

MARKER CODE				



STUDENT ENROLMENT NUMBER (SEN)									

TONGA NATIONAL FORM SEVEN CERTIFICATE

2025

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

Passage A: Prose

	The old man shifted his gaze and looked at his son. “You are here ...” “I came with you, Father.” Waiyaki was puzzled. He was beginning to shake himself out of the powers of the spell.
5	“I know, I know,” he said impatiently. “You understand that Gikuyu and Mumbi set their footsteps here.” “Yes.” “You descend from those few who came to the hills.” There was a moment of silence between them. Waiyaki did not understand.
10	“You have heard of Mugo wa Kibiro?” “Yes.” “He was a seer ... he saw things ... the future unfolded before his eyes ...” “Mugo was born and grew up in Kameno before he went to tell people what he saw. For he saw many butterflies, of many colours, flying about over the land, disrupting the peace and the ordered life of the country. Then he cried aloud and said: “There shall come a people with clothes like butterflies ...”
15	People did not believe him. Some even poured scorn on him, laughing at him, for they said: “He is not well.” And they would not listen to his voice, which warned them: “Beware!” The seer was rejected by the people of the ridges. They gave him no clothes and no food. He became bitter and hid himself, refusing to tell them more. He went beyond the hills, to the world yonder, the whole extent of Gikayuland. He was not yet exhausted and there spoke the message even louder. Still they laughed and poured scorn on him. Here they thought him dead. But disguised he came back here and settled.
20	Chege paused for a while as if to gather his breath. His eyes shone as if with inner power and then slowly he said: “We are his offspring. His blood flows in your veins.” Waiyaki stood as if dumb. The knowledge that he had in him the blood of this famous seer, who had been able to see the future, filled him with an acute sense of wonder. He could not speak: the only word which escaped him was “Ha!” His father was still speaking:
25	“He died here. Our fathers do not know where his grave is. But some say that he was carried up by Murungu.” Chege stopped and slowly turned to Waiyaki. Waiyaki trembled freely. “I see you fear. You must learn to fight fear ...fear....It was not only Mugo whom they rejected. When I told them about Siriana they would not listen.”
30	For the first time, Waiyaki felt really frightened. Unknown terror gripped him. He fought with it. “No doubt you wonder why I tell you all this – ” Waiyaki wanted to cry out: “Don’t tell me more. I don’t want to hear more. No! No! No! Father!” Instead he only whispered.
35	“Ye-es!” “You are the last in our line.” Waiyaki felt as if a heavy cloud was pressing down his soul and he felt a strange sensation of suspension in his stomach. It was as if something, a presentiment, was moving towards him with all speed and he was powerless to prevent it.
40	“Sit down,” his father spoke gently. Waiyaki’s legs had already begun to lose strength and he sank on to the grass. “You are tired perhaps,” Chege said as he moved near his son. Waiyaki stopped trembling and hated himself for showing fear. Chege repeated slowly:
45	

50	“You see, when Mugo became bitter, he refused to tell them more.” Chege made another pause. His face and eyes were set as if he was trying to recall something long-forgotten ... He was now standing just behind Waiyaki. He bent down and touched his son on the shoulder. Waiyaki realized that his father’s hand was trembling slightly. Chege withdrew his hand quickly and then with a loud tremor in his voice went on:
55	“Now, listen my son. Listen carefully, for this is the ancient prophecy ... I could not do more. When the white man came and fixed himself in Siriana. I warned all the people. But they laughed at me. Maybe I was hasty. Perhaps I was not the one. Mugo often said you could not cut the butterflies with a <i>panga</i>. You could not spear them until you learnt and knew their ways and movement. Then you could trap, you could fight back. Before he died, he
60	whispered to his son the prophecy, the ancient prophecy: “Salvation shall come from the hills. From the blood that flows in me, I say from the same tree, a son shall rise. And his duty shall be to lead and save the people!” He said no more. Few knew the prophecy. Perhaps Kabonyi, who has betrayed the tribe, knows about it. I am old, my time is gone. Remember that you are the last in this line.
65	“Arise. Heed the prophecy. Go to the Mission place. Learn all the wisdom and all the secrets of the white man. But do not follow his vices. Be true to your people and the ancient rites.” “Father – ” Waiyaki called out when he had recovered from the shock. He felt weak and small. He did not know what he wanted to say.
70	“You go there. I tell you again, learn all the wisdom of the white man. And keep on remembering, salvation shall come from the hills. A man must rise and save the people in their hour of need. He shall show them the way: he shall lead them.” “But – but – they don’t know me. I am a child and they rejected Mugo ...” “Let them do what they like. A time will come – I can see it coming – when they shall cry for a savior ...”
75	It was late in the day when Chege and Waiyaki descended the hills. They reached home both feeling exhausted. To Waiyaki the whole experience seemed a dream. What had he, a mere boy, to do with a savior? Was he to go about in the ridges crying, “Listen! A leader shall come from the hills to save you?”
80	And then for a time he began to doubt the sanity of his father. Perhaps the whole thing had been an old man’s dream. He almost laughed at the serious manner in which his father had taken it all. But there was no mirth in his heart. Instead he felt a heaviness making him a man. In body, he was still a boy.
85	When the time came, Waiyaki vanished from the hills without the knowledge of any but his father. He went to Siriana, where, one term later, and almost by a miracle, he was joined by Kamau and Kinuthia, his fellow herdboys.
90	The three were destined to live and learn together under the Reverend Livingstone of Siriana Mission, which had now grown into a big institution. Many boys from the hills and beyond, from Kiambu and Muranga, came there for a portion of the white man’s magic. For many seasons they learned and worked hard. Waiyaki made quick progress and impressed the white missionaries, who saw in him a possible brave Christian leader of the Church. But who knew that things were changing faster than the vision of Livingstone, than the boy’s expectation and imaginings?
	<i>panga – large heavy knife</i> <i>An excerpt from ‘The River Between’ by Ngũgĩ Wa Thiong’o</i>

1. State an appropriate or captivating title that embodies the main idea of the whole text.

Skill level 1	
1	
0	
NR	

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-
-

Skill level 2	
2	
1	
0	
NR	

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Skill level 3	
3	
2	
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Passage B: Poetry

	'Aho ni Sāpate Today I woke up to the sun gleaming through the crevices of mouldy curtains The sky mirrored the ocean that connects you to me and me to you Clear as night, bright as day 5 Today I woke up to the hum of cicadas calling, Beckoning Singing to find their families Waves of humidity enamoured with hope wash over the shorelines edging the fences that once stood strong against any current 10 Today I woke up to the quaking of the Earth's mantle My Nena's photo hung alone in the centre of the lotofale The Virgin Mary face flat scattered in a pool of glass Today I woke up to conglomerates of ash mounted on the sills of every window The sky mirrors the flags that remain raised to galaxies unbeknownst to 15 contrite hearts that beat for the voice of our people Feathers of faith galvanise the skin of my aunty's gold tooth, our beacon through the night, navigating refuge in what is still our paradise My home becomes a speck from the top of the mountain Around me, remains what is immeasurable 20 There standing, the hope and dreams of my ancestors There standing, the beacon through the night There standing, our people And they are resilient as the immovable coconut tree dancing to scathing and raging winds that attempt to batter and bruise the essence of its treasure 25 Awaiting a new dawn Awaiting our ancestors' call Awaiting the rise of the sun to melt the ice caps buried in the wells of our souls Though the Earth has cracked and the sky has fallen, our people still rise By Kasi Valu <u>Glossary:</u> Tongan – English Language <i>'Aho ni</i> – Today <i>Sāpate</i> – Sunday, the Sabbath <i>lotofale</i> – living room
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QUESTIONS:

6. State the **most probable** target audience as depicted in the first line of this poem.

Skill level 1	
1	
0	
NR	

7. Identify the figure of speech in, **"The sky mirrored the ocean"** (line 3).

8. Describe the poet's main focus when repeating the phrase, "**Today I woke up to**" (*lines 2, 5, 10, 13*).

9. Discuss in your **own words** the events that occurred in (*lines 10 - 13*).

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10. Connect features of the resilience of a people as the poet sees it.

[illegible]

11. Analyse the actions of **renewed hope** given in the poem and the poet's use of **one (1)** language feature to highlight this.

[illegible]

12. Both Passage A and Passage B talk about the concept of having **‘to rise’**.

Relate this concept to your own beliefs and values.

[illegible]Page 9 of 23

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 **two (2)** compelling imageries. Discuss how each of these imageries vividly portray their own different theme.

***Or* OPTION B:**

“Literature does not date because human nature does not change”.

With reference to a Shakespearean drama you have studied in class this year, describe **two (2)** striking illustrations of human nature evident in the drama. Discuss how human nature has not changed from Shakespeare’s time to today.

QUESTION 2: NON-SHAKESPEAREAN DRAMA

***Either* OPTION A:**

With reference to a non-Shakespearean drama you have studied in class this year, discuss the significance of the major character/s in providing an insight into the beliefs and values of the society.

***Or* OPTION B:**

“A play is not a poem, and it is not a dance; but it is somewhere between the two”.

Discuss with reference to a non-Shakespearean drama you have studied in class this year.

QUESTION 3: POETRY

***Either* OPTION A:**

“Poetry is described as the expression of the imagination”.

With reference to **TWO** poems you have studied in class this year, discuss the work of each poet to show what you find distinctive about his or her imagination and their expression of it.

***Or* OPTION B:**

With reference to **TWO** poems you have studied in class this year, discuss the treatment of **one (1)** of the following themes in the work of each poet: *Love, Death, Nature, Time*.

QUESTION 4: NOVEL

***Either* OPTION A:**

Explore the significance of the use of symbolism in a novel you have studied in class this year and discuss how it contributes to understanding the purpose of the author.

***Or* OPTION B:**

“The novelist presents the human dilemma. He or she may not propose a solution, but he or she makes us aware of our involvement”.

With reference to a novel you have studied in class this year, describe a human dilemma evident in the novel and discuss how you can truly relate to such a situation.

QUESTION 5: SHORT STORY

***Either* OPTION A:**

With reference to **TWO** short stories you have studied in class this year, describe a revealing and significant moment in each story. Discuss the ways in which the authors made these moments both entertaining and significant.

***Or* OPTION B:**

“I love short stories because I believe they are the way we live...”
-Andre Dubus

With reference to **TWO** short stories you have studied in class this year, discuss how the quote above is true or not true for each story.

QUESTION 6: NON-FICTION

***Either* OPTION A:**

With reference to a Non-Fiction Prose work you have studied in class this year, discuss the picture the author presents of the society of his own times and the means he or she uses to create this picture.

***Or* OPTION B:**

“The writer of non-fiction is as much an artist as the writer of fiction: a conscious craftsman who selects, shapes and arranges experience to create his effects”.

With reference to a Non-Fiction prose work you have studied in class this year, discuss the author's work to show the nature of his 'craft' or 'art'.

QUESTION 7: FILM

***Either* OPTION A:**

**“If you wanna do a film where you have a big scope,
you’ve got to make your characters relatable and genuine”.**
– Jennifer Lee

With reference to a film you have studied in class this year, describe the main actor or actress and the role he or she played in the film. Discuss how relatable and genuine their characters are in the movie.

***Or* OPTION B:**

With reference to a film you have studied in class this year, describe **two (2)** of its cinematic strengths. Discuss how it made the movie interesting and intriguing to watch.

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: _____

QUESTION: _____ OPTION: _____

[illegible]

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