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Section A

Text 1

Study the webpage below and answer Questions 1-4 in the question paper

YOUTH AMBASSADOR



WHAT IS YOUR WORLD VISION?

Speak for the voiceless
Drive for positive change
Be our next Youth Ambassador

Are you ...	As a Youth Ambassador, you will ...
• 15 to 22 years old • Outgoing • A strong leader and communicator • Empowered by your 30-hour Famine Camp experience • Interested in tackling global poverty and injustice	• Be sponsored for exposure field trips • Be mentored by eminent leaders from non-government organisations and private enterprises • Speak at local and overseas forums relating to global poverty • Interact with like-minded youths across borders

We would like you to apply to be our next Youth Ambassador.
Registration closes 14 July 2014
www.worldvision.org.sg/YouthAmbassador
youth@worldvision.org.sg

Adapted from <http://www.worldvision.org.sg/>

Section B



Text 2

The text below is about 2 photographers who are in Sarajevo to take photographs of the conditions at that place. Read it carefully and answer Questions 5-15 in the question paper.

The Smoke Jumper

- 1 They saw the smoke from a long way off, rising like a tilting black tower from behind the ridge at the head of the valley. The road that was leading them there was narrow and pitted with tank tracks.
- 2 They had the windows down and the fraying cloth sunroof rolled right back and the air that gusted in was blowing Sylvie's dyed blonde hair over her face. All the way she had kept asking Connor to light cigarettes for her. She had several cartons of Marlboros stowed under their camera gear and flak jackets on the back seat. Three times in the last hour they had been stopped by hatchet-faced Serb militiamen and she had joked with them in her husky Parisian voice, then handed out packets of cigarettes and in no time at all they were being waved through at roadblocks. 5
- 3 Sylvie Guillard was pushing forty and had been photographing wars while Connor was still in fourth grade. She was with the famous Magnum agency and her fearlessness was as legendary as her talent. Connor had been aware of her since he arrived in Bosnia in the autumn. She was little and skinny and something of a fantasy figure among the male journalists in Sarajevo. She was known as a loner, which made it all the more surprising that lately she had taken Connor under her wing. He hadn't so far managed to sell many pictures but had it not been for Sylvie's help, he wouldn't have sold any. 15
- 4 At three o'clock that morning Sylvie had knocked on his door at the Holiday Inn and told him to get his gear together. She'd received a call on her satellite phone from one of her many mysterious contacts, telling her that the Red Cobras, one of the most feared Serb paramilitary groups were moving in on Muslim enclaves in the hills. The informant said she should get out there fast. 20
- 5 With roadblocks and diversions, the trip from Sarajevo had taken nearly five hours and during that time, Sylvie had told him about the Cobras. Their leader was a charismatic fascist called Grujo, a meat wholesaler with a penchant for expensive cars. 25
- 6 As they neared the end of the valley now, they passed a string of houses that had been burnt out, but there was no sign among them of either life or death. At the valley's end, the road grew steep and they started to climb through the forest in a slow zigzag of bends. They could smell what had happened before they saw it. Even as the road levelled and they emerged from the trees into the sunlight, they knew from the sour charnel waft in the air that more had burned there than houses. It was – or had been – more a hamlet than a village. Just a cluster of a dozen small dwellings and barns in a shallow bowl of meadow filled with spring flowers. 30
- 7 Sylvie stopped the car 100 yards short of the first building and switched off the engine, and they sat awhile, staring ahead and listening but all they could hear was 35



- the hum of insects. A white dog ran across the road, then disappeared behind a stone wall into a small orchard. ~~There were two dark shapes among the blossom and though they were partly concealed, Connor knew what they were~~ 40
- 8 Still without speaking, they reached into the back of the Volkswagen for their camera bags. They got out and walked slowly side by side along the road towards the blackened buildings, taking pictures
- 9 There were charred mounds lying in the grass beside the road with flies busy around them and ~~it took Connor a moment to realise that they were cattle with the remains of~~ 45
torched tyres round their necks.
- 10 The first human bodies were further along the road, lying outside what had once been their home. While Sylvie photographed them, Connor walked across the road and into the little orchard. There were two of them there, hanging by their wrists from the bough of an apple tree 50

Adapted from *The Smoke Jumper* by Nicholas Evans



Text 3

The text below is about teaching mindfulness or the focusing of attention and awareness to children. Read the text carefully and answer Questions 16-20

- 1 Mindfulness practice for children is not dramatically different from that for adults. Exercises can be adapted to fit different ages and abilities. We should be aware of what the experience of a child is like. Children's thinking is more concrete, therefore, activities should be clear, concrete and descriptive in their instructions. However, children are also imaginative and are able to use their creativity and imagination. They enjoy movies, cartoons and fantasy books. The use of humour also helps. 5
- 2 In teaching mindfulness to children, it is important to start with success, so starting simply is better. For example, while an adult might start trying to meditate for fifteen minutes, it would be more appropriate for a child to start with five minutes. The exercises presented herein also will be discussed in a progression that will likely be helpful to most children, beginning with the more concrete attention to the external environment, then moving to the experience of the body and finally introducing attention to the mind and meditation exercises. 10
- 3 Another important note about teaching mindfulness to children is that the person teaching should be comfortable with the exercise prior to the teaching and have practised mindfulness in general. We must practise what we teach. Mindfulness cannot be taught to others in an authentic way without the instructor's practising it in his or her own life. It is not something you learn about at a seminar or read about and then pass along. 15
- 4 Some children may have difficulty with meditation and not take to it at first, but they should be encouraged to try, perhaps with different forms of meditation or shorter lengths of time. Many children report enjoying it. 20
- 5 To begin, meditation should be discussed with children. They may have questions about it or misperceptions. There is a list of myths about meditation. One myth that children may believe about meditation is that it is for saints and holy men. While saints and holy men, particularly in some religions practise meditation, a lot of people meditate. They may believe that meditation means going into a trance. Rather than going into a trance, mindful meditation actually involves being highly aware of the present sensations, thoughts and feelings. Children may also have the misperception that meditation is just used for relaxation with slower metabolic rate and heartbeat, but meditation is much more than relaxation as it involves focus and awareness. 25 30
- 6 One specific caution in teaching mindfulness to children is that for some, there may be heightened experience of anxiety as a result of the exercises. Some individuals report feeling more anxious after practising meditation. This may happen because people are uncomfortable paying attention to themselves. Additionally, if the thoughts and sensations they are observing are related to worries and fears, they may feel increased anxiety by recognising them. For a child who has this sort of negative response to mindfulness, encourage him or her to keep trying and at the same time try to determine what part of the experience is causing the anxiety. It may be that the child does not like observing negative thoughts. In this case, it will help to practise letting go. Another possibility is that the child feels he or she cannot let go and has a feeling of being tightly wound to 'hold it together' and a fear that letting go would increase anxiety. In this case, it will be helpful to encourage using mindfulness to increase focus and control on the. 35 40



present moment If, after practice, the child still has a very negative experience, exercises such as meditation may not be right for that child. However, the activities such as awareness of the environment may still be appropriate. As in many interventions, customizing the right techniques and applications for each individual is important. 45

Adapted from *Teaching Mindfulness to Children* by Karen Hooker and Iris Fodor



Secondary 4 English Language 2014
CA/GA
Paper 2 Question Paper

Name () Marks / 50

Class . Date Parent's Signature.

Section A [5 marks]

Refer to Text 1 on page 1 of the insert for questions 1-4.

- 1 The webpage begins with the question *What is your world vision?* What effect is this intended to have on the reader?

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

- 2 Look at the photographs at the top of the poster. With reference to the poster, how do the photographs illustrate any one characteristic a youth ambassador should have?

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

- 3 Refer to the sub-heading *As a Youth Ambassador, you will* and the information presented under it. Give two reasons why the information presented will appeal to potential Youth Ambassadors.

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

- 4 Which sentence gives the main purpose of the webpage?

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



Section B [20 marks]

Refer to Text 2 on page 2 of the insert for questions 5-15.

5 Find words in paragraph 1 which suggest

(i) a slant [1]

(ii) having small marks or holes in the surface [1]

6 'She had several cartons of Marlboros stowed under their camera gear and flak jackets on the back seat' (lines 6-7) Why did she need several cartons of Marlboros? ()

.. . . . [1]

7 The writer describes the Serb militiamen as 'hatchet-faced' (line 8) What does this description suggest about the appearance of the militiamen?

[1]

8 'she had *joked* with them in her *husky Parisian* voice' (line 9). With reference to the italicised words, explain why Sylvie behaved in this manner ()

.
'
. [2]

9 Identify words or phrases in paragraph 3 which suggests

(i) Sylvie is well-known and highly regarded [1]

(ii) Sylvie is no longer young [1]



- 10 The writer states that Sylvie 'was known as a loner, which made it all the more *surprising* that lately she had taken Connor under her wing' (lines 15-16). Explain why this situation is *surprising*.

[2]

- 11 'The informant said that 'she should get out *there* fast' (line 23) What does 'there' refer to?

[1]

- 12 In paragraph 6, Sylvie and Connor reached their destination. Explain how the language used in this paragraph presents a bleak picture of the place.

[3]

- 13 'There were two dark shapes among the blossom and though they were partly concealed, Connor knew what they were.' (line 39-40) What did Connor suspect them to be?

[1]

- 14 'it took Connor a moment to realise that they were cattle' (line 45) Why did it take a moment for Connor to realise what they were?

[1]

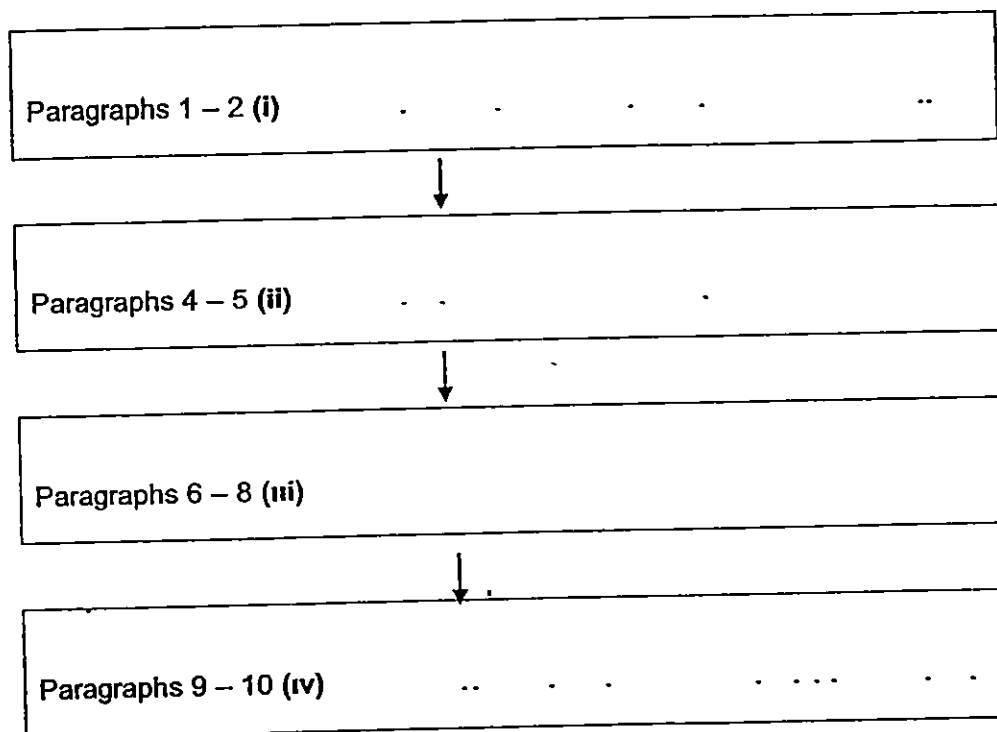


- 15 The structure of the text reflects the main stages in the narrative. Complete the flow chart by choosing one phrase from the box to summarise the main focus of each stage of the narrative. There are some extra phrases in the box that you do not need to use

Main focus

taking a great risk	a gruesome discovery	an unwelcome arrival
sharing responsibilities	dealing with threats	searching for help
	a foreboding trail	

Flow chart



[4]



Refer to the text on pages 4 and 5 of the Insert for Questions 16-20.

- 16 (i) According to paragraph 1, why is mindfulness practice for children not dramatically different from adults?

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

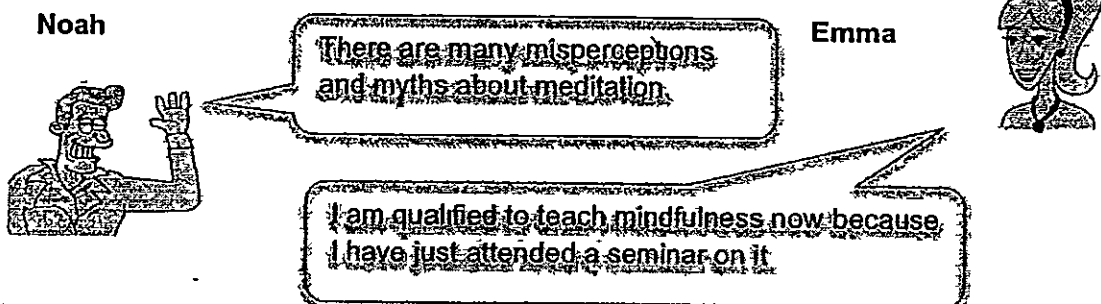
- (ii) How do adults adapt mindfulness exercises for children?

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

- 17 With reference to paragraph 2, explain fully why starting simply is better when teaching mindfulness to children

..... [2]

- 18 Here is part of a conversation between two students, Noah and Emma



- (i) Identify two examples from paragraph 5 that Noah can use to support his argument

..... [2]

- (ii) Explain why Emma's position is inaccurate with reference to lines 16-19

..... [1]

- 19 With reference to paragraph 6, what is the risk of teaching mindfulness to children? Answer in your own words.

..... [2]



- Use only information from the paragraphs 2 to 6.**

Your summary must be in continuous writing (not note form) It must not be longer than 80 words (not counting the words given to help you begin)

One of the things adults should do when teaching mindfulness

.. No. of words



圣尼各拉女校
CHI ST NICHOLAS GIRLS' SCHOOL
Girls of Grace • Women of Strength • Leaders with Heart

Secondary 4 English Language 2014
CA/GA
Paper 2 Marking Guide (Teacher's Copy)
Section A [5 marks]

Refer to Text 1 on page 1 of the insert for questions 1-4.

- 1 The webpage begins with the question *What is your world vision?* What effect is this intended to have on the reader?

The effect is to get readers to think about / question / reflect on how they imagine / dream Earth / the planet to be in the future. [1]

- 2 Look at the photographs at the top of the poster. With reference to the webpage, how do the photographs illustrate any one characteristic a youth ambassador should have?

The photograph shows youth ambassadors speaking to an audience / interacting with peers / engaged in discussions

OR

The photograph shows that ambassadors are confident / articulate / vocal / outspoken / outgoing / an effective communicator. [1]

X *brave / courageous*

- 3 Refer to the sub-heading *As a Youth Ambassador, you will* and the information presented under it. Give two reasons why the information presented will appeal to potential Youth Ambassadors.

The information suggests that the programme provides opportunities for potential Youth Ambassadors to ..

- be sponsored for exposure field trips
- be mentored by eminent leaders from non-government organisations and private enterprises
- speak at local and overseas forums relating to global poverty
- interact with like-minded youths across borders

Award up to 2 marks. Answer may be an explanation of the content (rephrased)

- 4 Which sentence gives the main purpose of the webpage?

'We would like you to apply to be our next Youth Ambassador' [1]



Section B [20 marks]

Refer to Text 2 on page 2 of the insert for questions 5-15.

- 5 Find words in paragraph 1 which suggest

(i) a slant 'tilting' [1]

(ii) having small marks or holes in the surface 'pitted' [1]

Zero marks for missing quotation marks or spelling mistakes.

- 6 'She had several cartons of Marlboros stowed under their camera gear and flak jackets on the back seat' (lines 6-7) Why did she need several cartons of Marlboros?

She needed to bribe the Serbs at the numerous roadblocks. [1]

- 7 The writer describes the Serb militiamen as 'hatchet-faced' (line 8) What does this description suggest about the appearance of the militiamen?

It suggests that they appear very serious and stern / grim and hostile / unfriendly / fierce / aggressive / solemn. [1] menacing Xthreatening

- 8 'she had *joked* with them in her *husky Parisian voice*' (line 9) With reference to the italicised words, explain why Sylvie behaved in this manner

She wanted to ease the tension / used humour as well as her sexuality to charm them [1] so as to get through roadblocks easily [1]

- 9 Identify words or phrases in paragraph 3 which suggests

(i) Sylvie is well-known and highly regarded 'legendary' [1]

(ii) Sylvie is no longer young '(was) pushing forty' [1]

Zero marks for missing quotation marks or spelling mistakes

- 10 The writer states that Sylvie 'was known as a loner, which made it all the more *surprising* that lately she had taken Connor under her wing' (lines 15-16). Explain why this situation is *surprising*

It is surprising because Sylvie does not like company of others but she has taken it upon herself to be a mentor to Connor. [2]

- 11 'The informant said that 'she should get out *there* fast' (line 23) What does 'there' refer to?

'there' refers to the Muslim enclaves (in the hills) [1]



12 In paragraph 6, Sylvie and Connor reached their destination. Explain how the language used in this paragraph presents a bleak picture of the place

- 'Houses that had been burnt out' >> widespread destruction had taken place.
- 'no sign among them of either life or death' >> the place appears barren and abandoned.
- 'sour charnel waft' >> an unpleasant odour/stench
- 'More had burned here than houses' >> that destruction involves more than just a material loss. Ominous feeling that people/ living creatures have been killed as well.

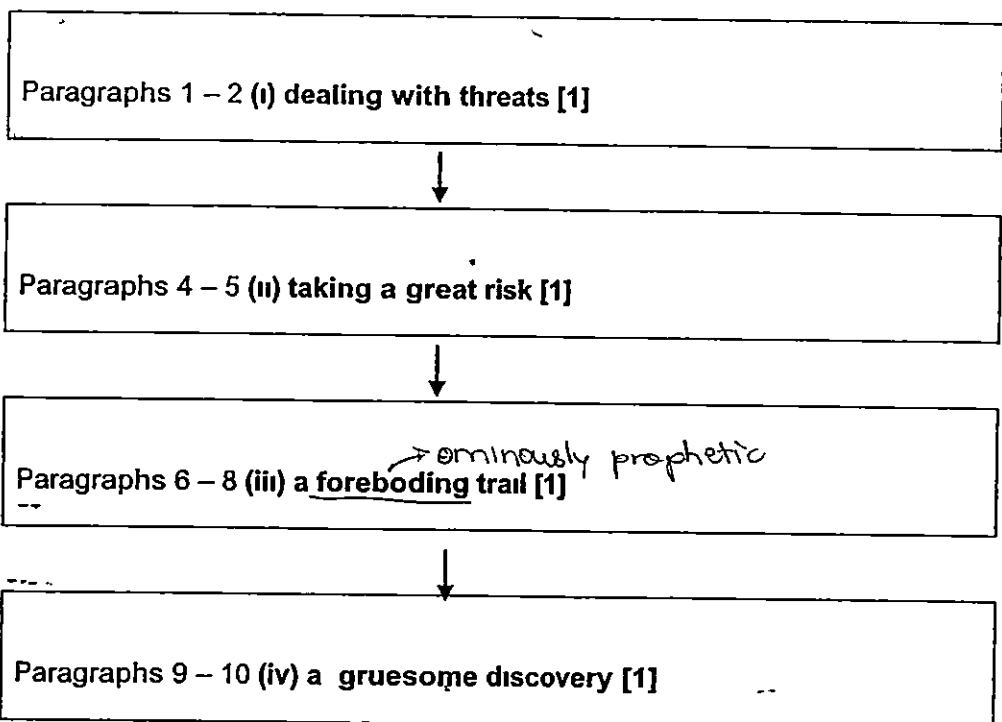
13 'There were two dark shapes among the blossom and though they were partly concealed, Connor knew what they were' (line 39-40) What did Connor suspect them to be?

He suspected that they would be dead bodies OR corpses / dead people. [1]

14 '... it took Connor a moment to realise that they were cattle' (line 45) Why did it take a moment for Connor to realise what they were?

They were burnt beyond recognition. OR
He could not see that they were cattle because of the torched tyres round their necks. [1]

15 Flow chart



[4]



Refer to the text on page 4 and 5 of the Insert for Questions 16-20.

16	(i) According to paragraph 1, why is mindfulness practice for children not dramatically different from adults? (factual) The exercises / mindfulness practice can be adapted to fit <u>different ages and abilities</u>. [1] (ii) How do adults adapt mindfulness exercises for children? (factual) Adults can use humour [1] and make <u>instructions</u> for activities clear, concrete and descriptive. [1]
17	With reference to paragraph 2, explain fully why starting simply is better when teaching mindfulness to children (vocabulary / inference) By starting with <u>small / easy steps</u>, it will help children to <u>progress gradually</u> [1] which in turn will <u>motivate them further</u> [1] Answer must: • Define 'starting simply' – use small, easy steps OR progressively/progression • Show cause-effect/outcome i.e. why 'starting simply' is 'better' – children are motivated • Be succinct
18	Here is part of a conversation between two students, Noah and Emma Noah  There are many misperceptions and myths about meditation Emma  I am qualified to teach mindfulness now because I have just attended a seminar on it
	(i) Identify two examples from paragraph 5 that Noah can use to support his argument (factual) • Meditation is for saints and holy men. • Meditation means going into a trance. • Meditation is just used for relaxation (with slower metabolic rate and heartbeats). (ii) Explain why Emma's position is inaccurate with reference to lines 16-19 (factual) One/Emma has to have practised mindfulness before being able to teach it [1] <u>OR</u> Mindfulness cannot be taught to others in an authentic way without the instructor's practising it in his or her own life. [1]



- 19 With reference to paragraph 6, what is the risk of teaching mindfulness to children? Answer in your own words (vocabulary / factual)

The children will have intensified / increased [1] feeling of nervousness / worry / uneasiness [1] OR The children will feel extremely/very/more [1] nervous [1]

Rephrase *heightened* [1] *experience of anxiety* [1]

Other plausible answers: *distressed, stress(ed), uptight, panic.*

- 20 One of the things adults should do when teaching mindfulness

From text	Own words
1 start with success starting simply, (para 4) have shorter exercises	<i>is to start easily</i>
2 the exercises will be discussed in a progression	<i>with small steps, gradual</i>
3 the person teaching should be comfortable with the exercise prior to the teaching	<i>Adults should be at ease with performing the exercises</i>
4 have practised mindfulness in general	<i>and are accustomed/familiar to them</i>
5 meditation should be discussed with children	<i>Adults and children should talk about meditation</i>
6. they may have questions about it or misperceptions	<i>to address misunderstandings / queries.</i>
7 specific caution .. there may be heightened experience of anxiety	<i>Adults must also be vigilant about children who become excessively uneasy</i>
8 encourage him or her to keep trying; (para 4) encourage children with difficulty	<i>and urge them to keep trying (to meditate)</i>
9 determine what part of the experience is causing the anxiety	<i>while identifying the cause of reaction</i>
10 (child does not like observing negative thoughts) practise letting go	<i>Alternatively, they should teach children about relaxing (releasing tension)</i>
11 encourage using mindfulness to increase focus and control on the present moment awareness of the environment	<i>which involves teaching them to concentrate/centre on the current</i>
12 (meditation may not be right for that child) customizing the right techniques and applications for each individual, (para 4) try alternative methods	<i>Ultimately, adults should tailor / adapt their methods and remedies accordingly</i>

Sample: (focuses on what adults should do; NOT what children should do)

One of the things adults should do when teaching mindfulness is to start easily with small steps. Adults should be at ease with performing the exercises and ~~are~~ be accustomed to them. Adults and children should talk about meditation to address misunderstandings / queries. Adults must also be vigilant about children who become excessively uneasy and urge them to keep trying (to meditate) while identifying the cause of reaction. Alternatively, they should teach children about relaxing (releasing tension) which involves teaching them to concentrate/centre on the current. Ultimately, adults should tailor / adapt their methods and remedies accordingly.