

**South Pacific Board  
For  
Educational Assessment**



**PACIFIC SENIOR SECONDARY  
CERTIFICATE**

**ENGLISH  
PRESCRIPTION**

*Prescription Effective as from 1<sup>st</sup> January 2007*

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## INTRODUCTION

This prescription is designed to meet the needs of all students in participating countries who intend to enter for PSSC English. It is assumed that many of these students will complete their studies at this level, while others will go on to further studies.

The intention of the prescription, therefore, is that it will lead to the further development of both receptive and productive English communication skills. In addition, it is intended that students' English studies will lead to a broadening of their horizons, helping them to lead fuller lives.

A sound command of English is seen as essential for further studies, in many areas of employment, in commerce, in international communication and for an understanding of mass media.

Candidates should be exposed to a wide variety of material in preparing for this paper. This should include material that is regional in nature, as well as material from outside the Pacific region, aimed at broadening their experience. In addition, material from subject areas other than English should be studied in order to help improve students' comprehension skills in those content areas. One of the functions of a senior English course is to develop skills students will use in other subject areas.

The content is divided into particular areas to facilitate testing students' various skills. However, a classroom approach in which listening, speaking, reading and writing skills are developed in an integrated fashion is recommended.

There will be one examination paper for PSSC English. **This paper will include both language and literature components.**

A Common Assessment Task (CAT) for all students will be based on their creative writing skills.

It should be noted that while listening and speaking skills are not included in the external examination, further development of these is also regarded as essential; they are to be evaluated under the internal (i.e., school-based) assessment component of the total assessment, and in this prescription **are compulsory.**

It is recommended that Internal Assessment focuses on skills and methods of assessment not possible in external assessment opportunities.

## **AIMS**

The aims of the prescription are to enable students to:

1. improve their ability to understand a variety of types of spoken and written English;
2. better express themselves orally and in writing for a variety of communicative purposes;
3. develop skills required for further study;
4. develop their awareness of the nature of English and the variety of its use;
5. interpret, analyse, appreciate and evaluate a range of literary and non-literary texts.

## SUMMARY OF PRESCRIPTION CONTENT

	WEIGHT %	TIME	TOTAL SCORE %
<b>EXAMINATION</b>		3 hours	50
<hr/>			
Reading comprehension	40	60 mins	
Formal writing Task	20	40 mins	
Literature (2 Tasks)	40	80 mins	
<hr/>			

### INTERNAL ASSESSMENT

<b>A.</b>	<b>COMMON ASSESSMENT TASK</b>		
	<b>One creative writing task</b>		<b>10</b>
<b>B.</b>	<b>SCHOOL-BASED ASSESSMENT</b>		<b>40</b>
(i)	COMPULSORY IA1 Oral – Aural	50	20
(ii)	OPTIONS <i>Any TWO of the following to be selected</i>		
	IA2 Research	25	10
	IA3 Writing for Practical Purposes	25	10
	IA4 Response to Literature	25	10
	IA5 Media Production	25	10

## PRESCRIPTION

### THE EXAMINATION PAPER

**(50% of total assessment)**

### SUMMARY OF EXAMINATION CONTENT

SECTION	TASK SEGMENTS	MARKS	NOTIONAL TIME
I Reading Comprehension	5	40	60 mins
II Formal Writing	1	20	40 mins
III Response to Texts	2	40	80 mins

### SECTION I

### READING COMPREHENSION

**(40 MARKS)**

#### Specification for this section

Students should spend no more than **60 minutes** on this section.

PASSAGE (Approximate # of WORDS)	ITEMS	MARKS
1 (300)	6 – 10 (multi-choice)	
	4 – 10 (short answer)	16
2 (100)	4 – 5	4 – 8
3 (100)	4 – 5	4 – 8
4 (100)	4 – 5	4 – 8
5 (100)	4 – 5	4 – 8
		} 24

The total length of passages 2 – 5 will not exceed 500 words.

Passages 2 - 5 will represent a variety of content, styles and functions.

At least two of the texts will be written by Pacific writers or have Pacific contexts.

## The Question Content

The questions may test students' ability to:

- (a) understand the overall argument of a passage or part of a passage.
- (b) understand particular sections, sentences, phrases or words.
- (c) summarise the main points in part or all of a passage.
- (d) understand the author's purpose and implications of words, phrases or sentences.
- (e) identify the tone of part or all of a passage.
- (f) identify particular language features and explain their effects.

## Question Types

Question types will be as follows:

(a) Multiple-Choice

- Passage 1 ONLY will have multiple-choice questions, with multiple-choice being worth no more than half the total marks awarded for that passage.
- No more than 3 marks will be allocated to vocabulary items in Passage 1.

(b) Short Answers

Candidates will also be required to show their understanding by answering questions in their own words, or by completing sentences.

## Notes:

1. Questions on register, style, structure and form may be incorporated in this section.
2. It is intended that students should improve their reading skills in a variety of subject areas through exposure to passages from other disciplines they are studying or are likely to encounter. This acknowledges varying language demands made by different subjects.
3. Actual marks for passages will be determined by the nature of the passages.
4. 'Language features' might include parts of speech, poetic devices, punctuation etc.

**SECTION II****FORMAL WRITING TASK****(20 MARKS)**

Students should spend no more than **40 minutes** on this section.

**Specification for this section**

Length: About 200 - 300 words. Candidates will not be penalised if they write slightly more than 300 words in their final piece, but they should be reminded that such time might be better spent in planning, drafting and editing.

Candidates are being tested on their ability to prepare a clear, well-structured and informed piece of writing, which expresses their point of view on themes of contemporary interest.

Topics will include relevant social issues as well as current events. Topics might include health, sport, education, politics, culture, values, environment, tourism etc.

The 40 minutes that have been allocated for this task should allow time for planning, drafting, preparation of a final copy, and editing. Draft material will not be assessed.

Candidates will write on one topic from a choice of six.

The work will be assessed according to the standard Assessment Criteria Framework shown in Appendix A.

**SECTION III****RESPONSE TO TEXTS****(40 MARKS)**

Students should spend no more than **80 minutes** on this section.

**Specification for this section**

Candidates should study works of literature and film in English from at least three categories listed below:

- **NOVEL**
- **SHORT STORY**
- **DRAMA**
- **POETRY**
- **NON-FICTION (longer prose work)**
- **FILM**

Candidates will be required to write about literature from TWO different categories. Two essay topics will be given for each category.

Candidates will answer on ONE of the topics from each category they choose. Essays will be about 200 to 300 words each.

Candidates will not be penalised if they write slightly more than 300 words in their final piece, but they should be reminded that such time might be better spent in planning, drafting and editing. Essay topics will test the candidate's ability to interpret, analyse, appreciate and evaluate the works.

Essays will be marked according to the quality of:

- focus on the essay topic
- ideas, including insights, judgements, personal responsiveness, etc
- support from the text of those ideas
- coherence and development of ideas and information
- expressiveness and fluency
- effectiveness and appropriateness of the language chosen
- accuracy and control of writing conventions, such as spelling, punctuation, grammar, etc

Each question will be worth 20 marks and should take about 40 minutes in time.

**Notes:**

1. Teaching emphasis should be on the enjoyment, understanding, personal appreciation and critical analysis of the works of literature studied.
2. It is recommended that a variety of contemporary and other literature from the Pacific and other regions should be included.
3. TEXTS: Schools will choose the texts they wish to study, unless otherwise indicated by a particular country's Department of Education.

Only texts approved by the SPBEA may be used for the purposes of PSSC assessment. An 'approved list' is being continually expanded, and is available in Appendix G. Schools wishing to use a text that is not on this list should first submit the text to the SPBEA for approval by August 31<sup>st</sup> of the preceding year.

The main criterion in guiding selection is that works should have sufficient literary merit for classroom study at the senior secondary level.

4. Candidates should NOT write about two different versions of the same text in the examination. For example, students will be penalised for writing about Great Expectations by Charles Dickens as a novel, as well as a film study.

## **INTERNAL ASSESSMENT**

**(50% of total assessment)**

**Internal Assessment has two components:**

- A. Common Assessment Task – Creative Writing**
- B. School-Based Assessment**

### **A. COMMON ASSESSMENT TASK – CREATIVE WRITING (10% of total assessment)**

A Common Assessment Task (CAT) in creative writing is to be undertaken by all students of PSSC English.

The CAT will be school assessed, and to some extent school designed. Using the framework developed within this prescription, teachers will administer a creative writing task, guide students during their work, and assess the final product using the standard Assessment Criteria Framework shown in Appendix A. School CAT marks will undergo direct moderation (by panels controlled by a chief moderator). After moderation, the individual moderated marks will be added directly to the final marks gained by the student in the external examination.

In more detail, the specification of the CAT is as follows:

1. One piece of creative writing by the student on ONE of three specified themes published annually by the Board. Each theme will be broad enough to offer a wide range of opportunities in terms of students' selection of topic, form and style. Forms may include poetry, narrative, imaginative letter writing, personal reflection, drama script, descriptive writing etc.
2. Length: Between 300-500 words. Candidates will not be penalised if they write slightly more than 500 words in their final piece, but they should be reminded that writing such pieces makes it more difficult to meet certain criteria relating to consistency of style, soundness of structure, organisation and overall cohesion.
3. Candidates are being tested on their ability to prepare a clear, accurately written, well-structured and creative piece of writing.
4. The theme will be explored using pieces of stimulus material gathered by the candidate, and together with their teachers they will select an appropriate form and style.
5. No fixed time has been allocated for this task: this flexibility should allow time for careful review of the theme, planning and drafting, conferencing with the teacher, editing and preparation of a final copy. However, the whole process should be limited to one month.
6. SPBEA will advise schools of the date when the final copy will be produced. This will occur under test conditions lasting one hour. Countries can contact SPBEA if this date proves unsuitable. All drafts and final copies must be hand written. In cases where students are unable to sit the CAT on the specified date because of serious illness or bereavement of immediate family, schools must contact SPBEA as soon as possible and must provide a medical certificate or other documentation.

7. Draft material will not be assessed, but must be attached to the final copy as evidence of the creative writing process and authenticity of the product.

## **B. SCHOOL-BASED ASSESSMENT (40% of total assessment)**

Tasks which fall into the category of school-based assessment are designed, administered and marked by the teacher.

There are a number of benefits that can result from a well-designed school-based assessment scheme. However, the two major purposes of a PSSC internal assessment programme are to:

- (i) measure subject-related skills and abilities that cannot easily be measured by pencil-and-paper tests (e.g., oral production, media production, investigative skills, etc.),
- (ii) measure the same skills and abilities that the end-of-year examination attempts to measure; the justification for this being that repeated assessment is likely to be more accurate and fair than assessment based on a single examination.

These purposes should be kept in mind when designing a school-based assessment programme.

The PSSC School-Based Assessment will be weighted as 40% of the total assessment and will be statistically moderated against the combined results from the external examination and CAT.

Any Internal Assessment (**IA**) Programme submitted to SPBEA for approval must clearly show all internal assessment components chosen.

There are two parts to the School-Based component of Internal Assessment. ALL students will complete an IA1 Oral/ Aural task and TWO options from the Options below (IA2 – IA 5).

### **(i) COMPULSORY**

**IA 1. Oral/Aural – 50% of total IA**  
(i.e. 20% of total assessment)

### **(ii) OPTIONS**

Programmes must also select **TWO** of the following areas:

**IA 2. Research – 25% of total IA**  
(i.e. 10% of total assessment)

**IA 3. Writing for Practical Purposes – 25% of total IA**  
(i.e. 10% of total assessment)

**IA 4. Literature - 25% of total IA**  
(i.e. 10% of total assessment)

**IA 5. Media - 25% of total IA**  
(i.e. 10% of total assessment)

## **Internal Assessment Details**

### **1. COMPULSORY: IA1 ORAL/AURAL**

Schools must undertake assessments in one activity from EACH of these three groups:

- A. Oral**
- B. Aural**
- C. Oral/Aural**

‘**Oral/Aural**’ refers to students’ abilities in speaking English and in comprehending spoken English.

#### **A. Oral**

Speaking tasks should be between 3 and 5 minutes in length.

Speaking tasks can include a:

- structured discussion on a prepared topic
- book report
- formal speech/debate
- research seminar presentation
- drama (e.g. soliloquy)

#### **B. Aural**

Aural tasks should be based on texts of a minimum of 150 words and should maintain an appropriate level of complexity for PSSC.

Aural tasks can include a:

- practical response to an aural text (e.g. follow directions for a task)
- written response to an aural text (e.g. notes on a live presentation standard listening test)
- visual response to an aural text (e.g. role play, charts, cartoons, drawings, static image etc.)

#### **C. Oral/Aural**

Oral/Aural tasks should combine speaking and listening in an interactive way. Suitable tasks can include a:

- report on a group discussion
- conversation (e.g. conferencing, group participation)
- role play
- debate
- staged interview

## **IA 2: OPTION      RESEARCH**

The 'Research' area of study provides students with the opportunity to develop a number of skills essential for success in other subject areas, in tertiary education, in the workplace, and in everyday life. Because research is a component in many other school subjects at this level it is strongly recommended that schools develop a coherent approach to research in the school emphasising common approaches whenever possible. These could include for example school wide policies on the conventions of research report writing.

"Research" broadly means

- collecting data
- analysing data
- synthesising data
- presenting a report on findings

More specifically, the skills and activities may include:

- using a library
- using the internet and other forms of electronic information
- interviewing and case studies
- writing questionnaires
- writing and conducting surveys
- note taking
- observing and recording
- reporting (oral and written)
- summarising
- maintaining a record of study
- referencing and preparation of bibliographies, footnotes, and other addenda such as appendices, tables, graphs etc
- making judgements about appropriateness and accuracy of information
- using information in ethical ways, e.g. acknowledging sources, not plagiarising

There are two parts to work in the Research area of study.

A. *THE DEVELOPMENT OF RESEARCH SKILLS* (COMPULSORY)

All students should develop research skills in at least THREE of the aspects indicated above.

Teachers should devise teaching strategies and select skills and assessment programmes as appropriate to their own school situation.

B. *RESEARCH PROJECT* (OPTIONAL)

This part allows students to build on the research skills outlined in (1) above by completing a research project. Students should choose a topic reflecting their own interest or experience. Word length and format of the final report is left to the discretion of the school.

An oral presentation may also be made. This may be assessed either under Research or as a contribution to the internal assessment of the Oral/Aural field of study.

Exemplars of the two parts of the Research option are included as Appendix C.

**IA 3: OPTION WRITING FOR PRACTICAL PURPOSES**

**‘Writing for Practical Purposes’** refers to straightforward styles of writing used for communication in a variety of everyday situations. Students will produce pieces of writing in THREE of the following forms:

- letter (informal and formal)
- facsimile
- memorandum
- form-filling
- summary
- expansion of notes
- framing instructions
- schedule (e.g. study plan, personal goals, time-line)
- taking minutes
- curriculum vitae etc

Students will be assessed on how well they:

- fulfil the purpose of the writing
- write in a style appropriate for the purpose and the audience
- follow the conventions of that style of writing, including conventions of punctuation, syntax, form, spelling etc.
- present information accurately
- present information clearly
- write legibly

#### **IA 4: OPTION      RESPONSE TO LITERATURE**

In this option students will be assessed for their understanding of literature and the quality of work they produce in response to their reading and viewing. Because literature is also assessed in the external examination it is strongly advised that assessment takes place in a form other than an essay.

Products can include: dramatisations of texts, static images illustrating a major theme from a text, cartoons, performing a dramatic monologue as one of the characters, musicals, mimes, freeze-frames, tests, creative writing based on the work, reviews, film reviews etc.

Literature can include:

- short story
- poetry
- drama
- non-fiction
- novel
- film

#### **IA 5: OPTION      MEDIA PRODUCTION**

In this option the focus will be on production skills. Students will be assessed on their production of media texts such as static images, newspapers, magazines, radio, film, websites, television, video, advertising.

The final grade will be based solely on the submission of student products.

Some possible products:

- advertisements
- brochures, flyers, pamphlets, posters
- tape recorded radio show/radio drama
- a storyboard plan for a short film or television advertisement
- short film production
- music video
- comic strips
- political cartoons
- website design
- PowerPoint presentation
- videotaped documentary
- school magazine
- newspaper frontpage
- bookcover design

Students will be assessed on how well they:

- fulfil the purpose of the task
- use a style appropriate to the purpose and the audience
- follow the conventions of that form of media
- use a range of techniques particular to that form
- plan their production
- structure ideas in an appropriate manner

- present original ideas in a creative and entertaining manner

### **General administrative notes for school-based assessment**

- 1.** Although it is recognised that certain general student attitudes and behaviours may be desirable (e.g. co-operativeness, perseverance, politeness, etc.) these should not play any part in the PSSC Internal Assessment Programme submitted by any school. Attempts to quantify and report such qualities should be done as a separate school activity.
- 2.** Schools that intend to enrol the students in PSSC English must submit a completed **“PSSC English Internal Assessment Summary Form** by March 1st in the year of enrolment. This form will be provided by the SPBEA. Further information must also be attached to these forms. This information should include details about procedures and the marking of separate assessment tasks, and descriptions of in-school moderation of internal assessments if a school has more than one class following PSSC English.
- 3.** Schools must supply a single mark out of 100 (i.e., 100 is the maximum possible score) for every enrolled student - this mark being directly based on the school’s SPBEA-approved PSSC Internal Assessment Programme.
- 4.** Clear records and documentation regarding the school’s approved PSSC Internal Assessment Programme must be kept. Furthermore, all student work that has been assessed under this programme (tests, essays, reports, projects, etc.) must be available for verification by SPBEA officers during any one school year.
- 5.** Students who will be enrolled in PSSC English must be given a copy of the school’s PSSC Internal Assessment Programme for the subject. Each student must also be informed of dates when assessment tasks are to be given, and be notified of his or her assessment result for each task as soon as it is determined.
- 6.** Relevant teachers and school principals will be required to sign the **“PSSC School Agreement”** form to confirm that the above PSSC assessment rules will be followed.

**Note:** Some information for teachers on how to design an Internal Assessment Programme is contained in the SPBEA booklet **‘PSSC Internal Assessment in English and the Sciences - a Teacher’s Guide’**.

### **TOTAL ASSESSMENT**

A student’s total assessment (i.e. final result) for this course will be based on both his/her external assessment (i.e. examination) and internal assessment (i.e. common assessment and school-based tasks). It will be reported as a whole-number grade on a scale 1 to 9. Grade 1 will be the highest and Grade 9 the lowest.

## APPENDIX A

### Assessment Criteria for Written Work suggested for use in Writing and Literature

	VERY HIGH 4	HIGH 3	MEDIUM 2	LOW 1	VERY LOW 0	SCORE AWARDED	
<u>THOUGHT AND CONTENT</u> THE QUALITY OF THE THINKING AND KNOWLEDGE DEMONSTRATED IN THE WORK <ul style="list-style-type: none"> <li>knowledge and control of the chosen content</li> <li>effectiveness and appropriateness of the ideas and issues chosen</li> </ul>	<input type="checkbox"/>	Double weight for Literature tasks					
<u>STRUCTURE AND ORGANISATION</u> THE QUALITY OF THE STRUCTURE DEVELOPED BY THE STUDENT IN RESPONSE TO THE TASK <ul style="list-style-type: none"> <li>the coherence and development of ideas and information</li> <li>the effectiveness of the structure developed in response to the task</li> </ul>	<input type="checkbox"/>						
<u>EXPRESSION AND STYLE</u> THE QUALITY OF THE LANGUAGE CHOSEN TO ORGANISE AND COMMUNICATE ISSUES AND IDEAS <ul style="list-style-type: none"> <li>the expressiveness and fluency of the work</li> <li>the effectiveness and appropriateness of the language chosen</li> </ul>	<input type="checkbox"/>	Double weight for Writing tasks, CAT					
<u>MECHANICAL CONTROL</u> THE ACCURACY AND QUALITY OF THE LANGUAGE FEATURES USED BY THE STUDENT <ul style="list-style-type: none"> <li>accuracy in specific mechanics, such as spelling and punctuation</li> <li>accuracy and control of more complex features such as grammar, syntax, sentence and paragraph construction</li> </ul>	<input type="checkbox"/>						
						TOTAL SCORE FOR TASK	
						OUT OF	<input type="checkbox"/>
							20
<i>ALL OF THE ABOVE CRITERIA MAY BE APPLIED TO JUDGEMENTS ABOUT THE QUALITY OF THE FOLIOS WHICH MANY I.A. PROGRAMMES PROVIDE</i>							
<u>OVERALL JUDGEMENT OF THE RANGE AND QUALITY OF A FOLIO</u> <ul style="list-style-type: none"> <li>demonstration of an appropriate range of styles, genres or presentation modes</li> <li>demonstrated capacity in the folio to select the most effective means of communicating meaning, given intended audiences and purposes</li> </ul>	<input type="checkbox"/>						
						TOTAL SCORE FOR FOLIO	
						OUT OF	<input type="checkbox"/>
							20

N.B. THE ABOVE SCHEME MAY BE USED AT ANY YEAR LEVEL, AND FOR WRITTEN WORK IN SOME OTHER SUBJECT AREAS (e.g. HISTORY). NUMERICAL SCORES CAN ALSO BE EASILY CONVERTED INTO FIVE-POINT LETTER GRADES (A-E).

## APPENDIX B: SAMPLE MARKING SCHEDULES FOR ORAL/AURAL

Sample marking schedules are provided as examples below. It should be noted that these are samples only and that teachers should adapt them or produce their own to best fit the specific requirements of the task. The oral assessment schedule is more generic and could be applied to assess a wide range of oral speaking tasks in many different forms, but the aural schedule would need to be adapted for different tasks.

<b>ORAL PRESENTATION: SAMPLE MARKING SCHEDULE (25 marks)</b> <b>(Teachers will adjust marks to percentages)</b>		
	<b>Mark</b>	<b>Comment</b>
<b>COVERAGE OF POINTS OF VIEW / IDEAS</b>		
7	Points of view are well reasoned, or variety of ideas are well developed, accurately and coherently. Generalisations or statements have been well supported with detailed evidence. There is a logical progression of material organized in an effective structure.	
5	Points of view are reasoned to an extent, or ideas have been developed accurately with a degree of coherence. Details are evident to support generalizations or statements made. There is a certain logic in the progression of material which is organized in a recognizable structure.	
3	Points of view or ideas are not consistently reasoned or developed, but are recognizable. Generalizations have been supported with evidence at times. A logical progression of ideas has been attempted in some form of structure.	
1	Minimal development of points of view or ideas is evident. Very few supporting details are given for generalizations made. A certain structure has been attempted to progress what ideas have been raised.	
<b>TECHNIQUES OF SPEECH</b>		
5	A wide range of linguistic devices appropriate to the form, topic and purpose is used in an effective, fluent, and persuasive manner producing the impact intended for the purpose and audience.	
3	A range of linguistic devices appropriate to the form, topic and purpose is used in an effective, fluent, and for the most part, persuasive manner making an impact on the intended audience.	
2	A number of linguistic devices appropriate to the form, topic and purpose are used to make some impact on the intended audience.	
1	An attempt has been made to use some linguistic devices appropriate to the form, topic and purpose for effect.	

<p><b>TECHNIQUES OF DELIVERY</b></p> <p>5 A wide range of delivery techniques e.g. voice, gestures, visual aids, is used in a vivid and effective manner producing the impact intended for the purpose and audience.</p> <p>3 A range of delivery techniques is used in an interesting manner producing, for most part, the impact intended for the purpose and audience.</p> <p>2 A number of delivery techniques are used to make some impact on the intended audience.</p> <p>1 An attempt has been made to use some delivery techniques for effect.</p>		
<p><b>ENGAGING / COMMUNICATING WITH AN AUDIENCE</b></p> <p>5 A lively, engaging rapport has been vividly established with the audience who have been challenged or convinced in the manner intended.</p> <p>3 An effective rapport has been clearly established with the audience who have been challenged or convinced at times.</p> <p>2 A certain rapport has been established with the audience providing opportunities for them to be challenged.</p> <p>1 An attempt has been made to establish a rapport with the audience.</p>		
<p><b>OVERALL IMPACT</b></p> <p>3 The techniques of speech and delivery have been integrated with the development of ideas, with striking effect, producing the outcome the speaker intended for the audience.</p> <p>2 The techniques of speech and delivery are used with some effect to highlight the development of ideas and make an impact on the intended audience.</p> <p>1 An attempt has been made to use a number of speech and delivery techniques to develop the ideas for the intended audience.</p>		
<p><b>OVERALL COMMENTS</b></p>	<p><b>OVERALL MARK</b></p>	

<b>AURAL COMPREHENSION ASSESSMENT: SAMPLE MARKING SCHEDULE (30 MARKS)</b> (Teacher will convert marks to percentages)			
<b>CRITERIA</b>	<b>MAXIMUM POSSIBLE MARKS</b>	<b>ACTUAL MARKS</b>	<b>COMMENT</b>
<p><b>ACCURACY AND DETAIL</b></p> <p>No obvious gaps in important information or mistakes in recording detail. Quotes are acknowledged where required.</p>	<b>4</b>		
<p><b>CLARITY OF INFORMATION</b></p> <p>Information is presented in a clear, concise and accurate way and shows clear evidence of understanding in own words/images</p>	<b>4</b>		
<p><b>LAYOUT</b></p> <p>Spacing ensure information is easy to follow, symbols, subheadings are used to highlight points</p>	<b>4</b>		
<p><b>DEPTH OF RESPONSE TO QUESTIONS</b></p> <p>Shows a strong understanding of the content in details. Answers are correct. Must be based on notes.</p>	<b>6</b>		
<p><b>EXPRESSION</b></p> <p>Responses are clearly and accurately communicated</p>	<b>6</b>		
<p><b>MECHANICS</b></p> <p>Spelling, tense, grammar, punctuation etc are accurately used in written work, images are clear, neatly presented in visual work</p>	<b>6</b>		
<b>OVERALL COMMENTS</b>	<b>FINAL MARK:</b>		

## **APPENDIX C: IA2 RESEARCH EXEMPLAR**

Students research possible career options focusing on THREE research skills in particular:

1. Note-taking
2. Interviewing
3. Referencing

### ***PART 1: NOTE-TAKING***

The teacher introduces the students to at least TWO methods of making notes, from the following list:

- diagram
- headings and subheadings
- bullets and numbering
- branching notes
- mind map

Students are given the opportunity of practising the skills using a number of resources or pieces of stimulus material appropriate to the theme of careers, such as pamphlets, university calendars, newspapers and websites.

The teacher provides formative feedback on the students' work.

Under test conditions of approximately 20 minutes students read a short text on the theme of careers and take notes in one of the forms they have learned. The results become one part of the three needed for the research option.

### ***PART 2: INTERVIEWING***

The teacher introduces the students to the various skills needed as  
an interviewer;  
an interviewee.

The teacher chooses a theme or setting, such as interviews for government scholarships, or job interviews.

The students brainstorm and write down a number of questions on the theme.

Working in small groups, students role-play, taking it in turns to act each of the two roles (e.g. a member of the interviewing panel; a job applicant).

The teacher observes the groups informally and makes notes for later formative feedback.

The preceding steps may lead to a formal assessment, based on a set of criteria, such as the following:

- audibility
- clarity of utterance
- relevance
- body language, including eye contact
- use of language
- appropriate degree of formality

It should be noted that these are very general criteria, which should be shaped and amended by teachers as necessary, for their own classroom situation.

### ***PART 3: REFERENCING***

The teacher introduces students to the processes of making footnotes and appropriate conventions for citations.

Students practise footnoting and making citations in formative activities designed by their teacher and receive feedback.

In a research report developed in part from the note taking activity in part 1, students make footnotes and citations where necessary. This becomes the summative assessment for referencing.

Marks in all three parts are combined to give the total percentage mark for the 'Research' option.

## APPENDIX D: MEDIA PRODUCTION - EXEMPLAR ONE

1. Students view a variety of short films and learn about different types of camera shots (e.g. close-up, medium-shot, establishing shot), camera angles (high-angle, low angle), and other features (costume, lighting, music, sound effects etc)
2. Students watch a short film sequence and draw a storyboard of it as the teacher freezes at each shot recording the type of camera shot, angle, dialogue etc. Teachers give formative feedback on this task.
3. Students are given a short scenario such as “Someone receives a phone-call with bad news”, “A pedestrian slips on a banana peel” and produce a 10-12 shot storyboard using at least one example of each specified technique.

Teachers could either assess the storyboard as a media product in itself, or use it as a plan for a real film. (Such a film could be made using a video or digital video camera or even some cell phones or digital still cameras.)

An example of a task is shown below.

- Use the template below to produce a storyboard for a film sequence of 10-12 shots
- Each storyboard must use at least one example of: establishing shot, close-up, camera movement, high angle, low angle.
- Label your storyboard clearly to show how you would use costume, facial expression, colour, lighting, set design, sound effects and props to clearly communicate to the viewer ideas about the characters and setting

You will be assessed on how well you:

- Use film techniques to show detailed information about a character and a setting
- Use film techniques appropriately to create deliberate effects (e.g. using a high angle shot to show that a character is feeling powerless)
- Tell a coherent story in a clear, original and creative manner

Shot # 1: sketch	Shot # 2: sketch
Camera Shot: Camera Angle: Dialogue: Sound fx:	Camera Shot: Camera Angle: Dialogue: Sound fx:

**MEDIA EXEMPLAR TWO**

1. Students learn about the features of book covers in different genres.
2. Students look at a wide range of book covers and complete the table below to help them get more familiar with the features

You **can** judge a book by its cover

Title	Author	Font	Colours	Pictures	Type of blurb	Quotes from critics	Publisher's logo	Genre	Target audience	Rating out of 10*

3. Students produce their own original book cover based on the instructions below

### Make a Book Cover!

- A. Planning  
Complete these activities in your book.
1. Choose a **genre** for your book e.g. horror, romance, fantasy, sci-fi
  2. Write a 100 word summary of your book
  3. Make up a title that suits the genre and is attention-grabbing
  4. Explain **why** you think this is a suitable and effective title
  5. Write your title in a **lettering** style that suits the genre
  6. Explain **why** you think this is a suitable and effective lettering style
  7. Draw or find one **illustration**
  8. Choose 3 **colours** for your book cover
  9. Explain **why** you think these are suitable and effective colours
  10. Write a **blurb** for the book
  11. Write a quotation from a critic's review of your book
  12. Write down the name of the **publishing company**
  13. Design a **logo** for the publishing company
  14. Draw a plan in your book showing the **layout** of your bookcover
  15. Make a final copy

4. Students will be assessed on how well their book cover:
- Appeals to a specific target audience
  - Uses a range of book cover conventions such as title, author, blurb etc
  - Uses conventions appropriate to the genre (e.g. cursive writing and pastel colours for a romance novel)
  - Is coherent, original and has strong impact.

**APPENDIX E:  
SAMPLE FORM 6 ENGLISH TIMELINE: PACIFIC ISLANDS HIGH SCHOOL**

Time Scale	Topic	Skills	Resources	Assessment
<b>TERM ONE</b>				
Week 1	Introduction to Course	Listening Note-taking Questioning Speaking	Handouts: -PSSC Prescription -Course Outline -Internal Assessment Schedule	Practice PSSC Exam: -5 Reading Comprehensions -Creative Writing
Weeks 2-5	CAT Preparation	Creative Writing Styles: -Narrative -Descriptive -Personal Reflection -Poetry -Letter Writing -Journals/Memoirs	Handouts for different creative styles Selected examples of Creative Writing Styles Samples of past CAT papers Marking Criteria/Rubric	Observation and Analysis of class/group/individual work Teacher-Student Conferencing 2-3 different forms of Creative Writings <b>Common Assessment Task</b>
Weeks 6-12	Study of a Novel	Reading -Vocabulary in context -Analysis -Critical Thinking Speaking: -Synthesis -Evaluation	Novel to be studied Handouts: -Terms/Vocabulary list -Synopsis -Chapter Study Guides -Literary Analysis Past PSSC English Exam Questions -'Response to Literature' Section for Novels	Observation and Analysis of class/group/individual work Vocabulary/Term exercise/quizzes Literary Response Journal Chapter Analysis Novel Test <b>IA: Character Speech</b>
Weeks 13-14	Response to Literature  Term Exam Paper	Brainstorming Outlining Analysis and Evaluation of Literary Elements	Past PSSC English Exam Questions -'Response to Literature' Section for Novels -Students' Models of Literary Essays -Marking Criteria/Rubric	2-3 Literary Essays Evaluation of Essays -Self -Peer -Teacher Term Exam Paper
<b>TERM TWO</b>				
Week 1	Review of Term 1 Exam Paper  Term 2 Goal Setting and Scheduling	Identify and Correct Errors Critical Thinking/ Questioning Writing Goal Setting Planning/Scheduling	Term 1 Exam Paper corrected Student Schemes/ Schedules for Term 2 Handouts Calendars/Schedules	Re-take Term 1 Exam Paper Students' Goals and Objectives Students' Calendars/Schedules with a plan
Weeks 2-7	Study of Short Stories	Types of Short Stories Formulating Questions Analysing w/Graphic Organizers Critical Thinking Evaluation of 2 Short Stories Synthesis -Writing: using styles of short story writing	Handouts -Terms/Vocabulary list -Study Guides Graphic Organizers Copies of Short Stories Samples of Past Students' Works Past PSSC English Exam Questions -'Response to Literature' Section for Short Stories -Students' Models of Literary Essays -Marking Criteria/Rubric	Observation and Analysis of class/group/individual work Vocabulary/Term exercise/quizzes Literary Response Journal 2-3 Literary Essays Short Story Analysis Short Story Unit Test <b>IA: Short Story Visuals</b>
Weeks 8-12	Study of Poetry	Poetic Devices/Elements Formulating Questions Analysing w/Graphic Organizers Critical Thinking Composing Poetry Analysing/Evaluating uses of Poetic Devices within studied works.	Handouts -Terms/Vocabulary list -Study Guides Graphic Organizers Copies of Poems Samples of Past Students' Works Past PSSC English Exam Questions -'Response to Literature' Section for Poetry -Students' Models of Literary Essays -Marking Criteria/Rubric	Observation and Analysis of class/group/individual work Vocabulary/Term exercise/quizzes Literary Response Journal 2-3 Literary Essays Poetic Analysis Poetry Unit Test <b>IA: Poetic Music Video</b>
Weeks 13-14	Response to Literature  Term Exam Paper	Brainstorming Outlining Analysis and Evaluation of Literary Elements	Past PSSC English Exam Questions -'Response to Literature' Section for Novels -Students' Models of Literary Essays -Marking Criteria/Rubric	2-3 Literary Essays Evaluation of Essays -Self -Peer -Teacher Term Exam Paper

Time Scale	Topic	Skills	Resources	Assessment
<b>TERM THREE</b>				
Week 1	Review of Term 2 Exam Paper  Term 3 Goal Setting and Scheduling	Identify and Correct Errors Critical Thinking/ Questioning Writing Goal Setting Planning/ Scheduling	Term 2 Exam Paper corrected Student Schemes/Schedules for Term 3 Handouts Calendars/Schedules	Re-take Term 2 Exam Paper Students' Goals and Objectives Students' Calendars/Schedules with a plan
Weeks 2-8	Study of a Drama	Elements of Drama Formulating Questions Analysing w/Graphic Organizers Critical Thinking Evaluation of Drama Synthesis -Writing: using styles of drama writing Debating	Handouts -Terms/Vocabulary list -Study Guides by Acts -Forms/Structures of Debating Graphic Organizers Copies of Drama Samples of Past Students' Works Past PSSC English Exam Questions -Response to Literature' Section for Drama -Students' Models of Literary Essays -Marking Criteria/Rubric	Observation and Analysis of class/group/individual work Vocabulary/Term exercise/quizzes Literary Response Journal 2-3 Literary Essays Drama Analysis Drama Unit Test <b>IA: Dramatic Trial</b>
Weeks 9-10	Analysis of and Response to Studied Literature	Reading Critical Thinking Analysing w/Graphic Organizers Creating Responses to Literature -Visual -Written	Graphic Organizers Samples of Past Students' Works Past PSSC English Exam Questions	Observation and Analysis of class/group/individual work 2 Literary Essays <b>IA: Comic Strip/Static Image</b> <b>Or</b> <b>IA: Memoirs...A Week in the Life of...</b>
Weeks 11-12	Response to Literature  Term Exam Paper	Brainstorming Outlining Analysis and Evaluation of Literary Elements	Past PSSC English Exam Questions	2-3 Literary Essays Evaluation of Essays -Self -Peer -Teacher Term Exam Paper
EXTERNAL EXAMINATIONS!				

## APPENDIX F: SAMPLE INTERNAL ASSESSMENT SCHEDULE

### PSSC Sample Internal Assessment Schedule

2007 – 2009

## English

Included Task	Task Description	Start Date	End Date	Task %	Total %
CAT	Creative Writing to be completed by March 21 <sup>st</sup>				10
<b>Compulsory:</b> Oral	Character Speech	24/04	28/04	10	20
Aural	Short Story Visual	19/06	23/06	5	
Oral/Aural	Dramatic Trial	14/08	18/08	5	
<b>TWO Options:</b> Media	Poetic Music Video	21/07	25/07	10	20
Literature	Choose ONLY One of the Following: - Comic Strip / Static Image (Visual) - Memoirs: A Week in the Life of...(Writing)	17/09	21/09	10	
<b>TOTAL SCHOOL-BASED ASSESSMENT %</b>					50

#### School-Based Assessment

- 10% - Common Assessment Task
  - Graded within school and moderated by country
- 40% - Internal Assessment Tasks
  - Individual teachers will mark IA's using common marking schemes with 1 teacher supervising overall
  - All students' works/drafts for each IA task are to be retained

## APPENDIX G: APPROVED LITERATURE FOR THE PSSC ENGLISH COURSE

(Updated August 2006)

### INTRODUCTION

In choosing literary works, teachers are urged to consider students' needs, interests and language levels. Some of the works included in the **approved list** of titles are only suitable for very advanced students, whereas some stories in the anthologies may not be at a sophisticated enough level for some students.

It is possible that works used in schools at levels below PSSC may be found in the approved list. They have been included because it is felt that study at Form 6 level can be undertaken to find deeper meanings than might be found by more junior students. However teachers are urged to broaden the literary experience of students by ensuring that works previously studied by their students are not used in their PSSC course selection.

The **approved list** of titles is not meant to be restrictive. Schools that wish to use titles not on the list should use the list as a guide to the type and difficulty of literature appropriate for study at PSSC level. They should then submit their desired text for SPBEA approval and subsequent inclusion on an updated Approved Literature list.

The submission and approval process must take place **before** the text is used (and preferably before it is ordered) to ensure students are not disadvantaged by studying a non-approved text.

Simplified versions of some stories are commercially available. These should be strictly avoided. The examiners will assume that full versions have been studied. Answers on works deemed unsuitable for study are listed below. Such works and equivalent works **will not** be assessed in the examination.

### UNSUITABLE FOR STUDY

#### Examples of texts that are too simple for PSSC

Charlie and the Chocolate Factory	Roald Dahl
The Island of the Blue Dolphins	James Vance Marshall
The Cay	Theodore Taylor
The Silent One	Joy Cowley
The Pearl	John Steinbeck
Butterflies	Patricia Grace
A River Ran Out of Eden	James Vance Marshall
Treasure Island	Robert Louis Stevenson
Hatchet	Gary Paulsen
The Gift of the Magi	O'Henry
Don't Cry Mama	Vilisoni Tausie
Cripple No More	Raymond Pillai
Brackley and the Bed	
I See You Never	Ray Bradbury
A Letter to God	G. Lopez

## NOVEL

### TITLE

Things Fall Apart  
A Man Of The People  
No Longer At Ease  
Cry The Beloved Country  
Nectar In A Sieve  
Lord Of The Flies  
The Grapes Of Wrath  
Cannery Row  
Of Mice And Men  
Animal Farm  
To Kill A Mockingbird  
Lord Of The Rings  
Fahrenheit 451  
The Outsiders  
Heart Of Darkness  
Sons For The Return Home  
Pouliuli  
Typhoon  
Jane Eyre  
I Heard The Owl Call My Name  
Tangi  
The Village By The Sea  
Mine Boy  
The Alternative  
Murder On The Mataniko Bridge  
To Sir With Love  
Tomorrow When The War Began  
Bless The Beasts And Children  
The House On Mango Street

### AUTHOR

Chinua Achebe  
Chinua Achebe  
Chinua Achebe  
Alan Paton  
Kamala Makandaya  
William Golding  
John Steinbeck  
John Steinbeck  
John Steinbeck  
George Orwell  
Harper Lee  
J.R.R. Tolkien  
Ray Bradbury  
S.E. Hinton  
Joseph Conrad  
Albert Wendt  
Albert Wendt  
Joseph Conrad  
Charlotte Bronte  
Margaret Craven  
Witi Ihimaera  
Anita Desai  
Peter Abrahams  
John Saunana  
Ann Kengalu  
E.R. Braithwaite  
John Marsden  
Glendon Swarthout  
Sandra Cisneros

## SHORT STORIES

### TITLE

### AUTHOR

#### ANTHOLOGIES

Through Melanesian Eyes	Ganga Powell
Roots	Francis Mangubhai (Ed.)
The Necklace	Guy De Maupassant
Lali (The Short Stories Included)	Albert Wendt (Ed.)
Pathways (Selected Short Stories Only)	Des Peterson
The New Net Goes Fishing	Witi Ihimaera
Pounamu Pounamu	Witi Ihimaera
Into The World Of Light	Witi Ihimaera & D.S. Long
Tales Of The Tikongs	Epeli Hau'ofa
NZ Short Stories	C.K. Stead (Ed.)
Other Worlds (Selected Short Stories Only)	Francis Mangubhai (Ed.)
Modern Short Stories	Jim Hunter (Ed.)
Nuanua	Albert Wendt (Ed.)

#### SINGLE STORIES

Flying Fox In A Freedom Tree	Albert Wendt
The Waste Land	Alan Paton
Misery	Anton Chekhov
The Garden Party	Katherine Mansfield
Gathering Of The Whakapapa	Witi Ihimaera
Kingfisher Come Home	Witi Ihimaera
Hooks And Feelers	Keri Hulme
Tell-Tale Heart	Edgar Allan Poe
Appointment In Samarra	Somerset Maugham
The Luncheon	Somerset Maugham
Sacrificial Egg	Chinua Achebe
The Doll's House	Katherine Mansfield
The Bath	Janet Frame
Ghosting	Litia Alaelua
An Immigrant's Tale	Tapu Misa
It Used to be Green Once	Patricia Grace
Hills Like White Elephants	Ernest Hemingway
The Monkey's Paw	W.W. Jacobs
The Fat Boy	Owen Marshall

## SHORT STORIES BY THESE AUTHORS ARE ALSO ACCEPTED

Frank Sargeson	Roald Dahl
James Joyce	V.S. Naipaul
Saki	Edgar Allan Poe
Sandra Cisneros	Sia Fiegel

## POETRY

Teachers should use their professional judgement when choosing poems and short stories from anthologies as some texts may be at too simple a level, and others may have unsuitable content and be too difficult.

Whetu Moana: Contemporary Polynesian Poems in English, <i>Albert Wendt, Reina Whaitiri, Robert Sullivan (Ed)</i>	
Waves – An Anthology	Vijay Mishra (Ed.)
Lali (The Poems Included)	Albert Wendt (Ed.)
Possibilities	Des Petersen (Ed.)
Nuanua	Albert Wendt (Ed)
Gifts	Harvey Mcqueen (Ed)
Touched With Fire	Jack Hydes
Target 7	Cliff Benson
Langakali	Konai Helu Thaman
Hingano	Konai Helu Thaman

Poems by the poets listed below are particularly recommended. However, it should be pointed out that some of the works by authors marked with an asterisk (\*) may be too difficult for most PSSC students. Selections, therefore, should be made with caution.

Robert Frost*	Kath Walker
Sir Walter Scott*	Maya Angelou
William Shakespeare*	Emily Dickinson
James Baxter	Glenn Colquhoun
Hone Tuwhare	Langston Hughes
Albert Wendt	Epeli Hau'ofa
Ted Hughes	Karlo Mila
Konai Helu Thaman	Ta'i George
Ruperake Petaia	Alistair Campbell
Jully Sipolo (Jully Makini)	Alice Walker
Wilfred Owen	Sia Fiegel
Siegfried Sassoon	

## NON FICTION

<u>TITLE</u>	<u>AUTHOR</u>
KIKI: 10,000 YEARS IN A LIFETIME	Albert Maori Kiki
I, THE ABORIGINAL	Douglas Lockwood
THE AFRICAN CHILD	Camara Laye
DIARY OF ANNE FRANK	Jameson Storm (Ed.)
THE FRIENDLY ISLANDS	Patricia Ledyard
THE KON-TIKI EXPEDITION	Thor Heyerdahl
MY SAMOAN CHIEF	Fay Alailima
I KNOW WHY THE CAGED BIRD SINGS	Maya Angelou
A LONG WALK TO FREEDOM	Nelson Mandela

## DRAMA

<u>TITLE</u>	<u>AUTHOR</u>
SERA'S CHOICE	Vilisoni Tausie Hereniko
A CHILD FOR IVA	Vilisoni Tausie Hereniko
THE POHUTUKAWA TREE	Bruce Mason
THE END OF THE GOLDEN WEATHER	Bruce Mason
OTHELLO	William Shakespeare
MERCHANT OF VENICE	William Shakespeare
MACBETH	William Shakespeare
ROMEO & JULIET	William Shakespeare
HAMLET	William Shakespeare
† TAMING OF THE SHREW	William Shakespeare
† MIDSUMMER NIGHTS DREAM	William Shakespeare
DEATH OF A SALESMAN	Arthur Miller
PYGMALION	G.B. Shaw
THE OLD STORIES	Jo Dorras & Peter Walker
† A MAN FOR ALL SEASONS	Robert Bolt
† THE CRUCIBLE	Arthur Miller
THE LION AND THE JEWEL	Woyle Soyinka
An Inspector Calls	J.B. Priestley

† *These plays, although acceptable, are considered extremely difficult for PSSC students who do not have English as a first language.*

## FILMS

### FILM

Number 2  
Vot Long Pati ia(and other films by)  
The Land Has Eyes  
The Shawshank Redemption  
Gattaca,  
The Truman Show  
A Beautiful Mind  
The Piano  
Heavenly Creatures  
Schindler's List  
The Pianist  
Punitive Damage  
One Flew Over the Cuckoo's Nest  
Rabbit-Proof Fence  
Good Will Hunting  
Billy Elliot  
In the Name of the Father  
Gallipoli  
Chocolat  
Life Is Beautiful  
The Matrix  
What's Eating Gilbert Grape  
Children Of A Lesser God  
My Left Foot  
Whale Rider  
Lord Of The Rings  
Sabrina  
Strictly Ballroom  
Saving Private Ryan  
Once Were Warriors  
Pride And Prejudice  
Sione's Wedding  
Remember The Titans  
Patch Adams  
The Outsiders  
Spc Pacific Way Documentaries  
Fahrenheit 911  
A Walk To Remember  
Sarafina

### DIRECTOR

Toa Fraser  
Peter Walker  
Vilisoni Tausie Hereniko  
Frank Darabont  
Andrew Niccol  
Peter Weir  
Ron Howard  
Jane Campion  
Peter Jackson  
Steven Spielberg  
Roman Polanski  
Annie Goldson  
Milos Forman  
Phillip Noyce  
Gus Van Sant  
Stephen Daldry  
Jim Sheridan  
Peter Weir  
Lasse Halstrom  
Robert Benigni  
Wachowski & Wachowski  
Lasse Hallstrom  
Randa Haines  
Jim Sheridan  
Niki Caro  
Peter Jackson  
Sydney Pollack  
Baz Luhrmann  
Steven Spielberg  
Lee Tamahori  
Joe Wright  
Chris Graham  
Boaz Yakin  
Tom Shadyac  
Frances Ford Coppola  
Various  
Michael Moore  
Adam Shankman  
Darrell Roodt

**APPENDIX H: INTERNAL ASSESSMENT SUMMARY FORM**

**[Year]**

**ENGLISH**

Country: \_\_\_\_\_

School: \_\_\_\_\_

Included Task	Task Description	Start Date	End Date	Task %	Sect. Range
CAT	CAT's are to be completed by [date]				
Oral					20 - 40
Aural					
Oral/Aural					
Writing 1					10% to 30%
Writing 2					
Writing 3					
Research 1					10 - 40
Research 2					
Literature 1					10% to 40%
Literature 2					
Literature 3					
Media 1					10 - 25
Media 2					

Are you using the approved [Year] IA programme?  YES  NO

- If YES, you are required only to complete the form above and note any minor adjustments from the [Year] IA programme you have made.
- If NO, you are required to complete a full IA Approval including providing assessment tasks/schedules, topics, etc. where necessary.

**Note:** (i) Delete any “Included Task” title that does not apply to your programme, and write in additional tasks that are not listed.

(ii) Be specific about start and completion dates (not just Week 2, Term 2 etc.).

Number of classes taking English: .....

If there is more than one class, please indicate how inter-class moderation is to be handled.

**Teacher:** \_\_\_\_\_

**Date:** \_\_\_\_\_

APPENDIX I: INTERNAL ASSESSMENT MARK CAPTURE FORMS

# SOUTH PACIFIC BOARD FOR EDUCATIONAL ASSESSMENT

## PSSC MARK CAPTURE SHEET

---

SCHOOL: XXX College

SUBJECT : ENGLISH  
CODE : 5  
ASSESSMENT : CAT  
MARKS OUT OF : 20

AARAM, VERAMINA	115714	[ ]	MWARERA, TAMUERU	115770	[ ]
ABERA, TIIRETA T	115584	[ ]	MWARIETE, MWATIRE	112279	[ ]
ARORI, TEKARO	112373	[ ]	MWATIA, BETELA T	115622	[ ]
BORAIA, KAIBOBOKI	112266	[ ]	RITEWE, METERINA	115847	[ ]
BUREETE, KAUSU	112332	[ ]	ROTTIA, BURENIMAKI	112294	[ ]
BWARAITI, JACK	112386	[ ]	ROTTITE, RONIRAI R	115650	[ ]
BWARINIKO, KIAKIA	112358	[ ]	ROUTAABA, BWEERA	115796	[ ]
BWAURO, KIRATAURA	115607	[ ]	RUOIKABUTI, METER	112253	[ ]
COLLIN, BARTON	115701	[ ]	SCOTT, ELLEN S	112345	[ ]
ETEKIA, TATAUA	112317	[ ]	TAITE, TIKA	115821	[ ]
IAARURU, TERAENNA	115783	[ ]	TAKIRUA, TOUE	115571	[ ]
IOANE, TEBURATAAK	115663	[ ]	TEATA, ATARIIN	115691	[ ]
IORAN, ORIVE	112281	[ ]	TEEKEA, BERETIATA	115635	[ ]
IORAN, TIOTIINA B	112360	[ ]	TEINGOA, TEINIBA	115742	[ ]
IOTEBWA, TONY	112304	[ ]	TENOAA, BIRIBI	112399	[ ]
ITITAAKE, TAABOTU	115862	[ ]	TERAOI, REBECCA K	115806	[ ]
KABUNG, TEANIBUTI	115834	[ ]	TOMASI, BEERETA I	115597	[ ]
KAIAE, TEBIKEITI	115755	[ ]	WIAUEA, MARETE	115727	[ ]
KAREREITI, BWEA	112409	[ ]	WORRU, GEORGENA T	115648	[ ]
KOTETI, DIAN	115689	[ ]			

# SOUTH PACIFIC BOARD FOR EDUCATIONAL ASSESSMENT

## PSSC MARK CAPTURE SHEET

SCHOOL: XXX College

SUBJECT : ENGLISH  
CODE : 5  
ASSESSMENT : TDT  
MARKS OUT OF : 100

AARAM, VERAMINA	115714	[	]	MWARERA, TAMUERU	115770	[	]
ABERA, TIIRETA T	115584	[	]	MWARIETE, MWATIRE	112279	[	]
ARORI, TEKARO	112373	[	]	MWATIA, BETELA T	115622	[	]
BORAIA, KAIBOBOKI	112266	[	]	RITWE, METERINA	115847	[	]
BUREETE, KAUSU	112332	[	]	ROTIA, BURENIMAKI	112294	[	]
BWARAITI, JACK	112386	[	]	ROTITE, RONIRAI R	115650	[	]
BWARINIKO, KIAKIA	112358	[	]	ROUTAABA, BWEERA	115796	[	]
BWAURO, KIRATAURA	115607	[	]	RUOIKABUTI, METER	112253	[	]
COLLIN, BARTON	115701	[	]	SCOTT, ELLEN S	112345	[	]
ETEKIA, TATAUA	112317	[	]	TAITE, TIKA	115821	[	]
IAARURU, TERAENNA	115783	[	]	TAKIRUA, TOUE	115571	[	]
IOANE, TEBURATAAK	115663	[	]	TEATA, ATARIIN	115691	[	]
IORAN, ORIVE	112281	[	]	TEEKEA, BERETIATA	115635	[	]
IORAN, TIOTIINA B	112360	[	]	TEINGOA, TEINIBA	115742	[	]
IOTEBWA, TONY	112304	[	]	TENOAA, BIRIBI	112399	[	]
ITITAAKE, TAABOTU	115862	[	]	TERAOI, REBECCA K	115806	[	]
KABUNG, TEANIBUTI	115834	[	]	TOMASI, BEERETA I	115597	[	]
KAIAE, TEBIKEITI	115755	[	]	WIAUEA, MARETE	115727	[	]
KAREREITI, BWEA	112409	[	]	WORRU, GEORGENA T	115648	[	]
KOTETI, DIAN	115689	[	]				

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