Answer the following three questions. Give reasons for your answers based on evidence from the story.

- A. What is the 'message' of this story? (5 marks)
- B. Do you personally agree with this message? (5 marks)
- C. How exactly does the tourist behave towards the fisherman during the story, and what do you think of this behaviour? (10 marks)

NOTE: For A and B, write at least 40 words each. For C, write at least 80 words.

Option 3: Newspapers & Magazines (Images)

Task: Look carefully at the following four images. Then answer the questions below.



- A. What common theme connects these four images together? (5 marks)
- B. Which of them do you think is the most striking and effective? Why? (5 marks)
- C. What do you think each image is specifically trying to say? (10 marks)

NOTE: For A and B, write at least 40 words each. For C, write at least 80 words.

SECTION FOUR: WRITING (LITERATURE 2)**(20 marks)**

This section has three different options:

Option 4: Poetry

Option 5: Short Stories

Option 6: Newspapers and Magazines

*Choose **ONE** of the three options.*

*Write in the space provided on **pages 17-19**.*

*Write **at least 160 words***

Important Note: *Do not repeat the same genre — ‘Poetry’, ‘Short Stories’ or ‘Newspapers & Magazines’ — that you choose in Section Three (Literature 1).*

*Choose a **different** genre.*

Option 4: Poetry

*Choose **two poems** that you have studied in class which are **related to each other** in some way.*

What is the relationship between these two poems? How do they differ?
Which of the two do you prefer, and why?

Give reasons for your answer based on evidence from the two poems.

NOTE 1: *Make sure you state the **titles** and **authors** of the two poems that you have chosen to write about.*

NOTE 2: *Do **not** write about ‘I Am A Rock’ by Paul Simon.*

NOTE 3: *Write **at least 160 words**.*

(20 marks)

Option 5: Short Stories

Some readers believe that, in order to be a 'proper' short story, there must be a '**twist**' or **surprise ending**. Do you agree with this view?

Give reasons for your answer based on evidence from stories which you have studied in class.

NOTE 1: Make sure you state the **titles** and **authors** of any stories that you write about.

NOTE 2: Do **not** write about 'Work Ethic' by Heinrich Boell.

NOTE 3: Write **at least 160 words**. (20 marks)

Option 6: Newspapers & Magazines (Images)

What **emotions** do different TV images provoke in you personally? Give examples, and discuss how and why this happens. Is it a good or a bad thing, in your opinion.

Give reasons for your answer based on your own personal experience.

NOTE 1: Do **not** write about the images shown in Section 3, Option 3

NOTE 2: Write **at least 160 words**. (20 marks)

مُسَوِّدَةٌ، لَا يَتَمُّ تَصْحِيحُهَا

Do not write in this space

مُسَوِّدَةٌ، لَا يَتَمُّ تَصْحِيحُهَا

Do not write in this space



- Students should answer **ALL FOUR** sections on the Exam Paper.
- Each section has a maximum score of **either 15 or 20 marks**. The total maximum score for the whole paper is therefore: 15 + 20 + 15 + 20 = **70 marks**.
- 'Drama 1' and 'Short Stories 1' each have two tasks, one with 5 marks and the other with 10, making a total of 15.
- 'Drama 2' and 'Short Stories 2' each have a single 'essay task' (from two options) with a mark out of 20.
- For each response, apply the Rating Scale below, with the appropriate maximum score. (The relevant number of marks for each response is indicated on the Exam Paper.)
- Individual markers should only award the marks mentioned in the Rating Scales: 5, 4, 3, 2, 1, 0 OR 10, 8, 6, 4, 2, 0 OR 20, 18, 16, 14, 12, 10, 8, 6, 4, 2, 0.
- **SEE ALSO:** 'ARRIVING AT FINAL SCORES' on **page 3** of this Marking Guide.

RATING SCALE # 1 ['Drama 1' and 'Short Stories 1']		
5	– Response is relevant, well-developed and insightful. – Makes effective use of supporting arguments and references. – Shows an excellent knowledge and understanding of the set texts. – Shows very good appreciation of literary devices and effects. – Uses language which is lively, clear and largely accurate.	10
4	– Response is relevant, and reasonably well-developed and insightful. – Makes reasonably effective use of supporting arguments and references. – Shows a good knowledge and understanding of the set texts. – Shows good appreciation of literary devices and effects. – Uses language which is usually clear, despite a number of inaccuracies.	8
3	– Response is mostly relevant, but only developed on a superficial level. – Makes only partially effective use of supporting arguments and references. – Has a moderate knowledge and understanding of the set texts. – Shows reasonable appreciation of literary devices and effects. – Uses language which is sometimes unclear and often inaccurate.	6
2	– Response is attempted, but is incomplete and at times irrelevant. – Makes only limited use of supporting arguments and references. – Shows only a limited knowledge and understanding of the set texts. – Shows only limited appreciation of literary devices and effects. – Uses language which is very limited and/or contains many serious errors.	4
1	– Response is feeble: largely irrelevant and/or seriously inadequate. – Makes very poor use of supporting arguments and references. – Shows very little knowledge or understanding of the set texts. – Shows minimal appreciation of literary devices and effects. – Uses language which is seriously flawed and frequently difficult to understand.	2
0	<i>No real attempt at the task. Writing is minimal/ nonsensical or completely irrelevant.</i>	0



RATING SCALE # 2 ['Drama 2' and 'Short Stories 2']

20	<ul style="list-style-type: none"> – Response is relevant, well-developed and insightful. – Makes effective use of supporting arguments and references. – Shows an excellent knowledge and understanding of the set texts. – Shows very good appreciation of literary devices and effects. – Uses language which is lively, clear and largely accurate.
18	<i>Between the descriptor above and the descriptor below.</i>
16	<ul style="list-style-type: none"> – Response is relevant, and reasonably well-developed and insightful. – Makes reasonably effective use of supporting arguments and references. – Shows a good knowledge and understanding of the set texts. – Shows good appreciation of literary devices and effects. – Uses language which is usually clear, despite a number of inaccuracies.
14	<i>Between the descriptor above and the descriptor below.</i>
12	<ul style="list-style-type: none"> – Response is mostly relevant, but only developed on a superficial level. – Makes only partially effective use of supporting arguments and references. – Has a moderate knowledge and understanding of the set texts. – Shows reasonable appreciation of literary devices and effects. – Uses language which is sometimes unclear and often inaccurate.
10	<i>Between the descriptor above and the descriptor below.</i>
8	<ul style="list-style-type: none"> – Response is attempted, but is incomplete and at times irrelevant. – Makes only limited use of supporting arguments and references. – Shows only a limited knowledge and understanding of the set texts. – Shows only limited appreciation of literary devices and effects. – Uses language which is very limited and/or contains many serious errors.
6	<i>Between the descriptor above and the descriptor below.</i>
4	<ul style="list-style-type: none"> – Response is feeble: largely irrelevant and/or seriously inadequate. – Makes very poor use of supporting arguments and references. – Shows very little knowledge or understanding of the set texts. – Shows minimal appreciation of literary devices and effects. – Uses language which is seriously flawed and frequently difficult to understand.
2	<i>Between the descriptor above and the descriptor below.</i>
0	<i>No real attempt at the task. Writing is minimal/ nonsensical or completely irrelevant.</i>



ARRIVING AT FINAL SCORES

This exam consists entirely of **Writing**, so all student responses are independently marked by two markers using their judgement (based on the wording of the Rating Scale provided). As a result, differences may sometimes occur between the two scores awarded.

In such cases, there are two possible procedures:

- 1) **Acceptable differences:** If – as in most cases – the difference between the two scores is **small**, i.e. 1 out of 5, 2 out of 10, or 4 out of 20, the Supervisor/Adjudicator is **not** required to read the student’s response. He/She should simply use the mathematical average of the two scores. (*See below.)
- 2) **Unacceptable differences:** However, if the difference between the two scores is **substantial**, i.e. more than the figures just mentioned, the Supervisor/Adjudicator should read the student’s response and, after due consideration, decide on an appropriate mark.

*** CALCULATION OF AVERAGES:**

Drama 1 (A) + Short Stories 1 (A)		Drama 2 + Short Stories 2			
Pair of scores	Final score	Pair of scores	Final score	Pair of scores	Final score
5 / 4	4½	20 / 18	19	10 / 8	9
4 / 3	3½	20 / 16	18	10 / 6	8
3 / 2	2½	18 / 16	17	8 / 6	7
2 / 1	1½	18 / 14	16	8 / 4	6
1 / 0	½	16 / 14	15	6 / 4	5
Drama 1 (B) + Short Stories 1 (B)		16 / 12	14	6 / 2	4
		14 / 12	13	4 / 2	3
10 / 8	9	14 / 10	12	4 / 0	2
8 / 6	7	12 / 10	11	2 / 0	1
6 / 4	5	12 / 8	10	#####	
4 / 2	3	#####		#####	
2 / 0	1	#####		#####	

IMPORTANT NOTE: As in previous years, **individual** markers should **only** award the marks specified in the relevant Rating Scale* (as in ‘pair of scores’ above). ‘Half-marks’ or ‘in-between marks’ (as in ‘final score’ above) can **only** be awarded when two (differing) individual marks are combined by the Supervisor/ Adjudicator.

[* **Note:** This means that, even though the computer screen shows all the possible final scores, **individual** markers should **only** use those scores which are mentioned in the scale.]