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Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

Pearson Edexcel International GCSE

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.

Turn over ▶

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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: *Miniature Miracles*

1 From lines 6–7, select **two** words or phrases that show what Willard Wigan has gained from his work.

1 .....

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2 .....

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(Total for Question 1 = 2 marks)

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2 Look again at lines 8–21.

In your own words, describe Willard Wigan's childhood.

(Total for Question 2 = 4 marks)

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3 From lines 38–53, explain what we learn about Willard Wigan and his work.

You may support your points with **brief** quotations.

(Total for Question 3 = 5 marks)

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Text Two: *Young and dyslexic? You've got it going on*

Remind yourself of the extract *Young and dyslexic? You've got it going on* (Text Two in the Extracts Booklet).

4 How does the writer, Benjamin Zephaniah, use language and structure **in Text Two** to interest and engage the reader?

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

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(Total for Question 4 = 12 marks)

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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 the experiences described.

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

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(Total for Question 5 = 22 marks)

TOTAL FOR SECTION A = 45 MARKS

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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 Write the text for a leaflet aimed at school students which offers advice on how to deal with bullying.

Your leaflet may include:

- the different forms that bullying may take
- strategies for combating bullying
- 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 A museum is planning to open a new exhibition called 'Life in the Twenty-First Century'.

Write a letter to the museum director explaining what items you think should be displayed and why.

Your letter may include:

- the items you would recommend for display and your reasons for selecting them
- what these items tell us about modern life
- 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 y hange your mind, put a line through the box ☒ and then indicate your new question with a ss ☒.

Chosen question number: **Question 6** ☐ **Question 7** ☐

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

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Pearson Edexcel International GCSE

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.

Total Marks

Turn over ▶

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SECTION A

READING

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

Text One: *Miniature Miracles*

In this extract, the writer describes the early life and work of the artist Willard Wigan.



Many dyslexics have a remarkable ability to think outside the box; but artist Willard Wigan puts a twist on out-of-the-box thinking by crafting micro sculptures so tiny that many of them could fit *inside* a box — a very small box. Wigan's art pieces often occupy the eye of a needle or the head of a pin. They are so small that they can only be seen with the help of a high-powered microscope.

His creativity and unique perspective have earned him respect, appreciation, fame, and, well, a lot of money.

The respect and appreciation have been a long time in coming, considering that as a schoolboy growing up in 1960s Birmingham, England, he was ridiculed by teachers and peers alike for not being able to read. No one talked about dyslexia in those days, and so young Willard's learning problems went undiagnosed, and his teachers told him that he was stupid and would never amount to anything. They paraded him in front of the classroom, and when he could not do the work, one of his teachers pointed to him and explained to the class that "Willard is an example of failure."

And so, at just 5 years old, Willard began to seek refuge from school and his unsympathetic teachers in a shed in the garden. There he created his own worlds where he did not feel so small. It was in this shed where ants were his friends and his micro

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sculpting began. Young Willard worried that the ants were homeless, and so he bui them tiny apartments to live and play in. And then he made teeny-tiny hats and shoe the ants. He also sculpted micro versions of his teachers. "They made me feel small, so I wanted to make them look small," he says.

Wigan continued to sculpt miniatures from whatever he could find — splinters of wood, tiny pieces of glass, a single fibre from a shirt. His mother encouraged him to sculpt smaller and smaller pieces. She told him, "The smaller your work, the bigger your name." But first, Wigan needed to find a way to make a living, which was complicated by his dyslexia, and his lack of schooling and reading and writing skills. "I couldn't go to any place where I would have to read or write. I used to carry round a bandage to put over my hand if I had to fill in a form," he says.

As an adult, Wigan worked in a factory for two decades before making a name for himself. During that time, he sculpted at night, working on his miniatures. He also worked on being still and quieting his body — a must for his miniature sculptures.

Wigan has turned the pieces of a crushed-up grain of sand into a polar bear; a bit of a nylon tag into the astronaut Buzz Aldrin; and the end of a matchstick into the royal couple Prince Edward and Sophie Rhys-Jones, which he entitled, "Edward and Sophie: The Perfect Match." He's also crafted Peter Pan, Wendy, Tinker Bell, John and Michael on the tip of a fishing hook, and Alice, the March Hare, and the Mad Hatter at a tea party. All characters from books he would struggle to read.

Wigan didn't let his dyslexia stop him from succeeding in life and he turned his teachers' taunts into a challenge: to turn "nothing" into something very special. He was presented with an award by the Prince of Wales who told Wigan that his work was "phenomenal", and for the person who grew up hearing that he was a failure, "a moment like that means everything," Wigan says. Other praise for Wigan's work follows along the same lines, with some even calling it "The eighth wonder of the world".

While working under a microscope using homemade tools proves to be a frustrating challenge, Wigan continues the gruelling process of creating his work because of the reaction he gets after someone views his finished pieces. He likes to see the look of awe in their faces; this "wow" factor means a lot to Wigan, especially after being told he would amount to nothing. "Now I'm showing how big nothing is," he says. Not only is he showing how big nothing is, Wigan is also showing a different way of viewing art, and perhaps even giving people in the technology and medical fields a method of working microscopically. Scientists are often baffled at Wigan's ability to sculpt at the microscopic level and look at his techniques as something that might ultimately save lives or advance technology.

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Text Two: *Young and dyslexic? You've got it going on*

In this article, Benjamin Zephaniah describes his experience of dyslexia.

As a child I suffered, but learned to turn dyslexia to my advantage, to see the world more creatively. We are the architects, we are the designers.

I'm of the generation where teachers didn't know what dyslexia was. The big problem with the education system then was that there was no compassion, no understanding and no humanity. I don't look back and feel angry with the teachers. The ones who wanted to have an individual approach weren't allowed to. The idea of being kind and thoughtful and listening to problems just wasn't done: the past is a different kind of country.

At school my ideas always contradicted the teachers'. I remember one teacher saying that human beings sleep for one-third of their life and I put my hand up and said, "If there's a God isn't that a design fault? If you've built something, you want efficiency. If I was God I would have designed sleep so we could stay awake. Then good people could do one-third more good in the world."

The teacher said, "Shut up, stupid boy. Bad people would do one-third more bad." I thought I'd put in a good idea. I was just being creative. She also had a point, but the thing was, she called me stupid for even thinking about it.

I remember a teacher talking about Africa and the 'local savages' and I would say, 'Who are you to talk about savages?' She would say, "How dare you challenge me?" – and that would get me into trouble.

Once, when I was finding it difficult to engage with writing and had asked for some help, a teacher said, 'It's all right. We can't all be intelligent, but you'll end up being a good sportsperson, so why don't you go outside and play some football?' I thought, "Oh great", but now I realise he was stereotyping me.

I had poems in my head even then, and when I was 10 or 11 my sister wrote some of them down for me. When I was 13 I could read very basically but it would be such hard work that I would give up. I thought that so long as you could read how much the banknote was worth, you knew enough or you could ask a mate.

I got thrown out of a lot of schools, the last one at 13. I was expelled partly because of arguing with teachers on an intellectual level and partly for being a rude boy and fighting. I didn't stab anybody, but I did take revenge on a teacher once. I stole his car and drove it into his front garden. I remember him telling us the Nazis weren't that bad. He could say that in the classroom. When I was in borstal I used to do this thing of looking at people I didn't want to be like. I saw a guy who spent all his time sitting stooped over and I thought, 'I don't want to be like that,' so I learned to sit with a straight back. Being observant helped me make the right choices.

A high percentage of the prison population are dyslexic, and a high percentage of the architect population. If you look at the statistics, I should be in prison: a black man brought up on the wrong side of town whose family fell apart, in trouble with the police when I was a kid, unable to read and write, with no qualifications and, on top of that, dyslexic. But I think staying out of prison is about conquering your fears and finding your path in life.

When I go into prisons to talk to people I see men and women who, in intelligence and other qualities, are the same as me. But opportunities opened for me and they missed

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theirs, didn't notice them or didn't take them.

I never thought I was stupid. I didn't have that struggle. If I have someone in front of me who doesn't have a problem reading and writing telling me that black people are savages I just think, "I'm not stupid – you're the one who's stupid." I just had self-belief.

For my first book I told my poems to my girlfriend, who wrote them down for me. It really took off, especially within the black community. I wrote 'wid luv' for 'with love'. People didn't think they were dyslexic poems, they just thought I wrote phonetically.

At 21 I went to an adult education class in London to learn to read and write. The teacher told me, "You are dyslexic," and I was like, "Do I need an operation?" She explained to me what it meant and I suddenly thought, "Ah, I get it. I thought I was going crazy."

I wrote more poetry, novels for teenagers, plays, other books and recorded music. I take poetry to people who do not read poetry. Still now, when I'm writing the word 'knot', I have to stop and think, "How do I write that?" I have to draw something to let me know what the word is to come back to it later. If I can't spell 'question' I just put a question mark and come back to it later.

When I look at a book, the first thing I see is the size of it, and I know that's what it's like for a lot of young people who find reading tough. When Brunel University offered me the job of professor of poetry and creative writing, I knew my students would be officially more educated than me. I tell them, "You can do this course and get the right grade because you have a good memory – but if you don't have passion, creativity, individuality, there's no point." In my life now, I find that people accommodate my dyslexia. I can perform my poetry because it doesn't have to be word perfect, but I never read one of my novels in public. When I go to literary festivals I always get an actor to read it out for me. Otherwise all my energy goes into reading the book and the mood is lost.

If someone can't understand dyslexia it's their problem. In the same way, if someone oppresses me because of my race I don't sit down and think, "How can I become white?" It's not my problem, it's theirs and they are the ones who have to come to terms with it.

If you're dyslexic and you feel there's something holding you back, just remember: it's not you. In many ways being dyslexic is a natural way to be.

What's unnatural is the way we read and write. If you look at a pictorial language like Chinese, you can see the word for a woman because the character looks like a woman. The word for a house looks like a house. It is a strange step to go from that to a squiggle that represents a sound.

So don't be heavy on yourself. And if you are a parent of someone with dyslexia don't think of it as a defect. Dyslexia is not a measure of intelligence: you may have a genius on your hands. Having dyslexia can make you creative. If you want to construct a sentence and can't find the word you are searching for, you have to think of a way to write round it. This requires being creative and so your 'creativity muscle' gets bigger.

Kids come up to me and say, "I'm dyslexic too," and I say to them, "Use it to your advantage, see the world differently. Us dyslexic people, we've got it going on – we are the architects. We are the designers." It's like these kids are proud to be like me and if that helps them, that is great. I didn't have that as a child. I say to them, "Bloody non-dyslexics … who do they think they are?"

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Source information:

Text One adapted from *Willard Wigan, Artist & Member of the Most Excellent Order of the British Empire,* The Yale Center for Dyslexia & Creativity

Image 1: NBC/Contributor

Text Two adapted from *Young and dyslexic? You've got it going on*. Benjamin Zephaniah