

DUNMAN HIGH SCHOOL  
General Certificate of Education Advanced Level  
Higher 1

## YEAR 6 PRELIMINARY EXAMINATION

CANDIDATE  
NAME

QUESTION  
NUMBER

CLASS

INDEX  
NUMBER

0	0		
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### GENERAL PAPER

8807/01

Paper 1

28 August 2017

1 hour 30 minutes

Additional Materials: Answer Paper

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#### READ THESE INSTRUCTIONS FIRST

Write your class, index number, name and Question number in the spaces provided on the question paper and on all the work you hand in.

Write in dark blue or black pen on both sides of the paper.

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

Answer **one** question.

Note that up to **20** marks out of **50** will be awarded for your use of language.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

For Examiner's Use	
Content	/ 30
Language	/ 20
Total	/ 50

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This document consists of 2 printed pages.

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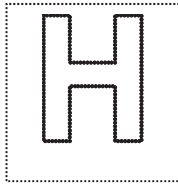
## 2

Answer **one** question.

Answers should be between 500 and 800 words in length.

- 1 'Books are dead. Films are the way to go.' Do you agree?
- 2 Should there be any restrictions to enjoying the Arts in your society?
- 3 'The solution to all environmental problems is more regulation, not education.' Do you agree?
- 4 Consider the claim that the purpose of the media is not simply to convey the truth, but to make it interesting.
- 5 'The world will be more peaceful without religion.' What is your view?
- 6 'Interesting and current developments in science and technology are only enjoyed by the few who can afford them.' Discuss.
- 7 To what extent do parks, gardens and open spaces enhance city living?
- 8 'The control of population growth is neither desirable nor effective.' Discuss.
- 9 Should young people in your society look to the future with more optimism than pessimism?
- 10 How far can the State's surveillance of citizens be justified?
- 11 'It is increasingly difficult for voters to make the right choice in elections.' Discuss.
- 12 'Humour is no laughing matter.' Comment.

CANDIDATE NAME	CLASS	INDEX NUMBER
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DUNMAN HIGH SCHOOL  
UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS SYNDICATE  
General Certificate of Education Advanced Level  
Higher 1  
**YEAR 6 PRELIMINARY EXAMINATION**

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**GENERAL PAPER**

**8807/02**

Paper 2

**28 August 2017**

INSERT

**1 hour 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

This Insert contains the passage for Paper 2.

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This document consists of **3** printed pages and **1** blank page.

**[Turn over**

*Lou Perez writes about the fate of art, artists and museums.*

- 1 In ancient temples, the consecrated images and statues of the divine served as a focal point for devotees to worship at, meditate on, or otherwise communicate with their gods. In spite of their contribution, the sculptors who built these sacred monuments did not receive much recognition. In fact, they were even treated with disdain by the common folks who saw the menial task of chipping images out of stone as a low form of grunt work. For evidence of maltreatment of these unsung heroes, look no further than the Sphinx statue in Egypt where many sculptors toiled under the harsh desert weather, sometimes without food, to create a masterpiece that is today a proudly touted emblem of Egypt, appearing in coins and official documents. The discrimination faced by these sculptors was also accurately observed by philosopher Seneca who said, "One venerates the divine images, one may pray and sacrifice to them, yet one despises the sculptors who made them." Unsurprisingly, people at that time would not even deign to speak to these sculptors, let alone perceive them as craftsmen, artisans or artists. 5 10
- 2 Today, artists are no longer physically tortured, but are tormented when forced to compromise on their artistic integrity, having to make their artworks more saleable and less provocative than they wish. They continue to receive limited respect, and ironically, their artworks receive more recognition than they ever will. We worship artworks, so much so that museums of art are now our new temples. We make 'pilgrimages' to museums and experience 'transcendence' before major paintings or large-scale installations. 'The Scream' at the National Gallery in Norway is displayed in its own niche, all the better for genuflection, while the artist Edvard Munch was consigned to oblivion. When is the busiest day of the week for most contemporary art museums? That would be Sunday: the day we used to reserve for another house of worship. 15 20
- 3 Granted, museums are a platform for learning: they provide a graphic and physical way of educating people about history and heritage of their own and others, reinforce the formal education system without the formality of the classroom, and host community education programmes which level the disparate world between rich and poor. In addition, they develop communities by building identity through reflecting shared collective values, contributing to social cohesion, and providing public spaces for leisure. The permanency of museums, buildings that we see and touch, endows them with significant roles as guardians and repositories of our collective memory, which enables us to learn from the past, understand the present and foreshadow the future. With government funding, museums help us to reflect, construct, and explore national values, which contribute to a sense of local pride that we have something which is unique and appreciated by others. 25 30
- 4 However, being reliant on government funding is an encumbrance to museums attempting to retain its credibility to the masses. It is impossible for any museum to give a balanced view of what our society and others are about. The lesser known Yushukan, a government-commissioned military and war museum located within Yasukuni Shrine in Tokyo, constructs the impression of Japan as the hero of the war, with dioramas highlighting the support of Asian countries for Japan's role in the national liberation of Asian peoples. This sits well with the Japanese as it appeals to their nationalistic sentiments but understandably incurs the wrath of the victims of their atrocities. In order to maintain their relevance and continue to enjoy the welcomed government funds, museums toe the line and become the state's instrument in the evolution and propagation of national identity. A quick solution is to wean museums from such funding so that they can stay autonomous and true to their purpose, but concerns over survival necessitate their commercialisation. 35 40 45

- 5 Museums need visitors and money, and to meet these needs, they water down their mission to educate and preserve history in order to improve their bottom-line. To remain relevant and popular, these for-profit museums commoditise the so-called wonder rooms containing cabinets of curiosities and map a path so that visitors can experience history that spans several centuries within a leisurely afternoon. Moreover, thematically decorated cafes within the museum grounds allow them to rest their feet and sip tea, and souvenir shops are strategically located as the last stop to entice visitors to pick up memorabilia. How we get acquainted with art and its history leaves much to be desired. It is clear that there is a conflict of interests because self-funded museums will cherry-pick collections, and become purveyors of popular culture instead of serving as bastions of art, culture and history. Either way, museums find themselves between a rock and a hard place. 50
- 6 As if finding survival within this tight space is not difficult enough, museums have gone further to dig a deeper hole for themselves. There is now a broad consensus within the art community that the prowess of technology is a new-age solution, and almost a panacea, for the long-standing issue of declining visitorship. But who can deny that all too often, our attention gets drawn to all the technological frills instead of the art works? Unfortunately, even the Louvre in Paris, one of the world's most well-visited and antiquated museums, has found it necessary to ride on this technological tide. As today's museums get all flustered over multi-media techniques to engage the audience through visual, aural, and tactile means to help to contextualise the objects, we forget that museums are meant to educate and not to scintillate. In time to come, museum curators could almost single-handedly contribute to museums' possible demise if they were to exhaust all options and money in their attempts to attract visitors. As visitors have higher expectations for live events to justify their invested time and effort, museum curators pander to these demands and organise events that are more social and interactive. Consequently, visitors ask for even more and expect everything that is made available digitally to be more gimmicky and unique than before. Evidently, they are never satisfied. So museums end up running round in circles and going up in smoke eventually. 60
- 7 Today, there is a need for a paradigm shift in how we view art and artists. Although we are becoming increasingly accepting of art, our understanding of their significance remains rather limited. In highly pragmatic societies, art is too often overlooked, while good academic grades in schools continue to be traditionally valued. Very few are aware that artists often have to first explore issues of interest, take risks, experiment and create many artworks, of which only a small percentage are truly masterful. Even for the very few that stand out, artists themselves have to convince museum curators to acquire them. Hence, we have artworks that stop us in our tracks and gawk at them, but few among us actually understand the artistry involved from start to finish. Perhaps, we have to stop treating artists' creations as artworks and start appreciating them as works of art. 75
- 8 While we used to ignore the sufferings of ancient sculptors, at least their divine images were paid homage. But too often now, museum goers venerate the temple of frills and technology surrounding artworks, and sideline artworks and the hands which made them. Alas, we should not be too surprised at the impending doom awaiting art, artists and museums. 85

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DUNMAN HIGH SCHOOL  
 General Certificate of Education Advanced Level  
 Higher 1

**YEAR 6 PRELIMINARY EXAMINATION**

CANDIDATE NAME

CLASS 

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INDEX NUMBER 

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**GENERAL PAPER**

**8807/02**

Paper 2

**28 August 2017**

Candidates answer on the Question Paper

**1 hour 30 minutes**

Additional Materials: 1 Insert

**READ THESE INSTRUCTIONS FIRST**

Write your class, index number and name on all the work you hand in.  
 Write in dark blue or black pen.  
 Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **all** questions.  
 The Insert contains the passage for comprehension.  
 Note that up to **15** marks out of **50** will be awarded for your use of language.

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

<b>AQ Mark</b>	
<b>For Examiner's Use</b>	
<b>Content</b>	<b>/ 35</b>
<b>Language</b>	<b>/ 15</b>
<b>Total</b>	<b>/ 50</b>

This document consists of **6** printed pages and **1** Insert.

**[Turn over**

Read the passage in the Insert and then answer **all** the questions. Note that up to fifteen marks will be given for the quality and accuracy of your use of English throughout this Paper.

*NOTE: When a question asks for an answer IN YOUR OWN WORDS AS FAR AS POSSIBLE and you select the appropriate material from the passage for your answer, you must still use your own words to express it. Little credit can be given to answers which only copy words and phrases from the passage.*

1 ‘... yet one despises the sculptors who made them.’ (line 11)

In the first paragraph, what evidence does the author provide to support the observation made by philosopher Seneca? **Use your own words as far as possible.**

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[3]

2 Why does the author say that ‘museums of art are now our new temples’ (lines 17 to 18)? **Use your own words as far as possible.**

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[3]

3 How does the example in lines 37 to 42 support the author’s ideas in lines 35 to 37?

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.....

[2]



4 What does the expression 'almost a panacea' (line 60) suggest about using technology to deal with declining visitorship?

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

5 Explain the author's use of the word 'even' in line 62.

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

6 How do the details in lines 67 to 73 support the author's claim that 'museums end up running round in circles and going up in smoke' (line 73)?

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

7 According to the author, why must we change 'how we view art' (line 74)? **Use your own words as far as possible.**

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

8 Explain what the author means in the last sentence of paragraph 7.

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

9 What point is the author making in the last sentence of the concluding paragraph?

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



11 Lou Perez shares his views on the roles and challenges of art, artists and museums.

*For  
Examiner's  
Use*

How far would you agree with his observations, relating your arguments to your own experience and that of your society?

A large area of the page is filled with horizontal dashed lines, intended for the candidate to write their response to the question.

A series of horizontal dashed lines for writing, spanning the width of the page.

[10]





DUNMAN HIGH SCHOOL  
General Certificate of Education Advanced Level  
Higher 1

## YEAR 6 PRELIMINARY EXAMINATION

CANDIDATE  
NAME

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CLASS

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### GENERAL PAPER

**8807/02**

Paper 2

**28 August 2017**

**1 hour 30 minutes**

Candidates answer on the Question Paper.

Additional Materials: 1 Insert

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## SUGGESTED ANSWER KEY AND MARK SCHEME

1. '... yet one despises the sculptors who made them.' (line 11)

In the first paragraph, what evidence does the author provide to support the observation made by philosopher Seneca? **Use your own words as far as possible.** (3m)

Passage	Paraphrased
<p>(a) <b>did not receive much recognition.</b> In fact, they were</p> <p>(b) <b>even treated with disdain by the common folks</b> who saw</p> <p>(c) the menial task of chipping images out of stone <b>as a low form of grunt work.</b> ....</p> <p>For evidence of (d) <b>maltreatment of these unsung heroes</b> .... where many sculptors <b>toiled under the harsh desert weather, sometimes without food</b>, to create a masterpiece ...</p> <p>Unsurprisingly, people at that time</p> <p>(e) <b>would not even deign to speak to these sculptors,</b></p> <p>(f) <b>let alone perceive them as craftsmen, artisans or artists.</b></p>	<p>(a) They were unappreciated/ not acknowledged/ not credited/ not respected for their work/ their social status was beneath the commoners / they were not given the status or credit they deserved for the skills involved in their jobs</p> <p>(b) they were disliked/ looked down upon by people/ treated with contempt</p> <p>(c) their job/ occupation lacked prestige/ glamour/ viewed as unskilled workers</p> <p>(d) they worked under inhumane/ poor conditions</p> <p>(e) would not care to interact / talk to them</p> <p>(f) In no way were they considered skilled / not deemed as professionals/ highly skilled/</p> <p style="text-align: right;">½ m each</p>

2. Why does the author say that 'museums of art are now our new temples' (lines 17 to 18)? **Use your own words as far as possible.** (3m)

Passage	Paraphrased
<p>We (a) <b>worship art pieces</b>, so much so that museums of art are our new temples.</p> <p>(e) all the better for genuflection</p> <p>We make (b) <b>'pilgrimages'</b> to museums and</p> <p>experience (c) <b>'transcendence'</b> before major paintings or large-scale installations.</p> <p>The Scream at the National Gallery in Norway is (d) <b>displayed in its own niche,</b></p> <p>That would be Sunday: (f) <b>the day we used to reserve for another house of worship</b></p>	<p>Visitors to museums</p> <p>(a)/(e) adore / are in awe of / respect / revere / glorify / idolise / show deference to / respect these art works,</p> <p>(b) treat visits to museums as a religious obligation / with a sense of mission / with commitment / dedication/ life goal and</p> <p>(c) receive enlightenment / feel a spiritual high when they view art works,</p> <p>(d) art works are placed / showcased in their own dedicated spaces/ pedestals / for people to pay homage</p> <p>(f) Visitors go to museums on the day that is traditionally dedicated for prayers to God / show respect to God / typically a holy day for religions.</p> <p style="text-align: right;">1-2 points: 1m 3-4 points: 2m 5 points: 3m</p>

3. How does the example in lines 37 to 42 support the author's ideas in lines 35 to 37? (2m)

Inferred
<p>Author's idea:</p> <p>1) The example of the Yushukan museum being tasked ("commissioned") by the government and hence reliant on their monetary support (A)... supports the writer's idea of how museums find it challenging to remain credible (A1)</p> <p>2) The example also highlights the Yushukan museum presents history from the point of view of the victor rather than the victim, (B) ... supporting the writer's idea of museums not providing an objective view (B1)</p> <p>Students have to make reference to details about Yushukan that illustrate how it is not credible and how it does not provide a balanced view.</p> <p>Students should not simply recast details found from lines 37 to 42.</p>

4. What does the expression 'almost a panacea' (line 60) suggest about using technology to deal with declining visitorship? (1m)

Passage	Inferred
<p>As if finding survival within this tight space is not difficult enough, museums have gone further to dig a deeper hole for themselves. There is now a broad consensus within the art community that the prowess of technology is a new-age solution, and almost a panacea, for the long-standing issue of declining visitorship.</p> <p><b>But who can deny that all too often, our attention is drawn to all the technological frills instead of the art works?</b></p>	<p>(a) While technology has the potential to be an effective method to draw people to museums, (b) it has fallen short/ failed to live up to its potential as people instead end up distracted by the technological gimmicks.</p> <p>Can also be rephrased as: (b) Even though viewers have been more attracted by the technological gimmicks than the artwork itself, (a) this method has still solved the problem of falling visitorship.</p> <p style="text-align: right;">1m</p> <p>Students must explain 'panacea' and 'almost', and apply it to the context of technology's ability to 'cure' declining visitorship.</p>

5. Explain the author's use of the word 'even' in line 62. (1m)

Passage	Inferred
<p>Who can deny that all too often, our attention gets drawn to all the technological frills surrounding the art works? Unfortunately, <b>even</b> the Louvre in Paris, <b>one of the world's most well-visited and antiquated museums, has found it necessary</b> to ride on this technological tide.</p>	<p>Either: The Louvre is so well-established, yet she has to resort to using technology to attract visitors.</p> <p>Or: We do not expect the Louvre, a popular iconic museum, to have to make changes but she did.</p> <p style="text-align: right;">1m</p> <p>Students need both meaning of 'even' and context.</p>



6. How do the details in lines 67-73 support the author's claim that 'museums end up running round in circles and going up in smoke' (line 73)? (2m)

Passage	Inferred
<p>In time to come, museum curators could almost single-handedly contribute to museums' possible <u>demise</u> if they were to exhaust all options and money in their attempts to attract visitors. As visitors come to have higher expectations for live events to justify their invested time and effort, museum curators pander to these demands and organise events that are more social and interactive. Consequently, visitors ask for even more and expect everything that is made available digitally to be more gimmicky and unique than before. Evidently, they are never satisfied. So museums end up running round in circles and going up in smoke eventually.</p>	<p><b>(a) Running round in circles:</b>            In continually trying to meet the demands of the visitors,            - the museums are going nowhere.            - the museums are always playing catch-up.            - there is no end to it.            - or ORA</p> <p>And ...</p> <p><b>(b) Going up in smoke:</b>            - They lose focus on their original cause/aim.            - They exhaust/ run out of solutions.            - They run out of funds.            - They use up all their resources and wind up.            - or ORA (notions of 'exhaust money/ options' must be present)</p> <p>Students should not merely paraphrase the relevant material. They need to distil the idea the idea of 'running round in circles' and 'going up in smoke' based on what the museums do.</p> <p>Answers must present 2 separate ideas although there is no need to make explicit reference to "circles" and/or "smoke".</p>

7. According to the author, why must we change 'how we view art' (line 74)? **Use your own words as far as possible.** (2m)

Passage	Paraphrased
<p>Today, there is a need for a paradigm shift in how we view art and artists. Although we are becoming increasingly accepting of art, (a) our understanding of their significance remains rather <b>limited</b>. (b) In highly <b>pragmatic</b> societies, (c) art is too often <b>overlooked</b>, (d) while good academic <b>grades</b> in schools continue to be traditionally <b>valued</b>.</p>	<p>We still have to change the way we view art because</p> <p>(a) we have not come to appreciate its importance sufficiently, and when            (b) we are still too practical            (c) art is usually neglected as            (d) we have placed too much importance to academic results/ academic results are overly emphasised.</p> <p style="text-align: right;">½ m each</p>

8. Explain what the author means in the last sentence of paragraph 7. (2m)

Passage	Inferred
<p>Very few are aware that <b>artists often have to first explore issues of interest, take risks, experiment and create many artworks</b>, of which <b>only a small percentage are truly masterful</b>. Even for the very few that stand out, artists themselves have to convince museum curators to acquire them. Hence, we have artworks that stop us in our tracks and <b>gawk</b> at them,</p>	<p>'artworks' vs 'works of art'</p> <p>(a) We should cease/ desist from viewing/ regarding artists' creations as mere products/ products superficially.            OR            We should stop looking at art as the final product / in its finality / as an end in itself.</p>

<p>but few among us actually understand the artistry involved from start to finish. Perhaps, <b>(a) we have to stop treating artists' creations as artworks</b> and <b>(b) start appreciating them as works of art.</b></p>	<p>(b) Instead, we should begin understanding/ treasuring the skilled and laboured/ rigorous process involved in their creations. OR We should begin see art as a means to an end/ to appreciate the artistic process.</p> <p style="text-align: right;">1m each</p>
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9. What point is the author making in the last sentence of the concluding paragraph? (1m)

Passage	Inferred
<p><b>Alas</b>, we <b>should not be too surprised</b> at the impending <b>doom</b> awaiting art, artists and museums.</p>	<p>The author is implying that our actions led to the bleak future of museums today and thus their fate is regrettably expected. OR The author is resigned about the fate of museums as our neglect contributed to the demise of museums.  Students are expected to demonstrate sensitivity to the use of 'alas'.</p> <p style="text-align: right;">1m</p>

**Prelims Summary question:**

Using material from paragraphs 3 and 5, summarise what the author says about the benefits of museums and what they do to survive.

One of the many benefits of museums is...

Material From Passage	Suggested Paraphrased Answers
<p>Granted, museums are</p> <p>(a) a <b>platform for learning</b>: they</p> <p>(b) <b>provide a graphic and physical</b> way</p> <p>(c) of <b>educating</b> people about <b>history</b> and <b>heritage</b> of their <b>own</b> and <b>others</b>,</p> <p>(d) <b>reinforce</b> the <b>formal</b> education system without the <b>formality</b> of the classroom, and</p> <p>(e) <b>host community education programmes</b> which</p> <p>(f) <b>level</b> the disparate world between <b>rich</b> and <b>poor</b>. In addition, they</p> <p>(g) <b>develop communities</b></p> <p>(h) by <b>building identity</b> through</p> <p>(i) <b>reflecting shared collective values</b>,</p> <p>(j) contributing to <b>social cohesion</b>, and</p> <p>(k) providing <b>public spaces</b> for leisure. The permanency of museums, buildings that we see and touch, endows them with significant roles as</p> <p>(l) <b>guardians</b> and</p> <p>(m) <b>repositories</b> of our <b>collective memory</b>, which</p> <p>(n) enables us to <b>learn from the past, understand the present and foreshadow the future</b>. With government funding,</p> <p>(o) museums help us to <b>reflect on</b> and explore national values, which</p> <p>(p) contribute to a sense of local <b>pride</b> that we have something which is <b>unique</b> and appreciated by others.</p>	<p>One of the many benefits of museums is...</p> <p>a) be they can be an <b>avenue</b> for us to <b>gain information/ knowledge</b>,</p> <p>b) [mode] offer pictures and <b>artefacts</b> / experiential learning (either 'pictures' or 'artefacts')</p> <p>c) to learn about our <b>past/ customs</b> and that of other countries/ societies.</p> <p>d) They <b>reiterate</b> what is taught in schools in a <b>relaxed/ fun environment</b>.</p> <p>e) They <b>organise/ coordinate/ run</b> enrichment activities for the public</p> <p>f) <b>reduce</b> income <b>inequality/</b> art is <b>open to all/</b> art connects everybody</p> <p>g) <b>enhance bonds</b></p> <p>h) by <b>establishing who we are</b></p> <p>i) through highlighting/ exhibiting common beliefs,</p> <p>j) leading to a sense of <b>solidarity</b></p> <p>k) are <b>open areas</b> for all to utilise for <b>recreation</b>.</p> <p>l) They <b>protect</b></p> <p>m) <b>store</b> our <b>shared experiences</b></p> <p>n) allow us to <b>acquire/ gain knowledge on what had happened, comprehend current trends</b> and <b>predict what is to come</b></p> <p>o) <b>contemplate</b> national ideals/ principles/ beliefs</p> <p>p) They add to our <b>sense of dignity/ honour</b> towards our country</p>
<p>Museums need visitors and money, and to meet these needs,</p> <p>(q) they <b>water down their mission</b> to <b>educate and preserve history</b></p> <p>(r) these for-profit museums commoditise the so-called wonder rooms containing <b>cabinets</b> curiosities and</p> <p>(s) <b>map a path</b> so that visitors can <b>experience</b> history that span several centuries <b>within a leisurely</b> afternoon.</p> <p>(t) Moreover, thematically decorated cafes within the museum grounds allow them to rest their feet and sip tea, and souvenir shops are strategically located as the last stop to entice visitors to pick up memorabilia.</p> <p>(u) because self-funded museums will <b>cherry-pick collections</b>, and become purveyors of popular culture instead of serving as bastions of art, culture and history.</p>	<p>In order to survive, museums need to...</p> <p>q) <b>lower their intrinsic aims/ expectations/ neglect</b> in serving the society</p> <p>r) create/ <b>design/</b> conceptualise <b>attractive exhibitions</b></p> <p>s) and <b>craft a route</b> for patrons to help them <b>save time</b> / maximise their constraints of time / condense history (accept streamline)</p> <p>t) <b>sell</b> refreshments and mementos / house restaurants and retail stores</p> <p>u) (carefully) <b>select</b> and showcase trendy / fashionable / contemporary exhibits</p>

**11** Lou Perez shares his views on the roles and challenges of art, artists and museums.

How far would you agree with his observations, relating your arguments to your own experience and that of your society?

