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G2 English

Paper 1 — Writing

Insert · Section B

GOLD 2 TIER

This Insert contains the stimulus for Section B. Read it and answer Question 2 in the Question Paper.

Total: 70 marks

Time: 1 h 50 min

Section B

Read the notice from Heritage Museum below and use the information to answer the question on the Question Paper.

Heritage Museum — Young Curators Programme

Dear Students, the Heritage Museum is opening its doors to a new team of Young Curators aged 13 to 16. Read about the three roles below, decide which best matches your interests and strengths, then apply by email. You may take on **one** role only.



Gallery Host

Welcome visitors and bring the museum's stories to life as you guide them through the galleries.

- Confident speaking to groups
- Weekend shifts of two to three hours
- Full training on the exhibits provided

Archive Assistant

Help sort, label and protect the museum's collection of old photographs and documents.

- Careful, patient and well-organised
- Quiet weekday afternoons
- Handle real history with your own hands



Workshop Leader

Run hands-on craft and history workshops for the museum's younger visitors.

- Creative and good with children
- Weekend and holiday sessions
- Materials and lesson plans supplied

Every Young Curator receives a certificate, a behind-the-scenes museum pass, and a written reference. Places are highly sought after, so explain clearly what you would bring to the team. To apply, email the programme coordinator, Mr Halim.

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G2 English

Paper 1 — Writing

Editing · Situational · Continuous

GOLD 2 TIER

Paper 1 tests writing: a short editing task, one piece of situational writing from a visual prompt, and one composition chosen from four topics. Mirrors the SEAB G2 (K200) Paper 1 format.

Total: 70 marks

Time: 1 h 50 min

INSTRUCTIONS

Answer **Section A**, **Section B** and **one** question from **Section C**. Write your answers in the spaces provided. The number of marks is shown in brackets [].

Section A [10 marks]

Question 1

Carefully read the text below, consisting of 12 lines, about the revival of the wristwatch. The first and last lines are correct. For the remaining ten lines, there is one grammatical error in each line. Circle the incorrect word and write the correct word in the space provided. The correct word you provide must not change the original meaning of the sentence.

In an age when every phone can tell the time, the humble wristwatch was widely expected to vanish.

Yet sales of mechanical watches, driven by a new generation of collectors, has risen sharply.	1
Many of the young people who buys them have never owned a watch before.	2
A good watch can be worn daily, passed down the generations, or simply admiring as an object.	3
Unlike a phone, a watch does not interrupt their owner with every message and alert.	4
Despite they cost far more than a phone, fine watches are bought to last a lifetime.	5
Collectors are often fascinated about the tiny springs and gears hidden inside.	6
Lesser people may wear a watch today, but those who do tend to treasure it.	7
A well-made watch can keep good time for decades if it is look after carefully.	8
Some owners say their watch effects the way they think about time itself.	9
If the trend continues, the wristwatch may prove more durabler than the phone.	10
Perhaps the oldest way of telling the time will quietly outlast the newest.	

Section B [30 marks]

You are advised to write between 180 and 250 words for this section.

Question 2

Look at the notice from Heritage Museum in the Insert, read the information carefully and plan your answer before you begin to write.

Write an email to Mr Halim, the programme coordinator, to apply for one of the Young Curator roles.

You must include the following points in your email:

- which role you would like and why it suits your interests and strengths
- a skill or experience that would make you valuable in that role
- when you would be available to commit to regular shifts
- one idea that could help the museum attract more young visitors

Write your email in clear, accurate English. Make sure your tone is confident, courteous and persuasive, so that Mr Halim is convinced you are the right choice. Use your own words as much as possible.

Section C [30 marks]

You are advised to write between 250 and 400 words on one of the following topics.

Questions 3–6

3 Write about a time when you kept a promise that turned out to be far harder to keep than you had expected. [Narrative]

4 Describe an old building or place that seems to hold the memory of the people who once used it. [Descriptive]

5 What are the advantages and disadvantages of preserving old buildings rather than replacing them with modern ones? [Discursive]

6 ‘The stories of ordinary people matter just as much as the deeds of the famous.’ How far do you agree? [Argumentative]

Please write your chosen question number (3, 4, 5 or 6) before you begin.

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G2 English

Paper 2 — Comprehension

Insert · Texts 1–4

GOLD 2 TIER

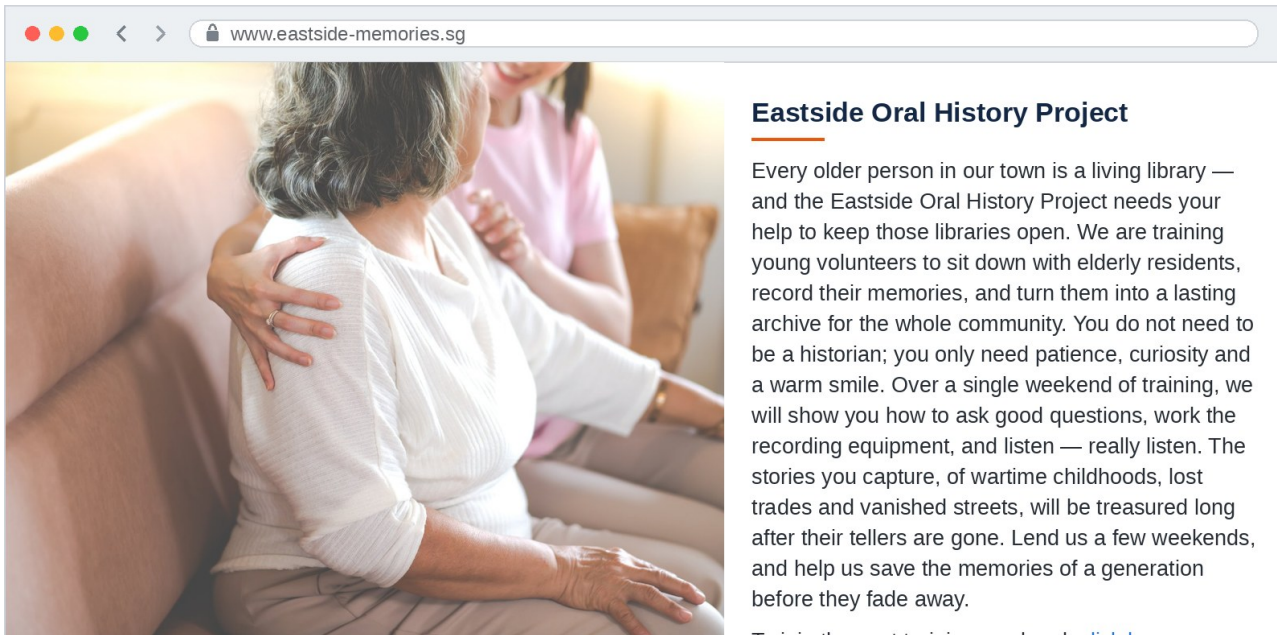
This Insert contains Text 1, Text 2, Text 3 and Text 4. Read the texts and answer the questions in the Question Paper.

Total: 50 marks

Time: 1 h 50 min

Section A

Study the webpage (Text 1) and the extract from a leaflet (Text 2) and answer Questions 1–4 in the Question Paper. Text 1 is taken from the website of a local history project.



The screenshot shows a browser window with the URL www.eastside-memories.sg. The page features a photograph of an elderly woman with grey hair, wearing a white top, sitting on a couch. A younger person in a pink shirt is sitting next to her, with their hand on her shoulder, suggesting an interview or conversation. To the right of the image is the heading 'Eastside Oral History Project' followed by a paragraph of text. The text describes the project's goal to record the memories of elderly residents and turn them into a lasting archive. It mentions training young volunteers to ask questions and listen, and notes that the stories captured will be treasured long after the tellers are gone. The paragraph ends with a link to join the next training weekend.

Eastside Oral History Project

Every older person in our town is a living library — and the Eastside Oral History Project needs your help to keep those libraries open. We are training young volunteers to sit down with elderly residents, record their memories, and turn them into a lasting archive for the whole community. You do not need to be a historian; you only need patience, curiosity and a warm smile. Over a single weekend of training, we will show you how to ask good questions, work the recording equipment, and listen — really listen. The stories you capture, of wartime childhoods, lost trades and vanished streets, will be treasured long after their tellers are gone. Lend us a few weekends, and help us save the memories of a generation before they fade away.

To join the next training weekend, [click here](#).

Text 2 is taken from an information leaflet.

When an elderly person dies, it is often said that a whole library burns down with them. The memories they carry — of how a neighbourhood once looked, how people lived, what a vanished trade felt like — exist nowhere else. Written history tends to record the famous and the powerful, yet it is the small, ordinary recollections of everyday people that show us how life was truly lived. To record these voices is to keep the past within reach, and to remind a community of where, and from whom, it came.

Section B**Text 3**

In the text below, the writer recalls an audition for the school orchestra. Read the text carefully and answer Questions 5–14.

- 1 The corridor outside the audition room smelled of floor polish and fear. A dozen of us sat in a row of plastic chairs, clutching our sheet music, each pretending to be calm while sneaking glances at the competition. I had wanted a place in the school orchestra for two whole years. Now that the moment had finally come, my violin felt like a stranger in my hands.
- 2 One by one, the others were called in. Through the closed door I could hear muffled fragments — a 5 confident run of notes here, a wrong one there — and my imagination turned each sound into a verdict. The girl beside me, who played as though she had been born holding a bow, walked in without a flicker of nerves. I began, quietly, to wish I had never signed up at all.
- 3 When my name was finally called, my legs carried me into the room almost without my permission. Three teachers sat behind a long table, their faces polite and unreadable. “Whenever you’re ready,” said Mr 10 Sterne, the conductor, with a small nod. I lifted the violin, placed the bow on the string, and for one horrible second my mind went completely, perfectly blank.
- 4 I began the piece I had practised a hundred times — and four bars in, my fingers slipped. A sour, screeching note filled the room. Somewhere inside me a voice said, coldly, that it was over, that I had failed before I had even truly begun. My cheeks burned. I wanted nothing more than to lower the violin and walk straight out of the door.
- 5 But I did not stop. Something stubborn took over. I drew a slow breath, found the note again, and started the passage afresh. This time I did not think about the teachers, or the girl outside, or the place I wanted so badly. I thought only about the music — the way my old teacher had taught me to, as though the melody were a story I was telling to a friend. 20
- 6 And then, somewhere in the middle of the piece, the fear simply fell away. My fingers remembered what my mind had forgotten. The music rose and fell, and for the first time that day I was not performing for anyone at all; I was simply playing. When the last note faded, the silence in the room felt different — fuller, somehow, than the silence before.
- 7 Mr Sterne looked at me for a long moment. “You made a mistake at the start,” he said at last. I nodded, my heart sinking. “And then,” he went on, “you did the hardest thing a musician can ever do. You carried on, and you made us forget it.” I did not understand, then, that this was the highest praise he could have given me.
- 8 I did get my place in the orchestra, though that is not what I remember most about that afternoon. What stays with me is the moment after the wrong note, when I chose to keep playing. I have stumbled many 30 times since, in rooms far more frightening than that one. But whenever I do, I think of that screeching note and the silence that followed — and I remind myself that the mistake is never the end of the story. What matters is what you play next.

Section C

Text 4

The article below considers the value of listening. Read it carefully and answer Questions 15–19.

- 1** We live in a world that has never been louder. Everyone, it seems, has something to broadcast — a post, an opinion, a clever reply — and the tools to share it in an instant. Yet for all this talk, one quiet skill is slipping away almost unnoticed: the ability to truly listen. Listening, real listening, is becoming a rare and precious thing. We have, in short, become a civilisation of broadcasters who have half-forgotten how to receive. 5
- 2** Part of the reason is the device in our hand, forever buzzing for our attention. But the deeper problem is a habit of mind. Too often, when another person speaks, we are not really listening at all; we are simply waiting for our turn, rehearsing our reply, half-watching a screen. We hear the words, but we miss the person behind them. The conversation becomes a kind of waiting room, in which each of us merely bides our time. 10
- 3** This is a real loss, because genuine listening is one of the most powerful things a human being can offer. When we listen closely, without rushing to judge or to answer, we make the speaker feel valued and understood. This is how trust is built, how arguments are calmed, and how the best ideas — born when one mind truly meets another — come to life. A good listener is rarer, and far more welcome, than a clever talker. 15
- 4** When listening fades, the cost is high. Conversations become contests to be won rather than exchanges to be enjoyed. People who feel unheard grow lonely even in a crowd, and small misunderstandings, never properly aired, harden slowly into lasting division. Much of the conflict in the world begins, in the end, with two people who have simply stopped listening to each other. What begins as a small failure of attention can end as a wall between two people. 20
- 5** The good news is that listening can be relearned. It begins with something simple: putting the phone face-down and giving the speaker your eyes as well as your ears. Asking a question, instead of rushing to offer an opinion, shows that you are paying attention. Above all, it means resisting the urge to fill every silence — for it is often in the pause, not the chatter, that the most honest words are spoken. Listening, in this sense, is less about the ears than about the patience behind them. 25
- 6** Schools and communities can help to keep the skill alive. A classroom that rewards only the quickest answer teaches children to talk over one another, while one that makes space for careful listening teaches something far more valuable. If we can learn to treat listening not as mere politeness but as a quiet act of generosity, we may yet rescue a skill the modern world is in real danger of forgetting.

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G2 English

Paper 2 — Comprehension

Question Paper

GOLD 2 TIER

Answer all questions. The Insert contains the four texts. Mirrors the SEAB G2 (K200) Paper 2 format.

Total: 50 marks

Time: 1 h 50 min

CANDIDATE NAME	
CENTRE NUMBER	INDEX NUMBER

READ THESE INSTRUCTIONS FIRST

Write your name, centre number and index number in the spaces above. Write in dark blue or black pen. **Answer all questions.** Write your answers in the spaces provided on the *Question Paper*. **Additional Materials: Insert** (contains Text 1, Text 2, Text 3 and Text 4). The number of marks is given in brackets [] at the end of each question or part question.

Section A [5 marks]

Refer to *Text 1* and *Text 2* in the *Insert* for Questions 1–4.

1 Look at Text 1. What feature of the project described on the webpage does the photograph show? [1]

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2 Look at Text 2. Tick (✓) the statement which best summarises the main purpose of Text 2. [1]

- to persuade readers to volunteer for the history project
- to explain why ordinary people’s memories are worth recording
- to warn readers that older people are dying
- to advertise recording equipment for sale

3 Compare Text 1 and Text 2. Explain **one** way the tone of Text 1 differs from the tone of Text 2. [1]

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4 Look at Texts 1 and 2 and statements (a) and (b) below. Decide whether each refers to Text 1, Text 2, both texts, or neither. Circle your answer. [2]

- (a) The text explains why recording memories is valuable. Text 1 / Text 2 / Both / Neither
- (b) The text invites the reader to become a volunteer. Text 1 / Text 2 / Both / Neither

[Turn over

Section B [20 marks]

Refer to *Text 3* in the Insert for Questions 5–14.

5 In Paragraph 1, how did the writer feel as he waited outside the room? Support your answer with **one** detail. [2]

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6 In Paragraph 2, the writer says ‘my imagination turned each sound into a verdict’. What does this suggest about his state of mind? [2]

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7 In Paragraph 4, after his fingers slipped, the writer felt ‘that it was over’. Why did he feel this way? [2]

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8 In Paragraph 5, identify **two** things the writer did to recover after his mistake. [2]

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9 In Paragraphs 3 and 4, put the following moments in the order in which they happened by writing 1, 2, 3 in the boxes. [2]

- the writer’s fingers slipped
- the writer’s mind went blank
- the writer drew a breath and started afresh

10 In Paragraph 6, give **two** details that show the writer’s fear had gone and he was enjoying the music. [2]

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11 Look at the table below. For each one, find a word or phrase from Paragraph 7. [2]

What Mr Sterne said the writer did wrong:

What Mr Sterne praised the writer for:

12 In Paragraph 7, why does the writer say he ‘did not understand, then, that this was the highest praise’? Suggest **one** reason. [1]

[Turn over

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13 At the start the writer believed a mistake meant he had failed; by Paragraph 8 he says ‘the mistake is never the end of the story’. Explain how his attitude to mistakes has changed, and what this shows about him. [3]

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14 What does the writer value most about that afternoon? Support your answer with **one** detail from the final paragraph. [2]

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[Turn over

Section C [25 marks]

Refer to **Text 4** in the Insert for Questions 15–19.

15 Match each paragraph with the most suitable heading by writing the correct letter (A–G). There is one extra heading you will not need. Paragraph 1 has been done for you. [5]

Paragraph 1 **F**

Paragraph 2

Paragraph 3

Paragraph 4

Paragraph 5

Paragraph 6

- A What each of us can do to listen better
- B What real listening gives us
- C Why we have stopped listening
- D How schools and communities can help
- E The cost of failing to listen
- F A skill we are quietly losing
- G How listening differs from hearing

16 Using your own words, explain **two** reasons given in Paragraph 2 why people often fail to listen properly. [2]

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17 In Paragraph 3, what does the word ‘This’ refer to? [2]

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18 In Paragraph 6, the writer calls listening ‘a quiet act of generosity’. Why might this description seem surprising? [1]

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19 Using your own words as far as possible, summarise what **individuals** and **schools or communities** can do to become better listeners. [15]

Use only the material from paragraphs 5 and 6 of the Insert. Your summary must be in continuous writing (not note form) and must not be longer than 80 words (not including the words given to help you begin).

There are several ways to become a better listener. Individuals can ...

[Turn over

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No. of Words: _____

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