



GCE A LEVEL

A700U30-1



S25-A700U30-1



FRIDAY, 13 JUNE 2025 – MORNING

ENGLISH LANGUAGE – A level component 3
Creative and Critical Use of Language

1 hour 45 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **either** Question 1 **or** Question 2.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Each question carries 80 marks.

The number of marks is given in brackets at the end of each question or part-question. As a guide, you are advised to spend 40 minutes each on task (a) and task (b) and 25 minutes on task (c).

You are reminded that assessment will take into account the quality of written communication used in your answers.

Answer **either** Question 1 **or** Question 2. Each question has three parts. Answer **all** parts.

Either,

1. In this extract, a journalist describes the thinking behind changes in the design of playgrounds.

Learning the ropes: why Germany is building risk into its playgrounds

Towering over a playground on the outskirts of Berlin, the Triitopia climbing frame is the kind to cause worry in any anxious parent.

Children aged six and upwards wind their way through four stacked steel-wire buckyballs and scramble up dangling rope ladders until they reach a platform about 10 metres above the forest floor.

If this looks risky, that is the point. Playgrounds, a growing number of educators argue, must stop striving for absolute safety and instead create challenging microcosms that teach children to navigate difficult situations even if the consequence is the odd broken bone.

“Playgrounds are islands of free movement in a dangerous motorised environment,” says Professor Rolf Schwarz, who advises councils and playground designers. “If we want children to be prepared for risk, we need to allow them to come into contact with risk.”

One influential study found that children who had improved their motor skills in playgrounds at an early age were less likely to suffer accidents as they got older.

The maker of the climbing tower argues that “Children may feel insecure when they first climb in our nets, but this is actually what makes the structures even safer. Because when you are feeling insecure, you are also extra careful.”

“When we design new playground structures, we try to build in challenges: an obstacle, for example, that a child may fail to overcome the first nine times but then manages at the tenth attempt. The aim is to allow the greatest amount of freedom while guaranteeing the greatest amount of safety.”

Germany’s dizzying climbing towers, wobbly bridges, lopsided steps and tree-tall climbing frames could soon become blueprints for playgrounds in Britain.

“We are seeing a slow shift in attitudes,” says David Ball, a professor of risk management at Middlesex University. “There’s a realisation that playgrounds have become too sanitised: if you look at them only as a series of potential hazards, you are missing something important.”

The Guardian.com Philip Oltermann (Oct 2021)

Complete tasks (a), (b) and (c).

- (a) Write an article for your school magazine weighing up the pros and cons of attempts to remove risk from teenagers’ lives. Aim to write approximately 300 words. [30]
- (b) Write an extract from a short story set in a playground. Aim to write approximately 300 words. [30]
- (c) Choose **one** of the tasks you have produced and write a commentary analysing and evaluating your language use. Comment particularly on your use of language features and their effectiveness in relation to the context given in either part (a) or part (b). [20]

Or,

2. In these two extracts from a novel, the unnamed central character becomes aware of her talent to sing. In the first extract, she sings at school. In the second, she is unexpectedly invited to sing in a nightclub.

Usually I performed with one hand on the piano, facing out, because that's how the girls did it in the movies, but on this occasion the desire to try to sing in harmony with that delicate melody – to match Mr Booth's way of playing it, not just to 'belt it out' but to create a real feeling – made me instinctively turn inwards and, when I did, I saw that Mr Booth was crying, very softly, but certainly crying.

The piano player looked up at me hopefully and grabbed my wrist: "Hey, sister. You sing?" He nodded at the sheet music and passed a weary hand over the ebony sheen of his bald head. "You know it? From 'Gypsy'?"

His elegant fingers were to the keyboard and I was singing the opening bars, the famous preamble. I rested a hand on the piano, turned in towards it, closed my eyes, and I can remember thinking I was starting small, at least, that's what I consciously intended to do – to start small and keep it small – singing under the notes so as not to be noticed, out of the old shyness.

But I was a natural, wasn't I? Surely I was, despite everything? And now I found I couldn't stay small, my eyes stayed closed but my voice lifted and kept lifting, I got louder and louder, I did not feel I had control of it, exactly. It was something I'd released that now rose up and away and escaped my reach. I felt I had everyone in the room. I could turn time into musical phrases, into beats and notes, slowing it down and speeding it up, controlling the time of my life, finally, at last, here on a stage.

It was over. If there had been riotous clapping I couldn't hear it any longer. I only felt the piano player patting me, two quick pats, on my back.

Swing Time, Zadie Smith (2016)

Complete tasks (a), (b) and (c).

- (a) Write a news report for a local paper about an act of courage or skill. Aim to write approximately 300 words. [30]
- (b) Write a blog about a personal achievement. Include details of the circumstances, study or practice that led to success. Aim to write approximately 300 words. [30]
- (c) Choose **one** of the tasks you have produced and write a commentary analysing and evaluating your language use. Comment particularly on your use of language features and their effectiveness in relation to the context given in either part (a) or part (b). [20]

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