

A-LEVEL
CREATIVE
WRITING

Level 3 (2750)

Specification version 2.0

For AS exams and certification from June 2014
For A2 exams and certification from June 2015





GCE AS and A Level Specification

Creative Writing

For AS exams June 2014 onwards
For A2 exams June 2015 onwards

Version 2.0

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1 Introduction

1a Why choose AQA?

We are the United Kingdom’s favourite exam board and more students get their academic qualifications from us than from any other. But why are we so popular?

We understand the different requirements of each subject by working with teachers. Our qualifications:

- help students to achieve their full potential
- are relevant for today’s challenges
- are manageable for schools and colleges
- are easy to understand by students of all levels of ability
- lead to accurate results, delivered on time
- are affordable and value for money.

We provide a wide range of support services for teachers, including:

- access to subject departments
- training for teachers, including practical teaching strategies and methods that work

- individual support for coursework
- 24-hour support through our website and online with **Ask AQA**
- past question papers and mark schemes
- a wide range of printed and electronic resources for teachers and students
- free online results analysis, with Enhanced Results Analysis.

We are an educational charity focused on the needs of the learner. All our income is spent on improving the quality of our specifications, examinations and support services. We don’t aim to profit from education; we want you to.

If you are already a customer, we thank you for your support. If you are thinking of joining us, we look forward to welcoming you.

1b Why choose Creative Writing?

Creative Writing is firmly established as a distinct discipline within higher education, leading to a range of professional careers within the creative and cultural industries. This specification is designed to introduce students to Creative Writing, separate from, but complementing, the study of Arts and English subjects that they may have completed at GCSE.

This A-level allows progression for those who have enjoyed opportunities for writing creatively at Key Stage 4. It prepares students for further study in Creative Writing in higher education and is also suitable for those intending to progress to further study in English Literature or English Language, as

well as a range of other creative subjects such as Media, Journalism, Film or Art. It is equally useful for students wishing to develop their ability to express themselves in writing, for a range of audiences – a skill that can be applied to the breadth of writing tasks encountered in the professional world of work or academia. As such, it may be just as appealing to those focusing on other disciplines, such as science, languages or humanities.

The study of Creative Writing helps to develop a range of key skills that can be applied in the real world, including clarity of thought and expression, critical and analytical skills, team working, giving and

receiving feedback and creative problem solving.

Progression from AS to A2 can be seen as follows:

At AS, students will:

- be introduced to a range of different types of writing
- be expected to develop regular writing and reading practice
- learn to express themselves and their ideas
- learn to reflect on their intentions and outcomes
- be introduced to the notion of writing to a brief
- be introduced to the craft of writing by exploring writers' methods through the study of published texts.

At A2, students will:

- develop their expertise as writers by writing independently in their preferred forms
- experience the writers' workshop, developing their ability to share work and give and receive feedback

- learn to reflect critically on their own creative processes
- learn to apply their knowledge of the writer's craft to their own work
- develop redrafting and editing skills
- develop critical and analytical skills.

This specification offers the following for students and their teachers:

- accessibility to the full ability range within AS/A2
- clear development from AS to A2 and clear connections between AS and A2
- flexibility in means of assessment through examination and coursework
- a full preparation for further study of the subject
- flexibility in the range of types of writing, to cater for a range of students, schools and colleges.
- opportunity for independent study, led by personal interests
- flexibility in teaching methods
- support from a dedicated coursework adviser.

1c How do I start using this specification?

- You need to register at www.aqa.org.uk/askaqa.php to ensure that you receive regular updates and have access to mark schemes, past question papers, a whole range of teacher support materials and receive details of teacher support meetings.

- Already using existing AQA specifications?**

Tell us that you intend to enter students. Then we can make sure that you receive all the material you need for the examinations. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and

they are also available on our website (<http://web.aqa.org.uk/exams-office/entries.php>).

- Not using an AQA specification currently?**

Almost all schools/colleges in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority are not. If your school/college is new to AQA, please contact our centre approval team at centreapproval@aqa.org.uk.

1d How can I find out more?

You can choose to find out more about this specification or the services that AQA offers in a number of ways.

Ask AQA

You have 24-hour access to useful information and answers to the most commonly asked questions at www.aqa.org.uk/askaqa.php.

If the answer to your question is not available, you can submit a query through **Ask AQA** for our team. We will respond within 2 working days.

Speak to your subject team

You can talk directly to the Creative Writing subject team about this specification either by emailing creativewriting@aqa.org.uk or by calling 01483 556115.

Teacher Support

Details of the full range of current Teacher Support and CPD courses are available on our website at <http://web.aqa.org.uk/qual/cpd/index.php>

There is also a link to our fast and convenient online booking system for all of our courses at <http://events.aqa.org.uk/ebooking/>

Latest information online

You can find out more, including the latest news, how to register to use Enhanced Results Analysis, support and downloadable resources, on our website at www.aqa.org.uk

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%)
AS Total	30 marks (20%)	30 marks (20%)			60 marks (40%)
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%)
AS Total	30 marks (20%)	30 marks (20%)	15 marks (10%)	15 marks (10%)	90 marks (60%)
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"> • 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 appropriate forms leading to outstanding overall effect <p>... all leading to outstanding writing with an inventive realisation of intent</p>	Band 5 13–15	<ul style="list-style-type: none"> • Highly developed, well-crafted writing • Outstanding technical control <p>Consider:</p> <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 a skilful approach to language • Skilful use of appropriate forms <p>... all leading to confidently presented writing which imaginatively realises its intentions</p>	Band 4 10–12	<ul style="list-style-type: none"> • Confident, crafted writing • Skilful technical control <p>Consider:</p> <ul style="list-style-type: none"> • Textual organisation and cohesion • Consistency of technical approach • Use of spelling and punctuation

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

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.
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 	Band 5 13–15	<ul style="list-style-type: none"> • Outstanding account of the influence of published writing as stimulus and inspiration for their own work • Highly developed reflection on the creative strategies learned from their own reading
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 	Band 4 10–12	<ul style="list-style-type: none"> • Confident account of the influence of published writing as stimulus and inspiration for their own work • Skilful reflection on the creative strategies learned from their own reading
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. May cover some but not all of these areas. 	Band 3 7–9	<ul style="list-style-type: none"> • Clear indication of the influence of published writing as stimulus and inspiration for their own work • Competent description of the creative strategies learned from their own reading
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. Likely to be description or summary of ideas and/or aims 	Band 2 4–6	<ul style="list-style-type: none"> • Basic indication of the influence of published writing as stimulus and inspiration for their own work • Underdeveloped description of the creative strategies learned from their own reading
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. 	Band 1 1–3	<ul style="list-style-type: none"> • Limited indication of the influence of published writing as stimulus and inspiration for their own work • Ineffective description of the creative strategies learned from their own reading
0 Marks	<ul style="list-style-type: none"> • Nothing written or nothing of relevance 	0 Marks	<ul style="list-style-type: none"> • Nothing written or nothing of relevance

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%)
A-level Total	15 marks (5%)	15 marks (5%)	15 marks (5%)	15 marks (5%)	60 marks (20%)

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%)
A-level Total	30 marks (10%)	30 marks (10%)	15 marks (5%)	15 marks (5%)	90 marks (30%)

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"> • Convincing realisation of ideas • Originality and creativity in language use • Use of genre within 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 25–30	<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 outstanding writing with an inventive realisation of intent</p>	Band 5 25–30	<ul style="list-style-type: none"> • Highly developed, well-crafted writing • Outstanding technical control <p>Consider:</p> <ul style="list-style-type: none"> • Textual organisation and cohesion • Consistency of technical approach • Use of spelling and punctuation
Band 4 19–24	<ul style="list-style-type: none"> • Confident development of ideas through skilful approach to language use • Skilful and sustained use of a single form <p>... all leading to confidently presented writing which imaginatively realises its intentions</p>	Band 4 19–24	<ul style="list-style-type: none"> • Confident, crafted writing • Skilful technical control <p>Consider:</p> <ul style="list-style-type: none"> • Textual organisation and cohesion • Consistency of technical approach • Use of spelling and punctuation

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

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.
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 	Band 5 13–15	<ul style="list-style-type: none"> • Outstanding account of the influence of published writing as stimulus and inspiration for their own work • Highly developed reflection on the creative strategies learned from their own reading
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 	Band 4 10–12	<ul style="list-style-type: none"> • Confident account of the influence of published writing as stimulus and inspiration for their own work • Skilful reflection on the creative strategies learned from their own reading
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. May cover some but not all of these areas. 	Band 3 7–9	<ul style="list-style-type: none"> • Clear indication of the influence of published writing as stimulus and inspiration for their own work • Competent description of the creative strategies learned from their own reading
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. Likely to be description or summary of ideas and/or aims 	Band 2 4–6	<ul style="list-style-type: none"> • Basic indication of the influence of published writing as stimulus and inspiration for their own work • Underdeveloped description of the creative strategies learned from their own reading
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. 	Band 1 1–3	<ul style="list-style-type: none"> • Limited indication of the influence of published writing as stimulus and inspiration for their own work • Ineffective description of the creative strategies learned from their own reading
0 Marks	<ul style="list-style-type: none"> • Nothing written or nothing relevant 	0 Marks	<ul style="list-style-type: none"> • Nothing written or nothing relevant

4 Scheme of assessment

4a Aims and learning outcomes

AS and A-level courses based on this specification should encourage students to develop:

- an interest in, enthusiasm for and enjoyment of writing
- creative, imaginative and intellectual capability
- an understanding of the inter-relationships between writing and reading
- technical mastery of writing in different forms and genres
- independence in relation to realising their own ideas, intentions and outcomes
- knowledge of writing as a profession, enabling them to make informed decisions about further learning opportunities and career choices
- a range of skills that can be applied in the real world, including clarity of thought and expression, critical and analytical skills, team working, giving and receiving feedback, and creative problem solving.

4b Assessment Objectives (AOs)

The assessment units will assess the following assessment objectives in the

context of the content and skills set out in Section 3 (**Subject content**).

	Assessment Objective
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

Weighting of Assessment Objectives for AS

The table below shows the approximate weighting of each of the Assessment Objectives in the AS units.

Assessment Objectives	Unit Weightings (%)		Overall weighting of AOs (%)
	Unit 1	Unit 2	
AO1	20	20	40
AO2	20	20	40
AO3		10	10
AO4		10	10
Overall weighting of units (%)	40	60	100

Weighting of Assessment Objectives for A-level

The table below shows the approximate weighting of each of the Assessment Objectives in the AS and A2 units.

Assessment Objectives for A-level	Unit Weightings (%)				Overall weighting of AOs (%)
	Unit 1	Unit 2	Unit 3	Unit 4	
AO1	10	10	5	10	35
AO2	10	10	5	10	35
AO3		5	5	5	15
AO4		5	5	5	15
Overall weighting of units (%)	20	30	20	30	100

Quality of Written Communication (QWC)

In GCE specifications which require students to produce written material in English, students must:

- ensure that text is legible and that spelling punctuation and grammar are accurate so that meaning is clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter

- organise information clearly and coherently, using specialist vocabulary when appropriate.

In this specification, QWC will be assessed in all units by means of AO2.

4c National criteria

This specification complies with:

- the Code of Practice
- the GCE AS and A-level Qualification Criteria
- the Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

4d Previous learning requirements

We recommend that students should have acquired the skills and knowledge associated with a GCSE English and/or English Literature course or equivalent. Any

requirements set for entry to a course following this specification are at the discretion of schools and colleges.

4e Synoptic Assessment and Stretch and Challenge

Synoptic Assessment

Synoptic Assessment is embedded in GCE Creative Writing in all units. Students will demonstrate the synthesis of knowledge and skills gained by:

- drawing together the knowledge, understanding and skills learned in different parts of the A-level course
- selecting and preparing work for assessment which demonstrates their strengths across the areas of knowledge and the range of skills to be assessed
- making connections between the areas of knowledge and the work of other writers, and connecting this to their own work (AO4)
- applying the knowledge and skills learned throughout the course in the production of reflective commentaries (AO3)
- using the knowledge and skills learned to respond to a brief or stimulus.

Stretch and Challenge

Opportunities for stretch and challenge are met by a number of requirements in the specification.

In Unit 3, students respond to a stimulus to produce work which provides evidence of their ability to develop ideas and make clear the link between their own and others' work within specified time constraints.

In Unit 4, students will build on their AS studies to produce work which provides evidence of their ability to work independently, developing personal ideas and preoccupations in a way that addresses all Assessment Objectives. They will provide evidence of their intentions, research, the development of ideas and awareness of writing processes.

In both units, students will draw on critical readings of their own and others' work to produce analytical commentaries.

In addition, the course of study will include opportunity to:

- read widely and independently
- make connections between work done at AS and A2
- be flexible about the choice of texts for study and the types of text that can be written
- access theoretical writing on the art and craft of creative writing
- respond to examination questions that require individual and independent thought
- produce a coursework portfolio independently and select completed pieces for assessment.

4f Access to assessment for disabled students

AS/A-levels often require assessment of a broader range of competences. This is because they are general qualifications and, as such, prepare students for a wide range of occupations and higher level courses.

The revised AS/A-level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled students. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled students in order to enable them to access the assessments. For this reason, very few students will have a complete barrier to any part of the assessment.

Students who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment that they have taken and there would be an indication on their certificate that not all the competences had been addressed. This will be kept under review and may be amended in the future.

5 Administration

5a Availability of assessment units and certification

Examinations and certification for this specification are available as follows.

	Availability of units		Availability of certification	
	AS	A2	AS	A2
June 2014	✓		✓	
June 2015 onwards	✓	✓	✓	✓

5b Entries

Please refer to the current version of **Entry Procedures and Codes** for up-to-date entry procedures. You should use the following entry codes for the units and for certification.

- Unit 1 – Writing on Demand (CREW1)
- Unit 2 – Exploring Creative Writing (CREW2)
- Unit 3 – From Reading to Writing (CREW3)
- Unit 4 – The Writing Portfolio (CREW4)
- AS certification – (1751)
- A2 certification – (2751)

5c Private students

This specification is **not** available to private students.

5d Access arrangements, reasonable adjustments and special consideration

We have taken note of the equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*. This is published on the JCQ website (www.jcq.org.uk) or you can follow the link from our website (www.aqa.org.uk).

Access arrangements

We can arrange for students with special needs to access an assessment. These arrangements must be made **before** the examination.

Reasonable adjustments

An access arrangement which meets the needs of a particular disabled student would be a reasonable adjustment for that student. The Disability Discrimination Act requires us to make reasonable adjustments to remove or lessen any disadvantage affecting a disabled student.

Special consideration

We can give special consideration to students who have had a temporary illness, injury or serious problem, such as death of a relative, at the time of the examination. We can only do this **after** the examination.

The Examinations Officer at the school/college should apply online for access arrangements and special consideration by following the eAQA link from our website (www.aqa.org.uk)

5e Examination language

We will provide units for this specification only in English.

5f Qualification titles

The qualification based on this specification is:

- AQA Advanced Subsidiary GCE in Creative Writing, and
- AQA Advanced Level GCE in Creative Writing.

5g Awarding grades and reporting results

The AS qualification will be graded on a five-point scale: A, B, C, D and E. The full A-level qualification will be graded on a six-point scale: A*, A, B, C, D and E. To be awarded an A*, candidates will need to achieve a grade A on the full A-level qualification and an A* on the aggregate of the A2 units.

For AS and A-level, candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate. Individual assessment unit results will be certificated.

5h Re-sits and Shelf-life of Unit Results

Unit results remain available to count towards certification, whether or not they have already been used, as long as the specification is still valid.

The availability of units is given in Section 5a. Candidates may re-sit a unit any number of times within the shelf-life of the specification. The best result for each unit will count towards the final qualification.

Candidates who wish to repeat a qualification may do so by re-taking one or more units. The appropriate subject award entry, as well as the unit entry/entries, must be submitted in order to be awarded a new subject grade.

Candidates will be graded on the basis of the work submitted for assessment.

6 Coursework administration

The Head of Centre is responsible for making sure that coursework is conducted in line with our instructions and JCQ instructions.

6a Supervision and authentication of Coursework

In order to meet the regulators' Code of Practice for GCE, AQA requires:

- **candidates** to sign the Candidate Record Form (CRF) to confirm that the work submitted is their own, and
- **teachers/assessors** to confirm on the CRF that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification.

The completed CRF for each candidate must be attached to his/her work. All teachers who have assessed the work of any candidate entered for each unit must sign the declaration of authentication. Failure to sign the authentication statement may delay the processing of the candidates' results.

The teacher should be sufficiently aware of the candidate's standard and level of work to appreciate if the coursework submitted is beyond the talents of the candidate.

In most centres, teachers are familiar with candidates' work through class and homework assignments. Where this is not the case, teachers should make sure that **all** coursework is completed under direct supervision.

In all cases, some direct supervision is necessary to ensure that the coursework submitted can be confidently authenticated as the candidate's own.

If it is believed that a candidate has received additional assistance and this is acceptable within the guidelines for the relevant specification, the teacher/assessor should award a mark which represents the candidate's unaided achievement. The authentication statement should be signed and information given on the relevant form.

If the teacher/assessor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

6b Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

- submit work which is not their own
- lend work to other candidates
- allow other candidates access to, or the use of, their own independently-sourced source material (this does not mean that candidates may not lend their books to another candidate, but candidates should be prevented from plagiarising other candidates' research)
- include work copied directly from books, the internet or other sources without acknowledgement or an attribution
- submit work typed or word-processed by a third person without acknowledgement.

These actions constitute malpractice, for which a penalty (eg disqualification from the examination) will be applied.

If malpractice is suspected, the Examinations Officer should be consulted about the procedure to be followed.

Where suspected malpractice in coursework/portfolios is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to AQA at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (<http://www.jcq.org.uk/>).

Malpractice in coursework/portfolios discovered prior to the candidate signing the declaration of authentication need not be reported to AQA, but should be dealt with in accordance with the centre's internal procedures. AQA would expect centres to treat such cases very seriously. Details of any work which is not the candidate's own must be recorded on the coursework/portfolio cover sheet or other appropriate place.

6c Teacher standardisation

For coursework, we will provide support in using the marking criteria.

It is likely that this specification will involve online teacher standardisation. Online standardising for coursework is available throughout the year.

For further information go to:

<http://web.aqa.org.uk/support/teacher-online-standardisation/index.php>

If your school/college is new to this specification, one of your teachers must complete teacher standardisation. If you have told us that you are a new school/college, either by sending us an intention to enter or an estimate of entry, or by contacting the subject team, we will contact you to invite you to undertake the standardisation.

We will also contact your school/college in the following cases:

- if the moderation of coursework work from the previous year has shown a serious misinterpretation of the coursework requirements.
- if a significant adjustment has been made to a school/college's marks.

In these cases, one of your teachers will be expected to complete teacher standardisation. If your school/college does not fall into one of these categories, you can choose whether or not to take part in teacher standardisation.

Further support and advice on standardisation can be accessed through your coursework adviser.

6d Internal standardisation of marking

Schools/colleges must have consistent marking standards for all students. One person must be responsible for ensuring that work has been marked to the same standard, and they need to sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some sample pieces of work to identify differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved in the assessment
- referring to reference and archive material, such as previous work or examples from our teacher standardising meetings.

6e Annotation of coursework

The Code of Practice for GCE states that the awarding body must require internal assessors to show clearly how the marks have been awarded in relation to the marking criteria defined in the specification and that the awarding body must provide guidance on how this is to be done.

The annotation will help the moderator to see as precisely as possible where the teacher considers that the candidates have met the criteria in the specification.

Work could be annotated by either/both of the following methods:

- key pieces of evidence flagged throughout the work by annotation either in the margin or in the text
- summative comments on the work, referencing precise sections in the work.

6f Submitting marks and sample work for moderation

The total mark for each student must be sent to us and the moderator (on the mark forms provided, by Electronic Data Interchange (EDI) or electronically by the date given (see www.aqa.org.uk/deadlines/coursework_deadlines.php). Our moderator

will contact you to let you know which pieces of work must be sent to them as part of the sample (please see section 7a for more guidance on sending in samples).

6g Factors affecting individual students

You should be able to accept the occasional absence of students by making sure they have the chance to make up missed assessments. (You may organise an alternative supervised time session for students who are absent at the time the school/college originally arranged.)

If work is lost, you must tell us immediately the date it was lost, how it was lost, and who was responsible. Inform our Centre and Candidate Support Services using the JCQ form *Notification of Lost Coursework JCQ/LCW form 15*.

Where special help which goes beyond normal learning support is given, use the Candidate Record Form to inform us so that this help can be taken into account during moderation.

Students who move from one school/college to another during the course sometimes need additional help to meet the requirements of a scheme of coursework work. How this can be dealt with depends on when the move takes place. If it happens early in the course, the new school/college should be responsible for coursework. If it happens late in the course, it may be possible to arrange for the moderator to assess the work as a student who was 'Educated Elsewhere'. Schools/colleges should contact us as early as possible for advice about appropriate arrangements in individual cases at eos@aqa.org.uk.

6h Keeping students' work

From the time the work is marked, your school/college must keep the work of all students, with Candidate Record Forms attached, under secure conditions, to allow the work to be available during the

moderation period or should there be an Enquiry about Results. You may return the work to students after the deadline for Enquiries about Results, or once any enquiry is resolved.

7 Moderation

7a Moderation procedures

Coursework is moderated by inspecting a sample of students' work sent (by post) from the school/college to a moderator appointed by AQA. The school/college marks must be sent to us and the moderator by the deadline given (see www.aqa.org.uk/deadlines.php). Schools/colleges entering fewer students than the minimum sample size (and schools/colleges submitting work electronically) should send the work of all of their students. Schools/colleges entering larger numbers of students will be told which students' work must be sent as part of the sample sent in for moderation

Following the re-marking of the sample work, the moderator's marks are compared

with the school/college's marks to check whether any changes are needed to bring the school/college's assessments in line with our agreed standards. In some cases the moderator may need to ask for the work of other students in the school/college. To meet this request, schools/colleges must keep the coursework and Candidate Record Forms of every student entered for the examination under secure conditions, and they must be prepared to send it to us or the moderator when it is requested. Any changes to marks will normally keep the school/college's rank order, but where major differences are found, we reserve the right to change the rank order.

7b Consortium arrangements

If you are a consortium of schools/colleges with joint teaching arrangements (where students from different schools/colleges have been taught together but where they are entered through the school/college at which they are on roll), you must tell us by filling in the JCQ/CCA form *Application for Centre Consortium Arrangements for centre-assessed work*.

You must choose a consortium co-ordinator who can speak to us on behalf of all schools/colleges in the consortium. If there are different co-ordinators for different specifications, a copy of the JCQ/CCA form must be sent in for each specification.

We will allocate the same moderator to each school/college in the consortium and the students will be treated as a single group for moderation.

7c Procedures after moderation

When the results are published, we will give schools/colleges details of the final marks for the coursework.

We will return students' work to you after the exam. You will receive a report, at the time results are issued, giving feedback on any adjustments that were made to your marks.

We may keep some students' work for awarding, archiving or standardising purposes and will inform you if this is the case.

Appendices

A Grade descriptions

These performance descriptions show the level of attainment characteristic of the grade boundaries at A Level. They give a general indication of the required learning outcomes at the A/B and E/U boundaries at AS and A2. The descriptions should be considered in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend on how well the student has met the assessment objectives (see Section 4). If a student has performed less well in some areas, this may be balanced by better performances in others.

AS performance descriptions for Creative Writing

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objectives	Develop ideas through creative writing, using an imaginative approach to language and the effective use of chosen form	Communicate clearly in accurate, well-crafted writing, with appropriate technical control	Demonstrate critical awareness of personal writing processes, reflecting on the relationship between ideas, aims, development and technique	Respond to existing published work as a source of learning, stimulus and creative strategy in producing own writing
A/B boundary performance descriptions	Students characteristically: a) produce engaging writing that shows extended development of personal ideas b) show imaginative and creative use of language c) demonstrate subtle understanding of specific written forms through the effective and sustained use of form in their own writing	Students characteristically: a) communicate ideas subtly and effectively, using well-crafted writing b) produce writing that is well-structured, consistent and cohesive c) demonstrate considerable accuracy in their use of spelling and punctuation d) use technical writing skills to help create interesting effects and convey significant meanings	Students characteristically: a) demonstrate the ability to reflect thoughtfully and critically on their own writing, showing independence of thought and discrimination in judgement b) demonstrate detailed insights into the relationship between ideas, aims, development and technique with particular focus on their own writing	Students characteristically: a) communicate highly personal, independent responses to published work b) demonstrate the ability to identify significant aspects of craft in the work of others c) make highly appropriate and thoughtful connections between their own work and the work of others
E/U boundary performance descriptions	Students characteristically: a) produce writing that shows some evidence of personal ideas but perhaps unclear intentions b) show some imaginative use of language c) demonstrate basic understanding of specific written forms	Students characteristically: a) communicate their ideas using basic writing skills b) produce writing that has some structure but is perhaps uneven c) demonstrate some accuracy in use of spelling and punctuation	Students characteristically: a) demonstrate some ability to reflect on their own writing b) identify some ideas, aims, development and technique in their own writing	Students characteristically: a) communicate some responses to published work b) demonstrate the ability to identify some aspects of craft in the work of others c) make some connections between their own work and the work of others

A2 performance descriptions for Creative Writing

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objectives	Develop ideas through creative writing, using an imaginative approach to language and the effective use of chosen form	Communicate clearly in accurate, well-crafted writing, with appropriate technical control	Demonstrate critical awareness of personal writing processes, reflecting on the relationship between ideas, aims, development and technique	Respond to existing published work as a source of learning, stimulus and creative strategy in producing own writing
A/B boundary performance descriptions	Students characteristically: a) produce engaging writing that shows the full development of personal ideas and realisation of intent b) show imaginative and creative use of language to create effects c) demonstrate thorough and subtle understanding of specific written forms through the effective and sustained use of form in their own writing	Students characteristically: a) communicate ideas subtly and effectively, using exceptionally well-crafted writing b) produce writing that is well-structured, consistent and cohesive c) demonstrate near complete accuracy in their use of spelling and punctuation d) use technical writing skills to help create interesting effects and convey highly significant meanings	Students characteristically: a) demonstrate the ability to reflect critically and perceptively on their own writing, showing independent judgement, to inform their own writing processes b) demonstrate detailed awareness and fully developed insights into the relationship between ideas, aims, development and technique within their own writing	Students characteristically: a) communicate highly perceptive, critical and independent responses to published work b) demonstrate the ability to identify significant aspects of craft in the work of others and apply this to their own writing c) make highly appropriate and perceptive connections between their own work and the work of others, showing clearly the links between the two
E/U boundary performance descriptions	Students characteristically: a) produce writing that shows basic development of personal ideas but perhaps unclear intentions b) show some imaginative use of language c) demonstrate basic understanding of specific written forms	Students characteristically: a) communicate their ideas using basic writing skills b) produce writing that is structured and cohesive in part but is perhaps uneven c) demonstrate some accuracy in use of spelling and punctuation	Students characteristically: a) demonstrate some ability to reflect on their own writing and writing process b) identify some aspects of the relationship between ideas, aims, development and technique in their own writing	Students characteristically: a) communicate some personal responses to published work b) demonstrate the ability to identify aspects of craft in the work of others c) make some connections between their own work and the work of others

B Spiritual, moral, ethical, social, legislative, sustainable development, economic and cultural issues, and health and safety considerations

We have taken great care to make sure that any wider issues (for example, spiritual, moral, ethical, social, legal, sustainable development, economic and cultural issues), including those relevant to the education of students at Key Stage 4, have been taken into account when preparing this specification. They will form only part of the assessment requirements where they are relevant to the specific content of the specification and have been identified in Section 3: Subject Content.

European Dimension

We have taken the 1988 Resolution of the Council of the European Community into account when preparing this specification and associated specimen units.

Environmental Education

We have taken the 1988 Resolution of the Council of the European Community and the Report 'Environmental Responsibility: An Agenda for Further and Higher Education' 1993 into account when preparing this specification and associated specimen units.

Avoiding bias

We have taken great care to avoid bias of any kind when preparing this specification and specimen units.

C Overlaps with other qualifications

This specification has been designed to allow maximum flexibility for schools/colleges and students working in the subject area of Creative Writing.

The subject content for AS and A-level Creative Writing requires students to pursue integrated critical, practical and theoretical study in the reading and production of written texts, to allow them to undertake work suitable for assessment in all units.

There is some overlap in the skills required for GCE English Literature, GCE English Language, and GCE English Language and

Literature. However, the practical and creative approach to this specification, and the context in which these skills are applied, is distinctly different in this specification, as are the Assessment Objectives. Creative Writing is a distinct discipline that complements but does not replicate English studies.

This specification can be studied alongside GCE English Literature, GCE English Language or GCE English Language and Literature.

D Wider Key Skills

Wider Key Skills

Students following a course of study based on this specification for GCE Creative Writing can be offered opportunities to develop, and to generate evidence of attainment, in aspects of the Wider Key Skills of:

- **Working with others:** Opportunities to develop key skills arise through working with others in workshop sessions (at A2); through peer review of writing, either in groups or one-to-one (all Units); through giving and receiving feedback and recording the outcomes of such sessions to inform future practice (all Units). Opportunities to generate evidence of attainment occur throughout the Specification, particularly in Unit 2 and Unit 4, where personal reflection on the working practices outlined above will form part of the commentary, and will be assessed under Assessment Objective 3.
- **Improving own learning and performance:** Opportunities to develop key skills arise through responding to feedback (all Units); through the process of revising and editing written work (Units 2 and 4); through writing to deadlines (Unit 1); through deepening understanding of writing craft by studying the work of others (Unit 3); through working independently (Units 2 and 4); through building a portfolio of written work that shows the development of pieces from first to final draft (Units 2 and 4). Opportunities to generate evidence of attainment exist throughout the Specification, particularly in Units 2, 3 and 4, where a written commentary will require students to analyse and critically

assess their own process and performance, and how learning about the work of others has influenced and helped to improve their own work. This is assessed under Assessment Objectives 3 and 4.

- **Problem solving:** Opportunities to develop key skills arise through the challenges of creating original work (all Units); through responding to feedback (all Units); through decision making processes involved in finalising coursework submissions for assessment (Units 2 and 4); through writing to a brief (Unit 1); through creating original work based on a stimulus (Unit 3). Opportunities to generate evidence of attainment occur throughout. Creative problem solving is one of the key areas that must be addressed in the written commentaries for Units 2, 3 and 4 and will be assessed under Assessment Objective 3.

However, the AQA Wider Key Skills qualifications are no longer available.

Key Skills

Key Skills qualifications have been phased out and replaced by Functional Skills qualifications in English, Mathematics and ICT from September 2010.



A-level Creative Writing

Level 3 (2750)

AS: 600/7746/3, AQA Level 3 Advanced Subsidiary GCE in Creative Writing

A-level: 600/7745/1, AQA Level 3 Advanced GCE in Creative Writing

For updates and further information on any of our specifications, to find answers or ask us a question, register with Ask AQA at:

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