



A-LEVEL

Creative Writing

CREW3 From Reading to Writing
Mark scheme

2750
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Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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 from aqa.org.uk

UNIT 3: FROM READING TO WRITING

MARK SCHEME

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.

	AO1	AO2	AO3	AO4	Total
Question 1	15	15	-	-	30
Question 2			15	15	30
Total	15	15	15	15	60

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.

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

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

Text A

The following text is a poem by Sharon Olds, published in the collection *The Unswept Room* in 2003.

In this text, the poet writes from the point of view of a newborn baby.

Write a text in which you adopt an unusual point of view.

[30 marks]

AO1: 15 marks

AO2: 15 marks

Examiner Guidance

Examiners are encouraged to reward any valid interpretations of the brief. Answers might, however, include some of the following:

- Candidates may respond in any form (i.e. prose fiction, prose non-fiction, poetry and script). Their chosen form should provide an effective and creative response to the brief.
- ‘An unusual perspective’ can be interpreted in many ways. The voice of a person, animal, object or concept could be equally effective.
- There should be a clear attempt to create a convincing voice in response to this brief.

Text B

The following text is an article written by Eva Wiseman and published in the *Observer Magazine* on 20 October 2013.

In this text, the author imagines the lives and relationships of two strangers she observes in a supermarket.

Write a text in which you imagine the lives of people you have observed in an everyday context.

[30 marks]

AO1: 15 marks

AO2: 15 marks

Examiner Guidance

Examiners are encouraged to reward any valid interpretations of the brief. Answers might, however, include some of the following:

- Candidates may respond in any form (i.e. prose fiction, prose non-fiction, poetry and script). Their chosen form should provide an effective and creative response to the brief.
- Candidates need to address the demand for an 'everyday' context. This would typically include reference to specific details that would be recognised by a reader.
- The lives of the people observed will be imagined, not simply physical descriptions. Evocation of emotions, attitudes and perspectives as well as factual detail.

Text C

The following text is an extract from the play *Equus* by Peter Shaffer, first published in 1973.

In this extract, Dysart, a psychiatrist, is meeting his patient, Alan, for the first time. Here the playwright uses questions and answers to present their relationship.

The songs Alan is singing are all famous advertising jingles from the 1970s that an audience of the time would recognise.

Write a text where you use questions and answers to present a relationship.

[30 marks]

AO1: 15 marks

AO2: 15 marks

Examiner Guidance

Examiners are encouraged to reward any valid interpretations of the brief. Answers might, however, include some of the following:

- Candidates may respond in any form (i.e. prose fiction, prose non-fiction, poetry and script). Their chosen form should provide an effective and creative response to the brief.
- The use of questions and answers should be integral to the response.
- Aspects of character should be clearly revealed. This might not necessarily include names or other factual details. An internal monologue, for example, could be very effective.
- Questioning may take place in many contexts, from an interrogation to a first date. Candidates should be rewarded for creative interpretations of the brief.

Text D

The following text is the opening of the novel *Small Holdings* by Nicola Barker, first published in 1995.

In this text, the author introduces the character, Doug, through the use of imagery.

Write a text where you use imagery to present a character.

[30 marks]

AO1: 15 marks

AO2: 15 marks

Examiner Guidance

Examiners are encouraged to reward any valid interpretations of the brief. Answers might, however, include some of the following:

- Candidates may respond in any form (i.e. prose fiction, prose non-fiction, poetry and script). Their chosen form should provide an effective and creative response to the brief.
- Imagery can be interpreted in its widest sense. Candidates may typically use similes, personification and other devices.
- Imagery can be the use of single words or extended imagery. Candidates may employ a single extended image or a range of figurative representations. Too wide a range may render the piece ineffective unless effectively controlled.
- The focus of the piece should clearly be on the presentation of a character. Again this can be widely interpreted. The degree to which the character is convincing is key, regardless of the many genres a candidate might choose from.

Text E

The following article was published in *The Guardian* in 2008. In it, the writer tries to establish the virtues of a supposedly unpopular vegetable, broccoli.

Write a text where you try to establish the virtues of something which is often seen as unpopular.

[30 marks]

AO1: 15 marks
AO2: 15 marks

Examiner Guidance

Examiners are encouraged to reward any valid interpretations of the brief. Answers might, however, include some of the following:

- Candidates may respond in any form (i.e. prose fiction, prose non-fiction, poetry and script). Their chosen form should provide an effective and creative response to the brief.
- Choice of subject should fulfil the requirement 'often seen as unpopular'.
- A range of devices could be employed to establish the 'virtues' of the chosen subject eg lexical choices, imagery, persuasive techniques.
- Although the stimulus is humorous, a serious response is equally valid.
- Some sense of a developed / developing argument should be present.