

TRƯỜNG ĐẠI HỌC VĂN LANG
ĐƠN VỊ: KHOA NGOẠI NGỮ

ĐỀ THI, ĐÁP ÁN/RUBRIC VÀ THANG ĐIỂM
THI KẾT THÚC HỌC PHẦN
Học kỳ 2, năm học 2024-2025

I. Thông tin chung

Tên học phần:	ĐỌC VIẾT TIẾNG ANH NÂNG CAO			
Mã học phần:	242_71ENGL40872	Số tín chỉ:	02	
Mã nhóm lớp học phần:	242_71ENGL40872_01,02			
Hình thức thi: Tự luận		Thời gian làm bài:	75	phút
Thí sinh được tham khảo tài liệu:		<input type="checkbox"/> Có		<input checked="" type="checkbox"/> Không

II. Các yêu cầu của đề thi nhằm đáp ứng CLO

Ký hiệu CLO	Nội dung CLO	Hình thức đánh giá	Trọng số CLO trong thành phần đánh giá (%)	Câu hỏi thi số	Điểm số tối đa	Lấy dữ liệu đo lường mức đạt PLO/PI
(1)	(2)	(3)	(4)	(5)	(6)	(7)
CLO1	Áp dụng kiến thức về từ vựng học thuật để đọc hiểu một bài báo, bài viết học thuật	Tự luận	25%	Câu 1	5	PI 4.1
CLO2	Áp dụng kiến thức về các dạng essay, cấu trúc ngữ pháp để viết một bài văn học thuật và các tiêu chí đánh giá một bài viết học thuật.	Tự luận	25%	Câu 2 Câu 3	2 3	PI 4.3
CLO3	Vận dụng kỹ năng scanning và skimming trong đọc hiểu và phân tích bài viết học thuật.	Tự luận	25%	1	5	PI 6.1
CLO4	Vận dụng kỹ năng tìm kiếm, chọn lọc thông tin, phân tích nội dung, lên ý tưởng, lên dàn ý, chọn văn phong	Tự luận	25%	Câu 2 Câu 3	2 3	PI 6.2

	phù hợp để viết bài tiểu luận học thuật.					
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III. Nội dung câu hỏi thi

Câu hỏi 1: (05 điểm)
(mỗi câu trả lời đúng được 0.5 điểm)

PART 1 (2.5 điểm)

Read the passage below and answer 05 questions

IS PARADISE FOREVER LOST?

A

These days, it has almost become a cliché; the notion of travelling on a shoestring is far too common for the liking of the free spirited hippie-types who started the craze off. And, besides, with the cost of travel having plummeted in recent years, it no longer entails enduring the kinds of hardships experienced by the budget travellers of yesteryear. And, in some ways, this has taken the enjoyment out of the experience of ‘roughing it’ as you travel around the world in search of new and ever-more unique experiences. Why? Because there aren’t that many new and unique experiences left. Once everyone started doing it, this whole globe-trotting idea started to look a lot less attractive. It was supposed to be for a select few adventurers daring enough to take the dusty roads less trodden. But those roads are now crowded highways of overexcited youths trying desperately to make their holiday adventures special. There is something very artificial about the whole experience. Part of the reason people used to go backpacking to the ends of the earth was to, well, escape the maddening crowd, not join it. Is there nowhere that is safe anymore? Is there no escape from the masses?

B

Rex, 25, from Kensington, dropped out of Engineering in his second year at Oxford to travel the world. An idealist and romantic, Rex had become disillusioned with life in the big smoke, having lived in London for most of his 25 years, and decided it was time to branch out. His parents were understandably distraught to learn of his decision to quit university, but they gave him their full support once it was clear this was the only thing that would make him happy. So Rex started down the by now welldocumented road to Asia and the Far East. At first brimming with enthusiasm, his passion for the journey soon dried up when Rex realised things were not exactly as he had imagined they would be. No matter where he went, a dedicated army of foreigners like himself would follow; there was no escaping them, and so, Rex felt, the experience of local culture was very artificial; almost deliberately extreme to impress the eager eyes of his mainly American travel buddies.

C

Having almost given up on ever finding the authentic experience, Rex prepared to come home. You can hear it from the horse’s mouth from here: ‘I got this deal with a stopover in

Greece on route back to London, so I figured I might as well spend a few days there if for no other reason than to avoid having to face the music from my parents when I arrived home. I'd heard the Ionian islands were nice, but horribly overcrowded. Still I thought: 'what's the point fighting it? Everywhere's crowded.'

So, a couple of days later, I found myself in Corfu on a beautiful spring day in March. It was 25 degrees outside; the sky was clear and the sea a picture-postcard turquoise. Surprisingly, there weren't that many tourists on the island either. Suddenly my spirits got high. That first evening, I dined in the old town on some exquisite local fare at a small, family-owned taverna where the owner – a chubby, middle-aged man of very good nature – proceeded to introduce me (his only customer) to the rest of his family one-by-one, then sat down and chatted by my side in his broken English for the rest of the night.

D

'I told him where I was going next and the man's eyes beamed. Kefalonia, he explained, was where he had grown up. Indeed, his village was only a mile or two from the hostel where I would be staying. It was settled then; I would stay with his brother Nikos, who would give me a 'royal' tour of the island, instead. Nikos, it turned out, was every bit as helpful as his older brother, and, somehow, by accident, I found myself spending the next two months in the company of his family as they showed me from one part of Kefalonia to the next, exploring land and sea, caves and rivers, waterfalls and lakes, forests and mountains. This was real; Nikos was real; his wife and children were real; their hospitality was real and Kefalonia was real. The turtles I swam with were real; it was just me and Nikos' daughter Eliza who'd chanced upon them by accident in the fishing boat. There were no crowds to spoil this moment; everything was real. One evening, as I sat looking out onto the sunset, totally relaxed and at home on my little island paradise, a bus came bumping up the uneven road that led to the beach. Then, within minutes, there were 20 or 30 bodies on my beach; throwing balls, kicking sand, drinking beer, lighting fires ... 'Summer has arrived', I thought. And with it, I made a hasty retreat back to London. It occurred to me then, that, even in the most commercialised of tourist destinations like the Greek Islands, if you know what to look for, where to look and, more importantly, when, you can still find paradise, if only for a few moments.'

E

Rex's story is a reminder to keep searching until you find what you are looking for. Rex found his paradise in the most unlikely of places. Greece has a reputation for attracting hoards of packageholiday goers. It is a place where beaches are overflowing with deckchairs and sunbeds and the stench of commercialism from June to September each year. But, as Rex found out, for the rest of the year it transforms into something magical, or, at least, a small part of it; a quiet, peaceful, little gem of an island on the shores of the Ionian Sea, does. Keep searching!

QUESTIONS 1–5

Choose the correct heading for each section of the reading passage.

Write the correct number (i–viii) next to each section (A–E).

List of headings:

- (i) The mood is lifted at last
- (ii) Reality bites for peace-seeking traveller
- (iii) Backpackers no longer breaking new ground
- (iv) Paradise found at last but disturbed by new arrivals
- (v) Making friends from America
- (vi) Arrival of royalty causes a stir
- (vii) Restaurant owner opens his home to weary traveller
- (viii) Never give up on finding what you're looking for

Questions:

1. Section A: _____

2. Section B: _____

3. Section C: _____

4. Section D: _____

5. Section E: _____

PART 2 (2.5 điểm)

Read the passage below and answer 05 questions

WHO WROTE SHAKESPEARE?

William Shakespeare is the Western world's most famous playwright – but did he really write the plays and poems that are attributed to him?

There has been controversy over the authorship of the works of Shakespeare since the nineteenth century. The initial impetus for this debate came from the fact that nineteenth century critics, poets and readers were puzzled and displeased when they were presented with the few remaining scraps of evidence about the life of “Shakspere”, as his name was most commonly spelled. The author they admired and loved must have been scholarly and

intellectual, linguistically gifted, knowledgeable about the lifestyle of those who lived in royal courts, and he appeared to have travelled in Europe.

These critics felt that the son of a Stratford glove-maker, whose only definite recorded dealings concerned buying property, some minor legal action over a debt, tax records, and the usual entries for birth, marriage and death, could not possibly have written poetry based on Classical models. Nor could he have been responsible for the wide-ranging intellectually and emotionally challenging plays for which he is so famous, because, in the nineteenth century world-view, writers inevitably called upon their own experiences for the content of their work.

By compiling the various bits and pieces of surviving evidence, most Shakespearian scholars have satisfied themselves that the man from Stratford is indeed the legitimate author of all the works published under his name. A man called William Shakespeare did become a member of the Lord Chamberlain's Men, the dramatic company that owned the Globe and Blackfriars Theatres, and he enjoyed exclusive rights to the publication and performance of the dramatic works. There are 23 extant contemporary documents that indicate that he was a well-known poet or playwright. Publication and even production of plays had to be approved by government officials, who are recorded as having met with Shakespeare to discuss authorship and licensing of some of the plays, for example, 'King Lear'.

However, two Elizabethans who are still strongly defended as the true Shakespeare are Christopher Marlowe and Edward de Vere, both of whom would have benefited from writing under the secrecy of an assumed name. Marlowe's writing is acknowledged by all as the precursor of Shakespeare's dramatic verse style: declamatory blank verse that lifted and ennobled the content of the plays. The records indicate that he was accused of being an atheist: denying the existence of God would have been punishable by the death penalty. He is recorded as having 'died' in a street fight before Shakespeare's greatest works were written, and therefore it is suggested that he may have continued producing literary works while in hiding from the authorities.

De Vere was Earl of Oxford and an outstanding Classical scholar as a child. He was a strong supporter of the arts, including literature, music and acting. He is also recorded as being a playwright, although no works bearing his name still exist. However, in 16th century England it was not acceptable for an aristocrat to publish verse for ordinary people, nor to have any personal dealings with the low-class denizens of popular theatre.

To strengthen the case for their respective alternatives, literary detectives have looked for relationships between the biographies of their chosen authors and the published works of Shakespeare. However, during the sixteenth and seventeenth centuries, there was no tradition of basing plays on the author's own life experiences, and therefore, the focus of this part of the debate has shifted to the sonnets. These individual poems of sixteen lines are sincerely felt reactions to emotionally charged situations such as love and death, a goldmine for the biographically inclined researcher.

The largest group of these poems express love and admiration and, interestingly, they are written to a "Mr W.H." This person is clearly a nobleman, yet he is sometimes given

forthright advice by the poet, suggesting that the writing comes from a mature father figure. How can de Vere or Marlowe be established as the author of the sonnets?

As the son of a tradesman, Marlowe had no aristocratic status; unlike Shakespeare, however, he did attend and excel at Cambridge University where he mingled with the wealthy. Any low-born artist needed a rich patron, and such is the argument for his authorship of the sonnets. The possible recipient of these sonnets is Will Hatfield, a minor noble who was wealthy and could afford to contribute to the arts; this young man's friendship would have assisted a budding poet and playwright. Marlowe's defenders contend that expressions of love between men were common at this time and had none of the homosexual connotations that Westerners of the twenty-first century may ascribe to them.

The Earl of Oxford had no need of a wealthy patron. The object of De Vere's sonnets, it is suggested, is Henry Wriothesley, Earl of Southampton, whose name only fits the situation if one accepts that it is not uncommon to reverse the first and surnames on formal occasions. De Vere was a rash and careless man and, because of his foolish behaviour, he fell out of favour with Queen Elizabeth herself. He needed, not an artistic patron, but someone like Henry to put in a good word for him in the complex world of the royal court. This, coupled with a genuine affection for the young man, may have inspired the continuing creation of poems addressed to him. Some even postulate that the mix of love and stern advice may stem from the fact that Henry was de Vere's illegitimate son, though there is no convincing evidence of this fact.

QUESTION 1 – 5

Complete the table below.

Choose **NO MORE THAN TWO WORDS** from the passage for each answer.

Write your answers in boxes 1–5 on your answer sheet

Evidence for Different Authors	
Shakespeare	<p>He was an actor.</p> <p>He had 1..... for printing and putting on the plays.</p>
Marlowe	<p>The plays use his writing style.</p> <p>He was in trouble because some people said he was a/an 2.....</p> <p>He may have faked his own death in a/an 3..... He needed to write in secrecy.</p>
De Vere	<p>He was an excellent student.</p> <p>He supported other writers, musicians and actors.</p> <p>He may have been a/an 4.....</p> <p>As a member of the upper class he could not write for 5.....</p>

Câu hỏi 2: (02 điểm)

The table below gives information about salaries of secondary/high school teachers in five countries in 2009

Secondary/high school teachers salaries (2009)

Country	Starting	Salary per year (US\$)	Maximum	Years taken to reach top salary
Australia	34.600	48.000	48.000	09
Denmark	47.000	54.000	54.000	08
Luxembourg	80.000	112.000	139.000	30
Korea	30.500	52.600	84.500	37
Japan	28.000	49.000	62.400	34

Summarise the information by selecting and reporting the main features, and make comparisons where relevant.

*Write at least **150** words.*

Câu 3: (03 điểm)

Write an essay about the following topic:

Environmental protection should be the responsibility of politicians, not individuals as individuals can do too little.

To what extent do you agree or disagree?

Give reasons for your answer and include any relevant examples from your own knowledge or experience.

Write at least **250** words.

ĐÁP ÁP VÀ THANG ĐIỂM

Phần câu hỏi	Nội dung đáp án	Thang điểm	Ghi chú
I. Tự luận			
Câu 1		5.0	
Part 1		2.5	
Question 1	iii	0.5	
Question 2	ii	0.5	
Question 3	i	0.5	
Question 4	iv	0.5	
Question 5	viii	0.5	
Part 2		2.5	
Question 1	exclusive rights	0.5	
Question 2	atheist	0.5	
Question 3	street fight	0.5	
Question 4	playwright	0.5	
Question 5	ordinary people	0.5	
Câu 2	Theo rubric chấm thi	2.0	Rubric theo thang điểm 10, GV chấm thi quy đổi sang 20%
Câu 3	Theo rubric chấm thi	3.0	Rubric theo thang điểm 10, GV chấm thi quy đổi sang 30%
	Điểm tổng	10.0	

RUBRIC CHẤM THI BÀI VIẾT CUỐI KỲ

No.			Scores
A	Introduction	Criteria	2.0
1	Hook	A general sentence to introduce to the discussed topic	0.5
2	Connecting information	cohesively connecting the hook and the thesis statement	0.5
3	Thesis statement	Well written thesis statement, either stated or implied, showing stance on the topic.	1.0
B	Body	Criteria	3.0
4	Topic sentences	Each paragraph should include one topic sentence, and the topic sentence should develop the thesis statement.	0.5
		The topic sentences should be well written.	0.5
5	Supporting sentences	Followed each topic sentence are supporting sentences which directly support the topic sentence. Those can be examples, reasons, or facts, or statistics to support the topic sentence.	1.0
6	Counterargument	The essay must present the counterargument to show the opponent's idea.	0.5
		Refutation should be presented to strengthen its argument.	0.5
C	Conclusion	Criteria	2.0
7		Restate/summarize the main idea	1.0
8		Provide good suggestion/ opinion/ prediction	1.0
D	Cohesion	Criteria	1.0
		All sentences should be developed cohesively within each paragraph. In other words, one sentence should link to the others.	0.5
		Transitional signals are well employed.	0.5
E	Unity	No irrelevant sentence is allowed in each paragraph. Each sentence should directly relate to the discussed topic. Each sentence in each body paragraph should support the topic sentence.	1.0
F	Language	Word use, grammar, structures, spellings, etc. are free of errors	1.0
Total (A+B+C+D+E+F)			10.0

TP. Hồ Chí Minh, ngày 18 tháng 2 năm 2025

Trưởng Bộ môn



TS. Nguyễn Hòa Mai Phương

Giảng viên ra đề



Th.S. Nguyễn Ngọc Nguyên