

MARKER CODE				



STUDENT ENROLMENT NUMBER (SEN)									

TONGA NATIONAL FORM SEVEN CERTIFICATE

2022

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 **TWO SECTIONS** and is out of 70 weighted scores.

SECTION	STRANDS	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 **2-23** in the correct order and that page 23 has been deliberately left blank.

YOU MUST HAND IN THIS BOOKLET TO THE SUPERVISOR BEFORE YOU LEAVE THE EXAMINATION ROOM.

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

FOREWORD



In this age of holograms and wholefoods, Concorde and computers **how can we explain the enduring appeal of the British Royal Family?** For there can be no doubt that they are popular, despite the ritual complaints of republicans and radicals.

5 Anyone who has heard the roaring approval of the crowds massed outside Buckingham Palace on state occasions knows that there is more to the Monarchy than their role as central pivot for pageantry and pomp.

The crowd's attitude to their Queen is unique, compounded of respect, a certain healthy curiosity, but above all affection, a very special kind of admiration that seems particularly British.

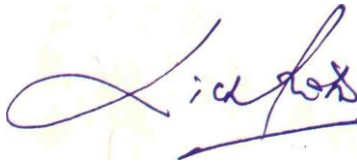
10 Perhaps the most noticeable aspect of the relationship between crown and commons is the fact that it endures, remaining constant through thick or thin, in times of national sickness and of health, something that's almost entirely due to the resilient flexibility of the institution.

15 As times have changed so has the Royal Family, not suddenly or dramatically, not running after passing fads or fashions, but moving slowly, steadily, like a great ocean liner responding to the helm. Fifty years ago it was literally unthinkable that television cameras would be allowed to film the Royal Family's private moments, that the grandson of the Sovereign should start his life without a title, or that the names of members of the family should appear in the Divorce Courts. In the last few years all
20 these things have come to pass and still the family survives unscathed.

As guardians of a long and continuous tradition the Monarchy cannot afford to take change lightly, but traditions cannot be regarded as a substitute for clear thinking and in recent years the Royal Family has demonstrated its healthy respect for both. In this, as in most other things, it is the Queen herself who has led the family.

25 It is of course the Queen that we first think of when we think of royalty: dignified, serene, perhaps at times understandably pensive, but always unmistakably royal. Having served her apprenticeship in public she now provides the unshakeable sense of leadership that has helped to establish her family as a still strong centre in the storm of contemporary life.

- 30 But above all it is surely the family itself that accounts for the Monarchy's enduring appeal. For in the Royal Family there is something for everybody, a gallery of types and characters that mirrors the national characteristics of the British people. We have a truly loveable grandmother, a sister who's determined to live her life the way she wants to, and a son who shows great promise. Now, with the wedding of that son to a
- 35 fairy-tale princess, we have another valuable addition to the family and another set of pictures to stick into our family album.



RT. HON. THE EARL OF LICHFIELD. F.I.I.P., F.R.P.S.

Source: Coolican, D. 1981. "THE STORY OF THE ROYAL FAMILY", Colour Library International Ltd, Surrey, England. Spain. Pg. 1-384.

QUESTIONS:

1. Identify the **underlying purpose** of the title of the prose.

Skill level 1	
1	
0	
NR	

2. Describe in your own words what is meant by the question "**how can we explain the enduring appeal of the British Royal Family?**" (lines 1-2).

Skill level 2	
2	
1	
0	
NR	

3. Discuss the **main impression** one would get when reading **paragraph 4** (*lines 14-20*).

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Skill level 3	
3	
2	
1	
0	
NR	

4. Explain how the **mood** of the text is achieved.

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	

Discuss how the writer affects the way you think about the Royal Family.

This image shows a single 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 4	
4	
3	
2	
1	
0	
NR	

Passage B: Poetry

Veitongo

- After Kaveh Akbar

- The bakery flows with the scent of rainwater.
 A fresh loaf is split in two, it gushes rainwater.
 The iron roofing ripples with rainwater.
 You cut your leg upon it, it bled rainwater.
 5 Rainwater flows through the air conditioner.
 The plastic piping carries rainwater to the concrete tank,
 Which is made of rainwater itself.
 A louvre slides out of its frame,
 Its shards are rainwater.
 10 Rainwater is buried under hot stones and tarpaulin.
 Children run across the road to buy rainwater for their family;
They are rainwater themselves.
 Rainwater rings through the air on a Sunday morning.
 Aunties and uncles laugh loudly, passing around rainwater.
 15 Their laughs are overflowing with rainwater.
 Subwoofers in car boots ooze rainwater.
 The machete is taken to a coconut,
 Rainwater rushes out of it.
- I sent you a poem before the waves took out communications.**
 20 **My words were rainwater.**

by Joshua Toumu'a

Source: <https://schoolspetryaward.co.nz/winners-2022/>

QUESTIONS:

6. State **ONE** (1) example of a **Second Person Pronoun** used in the poem.

Skill level 1	
1	
0	
NR	

7. Identify the **atmosphere** of the poem.

Skill level 1	
1	
0	
NR	

8. Describe the setting of the poem.

Skill level 2	
2	
1	
0	
NR	

9. Explain the meaning of the phrase, **“They are rainwater themselves”** (line 12) as it stands in the poem.

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.

Skill level 3	
3	
2	
1	
0	
NR	

10. Discuss the significance of the use of the word, “rainwater” throughout the poem.

[illegible]

Skill level 3	
3	
2	
1	
0	
NR	

11. Explain how the **last two lines** in the poem (*lines 19-20*) are linked to the theme of the poem.

[illegible]

Skill level 3	
3	
2	
1	
0	
NR	

Use passages A and B to answer this question.

12. Discuss how the ideas in **Passage A** and **Passage B** are shaped by **ANY TWO** (2) of the following contexts:

- i. historical
- ii. social
- iii. cultural

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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.

Each question is worth 20 scores. Each essay should be at least 400 words long.

For each questions 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 plan to use elsewhere in the paper.

QUESTION 1: SHAKESPEAREAN DRAMA

***Either* OPTION A:**

With reference to a Shakespearean drama, you have studied in class this year, describe a hero or heroine that you found had the qualities you most admire in a person. Discuss how the hero or heroine brings out a significant lesson in the play.

***Or* OPTION B:**

“A Shakespearean play usually has at its centre a conflict of loyalties, or ideals, or desires”

Discuss this statement as it is exemplified in a Shakespearean play you have studied in class this year.

QUESTION 2: NON-SHAKESPEAREAN DRAMA

***Either* OPTION A:**

With reference to a non-Shakespearean drama, you have studied in class this year, describe the stage sets, costumes and lighting. Discuss how they would contribute to the total dramatic effect.

***Or* OPTION B:**

“A dramatist may set his play in another age but its characters and values must have relevance to our age”

Discuss what the relevant features are in a non-Shakespearean play you have studied in class this year.

QUESTION 3: POETRY***Either* OPTION A:**

What is meant by “imagery” in poetry? With reference to **TWO** poems, you have studied in class this year, explain and illustrate its functions and importance of imagery.

***Or* OPTION B:**

“In poetry, words may swell into immense visions when we add our own experience and imagination”

Discuss how this statement is revealed in **TWO** poems you have studied in class this year.

QUESTION 4: NOVEL***Either* OPTION A:**

With reference to a novel, you have studied in class this year, discuss to what extent it is a story about people travelling towards “truth” or “reality”.

***Or* OPTION B:**

“The novel exposes us to problems and tensions in a fictional world, so that we can better endure the tensions and problems of the real world”

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

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

With reference to **TWO** short stories, you have studied in class this year, discuss how the author “pleases” and “instructs” its readers.

***Or* OPTION B:**

“The title of a story usually gives a clear indication of the writer’s point of view. With the title the author focuses your attention where he/she wants it to be”

Discuss how this is true in **TWO** short stories you have studied in class this year.

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

With reference to a work of Non-Fiction Prose, you have studied in class this year, describe the picture the author presents of the society of his own times, and discuss how the author created this picture.

***Or* OPTION B:**

Discuss how a work of Non-Fiction Prose you have studied in class this year, is a “literary work of high quality”.

QUESTION 7: FILM***Either* OPTION A:**

With reference to **two** or more scenes in a film you have studied in class, discuss how these scenes summarized the messages effectively.

Or* OPTION B:*Example:****Motivational/inspirational quote from the film *X-Men: Days of Future Past*.**

*“Just because someone stumbles and loses their path, doesn’t mean they’re lost forever”
by Professor X*

Most if not all films have a motivational or an inspirational quote like the example given above that have become famous worldwide. Describe a sentence or phrase that was spoken by an actor or actress in a film you have studied in class and discuss how it can inspire or motivate people all over the world. Use the film to support your answer.

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.						

QUESTION: _____ OPTION: _____

Assessor's use only

Uni - Structural	i	ii	Multi - Structural	iii	iv	v	vi	Relational	vii	viii	Extended Abstract	ix
1			2					3			4	
0			1					2			3	
NR			0					1			2	
			NR					0			1	
								NR			0	

QUESTION: _____ OPTION: _____

[illegible]

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