

MARKER CODE				



STUDENT ENROLMENT NUMBER (SEN)									

TONGA NATIONAL FORM SEVEN CERTIFICATE

2019

ENGLISH

QUESTION and ANSWER BOOKLET

Time allowed: 3 Hours + 10 minutes reading

INSTRUCTIONS:

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

SECTIONS	TOPICS	TOTAL SKILL LEVEL
A	LANGUAGE FOR INFORMATION: ANALYSIS OF TEXT	30
B	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 **2-19** 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 INFORMATION:
ANALYSIS OF TEXT

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

Passage A: Prose

The following excerpt is taken from the concluding remarks of the **late Hon. Acting Prime Minister Dr. Senipisi Langi Kavaliku** in his opening address of a seminar on management and staff development, **February 1994**, Nuku'alofa, Tonga.

I started out by talking about the age of change. The age of dilemma – anxiety and despair as well as hope and opportunity; an age of rapid change and also perhaps moral emptiness; of individualism rampant supposedly as an extension of human rights over and above a feeling and belief in a community of human beings. I have also referred to what I believe are the realities of the situation in
 5 Tonga – the need for changes in order to maintain its **Tonganness** whilst becoming an integral part of the global society in the threshold of the 21st century. The system can be effective and efficient if it is modern but the core is Tongan – a platform of **fakatokilalo, fetokoni'aki, feveitokai'aki, faka'apa'apa 'i he founda 'o e 'ofa mo e faitotonu.**

I do not despair. I feel excited by the challenge. And I urge all of you to think and reflect on these
 10 because I believe we are in an exciting time in the history of Tonga. It is a time where we are concerned with the force of reason and no longer with the reason of force.

It is a time, as the Director General of UNESCO stated, when
 15 ***“we must be able to assimilate the best of the past the better to share and shape the future with the help of a judicious application of knowledge...[This],... cannot come from the outside but only from inside us with perseverance assisted and facilitated by international cooperation.”***

With motivation, expansion of our geography of imagination and with conviction and principles, our responsibilities can be met, our duties performed as we maintain and continue to develop effective management to meet the need for change and for effective leadership.

20 We are today taking another step in one of those journeys towards new directions and objectives. And I believe that not only can we make substantial achievements in terms of the organisations that we represent but also in terms of the vision of the future. Perhaps I can refer again to the optimism as well as the caution by Naisbitt which can serve as food for thought for all of us:

25 ***“In the time of the parenthesis we have extraordinary leverage and influence – individually, professionally and institutionally – if we can only get a clear sense, a clear conception, a clear vision of the road ahead.***

My God, what a fantastic time to be alive!”

And perhaps in the future when we are old, gray and wiser, we would look back with pride and, in a language more conservative but just as telling, say together with Wordsworth

30 ***“Bless was it that dawn to be alive
But to be young was very heaven”.***

Mr Chief Secretary and Secretary to Cabinet, distinguish leaders of the private sector and government service, I have spoken for a longer period than necessary because I wanted to share a few ideas with you and your colleagues; to honour this rare occasion where I have the opportunity and
35 privilege of sharing time with distinguish leaders from both the private sector and government service; and to convey to you and your colleagues my personal belief in the importance of this project for Tonga, for his Majesty and His people and the pride you should feel in taking another step forward though seemingly insignificant.

May you, in the Grace of God, have a successful seminar and training programme.

40 **Mālō ‘aupito. Tu’a ‘ofa atu.**

Glossary:

fakatokilalo - *humility*

fetokoni’aki - *reciprocity*

feveitokai’aki - *loyalty*

faka’apa’apa ‘i he founa ‘o e ‘ofa mo e faitotonu - *respect in the form of love, truth and justice*

Mālō ‘aupito - *Thank you very much*

Tu’a ‘ofa atu - *salutation of love of a lesser rank to presence of higher company however commonly expressed as a sign of humility*

1. Define the term ‘**Tonganness**’ (line 5) as used in the text.

Skill level 1	
1	
0	
NR	

This image shows a single sheet of white paper with horizontal blue or grey 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.

5. Evaluate the source of the text and its relevancy to the content.

Passage B:

Poetry

These Things Shall Never Die

- The pure, the bright, the beautiful
 That stirred our hearts in youth,
 The impulses to wordless prayer,
 The streams of love and truth,
 5 The longing after something lost,
 The spirit's yearning cry,
 The striving after better hopes --
 These things can never die.
- The timid hand stretched forth to aid
 10 A brother in his need;
 A kindly word in grief's dark hour
 That proves a friend indeed;
The plea for mercy softly breathed,
When justice threatens high,
 15 The sorrow of a contrite heart --
 These things shall never die.
- Let nothing pass, for every hand
 Must find some work to do,
 Lost not a chance to waken love,
 20 Be firm and just and true.
 So shall a light that cannot fade
 Beam on thee from on high,
 And angel voices say to thee --
 "These things shall never die."

Charles Dickens

<https://allpoetry.com/poem/13111731-These-Things-Shall-Never-Die-by-Charles-Dickens>

6. Identify the meaning of the given title.

Skill level 1	
1	
0	
NR	

7. State an example of a personification in Stanza 1.

Skill level 1	
1	
0	
NR	

8. Describe the special use of lines 13 and 14 in Stanza 2.

Skill level 2	
2	
1	
0	
NR	

9. Analyse the poet's ideas in Stanza 1 and Stanza 2.

Skill level 3	
3	
2	
1	
0	
NR	

Skill level 3	
3	
2	
1	
0	
NR	

Question 12 refers to both Passage A and B.

12. Evaluate how the writer in **Passage A** and the poet in **Passage B** present similar ideas.

[illegible]

Skill level 4	
4	
3	
2	
1	
0	
NR	

SECTION B: 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 (Questions 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**

“Tragedy is a higher form of entertainment than comedy”

Discuss the truth of this statement in a Shakespearean drama you have studied in class this year.

Or **OPTION B**

“The finest dramas have relevance first for the audiences of their own time and secondly for the audiences of all times”

Discuss in detail the extent to which a Shakespearean drama you have studied in class this year has relevance for the audiences of this time.

QUESTION 2: NON-SHAKESPEAREAN DRAMA

Either **OPTION A**

Discuss some ways in which a dramatist may give his work coherence. Illustrate your answer by close reference to the work of a dramatist other than Shakespeare.

Or **OPTION B**

“Characters in successful plays often represent much more than themselves”

Discuss how this is true of any non-Shakespearean play you have studied in class this year.

QUESTION 3: POETRY

Either **OPTION A**

One often reads about the **“poetry of protest”**

Discuss how **TWO** poems, you have studied in class this year deserves the term **‘protest’** and justify the accuracy of the term.

Or **OPTION B**

Discuss the work of a major poet in **TWO** poems you have studied in class this year to show what you find distinctive about his or her imagination and its expression.

QUESTION 4: NOVEL

Either **OPTION A**

“The tiniest detail can hold the greatest truth”

Justify your study of a novel you studied in class this year in the light of this statement.

Or **OPTION B**

“The primary purpose of a novel is entertainment”

Discuss this statement in a novel you have studied in class this year.

QUESTION 5: SHORT STORY

Either **OPTION A**

“The short story has no time to develop character. It is concerned only with revealing situations”.

Discuss this statement as it applies to **TWO** short stories you have studied in class this year.

Or OPTION B

With specific reference to at least **TWO examples**, discuss the qualities of an effective short story in **TWO** short stories that you have studied in class this year.

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

Discuss some examples in which the author has skillfully arranged and presented his material to point up its central interest in a non-fiction text you have studied in class this year.

Or OPTION B

“A good biography is more than a collection of facts; it is a work of art”

Discuss this statement in relation to one or more biographies in a non-fiction text you have studied in class this year.

QUESTION 7: FILM**Either OPTION A**

“Are the only films worth seeing those by famous actors and actresses?”

Discuss this question in relation to a film you have studied in class this year.

Or OPTION B

“What we see and hear becomes part of us”

Discuss the significance of this statement in a film you have studied in class this year.

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.						

Assessor's use only

[illegible]

QUESTION: _____ OPTION: _____

Assessor's use only

[illegible]