

4c Component 3

WRITE-3: Responsive Writing

Introduction

All writers are influenced by, and respond to, the work of other writers. This unit provides opportunities to study a sample of work by a particular writer, to produce creative writing in a preferred form, and to reflect critically on how one's own writing has been shaped by the study of another writer.

Students will be given the list of STIMULUS TEXTS FOR RESPONSIVE WRITING, comprising four reading suggestions, one for each of the four forms. For example, the suggested poetry text might be *My Family and Other Superheroes* by Jonathan Edwards, *Division Street* by Helen Mort or *Jackself* by Jacob Polley. The prose non-fiction suggestion might comprise selections of essays by Jonathan Franzen, such as *How to be Alone*, or David Foster Wallace's *Consider the Lobster*, but it might list autobiographical nature writing such as Helen MacDonal's *H is for Hawk* or Robert MacFarlane's *Landmarks*. Prose fiction might be represented by a collection of short stories, such as *Lying Under the Apple Tree* by Alice Munro, *The Tenth of December* by George Saunders, or *The Beautiful Indifference* by Sarah Hall. Each suggestion will require students to read the equivalent of one published text.

Students select one reading suggestion and begin to study the given text, looking for ideas, influences, inspiration and aspects of craft and technique that they can use in their own writing. They may select a text in the same form as that they chose to specialise in for Component I Section B, but they don't have to.

In the examination, students will be given a choice of five, open-ended writing prompts. They choose one and produce a piece of creative writing. They may write in the same form as the text studied from the list of STIMULUS TEXTS, but they don't have to. Whether they write in the same form or not, they should try to make use of influences, inspiration and aspects of craft and technique from the text they studied. It is intended that such influences can be as loose, as creative and as personal as necessary.

Having produced a creative response, students write a critical commentary that examines their own writing processes, and which also explores the relationships between their creative piece and the text they studied from the list of STIMULUS TEXTS. Thus:

- i. They must produce approximately 750 words of creative writing (or approximately 30 lines of poetry) in response to one prompt.
- ii. They must produce a critical commentary on their writing, exploring connections between their own writing and the text they studied from the list of STIMULUS TEXTS.

Mode of Assessment

Assessment will be by one written paper of 3 hours' duration.

Students will choose to produce creative writing in response to one prompt from a choice of five. They may respond in whatever form they choose. But it is to be expected that the writing they produce will have been influenced in some ways by the writer they opted to study from the list of STIMULUS TEXTS.

Students must then write a critical commentary in which they explore the connections between their own creative piece and the writer they opted to study from the list of STIMULUS TEXTS.

The creative response (750 words or 30 lines of poetry) is awarded a mark out of 20:
10 marks for AO1 and 10 marks for AO2.

The critical commentary is marked out of 20:
10 marks for AO3 and 10 marks for AO4.

This provides an overall mark for the paper of 40. But it is worth pointing out that this paper is weighted more heavily than WRITE-2 Commissioned Writing in the overall scheme of assessment. Please refer to the specification overview on page 12 and the scheme of assessment on page 13 for more details.

There will always be a choice of four writers to study, one for each of the four forms. The current texts are:

POETRY

Ocean Vuong ***Night Sky With Exit Wounds***
(Jonathan Cape, 2017)

PROSE FICTION

Jac Shreeves-Lee ***Broadwater***
(Fairlight Books, 2020)

PROSE NON-FICTION

Anita Sethi ***I Belong Here***
(Bloomsbury, 2018)

SCRIPT

Zadie Smith ***The Wife of Willesden***
(Penguin, 2021)

These texts are for first examination in May 2024.

There will always be a choice of five prompts in the examination, and students may respond to their chosen prompt in whatever form they choose, regardless of the form they studied from the list of STIMULUS TEXTS. In this way, a student might, for example, study some short stories by Jac Shreeves-Lee, but then choose to respond to one of the prompts by writing a screenplay. Alternatively, students may choose to respond in the same form as the one they studied. It is to be expected that the examination will provide opportunities for a wide variety of routes and approaches towards both creative writing and critical reflection, and on the relationship between creative writing and published writing.

Students are advised to spend 90 minutes on the creative response, with 15-20 minutes of that time given to planning, and 5-10 minutes given to editing.

That should leave approximately 90 minutes for the critical reflection.

Assessment Criteria: Component 3 WRITE-3
Responsive Writing / Creative Response
10 marks for AO1; 10 marks for AO2

	AO1: Communicate and develop ideas through an imaginative use of language and an effective use of formal and structural devices		AO2: Communicate lucidly in fluent, cogent writing, with professional standards of technical accuracy and precision Consider: <ul style="list-style-type: none"> • organisation and coherence • technical skill and control • accuracy of spelling and punctuation
Band 5 9-10	Professional development of ideas through playful and inventive use of language Richly developed and sustained use of appropriate forms, structures and conventions, leading to a professional overall affectall contributing to publishable writing which fully communicates aims and ideas	Band 5 9-10	Richly developed, highly-crafted writing Professional and effective technical control Near faultless accuracy of spelling and punctuation
Band 4 7-8	Accomplished development of ideas through confident and thoughtful use of language Convincing use of appropriate forms, structures and conventions, leading to a confident overall affectall contributing to accomplished writing which convincingly communicates aims and ideas	Band 4 7-8	Convincing, crafted writing Accomplished technical control A high level of accuracy with spelling and punctuation
Band 3 5-6	Developed ideas are communicated through clear, sometimes skilful, use of language Some effective use of appropriate forms, structures and conventionsall leading to fluent writing that achieves some its intentions, even if it has uneven moments	Band 3 5-6	Fluent, controlled writing Capable control of technical features Developed use of spelling and punctuation
Band 2 3-4	Ideas are conveyed through adequate use of language Developing use of appropriate forms, structures and conventionsall leading to adequate writing that is sometimes unconvincing in its aims and intentions	Band 2 3-4	Adequate writing Developing technical control Uneven spelling and punctuation
Band 1 1-2	Limited development of ideas and basic use of language Basic use of forms, structures and conventionsall leading to unconvincing writing	Band 1 1-2	Unconvincing writing Unsatisfactory technical control Spelling and punctuation can impede meaning and communication
0 Marks	No writing, or no relevant writing, produced	0 Marks	No writing, or no relevant writing, produced

**Assessment Criteria: Component 3 WRITE-3
Responsive Writing / Critical Commentary
10 marks for AO3; 10 marks for AO4**

	AO3: Demonstrate a critical relationship with one's own writing processes, including reflection on editorial decision making		AO4: Demonstrate critical awareness of the relationship between existing published work and one's own writing
Band 5 9-10	Professional critical awareness of one's own writing processes Richly developed consideration of relationships between ideas, aims and techniques Highly effective editorial decision making	Band 5 9-10	Professional critical reflection on the relationship between the reading of published works and the development of one's own writing Richly developed consideration of techniques gleaned from one's reading of other writers
Band 4 7-8	Accomplished and convincing awareness of one's own writing processes Convincing consideration of relationships between ideas, aims and techniques Accomplished editorial decision making	Band 4 7-8	Accomplished and convincing reflection on the relationship between the reading of published works and the development of one's own writing Accomplished and convincing consideration of techniques gleaned from one's reading of other writers
Band 3 5-6	Developed awareness of one's own writing processes Some effective consideration of relationships between ideas, aims and techniques Some effective editorial decision making	Band 3 5-6	Developed reflection on the relationship between the reading of published works and the development of one's own writing Some developed and effective consideration of techniques gleaned from one's reading of other writers
Band 2 3-4	Developing awareness of one's own writing processes Developing, mostly descriptive consideration of relationships between ideas, aims and techniques Developing editorial decision making	Band 2 3-4	Developing reflection on the relationship between the reading of published works and the development of one's own writing Developing consideration of techniques gleaned from one's reading of other writers
Band 1 1-2	Limited awareness of one's own writing processes Basic consideration of relationships between ideas, aims and techniques Limited editorial decision making	Band 1 1-2	Limited reflection on the relationship between the reading of published works and the development of one's own writing Basic consideration of techniques gleaned from one's reading of other writers
0 Marks	No writing, or no relevant writing, produced	0 Marks	No writing, or no relevant writing, produced

This unit assesses all four assessment objectives. See section 5 for Assessment Objectives in full. The table shows the percentage weightings of each of the AOs in this unit and in the specification as a whole.