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A-LEVEL

# Creative Writing

CREW 3 Unit 3 From Reading to Writing  
Mark scheme

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2750  
June 2016

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Version 1.0: Final Mark Scheme

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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](http://aqa.org.uk).

## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

## 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 students
2. to ensure compatibility of assessment for all students, 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 students bring to the examination. The questions have been designed to provide opportunities for students 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	Limited and Ineffective

## Assessment Objectives in Unit 3

This paper requires students 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
- circle technical errors. Underline issues of expression
- 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"> <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>

<b>Unit 3: Question 2 Marking Grid</b>			
<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



**Text A**

This text is an extract from Dennis Potter's play *Pennies from Heaven* written for television in 1978. It is set in the mid 1930s.

Here a travelling salesman is attempting to persuade a housewife to buy a useless beauty product.

Write a text in which one person uses language to deceive another.

**Question 1**

**[30 marks]**

**AO1: 15 marks**

**AO2: 15 marks**

**Question 2**

**[30 marks]**

**AO3: 15 marks**

**AO4: 15 marks**

**Teacher guidance**

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

- Students may respond in any form. Their chosen form should provide an effective and imaginative response to the brief.
- 'Language' does not have to be interpreted as dialogue. Any effective interpretation should be rewarded.
- Students may interpret deception in many ways.

**Text B**

The following text is an extract from Caitlin Moran's *Moranthology*, a collection of her columns written for The Times, published in 2012.

In this text the author recalls attending the Dr Who Christmas Party. Here she describes the behaviour of the famous and the not-so famous.

Write a text where you observe someone who is the centre of attention.

**Question 1**  
**[30 marks]**

**AO1: 15 marks**  
**AO2: 15 marks**

**Question 2**  
**[30 marks]**

**AO3: 15 marks**  
**AO4: 15 marks**

**Examiner guidance**

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

- Students may respond in any form. Their chosen form should provide an effective and imaginative response to the brief.
- Students need to fulfil the requirement to 'observe' behaviour.
- Students may choose any 'social situation' they wish.
- 'Centre of Attention' can be interpreted in its widest sense. There is no requirement for the person to be famous.
- Responses should clearly take the observer's point of view.
- Credit should be given to observational details that add to the presentation of the main focus

### Text C

The following text is a poem by Helen Mort taken from her collection *Division Street*, published in 2013. The text presents the unusual behaviour of a neighbour.

Write a text where someone behaves in an unusual way.

**Question 1**  
**[30 marks]**  
**AO1: 15 marks**  
**AO2: 15 marks**

**Question 2**  
**[30 marks]**  
**AO3: 15 marks**  
**AO4: 15 marks**

#### Teacher guidance

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

- Students may respond in any form. Their chosen form should provide an effective and imaginative response to the brief.
- ‘Unusual behaviour’ can be interpreted in a wide variety of ways. It could be positive or negative.
- ‘Someone’ suggests human behaviour. It should not be interpreted in terms of animals, inanimate objects and so on.

**Text D**

The following text is an extract from David Nicholls' novel *Us* published in 2014. In the novel two parents and their son are on holiday in Paris. Here the father is trying to convince his reluctant son, Albie, to join them for dinner.

**Question 1**  
**[30 marks]**  
**AO1: 15 marks**  
**AO2: 15 marks**

In this text the writer conveys a situation using speech.

**Question 2**  
**[30 marks]**  
**AO3: 15 marks**  
**AO4: 15 marks**

Write a text where a situation is conveyed through speech.

**Teacher guidance**

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

- Students may respond in any form. Their chosen form should provide an effective and imaginative response to the prompt.
- Any register that is effective should be rewarded.
- The responses should be predominantly speech. (AO2)

**Text E**

The following text is a short story by Annie Proulx, taken from her collection *Close Range*, published in 1999. In this text the character, Mrs Croom, uncovers her husband's dark secret.

**Question 1**  
**[30 marks]**  
**AO1: 15 marks**  
**AO2: 15 marks**

Write a text that involves a secret being uncovered.

**Question 2**  
**[30 marks]**  
**AO3: 15 marks**  
**AO4: 15 marks**

**Examiner guidance**

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

- Students may respond in any form. Their chosen form should provide an effective and imaginative response to the brief.
- 'Secret' may be interpreted in a wide variety of ways.

Indicative Content CREW 3 Commentary	
AO3	AO4
<ul style="list-style-type: none"> <li>• Students should be writing in the first person, acknowledging themselves as writers.</li> <li>• They should have considered their writing processes during the course.</li> <li>• Commentaries should use the language of reflection.</li> <li>• Students should have clear aims and intentions.</li> <li>• They should recognise the need for ‘Drafting and Crafting’.</li> </ul>	<ul style="list-style-type: none"> <li>• In the exam, existing published work means the stimulus text. Other texts can be cited but the stimulus should be the focus.</li> <li>• Stimulus suggests the generation of ideas.</li> <li>• Creative Strategies are writing choices that the student can try out for themselves.</li> </ul>