Principal Moderator's Comments

Exemplar material for WRITE-1 Portfolio

Candidate A

Section B: Specialism: Poetry

This is professional writing. The control of form and language is exacting and precise, and this, combined with some powerful, sometimes original, turns of phrase and image making, lead to a professional overall effect. While "publishable writing" could refer simply to work that qualifies for appearance in school magazines and such like (i.e. it doesn't have to mean an appearance in the TLS), some of these poems did, in fact, appear in the Foyle Young Poets Prize Anthology ('Rabbit'), and 'La Seine' received a Commendation in the Christopher Tower Poetry Prize. It's easy to see why.

AO1 = 20/20
AO2 = 20/20
Sub-total = 40/40

Section C: Critical Reflection

There's a pinpoint critical awareness here, and one that's immersed in a richly developed understanding of relationships between form and ideas, between aims and techniques. While one or two comments on the relationship between published works and the candidate's own writing are slightly less developed (such as one or two observations about Luke Kennard's use of absurdism), it is richly developed enough to merit a mark at the top of Band 5.

AO3 = 20/20
AO4 = 20/20
Sub-total = 40/40

Total = 80/80

Candidate B

Section B: Specialism: Prose Fiction

There's a highly effective use of form and structure across the three stories, where a sense of the overall design informs decision making about language at every moment, often in highly precise and effective ways. This is arguably most apparent and successful in 'Scrabble is a Dangerous Game', but the same attention to design and craft is there in the other stories too. The range of styles is appealing, especially as each one feels professional on its own terms, despite the variety. There are occasional, very minor slips of technical accuracy (this candidate struggled with comma splicing throughout the course), but there's enough precision to nudge the folder into the top band for AO2 as well as AO1.

AO1 = 20/20
AO2 = 18/20
Sub-total = 38/40

Section C: Critical Reflection

The candidate's critical awareness of her own processes is accomplished and convincing throughout, if not quite professional and richly developed. The critical reflection just doesn't cover quite enough ground to enter Band 5, but there is plenty of evidence of accomplished decision-making, and a strong understanding of the candidate's chosen form and genres. While some comments on relationship to published works, such as those on Virginia Woolf, are developed rather than accomplished, other allusions, such as those to the influence of the *Pulp Fiction* screenplay are imaginative and convincing even though they cross forms.

AO3 = 16/20
AO4 = 14/20
Sub-total = 30/40

Total = 68/80

Candidate C

Section B: Specialism: Script (Film)

While some moments are a touch naive, such as the early reference to Jenny's check-list and some moments in the dialogue, there is a fairly convincing, if not always entirely accomplished, development of ideas and use of the chosen form. The ending feels inconclusive, but use of flashback and dialogue is often used with some skill to advance the narrative. Technical accuracy is developed and affective, and certainly fluent and capable enough to convey meaning, but there are plenty of examples of comma splicing, and some slips in the use of tenses, and this just holds it back from entering Band 4 for AO2.

AO1 = 13/20
AO2 = 12/20
Sub-total = 25/40

Section C: Critical Reflection

There are some inventive and productive critical reflections on the candidate's own writing processes and editorial decisions, and an informed approach to screenwriting and its conventions, such as an awareness of the need to focus primarily on dialogue and the structure of scenes rather than to provide painstaking details about the set, or directorial notes to actors. Overall, this feels developed rather than accomplished for AO3. Some of the links to filmic influences are inventive, yet it isn't always clear whether the candidate is making links to the screenplays of those films, or to the films themselves. A touch of the latter would be okay, especially if buttressed by more detailed comment on the influence of actual screenplays. The references to medieval texts as source material for the concept arguably feel a little wrenched out of context, but the concepts are interesting, and there does appear to be a clear design. It's a shame there isn't any discussion of the influence of dystopian writing on the way in which she's re-imagined these mythical tropes.

AO3 = 12/20
AO4 = 10/20
Sub-total = 22/40

Total = 47/80