



**PASIR RIS CREST SECONDARY SCHOOL**  
**Preliminary Examination 2024**  
**Secondary Four Express / Five Normal (Academic)**

CANDIDATE  
NAME

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CLASS

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INDEX  
NUMBER

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**HUMANITIES**

**2260/01, 2261/01, 2262/01, 2272/01, 2273/01**

Paper 1 Social Studies

**19 August 2024**

**1 hour 45 minutes**

**READ THESE INSTRUCTIONS FIRST**

Write your **name**, **class** and **index number** on the question paper.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Section A

Answer **all** questions.

Section B

Answer **both** questions.

At the end of the examination, fasten **Sections A and B separately**.

The number of marks is given in brackets [ ] at the end of each question or part question.

The total number of marks for this paper is 50.

<b>Total (50 marks)</b>	
<b>Parent's Signature</b>	

This document consists of **9** printed pages (including the cover page).

**TURN OVER**

### Section A (Source-Based Case Study)

Question 1 is **compulsory** for all candidates.

#### Being Part of a Globalised World

Study the Background Information and the sources carefully, and then answer **all** the questions.

You may use any of the sources to help you answer the questions, in addition to those sources which you are told to use. In answering the questions, you should use your knowledge of the issue to help you interpret and evaluate the sources.

**(1)** Study Source A.

What is the message of this source? Explain your answer. **[5]**

**(2)** Study Sources B and C.

How different are these sources? Explain your answer. **[6]**

**(3)** Study Sources D and E.

Having read Source D, are you surprised by Source E? Explain your answer. **[7]**

**(4)** Study Source F.

How useful is this source as evidence about the Singapore film industry's ability to compete in a globalised world? Explain your answer. **[7]**

**(5)** "Government support is the best way to ensure the success of Singapore's film industry."

Using the sources in this case study, explain how far you would agree with this statement. **[10]**

## **Can Singapore's film industry compete in a globalised world?**

### **BACKGROUND INFORMATION**

Read this carefully. It may help you to answer some of the questions.

Once dubbed the Hollywood of Southeast Asia, Singapore's filmmaking industry was a formidable presence in the region from the late 1940s to the early 1970s. However, interest in Singaporean films dwindled since then as audiences' attention were diverted to foreign productions, notably those from Hollywood.

In the past decade, there has been a resurgence in Singaporean cinema. Leading this resurgence is a new breed of Singaporean film makers who have won accolades at renowned international film festivals such as the Cannes International Film Festival and the Academy Awards (Oscars).

These notable achievements were also a result of the efforts of The Singapore Film Commission (SFC), a division under the Info-communications Media Development Authority (IMDA), a statutory board under the Ministry of Communications and Information. The SFC and IMDA's main role is to support and promote Singapore film through funding, training and public education.

Study the following sources to assess whether Singapore's film industry can compete in a globalised world.

**Source A:** From an online magazine from the Netherlands which covers topics like globalisation. The magazine featured the poster of Singaporean feature film, *Ilo Ilo*; the first local film to win an award at the international Cannes Film Festival. The film was also selected as the Singaporean entry for the Best Foreign Language Film at the 86th Academy Awards, 2013.



**Source B:** *From a press release by the IMDA on Singapore films, 2024.*

We are ecstatic that Singapore's talents have continued with our strong showing last year to once again make their mark at the upcoming Cannes Film Festival. More films produced by Singapore talents have been given the opportunity to shine at the prestigious annual event this year. These include two feature films - Viet and Nam, which was co-produced by Singaporean producer Lai Weijie and Mongrel by Singaporean director Chiang Wei Liang. Both films have been purchased for global distribution by one of the biggest independent French movie distributors.

This demonstrates the confidence that the distributors have in the quality of the two films and reflects SFC's and IMDA's success in supporting our local media talents and productions on the global stage. To date, we have had over 30 projects by Singaporeans premiering at the Cannes Film Festival, which is remarkable for a small city-state like Singapore.

**Source C:** *From an online post by a Singaporean published on an American forum website, 2022.*

It's honestly very disappointing because the local films can only be appreciated by Singaporeans and few countries around Singapore. The reason Hollywood films are a success even in countries where the audiences are non-English speaking, is not only because they have money but because they have invested years and years on improving storytelling, script writing, filming, editing, acting, etc.

I believe one day Singapore can be a major film industry if we spend some time working on it. The government should provide sufficient funding and make collaborative deals with other A-list companies like Netflix to distribute films created by us to be viewed around the world. Local film makers should also learn from Hollywood so that the standard of local films will be upgraded.

Someday, I hope that I will be telling my children that we should check out the latest local film instead of another Hollywood film.

**Source D:** From a report by the IMDA on Singapore cinema which highlights the performance of foreign and local films in terms of ticket sales, 2022.

## OVERVIEW OF SINGAPORE CINEMA 2022

### Singapore's top 5 grossing movies of all time as at 2022 (S\$)



### Top 10 grossing movies in Singapore (in millions S\$)\*

Avatar: The Way Of Water	10.67
Marvel Studios' Doctor Strange In The Multiverse Of Madness	9.29
Top Gun: Maverick	7.96
Marvel Studios' Black Panther: Wakanda Forever	7.64
Marvel Studios' Thor: Love And Thunder	7.42
Jurassic World Dominion	6.72
Minions 2: The Rise Of Gru	4.71
The Batman	4.59
Black Adam	4.16
Fantastic Beast: The Secrets Of Dumbledore	3.07

\* All figures provided nett off 7% GST as at 31 Dec 2022, and estimates based on major cinema exhibitors

### List of Singapore movies & box office (S\$)\*

Ah Girls Go Army (M) (Local)	2,100,464
Ah Girls Go Army Again (Local)	873,703
Reunion Dinner (M) (Local)	843,223
Ajoomma (Local)	671,219
Deleted (Local)	191,584
The Antique Shop (Local)	58,301
Some Women (Local)	11,601

**Source E:** From an article published in a local newspaper, 2018.

With the international success of Ilo Ilo, winning the Camera d'Or at the Cannes Film Festival and the best feature film at the 50<sup>th</sup> Golden Horse Awards, followed by more global accolades for other local films, we can safely say Singapore filmmaking has come of age.

A recent independent survey shows that over 80 per cent of Singaporeans think it is important to support local films. Yet less than 30 per cent of Singaporeans have seen a Singapore film in the last year.

In a country where Hollywood titles dominate, our homemade films are shut out because they do not have the funds to compete for visibility. Ultimately, Singaporeans must want to watch a Singapore film. And this comes down to taking pride in the made-in-Singapore label.

**Source F:** *From an interview with a Singaporean film researcher and editor of a local film journal published on the website of Singapore Global Network, a division under the Ministry of Trade and Industry's Economic Development Board which aims to promote and connect Singapore and Singaporeans to the global community,*

I feel a country as small as Singapore is really punching above its weight. The Singapore film scene is at an interesting stage of their development with great potential for global eminence. Singapore films have obtained global prominence with critically acclaimed productions such as Anthony Chen's *Ilo Ilo*.

There is also currently more active government support in funding for film production here. This is something that is needed to nurture a new generation of filmmakers. A common misconception about local films that I feel is actively damaging our filmmaking scene would be that they are not good. This is not to say that all works from here are good by default, I just often see audiences not having the open mind and good faith to try such films. Supporting local filmmakers is easy; we just have to keep on watching their films and talking about them.

2020.

## Section B (Structured-Response Question)

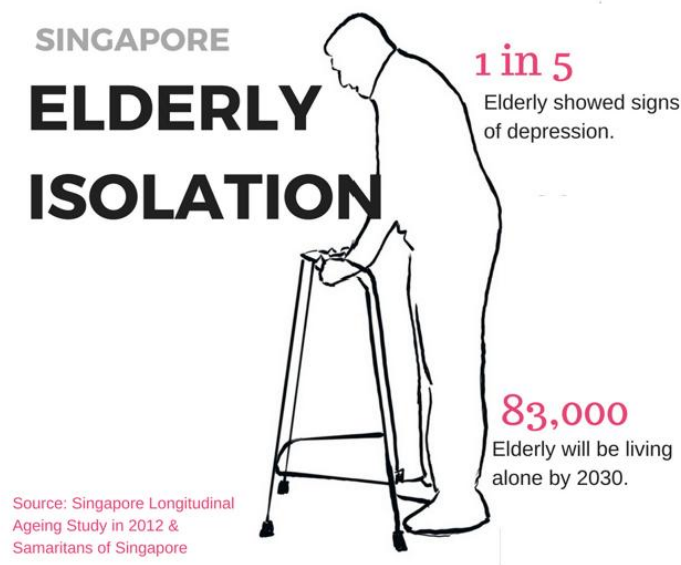
Answer **both** questions.

### Exploring Citizenship and Governance

Study the extracts carefully, and then answer the questions.

#### Extract 1

The image below shows the figures which indicate the problem of isolation as a result of reduced social interactions and loneliness among the elderly in Singapore.



#### Extract 2

A good system of governance is one that continuously brings forth good leadership; those who work for the country rather than themselves when deciding what is best for the country.

#### Extract 3

The system of meritocracy, where people are rewarded for their ability and hard work, remains an important concept to provide a framework for decisions which ensure good governance.



- (6) Extract 1 shows the problem of elderly isolation in Singapore.

In your opinion, what can be done to help reduce social isolation among the elderly in Singapore? Explain your answer with reference to **two** ways.

[7]

- (7) Extract 2 and Extract 3 show how good leadership and meritocracy can guide the Singapore government in making good decisions for the country.

Do you think that having good leadership is more important than practising meritocracy in guiding the Singapore government in making good decisions for its people? Explain your answer.

[8]

----- End of Paper -----

**Source Acknowledgements:**

Source A: <https://www.diggitmagazine.com/articles/ilo-ilo-realism-and-fiction-singaporean-family-dynamics>

Source B: [https://www.sgpc.gov.sg/detail?url=/media\\_releases/imda/press\\_release/P-20240502-2&page=/detail&HomePage=home](https://www.sgpc.gov.sg/detail?url=/media_releases/imda/press_release/P-20240502-2&page=/detail&HomePage=home)

Source C: <https://www.quora.com/What-do-you-think-of-Singapores-film-industry>

Source D: <https://www.imda.gov.sg/-/media/imda/files/infocomm-media-landscape/research-and-statistics/data-on-singapore-cinema/overview-of-sg-cinema-2022.pdf>

Source E: <https://www.todayonline.com/commentary/taking-pride-singapore-films>

Source F: <https://singaporeglobalnetwork.gov.sg/stories/art-and-design/the-rise-of-the-independent-film-industry-in-singapore/>

Extract 1: <https://playhuahee.com/is-elderly-isolation-a-growing-problem/>