

38  
50

## Extension 1 Section 1 – Creative Writing

Name of Student: Skye

### 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>                     | 13-15       |
| <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> | 11<br>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> | 9-10  |
| <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:**

Creation Some attempts at sustaining the  
N.V. with some use of simile  
in N.V. Some characterization which  
was effective, yet inconsistent across both  
chapters  
\* Avoid clichés, overuse of  
dialogue and colloquialisms.

Reflection

Good identification + explanation of  
your claims for Narrative -  
yet try to explore "values"  
in greater depth as well  
as focusing on  
- Structure  
- Symbolism + imagery.





# Tempe High School



*Creative Pt 1*

Student Name / Number *Skye Pannalier*

Course *Ext English*

Class Teacher *Mr Tennant*

Date: *25/9*

## 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 |
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|              |      |
| <b>TOTAL</b> |      |



1) a)

Carefully, so as not to wake him, I positioned myself above him, with my knees either side of his chest. Letting all caution go, I sat on his stomach, pinning him to the bed. — good attempt at trying to sustain the N.V. here.

"Oof!" — ::

avoid callousness from N.V. takes away from N.V.

He went from sleep to totally alert in an instant and screamed with a primal voice that he likely wasn't aware he possessed. — attempt at injecting N.V.

I drew my ~~my~~ switchblade from my pocket when ~~a~~ a look of even greater terror ~~it~~ hastily sketched itself on his face.

I drew the blade of my knife slowly across his cheek with a soft, gentle touch, enough to form a thin cut on his face, but ~~not so much that it would slice his face open.~~

But by this point in time, a ~~strange~~ look of calmness befell him. He grabbed my wrist tightly and held it a few centimetres from his face. He smirked.

"I should have known you would not kill me." - ~~Clicked~~ <sup>Clicked</sup>

"How are you so sure?" I spat, struggling to ~~break~~ <sup>free</sup> my arm of his grip.

"If you had truly wanted to kill me, you would have done it by now."

"I was simply enjoying myself, toying with my prey."

"You're <sup>neither</sup> ~~not~~ that cold hearted, <sup>that</sup> nor brave."

~~My~~ ~~eyes~~ ~~widened~~

"Well how on Earth would you know what I'm capable of?"

Finally free of his grip, I proceeded to ~~pull~~ <sup>pull</sup> the bedsheet covering him from his upper body and ~~slice~~ <sup>sliced</sup> wildly at his chest a number of times.

~~He~~ He remained unphased.

He sat up ~~in~~ <sup>in</sup> his bed, ~~and~~ pushing me off of his stomach and onto the floor in the process. Scurrying to my feet, I pointed my knife at him in an attempt to drive him back.

"Why are you here?" he ~~do~~ <sup>do</sup> inquired.

~~"I'm here to send you from this world."~~

"I'm here to kill you."



"No," he retorted. You are not here to kill me, I am certain of that, even if you are not."

"Argh!" — :-

I lunged at him, but he stepped to the side and moved in front of me all in one swift motion

by the  
slip  
rather  
than  
fall

Clutch

"You're here because I'm a threat to your way of life. ~~you~~ You live a simple life, ~~studying~~ ~~in~~ studying, going out with friends, trying to win the affections of various girls that you scarcely know. All in the hope that in tomorrow's world, you'll be somebody. And then I enter into your life and I won't have any of it. ~~you~~ I've been the ~~driving~~ force of change here, I've petitioned countless times for the administration of the school to change the way things are done here. And you don't like it."

goal attempt at church school led

I had gradually placed distance between us until I could ~~not~~ lunge at him once more, and he sidestepped a second time.

"It's a shame, really. You used to be quite the advocate for change, but they have ~~made you~~ moulded you in their image."

I lunged a final time, this time hitting my target square in the ~~chest~~ heart.

My stomach dropped.





1) b)

I used the theme of the doppelgänger and an emotionally driven, highly unreliable narrator in order to create an allegory for societal resistance to change.

The doppelgänger represents societal change and its advocates, at odds with the narrator who wishes to ensure that his society <sup>the school</sup> remain how it is. He has become ~~overly~~ reliant on the simple way of life that the traditional life of a school student brings. The doppelgänger, William Wilson, sees a brighter future for himself and his society by changing its structure, which terrifies the narrator.

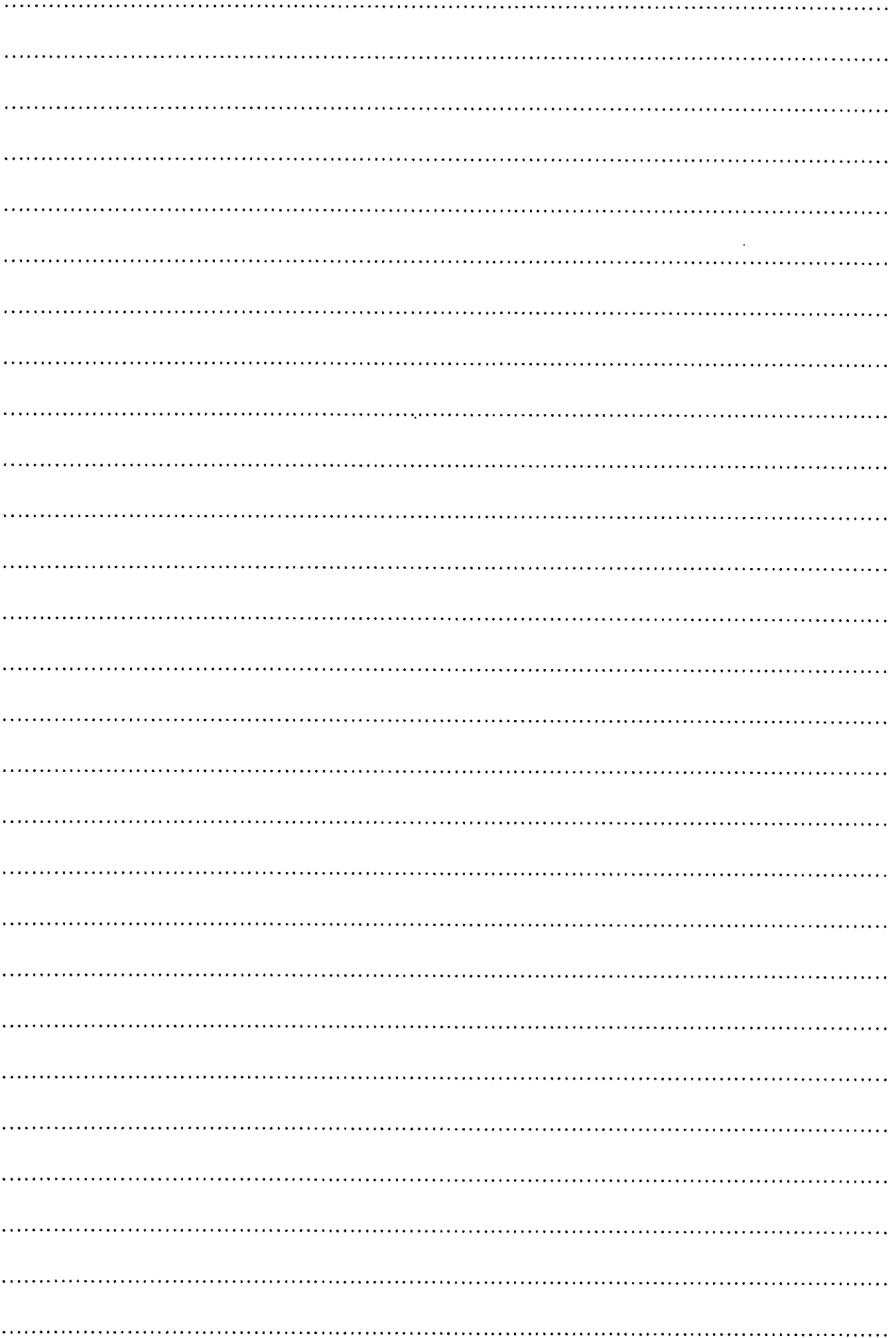
The doppelgänger, however, exposes the narrator's <sup>hypocrisy</sup> ~~incompatibility~~ when he has memory of the narrator as an advocate for change. The narrator, when exposed to his cognitive dissonance, finally succeeds in murdering the doppelgänger, only to feel regret immediately afterwards.

I formed this narrative as a response to TS Elliot and Ernest Hemingway in their view of the change

Try to illustrate this more simply

of their times being a deviance from human nature. Whilst supportive of ~~the~~ societal liberation to the point in time that they lived, they feared further emancipation ~~was~~ and wrote to consolidate the values of their time, which were gradually being uprooted and replaced. I reversed this dynamic through the narrator and the doppelgänger, making ~~the~~ the lack of change the tragedy in the narrative.

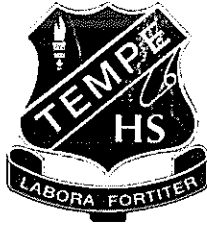
Study



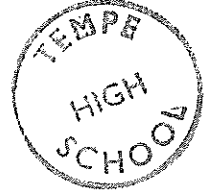




# Tempe High School



Essay



Student Name / Number Skye Pannaker

Course English Extension

Class Teacher Mr Tennant

Date: 25/9

## 4 Page Book

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| <b>TOTAL</b> |      |



Try to not include in open thesis —  
and try to not bunch texts together

Through the analysis of the cultures present within them, Mark Baker's The Fiftieth Gate, Ernest Hemingway's The Sun Also Rises, Fyodor Dostoevsky's Crime and Punishment, and Robert Wiene's Raskolnikov present challenges that stem from the ~~the~~ conflict between the values of society and the values of the individual. The Fiftieth Gate portrays Mark Baker's struggle between his desire to understand his parents' suffering in the Holocaust and the pressure placed upon him by his family to stop his frantic search and enjoy the perfect present. The Sun Also Rises explores Jake's desire for a meaningful life ~~now~~ at odds with the superficiality of the 1920s. Crime and Punishment and Raskolnikov explore Raskolnikov's utilitarian outlook on the world in contrast with the absolutist framework that ~~lies~~ in which society operates.

Shaping us?

These texts allow changes to ~~the~~ ~~relationship~~ ~~between~~ ~~characters~~ with insights into ~~the~~ ~~relationship~~ ~~between~~ ~~characters~~ ~~and~~ ~~how~~ ~~they~~ ~~shape~~ ~~our~~ ~~understanding~~ ~~of~~ ~~culture~~ ~~by~~ ~~using~~ ~~these~~ ~~texts~~

The Fiftieth Gate, through integrating texts such as historical records and poetry, shows his desire to learn of his parents' horrific experiences in the Holocaust to inform the way that he views the world. "I have countless memories framed in black and white, such as these," demonstrates to the reader how he internalises his parents' history, turning it into his own. "The Scales of Justice shall weigh this

Spey?

who?

why?

century with our ancestors," further reinforces this, showing how central to his worldview he holds the atrocities experienced by his parents. This is contrasted with his parents' desire for him to cease his frantic search through archives and to enjoy the peace of Australia which they had desired. They represent the broader portion of society that wishes to leave such atrocities in the past and ignore them. This is shown through a repressed memory: "We bonded together into a single creature, a mass of writhing heads, arms and legs," ~~in a~~ symbolising the dehumanisation of the Jewish people with concentration camps. It ultimately counters this view with Baker's opinion, "Freedom is not a happy ending, it is a fire that dances in remembrance of the darkness." — Ship vs / search ideas?

The Sun Also Rises explores Jake's desire for a meaningful life in the superficial culture of the 1920s. Through his interactions with his friend Cohn and with his love interest Brett. Cohn says "I can't stand it that my life is going by and I'm not really living it." to which Jake replies, "The only people who really live their life all the way up are bull-fighters." This shows Jake's and Cohn's mutual acknowledgement that they are passing their lives by, however Jake is unmotivated

Sophisticated  
reput

to pursue his desire. He is wiser than Cohn, however, when he says, "You won't lose your problems by moving from one place to another." This is a direct criticism of 1920s superficiality, in which the problems are not geographic but are rooted in people's hedonistic outlooks. good ✓  
His love interest Brettly epitomises this in her short-lived, ✓ superficial relationships. She refuses to enter into a relationship with Jake because "I'd just trotter on you" as he is unable to fulfill her sexual urges. When, by the end of the novel, she says that it ~~was~~ would have been nice if they could be together, he says, "Yes, isn't that pretty to think about," because he knew that any relationship with her would be superficial and only worth contemplating. Suggesty?

¶ Crime and Punishment and Raskolnikov place why?  
Raskolnikov, a utilitarian, at odds with the deontological society within which he lives. They utilise the presence of the police, the enforcers of prescriptive deontological law, in order to show Raskolnikov's ~~in~~ complete implacability in such a society.  
¶ Crime and Punishment does this by making Raskolnikov's thoughts scrambled and frantic.  
"She wasn't a person, she was a principle... And I killed the principle..." The use of ellipses shows that his thoughts are incomplete and disjointed, as out of place in society as an untreated schizophrenic.

Raskolnikov accomplishes this by ~~giving~~ giving Raskolnikov a subdued stage presence, especially around the police, causing his hand to tremble as he writes.

He ultimately fractures ~~an~~ psychologically under the pressure of avoiding society's wrath presented in Crime and Punishment by his confiding in Sonya becoming love as she was the only person he could relate to ("She saw that he loved her, and he loved her infinitely") and in Raskolnikov through the fractured, distorted backdrops.

In conclusion, through the analysis of culture, the texts show the conflict between individuals and society as the conflict of values. *unfertig*