

First Semester

English Literature

(الأدب الإنجليزي)

(Questions)



حاضر

غائب

سُلْطَنَةُ عُمَانَ
وَزَارَةُ التَّرْبِيَةِ وَالتَّعْلِيمِ

ختم المركز

امتحان دبلوم التعليم العام للمدارس الخاصة (ثنائية اللغة)

للعام الدراسي ١٤٣٥/١٤٣٦ هـ - ٢٠١٤ / ٢٠١٥ م

الدور الأول - الفصل الدراسي الأول

- زمن الإجابة: ثلاث ساعات.
- الإجابة في الورقة نفسها.

- تنبيه: المادة: English Literature 'Elective'
- الأسئلة في (١٤) 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.
- 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 أبوظبي
- ملاحظة: يتم تظليل الشكل () باستخدام القلم الرصاص وعند الخطأ، امسح بعناية لإجراء التغيير.

صحيح غير صحيح

مُسَوِّدَةٌ، لَا يَتَمُّ تَصْحِيحُهَا

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Section One: Novel 1**(15 marks)**

Read the following extract from Chapter 56 of '*Pride & Prejudice*' by Jane Austen. Then complete the task.

As soon as they entered the copse, Lady Catherine began in the following manner: —

"You can be at no loss, Miss Bennet, to understand the reason of my journey hither. Your own heart, your own conscience, must tell you why I come."

Elizabeth looked with unaffected astonishment.

"Indeed, you are mistaken, Madam. I have not been at all able to account for the honour of seeing you here."

"Miss Bennet," replied her ladyship, in an angry tone, "you ought to know that I am not to be trifled with. But, however insincere you may choose to be, you shall not find me so. My character has ever been celebrated for its sincerity and frankness, and in a cause of such moment as this, I shall certainly not depart from it. A report of a most alarming nature, reached me two days ago. I was told, that not only your sister was on the point of being most advantageously married, but that you, that Miss Elizabeth Bennet, would, in all likelihood, be soon afterwards united to my nephew, my own nephew, Mr. Darcy. Though I know it must be a scandalous falsehood; though I would not injure him so much as to suppose the truth of it possible, I instantly resolved on setting off for this place, that I might make my sentiments known to you."

"If you believed it impossible to be true," said Elizabeth, colouring with astonishment and disdain, "I wonder you took the trouble of coming so far. What could your ladyship propose by it?"

"At once to insist upon having such a report universally contradicted."

"Your coming to Longbourn, to see me and my family," said Elizabeth, coolly, "will be rather a confirmation of it; if, indeed, such a report is in existence."

"If! do you then pretend to be ignorant of it? Has it not been industriously circulated by yourselves? Do you not know that such a report is spread abroad?"

"I never heard that it was."

"And can you likewise declare, that there is no foundation for it?"

"I do not pretend to possess equal frankness with your ladyship. You may ask questions, which I shall not choose to answer."

"This is not to be borne. Miss Bennet, I insist on being satisfied. Has he, has my nephew, made you an offer of marriage?"

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Novel 1 (continued)

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"Your ladyship has declared it to be impossible."

"It ought to be so; it must be so, while he retains the use of his reason. But *your* arts and allurements may, in a moment of infatuation, have made him forget what he owes to himself and to all his family. You may have drawn him in."

"If I have, I shall be the last person to confess it."

"Miss Bennet, do you know who I am? I have not been accustomed to such language as this. I am almost the nearest relation he has in the world, and am entitled to know all his dearest concerns."

"But you are not entitled to know *mine*, nor will such behaviour as this, ever induce me to be explicit."

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

- A. How do you explain the hostility shown by Lady Catherine towards Elizabeth during this extract?
[Write **at least 50 words.**] (5 marks)
- B. In what ways does Elizabeth defend herself against Lady Catherine's attacks? How do you, as a reader, feel as you see her doing this?
[Write **at least 100 words.**] (10 marks)

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Section Two: Novel 2

(20 marks)

Task: Answer ONE of the following two questions about "*Pride & Prejudice*" by Jane Austen. Support your answers with evidence from the novel.
Write 250-350 words.

OPTION 1

"The only physical activity in the novel consists of walking and dancing." What role do these two activities play in the novel? And what does this tell us about the society in which Jane Austen lived?

(20 marks)

OPTION 2

"In '*Pride & Prejudice*', the really important communication takes place in writing." What evidence is there in the novel to support or contradict this statement? Why, and in what circumstances, do characters prefer to express themselves by letter rather than in conversation?

(20 marks)

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

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Section Three: Poetry 1**(15 marks)**

Read the following poem by **Bob Dylan**. Then complete the task.

'I Pity The Poor Immigrant'

I pity the poor immigrant
Who wishes he would've stayed home
Who uses all his power to do evil
But in the end is always left so alone
5 That man whom with his fingers cheats
And who lies with every breath
Who passionately hates his life
And likewise fears his death.

I pity the poor immigrant
10 Whose strength is spent in vain
Whose heaven is like Ironsides
Whose tears are like rain
Who eats but is not satisfied
Who hears but does not see
15 Who falls in love with wealth itself
And turns his back on me.

I pity the poor immigrant
Who tramples through the mud
Who fills his mouth with laughing
20 And who builds his town with blood
Whose visions in the final end
Must shatter like the glass
I pity the poor immigrant
When his gladness comes to pass.

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Poetry 1 (continued)

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

- A. Some critics are puzzled by the use of the word '**immigrant**' to describe the evil, pitiable person described in this poem. Why do you think the poet chose this word?

[Write *at least 50 words.*]

(5 marks)

- B. '**I Pity The Poor Immigrant**' is regarded by many as a '**religious**' poem. What features does it have which support this view? What is your own view?

[Write *at least 100 words.*]

(10 marks)

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Section Four: Poetry 2

(20 marks)

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

OPTION 1

Two of the poems that you have read — '**The Charge of the Light Brigade**' by Lord Alfred Tennyson, and '**Per Ardua**' by John Gillespie Magee Jr — are about **war**. In what different ways is this theme portrayed in these poems?

(20 marks)

OPTION 2

According to '**Cats in the Cradle Lyrics**' by Harry Chapin, how does **parenthood** change as time passes? How does the poet feel about these changes, and how does he express this feeling?

(20 marks)

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[End of Examination]

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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:

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- 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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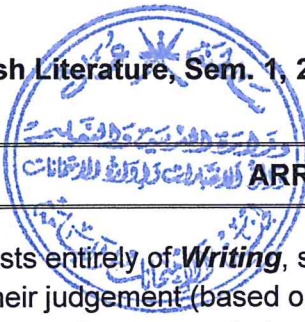
- Students should answer **ALL FOUR** sections on the Exam Paper.
- Each section has a maximum score of **either 15 or 20 marks**. The total maximum score for the whole paper is therefore: 15 + 20 + 15 + 20 = **70 marks**.
- 'Novel 1' and 'Poetry 1' each have two tasks, one with 5 marks and the other with 10, making a total of 15.
- 'Novel 2' and 'Poetry 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 ['Novel 1' and 'Poetry 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 ['Novel 2' and 'Poetry 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:**

Novel 1 (A) + Poetry 1 (A)		Novel 2 + Poetry 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
Novel 1 (B) + Poetry 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.]