MARKER CODE				

STUDENT ENROLMENT NUMBER (SEN)									

TONGA NATIONAL FORM SEVEN CERTIFICATE

2024

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 pages 22-23 have 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 **B** carefully, and answer ALL the questions following EACH passage.

Passage A: Prose

Hoarse Chestnuts

'Every time I come into this room you're making a noise! I've had enough of it. This class is always causing trouble. No, don't start making excuses, I don't want to hear any more. It's about time you learnt to behave decently when a teacher's out of the room. You there! Pay attention! And don't smirk when I talk to you – your impudence has gone beyond a joke. Why were you out of your desk, anyway? And what's that you've got in your hand?'

It was Egghead again – he always caught me doing something odd. I suddenly realized that I'd been standing in the middle of the room and shouting at the top of my voice, swinging my six foot string of horse chestnuts: all carefully pierced and threaded (after having been dipped in vinegar to harden them), ready to battle against any presumptuous rivals from 3A. It was the height of the season, and the craze for conker-fights had spread like an epidemic around the school. I had a marvelous array: large and gleaming brown, meticulously threaded on a long string of black leather shoelaces.

But old Egghead (his real name was Egget) didn't appreciate either the effort of collecting them or the brilliance of their display. He was furious. And he's hardly got his breath back from screaming before he'd spotted the string and was flying down the gangway, gown outspread, to seize the end. But this was one prize I wasn't going to give up. With a jerk he succeeded in wrenching the one end away from me, but I held on to the other as fiercely as a rat.

'You can't take these away from me,' I cried, 'I wasn't doing anything with them.'

'How dare you be impertinent to me?' Egghead expostulated.

'Because you're impertinent to me!' I replied.

'I've had my fill of you!' he gasped, his eyes bulging and his eyebrows assuming prominence in his forehead.

'Yes, and I've had my fill of you,' I said, my confidence mounting since he had failed to act violently to my first rude retort.

He started to pull, but I held on fast. He tried to yank the string out of my hand and I only gripped tighter. Thoughts flashed through my mind as my mental camera stopped on the scene. I wondered what he might do: send me to the Headmaster? threaten me with Detention? or maybe, (I was in a slight frenzy by now) ask me to translate the fight into Latin. I was trying to remember whether the Romans had conker-fights in the arena, and if so, what was the Latin for conker, as we pulled and pulled. I began to imagine myself as a Roman, and was determined at all costs that I should win.

Then it happened. The string snapped. It was like the collapse of a tug-of-war team. One minute Egghead was there, the veins throbbing in his huge red face, the next he was gone, catapulting backwards over chairs and desks in a most undignified manner, the broken string waving helplessly in his hands. His foot banged down in front of the desk, then shot right under it. I've never heard such a crack as his head made on that desk. I think the mark's there now if you look carefully. But the conkers . . .

Six feet of them, beautiful, rounded, polished, picked in the full ripeness of Autumn, went rolling in all directions. Down the gangways, beneath the desks, under the blackboard, and out of the room through the French windows. I started to laugh. Then the whole class laughed. They rolled in the aisles till they were hysterical; they had to pick up conkers to keep sane. And when twenty voices were shrieking aloud, and twenty bodies scrabbling furiously over the floor, the Headmaster walked in.

The scene was like an explosion in a marble factory. Some of the boys were lying full length, reaching out under cupboards and bookshelves; others were finding the scattered conkers and then surreptitiously losing them again to prolong the confusion. One boy trod on one and went sailing through the air, his feet whishing from under him. In the background I could vaguely see Egghead being helped to his feet by two over-enthusiastic assistants. They supported him beneath each arm, but his spectacles had been lost in the *mêlée*, so he only dimly perceived that a new factor had entered the room. He sensed rather than saw the presence of the Headmaster.

Now I had never got on particularly well with old Egghead, but I also knew that neither had the Headmaster been too pleased with his total inability to control even a good-natured class like ours. There had been an incident during the previous term when his Latin class had been taught by one of the boys, complete with cane, gown, and a mortar-board loaned from the Dramatic Society, while he himself had been pleading to be let out of a cupboard. Though he wasn't exactly my best pal, Egghead was at least a fairly decent sort of fellow: after all, he'd played chess for Cambridge, and this impressed me; he had a rather nice wife who sometimes took us home and gave us tea with jam and cream-cakes. One couldn't let this kind of man leave the school without a twinge of conscience, despite the fact that he couldn't teach a word of Latin. (What use was the subject, anyway?)

So as awareness of the impending disaster slowly dawned, I started to think very fast. For Egghead it could be a matter of life or death – his Fate was in the balance.

Finally silence fell. The Head opened his mouth, closed it, opened it again, then as he began to speak I jumped forward.

'Sir!' I gasped, "the demonstration string broke! Mr. Eggh – er – Egget asked me to bring it for a Roman conker fight!' The jubilant class was by now almost seated.

'Sir said that Julius Caesar encouraged his troops in games of skill to while away the time between battles,' I added, beaming brightly. Egghead was standing bravely trying to smile, but holding firmly to his desk. I think he thought he might go flying again at any minute.

'One of the most popular sports was – er – what did you say the Latin for "chestnut" was, sir?' **Egghead cleared his throat hoarsely**, but no sound came out. Then the Head cleared his throat.

'Ah, I see, so this was some kind of – er – demonstration, Mr. Egget? Latin through experience, so to speak?' Egghead nodded dumbly. I imagined his tongue sticky-taped to the roof of his mouth. The Head chuckled wanly, then his lips twisted in a strange smile.

'Oh, come, come, Mr. Egget, it is obvious you were playing conkers with the boys – isn't that so, boys?' There was a deathly hush. He smiled sweetly at me. I smiled sweetly back.

'Well, I suppose we're all human, aren't we? No harm in a change from the old grind once in a while, is there?' No-one moved an inch. What was coming next?

mêlée: confusion

An excerpt from a short story by D. J. Bindley

QUESTIONS:

1. Identify the mood in paragraph one.

Skill level 1	
1	
0	
NR	

2. Describe in detail the device used for the conker fights as given in the passage.

Skill level 2	
2	
1	
0	
NR	

3. Discuss how the dialogue in **lines 18-23** is heading towards impending disaster.

Skill level 3	
3	
2	
1	
0	
NR	

4. Explain how the title is linked to the phrase, **"Egghead cleared his throat hoarsely"** *(line 75).*

Skill level 3	
3	
2	
1	
0	
NR	

5. Examine how the character of the narrator is shaped by the events in the passage.

Skill level 4	
4	
3	
2	
1	
0	
NR	

Passage B: Poetry

STAR IN THE MARBLE

In my childhood
I used to crack marbles
looking for the stars in them,
and everytime I cracked a marble
I found a broken star.

One day I turned school-age
my health teacher, middle-aged
with a handkerchief tucked into his belt
to show his cleanliness, told me
marbles were dirty and dangerous
when swallowed.

So I dropped marbles and took up Book-keeping
I passed Book-keeping in School Certificate
and said to myself
'Boy, you're educated
Go ye and be a banker.'

For a year I worked in a bank
but the place smelled of starch
and I was getting
breakable, marble-like
I remembered what my teacher
said about marbles and
I quit for health reasons.

Now I am a faithful puppet
in a Government puppet show.
Man, my life has truly been
one long string of searches,
still searching for that star
in the marble.

By **Ruperake Petaia**

QUESTIONS:

6. Identify a constant recurring image in the poem.

_____

_____

Skill level 1	
1	
0	
NR	

7. Name a school subject that is relevant to banking in the poem.

_____

Skill level 1	
1	
0	
NR	

8. Describe the meaning of **lines 22-23** in stanza 4.

Skill level 2	
2	
1	
0	
NR	

9. Analyse the persona's attitude to his current occupation.

Skill level 3	
3	
2	
1	
0	
NR	

10. Discuss how the message of the poem reflects an important social issue.

Skill level 3	
3	
2	
1	
0	
NR	

11. Explain how the poet's choice of language features contributes to his individual style of writing.

Skill level 3	
3	
2	
1	
0	
NR	

Use passages A and B to answer this question.

12. Discuss how both passages show **characteristics of schooling**. Relate these to the reality of school life today.

    Justify your point of view with **one or more** examples from any part of Passage A **and** Passage B.

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:**

"A character's flaws can be their demise".

With reference to a Shakespearean drama you have studied in class this year, describe **two or more** flaws of the major character. Discuss how these flaws determine his/her fate.

***Or* OPTION B:**

With reference to a Shakespearean drama you have studied in class this year, discuss the psychological truths on **two or more** subjects of universal importance revealed in the text.

QUESTION 2: NON-SHAKESPEAREAN DRAMA

***Either* OPTION A:**

With reference to a non-Shakespearean drama you have studied in class this year, discuss how the playwright achieves and resolves its dramatic tension.

***Or* OPTION B:**

"The medium of the drama is not words on paper, but persons moving about on a stage using words".

With reference to a non-Shakespearean drama you have studied in class this year, discuss the ways in which a performance on stage could give a different effect from that gained by reading the script.

QUESTION 3: POETRY

***Either* OPTION A:**

With reference to **TWO** poems you have studied in class this year, describe **two or more** ideas in the poem. Discuss how these ideas are conveyed through the language of each poem.

***Or* OPTION B:**

"What interests us in the work of a poet is the glimpse we get of certain profound moods or inner struggles"

With reference to **TWO** poems you have studied in class this year, describe **two or more** profound moods or inner struggles evident in the poems. Discuss how the poet allows you to glimpse these moods or struggles.

QUESTION 4: NOVEL

***Either* OPTION A:**

With reference to a novel you have studied in class this year, discuss how you were able to imagine and to feel the pains and joys of those different from yourself.

***Or* OPTION B:**

"The title of a novel usually gives a clear indication of the writer's point of view"

With reference to a novel you have studied in class, describe the title. Discuss how the title reveals the author's point of view.

QUESTION 5: SHORT STORY

***Either* OPTION A:**

With reference to **TWO** short stories you have studied in class this year, discuss how the author succeeds in creating a story that features the moral values of the individual and of society.

***Or* OPTION B:**

"It is an old belief that literature should please and instruct".

With reference to **TWO** short stories you have studied in class, discuss to what extent you agree with this statement.

QUESTION 6: NON-FICTION

***Either* OPTION A:**

With reference to a Non-Fiction prose work you have studied in class this year, discuss the qualities that make a biography an important work of art.

***Or* OPTION B:**

"Most people would prefer works of non-fiction other than fiction".

With reference to a Non-Fiction prose work you have studied in class this year, describe **one or more** literary techniques used in the writing. Discuss the reasons for the preference made.

QUESTION 7: FILM

***Either* OPTION A:**

With reference to a film you have studied in class this year, describe **two or more** techniques used in the making of the film. Discuss how the Director used these techniques to influence the viewer's attitude towards the characters and events shown.

***Or* OPTION B:**

"Films capture our imagination on screen".

With reference to a film you have studied in class this year, describe **one or more** features of the film. Discuss how these features captured your imagination to enjoy 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.						

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**: _____

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	
											NR	

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