

حاضر
غائب



Sultanate Of Oman
Ministry Of Education

امتحان شهادة دبلوم التعليم العام للمدارس الخاصة (ثنائية اللغة)
للعام الدراسي ١٤٣٤/١٤٣٥ هـ - ٢٠١٣/٢٠١٤ م
الدور الأول - الفصل الدراسي الأول

- | | |
|---|----------------------------|
| المادة: ' Elective ' English Literature | • زمن الإجابة: ثلاث ساعات. |
| الإسئلة في (١٧) صفحة. | • الإجابة في الورقة نفسها. |

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.
- يتم الالتزام بالإجراءات الواردة في دليل الطالب لأداء امتحان شهادة دبلوم التعليم العام.
- يقوم المتقدم بالإجابة عن أسئلة الامتحان المقالية بقلم الحبر (الأزرق أو الأسود).
- يقوم المتقدم بالإجابة عن أسئلة الاختيار من متعدد بتظليل الشكل (○) وفق النموذج الآتي:
- س - عاصمة سلطنة عمان هي:
- القاهرة. ○ الدوحة.
● مسقط. ○ أبو ظبي.
- ملاحظة:** يتم تظليل الشكل (●) باستعمال القلم الرصاص وعند الخطأ، امسح بعناية لإجراء التغيير.
- صحيح ● غير صحيح ○ × ⊖ ⊕

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SECTION ONE: DRAMA 1**[15 marks]**

Read this extract from the beginning of Act Three of **'A Doll's House'** by Henrik Ibsen. Then complete the task which follows.

MRS LINDEN: And now let us talk a little.

KROGSTAD: Have we anything to say to each other?

MRS LINDEN: A great deal.

KROGSTAD: I should not have thought so.

MRS LINDEN: Because you have never really understood me.

KROGSTAD: What was there to understand? The most natural thing in the world – a heartless woman throws a man over when a better match offers itself.

MRS LINDEN: Do you really think me so heartless? Do you think I broke with you lightly?

KROGSTAD: Did you not?

MRS LINDEN: Do you really think so?

KROGSTAD: If not, why did you write me that letter?

MRS LINDEN: Was it not best? Since I had to break with you, was it not right that I should try to put an end to your love for me?

KROGSTAD: (*pressing his hands together*) So that was it? And all this – for the sake of money.

MRS LINDEN: You ought not to forget that I had a helpless mother and two little brothers. We could not wait for you, as your prospects then stood.

KROGSTAD: Did that give you the right to discard me for another?

MRS LINDEN: I don't know. I've often asked myself whether I did right.

KROGSTAD: (*more softly*) When I lost you the very ground seemed to sink from under my feet. Look at me now. I am a shipwrecked man clinging to a spar.

MRS LINDEN: Rescue may be at hand.

KROGSTAD: It was at hand; but then you stood in the way.

Drama 1 (cont'd)

MRS LINDEN: Without my knowledge, Nils. I did not know till today that it was you I was to replace at the bank.

KROGSTAD: Well, I take your word for it. But now you do know, do you mean to give way?

MRS LINDEN: No, for that would not help you.

KROGSTAD: Oh, help, help – I should do it whether or no.

MRS LINDEN: I have learnt prudence. Life and bitter necessity have schooled me.

KROGSTAD: And life has taught me not to trust fine speeches.

MRS LINDEN: Then life has taught you a very sensible thing. But deeds will you trust?

KROGSTAD: What do you mean?

MRS LINDEN: You said you were a shipwrecked man, clinging to a spar.

KROGSTAD: I have good reason to say so.

MRS LINDEN: I am a shipwrecked woman clinging to a spar. I have no one to care for.

KROGSTAD: You made your own choice.

MRS LINDEN: I had no choice.

KROGSTAD: Well, what then?

MRS LINDEN: How if we two shipwrecked people could join hands?

Task: Answer the following two questions. Make sure you support your answers with evidence from the extract.

- A.** Both of these 'shipwrecked people' have made mistakes and suffered in the past. What have been their (differing) **reactions to** this **suffering**?
[Write at least **50 words.**] (5 marks)
- B.** Consider the way in which Krogstad and Mrs Linden **talk to each other** during this extract. What are the main features of their interaction? And how is it different from the way in which Helmer and Nora talk to each other elsewhere in the play?
[Write at least **100 words.**] (10 marks)

SECTION TWO: DRAMA 2**[20 marks]**

Task: Answer **ONE** of the following two questions about **'A Doll's House'** by Henrik Ibsen. Support your answer with evidence from the play.

Write **250-350 words**.

OPTION 1:

"Helmer is **trapped** by his **gender role** — by the expectations that society has of what a man should be and how he should behave. He is just as much a victim as Nora is, and deserves our sympathy just as much as she does." Do you agree with this statement? Discuss.

OPTION 2:

"In 'A Doll's House', the main characters all have something to hide, so they spend much of their time **lying**, and **deceiving** others. This inevitably leads to disaster." Do you agree with this statement? Discuss.

OPTION No. _____ (Indicate here which option you have chosen.)

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SECTION THREE: SHORT STORIES 1**[15 marks]**

Read this extract from the short story, *'The Most Dangerous Game'* by Richard Connell. Then complete the task which follows.

"The place has a reputation--a bad one."

"Cannibals?" suggested Rainsford.

"Hardly. Even cannibals wouldn't live in such a God-forsaken place. But it's gotten into sailor lore, somehow. Didn't you notice that the crew's nerves seemed a bit jumpy today?"

"They were a bit strange, now you mention it. Even Captain Nielsen--"

"Yes, even that tough-minded old Swede, who'd go up to the devil himself and ask him for a light. Those fishy blue eyes held a look I never saw there before. All I could get out of him was, 'This place has an evil name among seafaring men, sir.' Then he said to me, very gravely, 'Don't you feel anything?'--as if the air about us was actually poisonous. Now, you mustn't laugh when I tell you this--I did feel something like a sudden chill.

"There was no breeze. The sea was as flat as a plate-glass window. We were drawing near the island then. What I felt was a--a mental chill; a sort of sudden dread."

"Pure imagination," said Rainsford.

"One superstitious sailor can taint the whole ship's company with his fear."

"Maybe. But sometimes I think sailors have an extra sense that tells them when they are in danger. Sometimes I think evil is a tangible thing--with wave lengths, just as sound and light have. An evil place can, so to speak, broadcast vibrations of evil. Anyhow, I'm glad we're getting out of this zone. Well, I think I'll turn in now, Rainsford."

"I'm not sleepy," said Rainsford. "I'm going to smoke another pipe up on the afterdeck."

"Good night, then, Rainsford. See you at breakfast."

"Right. Good night, Whitney."

There was no sound in the night as Rainsford sat there but the muffled throb of the engine that drove the yacht swiftly through the darkness, and the swish and ripple of the wash of the propeller.

Rainsford, reclining in a steamer chair, indolently puffed on his favorite brier. The sensuous drowsiness of the night was on him." It's so dark," he thought, "that I could sleep without closing my eyes; the night would be my eyelids--"

An abrupt sound startled him. Off to the right he heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound, and again. Somewhere, off in the blackness, someone had fired a gun three times.

Short Stories 1 (cont'd)

An abrupt sound startled him. Off to the right he heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound, and again. Somewhere, off in the blackness, someone had fired a gun three times.

Rainsford sprang up and moved quickly to the rail, mystified. He strained his eyes in the direction from which the reports had come, but it was like trying to see through a blanket. He leaped upon the rail and balanced himself there, to get greater elevation; his pipe, striking a rope, was knocked from his mouth. He lunged for it; a short, hoarse cry came from his lips as he realized he had reached too far and had lost his balance. The cry was pinched off short as the blood-warm waters of the Caribbean Sea closed over his head.

He struggled up to the surface and tried to cry out, but the wash from the speeding yacht slapped him in the face and the salt water in his open mouth made him gag and strangle. Desperately he struck out with strong strokes after the receding lights of the yacht, but he stopped before he had swum fifty feet. A certain cool-headedness had come to him; it was not the first time he had been in a tight place. There was a chance that his cries could be heard by someone aboard the yacht, but that chance was slender and grew more slender as the yacht raced on. He wrestled himself out of his clothes and shouted with all his power. The lights of the yacht became faint and ever-vanishing fireflies; then they were blotted out entirely by the night.

Rainsford remembered the shots. They had come from the right, and doggedly he swam in that direction, swimming with slow, deliberate strokes, conserving his strength. For a seemingly endless time he fought the sea. He began to count his strokes; he could do possibly a hundred more and then—

Rainsford heard a sound. It came out of the darkness, a high screaming sound, the sound of an animal in an extremity of anguish and terror.

He did not recognize the animal that made the sound; he did not try to; with fresh vitality he swam toward the sound. He heard it again; then it was cut short by another noise, crisp, staccato.

"Pistol shot," muttered Rainsford, swimming on.

Task: Answer the following two questions. Make sure you support your answers with evidence from the extract.

- A.** In the last part of the extract, Rainsford hears two sounds. In the light of what happens later in the story, what is the significance of these two sounds?
[Write at least **50 words.**] (5 marks)
- B.** What does the extract tell us about Rainsford? What does it reveal about his character, personality, abilities and attitudes?
[Write at least **100 words.**] (10 marks)

SECTION FOUR: SHORT STORIES 2**[20 marks]**

Task: Answer **ONE** of the following two questions. Support your answer with evidence from the stories. Write **250-350 words**.

OPTION 1:

Even though he does not actually appear in the story, Paul Berlin's **father** is an important character in '**Where Have You Gone, Charming Billy?**' by **Tim O'Brien**. Why is he important, and what kind of relationship is there between him and Paul?

OPTION 2:

In '**Through the Tunnel**' by **Doris Lessing**, Jerry takes a huge risk with his life. What are his reasons and motives for doing this? What do you think of his decision?

OPTION No. _____ (Indicate here which option you have chosen.)

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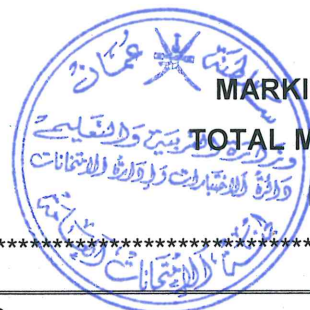
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**GENERAL EDUCATION DIPLOMA
ENGLISH LITERATURE 'ELECTIVE'
SEMESTER ONE, 2013/2014, FIRST SESSION**



MARKING GUIDE

TOTAL MARKS: 70

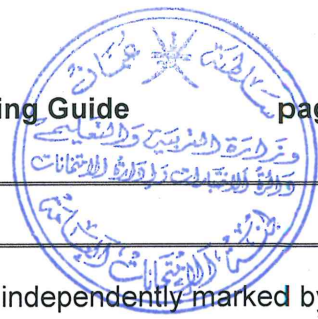
page 1 of 3

<ul style="list-style-type: none"> 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.
<ul style="list-style-type: none"> '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.
<ul style="list-style-type: none"> 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.)
<ul style="list-style-type: none"> <u>Individual</u> markers should <u>only</u> award the marks mentioned in the Rating Scales: 5, 4, 3, 2, 1, 0 <u>OR</u> 10, 8, 6, 4, 2, 0 <u>OR</u> 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	<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. 	10
4	<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. 	8
3	<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. 	6
2	<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. 	4
1	<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
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. The system will automatically produce the mathematical average of the two scores. [Note: However, if, for some reason, this has not happened, the Supervisor/Adjudicator should do the relevant calculation (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.]