



PiAcademy IGCSE Predicted Paper Set 1

CANDIDATE
NAME

CENTRE
NUMBER

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CANDIDATE
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FIRST LANGUAGE ENGLISH

PA_0500/1/01

Paper 1 Reading

Predicted Paper — Set 1

You must answer on the question paper.

2 hours

You will need: Insert (enclosed)

INSTRUCTIONS

- Answer **all** questions.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Write your answer to each question in the space provided.
- Do **not** use an erasable pen or correction fluid.
- If additional space is needed, you should use the lined pages at the end of this booklet; the question number or numbers must be clearly shown.
- Dictionaries are not allowed.

INFORMATION

- The total mark for this paper is **80**.
- The number of marks for each question or part question is shown in brackets [].
- The insert contains the reading texts.

This document has 19 pages. Any blank pages are indicated.

Read Text A, **Learning to watch figure skating**, in the insert and then answer **Questions 1(a)–(e)** on this question paper.

Question 1

- (a) Give the **four** medal events held at the World Figure Skating Championships, according to the text.

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

- (b) **Using your own words**, explain what the text means by the following phrases:

- (i) 'shuffling along' (line 1):

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

- (ii) 'seem a blur' (line 5):

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

- (c) Re-read paragraph 3 ('Once you have ... the overall result.').

Give **two** ways in which the 'free' programme differs from the 'short' programme.

-
- [2]

(d) Re-read paragraphs 5 and 6 ('Ice dance, by ... anxiety-inducing throws.').

(i) Identify **two** restrictions placed on ice dancers, other than the music they may use.

- [2]
- [2]

(ii) Explain how a pairs routine differs from an ice dance routine, according to the text.

..... [3]

..... [3]

..... [3]

(e) Re-read paragraph 1 ('For the majority ... and toe loops.').

Using your own words, explain why many ordinary viewers might find figure skating difficult to follow.

..... [3]

..... [3]

..... [3]

Read Text B, **Skating just to skate**, in the insert and then answer **Question 1(f)** on this question paper.

Question 1

- (f)** According to Text B, why did Alysa Liu decide to stop skating, and why did she return to it?
- You must **use continuous writing** (not note form) and **use your own words** as far as possible.
- Your summary should not be more than 120 words.

Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.

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[Total: 30]

Read Text C, **Never too old, never too late**, in the insert and then answer **Questions 2(a)–(d)** on this question paper.

Question 2

(a) Identify a word or phrase from the text which suggests the same idea as the words underlined:

(i) The writer feared becoming permanently stuck in a state he could not escape from.

..... [1]

(ii) He was drawn to the idea of turning himself into something fired through the air.

..... [1]

(iii) The young skater came back down onto the ice with astonishing softness.

..... [1]

(iv) His awkward way of moving left his coaches puzzled.

..... [1]

(b) Using your own words, explain what the writer means by each of the words underlined:

It wasn't all magic mist and soft landings. Performing three-turns and twizzles inside a swarm of kids led to some bruises (mine, not theirs). In the intermediate class my gangling style bemused coaches who ranged from haughty to delightful.

(i) gangling [1]

(ii) bemused [1]

(iii) haughty [1]

- (c) Use one example from the text below to explain how the writer suggests his feelings as he watched the young skater.

Use your own words in your explanation.

One evening I saw a young man launch himself with the blasé grace of a champion, so high he obscured loudspeakers hung from the roof. Up there he paused long enough to kick up his heels to meet his outstretched hands. My jaw dropped when he finally touched down, light as a kiss.

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..... [3]

(d) Re-read paragraphs 7 and 10.

- Paragraph 7 begins ‘It wasn’t all magic ...’ and is about the writer’s early setbacks and his new skates.
- Paragraph 10 begins ‘I can now attempt ...’ and is about how the writer feels in the air.

Explain how the writer uses language to convey meaning and to create effect in these paragraphs. Choose **three** examples of words or phrases from **each** paragraph to support your answer. Your choices should include the use of imagery.

Write about 200 to 300 words.

Up to 15 marks are available for the content of your answer.

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[Total: 25]

Re-read **Text C, Never too old, never too late**, in the insert and then answer **Question 3** on this question paper.

Question 3

You are a journalist writing for a health and fitness magazine some years after the events described in the text. You decide to write a feature article about the writer and his decision to take up figure skating at the age of 40.

In your article you should explain:

- why he felt he needed to change, and why he rejected the other options open to him
- what he found difficult about learning to skate as an adult, and how he responded to those difficulties
- what skating gives him now, and why he believes it is worth the risk

Write the words of the article.

Base your article on what you have read in **Text C**, but be careful to use your own words. Address each of the three bullets.

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer, and up to 10 marks for the quality of your writing.

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[Total: 25]

Additional Page

If you use the following lined page to complete the answer(s) to any question(s), the question number(s) must be clearly shown.

Lined area for writing answers, consisting of multiple horizontal dotted lines.

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PiAcademy IGCSE Predicted Paper Set 1

FIRST LANGUAGE ENGLISH

PA_0500/1/01

Paper 1 Reading

Predicted Paper — Set 1

INSERT

2 hours

INFORMATION

- This insert contains the reading texts.
- You may annotate this insert and use the blank spaces for planning. **Do not write your answers** on the insert.

Read **Text A**, and then answer **Questions 1(a)–1(e)** on the question paper.

Text A: Learning to watch figure skating

This text is from a sports website, published before the World Figure Skating Championships.

For the majority of us, shuffling along wearing blue plastic skates at Christmas on a town-centre ice rink is about as close as we get to 'figure skating'. But in 1984, 23.95 million people watched Torvill and Dean's iconic Olympic gold-winning Bolero routine, and Britain's love of ice dancing took on new life. The reality is that no matter how many times we see them, the 'pros' whizzing around a rink can seem a blur of twizzles, Besti squats and toe loops.

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In the build-up to the World Figure Skating Championships, BBC Sport is giving you all the help you need to make sure you fully appreciate the beauty, grace and fearlessness of the world-class athletes.

There are four medal events at the Championships: the men's, the women's, the pairs and the ice dance. Once you have grasped this, it makes things slightly easier to follow. The 'short' programme is generally more technical and requires competitors to perform certain selected moves in order to build their score. Then there is the long, or 'free' programme, which gives competitors more flexibility to showcase their strengths with a longer routine. Each competitor performs both, and their scores are added together to give the overall result.

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Got it? Then let us move on. Former British Olympic champion Robin Cousins explains what we should be looking for in a gold medal-winning performance. In the men's event, he says, it is all about the quads: the quadruple jumps, where a skater leaves the ice, spins four times in the air and lands smoothly. 'There are some skaters who can hit five or six in a routine,' Cousins adds, 'but I would much rather see just three perfectly executed quads within a beautiful performance.'

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Ice dance, by contrast, is ballroom dancing on ice. A couple may skate to music with a beat and lyrics, often using contemporary tracks you would recognise from your own playlists. There are no throws, no high lifts, no jumps and certainly no 'death spirals', but there are twizzles and step sequences, and ice dancers must stay no further than two arms' lengths apart. Marks are deducted for falls, interruptions, poor timing with the music, and clothing violations.

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Pairs, however, is choreographed to classical music and judged on the skaters' ability to perform lifts above the male skater's head, side-by-side jumps and anxiety-inducing throws.

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Text B: Skating just to skate

This text is from a newspaper interview with Alysa Liu, the former United States figure skating champion, who stopped competing at the age of 16 and later returned to the sport.

If you had asked Alysa Liu a year and a half ago whether she would be preparing for another figure skating world championships, she would have told you that you were crazy.

Known as the youngest ever US figure skating champion, and the youngest American woman to land a triple axel, Liu was hailed as the rising star who would challenge Russian dominance. But at 16, she decided to walk away. 5

The chance to reflect on her purpose came during the Covid-19 quarantines. When California's ice rinks shut down, her training schedule halted. 'That was my first ever break,' said Liu, who had skated mornings and afternoons seven days a week for years.

With few coaching lessons available, she would lie on the ice and blast music, relishing the freedom to create structure for herself. The isolation gave her mind a sense of peace and curiosity.

'That's when I was thinking: what do I want out of this sport?' Liu recalled. 'I never really had time to stop and think. I was really totally connected with myself.' 10

Among the realisations: she missed her family. Liu grew up as the eldest of five children but she was the only one who skated. Her schedule took her from dormitories to training centres and competitions around the world so often that everything in her memory remains a blur. 'My worry was that I'll have never lived with my family. I knew that if I continued skating, I would never have a chance at home,' she said. 15

The disconnect showed in other ways: a deliberately missed flight to the Colorado training centre, a panicked call to her old coach. When she was younger, her father had mostly overseen the hiring and firing of coaches. This time, she wanted to build her own team.

A ski trip with friends at Lake Tahoe inspired her to reconsider. Gliding down the hill at full speed, Liu realised that she wanted to get back on the ice. She felt she would be a hypocrite if she said she loved skiing but did not love skating. 20

The hip problems she had developed from repeatedly practising triple and quadruple jumps had eased as her body was given time to heal. She would now focus on building stronger muscles and greater stamina, no longer cheating with shortcuts. She could also make time for friends and family.

For almost two years, Liu explored who she was outside the sport. She took her first family holiday to Mexico and went trekking in the Himalayas. She tried tennis, volleyball and basketball, and watched films with her siblings. 25

'It's a satisfying feeling. If there was no one on Earth, I would still skate. As long as there's music, and as long as there's ice and skates, I would still do it,' Liu said.

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Text C: Never too old, never too late

The writer of this personal essay describes how, at the age of 40, he decided to take up figure skating for the first time.

I hit 40 hard. I was in a rut. I needed to get fit or wind up permanently wedged into that rut by middle-age spread. For too many of my peers, their surrender to gravity was apparent in changes of poise, from vertical to slumped, spry to idle. I wanted to stay uprightly mobile for as long as I could. The need wasn't just physical. It had to be something that would launch me from the weekly grind so I wouldn't dwell on my thinning briefcase of enthusiasm.

5

Warming my ego on the fading embers of my youth wouldn't do. I needed to fan them back to life. I knew men who'd been claimed by golf, which had green expanses and technical demands to keep the mind from reality. It was out for me. I'd always been bored by ball games and I was too fond of my wife. What seemed far more interesting was becoming a projectile myself. I'd ice-skated occasionally as a teenager and still had a pair of hockey skates. Why not? As I sharpened them I told myself: 'Never too old; never too late.'

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Then I showed up at the nearest rink and tried to avoid other skaters while restoring my ice legs. In time my fitness and reflexes improved until I could make good speed, a self-made breeze blowing my 40-something cobwebs away. I was skating away from my old self, towards a new me.

Before long, rapid circuits of the rink felt less interesting than what the figure skaters did. Some pirouetted so fast they blurred. What did that feel like from the inside?

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One evening I saw a young man launch himself with the blasé grace of a champion, so high he obscured loudspeakers hung from the roof. Up there he paused long enough to kick up his heels to meet his outstretched hands. My jaw dropped when he finally touched down, light as a kiss.

The skater had been chosen by a talent scout from Disney on Ice to join its South American tour.

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He would spend the next 12 months smothered in sequins and plastic fruit, being paid to leap and spin for open-mouthed crowds in far-flung places. I was twice his age and still rooted to the ice; but I wanted to fly.

Right then I became an aspirational figure skater. Beginner classes were hard on my greying, balding ego. Often the only male student, I towered over children in spangled tutus, glitter on their flushed cheeks. On humid mornings the rink's internal climate came to the party and I found myself careening through swirling mist, dodging a bevy of Tinkerbells.

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It wasn't all magic mist and soft landings. Performing three-turns and twizzles inside a swarm of kids led to some bruises (mine, not theirs). In the intermediate class my gangling style bemused coaches who ranged from haughty to delightful. Then in my first advanced class I tried to leap backwards, flipped sideways and came down hard. X-rays showed the ball joint of my right femur had been driven into the pelvic socket, splitting it in two. Nine months later I returned, strategically padded, to the ice. In the meantime I had found my anti-gravity boots: a remaindered pair of top-drawer figure skates, in aromatic Italian leather and with blades of niobium steel.

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Spinning is exhilarating and exasperating. So many physical factors must be poise-perfect for consistent balance on the tip of one blade as the world circles at 300 revolutions per minute. It's like a revolving amusement park ride, only I ride myself, creating forces so strong it's difficult to reel in a limb. 35

Perhaps because it's practised indoors, figure skating is not generally seen as an extreme sport; though as I found, ice is extremely hard, and it's hard to skate extremely well. But it does have the three attributes proven to allay the effects of ageing: it's social, physical and purposeful. 40

I can now attempt a few aerial moves: the waltz-jump, loop or salchow. When I do, there is a sublime moment at the apogee of my leap when I am freed from all earthly bonds. I become weightless, in body and mind. There is no backing out. Leaping into space over ice at speed and rotating in mid-air, I place my trust in physics and cast myself into the hands of forces beyond my control. That moment is worth all the pain and effort. As grace overcomes gravity, I am serene in flight, confident I will come down lightly, in one piece, grinning like a boy. 45

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