

Section A

Study the online advertisement (Text 1) and the interview (Text 2) and answer Questions 1–4.

Text 1 is taken from an online advertisement for the National Museum of Singapore.



Friends of the Museums Singapore

BECOME A VOLUNTEER MUSEUM GUIDE

at National Museum of Singapore

UNCOVER THE STORY
OF THE LION CITY FROM THE EARLIEST DAYS UNTIL NOW AT
SINGAPORE'S OLDEST MUSEUM

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HERITAGE & HISTORY WITH VISITORS

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Text 2 is taken from an interview with a docent trainer for Singapore museums.

There are many stories that should be shared. Guiding is a pure joy, to be able to share knowledge and light that spark of interest in visitors. When we review applicants, we look for people who like to be with people, who are keen to learn and make learning fun. We assume no prior knowledge. Please do not hesitate to join us. As long as you have intellectual curiosity, being a volunteer docent or guide is very fulfilling.

Section A [5 marks]

Refer to the online advertisement (**Text 1**) and the interview (**Text 2**) on page 3 for Questions 1–4.

- 1 Look at Text 1. Tick (✓) the main reason for the image in the background of the online advertisement.

- ☐ To convince prospective docents to serve the museum
- ☐ To inspire prospective docents to serve the museum
- ☐ To inform prospective docents of the opportunities to serve the museum

[1]

- 2 Why do you think the words 'earliest' and 'oldest' are used in Text 1?

.....

.....[1]

- 3 Identify the phrase in Text 2 which reflects the quality needed to 'uncover the story' in Text 1.

.....

.....[1]

- 4 Look at Texts 1 and 2 and statements (a) and (b) below.

Decide whether the statements refer to Text 1, Text 2, both texts or neither text.

Circle the answer you have chosen for each statement.

- (a) The producer of the text and its target audience should share the same attitude towards docentship.

Text 1 / Text 2 / Both / Neither

- (b) The tone of the text is informal.

Text 1 / Text 2 / Both / Neither

[2]

Section B

Text 3

The text below is a narrative about a family's experience with restoring a house way past its former glory. The family had moved from Europe to America, known as the New World to Europeans since the 16th century.

- 1 The house on the property our father bought stood atop one of the highest hills on Long Island, and was condemned. The Spanish roof tile, laid in 1891, had proved too heavy and caved in. A car had crashed through one of the house's walls. Rusty beer cans floated in the wishing well. The copper Victorian dome was askew and had to be pulled down; with it went the views all the way to the Atlantic. But the ocean was still out there, dark and roiling, as we were reminded whenever the wind blew west and brought the salt air, and from time to time it rained so heavily that the great lawn flooded and seagulls wheeled wildly inland. 5
- 2 The estate teetering on the edge of the New World, was on the brink; at any moment our father might change his mind, switch course, and head back, taking us with him: back to Europe, where he had spent the only happy years of his childhood. But, for the time being, we were living in America, which was not a place to live, as our grandfather often said, only a place to make a living. 10
- 3 The house had been built for an American tycoon in the eighteen-nineties. No owner had lived in the house since his death. Since then, time and weather had delivered it to a state beyond repair. Much of the house had to be torn down, but our idealistic father saved its two most spectacular rooms, a grand living room and a chapel with twenty-five-foot ceilings, both of which had been dismantled in England, shipped to America, and reassembled here. 15
- 4 Around those antique, wood-panelled rooms, the architect our father hired—German and famous for his brutalism—planned a modern masterpiece, but one whose artfulness forwent comfort and practicality. He proposed suspending our children's bedrooms on platforms in the chapel, which could be accessed by ropes, pulleys, and suspension bridges, an idea that was only narrowly overruled by our mother, who dug in her heels and used whatever she still had of her mother's German. 20
- 5 Eventually, our bedrooms were grudgingly built instead in the new part of the house, but, because our father ran out of money, they were tiny: everything was within arm's reach of the bed, as in the sleeping compartments of the space shuttle that would explode as we watched a few years later. We lived crowded in this new wing, while the huge old rooms remained forbidding and cold, too expensive to heat, salvaged and restored but impossible to integrate: a lesson in how we might learn to live with history. 25
- 6 When we arrived in our car, the house was still unfinished. There were no doors on the rooms, and we had to avoid stepping with bare feet on the upturned nails on the carpet-tack strips that had yet to receive any carpet. Half the house was sheeted with plastic to keep out the rain, which found its way in anyway and flooded the basement. Trained as an aerospace engineer, our father employed himself as the construction manager in order to reduce expenses. He could afford the work only in stages, so it stretched on and on, with no end in sight. 30
- 7 There were endless rounds of sanding and skim-coating the walls. By the time the walls were finished with their final coat of eggshell white, they had achieved a kind of sacred status. We were not allowed to touch them lest we should leave smudges or stains. We moved through the house at a distance from these pristine white walls. The walls were to be respected and 40

feared, in the same way one pays homage to a deity, and as with all sacred objects made for the purpose of humble prayers. If we were careless and caused them damage, we could bring down upon ourselves grave consequences, beginning with our father's wrath. Only when I was a little older, and first saw photos of buildings bombed during the war, their ruined interior walls exposed to the exterior, did our father's obsession with restoring the house back to its former glory take on a more nuanced meaning. 45

Section B [20 marks]

Refer to **Text 3** on pages 5 and 6 for Questions 5–14.

- 5 From the writer's perspective in line 2, the house his father bought was 'condemned'. Find **two** phrases from Paragraph 1 to show that it had been admirable.

.....
[2]

- 6 In Paragraph 1, the writer regarded the property his father had bought with pessimism. Explain how the language used suggests that it was in a lamentable state. Support your answer with **three** details from Paragraph 1.

.....

[3]

- 7 What does the word 'teetering' (line 8) suggest about the estate in Paragraph 2?

.....
[1]

- 8 Suggest a reason why the writer uses the word 'back' repeatedly in Paragraph 2.

.....
[1]

- 9 Referring to paragraph 3, explain **in your own words** how the writer's father was an impractical man.

.....

[2]

- 10 It was mentioned in Paragraph 4 that the writer's mother 'narrowly overruled' the German architect's proposal for the children's room.

(a) What does the expression 'dug in her heels' tell you about her character?

.....[1]

(b) What does the expression 'used whatever she still had of her mother's German' tell you about her feeling?

.....[1]

- 11 Based on Paragraph 5, what is the writer's tone as he commented on the crowded rooms and the redundant ones in the house?

.....

.....[1]

- 12 In Paragraph 6, the writer states that 'the house was still unfinished'. What could the writer be susceptible to – being in that unfinished house?

(i)

(ii)[1]

- 13 The writer claimed that the walls 'had achieved a kind of sacred status' (line 38). Explain how this claim is supported with **three** pieces of evidence from Paragraph 7.

.....

.....

.....

.....

.....

.....[3]

- 14 The structure of the text reflects the writer's experiences when his father decided to relocate his family into a house past its former glory. Complete the flow chart by choosing one phrase from the box to summarise his experience at each stage of his time in that house. There are some extra phrases in the box you do not need to use.

The writer's experiences

<p>having grudging respect living uncomfortably dreading the status quo realising the need for perfection showing a lack of accomplishment coping with an undesirable change judging skeptically</p>
--

Paragraphs 1–2	(i)
↓	
Paragraphs 3–4	(ii)
↓	
Paragraphs 5–6	(iii)
↓	
Paragraph 7	(iv)

[4]

Text 4

The article below is about a slum in India. Read it carefully and answer Questions 15-22.

- 1 All cities in India are loud, but nothing matches the 24/7 decibel level of Mumbai, the former Bombay where the traffic never stops and the horns always honk. Noise, however, is not a problem in Dharavi, the teeming slum of one million souls where as many as 18,000 people crowd into 0.4 hectares. By nightfall, deep inside the maze of lanes too narrow even for the putt-putt of auto rickshaws, the slum is as still as a verdant glade. Once you get accustomed to sharing 28 square metres of floor with 15 humans and an uncounted number of mice, a strange sense of relaxation sets in - ah, at last a moment to think straight. 5
- 2 Dharavi remains unique among slums. A neighbourhood smack in the heart of Mumbai, it retains the emotional pull of a subcontinental Harlem - three square kilometres centre of all things, geographically, psychologically, spiritually. Its location has also made it hot real estate in Mumbai, a city that epitomises India's hopes of becoming an economic rival to China. Indeed, on a planet where half of humanity will soon live in cities, the forces at work in Dharavi serve as a window not only on the future of India's burgeoning cities, but on urban space everywhere. 10
- 3 Ask any longtime resident - some families have been here for three or more generations - how Dharavi came to be, and they'll say, loudly, "We built it." This is not far off. Until the late 19th century, this area of Mumbai was mangrove swamp inhabited by Koli fishermen. When the swamp filled in (with coconut leaves, rotten fish, and human waste), the Kolis were deprived of their fishing grounds - they would soon shift to bootlegging liquor - but room became available for others. The Kumbhars came from Gujarat to establish a potters' colony. The Tamils arrived from the south and opened tanneries. Thousands travelled from Uttar Pradesh to work in the booming textile industry. The result is the most diverse of slums, arguably the most diverse neighbourhood in Mumbai, India's most diverse city. 15
20
- 4 Stay for a while on the one-metre lane of Rajendra Prasad Chaw and you become acquainted with the rhythms of the place. The morning sound of devotional singing is followed by the rush of water. Until recently, few people in Dharavi had water hook-ups. Residents need to walk long distances to get water for daily usage. Meera Singh, a wry woman who has lived on the lane for 35 years, used to walk two kilometers to get water for the day's cleaning and cooking. At the distant spigot she would have to pay the local 'goons', the colloquial term for thugs and hooligans to fill her buckets. This is how it works in the bureaucratic twilight zone of informal housing. Deprived of public services because of their illegal status, slum dwellers often find themselves at the mercy of the 'land mafia'. There are water goons and electricity goons. In this regard, the residents of Rajendra Prasad Chaw are fortunate. These days, by DIY hook or crook, nearly every household on the street has its own water tap. Today, like every day, residents open their hoses to wash down the lane as they stand in the doorways of their homes to brush their teeth. 25
30
35
- 5 This is how Dharavi wakes up. On 90 Feet Road, named for its alleged width (even if 60 Feet Road, the slum's other main drag, is considerably wider), the cab drivers coax their battered Fiats to life. In the potters' neighborhood, black smoke is already pouring from one square metre kilns, choking the air, and the people. By the mucky industrial canal, the recyclers are in full swing. In Dharavi nothing is considered garbage. Ruined plastic toys are tossed into massive grinders, chopped into tiny pieces, melted down into multi-coloured pellets, ready to be refashioned into knockoff Barbie dolls. Here every cardboard box or 208 litres oil drum has another life and another one after that. 40

- 6 Now, Dharavi is to be divided into five sectors, each developed with the involvement of investors who are mostly non-resident Indians. 57,000 Dharavi families will be resettled into high-rise housing close to their current residences. Each family is entitled to 21 square metres of housing, with its own indoor plumbing. In return for erecting the "free" buildings, private firms will be given handsome incentives to build for-profit housing to be sold at (high) market rates. "All that remains is the consent," Mehta, a resident of Dharavi tells Deshmukh, a sour-looking gentleman in a snow white suit sitting with his advisers at the 12-metre conference table. Normally, it is required that 60 percent of Dharavi residents approves of the plan. 45
- 7 Moreover, Deshmukh announces that formal consent is not needed because Mehta's plan is a government-sponsored project. All he must do is give the residents a month to register their complaints. "A 30-day window, not a day more," Deshmukh says with impatient finality. 50
- 8 Later, as his driver pilots his Honda Accord through the traffic, Mehta is smiling. "This is a good day," he says. "A dream come true." 55

Adapted from Mark Jacobson, 'Mumbai's Shadow City',
National Geographic, May 2007

Refer to Text 4 on pages 2 – 3 for Questions 15 - 22

- 15 What does 'teeming slum' (line 3) suggest about the living conditions of Dharavi?

For
Examiner's
Use

..... [1]

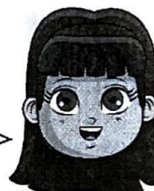
16



Johnny

It must be unbearable living in Mumbai.

Yes, but it can get very quiet in certain parts of Mumbai, like Dharavi!



Mary

- i. Write down **two** three-word phrases from Paragraph 1 which supports what Johnny says.

.....
..... [1]

- ii. Explain how Mary might justify her position with reference to Paragraph 1.

.....
..... [1]

- 17 From Paragraph 2, explain why Dharavi's location makes it 'unique among slums' (line 8).
Answer in your own words.

.....
..... [2]

- 18 Explain how when 'the swamp filled in' (line 18), 'room became available for others' (line 19 – 20) in Dharavi.

.....
..... [1]

- 19 What does 'We built it!' (line 16) suggest about the attitude the longtime residents have towards Dharavi?

..... [1]

- 20 Quote a word from Paragraph 3 which suggests that it is not a unanimous agreement that Dharavi is the 'most diverse' (line 22, line 23).

..... [1]

21

- i What does 'bureaucratic twilight zone' suggest about the enforcement of laws in Dharavi?

..... [1]

- ii Why is this happening?

..... [1]

- 22 The passage is about Dharavi, a well-known slum community in India. Using your own words as far as possible, summarise the challenges that people in Dharavi face and the changes that have taken place.

Use only the material from Paragraph 4 to Paragraph 6.

Your summary, which must be in continuous writing (not note form), must not be longer than 80 words (excluding the words given to help you begin).

Dharavi is a city with problems like

[illegible]

..... (words)

Content	/8
Style	/7
Total	/15

End of Paper