

Extension 1 Section 1 – Creative Writing

45
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50

Name of Student: Roy O

Creative

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

Reflection

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

Marker Feedback:

Create Integrate elements of the explicit
and skillful attempt to solve the
N.V. yet also subtly subvert it
→ Good developed / consistent development
of Chomsky

* Elements of your symbolism need
to be very overt at times - draw
on a motif or symbol which is
developed throughout your text.

Rebecca Sophisticated insights into
your response - drawing clear
links to the texts I studied -
try to delve deeper into
your use of symbolism re:
question.

Section 2: Analytical Writing

Name of Student: Roy O

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates perceptive understanding of the question and module • Demonstrates a skillful evaluation of context, language, form and ideas using well-selected and detailed analysis of textual references • Composes a perceptive argument using language appropriate to audience, purpose and form 	23 21-25
<ul style="list-style-type: none"> • Demonstrates an informed understanding of the question and module • Demonstrates an effective evaluation of context, language, form and ideas using well-selected analysis of textual references • Composes an effective argument using language appropriate to audience, purpose and form 	16-20
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the question and module • Demonstrates an understanding of context, language, form and ideas using selected textual references • Composes a sound argument using language appropriate to audience, purpose and form 	11-15
<ul style="list-style-type: none"> • Describes some aspects of the prescribed text • Demonstrates some understanding of context, language and form with limited textual references • Composes a limited response to the question 	6-10
<ul style="list-style-type: none"> • Attempts to describe some aspects of the prescribed text • Attempts to compose a response to the question 	1-5

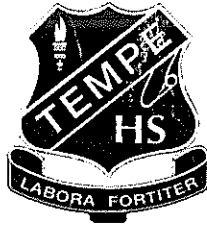
Marker Feedback:

* Explicit links to question - especially challenges - Need to explore "shape us" aspect more explicitly ie how do the challenges highlight/explain/contrast our values and thus how do these values shape us and what deeper insights do we gain from these texts explain at them
 + need explicit textual evidence which develops arguments throughout

~~CRASH~~

(Question 1)

CREATIVE **Tempe High School**



Student Name / Number Ray O'Brien Macken

Course English Extension

Class Teacher Mr Tennent

Date: _____

4 Page Book

Instructions:

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EXAMINER'S USE ONLY

QUESTION	MARK
TOTAL	

a)

I looked down upon his face. And what I saw was a man, a man named William Wilson. There were no illustrious capes trailing around his neck, capes against the sea breeze, no ~~beard~~ regal elegance atop muscular horsebacks. The ~~manifestation~~ ^{manifestation} of his general dissolved into the lath of the crooked room, that reeked of the fulsome or of ostentatious ornaments covered a decaying wall. All there was was William Wilson, sleeping peacefully, blissfully unaware of the ~~foetus~~ elongated dagger ~~noted from~~ ^{or} lack of sheath exposing the naked blade, that at any moment could give it's way ~~into~~ through the bearded man's neck and coat the fine man's face in red. I shook violently, holding the blade in the pallid moonlight, down and up it went and upon retractions of pale light across his belt, yet I ~~couldn't bring myself to~~ remained in purgatory, undecided whether to decide, simply standing, crying.

The man opened his eyes, revealing two white streaks that bulged in the night, like shimmers on a pond as his eyes rolled and ~~spun~~ around the room. They fluttered, then rested on the shadowed object: me.

A ~~light~~^{match} to his lantern and I was as
naked as the blade touched by the sudden
glow that crackled in his ~~open~~ weathered
face. I considered running right then, crashing
through the men tearing splintered stumps and
capering across the ~~rusty~~ forests
beyond, past the sandstone hallways of this
school, past the further camps ~~that~~ of
soldiers sleeping to combat the sovereignty of
the blacks. But F Wilson's eyes were open
and his lowly servant, the blade hidden by
my ratched clothes. "Emery, what on Earth!"
The ^{man's} voice mumbled in a daze.

"Complaints regarding shooting on the border
had... had to check you were sure, sir!"
The man was upright now, his sivering stature
elongated by his height ready to rise out
of his ~~own~~ from sweaty sheets. "Are you
okay, my boy?" he said with a sincerity
turned ashen by his indifferent eyes.

"~~Yes Matt~~ "Yes... yes... nothing to be
concerned about" I faltered, realising the greasy
map of Lair wasn't enough to wash the cheeks
suddenly with mossy tears.

"Turn around" the words rumbled in ^{my ears} ~~his ears~~,
despite him ~~holding~~ the blade, he was the
~~one~~ holding the blade, my heart dropped

"~~How~~ no I clipped in my hands, tucked it in my coat and hastily turned.

"Well what's that glimmer there?" I frowns.

"My god we don't have all night! ~~For~~ Show me what you're hiding else you'll be the one shot dead on the field tomorrow..."

I suppose there were no campaigns set for the time being, but I'm sure the war over of shooting practice could arrange something." That

absolute son of a bitch, I wanted to slash his throat, write them and there, then do

myself in a happy little reunion of us all up in heaven. I didn't want him there though

I ~~would~~ might not want myself. God loves me? What if he did? What would it mean?

The dagger lay fronting to my hands, blood dripping the hand I hadn't realised had clutched it so.

"Ah... I see" A disturbing countenance of contentment washing over him.

~~They~~ waited in silence, My I waited in silence, my eyes like bullets that squeezed

the sockets of his own, yet he wasn't looking at me, he observed the gate dispirit

at the moon, the ~~eyes~~ whites of his eyes dissipating slowly, as every Wilson's eyes

met mine.

He gave a look of 'inquire, then smiled. I
cried some more. He chuckled ~~and~~ before
correcting himself, "You're not going to do it,
you're culture tells you otherwise" He realised
Wilson ^{rested} ~~leaned~~ his clasped hands on his knees
"That's too bad... If you did ~~so~~ we could be
both up there together; opposite ends of curve."
The smug man drove me mad. But he was
right, such an act could be sanctionaries to
the only discipline I left, the old culture ^{of?}
embedded in myself, vestigial of all ~~the~~ his
^{compatriots} ~~compatriots~~ had slain.

The silence continued to punctuate the room, our
eyes now seemingly attached, with the ~~light~~
~~of~~ amber glow of flame flickering in the
back. I dropped the knife and his smile
widened, ~~set my~~ and my face stopped: it all
stopped the world. I crept into the dark
recess that was left and huddled there as
links went limp. I saw myself, distant, receding
from his room, out into the darkened forest
~~and~~ ignoring the ~~chant~~ hushed school and
chanting camps nestled on the horizon. Wilson
called from behind,

~~6:00~~ "Six o'clock sharp tomorrow
don't forget. It's a special I need to
be particularly well-suited."
and I cried some more <sup>only needs
with me</sup>



b). The aim of my ~~is~~ creative continuation of Edgar Allan Poe's 'William Wilson' attempts to explore the essential social dynamic that underlies physical confrontations as an integral component to the social milieu more threatening than confrontation itself. Through the ~~unidentified~~ ^{unidentified} protagonist's loss of individuality, ~~to~~ a sense of faith in a preconceived culture solidifies as antithetical to such confrontation and ultimately guides the inner workings between his ~~enemies~~ and the real general "William Wilson". ✓

The centrality of the protagonist characterises his dissolution of self, ~~at~~ although elusive it is made apparent some aspect of himself and his prior community has been lost, ~~but~~ ^{but} ~~closed~~ ^{closed} ~~at~~ ^{at} seemingly at the hands of Wilson. Similarly, the protagonist oftentimes refers to Wilson as 'the man' to manifest a sense of anonymity so he can in fact fulfil the gossiligious act of murder through projecting his own struggle as reason to end the existence of the man that catalyses such struggle. Both the protagonist and ~~the~~ Wilson have been characterised in such a way to reflect upon their social engagement as more vital than the notion of murderous confrontation.

Study.

Why take this approach?

to dissect the protagonist's inability to cope with his current reality, and consequent catatonia of his own demise, as a reflection on the surreal and despondent place his mentality occupies given he cannot transcend the social struggle ~~that~~ of powerlessness that encapsulates him.

This characterization is derived from the context of my interpretation and replication of narratives of ~~course~~ studied this year that do not hold recourse, to accentuate the audience's realization ~~of~~ of such struggle as an entity that transcends the narrative and applies to our ~~world~~ contextual world. Much like 'The Double' and Dorian Gray, the final line in this creative ~~not~~ parallels the

overall dependence of an inability to transcend struggle: much like the last line of 'The Double', "A sinister diabolical joy, and Dorian Gray, 'Blood stains... Blood stains' this creative ends ~~on~~ with "and I cried some noise" *why?*

The structural elements of this creative have also been moulded to reflect the influence of Dostoevsky and Oscar Wilde, though ~~the~~ focus on a dialogue heavy, linear structure, paired with ambiguity of past

could be executed in a more sophisticated manner - yes

events, ~~to~~ such was portrayed and written in such a way to establish the interaction between and thought process of the anonymous protagonist and William Wilson to be ^{the} cardinal thematic concerns. The concern once again encapsulating the social dynamic - however disturbing - as more primary in sequencing events than physical confrontation, as illustrated by the emphatic motif of 'The silence continued to prod the man, ~~to show~~ ~~sub~~ ~~ing~~ and the protagonist's crying as a reflection of the slow, laborious and sullen process of finding an unbridgeable recourse given such an intransgressible struggle.

Thus, such a creative's structural ~~element~~ elements, characterisation and establishment of setting reiterate ~~concern~~ ~~for~~ concern for struggling protagonists as reflection of intransgressible social pressures, through the anonymity and helplessness of the protagonist juxtaposed to 'The Man' ~~to~~ as derived from the contextual inspiration of Dostoyevsky and Oscar Wilde's writing processes. Ultimately the use of stylistic elements in this text are utilised for the purpose of delineating the relation and importance of the

underlying physicality to generalized social interaction, to highlight such interaction as more potent in determining the outcome of conflict than the threat of violence, even in cases where the threat of violence could ~~be~~ be perceived as lying in the domain of ~~what is~~ that which would be deemed morally right.

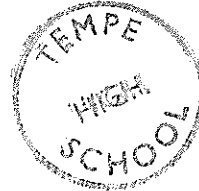
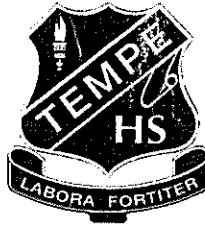
Try to relate to "Soul pressure"

(Question 2)



Tempe High School

ESSAY



Student Name / Number Rory O'Brien Mullen

Course English Extension

Class Teacher Mr Tennant

Date: _____

4 Page Book

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TOTAL	

Composers reflect upon the shortcomings of their society through the challenge protagonists face of psychological atrophy as catalysed by social pressures to isolate the fundamental inconsistency between values in the current world to that of the utopian, as a precursor to remedy. The conception of such ~~the~~ psychological strain in response to stifling social dictum is maintained in Gyodor Dostoyevsky's 1846 *Crime and Punishment* through the motif of the doppelgänger which parallels Golyadkin's inner turmoil to the identity crisis of 19th century Russia. Similarly, the 2014 cinematic adaptation of Oscar Wilde's 'The Picture of Dorian Gray' reiterates such a concern through the perpetuation of protagonist Dorian Gray ~~as~~ caused by hedonist philosophies derived from the East. Such narratives act as potential recourse for cardinal social issues have led to their ubiquity in the realm of academia. Jean Baudrillard's 1981 philosophical treatise 'Simulacra and Simulations' [simulacrum] demonstrates such inspired the '90s techno-noir work of Wachowskis' 'The Matrix' which in its modernity conveys the need for composers to explore challenges and isolate inconsistencies.

in value as a timeless phenomenon. Cumulatively, these texts explore the reflection between protopopulist's challenge and greater societal threats to establish a literary landscape that simulates real-world social pressures that exact hardship on composers. Through the such a conception remains timeless despite adaptation and cultural change, such narratives become timeless in their purpose to combat unique contextual struggles.

The conception of challenge protopopulists face as catalysed by social pressure is maintained in Pasternak's 'The Double' through Goljadkin's struggle within the dogmatic expectations of higher society. Sub ~~became~~ the a thematic concern reflects the contextual concern of social divide that became apparent in the 19th century Russian conflict between liberalism and traditional values. The need to conform to the upper echelon expectations of affluence is reflected in Goljadkin's prioritization of social facade over authentic personality. "Although he lost out on the exchange... his wallet became fatter, which evidently gave him extreme pleasure." Goljadkin's social ineptitude however, depicts

such social pressures into predatory figures, as delineated when asked "what makes you talking about" Golyadkin replies "Until another time, when ~~the~~ everything will be revealed and the masks will fall from certain faces" Such insinuation of faces as facade to a deeper social malevolence is furthered by his Doppelgänger's rejection - alluding to ~~the~~ fragmentation of Russian identity and consequent mental havoc in perceiving reality itself as predatory. "Everything and even nature itself had apparently taken arms up about Mr. Golyadkin" One final rejection by higher society makes transparent the deeper malevolence to the expectation of propriety and dominance over ~~the~~ the less affluent, reflected with short sentences and internal constations, when "two eyes shone with a sinister, diabolical joy" Dostoyevsky utilises ~~the~~ such a character to reflect upon the class division and simultaneous yet contradictory desire for unification in order to isolate the mismatch of value as a precursor to remedy.

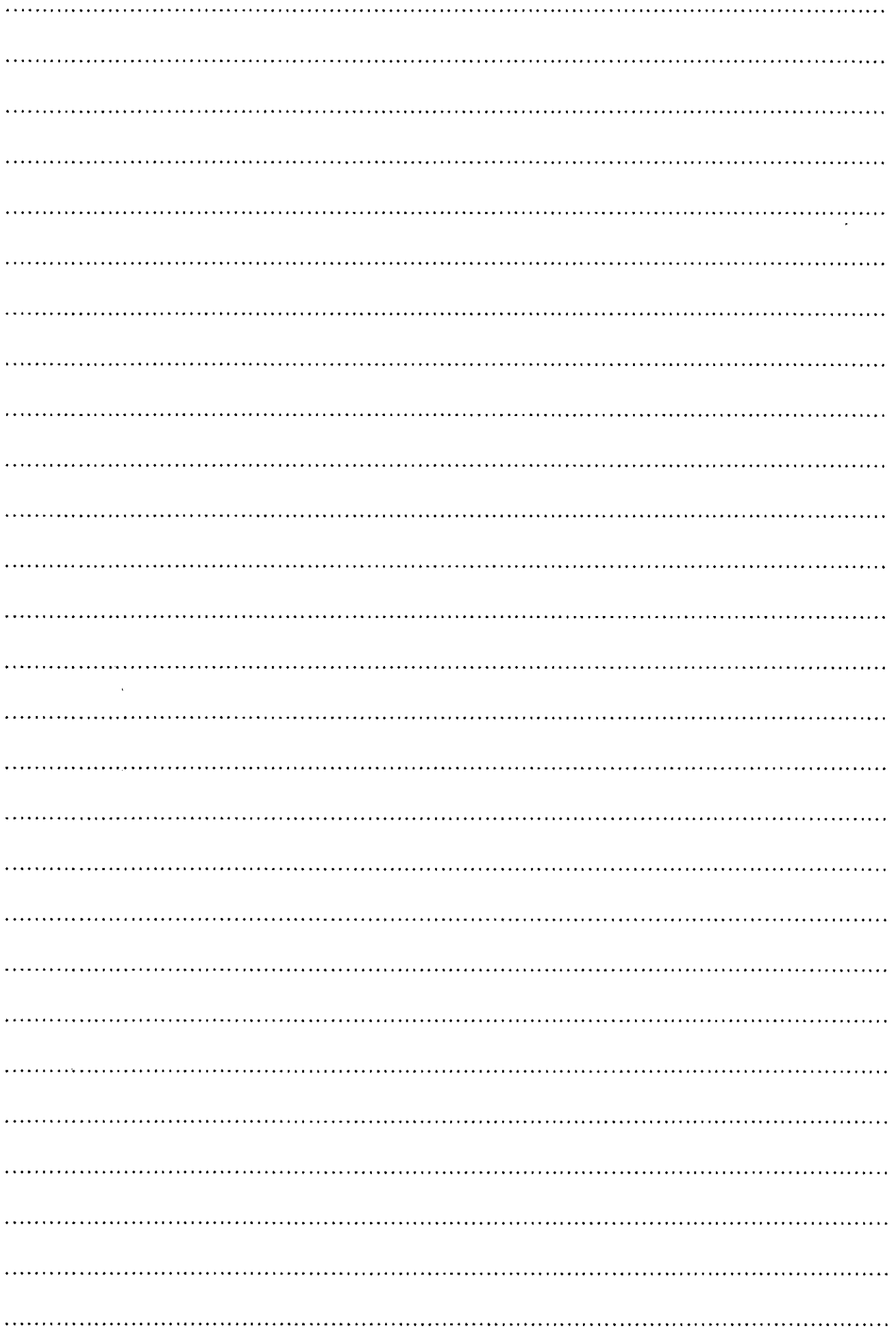
Similarly, the conception of ~~so~~ social pressure as the challenge inflicting atrophy in protagonists is conveyed by 'Dorian Gray', the mismatch of values between ~~the~~ the ~~apparent~~ ~~content~~

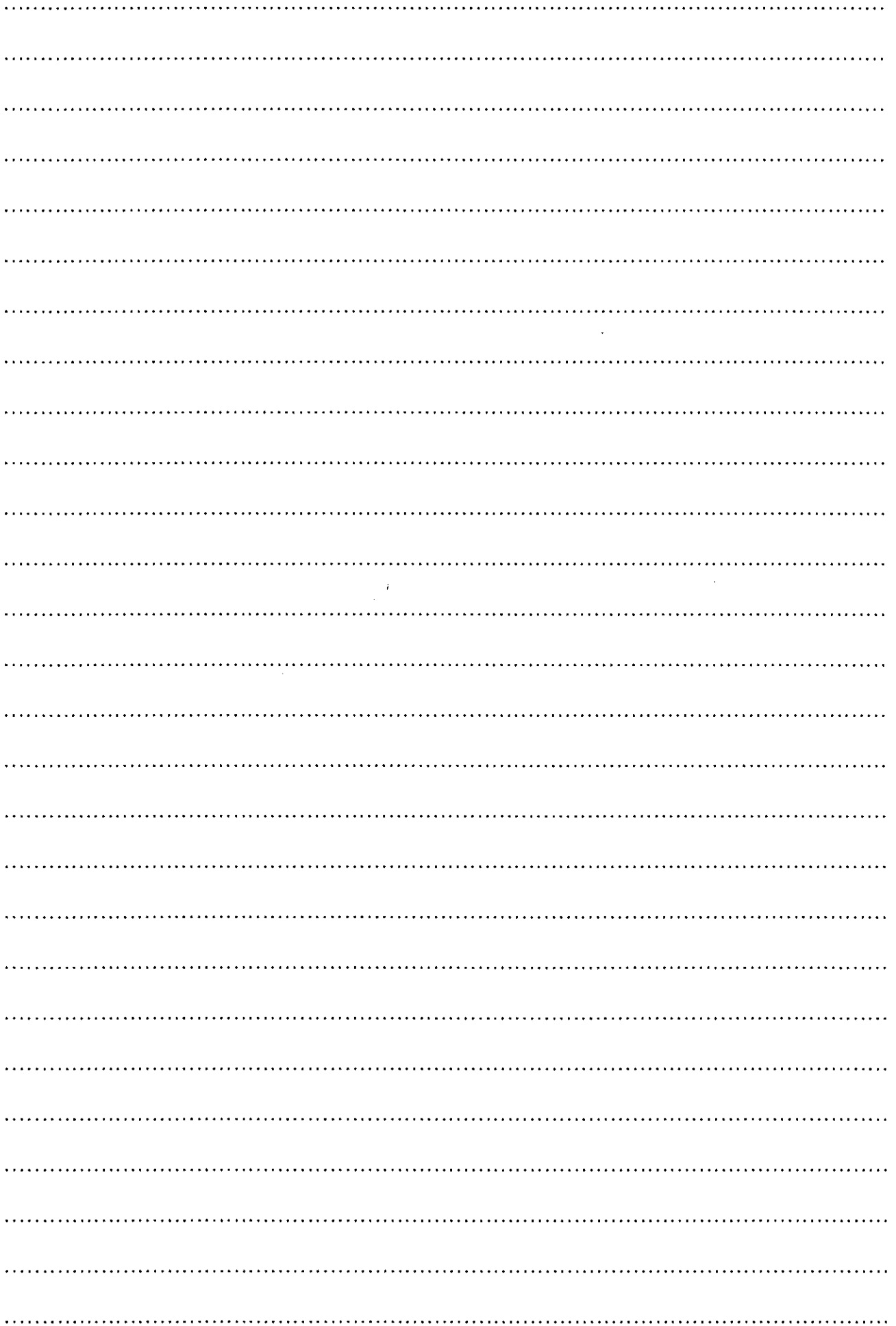
ie what have we/analyses gained from this text?

Link to "Shape us" see explicitly

authenticity as a redeeming factor, whilst hedonist and nihilist philosophies prevail. The protagonist, Dorian Gray, epitomises such as adopted from his aristocratic predecessors, namely the Marquis de Sade, who espouses hedonist tenets with an assured and unapologetic fervour. "Pleasure is the single greatest experience in life and the secret is to repeat it as much as possible." Although seemingly innocuous, such disregard for the less fortunate contrasts Gray's perception of the lower class displayed with his earnest tone juxtaposed to a cruel irony. "It feels as though they are made of the same flesh and blood as us." Furthermore Gray's misguidance prevents him from establishing intimacy due to his superficial obsession with image; authenticity is rejected, as in Sir John Van der Loo's poetic credo: "I saw the empty life of the actor... art is nothing but a reflection of love." Gray's final realisation of Van der Loo's truth that whilst facades are transient, morality, much like his portrait, is enduring - essential to his self-inflicted demise, foreshadowed by cryptic contemplation and the culient vector of the knife, "I've washed it many many times. But it still has blood stains, blood stains." Dorian Gray must like 'The Marble'.

atrophy when not synthesized to ~~set~~ render
such a phenomenon as ~~undeniably~~ timeless.
Ultimately, these texts ~~exhibit~~ attempt to
establish the values that shape the protagonist
to navigate themselves towards the ideal world,
to transcend such ~~pr~~ cardinal messages
into our own world, and - through such
a process as timeless - utilize narratives as
antidotes to the unique struggles of our
contextual time.

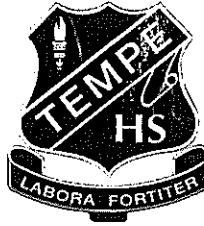




(Question 2): continued

TEMPE HIGH SCHOOL

Tempe High School



Student Name / Number Rose Oliver Maxwell

Course Ext. English

Class Teacher _____

Date: _____

4 Page Book

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utilises a character tormented by the [✓] ~~location~~ location
of social pressure, to isolate authenticity
as the contradictory value to hedonist [✓] superficiality
as a process to seaweed and navigation
into Oscar Wilde's ideal societal [✓] ~~rest~~ rest. ^{How}
^{does it shape us Pugh?}

Again, the conception of psychological atrophy
as challenging individuals who fail to integrate
with ~~changing~~ social realities is maintained
by Baudrillard's 'Simulacra'. Baudrillard's
concern arose during the development of the
internet, mass exchange of information and virtual
representation of what he termed 'the real'
the original perceived thing before illusion or
representation. Baudrillard's 'Desert of the Real'
conceptualises a world in which the foundational
symbols, 'the real', has become barren as
catalysed by an overabundant simulated reality.
"We live in a world where there is more
and more information and less and less
meaning." The ^{concern} ~~concept~~ is predicated on
the mismatch in values between individuals
and greater ^{institutional} ~~diffused~~ ^{will} society, through the
inability of ^{individual} our communities to track
and critique the ^{exponential} evolution of symbols.
Hence the possibility of an ^{irreversible} ~~irreversible~~
hyper-reality emerges, in which a ^{positive} ~~positive~~

feedback loop renders hyper-reality eternal. Such world manifest as ~~is~~ the social constructions now predicated or fabricated drive or primal drives to autistic drives given their basis in artificial mechanisms. "Illusion is no longer possible, because the real is no longer possible." Baudrillard reiterates concern for the mismatch between primal and transcendental drives as cause of challenge in psychological atrophy being the by-product of hyper-reality - to warn his audience against the negative social implications a cultural shift into absolute technological reliance would entail.

Similarly, 'The Wachowskis' ~~concentrate~~ ~~the~~ maintain the conception of a struggling protagonist as ^{the} gateway to understanding between the mismatch of ideal and current values. ~~Spud~~

through extrapolation, Baudrillard's concern into an autocratic technocracy, as warning to balance the primal to the transcendental. Such a warning manifests itself as advisory segments Neo receives from individuals who have espouse the need for primal virtue. ^{of?} These being are such case illustrating such with parallelism to evoke pathos in the audience. To deny our own impulses is to deny the very thing that makes us human. Such is in stark

define please

oppositional to the condemnation of such modes of being (that are not entirely transcendent) by the cognitivist machinated world as Agent Smith states, ~~to be the~~ human in a side tone and hatred overlaid. "I believe humans define their reality through suffering ~~in~~ ^{with}" Furthermore, the machines despise the very notion of free-will and the human sentiment of self-preservation, as transparent in Agent Smith's recurrent and rhetorical phrase: "A feeble human intellect trying desperately to justify and existence that is without meaning or purpose. Why Mr Anderson? Why? Why do you persist? The Wachowski's offer redemption in isolating the ideal value to be that of determination ~~and balance~~ ^{between} transcendental and primal motivation, in the closing paragraph shot ~~to resemble~~ Neo's challenge, "Because I choose to" he replies. The Wachowski's establish a sci-fi world to reimagine and maximize the distance between individuals and their social constructions, to ~~not~~ instill a sense ~~of~~ balance between primal and transcendental drives as antithetical to the technological age we live in.

define explicitly

define

Dear Auntie - ~~you're right~~
You're right, school is really busy!
I think I want to go to China
to for Uni, and study history.

Don't worry about my study - I like
internet cafes because many people
there can help me study; I am
very focused. Sleep is fine, mum
worries too much.

Thus, in examining the challenges protagonists
face in their literary world, composers isolate
the fundamental inconsistencies the thematic
world exerts with their ideal reality, to formulate
recourse and shape our values - the
audience - to navigate into the ideal realm
and transcend our contextual struggle. Such is
exemplified through Golyadkin's mental anguish
resultant of high social dissonance to the
authentic individuals that comprise 'The Doll's
Society' as well as through ~~Derian Gray's~~ the
superficiality of Derian Gray, and authenticity as
antidote. The same conception re-emerges through
the modernity of Baudrillard's 'Simulacra' in
attempt to rectify the implications of technological
growth, and the dissonance between primal
and transcendental value as producing mental