

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)

Tuesday 5 November 2024

Morning (Time: 2 hours 15 minutes) **Paper reference 4WEA1/01**

English Language A (Modular)

UNIT 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.*

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 Source Booklet.

Text One: *Stereotyping in sport*

1 From lines 1–4, select **two** words or phrases that describe Amazin LeThi.

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(Total for Question 1 = 2 marks)

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3 From lines 31–42, describe Amazin LeThi’s experiences within the world of sport.

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

(Total for Question 3 = 5 marks)



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

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

- 4** How does the writer, Chimamanda Ngozi Adichie, use language and structure in **Text Two** to create interest in her ideas?

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

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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 'Schools should do all that they can to ensure that no student faces discrimination.'

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

Your speech may include:

- issues that might cause discrimination in schools
- what schools should do to prevent discrimination
- 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 team is made up of individuals, but they must work together to achieve success.'

Write a guide offering advice on how to achieve success as a team.

Your guide may include:

- how team members can contribute in a positive way
- attitudes and/or actions that should be avoided by team members
- 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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TOTAL FOR SECTION B = 45 MARKS
TOTAL FOR PAPER = 90 MARKS



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Do not return this Booklet with the question paper.

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SECTION A

READING

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

Text One: Stereotyping in sport

In this extract, the writer, Natalie Morris, looks at the experiences of Amazin LeThi and how she has dealt with the serious issues caused by stereotyping in sport.



Racial stereotyping is a big problem in sport and can have a huge impact on someone's life. Vietnamese bodybuilder, Amazin LeThi, was bullied mercilessly for being the only Asian person involved in sport growing up.

She says discrimination and racial stereotypes are preventing Asian women like her from taking part in physical activity – and it is having a damaging effect on their health.

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The bodybuilder and author was born in Vietnam. She was adopted from an orphanage as a baby and brought to Australia to live with her new family for the first few years of her life, before later moving to Europe, where she now divides her time between the UK and the USA.

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She says growing up in Australia was an incredibly hostile environment as an ethnic minority, and she experienced bullying from kids at school, people in the community and even teachers.

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'I must have been seven years old,' Amazin recalls. 'One teacher made me stand up in front of the whole class – I was the only Asian child in the class – and they used me to illustrate an example of what failure looks like. All the kids just laughed.

'The teacher then threw the blackboard eraser and I remember it hitting me.

'I remember thinking in that moment – I will never be humiliated like that ever again, and I never want anyone else to experience that humiliation.'

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This is when Amazin found sport. Throwing herself into physical activity provided an outlet from the pain she felt at being singled out and persecuted. But the team environment wasn't exactly welcoming.

'I needed to find something with a sense of community. I found that in team sports initially,' Amazin explains. 'I loved playing all kinds of team sports.

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'A lot of people, when they do sports, they feel safe in a team. A team provides unity and support. But I felt very unsafe in a team sport environment. I was the only Asian kid on my teams, and that racism and hostility that I had felt all through my life very much spilled over into the world of sport.'

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Amazin fell victim to the damaging stereotypes about Asian people in sports. It was assumed that she wouldn't fit in in athletic environments, that she wouldn't be any good at sports, that she would never achieve anything.

'We are seen as very nerdy, very geeky, very studious,' says Amazin. 'So, we can't be good at sports – we can't be fast, we can't be strong.

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'I loved athletics, but I was bullied by my teammates. I loved sprinting, but I was pulled aside by my coach and told that I was slowing the team down, that Asian people aren't very good at fast sports, and he told me to try out for long-distance running instead because that will suit my physique.'

For Amazin, the use of archaic¹ racial stereotypes about east Asians pushed her out of an environment that she loved and made her feel completely unwelcome. With team sports off the table, Amazin returned to her first love: weight training. 40

She first began training with weights when she was just six years old and attended gyms from the age of eight. It wasn't the ideal environment for a little girl – it was almost entirely dominated by adult men – but Amazin loved lifting weights and felt at home there, despite the hostility she had to deal with. 45

'Learning to navigate these white, male-dominated spaces at such a young age really gave me an edge, and I still carry so much of that with me today,' explains Amazin.

'I wanted to compete at a high level so I could continue to break down stereotypes about Asian women and what we can achieve. There were no Asian women bodybuilding at the time, and I wanted to show that it can be done, that we can do more than what your stereotypes expect of us.' 50

Amazin became the first internationally published Vietnamese health and fitness author, and she is so happy to be able to show that east Asian women do belong in these spaces, and convey just how important fitness and sport are for everybody or every ethnicity. 55

As a young adult, Amazin ended up homeless for a number of years and she says the racial discrimination and bullying she had experienced led to a deep depression.

Amazin says sport got her through it. Immersing herself in bodybuilding gave her something to focus on, something to work towards. She says it made her realise just how useful sport can be in helping people get through hardship. 60

'Sport is not just about being competitive, it's about learning those unique skills that help us to thrive in difficult situations. Goal-setting, learning to push past pain, resilience in the face of defeat and learning to pick yourself up when you fall back down.'

It wasn't easy for Amazin to pull herself back but now she's at a point where she is able to share her story – and she knows how important that is. 65

¹archaic: old-fashioned

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 fleecing 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://metro.co.uk/2020/03/04/racism-damaging-stereotypes-preventing-east-asian-people-taking-part-sport-12333557/?ito=cbshare>

Image One: © Astrid Stawiarz / Getty Images

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