Cambridge IGCSE

Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE ENGLISH **0500/12**

Paper 1 Reading Passages (Core) **October/November 2018**

READING BOOKLET INSERT

1 hour 45 minutes

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READ THESE INSTRUCTIONS FIRST

This Reading Booklet Insert contains the reading passages for use with **all** the questions on the Question Paper.

You may annotate this Reading Booklet Insert and use the blank spaces for planning.
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This document consists of **3** printed pages and **1** blank page.

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Part 1

Read **Passage A** carefully, and then answer **Questions 1** and **2** on the Question Paper.

Passage A: The magic and mystery of Portugal's Atlantic Coast.

In this extract the writer describes a visit to an unusual tourist attraction in Portugal.

In this region, north of Lisbon, the coast is only half the story. The Sintra-Cascais Natural Park extends inland, encompassing sand dunes, vineyards, wooded hillsides and, at its centre, the town of Sintra. Thanks to its extraordinary castles, palaces and country houses, Sintra is popular with Lisbon day trippers. But there is so much more to the town and its surroundings.

One of the oldest properties in town, dating from the 12th century, is now occupied by an unusual hotel, The Almaa. The Almaa's rooms are simply furnished and its dark corridors have a touch of spookiness, but the five hectares of garden and the old stone natural swimming pool are lovely.

Leaving the hotel, I set off for the Stone Age ruins of Adrenunes, hidden down an overgrown track. Once a sacred site, they offer 360-degree views of the countryside, coast and, in the distance, Cascais and Lisbon. High above them I saw the fortress on top of Sintra Mountain. Its ramparts, snaking up the hillside like a mini Great Wall of China, were clearly visible from here. In the mid-19th century, King Fernando II built his own summer palace, Pena, on the highest point of Sintra. Incorporating a 16th-century convent, the palace combines Turkish-style domes with intricate facades.

Many well-travelled nobles and wealthy businessmen made Sintra their home so you find an astonishing mixture of styles, from the delicate carved Arabic interior of the Palace of Monserrate to the Alpine chalet of the Countess of Elda. The most flamboyant of them all is Quinta da Regaleira designed by Italian Luigi Manini, creator of La Scala opera house. This is a breath-taking collection of lakes, grottoes, waterfalls, fake doors and secret tunnels that take the visitor through an 'underworld' in the grounds of a vast gloomy mansion.

After such flamboyance, the utter simplicity of the Convento dos Capuchos comes as a shock. This 16th-century monastery built of cork was home to a small number of Franciscan monks, who shunned all comforts. At night they crawled through metre-high doors to sleep in tiny, narrow rooms, except for one brother, Marco, who thought this arrangement was too comfortable and chose to live in a cave away from his fellow monks for 30 years.

The layers of history, the fairy tale woods and winding forest roads lined with ancient fountains and chapels give Sintra a magical quality. The woods are still attracting creative people. Some are millionaires looking to convert a villa; others are penniless artists like the woodworker, João, who is living in the forest as he builds an intricate wooden sculpture inside the crumbling walls of an old, abandoned factory.

I found further eccentricity when I stayed at the House of the She Pine Tree, 10 kilometres outside Sintra. Run by the d'Eca Leal family, who trace their roots to the founding of Portugal, She Pine is part-guest house, part-museum devoted to the owner's father, Olavo d'Eca Leal who was, in the words of his son Tomaz, 'an outrageous practical joker and a famous bohemian'. Olavo was also a painter, poet and playwright who had numerous children and grandchildren and a successful career in advertising. Tomaz, who now runs the house, has painstakingly rebuilt his father's collection, buying back paintings and drawings and restoring them to their rightful place in the house. Every wall is decorated with Olavo's artwork, family portraits and photographs.

And when your brain is full of stories of Sintra and its people, just a few miles away a blast of Atlantic sea air on an empty beach will clear your head and make your time in that mysterious town seem like a dream.

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Part 2

Read **Passage B** carefully, and then answer **Question 3** on the Question Paper.

Passage B: Long Man of Wilmington

In this article, the writer describes the history of a figure cut into the grass slopes of a steep hill.

Although lacking the drama of Dorset's more famous Cerne Abbas Giant, Wilmington's Long Man is larger and more elegant in his powerful simplicity.

The Long Man of Wilmington, or Wilmington Giant, is a 70-metre-high figure cut into the grassland on Windover Hill, Sussex, in the south-east corner of England, and facing north-east. It is one of the largest such representations of a man anywhere in the world, second only to the 120-metre-high Giant of Atacama, in Chile. Sussex has two hill figures, the other being a white horse at Litlington.

The Long Man was originally cut into the chalk hillside, which the grass grew over, and stands holding what appear to be two poles either side of him. The poles are 70 metres high and the width between the poles is half that. The symmetry is not perfect; the poles are about half a metre closer together at the bottom than at the top, and the figure itself is not quite central between the poles.

His length gave him his name as he is constructed to appear in proper proportion on the ground, even though he seems rather elongated from the air. But there is still debate over which way his feet should point, or whether the poles were hammers, sickles, spears or rakes.

His origins are now lost in myth and folklore. Prehistoric creation is unproven. Even Roman coins showing a figure holding two staves prove nothing – the image of a man holding two weapons, or two tools, is commonplace. Bronze and Iron Age history characterises this area; an Iron Age hill fort can still be seen on Mount Caburn near Lewes. One theory suggests monks from the local priory cut the Long Man between the 11th and the 15th centuries. However, the earliest clear reference to him is in a surveyor's drawing from 1710.

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