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PRIMARY 6 · PRELIMINARY PRACTICE

PSLE English · Practice Paper 2 · Gold 3

Booklet A

25 MARKS

TOTAL TIME FOR BOOKLETS A & B: 1 hour 50 minutes

CANDIDATE PARTICULARS

Name: _____

Class: _____

Register No.: _____ Date: _____

Parent's Signature: _____

INSTRUCTIONS TO CANDIDATES

1. Do not turn over this page until you are told to do so.
2. Follow all instructions carefully.
3. Answer all questions.
4. Use a 2B pencil to shade your answers on the Optical Answer Sheet (OAS).

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PAPER 2 · BOOKLET A · 25 MARKS

Multiple-choice questions

Section	Marks
Section 1 · Grammar (Questions 1–10)	10
Section 2 · Vocabulary (Questions 11–15)	5
Section 3 · Vocabulary Cloze (Questions 16–20)	5
Section 4 · Visual Text Comprehension (Questions 21–25)	5
TOTAL	25

Section 1 · Grammar

For each question from 1 to 10, choose the answer that best fits the sentence(s). Shade your answer (1, 2, 3 or 4) on the Optical Answer Sheet. (10 marks)

1. Never before _____ Daniel set foot in a cinema as old, as ornate, or as quietly mournful as the Capitol on the night of its final screening.

- (1) he had
- (2) had he
- (3) did he
- (4) has he

2. _____ his grandfather not insisted on one last trip to Geylang, Daniel would never have understood what the closing of an old picture house could cost a man.

- (1) If
- (2) Had
- (3) Was
- (4) Were

3. The usherette, a thin woman in her sixties, watched the velvet curtain _____ apart for the very last time, the dust rising in the spotlight beam.

- (1) draw
- (2) to draw
- (3) drew
- (4) drawn

4. By the time the developers' notice was finally pinned to the entrance, most of the original brass fittings _____ stripped out and sold to collectors in Bukit Timah.

- (1) were
- (2) had been
- (3) have been
- (4) are being

5. Daniel almost wished he _____ the courage, earlier in the evening, to ask his grandfather what he was really thinking.
- (1) has
 - (2) had
 - (3) had had
 - (4) has had
6. The old projectionist would rarely speak of the kisses he had burned out with a hot pin in 1962, _____?
- (1) would he
 - (2) wouldn't he
 - (3) did he
 - (4) didn't he
7. By the end of next year, the site on which the Capitol Cinema stands _____ flats for almost five decades since its first opening night.
- (1) houses
 - (2) has housed
 - (3) will house
 - (4) will have housed
8. If the manager had announced the closure a week earlier, hundreds of regulars _____ at the gates to say goodbye.
- (1) would gather
 - (2) would have gathered
 - (3) had gathered
 - (4) will gather
9. The grandfather carried a small leather wallet, the lining _____ he had stitched himself one rainy afternoon in 1963.
- (1) of whom
 - (2) of which
 - (3) of that
 - (4) of whose
10. So tenderly did the projector light fall across the old man's face _____ Daniel felt, for one foolish second, that the film was being played for his grandfather alone.
- (1) that
 - (2) so
 - (3) which
 - (4) when

Section 2 - Vocabulary

For each question from 11 to 15, choose the answer that best fits the sentence(s). Shade your answer (1, 2, 3 or 4) on the Optical Answer Sheet. (5 marks)

11. The cinema's carved plaster ceiling, once the pride of Geylang, had grown _____ over the decades, its gilt faded and its cherubs powdered with grey.

- (1) lavish
- (2) garish
- (3) shabby
- (4) decrepit

12. The grandfather spoke of his courtship in 1962 with such _____ affection that even the bored teenage usher paused at the doorway to listen.

- (1) unguarded
- (2) calculated
- (3) indifferent
- (4) boisterous

13. Daniel found the smell of stale popcorn and aftershave strangely _____, as though it belonged to a country he had once visited in a dream.

- (1) repugnant
- (2) evocative
- (3) fragrant
- (4) trivial

14. The manager's farewell speech, brief and almost _____, ended with a single small bow toward the empty balcony.

- (1) bombastic
- (2) perfunctory
- (3) valedictory
- (4) incoherent

15. The closure of the Capitol was, in its quiet way, an _____ event — a small extinction that no newspaper would think to record.

- (1) ordinary
- (2) elegiac
- (3) auspicious
- (4) trivial

Section 3 - Vocabulary Cloze

For each question from 16 to 20, choose the word closest in meaning to the underlined word(s). Shade your answer (1, 2, 3 or 4) on the Optical Answer Sheet. (5 marks)

On the afternoon before the Capitol Cinema was due to close, my father drove down to Geylang and parked across the road from its entrance. He stayed in the car for almost twenty minutes, watching the doorway furtively⁽¹⁶⁾, as though he half-expected an old friend to step out under the awning.

He had taken my mother on their first date here in 1971. They had queued for tickets in the rain. He liked to reminisce⁽¹⁷⁾ about it on quiet evenings, when the conversation had run dry. My mother would smile, shake her head, and pretend she could not remember a thing.

From across the road, the cinema looked smaller than I had expected. The red carpet leading to the doors was threadbare⁽¹⁸⁾, worn into two pale tracks by half a century of feet. A boy in a soiled uniform was sweeping the steps.

My father had always been a taciturn⁽¹⁹⁾ man, especially about the past. Tonight, though, he spoke without my prompting. He named the row he had sat in. He named the film. He named the small Malay coffee shop, long gone, where they had eaten nasi lemak afterwards.

When the building was finally taken down two months later, my father did not visit the site. Some places, he told me, you have to let dissolve⁽²⁰⁾ in the mind on their own terms, before the bulldozers can have their say.

16.

- (1) openly
- (2) secretively
- (3) carelessly
- (4) boldly

17.

- (1) complain
- (2) argue
- (3) recollect
- (4) speculate

18.

- (1) luxurious
- (2) spotless
- (3) worn out
- (4) stained

19.

- (1) talkative
- (2) reserved
- (3) anxious
- (4) cheerful

20.

- (1) fade
- (2) freeze
- (3) harden
- (4) expand

Section 4 - Visual Text Comprehension

For each question from 21 to 25, choose the best answer based on the notice below. Shade your answer (1, 2, 3 or 4) on the Optical Answer Sheet. (5 marks)

Study the notice below carefully. Then answer questions 21 to 25.

BEFORE THE LAST REEL

A screening of restored Singapore short films, 1962-1969

Hosted by the Singapore Film Archive.

Date: Saturday, 13 June 2026
Time: 7.30 p.m. (doors open 7.00 p.m.)
Venue: Oldham Theatre, National Archives Building, 1 Canning Rise

PROGRAMME

- Rain on the Padang (1962, dir. unknown) - 11 min
- Bumboats at Boat Quay (1965) - 9 min
- The Last Trishaw (1968) - 14 min
- Apollo on a Black-and-White Screen (1969) - 12 min

SPECIAL GUEST

- Introduced by Mdm Rosnah Yusoff, former projectionist at the Capitol Cinema, Geylang (1963-1981).

TICKETS

- \$8 standard, \$5 senior citizens and students.
- Early-bird concession (\$4) for registrations received by 28 May 2026.
- Final registration deadline: 5 June 2026.

SUITABLE FOR

- Film enthusiasts and audiences aged 12 and above.
- Seating is limited and allocated on a first-come-first-served basis.

ENQUIRIES
Register at filmarchive.sg/lastreel or call 6332 7700

21. What is the main purpose of the notice?

- (1) To advertise the permanent reopening of the Capitol Cinema.
- (2) To recruit volunteer projectionists for the Singapore Film Archive.
- (3) To invite members of the public to a special screening of restored 1960s short films.
- (4) To announce that the Singapore Film Archive will be closing to the public.

22. Which of the following is not mentioned in the notice?
- (1) The titles of the short films that will be screened.
 - (2) Where the screening will be held.
 - (3) The names of the original directors of the restored shorts.
 - (4) Who the screening is most suitable for.
23. From the notice, what can we infer about Madam Rosnah Yusoff?
- (1) She worked as a projectionist at the Capitol in the 1960s and will introduce the films.
 - (2) She is a film studies professor at a local university.
 - (3) She has restored each of the short films single-handedly.
 - (4) She is the current owner of the Singapore Film Archive.
24. Why does the notice strongly advise registering before 5 June 2026?
- (1) Because the entry fee will double for walk-in attendees on the day.
 - (2) Because the films may not be screened if registrations are too low.
 - (3) Because senior citizens are not allowed to walk in on the day.
 - (4) Because seating is limited and allocated on a first-come-first-served basis.
25. By when must participants register if they wish to claim the early-bird concession?
- (1) 28 May 2026.
 - (2) 5 June 2026.
 - (3) On the evening of the screening at the door.
 - (4) There is no early-bird concession mentioned.

Please note that the passage for Comprehension Questions 66 to 75 in Booklet B is printed below and on the following page. Read it carefully. You may now go on to Booklet B.

Comprehension passage for Booklet B (Questions 66 to 75)

Read this passage carefully. The questions in Booklet B (Section 9, Questions 66 to 75) refer to it.

Last Light at the Cinema

- 1 The night the Capitol Cinema in Geylang screened its last film, Daniel's grandfather wore a tie. It was a thin, slightly stained tie of dark green silk, and he knotted it in the lift on the way down from the flat, frowning at his reflection in the polished steel. Daniel, who was twelve and had never seen his grandfather wear anything but a singlet at home, watched the knot with the silent attention of a child who suspects he is being shown a small ceremony. 5
- 2 The bus deposited them outside a building Daniel had passed a hundred times without ever truly noticing. The Capitol was squeezed between an army surplus shop and a halal bakery, its plaster facade pocked by rain and exhaust, its name written in faded letters above the awning. Beside the doors, a printed notice in three languages announced that this would be the cinema's final screening before the redevelopment of the lot. 10
- 3 "Inside," said his grandfather quietly, as if the sentence had been waiting for him for fifty years, "you must take off your cap." 15
- 4 Daniel had only ever known the Cathay multiplex — the bright concourse, the air-conditioning that knifed through your T-shirt, the smell of caramelised butter pumped through hidden vents. The Capitol bewildered him. Its velvet seats had thinned to a kind of cracked moss in the armrests. Its carved plaster ceiling, once gilt, had powdered down into the colour of weak coffee. And the smell — the smell was something he had no name for: stale popcorn, certainly, but layered with mothballs, aftershave, sweat from generations of warm bodies, and the faint, sweet rot of old curtain velvet. It smelled, Daniel thought, the way a story smelled if you could ever smell one. 20
- 5 They took two seats in the middle of the stalls. His grandfather did not, at first, look at the screen. He looked at the curtain. "I courted your grandmother in this cinema," he said, his voice low. "1962. She was working as a typist at the Cathay Building. I queued in the rain for the tickets. The film was a Cantonese love story whose name I have, very thoughtfully, forgotten." He smiled at the curtain as though it had smiled first. 25 30
- 6 Then he told Daniel about the projectionist — a Mr Hamid, long dead — who had kept a hot pin beside his projector and would, on the censor's instructions, burn small black holes through any kiss that ran longer than three seconds. "You can imagine," his grandfather said dryly, "how very flickering our romances became." He told him, too, about the night in July 1969 when the 35

manager had stopped the scheduled film and screened, live and crackling on this very screen, the grainy figure of a man stepping onto the moon. Nobody in the cinema had moved for nearly an hour.

- 7 The lights dimmed. The curtain drew back with the slow effort of a tired stagehand, and the film began. 40
- 8 Daniel watched his grandfather more than he watched the screen. The lights of the picture moved across the old man's face: blue, then white, then a brief gold when the actors stepped into a garden. His grandfather's eyes did not blink. His hands rested very still on his knees, the knuckles a little swollen, the wedding ring loose around the third finger. Daniel realised, with the abruptness of a window opening onto an unfamiliar street, that the cinema was holding a version of his grandfather that would not exist anywhere else after tonight. 45
- 9 When the credits rolled, the house lights came up to a thin and embarrassed scattering of applause. The manager, a small balding man in a white shirt, stepped onto the small wooden platform in front of the screen and spoke for perhaps a minute. Daniel caught only fragments — “sixty-two years”, “thank you for your patronage”, “a part of Geylang that” — before his throat closed and he stopped. 50
- 10 They left in silence. Outside, the pavement was wet from a brief rain Daniel had not heard. The army surplus shop had lowered its shutters. The halal bakery had switched off its sign. His grandfather stood very still for what felt like a long minute, looking at nothing in particular. Then he squeezed Daniel's shoulder once, hard, and walked toward the bus stop without looking back. 55
60
- 11 Daniel followed two paces behind. He did not yet know how to say it, but he understood that a place, once it closes, takes with it certain people who can only be themselves inside its four walls — and that he had just watched his grandfather lose one of those rooms.

END OF BOOKLET A

PSLE English · Practice Paper 2 · Gold 3

Booklet B

65 MARKS

TOTAL TIME FOR BOOKLETS A & B: 1 hour 50 minutes

CANDIDATE PARTICULARS

Name: _____

Class: _____

Register No.: _____ Date: _____

Parent's Signature: _____

INSTRUCTIONS TO CANDIDATES

1. Do not turn over this page until you are told to do so.
2. Follow all instructions carefully.
3. Answer all questions.
4. Use a dark blue or black ballpoint pen to write your answers in the spaces provided.
5. Do not use correction fluid, correction tape or highlighters.
6. Please do not write in the margin.

PAPER 2 · BOOKLET B · 65 MARKS

Written response

Section	Marks
Section 5 · Grammar Cloze (Questions 26–35)	10
Section 6 · Editing for Spelling and Grammar (Questions 36–45)	10
Section 7 · Comprehension Cloze (Questions 46–60)	15
Section 8 · Synthesis and Transformation (Questions 61–65)	10
Section 9 · Comprehension Open-Ended (Questions 66–75)	20
TOTAL	65

Section 5 · Grammar Cloze

There are 10 blanks, numbered 26 to 35, in the passage below. From the list of words given, choose the most suitable word for each blank. Write its letter (A to Q) in the blank. Each word may be used once only. The letters I and O have been omitted to avoid confusion during marking. (10 marks)

A in	F of	L although
B to	G who	M with
C when	H that	N whose
D as	J but	P were
E on	K which	Q how

The Capitol Cinema, one _____⁽²⁶⁾ several grand picture houses built in Singapore in the years after the Second World War, opened its doors _____⁽²⁷⁾ the public for the first time in 1948. The cinema was very popular in the 1960s, _____⁽²⁸⁾ its decline had already begun by the middle of the following decade.

A whole generation of older residents _____⁽²⁹⁾ still remember the Capitol can describe, _____⁽³⁰⁾ clearly as though it were yesterday, queuing in the rain for half a Saturday to get a ticket. Some recall the moment _____⁽³¹⁾ the velvet curtain first drew apart on a film they had been waiting weeks to see. Many _____⁽³²⁾ these old picture houses had been built with hand-carved plaster ceilings.

By the late 1980s, however, audiences had begun to drift away. Most went _____⁽³³⁾ the new air-conditioned multiplexes in Orchard Road. The Capitol struggled _____⁽³⁴⁾ survived through the 1990s, often half-empty even on weekends. By the new century, only a handful of these old cinemas remained, _____⁽³⁵⁾ was a quiet loss to Singapore's heritage.

Section 6 - Editing for Spelling and Grammar

Each of the underlined words in the passage below contains either a **spelling** error or a **grammatical** error. There are 5 spelling errors and 5 grammatical errors in total. Write the correct word in the box beside its question number. (10 marks)

Last Saturday, my grandmother brought me to a small heritage exhibition at the old

Capitol Cinema in Geylang, which⁽³⁶⁾ she had watched her first film as a girl.

36

The lobby were⁽³⁷⁾ filled with photographs and posters from the 1960s,

37

each one carefully labelled. A volunteer guide, an elderly gentleman that⁽³⁸⁾ had once worked as a projectionist there, welcomed us at the door.

38

He spoke about the cinema with great affectionly⁽³⁹⁾,

39

pausing every few moments to point at a particular frame. He explained that the

Capitol were⁽⁴⁰⁾ built in 1948 and that it had screened both English and Cantonese

40

films throughout its long history. Many of the posters were beautifully illustrate⁽⁴¹⁾ by local artists. My grandmother stood for a long time before a

41

small faded⁽⁴²⁾ photograph of the box office queue from 1962. The guide asked

42

whether she had ever queued there herselve⁽⁴³⁾. She nodded, and the two of

43

them began a quiet conversation in Cantonese. By the time we left, the rain

has⁽⁴⁴⁾ stopped. My grandmother walked slowly to the bus stop, looking

44

occassionly⁽⁴⁵⁾ back at the cinema as though saying a private goodbye.

45

Section 7 - Comprehension Cloze

Read the passage below carefully. Fill in each numbered blank with a suitable word. Use only ONE word per blank. (15 marks)

Of all the silent losses a growing city suffers, the loss _____⁽⁴⁶⁾ its smaller buildings is perhaps the least recorded. A house comes down, a cinema is gutted, a row of shophouses is _____⁽⁴⁷⁾ down for road-widening — and within a month the pavement has been replanted, repainted, and _____⁽⁴⁸⁾ tidied up that even the people who passed there every day struggle to remember what once stood on the spot.

Historians sometimes call this the 'quiet erasure'. Unlike the _____⁽⁴⁹⁾ demolition of a great national monument, the disappearance of a corner coffee shop or an old picture house attracts no headlines, no petitions, no public outcry. The place is _____⁽⁵⁰⁾ simply there one week and not the next. The only people who notice are the ones for _____⁽⁵¹⁾ the place had quietly mattered.

It is tempting to dismiss this as the price of progress. A city must, after _____⁽⁵²⁾, grow upwards if it cannot grow outwards. Yet places do more than simply house us. They hold versions of _____⁽⁵³⁾. A particular doorway may be the only doorway in which a particular man could ever have been seen as a boy of seventeen.

When such a doorway is taken down, something more than a doorway _____⁽⁵⁴⁾ lost. A version of the man is lost too. He may continue to live for many years afterwards, but a small _____⁽⁵⁵⁾ of him will have gone ahead of him into the rubble.

There is no easy remedy. Cities cannot, _____⁽⁵⁶⁾ ought they to, preserve every wooden shutter and tiled doorstep. What they can do, however, is teach their children to _____⁽⁵⁷⁾ attention before the bulldozers come. To go and stand in the old doorways. To listen to the old people. To photograph not _____⁽⁵⁸⁾ the famous landmarks but the small, ordinary places that hold the small, ordinary versions of the people we _____⁽⁵⁹⁾.

What cities forget, in the end, is what their citizens fail _____⁽⁶⁰⁾ remember in time.

Section 8 - Synthesis and Transformation

For each question from 61 to 65, rewrite the given sentence(s) using the word(s) provided. Your answer must be in **one sentence**. The meaning of your sentence must be the same as the meaning of the given sentence(s). Each question carries 2 marks. (10 marks)

61. Daniel had hardly settled into his velvet seat when the lights of the cinema began to dim. [2]

No sooner _____

.....

62. Daniel's grandfather did not visit the Capitol site after it was demolished. Daniel's grandmother did not visit the site after it was demolished either. [2]

Neither his _____

.....

63. Daniel watched his grandfather closely throughout the film because the lights of the picture moved across the old man's face in a way he had never seen before. [2]

It was the _____

.....

64. The grandfather had courted the grandmother in a small cinema. That cinema was being demolished the following morning. [2]

In the small _____

.....

65. "I will come back to this place tomorrow, my boy," promised the grandfather. [2]

The grandfather promised _____

.....

Section 9 - Comprehension Open-Ended

Read the passage 'Last Light at the Cinema' in Booklet A. Answer the questions below in the spaces provided. Marks for each question are shown in brackets. (20 marks)

66. From paragraph 1, pick out the phrase that suggests Daniel sensed that something significant was about to take place. [1]

.....

.....

67. In paragraph 2, why does the writer mention that Daniel had “passed [the Capitol] a hundred times without ever truly noticing”? What does this detail suggest about Daniel and about the place? [2]

.....

.....

.....

.....

68. Look at paragraph 4. Explain in your own words why the smell inside the cinema is significant to Daniel. [2]

.....

.....

.....

.....

69. Look at the table below. Write down the word or phrase from the passage that each underlined word refers to. [3]

Underlined word	What it refers to
the word "it" in "as if the sentence had been waiting for him for fifty years" — meaning <u>it</u> = the sentence (paragraph 3)	(a) _____
the phrase "those rooms" in "lose one of <u>those</u> rooms" (last paragraph)	(b) _____
the phrase "a version of his grandfather" in "a version of his grandfather that would not exist anywhere else after tonight" (paragraph 8)	(c) _____

70. In paragraph 6, why might the grandfather have called the censor's burning out of kisses a way of making romances "flickering"? What two meanings might he have intended? [2]

.....

.....

.....

.....

71. From paragraph 8, pick out the one word that the writer uses to describe the moment Daniel realised what the cinema meant for his grandfather. Explain what the writer means by this word. [2]

.....

.....

.....

.....

72. Decide whether each of the following statements is true or false. Give a reason for each answer using information from the passage.

- (a) Daniel's grandfather usually dressed formally at home.
- (b) The manager of the Capitol was able to finish his farewell speech without difficulty.
- (c) Daniel walked alongside his grandfather all the way to the bus stop after the film. [3]

.....

.....

73. Which of the following best describes the writer's intention in placing the grandfather's silence outside the cinema (paragraph 10) directly before the closing reflection (paragraph 11)? Put a tick (✓) in the box beside the ONE best answer. [1]

- To suggest that the grandfather was too tired from the long film to speak.
- To suggest that the grandfather and Daniel had quarrelled inside the cinema.
- To suggest that the grandfather's grief was of a kind that words would only diminish.
- To suggest that the grandfather was waiting for the rain to start again.
- To suggest that the grandfather had forgotten Daniel was still with him.

74. Look at the table below. Describe Daniel's behaviour at two different moments in the passage, and the feeling that his behaviour reveals. [2]

Moment	Daniel's behaviour and what it reveals
When the grandfather knotted his tie in the lift (paragraph 1)	(a) _____
During the screening itself (paragraph 8)	(b) _____

75. At the end of the passage, the writer says that “a place, once it closes, takes with it certain people who can only be themselves inside its four walls”. In your own words, explain what Daniel was beginning to understand about places and the people we love. [2]

END OF BOOKLET B - END OF PAPER

ANSWER KEY

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Sample answers and marking notes. For open-ended questions, accept any answer that is clearly supported by the passage and expressed correctly.

Booklet A - MCQ answers (Q1–Q25)

Q1	Q2	Q3	Q4	Q5
(2)	(2)	(1)	(2)	(3)
Q6	Q7	Q8	Q9	Q10
(1)	(4)	(2)	(2)	(1)
Q11	Q12	Q13	Q14	Q15
(4)	(1)	(2)	(3)	(2)
Q16	Q17	Q18	Q19	Q20
(2)	(3)	(3)	(2)	(1)
Q21	Q22	Q23	Q24	Q25
(3)	(3)	(1)	(4)	(1)

Section 5 - Grammar Cloze (Q26–Q35)

Q26	(F) of	Q31	(C) when
Q27	(B) to	Q32	(E) on
Q28	(J) but	Q33	(A) in
Q29	(G) who	Q34	(H) that
Q30	(D) as	Q35	(K) which

Section 6 - Editing for Spelling and Grammar (Q36–Q45)

Q36	which → where	(grammar)	Q41	illustrate → illustrated	(spelling)
Q37	were → was	(grammar)	Q42	fadded → faded	(spelling)
Q38	that → who	(grammar)	Q43	herselve → herself	(spelling)
Q39	affectionly → affection	(spelling)	Q44	has → had	(grammar)
Q40	were → was	(grammar)	Q45	occassionly → occasionally	(spelling)

Section 7 - Comprehension Cloze (Q46–Q60)

Q46	of	Q51	whom	Q56	nor
Q47	torn	Q52	all	Q57	pay
Q48	so	Q53	us	Q58	only
Q49	dramatic	Q54	is	Q59	love
Q50	quite	Q55	part	Q60	to

Section 8 - Synthesis & Transformation (Q61–Q65) — sample answers

Q61. No sooner had Daniel settled into his velvet seat than the lights of the cinema began to dim.

Q62. Neither his grandfather nor his grandmother visited the Capitol site after it was demolished.

Q63. It was the way the lights of the picture moved across his grandfather's face that made Daniel watch the old man closely throughout the film.

Q64. In the small cinema in which the grandfather had courted the grandmother, the demolition was due to begin the following morning.

Q65. The grandfather promised his grandson that he would come back to that place the following day.

Section 9 - Comprehension Open-Ended (Q66–Q75) — model answers

Q66. [1]

“the silent attention of a child who suspects he is being shown a small ceremony.”

Q67. [2]

It tells us that Daniel belongs to a generation for whom the old picture house has become invisible - it is not part of how he sees Geylang. It also suggests the Capitol has been quietly fading for a long time; its presence has shrunk to the point that even a local boy walks past it without registering it.

Q68. [2]

The smell is significant because it carries layers of human history - generations of bodies, perfumes, food, fabric - into a single sensory impression. Daniel recognises that it is the smell of a place that has held many lives. The writer's comment that it smelled 'the way a story smelled' suggests Daniel understands the building itself is a kind of story.

Q69. [3]

(a) The sentence 'Inside, you must take off your cap' - a small instruction the grandfather had carried inside him for fifty years. (b) The cinemas, coffee shops, kampungs and other specific places in which a person could only be himself - i.e. specific physical places that hold specific past versions of a person. (c) The young man the grandfather once was - the suitor in 1962, the boy who watched the moon landing - a self that only this particular cinema could still call up.

Q70. [2]

Literally, the projectionist's hot pin would have caused the film at that point to flicker and jump. Figuratively, the grandfather is also suggesting that the romances of his generation were themselves 'flickering' - fleeting and interrupted by social restrictions.

Q71. [2]

The word is 'abruptness', used in 'with the abruptness of a window opening onto an unfamiliar street'. The writer means that the realisation came suddenly and without preparation, like a window thrown open onto

a view Daniel had never seen before. He was seeing his grandfather not as a familiar figure but as a stranger with an entire previous life.

Q72. [3]

(a) False - paragraph 1 says Daniel 'had never seen his grandfather wear anything but a singlet at home'.
(b) False - paragraph 9 says the manager spoke for 'perhaps a minute' before 'his throat closed and he stopped'.
(c) False - paragraph 10 says the grandfather 'walked toward the bus stop without looking back', and paragraph 11 says 'Daniel followed two paces behind'.

Q73. [1]

(3) - the silence is dignified and self-contained; the writer makes clear it is the silence of a man who has just lost something he cannot or will not name aloud.

Q74. [2]

(a) Daniel watched the knot 'with the silent attention of a child who suspects he is being shown a small ceremony'. He sensed, without being told, that the tie marked the evening as different - the behaviour reveals a quiet, almost reverent curiosity.
(b) Daniel watched his grandfather more than he watched the screen. This reveals that he understood, even before he had words for it, that what was happening in the seat beside him mattered more than the film.

Q75. [2]

Daniel was beginning to understand that certain versions of a person - younger selves, particular memories, the way someone sits or talks or holds a teacup - are tied to specific physical places. When the place is demolished, those versions of the person also disappear, even if the person himself goes on living. To love someone fully is also to value the places that hold the parts of them that no living memory can fully carry.

End of answer key. Find more free LearnUp resources at brainbuzz.sg.