



General Certificate of Education
Advanced Level Examination
Specimen Written Paper

Creative Writing

CREW3

Unit 3 From Reading to Writing

Date Line

For this paper you must have:

- a 16-page answer book.

Time allowed

- 3 hours

Instructions

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

Information

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

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

Instructions

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

Advice

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

Answer **both** questions.

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

Question 1

0	1
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Use your chosen text and accompanying prompt as a stimulus for your own piece of creative writing.

(30 marks)

Question 2

0	2
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Write a commentary on the writing that you have produced in Question 1.

Your commentary should:

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

(30 marks)

Turn over for Texts A – E

Text A

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

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

Join the wheel world

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

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

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

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

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

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

Text B

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

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

Caged Bird

Poem removed due to copyright restrictions.

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Text C

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

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

The Christening

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

Text D

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

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

Waiting for Godot

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Text E

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

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

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

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

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

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

Are they?

END OF TEXTS

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