

Please check the examination details below before entering your candidate information

Candidate surname					Other names			
Pearson Edexcel		Centre Number			Candidate Number			
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Tuesday 2 June 2020								
Morning (Time: 2 hours 15 minutes)					Paper Reference 4EA1/01			
English Language A								
Paper 1: Non-fiction Texts and Transactional Writing								
You must have: Extracts Booklet (enclosed)							Total Marks	

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **ALL** questions in Section A and **ONE** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 90.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Quality of written communication, including vocabulary, spelling, punctuation and grammar, will be taken into account in your response to Section B.
- Copies of the *Pearson Edexcel International GCSE English Anthology* may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- You are reminded of the importance of clear English and careful presentation in your answers.

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SECTION A: Reading

Answer ALL questions in this section.

You should spend about 1 hour and 30 minutes on this section.

The following questions are based on Text One and Text Two in the Extracts Booklet.

Text One: *If a story moves you, act on it*

1 From lines 1–2, select **two** words or phrases that describe the writer’s feelings.

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.....

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.....

(Total for Question 1 = 2 marks)

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2 Look again at lines 13–21.

In your own words, explain what the writer thinks about storytelling.

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(Total for Question 2 = 4 marks)



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Text Two: *The Danger of a Single Story*

Remind yourself of the extract from *The Danger of a Single Story* (Text Two in the Extracts Booklet).

- 4** How does the writer, Chimamanda Ngozi Adichie, use language and structure **in Text Two** to convey her thoughts and opinions?

You should support your answer with close reference to the extract, including **brief** quotations.

(12)

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(Total for Question 4 = 12 marks)



Question 5 is based on both Text One and Text Two from the Extracts Booklet.

5 Compare how the writers present their ideas and perspectives about storytelling.

Support your answer with detailed examples from both texts, including **brief** quotations.

(22)

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(Total for Question 5 = 22 marks)

TOTAL FOR SECTION A = 45 MARKS



SECTION B: Transactional Writing**Answer ONE question in this section.****You should spend about 45 minutes on your chosen question.****Begin your answer on page 15.****EITHER****6** 'Important lessons I have learned in my life.'

You have been asked to deliver a speech to your peers on this topic.

Your speech may include:

- what lessons you have learned
- how the things that you learned have affected or influenced you
- any other points you wish to make.

Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.

(Total for Question 6 = 45 marks)**OR****7** Your local/school library wants to encourage young people to read more. Write the text of a leaflet explaining the benefits of reading.

Your leaflet may include:

- the different ways in which reading can help people
- the reasons why young people may not spend much time on reading
- any other points you wish to make.

Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.

(Total for Question 7 = 45 marks)

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 6 ☒ Question 7 ☒

Area with horizontal dotted lines for writing answers.



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TOTAL FOR SECTION B = 45 MARKS
TOTAL FOR PAPER = 90 MARKS



Pearson Edexcel International GCSE

Tuesday 2 June 2020

Morning (Time: 2 hours 15 minutes)

Paper Reference **4EA1/01**

English Language A

Paper 1: Non-fiction Texts and Transactional Writing

Extracts Booklet

Do not return this Extracts Booklet with the Question Paper.

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P 6 2 5 9 6 A



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SECTION A: READING

Read the following extracts carefully and then answer Section A in the Question Paper.

Text One: *If a story moves you, act on it*

In this speech, the writer, Sisonke Msimang, presents her thoughts and opinions about storytelling.

Earlier this year I was informed that I would be doing a TED Talk¹. So I was excited, then I panicked, then I was thrilled, then I was terrified. In between all of this, I started to do my research and I was Googling Chimamanda Ngozi Adichie. How many of you know who that is?

I was Googling her because she always has important and interesting things to say. And the searches kept leading me to her talk on the dangers of a single story, on what happens when we have a solitary lens through which to understand certain groups of people, and it is the perfect talk. It's the talk that I would have given if I had been famous first. 5

You know, like, she's African and I'm African, and she's a storyteller and I'm a storyteller, so I really felt like it's my talk But I decided that I should probably write my own TED Talk, and I'm here to talk about my own observations about storytelling. 10

Since Adichie gave that talk, there has been a boom in storytelling. Stories are everywhere, and if there was a danger in the telling of one tired old tale, then I think there has got to be lots to celebrate about the flourishing of so many stories and so many voices. 15

You can download stories at the touch of a button or the swipe of a screen. You can listen to a podcast about what it's like to grow up in Kolkata. You can hear an indigenous man in Australia talk about the trials and triumphs of raising his children in dignity and in pride. Stories make us fall in love. They heal rifts and they bridge divides but stories don't necessarily make the world a better place. 20

Stories can create an illusion of solidarity. There is nothing like that feel-good factor you get from listening to a fantastic story where you feel like you climbed that mountain, right, or that you befriended that death row inmate. But you didn't. You haven't done anything. Listening is an important but insufficient step towards social action. 25

I think often we are drawn towards characters and protagonists who are likable and human. And this makes sense, of course, right? Because if you like someone, then you care about them. But the opposite is also true. If you don't like someone, then you don't care about them. And if you don't care about them, you don't have to see yourself as having a moral obligation to think about the circumstances that shaped their lives. 30

I learned this lesson when I was 14 years old. I learned that actually, you don't have to like someone to recognize their wisdom, and you certainly don't have to like someone to take a stand by their side. So my bike was stolen while I was riding it – which is possible if you're riding slowly enough, which I was.

One minute I'm cutting across this field in the Nairobi neighborhood where I grew up, and it's like a very bumpy path. 35



And so I'm slowly pedaling, and all of a sudden, I'm on the floor. I look up, and there's this kid pedaling away and he's about 11 or 12 years old, and I'm on the floor, and I'm crying because I saved a lot of money for that bike. Instinct steps in, and I start screaming, "Mwizi, mwizi!" which means "thief" in Swahili. And all of these people come out and they start to give chase. This is Africa, so mob justice in action. Right? And I round the corner, and they've caught him. The suspect has been apprehended, and they make him give me my bike back, and they also make him apologize. And we stand there facing each other, and he says sorry, but he looks at me with this unbridled fury. He is very, very angry. And it is the first time that I have been confronted with someone who doesn't like me simply because of what I represent. He looks at me with this look as if to say, "You, with your shiny skin and your bike, you're angry at me?"

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So it was a hard lesson that he didn't like me, but you know what, he was right. I was a middle-class kid living in a poor country. I had a bike, and he barely had food. There are a million angry-boy-on-a-bike stories and we can't afford to ignore them simply because we don't like their protagonists.

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So a few concluding thoughts on what audiences can do. The world would be a better place, I think, if audiences were more curious and asked more questions about the social context that created those stories that they love so much. And I think audiences should demand more buttons on their favorite websites, buttons for example that say, "If you liked this story, click here to support a cause your storyteller believes in." And then lastly, I think that audiences can make the world a better place by switching off their phones, by stepping away from their screens and stepping out into the real world.

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Thank you.

¹*TED Talk*: speeches that have been recorded on a range of topics.

Text Two: From *The Danger of a Single Story*

In this speech, the writer, Chimamanda Ngozi Adichie, speaks about the power of storytelling.

I'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books.

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I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: all my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out.

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Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to. ...

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books.

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But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

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Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: it saved me from having a single story of what books are.

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I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

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Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

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Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called

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my “tribal music”, and was consequently very disappointed when I produced my tape of Mariah Carey.

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She assumed that I did not know how to use a stove.

What struck me was this: she had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals. ...

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So, after I had spent some years in the U.S. as an African, I began to understand my roommate’s response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide’s family. ...

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But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleeing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

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I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then, I was overwhelmed with shame. I realized that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.

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So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become. ...

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.

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The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind. “They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained.”

I would like to end with this thought: that when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.

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Source information:

Text One: https://www.ted.com/talks/isonke_msimang_if_a_story_moves_you_act_on_it/transcript?language=en

Image 1: © AFP/Stringe/Getty Images

Text Two: adapted from *The Danger of a Single Story*, Chimamanda Ngozi Adichie

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