



# **AQA qualification support**

**A-level Creative Writing**

**Preparing to Teach**

**Specification and Specimen Units**

**BOOKLET 2**

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## 2 Specification at a glance

### AS Examinations

#### Unit 1 – CREW1

##### Writing On Demand

40% of AS, 20% of A-level

2 hour written examination

60 marks

Students will answer two questions from a choice of four. Both will involve the production of texts based on practical writing scenarios.

Available June only

#### Unit 2 – CREW2

##### Exploring Creative Writing

60% of AS, 30% of A-level

Coursework, internally assessed and externally moderated by AQA

90 marks

Students will submit two creative pieces of work (max 3000 words) and a reflective commentary (max 1500 words)

Available June only

AS  
Award  
1751

### A2 Examinations

#### Unit 3 – CREW3

##### From Reading to Writing

20% of A-level

3 hour written examination

60 marks

Students will answer two questions based on their selection of one stimulus text from a choice of five.

Available June only

#### Unit 4 – CREW4

##### The Writing Portfolio

30% of A-level

Coursework, internally assessed and externally moderated by AQA

90 marks

Students will produce a portfolio of creative work (max 4000 words or equivalent) and a full reflective commentary (max 2000 words), with bibliography and evidence of redrafting.

Available June only

A-level  
Award  
2751

$$\boxed{\text{AS}} + \boxed{\text{A2}} = \boxed{\text{A-level}}$$

# 3 Subject content

## Introduction

This A-level makes Creative Writing available in the secondary curriculum in the same way that other creative art forms such as music, art and design, dance, and drama are available. It allows aspiring writers to trace a route through school/college on to higher education and beyond into professional practice within the creative industries, just as it is possible for aspiring actors, musicians and artists to do. It allows students who have enjoyed creative writing at GCSE to progress without necessarily intending to study the subject at degree level. It also offers interesting possibilities to adults who are re-entering study after a break.

This qualification complements (so does not replicate) English Language and/or Literature study. It is accessible to students not necessarily interested in language theory or literary criticism, including those focused on entirely different subject areas such as science, languages or humanities. The Assessment Objectives are modelled to some extent on other creative arts at A-level but are also informed by the principles operating within higher education, where rigorous and successful schemes of monitoring individual creative work have been devised.

Courses based on this specification will require the study and production of different types of creative and professional writing, defined here as different *forms*. There are four distinct forms, all of which can be produced for a range of different *media*.

Students may write in: **prose fiction, prose non-fiction, poetry or script**; for: **page, performance, radio, screen or digital media**.

**In this specification the following definitions apply:**

**Form:** a type of writing: prose fiction, prose non-fiction, poetry or script.

**Genre:** a sub-division of one of the types of writing above, usually defined by content or

technique: e.g. short story, travel article, sonnet, screenplay.

**Medium:** the route through which the writing is received: page, performance, radio, screen or digital media.

Creative Writing should not be seen solely as the production of literary texts; so while students could indeed write stories, poems and plays, they might equally produce journalism, creative non-fiction and web content.

This course encourages the developmental stages of creative work in a whole range of written forms and genres, and allows students to explore how writing is crafted in order to express individual visions. It balances the teaching of various aspects of craft with an exploration of how personal preoccupations can be given their own voice and communicated effectively. This process of discovery will inevitably examine and refer to published examples, developing students' critical and analytical skills, in order to apply them to their own work.

**This A-level in Creative Writing expects students to:**

- **write** regularly in a range of forms and genres in order to explore writing styles and develop technical control
- **read** widely and critically, developing their writing skills by widening their experience of reading
- **share** work-in-progress with others, respond productively to feedback and develop drafting and editing skills.

## Approaches to Teaching

Creative Writing is firmly established as a distinct discipline within higher education, with a discrete and unique pedagogical practice, the involvement of professional writers and links to the creative industries. Creative Writing at degree level is taught primarily by practising writers. It is hoped that the teaching of Creative Writing in

secondary schools and colleges will in some ways mirror this practice, with teachers and students working together as writers.

The specification allows flexibility and freedom of choice, for both teachers and students, encouraging courses of study that incorporate the interests and learning requirements of particular students. However, there are some common principles and points of good practice that apply here. It will be helpful to consider the following when constructing courses based on this specification.

1. Although there is an emphasis on individual creativity in this specification, this does not mean that students can simply be left to their own devices. Effective writing is the product of acquired skills as well as personal invention, and writing skills need to be taught and practised throughout the course.

This specification offers students the opportunity to write in a number of forms, and a number of genres within those forms. If they are to choose their specialisms wisely, especially by the time they reach A2, they need to have experienced writing in many forms and genres.

2. Writing and reading are parts of the same process, and although reading is not explicitly assessed in this specification, it will form a vital part of the course. Students need to know this, and reading should form part of the early work at AS.

Teachers need to introduce students to a wide range of reading early in the course and, as the course develops, to encourage students to share texts that they have found interesting.

It is worth noting here that this specification offers opportunities to write in various forms and genres, so students need to be introduced to the following: journalism, travel and other non-fiction prose writing, blogs and other web-based writing, a variety of poetic forms, prose fiction, screenwriting and playscript etc. Clearly, some types of

writing can be read as whole texts or extracts in class, but students must expect to read longer texts in their own time.

3. The approaches taken to looking at texts will need to be different from those taken in other subjects, where responses to reading are the point of the exercise. In this specification the aim of the reading programme is to produce writing; not writing about texts, but individual writing that emerges from engagement with the writing of others. So, texts need to be explored through thinking about the creative strategies employed and learning about the craft of writing: e.g. the following and bending/breaking of generic rules, the creation and sustaining of distinctive voices, narrative perspective, point of view, characterisation and the writer's possible intentions and outcomes.
4. Regular writing in response to regular reading is strongly advised. Creative Writing students should keep a journal of responses to reading, ideas for writing and first drafts of new writing in the same way that Art students keep a sketch pad.
5. The assessment of this specification places a high importance on technical accuracy in writing, emphasising the point that successful writing has technical competence as well as originality. This means that students must see the need for technical accuracy and be prepared to work with their teachers to improve their technical skills. Teaching accuracy in writing is not easy, and there is no foolproof method to improve the individual's writing skills. There may be times when it is helpful to have whole class approaches to sentence structure, paragraphing, spelling, punctuation, grammatical agreement, Standard English and dialect forms, and verb tenses. But, on the whole, the best work on improving technical knowledge, skills and accuracy will be done with individuals, taking into account their specific needs.

6. One key tool in teaching Creative Writing is the writing workshop. The collaboration that this requires is particularly suited to teaching classes, either in whole groups or small groups.

The writing workshop encourages students to see that writing involves skills as well as inspiration. Short tasks can be set, shared and discussed within single sessions. Short, timed tasks have the added significance of preparing students for the urgency of delivery that is required in Unit 1.

Another very important feature of the workshop model is the giving and receiving of constructive criticism. A clear goal for the developing writer, reflected in the commentaries written in Units 2, 3 and 4, is to be self-critical. In developing this ability, it can help to share feedback and ideas with others.

The giving of constructive criticism is a skill that can be taught, alongside the productive learning that can come out of receiving feedback in such sessions.

7. The workshop process is further enhanced if teachers of the course are writers themselves, taking part in many of the same processes as their students. This is common in other creative subjects. If the teacher can be seen to be engaging in the same work that the students are doing, this can encourage students and also give the teacher insight into the issues facing relatively new writers.
8. A further impetus to good writing practice can come from engaging with professional, published writers. These can be writers working in a range of forms and professions, such as journalists, novelists or poets.
- With funds inevitably tight, it will be important to ensure that any visit will achieve your aims. As with so many initiatives and strategies in this subject, the best outcomes will involve students producing their own work. There is scope here too for students to learn about writing as a profession; in any engagement with a professional writer,

you may want to consider opportunities to discuss different career alternatives and the business of publication. A list of possible contacts can be found on the AQA website.

9. Throughout the course the need for students to write regularly, to deadlines, is key. It is important that this sense of delivering work is stressed from the outset, in preparation for examination in Units 1 and 3. Timed exercises should be part of the pedagogy. As collaborative methods evolve, students can be encouraged to find their own data and stimuli for timed writing tasks.
10. There are some good practices in this subject which need to be encouraged. Alongside keeping a journal and working at technical skills, new writers should, from the outset, be trained to retain evidence of how their work has evolved. Keeping first drafts of independent work will be one of the necessary safeguards to guarantee authenticity and show how work has been developed, and they are required in Units 2 and 4. Compiling an ongoing bibliography will show what is being read, as well as developing a skill required in Unit 4. Keeping to deadlines will be vital.
11. The following list outlines some important pedagogical principles behind this specification. Students need to:
- practise writing skills across all forms and in many genres
  - undertake wide and extensive personal reading
  - write regularly and keep a journal
  - improve technical accuracy
  - work in a collaborative environment
  - participate in workshops
  - see their teachers as writers
  - meet and learn from professional writers wherever possible
  - write to deadlines
  - keep an ongoing record of their work.



12. There are now plenty of very helpful books for teachers and students of Creative Writing. Teachers may wish to refer to some of these in preparing classroom exercises and workshop sessions, identifying suitable texts for

consideration, or discussing the processes and experiences of writing with their students. A selection of recommended reading can be found on the AQA website.

## 3a Unit 1 CREW1: Writing on Demand

### Introduction

This examined unit is designed to reflect the fact that writing can be creative in ways that are non-literary. It also reflects the fact that creative writing is part of the professional world of work.

Many professional writers write to order, with tight deadlines and tight focus. This makes an examined unit an especially suitable way of assessing this type of writing. The aim of this unit is to give students the opportunity to write to a specific professional brief, showing appropriate writing skills, in limited time.

### Content

Students will need to be prepared for this unit by reading and writing a variety of texts from the professional world. Teachers should encourage students to experience a wide range of genres, noting particularly how different writers communicate ideas effectively in different contexts.

#### **There is no prescribed list of text types.**

Types of writing may include, but are not limited to:

- journalism in its many forms: e.g. articles, columns
- writing online: e.g. blog entries, web page content
- persuasive writing: e.g. writing a pitch, editorial
- reviews: e.g. reviewing an event or product
- entries in compendia: e.g. online encyclopedias, synopses
- creative non-fiction: e.g. travel writing, autobiography.

### Mode of Assessment

Assessment will be by one written paper of 2 hours' duration.

Students will answer two questions from a choice of four. Each question is marked out of 30, giving an overall mark for the paper of 60. Both questions will involve the production of texts based on practical writing scenarios. Students will be given a professional writing brief with some specific contexts. Students will be expected to address closely all elements of the brief.

Some tasks may provide information which needs to be incorporated into a response (for example, an editorial task); at other times, students will be writing from their own experience (for example, writing an article).

There will always be a choice of two questions from a choice of four, which will allow students to find contexts with which they are familiar, both through their particular knowledge of the world around them and from their preparation for this unit.

In all tasks, students will be expected to demonstrate an imaginative approach and the technical writing skills appropriate to their chosen task.

Some tasks will give guidance on word counts as part of the brief. Students are expected to address this aspect of the brief by adhering to the word count. However, we do not expect students to count words in the exam and there is reasonable flexibility here. Students should be made aware of approximate word counts in their preparation for this unit.

Students are advised to spend one hour on each of the two questions. It is recommended that, for each question, students spend around 15 minutes reading, thinking and planning.

This unit assesses AO1 and AO2 only. See section 4 for Assessment Objectives in full. The table below shows the percentage weightings of each of the AOs in this unit and in the specification.

Question	AO1	AO2	AO3	AO4	Total
Question 1	15 marks (10%)	15 marks (10%)	–	–	30 marks (20%)
Question 2	15 marks (10%)	15 marks (10%)	–	–	30 marks (20%)
<b>AS Total</b>	<b>30 marks (20%)</b>	<b>30 marks (20%)</b>			<b>60 marks (40%)</b>
A-level Total	(10%)	(10%)			(20%)

### 3b Unit 2 CREW2: Exploring Creative Writing

#### Introduction

The aim of this coursework unit is to introduce students to regular writing practice across a broad range of forms. In this specification, forms are defined as: prose fiction; prose non-fiction; poetry; script.

This unit introduces the notion of writing craft, with particular focus on the processes involved in developing creative work, such as generating ideas, drafting and redrafting, using different forms and genres, and critical reflection.

#### Content

In preparation for this unit, students must read and write in all four forms specified above: prose fiction; prose non-fiction; poetry; script. Through regular reading and writing assignments students will develop their expertise as writers. Students should keep drafts of their work, building a portfolio that includes examples across all four forms.

Students must choose two forms on which to focus for their coursework. Although classroom learning will be teacher led, it is the intention of this unit that students are free to develop their own ideas and interests. In preparing their coursework folder, students will identify their strongest work, redrafting as necessary.

The following are examples of types of writing that students and teachers may like to explore. This list is intended as exemplification only and is by no means exhaustive:

Prose fiction: short stories, novels, flash fiction;

Prose non-fiction: articles, travel writing, blogs, website content, memoir, biography, essays, monologue;

Poetry: a variety of poetic forms, prose poetry;

Script: radio plays, screen plays, stage plays, dramatic monologue.

#### Mode of Assessment

Assessment will be by the production of a coursework folder of three pieces of work. Each piece will be marked out of 30 to give an overall mark out of 90 for the unit. The work will be assessed internally by schools/colleges and externally moderated by AQA.

The coursework folder will consist of three elements:

1. Creative Work 1
2. Creative Work 2
3. Commentary.

The two creative elements must conform to the following:

- The two creative elements must be in two different forms. Students may choose two of the following: prose fiction; prose non-fiction; poetry; script.
- The word guidance is 3000 words in total for the two creative elements.
- The work submitted for each creative element must be a minimum of 500 words.
- Each creative element may be made up of shorter pieces: e.g. a collection of poetry or flash fiction.
- Students must also submit the first draft of all creative work. The first drafts will not be included in the word count and may be consulted by moderators as evidence of redrafting.

Students are also required to submit a reflective commentary that demonstrates critical awareness of their own writing process for both creative elements. This should include: inspiration and aims; influences; choice of form; creative problem solving; responding to feedback and editing. Word guidance for the commentary is 1500 words.

This unit assesses all AOs. See section 4 for Assessment Objectives in full. The table below shows the percentage weightings of each of the AOs in this unit and in the specification.

	AO1	AO2	AO3	AO4	Total
Creative Work 1	15 marks (10%)	15 marks (10%)	–	–	30 marks (20%)
Creative Work 2	15 marks (10%)	15 marks (10%)	–	–	30 marks (20%)
Commentary			15 marks (10%)	15 marks (10%)	30 marks (20%)
<b>AS Total</b>	<b>30 marks (20%)</b>	<b>30 marks (20%)</b>	<b>15 marks (10%)</b>	<b>15 marks (10%)</b>	<b>90 marks (60%)</b>
A-level Total	(10%)	(10%)	(5%)	(5%)	(30%)

## Coursework Guidance

Coursework in this specification involves individual creative writing arising from students' own ideas. Students are encouraged to choose two forms on which to focus, to suit their own skills and interests, in consultation with their teachers.

The following list gives examples of the types of creative writing that students may choose to submit. This list is for exemplification only and is not exhaustive:

Prose fiction: a short story, the opening pages of a novel, a collection of flash fiction;

Prose non-fiction: an opinion piece or editorial, a travel article, a book review, a blog entry, an extract from an autobiography;

Poetry: a single poem or a collection of poetry in any form (minimum 500 words);

Script: a short film screenplay, a dramatic monologue, the opening scene of a stage play.

In preparing for this unit, students need to study all four forms of writing as outlined in the Content section above, and build their own portfolio of work from which to select appropriate pieces for submission. The model outlined below shows one possible way of working that teachers and students can use to create and identify pieces for submission. This model can be applied across all four forms.

1. In a classroom lesson on prose non-fiction, students read and discuss two pieces of travel writing, by two different authors, examining how the writers express their experiences and ideas.
2. As an assignment, students write their own piece of travel writing.
3. Student work is shared in groups, or in tutorials. Students record any feedback.

4. Individuals complete a second draft for their portfolio.
5. In consultation with their teacher, a student selects the piece for submission.
6. Student works independently on a final draft and accompanying commentary.

While students may work co-operatively in their preparatory work, it is essential that they work independently on their own pieces for their portfolio, exploring their own ideas. Of course, individuals may have their own original creative ideas that they wish to pursue and these can be negotiated with teachers.

Each school or college will be assigned a Coursework Adviser who will be available to advise teachers on any specific matters relating to Unit 2 and Unit 4. Contact details of advisers will be provided when you inform us that you are to use the specification.

The Coursework Adviser will offer guidance on:

- the parameters of the coursework unit
- the appropriateness of proposed coursework submissions, particularly any unusual individual ideas
- how to standardise teachers within your school or college
- the AQA standardising materials.

Schools and colleges will have access to annual standardisation materials which will provide a growing body of exemplification. There will be thorough on-going specification support provided through CPD training and the AQA teacher resource bank.

**Coursework Assessment Criteria: Unit 2 CREW2 – Exploring Creative Writing**

Criteria for assessing creative work. Each element is marked out of 30:

15 marks for AO1; 15 marks for AO2.

Mark	AO1: Develop ideas through creative writing, using an imaginative approach to language and the effective use of chosen form.	Mark	AO2: Communicate clearly in accurate, well-crafted writing, with appropriate technical control.  Appropriate technical control here means: <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<b>Band 5</b> <b>13–15</b>	<ul style="list-style-type: none"> <li>• <b>Outstanding</b> development of ideas through an imaginative approach to language</li> <li>• <b>Highly developed</b> and sustained use of appropriate forms leading to outstanding overall effect</li> </ul> <p>... all leading to outstanding writing with an inventive realisation of intent</p>	<b>Band 5</b> <b>13–15</b>	<ul style="list-style-type: none"> <li>• <b>Highly developed</b>, well-crafted writing</li> <li>• <b>Outstanding</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<b>Band 4</b> <b>10–12</b>	<ul style="list-style-type: none"> <li>• <b>Confident</b> development of ideas through a skilful approach to language</li> <li>• <b>Skilful</b> use of appropriate forms</li> </ul> <p>... all leading to confidently presented writing which imaginatively realises its intentions</p>	<b>Band 4</b> <b>10–12</b>	<ul style="list-style-type: none"> <li>• <b>Confident</b>, crafted writing</li> <li>• <b>Skilful</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>

<p><b>Band 3</b> 7–9</p>	<ul style="list-style-type: none"> <li>• <b>Clear</b> development of ideas through some effective use of language</li> <li>• <b>Competent</b> use of appropriate forms</li> </ul> <p>... all leading to clear writing which realises some of its intentions but may be uneven in quality</p>	<p><b>Band 3</b> 7–9</p>	<ul style="list-style-type: none"> <li>• <b>Clear</b> writing with some evidence of craft</li> <li>• <b>Competent</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<p><b>Band 2</b> 4–6</p>	<ul style="list-style-type: none"> <li>• <b>Basic</b> ideas shown through adequate use of language</li> <li>• <b>Underdeveloped</b> use of appropriate forms</li> </ul> <p>... all leading to basic writing with unclear intentions and uneven quality</p>	<p><b>Band 2</b> 4–6</p>	<ul style="list-style-type: none"> <li>• <b>Underdeveloped</b> writing</li> <li>• <b>Basic</b> technical control but not consistent</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<p><b>Band 1</b> 1–3</p>	<ul style="list-style-type: none"> <li>• <b>Ineffective</b> development of ideas and use of language</li> <li>• <b>Limited</b> use of appropriate forms</li> </ul> <p>... all leading to ineffective writing</p>	<p><b>Band 1</b> 1–3</p>	<ul style="list-style-type: none"> <li>• Quality of writing hinders meaning</li> <li>• <b>Limited</b>/lack of technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<p><b>0</b> <b>Marks</b></p>	<ul style="list-style-type: none"> <li>• Nothing written or nothing of relevance</li> </ul>	<p><b>0</b> <b>Marks</b></p>	<ul style="list-style-type: none"> <li>• Nothing written or nothing of relevance</li> </ul>

### Coursework Assessment Criteria: Unit 2 CREW2 – Exploring Creative Writing Unit 2 (continued)

Criteria for reflective commentary. One mark out of 30: 15 marks for AO3; 15 marks for AO4.

Mark	AO3: Demonstrate critical awareness of personal writing processes, reflecting on the relationship between ideas, aims, development and technique.	Mark	AO4: Respond to existing published work as a source of learning, stimulus and creative strategy in producing own writing.
<b>Band 5</b> 13–15	<ul style="list-style-type: none"> <li>• <b>Outstanding</b> critical awareness of own writing process</li> <li>• <b>Highly developed</b> reflection on the relationship between ideas, aims, development and technique</li> </ul>	<b>Band 5</b> 13–15	<ul style="list-style-type: none"> <li>• <b>Outstanding</b> account of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Highly developed</b> reflection on the creative strategies learned from their own reading</li> </ul>
<b>Band 4</b> 10–12	<ul style="list-style-type: none"> <li>• <b>Confident</b> critical awareness of own writing process</li> <li>• <b>Skilful</b> reflection on the relationship between ideas, aims, development and technique</li> </ul>	<b>Band 4</b> 10–12	<ul style="list-style-type: none"> <li>• <b>Confident</b> account of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Skilful</b> reflection on the creative strategies learned from their own reading</li> </ul>
<b>Band 3</b> 7–9	<ul style="list-style-type: none"> <li>• <b>Clear</b> awareness of own writing process</li> <li>• <b>Competent</b> reflection on the relationship between ideas, aims, development and technique. May cover some but not all of these areas.</li> </ul>	<b>Band 3</b> 7–9	<ul style="list-style-type: none"> <li>• <b>Clear</b> indication of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Competent</b> description of the creative strategies learned from their own reading</li> </ul>
<b>Band 3</b> 4–6	<ul style="list-style-type: none"> <li>• <b>Basic</b> awareness of own writing process</li> <li>• <b>Underdeveloped</b> reflection on the relationship between ideas, aims, development and technique. Likely to be description or summary of ideas and/or aims</li> </ul>	<b>Band 3</b> 4–6	<ul style="list-style-type: none"> <li>• <b>Basic</b> indication of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Underdeveloped</b> description of the creative strategies learned from their own reading</li> </ul>
<b>Band 2</b> 1–3	<ul style="list-style-type: none"> <li>• <b>Limited</b> awareness of own writing process</li> <li>• <b>Ineffective</b> reflection on the relationship between ideas, aims, development and technique.</li> </ul>	<b>Band 2</b> 1–3	<ul style="list-style-type: none"> <li>• <b>Limited</b> indication of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Ineffective</b> description of the creative strategies learned from their own reading</li> </ul>
<b>0</b> <b>Marks</b>	<ul style="list-style-type: none"> <li>• Nothing written or nothing of relevance</li> </ul>	<b>0</b> <b>Marks</b>	<ul style="list-style-type: none"> <li>• Nothing written or nothing of relevance</li> </ul>



## 3c Unit 3 CREW3: From Reading to Writing

### Introduction

Reading widely is an essential part of the development of the creative writer. The purpose of this examination unit is for students to build on the programme of reading and writing begun at AS in order to develop their knowledge of writing craft, their analytical skills and their own writing ability. To do this, students will:

- recognise the learning that can be gained from reading the work of others
- analyse the authorial craft of other writers through a programme of reading and class discussion
- learn how to apply their learning to their own work through their own independent writing practice
- produce a single extended piece of original creative writing in the exam
- produce an extended commentary in the exam that demonstrates the links between reading and writing.

Students will need to show awareness of the writer's craft in developing their own creative writing skills, so the question paper has two aims:

- to use published texts as stimuli for creative work
- to allow students to demonstrate their ability to analyse aspects of other writers' craft and to show how they apply this to their own writing.

### Content

The examination is designed to replicate a writing workshop exercise. This approach to creative work is core to the course and students are to be encouraged to work with published texts throughout. Experience of the writing workshop, of using published texts as inspiration, of responding to writing prompts and of producing creative work within time limits will all be important here.

Learning about the craft of writing is an integral part of the whole A-level course and

is assessed in this examination through AO4. By A2, students should have an understanding of a wide range of techniques that a writer might employ to achieve their intentions and to create effects. They should be fully familiar with the conventions of form and genre. The following list (although by no means exhaustive) exemplifies some of the elements of craft that may be considered:

- language choices
- point of view
- speech and dialogue
- generic conventions
- style and voice
- characterisation
- presentation of ideas
- narrative techniques
- poetic techniques
- structural control
- metaphor
- imagery
- grammatical devices.

### Mode of Assessment

Assessment will be by one written paper of 3 hours' duration. Students will answer two questions. Each question is marked out of 30, giving an overall mark for the unit of 60. The two questions are closely linked, and students are advised to approach the examination with this in mind.

The question paper will include five pieces of published creative work across the range of forms. One piece will always be included from each of the four key forms:

- prose fiction
- prose non-fiction
- poetry
- script,

+ one other, which may be in any of the forms above.

Each text will be accompanied by a prompt for students' own writing. The prompt will identify a particular aspect of the stimulus text and provide an instruction for Question 1. Students will read the creative texts, and their accompanying prompts, and select one of these texts as a stimulus for the two questions.

### Question 1

Students will produce an original piece of writing in response to the stimulus text, and accompanying prompt, that they have selected. In their original piece, students must respond to the instruction given in the writing prompt.

This question is designed to allow students to demonstrate the use of published texts as inspiration for their own writing. Students' original writing does not have to be in the same form or genre as the stimulus text. Assessment here is AO1 and AO2 only and creative pieces will be assessed on their own merit. However, in their responses to Question 2, students must be able to show how the stimulus text has inspired them, so there must be a clear link to evidence that the creative piece has been produced in the exam and not pre-prepared.

There is no word guidance for creative pieces produced in the exam.

### Question 2

Students will produce a commentary exploring aspects of the author's craft in the stimulus text that they have selected, and the

ways in which they have used the text to inspire their own creative work in Question 1.

The commentary should include:

- exploration of the author's craft, ideas, technique and use of form and genre, and how this has influenced and informed their own creative piece
- an examination of the ways in which they have used the text to inspire their own creative piece, making clear the links between the two
- explanation of their aims and the techniques that they have used to achieve them.

The commentary also allows students to acknowledge that their writing is not necessarily a finished piece and to show how it might be developed further. Equal weighting is given to discussion of the published author's work and of the student's own writing.

Question 1 assesses AO1 and AO2. Question 2 assesses AO3 and AO4. See section 4 for Assessment Objectives in full.

Students are reminded that the two questions are equally weighted and should structure their examination time accordingly.

The table below shows the percentage weightings of each of the AOs in this unit and in the specification.

	AO1	AO2	AO3	AO4	Total
Question 1	15 marks (5%)	15 marks (5%)	–	–	30 marks (10%)
Question 2			15 marks (5%)	15 marks (5%)	30 marks (10%)
<b>A-level Total</b>	<b>15 marks (5%)</b>	<b>15 marks (5%)</b>	<b>15 marks (5%)</b>	<b>15 marks (5%)</b>	<b>60 marks (20%)</b>

## 3d Unit 4 CREW4: The Writing Portfolio

### Introduction

The aims of this coursework unit are to: build on the broad exploratory work of Unit 2; deepen students' creative use of language and technical mastery of one chosen form; develop students' expertise in responding to critical feedback and redrafting creative work; extend students' ability to reflect critically on their own creative process and achievements; and to introduce students to systematic referencing of sources and influences.

### Content

This unit offers ample opportunity for independent study. Students should be encouraged to develop their own programme of reading and writing, alongside assignments set in class. Students will ultimately choose one form in which to specialise for their coursework from prose fiction, prose non-fiction, poetry and script.

There is ample opportunity here for workshop sessions. Coursework in this specification differs from some other subjects, where independent work cannot be regularly reviewed. Although creative work **must not** be assessed by teachers until after final submission, responding to peer feedback and redrafting will form an essential part of the production process.

### Mode of Assessment

Assessment will be by production of a coursework portfolio. The portfolio will consist of two elements: original creative work and a reflective commentary with bibliography. The creative work will be marked out of 60; the commentary out of 30; giving an overall mark of 90 for this unit. The work will be assessed internally by schools/colleges and externally moderated by AQA.

The coursework portfolio will consist of two elements:

1. Creative Work
2. Commentary with bibliography.

The creative work submitted should demonstrate a developed understanding of the craft of writing within a chosen form. This developed understanding is evidenced through the skills identified in the assessment objectives. In AO1 this will be demonstrated through writing that shows the successful development and realisation of ideas, an imaginative approach to language and the sustained use of a single form, and is original rather than merely imitative. In AO2 it will be demonstrated by the technical control necessary for well-constructed writing. In AO3 it will be demonstrated through showing a critical awareness of personal writing processes. In AO4 it will be demonstrated by showing a sophisticated understanding of how existing published work has been a source of learning and inspiration for a student's original writing.

The creative work must conform to the following:

- The creative work must be in **one** of the following forms: prose fiction; prose non-fiction; poetry; script.
- The chosen form may be one of the two forms assessed at AS but the work must be entirely new.
- The creative work may be one piece or a number of pieces.
- The word guidance for the creative work in prose fiction and prose non-fiction is 3000–4000 words.
- The equivalence for poetry submissions is approximately 6–8 poems.
- The equivalence for script submissions is approximately 15 pages (15 minutes' playing time).
- Students must also submit the first draft of their creative work. The first draft will not be included in the word count and may be consulted by moderators as evidence of development and redrafting.

The reflective commentary should build on the understanding of process gained in

Unit 2 to show a sophisticated grasp of how a piece of writing is developed from inspiration to final draft. As with Unit 2, this should include: inspiration and aims; influences; choice of form; creative problem solving; responding to feedback and editing. Additionally, it should include an evaluation of the success of the piece(s) in terms of the author's aims and intentions.

The commentary has a word guidance of 2000 words, and must be accompanied by a

bibliography. The aim of the bibliography is to evidence students' programme of reading and to develop academic referencing skills that may be used in further study. The first draft and bibliography are not included in the word count.

This unit assesses all AOs. See section 4 for Assessment Objectives in full. The table below shows the percentage weightings of each of the AOs in this unit and in the specification.

	AO1	AO2	AO3	AO4	Total
Creative Work	30 marks (10%)	30 marks (10%)	–	–	60 marks (20%)
Commentary			15 marks (5%)	15 marks (5%)	30 marks (10%)
<b>A-level Total</b>	<b>30 marks (10%)</b>	<b>30 marks (10%)</b>	<b>15 marks (5%)</b>	<b>15 marks (5%)</b>	<b>90 marks (30%)</b>

### Coursework Guidance

Coursework in this specification involves individual creative writing arising from students' own ideas. In this unit, students have the opportunity to deepen their understanding of the craft of writing through focused study and writing practice in one of the four forms. Students will choose to specialise in one form, to suit their own skills, in consultation with their teachers. When deciding on individual specialisms, students should consider their own interests, ideas and preferences.

The following list gives examples of the types of creative writing that students may choose to submit. This list is for exemplification only and is not exhaustive:

Prose fiction: a short story or collection of short stories, the opening pages of a novel;

Prose non-fiction: An extract from a travel book, a collection of articles, the opening pages of a biography or autobiography;

Poetry: a collection of poetry in any one poetic form, or a variety of poetic forms;

Script: the opening pages of a feature film script, the opening pages of a stage play, a dramatic monologue.

As part of their preparation for this unit, students will continue to look at examples of writing across the four different forms in the classroom, with particular focus on the methods that different writers have used and the conventions of different forms. At the same time they will work independently towards choosing the one form in which they will specialise. The model outlined below shows one possible way of working that teachers and students can use to develop pieces for submission. This model can be applied across the four forms.

1. Students as whole group read and discuss writing in the four forms
2. In tutorials, students discuss their individual ideas with their teachers

3. Students experiment in their chosen form producing first drafts of two or three ideas as appropriate
4. Students workshop first drafts in small groups and/or individual tutorials
5. Student works independently on a final draft for submission.

At A2, students should be working independently on their creative pieces from early in the course.

Each school or college will be assigned a Coursework Adviser who will be available to advise teachers on any specific matters relating to Unit 2 and Unit 4. Contact details of advisers will be provided when you inform us that you are to use the specification.

The Coursework Adviser will offer guidance on:

- the parameters of the coursework unit
- the appropriateness of proposed coursework submissions, particularly any unusual individual ideas
- how to standardise teachers within your school or college
- the AQA standardising materials.

Schools and colleges will have access to annual standardisation materials which will provide a growing body of exemplification. There will be thorough on-going specification support provided through CPD training and the AQA teacher resource bank.

**Coursework Assessment Criteria: Unit 4 CREW4 – The Writing Portfolio**

Portfolio submission of creative work in a chosen form. One mark out of 60: 30 marks for AO1; 30 marks for AO2

Mark	AO1: Develop ideas through creative writing, using an imaginative approach to language and the effective use of chosen form. Consider: <ul style="list-style-type: none"> <li>• Convincing realisation of ideas</li> <li>• Originality and creativity in language use</li> <li>• Use of genre within chosen form</li> </ul>	Mark	AO2: Communicate clearly in accurate, well-crafted writing, with appropriate technical control. Appropriate technical control here means: <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<b>Band 5 25–30</b>	<ul style="list-style-type: none"> <li>• <b>Outstanding</b> development of ideas through an imaginative approach to language</li> <li>• <b>Highly developed</b> and sustained use of a single form, leading to outstanding overall effect</li> </ul> <p>... all leading to outstanding writing with an inventive realisation of intent</p>	<b>Band 5 25–30</b>	<ul style="list-style-type: none"> <li>• <b>Highly developed</b>, well-crafted writing</li> <li>• <b>Outstanding</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<b>Band 4 19–24</b>	<ul style="list-style-type: none"> <li>• <b>Confident</b> development of ideas through skilful approach to language use</li> <li>• <b>Skilful</b> and sustained use of a single form</li> </ul> <p>... all leading to confidently presented writing which imaginatively realises its intentions</p>	<b>Band 4 19–24</b>	<ul style="list-style-type: none"> <li>• <b>Confident</b>, crafted writing</li> <li>• <b>Skilful</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>

<p><b>Band 3</b> <b>13–18</b></p>	<ul style="list-style-type: none"> <li>• <b>Clear</b> development of ideas through some effective use of language</li> <li>• <b>Competent</b> use of a single form</li> </ul> <p>... all leading to clear writing which realises some of its intentions but may be uneven in quality</p>	<p><b>Band 3</b> <b>13–18</b></p>	<ul style="list-style-type: none"> <li>• <b>Clear</b> writing with some evidence of craft</li> <li>• <b>Competent</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<p><b>Band 2</b> <b>7–12</b></p>	<ul style="list-style-type: none"> <li>• <b>Basic development of</b> ideas through adequate use of language</li> <li>• <b>Underdeveloped</b> use of a single form</li> </ul> <p>... all leading to basic writing with unclear intentions and uneven quality</p>	<p><b>Band 2</b> <b>7–12</b></p>	<ul style="list-style-type: none"> <li>• <b>Underdeveloped</b> writing</li> <li>• <b>Basic</b> technical control but not consistent</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<p><b>Band 1</b> <b>1–6</b></p>	<ul style="list-style-type: none"> <li>• <b>Ineffective</b> development of ideas and use of language</li> <li>• <b>Limited</b> use of a single form</li> </ul> <p>...all leading to ineffective writing</p>	<p><b>Band 1</b> <b>1–6</b></p>	<ul style="list-style-type: none"> <li>• Quality of writing hinders meaning</li> <li>• <b>Limited</b>/lack of technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• Textual organisation and cohesion</li> <li>• Consistency of technical approach</li> <li>• Use of spelling and punctuation</li> </ul>
<p><b>0</b> <b>Marks</b></p>	<ul style="list-style-type: none"> <li>• Nothing written or nothing of relevance</li> </ul>	<p><b>0</b> <b>Marks</b></p>	<ul style="list-style-type: none"> <li>• Nothing written or nothing of relevance</li> </ul>



**Coursework Assessment Criteria: Unit 4 CREW4 – The Writing Portfolio Unit 4 (continued)**

Reflective commentary with bibliography and evidence of redrafting. One mark out of 30; 15 marks for AO3, 15 marks for AO4.

Mark	AO3: Demonstrate critical awareness of personal writing processes, reflecting on the relationship between ideas, aims, development and technique.	Mark	AO4: Respond to existing published work as a source of learning, stimulus and creative strategy in producing own writing.
<b>Band 5</b> 13–15	<ul style="list-style-type: none"> <li>• <b>Outstanding</b> critical awareness of own writing process</li> <li>• <b>Highly developed</b> reflection on the relationship between ideas, aims, development and technique</li> </ul>	<b>Band 5</b> 13–15	<ul style="list-style-type: none"> <li>• <b>Outstanding</b> account of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Highly developed</b> reflection on the creative strategies learned from their own reading</li> </ul>
<b>Band 4</b> 10–12	<ul style="list-style-type: none"> <li>• <b>Confident</b> critical awareness of own writing process</li> <li>• <b>Skilful</b> reflection on the relationship between ideas, aims, development and technique</li> </ul>	<b>Band 4</b> 10–12	<ul style="list-style-type: none"> <li>• <b>Confident</b> account of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Skilful</b> reflection on the creative strategies learned from their own reading</li> </ul>
<b>Band 3</b> 7–9	<ul style="list-style-type: none"> <li>• <b>Clear</b> awareness of own writing process</li> <li>• <b>Competent</b> reflection on the relationship between ideas, aims, development and technique. May cover some but not all of these areas.</li> </ul>	<b>Band 3</b> 7–9	<ul style="list-style-type: none"> <li>• <b>Clear</b> indication of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Competent</b> description of the creative strategies learned from their own reading</li> </ul>
<b>Band 3</b> 4–6	<ul style="list-style-type: none"> <li>• <b>Basic</b> awareness of own writing process</li> <li>• <b>Underdeveloped</b> reflection on the relationship between ideas, aims, development and technique. Likely to be description or summary of ideas and/or aims</li> </ul>	<b>Band 3</b> 4–6	<ul style="list-style-type: none"> <li>• <b>Basic</b> indication of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Underdeveloped</b> description of the creative strategies learned from their own reading</li> </ul>
<b>Band 2</b> 1–3	<ul style="list-style-type: none"> <li>• <b>Limited</b> awareness of own writing process</li> <li>• <b>Ineffective</b> reflection on the relationship between ideas, aims, development and technique.</li> </ul>	<b>Band 2</b> 1–3	<ul style="list-style-type: none"> <li>• <b>Limited</b> indication of the influence of published writing as stimulus and inspiration for their own work</li> <li>• <b>Ineffective</b> description of the creative strategies learned from their own reading</li> </ul>
<b>0 Marks</b>	<ul style="list-style-type: none"> <li>• Nothing written or nothing relevant</li> </ul>	<b>0 Marks</b>	<ul style="list-style-type: none"> <li>• Nothing written or nothing relevant</li> </ul>





General Certificate of Education  
Advanced Subsidiary  
Examination  
Specimen Written Paper

# Creative Writing

# CREW1

## Unit 1 Writing on Demand

### Date Line

**For this paper you must have:**

- a 16-page answer book.

### Time allowed

- 2 hours

### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is CREW1.
- Answer **two** questions.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 60.
- There are 30 marks for each question.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

---

Please read this advice carefully before you turn to the material.

### **Instructions**

Answer **two** questions.

### **Planning**

You are advised to spend **one hour** on each of the two questions you choose. It is recommended that, for **each** question, you spend around **15 minutes** reading, thinking and planning.

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Answer **two** questions.

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**Question 1**

0	1
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A national literary magazine has a short article each month by a different writer entitled 'How and why I write'. The magazine is keen to receive articles from writers who are at the start of their careers, as well as from published authors.

You are invited to contribute a 300 word article which will be based on your experiences as a writer so far.

Write your article.

*(30 marks)*

**Question 2**

0	2
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As part of a local initiative to promote the creative arts, you are asked to write a pitch for a new project called Poetry on the Buses, where short and accessible poems are displayed for bus passengers to read.

You have already selected the first three poems that you would like to use. These are printed below.

Write your pitch. Say why you think the initiative is a good idea, and why you think these poems are a suitable selection. You should direct your pitch to the Senior Director of Libraries who is coordinating the initiative.

*(30 marks)*

**Turn Over for Poems for Question 2**

## Poems for Question 2

### **Epigram Engraved on the Collar of a Dog Which I Gave to His Royal Highness**

I am his Highness' dog at Kew;  
Pray tell me, sir, whose dog are you?

Alexander Pope (1688 – 1744)

### **Not Waving but Drowning**

Poem removed due to copyright restrictions.

Request a printed copy of the complete specimen paper at [aqa.org.uk/creativewriting](http://aqa.org.uk/creativewriting)

Stevie Smith (1902 – 1971)

### **All-Purpose Poem for State Occasions**

Poem removed due to copyright restrictions.

Request a printed copy of the complete specimen paper at [aqa.org.uk/creativewriting](http://aqa.org.uk/creativewriting)

Wendy Cope (1945 – )

### Question 3

0	3
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A local paper has asked you to be a guest reviewer for its regular feature on restaurants in your area.

While at the restaurant you make the following notes, which you must now write up into a 300 word review.

(30 marks)

#### Notes for Question 3

##### Notes Taken from P#zazz Pizza: Monday March 27<sup>th</sup>

27.3.12. Go with B to restaurant.

Arrive 8.05. Booked online for 7.45 but they kept a table

8.15 Wait-staff friendly and cheerful on arrival. Menus prompt. Don't seem to know we are reviewers. Set menu of 2 courses looks good value at £10 with choice of 'beginnings', and pizzas.

The décor is colourful with lots of reds and yellows but a bit in your face.

Tables quite close together. Pepper and salt are in fun containers. Oil free on table.

Restaurant quite full with a pleasant buzz of conversation. One man though talking very loudly on mobile phone, which they don't seem to have a rule about.

8.20 Aren't keen to serve us tap water – get it at 8.25.

We both opt for set menu, which includes range of vegetarian options for me.

I choose a mixed salad with Italian dressing, B has prawns in garlic. Me vegetarian pizza, B spicy beef pizza.

Bread put on table plus butter.

8.30 Salad arrives and is very cold, so must be straight out of chiller. But tangy dressing and good mix of ingredients. B likes the prawns which are juicy and not swimming in oil. Service cheerful and polished.

9.00 Still waiting for pizzas but place by now is very busy.

9.10 Pizzas arrive and look good. Just right size for healthy appetite but not too huge. B likes his immediately, I'm not quite so sure. Vegetables seem to have made it all a bit soggy. B says the beef is pleasantly spiced, likes the really crisp crust and would come again on strength of this. Again I'm a bit less happy. It's ok but not great.

9.40 Plates cleared but getting bit late for pudding, plus pudding not included in the deal, so ask for bill.

10.00 Still haven't got bill so ask again and it comes at once. Price for 2 is £25 which includes £2.50 for bread and £2.50 tip.

#### Question 4

0	4
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As part of a literacy initiative to encourage interest in famous writers, your local library intends to display some information cards, which are meant to be lively and interesting accounts of the lives of famous authors.

The following is an edited version of an encyclopedia entry for the medieval poet Geoffrey Chaucer, most famous for writing *The Canterbury Tales*.

Using this as your source, write a 300 word synopsis, introducing readers to the life of Chaucer. The text will be displayed on an information card in the library.

(30 marks)

#### Source Text for Question 4

Some details about Chaucer's origins are better known than others. He was probably born in London around 1343, but there is no verifiable precise date or place of birth. His name derives from the French shoemaker (Chausseur) which suggests his ancestors were merchants/tradesmen. Several previous generations can be traced to Ipswich in Suffolk. One story suggests that Chaucer's father was 'kidnapped' when young by an aunt in an attempt to get him to marry her daughter and so keep property in the family. His father John Chaucer was a wine seller and quite wealthy. So Geoffrey was born into some wealth, but with no aristocratic title; despite apparently being a brilliant scholar his progress was therefore limited by his social position.

Although his early origins are not much documented, it is possible to trace elements of Chaucer's working life because he was a civil servant. An early job working as a page in a noble family brought him close to the royal court, where he remained for the rest of his life. At various times in his life he was a diplomat and a courtier and at one point worked for the King collecting and cataloguing scrap metal.

He left his job in service in 1359 to join the army and fight the French in the Hundred Years' War (1337–1453). He was captured near Rheims, and ransomed the following year for sixteen pounds. He returned to work at the royal court where he became increasingly appreciated for his poetry. It is also thought that he travelled quite widely through Europe on official business. In 1367, he married a woman whose rank added to his social standing: Philippa de Roet, the sister to Catherine of Swynford, the third wife of John of Gaunt. John of Gaunt, the Duke of Lancaster, was later to take responsibility for ruling England when his father, Edward III, became too senile to rule, before a successor was crowned.

Chaucer probably studied law in the Inner Temple (an Inn of Court) at this time. He became a member of the royal court of Edward III as *avarlet de chambre*, yeoman, or esquire on 20 June 1367, a position which could entail a wide variety of tasks. His wife also received a pension for court employment. He travelled abroad many times, at least some of them in his role as a valet.

Chaucer travelled to Picardy as part of a military expedition, and visited Genoa and Florence in 1373. Some scholars suggest that, on this Italian trip, he came into contact with the famous Italian poets Petrarch or Boccaccio whose forms and stories he later used. Given his European models, it was unclear why Chaucer decided to write poetry in his mother-tongue English rather than in French. English poetry, at the time, tended to be quite different from what Chaucer would have heard in a London court that aspired to the language and customs of France. What little poetry there was in English tended to be in a different dialect from his own, and there is no real evidence that Chaucer knew such poetry or admired it.

(continued on page 7)

(continued from page 6)

In 1374 Edward III granted Chaucer 'a gallon of wine daily for the rest of his life' for some unspecified task, which some like to think was to do with his writing. It is not known which, if any, of Chaucer's works prompted the reward, but the suggestion of him as poet to a king makes him similar in a way to the poet laureate role today. Chaucer continued to collect the wine until Richard II came to power, after which it was converted to a sum of money.

Chaucer obtained the very important job of Comptroller of the Customs for the port of London, which he began on 8 June 1374. He continued in this role for twelve years, a long time in such a post at that time. Little is known about his life for the next ten years, but it is believed that he wrote (or began) most of his famous works during this period.

We know that at several times in his life Chaucer was short of money and was sued for debts. Documents also suggest that in one unfortunate week in September, 1390, he was robbed at least twice, possibly three times. We know also of a report of a legal record, now lost, that Chaucer was fined two shillings for beating a Franciscan friar in London's Fleet Street. Some speculate on whether there is any connection between that event and Chaucer's negative depiction of friars in the *Canterbury Tales*.

While still working as comptroller, Chaucer probably moved to Kent, being appointed as one of the commissioners of peace for Kent, at a time when French invasion was a possibility. He is thought to have started work on *The Canterbury Tales* (Canterbury is in Kent) in the early 1380s. He also became a Member of Parliament for Kent in 1386.

In 1389, Chaucer was appointed the clerk of the King's works, organising some of the King's building projects. The job paid well: two shillings a day, more than three times his salary as a comptroller. Chaucer was also appointed Keeper of the Lodge at the King's park in Feckenham, which was a largely honorary appointment. In 1390 he began as Deputy Forester in the royal forest of North Petherton, Somerset. He was granted an annual pension of twenty pounds by Richard II in 1394. It is believed that Chaucer stopped work on the *Canterbury Tales* sometime towards the end of this decade.

Chaucer is believed to have died of unknown causes in October 1400, but there is no firm evidence for this date. Chaucer was buried in Westminster Abbey in London, as was his right because he was a tenant of the Abbey's close. In 1556, his remains were transferred to a more decorative tomb, making Chaucer the first writer to be buried in the area now known as Poets' Corner.

**END OF QUESTIONS**

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**There are no questions printed on this page**

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Question 2:

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*All Purpose Poem for State Occasions* taken from *Making Cocoa for Kingsley Amis* © Wendy Cope and reprinted by permission of Faber & Faber Ltd.

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**General Certificate of Education  
Specimen Mark Scheme**

**Creative Writing**

**CREW1**

**Unit 1: Writing on Demand**

***Specimen Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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## UNIT 1: WRITING ON DEMAND

### MARK SCHEME (SPECIMEN)

#### Aims

When you are marking scripts your aim should be:

1. to identify and reward the achievements of candidates
2. to ensure compatibility of assessment for all candidates, regardless of question or examiner.

#### Approach

It is important to be **open-minded** and **positive** when marking scripts.

A specification of this type must recognise the variety of experiences and knowledge that candidates bring to the examination. The questions have been designed to provide opportunities for candidates to demonstrate their skills in writing creatively to a brief. It is important to assess the **quality of what the student offers**.

#### The Marking Grids

The specification has generic marking grids for each Assessment Objective which are customised for individual tasks. These have been designed to allow assessment of the range of knowledge, understanding and skills that the specification demands.

Within each Assessment Objective there are bands representing different levels of achievement.

Do not think of bands equalling grade boundaries. Depending on the part of the specification, the bands will have different mark ranges assigned to them. This will reflect the different weighting of Assessment Objectives in particular tasks and across the specification as a whole.

#### Using the Grid

You will need to give a mark for each Assessment Objective being tested in a particular question. To identify the mark for an Assessment Objective, ask:

#### **What descriptors reflect the answer you are marking?**

Sometimes, you will need to decide whether a script is displaying all the characteristics of a band firmly: if so, put it at the top of the band. As soon as a script has fulfilled one band and shows signs of the next, you should put it into that next band.

If a script barely displays some characteristics of a band, place it at the bottom of the band. If the script shows a range of some of the band's qualities, place it between the top and bottom of the band as seems fair.

## Performance Descriptors

In this specification there are key performance descriptors which are common across all units, for all five bands.

PERFORMANCE DESCRIPTORS	
Band 5	Outstanding and Highly Developed
Band 4	Confident and Skilful
Band 3	Clear and Consistent
Band 2	Basic and Underdeveloped
Band 1	Ineffective and Limited

## Assessment Objectives in Unit 1

This paper requires candidates to make two extended responses in a written format. Aspects of each response will be addressed separately by allocating a mark to each Assessment Objective. Examiners should be mindful that AO1 and AO2 are interdependent, with the successful development and expression of ideas (AO1) often depending on the quality of communication and technical control (AO2). However, the allocation of individual marks acknowledges that students' performance may be uneven across the two AOs.

**AO1:** Develop ideas through creative writing, using an imaginative approach to language and the effective use of chosen form.

**AO2:** Communicate clearly in accurate, well-crafted writing, with appropriate technical control.

## Questions, AOs and Marks

Each AO will be marked out of 15 marks.

Each question will be worth 30 marks.

The total mark for this component is 60.

Question	AO1	AO2	AO3	AO4	Total
Question 1	15	15	-	-	30
Question 2	15	15	-	-	30
<b>Total</b>	<b>30</b>	<b>30</b>			<b>60</b>

## **Annotating Scripts**

It is important that the way you arrive at a mark should be recorded on the script. This will help you with making accurate judgements and it will help any subsequent markers to identify why you have awarded the mark, should adjustment need to be made.

To this end, you should:

- identify points of merit with a tick
- write notes in the margin commenting on the answer's relationship to the AOs / grid / key words / focus on the brief
- write a summative comment at the end for each AO, identifying the band that you have placed it in and why
- indicate the marks for each AO being tested at the end of the answer
- put a ringed mark in the right-hand margin for each AO being tested
- transfer each ringed mark to the box on the front of the answer booklet
- after marking both answers, total the marks out of 60 and write the total in the box in the right-hand top corner. Initial your mark.

## Generic Marking Grid

Unit 1: The following grid applies to all questions			
Mark	AO1: Develop ideas through creative writing, using an imaginative approach to language and the effective use of chosen form.	Mark	AO2: Communicate clearly in accurate, well-crafted writing, with appropriate technical control.  Appropriate technical control here means: <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 5</b> <b>13 – 15</b>	<ul style="list-style-type: none"> <li><b>Outstanding</b> development of ideas through an imaginative approach to language</li> <li><b>Highly developed</b> and sustained use of a single form leading to outstanding overall effect</li> </ul> <p>... all leading to an outstanding piece with a highly developed response to the brief</p>	<b>Band 5</b> <b>13 – 15</b>	<ul style="list-style-type: none"> <li><b>Highly developed</b>, well-crafted writing</li> <li><b>Outstanding</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 4</b> <b>10 – 12</b>	<ul style="list-style-type: none"> <li><b>Confident</b> development of ideas through skilful approach to language</li> <li><b>Skilful</b> and sustained use of a single form</li> </ul> <p>... all leading to a confidently presented piece with an imaginative response to the brief</p>	<b>Band 4</b> <b>10 – 12</b>	<ul style="list-style-type: none"> <li><b>Confident</b>, crafted writing</li> <li><b>Skilful</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 3</b> <b>7 – 9</b>	<ul style="list-style-type: none"> <li><b>Clear</b> development of ideas through some effective use of language</li> <li><b>Competent</b> use of a single form</li> </ul> <p>... all leading to a clearly thought through piece which directly addresses the brief</p>	<b>Band 3</b> <b>7 – 9</b>	<ul style="list-style-type: none"> <li><b>Clear</b> writing with some evidence of craft</li> <li><b>Competent</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 2</b> <b>4 – 6</b>	<ul style="list-style-type: none"> <li><b>Basic development of</b> ideas through adequate use of language</li> <li><b>Underdeveloped</b> use of a single form</li> </ul> <p>... all leading to a simple, straightforward piece which makes some attempt to address the brief</p>	<b>Band 2</b> <b>4 – 6</b>	<ul style="list-style-type: none"> <li><b>Underdeveloped</b> writing</li> <li><b>Basic</b> technical control but not consistent</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 1</b> <b>1 – 3</b>	<ul style="list-style-type: none"> <li><b>Ineffective</b> development of ideas and use of language</li> <li><b>Limited</b> use of a single form</li> </ul> <p>...leading to a piece that does not meet the brief</p>	<b>Band 1</b> <b>1 – 3</b>	<ul style="list-style-type: none"> <li>Quality of writing hinders meaning</li> <li><b>Limited</b> / lack of technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>0 Marks</b>	<ul style="list-style-type: none"> <li>Nothing written or nothing to do with task</li> </ul>	<b>0 Marks</b>	<ul style="list-style-type: none"> <li>Nothing written or nothing to do with task</li> </ul>

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General Certificate of Education  
Advanced Level Examination  
Specimen Written Paper

## Creative Writing

## CREW3

### Unit 3 From Reading to Writing

#### Date Line

**For this paper you must have:**

- a 16-page answer book.

#### Time allowed

- 3 hours

#### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is CREW3.
- Answer **both** questions.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

#### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 60.
- There are 30 marks for each question.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.



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Please read this advice carefully before you turn to the material.

### Instructions

- Answer **both** questions.
- You must make it clear in your answer book which text you are responding to.
- In Question 1 you must respond to the instruction given in the writing prompt provided.
- Your creative writing response does not need to be in the same form as the source text
- In Question 2, you should pay equal attention to the published work that you have chosen as a stimulus and your own writing.

### Advice

- You are advised to spend 30 minutes reading the stimulus material before you begin your writing.
- It is recommended that you then spend **at least** 1 hour on each question.

---

Answer **both** questions.

---

**Texts A – E are published creative texts. Each text is accompanied by a prompt for your own writing. Choose one text as a stimulus for the two questions below.**

**Question 1**

**0 | 1**

Use your chosen text and accompanying prompt as a stimulus for your own piece of creative writing.

*(30 marks)*

**Question 2**

**0 | 2**

Write a commentary on the writing that you have produced in Question 1.

Your commentary should:

- explore aspects of the author's craft in the text that you have selected as a stimulus
- reflect on the ways in which you have drawn on the author's text to inspire your own piece of writing
- pay equal attention to the published work that you have chosen as a stimulus and your own writing.

*(30 marks)*

**Turn over for Texts A – E**

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## Text A

The following text is an extract from an article written by Zoe Williams and published on *The Guardian Website* on 5<sup>th</sup> May 2012.

In this text the author puts forward a personal view on a topic. Write a text in which you put forward a personal view.

### Join the wheel world

You can't beat the fellowship and freedom that comes with travelling around town on two wheels.

Cycling was something I started at university, but given that it was effectively a pedestrianised town, being on a bike was more like trying to run a marathon through sheep. I didn't think of myself as an urban cyclist until 2000 when I was living in south-east London with some guy. We shared a secondhand red and orange Raleigh and argued a lot about it because one of us always locked it and the other never did. I can't remember which way round it was, but it got nicked one day, which was obviously either entirely his fault, or mine.

After that, we had a bike each, his a cherry and pearlised Trek – very high-school prom – and mine a Fausto Coppi, both with racing tyres and drop handles. You can get a hybrid Trek, but they're ugly as hell.

Fausto Coppi was, of course, the first cyclist to win the Tour de France and the Giro d'Italia in the same year, 1949. He died at 40, alone. I assumed he had committed suicide and said so to the guy in the bike shop on Walworth Road, who furiously shouted back: "Only if he caught malaria on purpose." I couldn't work out why he felt so strongly, whether he had a personal beef with suicide or a hero-worship thing with Coppi or just really hated inaccuracy.

People always ask: "Aren't you frightened of cycling in London?" to which I reply some inane thing ("I've been at it a long time" or "They're frightened of me – I'm a nutter"), but I never have been frightened and I'm not sure I even understand the question. Drivers do get a bit of a kick out of playing up their sociopathy, but for all that they eff and jeff in their cars, miming outrageous sexual insult over some tiny breach of courtesy, they're still within the framework of civilisation. Thank the Highway Code, thank their parents, thank their encompassing interest in preserving social norms – for whatever reason, if they can see you, they won't hit you. Your only danger is invisibility and while I won't say that's no danger, it is controllable. It's true that your chances aren't great against a drunk. But people who don't cycle often seem to think that there are no systems or rules, no natural limits to velocity or violence and that we might all just decide to hurl into one another and let the best-protected win.

You're always in this bind as a cyclist. You don't want to play down the deaths because they happen and they're tragic, but you also don't want to just roll over and say that it's dangerous because that turns the cyclist into a person who deliberately engages in reckless behaviour. All I can tell you is how I feel: as safe as a bollard.

---

### Text B

The following poem was written by Maya Angelou in 1970. *I Know Why the Caged Bird Sings* is also the title of her best-selling autobiography.

In this text the author presents ideas about freedom and captivity through the sustained use of imagery. Write a text in which you use imagery to convey ideas.

#### **Caged Bird**

Poem removed due to copyright restrictions.

Request a printed copy of the complete specimen paper at [aqa.org.uk/creativewriting](http://aqa.org.uk/creativewriting)

---

## Text C

The following text is a prose poem taken from Simon Armitage's 2010 collection *Seeing Stars*.

In this text the author gives a speaking voice to a sperm whale. Write a text that employs an unusual voice.

### The Christening

I am a sperm whale. I carry up to 2.5 tonnes of an oil-like balm in my huge, coffin-shaped head. I have a brain the size of a basketball, and on that basis alone am entitled to my opinions. I am a sperm whale. When I breathe in, the fluid in my head cools to a dense wax and I nosedive into the depths. My song, available on audiocassette and compact disc is a comfort to divorcees, astrologists and those who have 'pitched the quavering canvas tent of their thoughts on the rim of the dark crater'. The oil in my head is of huge commercial value and has been used by NASA, for even in the galactic emptiness of deep space it does not freeze. I am attracted to the policies of the Green Party *on paper* but once inside the voting booth my hand is guided by an unseen force. Sometimes I vomit large chunks of ambergris. My brother, Jeff, owns a camping and outdoor clothing shop in the Lake District and is a recreational user of cannabis. Customers who bought books about me also bought *Do Whales Have Belly Buttons?* by Melvin Berger and street maps of Cardiff. In many ways I have *seen it all*. I keep no pets. Lying motionless on the surface I am said to be 'logging', and 'lobtailing' when I turn and offer my great slow fluke to the horizon. Don't be taken in by the dolphins and their winning smiles, they are the pickpockets of the ocean, the gypsy children of the open waters and they are laughing all the way to Atlantis. On the basis of 'finders keepers' I believe the Elgin Marbles should remain the property of the British Crown. I am my own God – why shouldn't I be? The first people to open me up thought my head was full of sperm, but they were men, and had lived without women for many weeks, and were far from home. Stuff comes blurting out.

---

## Text D

The following text is the opening of Samuel Beckett's play *Waiting for Godot*. The play is a tragicomedy, written in 1954.

In this text the author puts emphasis on setting, physical gesture and dialogue. Write a text that uses these tools.

### Waiting for Godot

Text removed due to copyright restrictions.

Request a printed copy of the complete specimen paper at [aqa.org.uk/creativewriting](http://aqa.org.uk/creativewriting)

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## Text E

The following text is the opening of Joolz Denby's novel *The Curious Mystery of Miss Lydia Larkin and Widow Marvell* published in 2011.

In this text the author creates a sense of mystery. Write a text in which things are not as they seem.

### **The Curious Mystery of Miss Lydia Larkin and Widow Marvell**

#### Prologue

In modern times all is explained, from the humblest earthly microbes to the farthest starry reaches of the mighty Universe. Examined and then either accepted, or rejected and banished, by the cold, dissecting blades of Science. Retired and now un-worshipped gods and demons live on only in the pages of crumbling old books mouldering in neglected libraries, side by side with faeries, elves, spooks, barguests, Chatterchains, The Gentry, Wise Women, Men Of The Woods and the rustic Arts. White Magic, Green Magic and the laying on of hands, all filed under fantasy, all smiled at indulgently or derided as the quaint cobwebbed tatters of a bygone age. Sometimes they are resurrected by the television or films when the fashion for such relics of witchery and the Dark prevails, but only in the most superficial way, diluted to special effects by the anodyne power of Hollywood.

So in general, the Mystic Arts remain the twilight province of silly young Goths in cheap crushed velvet costumes and big shoes, or patently ridiculous older women in quasi-robos and stiffly hennaed hair selling 'magical' trinkets in tiny, incense-smelling over-priced New Age boutiques. The Weird or Alchemical, the Far-Seeing or the Mysterious and Glamoured could not possibly have power, or even any actuality, in the clean controllable modern world – the urban world, the world of instantaneous mass communications, the all-seeing eye of the Internet and that rigidly inescapable cultural regulator, television.

And certainly none of the aforementioned foolish, superstitious, misguided things are possible in a perfectly normal garden in a rather unfashionable part of town.

Are they?

**END OF TEXTS**

**There are no questions printed on this page**

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**General Certificate of Education  
Specimen Mark Scheme**

**Creative Writing**

**CREW3**

**Unit 3: From Reading to Writing**

***Specimen Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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## UNIT 3: FROM READING TO WRITING

### MARK SCHEME (SPECIMEN)

#### Aims

When you are marking scripts your aim should be:

1. to identify and reward the achievements of candidates
2. to ensure compatibility of assessment for all candidates, regardless of question or examiner.

#### Approach

It is important to be **open-minded** and **positive** when marking scripts.

A specification of this type must recognise the variety of experiences and knowledge that candidates bring to the examination. The questions have been designed to provide opportunities for candidates to demonstrate their skills in writing creatively to a brief. It is important to assess the **quality of what the student offers**.

#### The Marking Grids

The specification has generic marking grids for each Assessment Objective which are customised for individual tasks. These have been designed to allow assessment of the range of knowledge, understanding and skills that the specification demands.

Within each Assessment Objective there are bands representing different levels of achievement.

Do not think of bands equalling grade boundaries. Depending on the part of the specification, the bands will have different mark ranges assigned to them. This will reflect the different weighting of Assessment Objectives in particular tasks and across the specification as a whole.

#### Using the Grid

You will need to give a mark for each Assessment Objective being tested in a particular question. To identify the mark for an Assessment Objective, ask:

#### **What descriptors reflect the answer you are marking?**

Sometimes, you will need to decide whether a script is displaying all the characteristics of a band firmly: if so, put it at the top of the band. As soon as a script has fulfilled one band and shows signs of the next, you should put it into that next band.

If a script barely displays some characteristics of a band, place it at the bottom of the band. If the script shows a range of some of the band's qualities, place it between the top and bottom of the band as seems fair.

## Performance Descriptors

In this specification there are key performance descriptors which are common across all units, for all five bands.

PERFORMANCE DESCRIPTORS	
Band 5	Outstanding and Highly Developed
Band 4	Confident and Skilful
Band 3	Clear and Consistent
Band 2	Basic and Underdeveloped
Band 1	Ineffective and Limited

## Assessment Objectives in Unit 3

This paper requires candidates to make two extended responses in a written format. Aspects of each response will be addressed separately by allocating a mark to each Assessment Objective tested. Examiners should be mindful that AO1 and AO2 are interdependent, with the successful development and expression of ideas (AO1) often depending on the quality of communication and technical control (AO2). However, the allocation of individual marks acknowledges that students' performance may be uneven across the two AOs.

In Question 2, AO3 and AO4 are closely related. Examiners must remember that technical control (AO2) is **not** assessed in Question 2. However, students are always instructed on the front page of the question paper that they will be marked on their ability to:

- use good English
- organise information clearly
- use specialist vocabulary where appropriate.

**AO1:** Develop ideas through creative writing, using an imaginative approach to language and the effective use of chosen form.

**AO2:** Communicate clearly in accurate, well-crafted writing, with appropriate technical control.

**AO3:** Demonstrate critical awareness of personal writing processes, reflecting on the relationship between ideas, aims, development and technique.

**AO4:** Respond to existing published work as a source of learning, stimulus and creative strategy in producing own writing.

## Questions, AOs and Marks

Each AO will be marked out of 15 marks.

Each question will be worth 30 marks.

The total mark for this component is 60.

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>Total</b>
Question 1	15	15	-	-	30
Question 2			15	15	30
<b>Total</b>	<b>15</b>	<b>15</b>	<b>15</b>	<b>15</b>	<b>60</b>

## Annotating Scripts

It is important that the way you arrive at a mark should be recorded on the script. This will help you with making accurate judgements and it will help any subsequent markers to identify why you have awarded the mark, should adjustment need to be made.

To this end, you should:

- identify points of merit with a tick
- write notes in the margin commenting on the answer's relationship to the AOs / grid / key words / focus on the brief
- write a summative comment at the end for each AO, identifying the band that you have placed it in and why
- indicate the marks for each AO being tested at the end of the answer
- put a ringed mark in the right-hand margin for each AO being tested
- transfer each ringed mark to the box on the front of the answer booklet
- after marking both answers, total the marks out of 60 and write the total in the box in the right-hand top corner. Initial your mark.

## Generic Marking Grids

Unit 3: Question 1			
Mark	AO1: Develop ideas through creative writing, using an imaginative approach to language and the effective use of chosen form.	Mark	AO2: Communicate clearly in accurate, well-crafted writing, with appropriate technical control.  Appropriate technical control here means: <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 5</b> 13 – 15	<ul style="list-style-type: none"> <li><b>Outstanding</b> development of ideas through an imaginative approach to language</li> <li><b>Highly developed</b> and sustained use of a single form leading to outstanding overall effect</li> </ul> <p>... all leading to an outstanding piece with a highly developed response to the text and the writing prompt</p>	<b>Band 5</b> 13 – 15	<ul style="list-style-type: none"> <li><b>Highly developed</b>, well-crafted writing</li> <li><b>Outstanding</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 4</b> 10 – 12	<ul style="list-style-type: none"> <li><b>Confident</b> development of ideas through skilful approach to language</li> <li><b>Skilful</b> and sustained use of a single form</li> </ul> <p>... all leading to a confidently presented piece with an imaginative response to the text and the writing prompt</p>	<b>Band 4</b> 10 – 12	<ul style="list-style-type: none"> <li><b>Confident</b>, crafted writing</li> <li><b>Skilful</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 3</b> 7 – 9	<ul style="list-style-type: none"> <li><b>Clear</b> development of ideas through some effective use of language</li> <li><b>Competent</b> use of a single form</li> </ul> <p>... all leading to a clearly thought through piece which directly responds to the text and the writing prompt</p>	<b>Band 3</b> 7 – 9	<ul style="list-style-type: none"> <li><b>Clear</b> writing with some evidence of craft</li> <li><b>Competent</b> technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 2</b> 4 – 6	<ul style="list-style-type: none"> <li><b>Basic development of</b> ideas through adequate use of language</li> <li><b>Underdeveloped</b> use of a single form</li> </ul> <p>... all leading to a simple, straightforward piece which makes some attempt to respond to the text and/or the writing prompt</p>	<b>Band 2</b> 4 – 6	<ul style="list-style-type: none"> <li><b>Underdeveloped</b> writing</li> <li><b>Basic</b> technical control but not consistent</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>Band 1</b> 1 – 3	<ul style="list-style-type: none"> <li><b>Ineffective</b> development of ideas and use of language</li> <li><b>Limited</b> use of a single form</li> </ul> <p>...leading to a piece that does not respond to the text and/or the writing prompt</p>	<b>Band 1</b> 1 – 3	<ul style="list-style-type: none"> <li>Quality of writing hinders meaning</li> <li><b>Limited</b> / lack of technical control</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>Textual organisation and cohesion</li> <li>Consistency of technical approach</li> <li>Use of spelling and punctuation</li> </ul>
<b>0 Marks</b>	<ul style="list-style-type: none"> <li>Nothing written or nothing to do with the text and/or the writing prompt</li> </ul>	<b>0 Marks</b>	<ul style="list-style-type: none"> <li>Nothing written or nothing to do with task</li> </ul>

Unit 3: Question 2			
<b>Mark</b>	<b>AO3: Demonstrate critical awareness of personal writing processes, reflecting on the relationship between ideas, aims, development and technique.</b>	<b>Mark</b>	<b>AO4: Respond to existing published work as a source of learning, stimulus and creative strategy in producing own writing.</b>
<b>Band 5</b> 13 – 15	<ul style="list-style-type: none"> <li>• <b>Outstanding</b> critical awareness of own writing process</li> <li>• <b>Highly developed</b> reflection on the relationship between ideas, aims, development and technique in their creative piece.</li> </ul>	<b>Band 5</b> 13 – 15	<ul style="list-style-type: none"> <li>• <b>Outstanding</b> account of the influence of the stimulus text as inspiration for their own work</li> <li>• <b>Highly developed</b> analysis of the creative strategies used by the author of the stimulus text</li> </ul>
<b>Band 4</b> 10 – 12	<ul style="list-style-type: none"> <li>• <b>Confident</b> critical awareness of own writing process</li> <li>• <b>Skilful</b> reflection on the relationship between ideas, aims, development and technique in their creative piece</li> </ul>	<b>Band 4</b> 10 – 12	<ul style="list-style-type: none"> <li>• <b>Confident</b> account of the influence of the stimulus text as inspiration for their own work</li> <li>• <b>Skilful</b> analysis of the creative strategies used by the author of the stimulus text</li> </ul>
<b>Band 3</b> 7 – 9	<ul style="list-style-type: none"> <li>• <b>Clear</b> awareness of own writing process</li> <li>• <b>Competent</b> reflection on the relationship between ideas, aims, development and technique in their creative piece. May cover some but not all of these areas</li> </ul>	<b>Band 3</b> 7 – 9	<ul style="list-style-type: none"> <li>• <b>Clear</b> account of the influence of the stimulus text as inspiration for their own work</li> <li>• <b>Competent</b> analysis of the creative strategies used by the author of the stimulus text</li> </ul>
<b>Band 2</b> 4 – 6	<ul style="list-style-type: none"> <li>• <b>Basic</b> awareness of own writing process</li> <li>• <b>Underdeveloped</b> reflection on the relationship between ideas, aims, development and technique in their creative piece. Likely to be description or summary of ideas and/or aims</li> </ul>	<b>Band 2</b> 4 – 6	<ul style="list-style-type: none"> <li>• <b>Basic</b> account of the influence of the stimulus text as inspiration for their own work</li> <li>• <b>Underdeveloped</b> description of the creative strategies used by the author of the stimulus text</li> </ul>
<b>Band 1</b> 1 – 3	<ul style="list-style-type: none"> <li>• <b>Limited</b> awareness of own writing process</li> <li>• <b>Ineffective</b> reflection on the relationship between ideas, aims, development and technique in their creative piece</li> </ul>	<b>Band 1</b> 1 – 3	<ul style="list-style-type: none"> <li>• <b>Limited</b> indication of the influence of the stimulus text as inspiration for their own work</li> <li>• <b>Ineffective</b> description of the creative strategies used by the author of the stimulus text</li> </ul>
<b>0 Marks</b>	• Nothing written or nothing to do with task	<b>0 Marks</b>	• Nothing written or nothing to do with task

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