

## Extension 1 Section 1 – Creative Writing

47  
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50

Name of Student: Grace.

### Creative

Criteria	Marks
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that skillfully responds to the question</li> <li>• Skilfully uses sustained characterisation and symbolism</li> <li>• Demonstrates skillful control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	<p>14.</p> <p>13-15</p>
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that responds to the question effectively</li> <li>• Demonstrates effective characterisation and symbolism throughout the text</li> <li>• Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	10-12
<ul style="list-style-type: none"> <li>• Composes a piece of writing that responds to the question adequately</li> <li>• Demonstrates sound use of characterisation and symbolism throughout the text</li> <li>• Demonstrates sound control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	7-9
<ul style="list-style-type: none"> <li>• Composes a piece of writing that attempts to respond to the question</li> <li>• Demonstrates variable control of language</li> </ul>	4-6
<ul style="list-style-type: none"> <li>• Attempts to compose a piece of writing that has minimal relevance to the question</li> </ul>	1-3

### Reflection

Criteria	Marks
<ul style="list-style-type: none"> <li>• Provides a comprehensive explanation of the stylistic choices made and specifies links to composers and texts in module</li> <li>• Demonstrates effective control of evaluative language</li> </ul>	<p>9-10</p>
<ul style="list-style-type: none"> <li>• Provides a considered explanation of the stylistic choices made and specifies links to composers and texts in module</li> <li>• Demonstrates effective control of evaluative language</li> </ul>	7-8
<ul style="list-style-type: none"> <li>• Provides a sound explanation of the stylistic choices made and specifies links to composers and texts in module</li> <li>• Demonstrates variable control of evaluative language</li> </ul>	5-6
<ul style="list-style-type: none"> <li>• Provides a description of stylistic choices made</li> <li>• Demonstrates limited control of evaluative language</li> </ul>	3-4
<ul style="list-style-type: none"> <li>• Provides some relevant information about their writing</li> </ul>	1-2

## Marker Feedback:

### Creative

skillful use of similes  
and creative use of Chaucerian  
and symbols of the Scer and  
mimic.

\* Good development of setting  
which expands upon the stimulus.

\* Try to expand your early  
in a little more detail to  
give more fluently to the piece.

### Reflection

Your reflection dissects your piece  
in a sophisticated manner drawing  
clear and precise links to text  
studied.

\* Try to incorporate your intuitive  
thought reflection in a more  
specific manner.

## Section 2: Analytical Writing

Name of Student: \_\_\_\_\_

Grace C.

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates perceptive understanding of the question and module</li> <li>• Demonstrates a skillful evaluation of context, language, form and ideas using well-selected and detailed analysis of textual references</li> <li>• Composes a perceptive argument using language appropriate to audience, purpose and form</li> </ul>	<div style="border: 1px solid red; border-radius: 50%; width: 40px; height: 40px; margin: 0 auto; display: flex; align-items: center; justify-content: center;">24</div> <div style="border: 1px solid red; border-radius: 50%; width: 40px; height: 40px; margin: 5px auto; display: flex; align-items: center; justify-content: center;">21-25</div>
<ul style="list-style-type: none"> <li>• Demonstrates an informed understanding of the question and module</li> <li>• Demonstrates an effective evaluation of context, language, form and ideas using well-selected analysis of textual references</li> <li>• Composes an effective argument using language appropriate to audience, purpose and form</li> </ul>	16-20
<ul style="list-style-type: none"> <li>• Demonstrates a sound understanding of the question and module</li> <li>• Demonstrates an understanding of context, language, form and ideas using selected textual references</li> <li>• Composes a sound argument using language appropriate to audience, purpose and form</li> </ul>	11-15
<ul style="list-style-type: none"> <li>• Describes some aspects of the prescribed text</li> <li>• Demonstrates some understanding of context, language and form with limited textual references</li> <li>• Composes a limited response to the question</li> </ul>	6-10
<ul style="list-style-type: none"> <li>• Attempts to describe some aspects of the prescribed text</li> <li>• Attempts to compose a response to the question</li> </ul>	1-5

**Marker Feedback:**

Perceptive understanding of question and  
 links with explicit links to the  
 Chubb's protagonists fine and that  
 Composes explicit - try to explicit  
 the "shape vs" aspect of the question  
 in greater depth - as in what do we  
 gain from Composing explicit the Chubb's?  
 \* Explicit + detailed textual evidence  
 which is used consistently to explicit the  
 question - and develop your arguments.



# Tempe High School



Student Name / Number Grace Carey

Course Ext Eng.

Class Teacher Tennent

Date: 25.9.19

## 4 Page Book

### Instructions:

- Write your name or examination number at the top of this page
- Write the number of each question or part in the margin at the beginning of each answer
- Write using black or blue pen.
- No liquid paper is to be used
- Write on the ruled pages only. You may use the unruled pages for rough work
- You may ask for an extra writing booklet if you need more space
- Do NOT remove any pages from this booklet
- You may NOT take any writing booklets used or unused from the examination room
- Follow all examination rules

### EXAMINER'S USE ONLY

QUESTION	MARK
<b>TOTAL</b>	









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a) It was translucent in the  
soft + light. Clear as a spring morning,  
and ~~perfect~~ <sup>more peaceful than I could ever be</sup>. The glint of silver  
caught my eye, his bedside mirror  
drawing me in with the mirrored  
image of my own appearance.  
Would I look like him, if I  
had no scar? Staring at my reflection,  
I willed my mind to see myself  
as so. ~~But~~ <sup>His</sup> ~~that~~ face was  
wrong on me - like a wax mask  
that didn't quite fit. In the bed,  
his body shifted and I faced yet again  
the ~~a~~ ~~thingy~~ face I yearned to both  
possess and destroy. I wanted to hurt  
him, to make him feel the weight  
of being unwanted. I wanted to  
protect him, keep him from pain  
and poverty and all the other  
cruel caretakers I had known  
in my twelve years. Spite and  
Sorrow dripped from my wax-mask  
face in fat, ugly dribbles. The mirror  
watched it all, wearing my wretched  
face. ~~I don't know~~ William Wilson  
woke with a start, but the anger  
and fear I knew from my own eyes

were absent in his, passive and pale as marbles.

"William," he called to me softly, silk-soft hands reaching for the calloused paws at my own.

I was caught. In my mind there was no question at what would come next: the Headmaster, the beatings. But rather than call for the help that would have been his salvation, he moved his covers aside with care, and gestured for me to sit. The urge to crush his skull in my palms had never been stronger.

He still, I sat. Delicate fingers trailed up the sides of my face, dancing across the grooves and indentations.

"Your scar looks different here," he murmured. "Softer."

He didn't see the fault with what he was saying, nor the abnormality of his actions. Innocent as a newborn and oblivious to my cowering, he asks, "Did it hurt?"

I stared at him, trying to find the familiarity at my own

ugliness in his angelic countenance.

"I don't remember."

I answer honestly, eyes still seeking the comfort of an imperfection. The longer I searched, the more I became convinced that he had none, and the more my hate began to boil. ~~the~~ Fingertips graze the side of my mouth. "Can you tell me what happened?"

"I can show you."

Even his cries were perfect when I broke the mirror against his face. *Try to expand a little more for early.*

b) The purpose of my text was to explore how self-loathing manifests in anger towards others, largely influenced by the stylistic choices of 'Black Swan'.

The characterisation of both William Wilson is intended to

juxtapose each other, shown in the line, "silk-soft hands reaching for the calloused paws of my own," intended to show how the narrator's physical deformity has distorted and dehumanised his self-image. This parallel was largely influenced by the characters of Nina and Lily, showing the destructive influence that a societal emphasis on perfection can have.

Using the mirror as both a point of self-reflection and violence shows the way in which the narrator's internalised self-hatred of their own appearance leads him to destroy that of someone they view as 'ideal', trying to bring him down to 'his' level, shown in the ~~flatter~~ <sup>bitter</sup> tone of "even his cries were perfect,". The use of a mirror is influenced by its appearance as a motif in "Black Swan," and its use as a weapon is drawn from the fact that Nina uses a shard of a shattered mirror to 'kill' Lily.

→

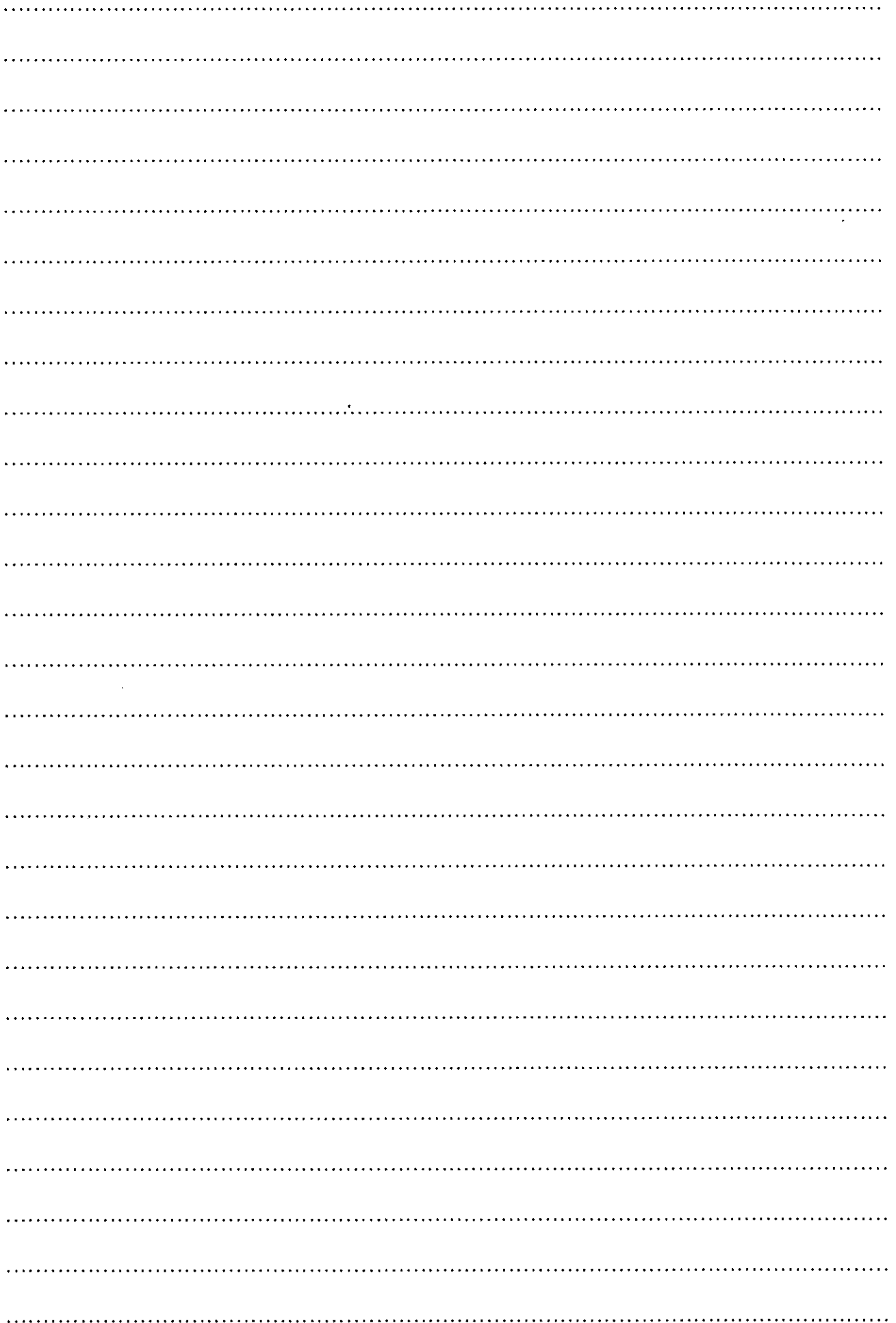
U.S.

~~Ultimately~~ I attempted to utilise stylistic elements borrowed from 'Black Swan' as a way to examine the destructive results of self-loathing and idolisation of physical 'perfection'. I believe Anonaphy's work was the most relevant text to draw from, as it is not only a modern piece with a context that can easily be adapted, but it deals with similar themes in the pursuit of artistic perfection. - Could link to your context?

Modern context

- what does your piece ask writers to consider?

The utilisation of stylistic elements found in "Black Swan", allows for the exploration of self-loathing as manifested in self-destruction or that of others, which in a modern context of unrealistic beauty standards and the ~~same~~ common feelings of self-hatred and body dysmorphia present in young generations is an extremely important topic to explore.









## Question 2.

Through reflecting <sup>on</sup> the social and psychological ~~burdens~~ ~~burdens~~ faced by the individual, composers are able to examine and critique their society's values and the culture that shapes them. The concept of the 'individual' is utilised <sup>how?</sup> in order to portray this relationship. Dostoevsky's 1872 psychological thriller "The Double" uses the mental decline and split identity of its protagonist as a result of crushing social pressure to be extroverted and genteel in order to critique the exacting requirements of social etiquette in 19<sup>th</sup> century Russia. Similarly, Darren Aronofsky's 2012 ~~post~~ post-modern psychological thriller "Black Swan" focuses on the fractured psyche resulting from pursuit of artistic perfection in order to deconstruct the Western art world's emphasis on valid individuality. Conversely, the individual represents the dangerous outsider in Bram Stoker's gothic horror novel "Dracula" [1897]

reflecting the social fear of a perceived threat to English life posed by Eastern European migrants. In contrast, 'Let The Right One In' (2011) [LROI] is a Scandinavian Horror-Romance, using the figure of the vampire to explore the outsider's need for emotional connection in an unfeeling society. All texts depict the challenges faced by individuals in the author's context, and allows us to examine the flaws in our own societal values. Suggesty?

'The Double's' depiction of Golyadkin's breakdown critiques the effects of Russian society's emphasis on conformity on those who cannot adhere to it. Why? Golyadkin is immediately established as an outsider to society, and his introversion considered the source of his problems. This is shown in his doctor's advice that he, "Consistently keep pleasant company... at the same time do not be afraid

of having a duist," the flippant tone and characterisation of the doctor as an authority is intended to show wider society's disingenuous for Golyadkin's true pursuit, in order to critique 19th Century Russia's indifference to the effect of constitutive etiquette. Additionally, the conflict Golyadkin experiences when faced with his 'perfect' double results in a loss of self, indicated by the anaphoric phrase and frantic tone of, "A man is perishing here! A man is flanking from his own sight!", which Dostoevsky uses to portray the identity crisis undergone by those who try and fail to adhere to standards of gentility. The final line of the text, as Golyadkin is sent to a mental institution, "for he had long since had a premonition of such a thing," employs an omniscient narrator and fatalistic tone in order to convey Golyadkin's hopelessness, and to emphasise the futility of attempting to reject the vice-grip of polite society.

as  
a sou!  
metaphor

The challenges faced by Golyadkin and his ultimate defeat allow for an examination of the damaging effects of a conformist society. *How does this shape us? Why?*

Similarly, "Black Swan" is a consideration of the mental decline and loss of self undergone by modern artists in pursuit of perfection. The protagonist, Nina, has her first appearance in a dream recital of "Swan Lake," in which the chiaroscuro lighting and intertextual reference establish her obsession with her art and the conflict it will cause. ~~Similarly,~~ ~~her need~~ This is done to show the all-consuming effect that the pursuit of perfection has on the artist. Later, Nina's neck ~~gets~~ <sup>twinges</sup> and the high angle of the camera when she admits, "I just want to be perfect," shows that she is both ashamed and driven by her desire to achieve, reflecting the conflicting values in the artistic world of individualism and the expected submissiveness to critique by 'authority.' In the penultimate

physical battle between Nina and her double, Lily, the final appearance of the minor motif as what kills Lily, and the repetitive call of "My turn," is used in order to show that Nina's loss of identity is linked to her own vanity and desire to be wholly unique, acting as an allegory for the cut-throat self-promotional values touted by the Western arts and their destructive effects on the individual. Anonofsky uses Nina's fractured psyche in order to deny the destructive individualism that has become a keystone of the Arts.

Suggests - "Shupe us"?

In contrast, Stoker reflects through his narrative a deep mistrust of the 'individual,' conveying fears of emigration to 19<sup>th</sup> Century England. Even before his introduction, Dracula is shown to be deeply corrupted, as shown in the warning, "do you not know that tonight, all evil things have full sway?" The high modality and frantic tone immediately show Dracula

as an unseen force of corruption, similar to how migrants at the time were characterised. His physical characterisation also marks him as an outsider, shown in Jonathan's description of "a strong, a very strong aquiline", using the repetition of strong to emphasise his Eastern European features, and create another link to the perceived immigration crisis. Additionally, the description of Lucy's seduction by him as "I am sure that something is praying on my dear girl's mind," uses animalistic imagery and the possessive pronoun 'my' to emphasise the 'moral danger' posed by Duacuda and by extension, Eastern Europeans. Through his depiction of the outsider as a villain, Stoker reflects his society's xenophobia and fear of the other. *Why? and how does this shape us?*

Alternatively, 'CTRL' ~~it~~ uses the concept of a supernatural outsider in order to examine the need for

emotional connection between those alienated by a conformist society. The ~~first~~ opening scene of Oskar staring through a window into a snow-covered courtyard introduces the window motif and utilises environmental storytelling to emphasise his feelings of isolation, informing the audience at the sense of alienation experienced by those deemed "outsiders." Additionally, the physical characterisation of Eli, along with her tentative gestures, is a physical parallel to Oskar, both marking her as an outsider and creating a connection between them; this juxtaposition allows for the audience to see that regardless of background, the experiences of ~~those~~ "outsiders" creates an empathetic link. Additionally, the scene where Eli saves Oskar by murdering his bullies utilises a contrast of warm and cool colours and a lack of non-diegetic sound to show the gravity of her actions, and to force the viewer to confront the results of <sup>↳ for their inability to conform to a standard of masculinity.</sup>

~~what~~ codependency as a result of  
ostracisation. 'L.T.R.O.I.' uses the  
relationship between supernatural  
and mundane outsiders to critique  
the callousness of society in its  
rejection of those who cannot adhere  
to its values of conformity and  
"Masculinity. Why? Shape vs.!"

Ultimately, the conflicts depicted  
by composers allow for reflection  
and critique of the values  
placed on the individual by  
society. Whether etiquette or  
individualism, conformity or  
masculinity, when taken too  
far, all values can damage the  
individual, and ~~the~~ modern  
readers must use these texts  
to consider the shortcomings  
of their own societal values.

how and why?