

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel International GCSE (9–1)

Friday 23 May 2025

Morning (Time: 2 hours 15 minutes) **Paper reference** **4EA1/01**

English Language A

PAPER 1: Non-fiction Texts and Transactional Writing

You must have:
Source 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.*
- Plan your answers in the lined spaces provided. Plans will not be marked unless no other response is provided.

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 Source Booklet.

Text One: *Dance Delight*

- 1 From lines 1–4, select **two** words or phrases that describe how people reacted to Rose dancing in the park.

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(Total for Question 1 = 2 marks)

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2 Look again at lines 17–28.

In your own words, describe Rose's experiences on the dance show.

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(Total for Question 2 = 4 marks)



3 From lines 29–40, explain what we learn about Rose’s time at school.

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

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(Total for Question 3 = 5 marks)





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(Total for Question 4 = 12 marks)



Question 5 is based on both Text One and Text Two from the Source 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



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 'In our lives, there are certain people or things that inspire us.'

Write the text for a speech on this topic to be delivered to your peers.

Your speech may include:

- who or what may inspire you or others
- the ways in which being inspired can benefit us
- 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 'Our years at school should be the happiest time of our lives.'

Write a guide for staff at schools suggesting ways in which they can make school life a positive experience for their students.

Your guide may include:

- what is offered in terms of subjects, activities, facilities
- the attitudes and/or approaches that should be encouraged
- 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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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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Source Booklet

Do not return this Booklet with the question paper.

Turn over ►

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SECTION A

READING

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

Text One: *Dance Delight*

In this extract, the journalist, Emine Saner, writes about her meeting with Rose Ayling-Ellis, who is deaf.



When she was a small child, the actress Rose Ayling-Ellis was once so delighted to be at the park, she excitedly climbed on to a bench. People stopped and watched as she started dancing. Unable to resist her infectious happiness, they clapped and cheered along.

Two decades later, millions more were clapping and cheering as Ayling-Ellis and her partner became champions of the tv show *Strictly Come Dancing*¹.

5

Ayling-Ellis, the show's first deaf contestant, had to work harder than anyone else, although the effort never seemed laboured. She is a beautiful dancer, light and agile and emotive. She radiates pure joy.

'I was so shocked,' says Ayling-Ellis of the moment her name was announced, when we spoke by Zoom, joined by a sign-language² interpreter the morning after the final. She is tired and happy but she says it hasn't really sunk in yet.

10

Ayling-Ellis, 27, was always a favourite to win. Her acting skills – she's in the tv drama *EastEnders* – are a given, but the way her body responds to the music, when she cannot really hear it, is extraordinary. One dance was a powerful, celebratory routine that featured a silent section halfway through, in tribute to the deaf community.

15

She counts the steps out in her head and repeats them over and over until they are committed to muscle memory. Learning the choreography³ is difficult for a hearing person; for Ayling-Ellis, it must have been a giant task. There have been days, she says, when she has struggled. 'But my partner is such a good teacher, and he's really adapted to the way I learn, rather than making me learn it in his way.' 20

Being on the show, she says, has 'been life-changing. I try not to think about it ending because it makes me feel really sad.' She has had lots of messages from deaf people, and parents of deaf children, who have said how much watching her has meant to them. 'That's made me quite emotional,' she says. 25

She is thrilled that appearing on *Strictly* has challenged perceptions. 'Hopefully, it will change the way deaf people are perceived. I'm glad that it's happening. We've been fighting for so long.'

At Ayling-Ellis's school, there were only a few deaf students. 'I didn't get bullied, I still had a good time at school but I had to fight for my education,' she says. 'They only had three notetakers, and the deaf children were in different classes, so most of them went to a classroom with no interpreter, no notetaker. Unfortunately, that's a normal life for many deaf children – they are in mainstream schools with no access. My mum really fought to make sure I had a notetaker and interpreter with me at all times. I was lucky.' 30

Ayling-Ellis remembers realising for the first time she was different from others around her, when she was around four. 'In nursery, we had this special deaf unit. I remember playing with other deaf kids, and looking out the window and it was all the hearing children outside. I thought, 'Why am I not over there? Why am I in here?' But I never thought: 'I wish I could hear.' Because I knew if I was hearing, I'd be a completely different person.' 35 40

'I still believe that I wouldn't have the life experience that I have if I could hear. I'd just be really normal.' She laughs. 'I don't want to be normal – that's boring.'

Being part of the deaf community 'is very special,' she says. 'It is the one place I can be where I fully understand everything. In the hearing world, I'm constantly having to lip-read and trying to understand what's going on. Sign language is so beautiful. It gives you a strong identity, something to be very proud of – the community, the culture. I love the deaf community.' 45

Did she grow up thinking there was anything she couldn't do? 'I grew up knowing there's always a way around things,' she says, smiling. 'I just always knew that other people think I can't do it, and that was a bigger barrier for me.' She has, with each joyous step, proved what she's capable of. 'It means so much, and I know it means a lot for the deaf community, and for anybody who feels a bit different. Never think that you can't do things, because they are achievable when you are given the opportunity.' 50

¹ *Strictly Come Dancing*: a popular UK television dance show in which celebrities, paired with professional dance partners, compete against each other

² *sign language*: a visual way of communicating using gestures, movements and facial expressions

³ *choreography*: the sequence of steps in a dance

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. 5

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." 10

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. 15

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 sportsman, so why don't you go outside and play some football?' I thought, "Oh great", but now I realise he was stereotyping me. 20

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. 25

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. 30 35

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. 40



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 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. 45

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. 50

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. 55

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. 60
65

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. 70

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. 75

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. 80

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?" 85



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Source information:

Text One adapted from Strictly exclusive! Winner Rose Ayling-Ellis on the glitterball, Giovanni and the joy of being deaf, The Guardian 2021 (www.theguardian.com/lifeandstyle/2021/dec/19/strictly-exclusive-winner-rose-ayling-ellis-on-the-glitter-ball-giovanni-and-the-joy-of-being-deaf)

Image One: © Comic Relief / Contributor / Getty Images

Text Two adapted from Young and dyslexic? You've got it going on, Benjamin Zephaniah, The Guardian, 02/10/2015, as adapted from Creative, Successful, Dyslexic: 23 High Achievers Share Their Stories, edited by Margaret Rooke, 2015. Reproduced by permission of Jessica Kingsley Publishers.