

MARKER CODE				



STUDENT ENROLMENT NUMBER (SEN)									

TONGA NATIONAL FORM SEVEN CERTIFICATE

2018

ENGLISH

QUESTION and ANSWER BOOKLET

Time allowed: 3 Hours

INSTRUCTIONS:

1. Write your **Student Enrolment Number (SEN)** on the top right hand corner of this booklet.
2. This paper consists of **THREE SECTIONS** and is out of 70 Skill Level.

SECTIONS	TOPICS	TOTAL SKILL LEVEL
A	LANGUAGE FOR SOCIAL INTERACTION: MULTIMEDIA	10
B	LANGUAGE FOR INFORMATION: ANALYSIS OF TEXT	20
C	LANGUAGE FOR RESPONSE AND EXPRESSION: LITERATURE	40
TOTAL		70

3. Answer ALL QUESTIONS. Write your answers in the spaces provided in this booklet.
4. Use a **BLUE** or **BLACK** ball point pen only for writing. Use a pencil for drawing if required.
5. If you need more space for answers, ask the Supervisor for extra paper. Write your **Student Enrolment Number (SEN)** on all extra sheets used and clearly number the questions. Attach the extra sheets at the appropriate places in this booklet.
6. Check that this booklet contains pages **2-23** in the correct order and that none of the pages is blank.

YOU MUST HAND IN THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION

SECTION A: LANGUAGE FOR SOCIAL INTERACTION
MULTIMEDIA

Choose only **ONE** of the components of Multimedia that you studied in class this year.
You will choose from either:

1. *Note – taking,*
2. *a Formal Interview or*
3. *a Formal Debate*

Instructions:

1. **Note-taking**

Create **significant notes** from the text using a clear and concise style of note-taking.

2. **Formal Interview**

Devise appropriate questions and answers for a **formal interview** based on the text.

3. **Formal Debate**

Design an open **formal debate script** to show possible arguments from both the opposing sides based on the information given in the text.

Your work will be assessed using the following Assessment Schedule

SLO					
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The following text is a Language of Conversation: “*The whole structure of conversation is different from that of prose, spoken or written. It comes as a surprise to find how different it is*” (Abercrombie).

Read the **conversation** carefully and use it to answer the instructions given on page 2.

- “Which age group of children would you prefer to teach?” I asked.
- “I don’t really know,” replied James, pulling his ear thoughtfully. “I suppose it would have to be secondary school.”
- “Why don’t you want to teach primary?”
- 5 “I’d want them to be able to think at my level. I know there are dull pupils at secondary school, but there are lots too who are capable of quick understanding.”
- “You’re assuming you’re going to teach chemistry at a pretty high level, aren’t you?”
- “Oh no, quite elementary, but still needs a measure of advanced understanding in the pupil, you know.”
- “Well, you could still teach maths and science to younger children, and that could be very rewarding, couldn’t it?”
- 10 “Well, perhaps,” James agreed doubtfully.
- I pressed the point.
- “Wouldn’t you feel you’d get more of a response from young children? They’re keen to learn, whereas at secondary school...”
- 15 “But I wouldn’t be able to teach chemistry in the primary school because it’s not taught there,” broke in James.
- I persisted.
- “I’m not saying you could teach chemistry. What if you taught maths to eight to eleven year olds?”
- “But I’m a chemistry teacher,” he protested.
- 20 “With a chemistry degree you can teach any sort of science, can’t you?”
- “Well, yes,” said James hesitantly, “but in a secondary school you’d teach chemistry mostly. Chemistry teachers are scarce, you know.”
- I hastened to reassure him. “Obviously you would be more use as a chemistry teacher at secondary level, but personally would you prefer teaching older children rather than infants and juniors?”
- 25 “Yes, I think so. Especially with a sixth form. You’d have achieved something if you got some of them to University, wouldn’t you?”
- I pointed out that that meant his whole course was going to be exam oriented.
- “Yes,” he admitted. “But it can be interesting as well.”
- “That’s one of the main things about junior school teaching,” I explained.
- 30 “You’ve got a free hand. You can teach them whatever you like. You can be as creative and constructive as you wish, without any exams at the end of it all to control and direct and restrict your purpose.”

Assessor's Use Only

[illegible]

SECTION B: LANGUAGE FOR INFORMATION
ANALYSIS OF TEXT

Read **Passage A** and **Passage B** carefully, and answer ALL the questions following EACH passage.

Passage A:Prose

Celebrating 50 Years

TREASURES OF THE PAST – THE HUMBLE BEGINNINGS OF USP



The first Vice-Chancellor of USP, Dr Colin Aikman (fourth from right) with his academic staff.

In 1968, a regional university opened its doors to students from the Pacific Islands. The University of the South Pacific (USP), established in the Laucala Bay area of Suva, Fiji offered students the opportunity to pursue post-secondary education within the region. This was a remarkable accomplishment during the last days of colonialism.

USP's foundation was perceived as an important step towards the autonomy of the Pacific nations, and its growth in size and sophistication since has, in many ways, mirrored that of its Member Countries. Certain factors gave rise to support for the development of the University which led to its establishment.

First, several Pacific countries were moving towards independence and they needed to train people to assume positions of responsibility; secondly, the mid-1960's was a period of tertiary-level educational expansion, particularly in Australia and New Zealand; and, thirdly, the healthy economic climate through the early 1970's made such expansion possible for Smaller Island States within those countries' spheres of influence.

The historical records reveal just how complex an operation it was to set up a university in the region. It was hard to

establish a university, and even harder to establish it as a regional university owned by eleven (11) countries (the Marshall Islands Campus joined in the 1990s as the 12th member country).

On the basis of the Morris and Alexander Reports, the British Government agreed to provide up to £1.25 million towards the capital and recurrent costs of the first five (5) years of the University's operations. The New Zealand Government agreed to the transfer of the buildings at Laucala Bay, and, in June 1967, after consultation with other Governments, the Fiji Legislature passed an Ordinance establishing an Interim Council of USP, including members from New Zealand, Australia, the United States of America, Western Samoa, Tonga, the Gilbert and Ellis Islands (now Kiribati), Solomon Islands, the New Hebrides (now Vanuatu), and Cook Islands. This Council was constituted over the next few months and held its first meeting from 18 – 20 September 1967, under the chairmanship of Sir Morris.

On Monday, 5 February 1968, USP began classes for two hundred (200) students with a special introductory English course which lasted for about six (6) weeks.

1. Identify the purpose of the text.

Skill level 1	
1	
0	
NR	

2. Outline how the writer tries to influence the readers.

Skill level 2	
2	
1	
0	
NR	

3. Comment on the clarity of expression used in the text.

Skill level 3	
3	
2	
1	
0	
NR	

Explain how effective the text is to Pacific Island students today.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Skill level 3	
3	
2	
1	
0	
NR	

Passage B: Poetry

LAURIS EDMOND 1924 – 2000

LATE SONG

It's a still morning, quiet and cloudy
 the kind of grey day I like best;
 they'll be here soon, the little kids first,
 creeping up to try and frighten me,
 5 then the tall young men, the slim boy
 with the marvelous smile, the dark girl
 subtle and secret; and the others,
 the parents, my children, my friends –

 and I think: these truly are my weather
 10 my grey mornings and my rain at night,
 my sparkling afternoons and my birdcall at daylight;
 they are my game of hide and seek, my song
 that flies from a high window. They are
 my dragonflies dancing on silver water.

 15 Without them I cannot move forward, I am
 a broken signpost, a train fetched up on
 a small siding, a dry voice buzzing in the ears;
 for they are also my blunders
 and my forgiveness for blundering,
 20 my road to the stars and my seagrass chair
 in the sun. They fly where I cannot follow

 and I – I am their branch, their tree.
 My song is of the generations, it echoes
 the old dialogue of the years; it is the tribal
 25 chorus that no one may sing alone.

'Our Favourite Poems: New Zealanders choose their best-loved poems.'
 2007. Craig Potton Publishing, p.203

5. State **ONE** (1) impact of the use of punctuation marks in the poem.

Skill level 1	
1	
0	
NR	

Explain the relationship between stanzas 1 and 2.

Skill level 3	
3	
2	
1	
0	
NR	

Discuss an imagery used in the poem.

Skill level 3	
3	
2	
1	
0	
NR	

Skill level 4	
4	
3	
2	
1	
0	
NR	

SECTION C: LANGUAGE FOR RESPONSE AND EXPRESSION
LITERATURE

Develop a critical response to specified aspect (s) of a text using supporting evidence.

Choose Only **TWO** questions from this Section (Question 1-7)

Answer only **ONE** option from each of the questions you have selected.

For each question answered, indicate clearly the number of the question and the letter of the option you have selected.

Do not use material you have used or planned to use elsewhere in the paper.

QUESTION 1: SHAKESPEAREAN DRAMA

Either OPTION A

Discuss **TWO** main **themes** in a Shakespearean drama you have studied this year and evaluate their significance in today's society.

OR OPTION B

Discuss **TWO** important **imageries** in a Shakespearean drama you have studied this year and evaluate their effectiveness in the drama.

QUESTION 2: NON-SHAKESPEAREAN DRAMA

Either OPTION A

Discuss a major **event** in a non-Shakespearean play you have studied this year and evaluate its relation to a theme in the drama.

OR OPTION B

Discuss the main **character** of a non-Shakespearean play you have studied this year and evaluate how he/she overcame a difficulty he/she faced.

QUESTION 3: POETRY**Either OPTION A**

Discuss the main **message** in **TWO** poems, you have studied this year and evaluate its significance to a major event that is happening in the world today in each poem.

OR OPTION B

Discuss the main **mood** of **TWO** poems that you have studied this year and evaluate how it has influenced the key message in each poem.

QUESTION 4: NOVEL**Either OPTION A**

Discuss a major decision made by the main **character** in a novel you have studied this year and evaluate the appropriateness of this decision.

OR OPTION B

Discuss the **climax** or **highpoint** of a novel you have studied this year and evaluate its effectiveness in the novel.

QUESTION 5: SHORT STORY**Either OPTION A**

Discuss the **setting** of **TWO** short stories you have studied this year and evaluate its influence on the actions of the main character in each short story.

OR OPTION B

Discuss the **symbolism** in **TWO** short stories you have studied this year and evaluate its purpose in each short story.

QUESTION 6: NON-FICTION**Either OPTION A**

Discuss the major **theme** of a non-fiction text you have studied this year and evaluate how the theme is meaningful to your own society.

OR OPTION B

Discuss the **title** of a non-fiction text you have studied this year and evaluate its relation to significant events in the story.

QUESTION 7: FILM**Either OPTION A**

Discuss the **special effects** of a film you have studied this year and evaluate its impact on the audience.

OR OPTION B

Discuss an important **scene** in a film you have studied this year and evaluate its significance to the production of the film.

Literature Essay

Your essay will be assessed using this Assessment Schedule

Item #	SLO Skill Level	Evidence	Student Response Level					
			4	3	2	1	0	NR
i	1	Identify correct/full name/spelling of author, poet, playwright and Director of chosen genre.						
ii	1	Identify correct/full name/ spelling of title of chosen genre.						
iii	2	An effective structure is clearly outlined and developed in response to the task.						
iv	2	Describe correct, relevant feature/s of chosen genre e.g. character , setting, theme etc.						
v	2	Use writing conventions accurately and shows mechanical control.						
vi	2	Outlines relevant literary devices and techniques.						
vii	3	Language chosen is effectively expressed, discussed, fluent, persuasive and accurate to create meaning from text.						
viii	3	Discusses the content thoroughly and show appreciation of text.						
ix	4	Evaluates the chosen genre and critically responds to certain aspects of the text.						

[illegible]

Assessor's use only

[illegible]

[illegible]

Assessor's use only

[illegible]