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50

Extension 1 Section 1 – Creative Writing

Name of Student: Sethan

Creative

Criteria	Marks
<ul style="list-style-type: none">Composes an engaging piece of writing that skillfully responds to the questionSkilfully uses sustained characterisation and symbolismDemonstrates 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 effectivelyDemonstrates effective characterisation and symbolism throughout the textDemonstrates 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 adequatelyDemonstrates sound use of characterisation and symbolism throughout the textDemonstrates 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 questionDemonstrates 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 moduleDemonstrates 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 moduleDemonstrates 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 moduleDemonstrates variable control of evaluative language	5-6
<ul style="list-style-type: none">Provides a description of stylistic choices madeDemonstrates limited control of evaluative language	3-4
<ul style="list-style-type: none">Provides some relevant information about their writing	1-2

Marker Feedback:

Crede - Your response begins
eagerly with the stumbles
in a well-developed manner -
yet you begin to have grammatical
issues and tense issues, which
take away from the effectiveness
of your N:V

- Try to avoid an overuse of
clitics and rhetorical questions
- Response lacks a developed
use of chiasm especially
a transition as a result of
to internal + external conflict

Rebuttal

Some elements of question
addressed in parts of story +
chiasm with some sound
justifications - try to focus more
on specific values + what specific
pressures the intent forces
and how they deal with them.

Section 2: Analytical Writing

Name of Student: Serhan

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 	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

Your response reads like 4 separate essays - each in its own paragraph answering a different question - lacks cohesion

* Your topic needs to mention Formal academic
 * You utilize effective textual evidence - yet your analysis of this evidence is lacking in sophistication

Marker Feedback:

* Your essay structure is very chaotic - hard to follow your arguments + Time of thought as you jump between texts out-of-chronological order.
 * Try to define terms such as "Values" i.e. Conrad + Coppola examine the dehumanisation of the individual + disregard for human life through imperialist colonisation and the utility of the individual.
 * Once you focus on the challenges the individuals face - then you look at the values + how they shape the text + our own vulnerability.



Creative & Reflection

Tempe High School



Student Name / Number 122 - Sarahem Segthun

Course Ext English

Class Teacher Mr Tennent

Date: 25/09/19

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
TOTAL	

more consistent with N.V

I stared down, examining every inch of his complimentary face. Every eyelash. Every nose feature. I even discovered his ear-lobes were almost identical to my saggy, cold ones. My dad would almost make fun of my ears. Who said genes were a thing? My dad's ears were almost model-like. Perfect to the very inch.

father

Anyway, that's beside the point. The guy I was gazing at, was one of an exact replica of myself. There I was, staring at him, almost as if I was

Then why talk about it?

try to explain as this

looking at a mirror and questionably trying to tamper every fragment of glass that attached to me. As numerous as it may sound, ~~two~~ or as disturbing as it may sound, I was looking at me, trying to kill me. I've already come this far,

surely I must hurt him, right? I questioned myself. Why must I do any harm to this poor, charming chap? He is perfect to every slight inch, well except for his ears. Well, that's beside the fact,

Clake

So surely he mustn't do much harm. So I ~~stately~~ hesitantly took the light out, as I scramble to the door. Shutting the door every so-slightly that it wouldn't make a wave of sound.

reply yourself meaning

A cough of disgusting mucus was retrieved by my aesthetically pleasing ears. It came from the room. I scrambled ~~toward~~ down the stairs, towards the

ext of the house. ~~the picture~~ ~~A framed~~

[As I reached the door, I couldn't help but notice a nostalgic framed picture on Mr Wilson's ~~living~~ hallway. It was a picture of a young child, with his loving father playing cutely with the toddler's feisty ears. Wait. A glance turned into a gaze, I examined to every feature of the faces. It didn't take much time to realise that the picture was an exact representation of the framed picture hanged in the corridor of my house. Okay, I had to get out of here. Clue - why? - explain on this topic?

~~Along~~ A 5km run. I shut the door, in panic, to the prevalence of a loud, banging door sound. Out I went, through past the front garden, as I jumped over the ~~dark~~ dark, metallic look of the green hedges. As I proceed to the next building, I heard a ~~noise~~ familiar voice come from the frightening replica of my residence.

"Come back here!" As I heard my self speak. Wait what? Not me, Mr Wilson. He arose from his deathbed. I bolted away, a 5km dash of darkness and freezing cold thoughts prevailed me. I should've killed him. I should've killed that son of a gun. I was in a state of panic, I ~~couldn't~~ never run this fast in my life.

Well, my fast isn't the same idea as your fast.

Genes, am I right? Thanks ~~dad~~ mum and dad!

~~How~~

I could hear a gust of wind approach worrying close to me. I became increasingly worried.

I simply couldn't contain my worry. Every valuable dropped distinctly from my pocket.

"Did you drop something?" I ~~heard~~ As I came to a halt, reacting to the grab I received from behind me. "Yes... Yes... Sir." I hesitantly said.

~~As I thought~~ ~~As my inner thoughts~~ I should have trusted my gut... should've seen him gone.

Reflection

The examining of the values of the hallucinations and/or appearances of the doppelgänger is introduced in my text, as followed from ~~my~~ the previous extract supplied. The tension between

Very broad: oneself and the harsh perceptions of a character is lead to the preceeding of downfall in my protagonist's psyche, of which is only introduced. Values + Perceptions

The constant rhetoric and questioning of one's statements are to examine the perception of constant insecurity of a protagonist through the preceeding of a double. - Clashed

My constant use of ellipsis and flashbacks in personification of characters refer to common knowledges of the character and the struggle to conform to such questioning beliefs.

Composers use these stylistic choices in order to influence audience and their challenge to ^{what?} ~~rather~~ examine both the character's ^{what?} values, culture and beliefs and their own. The introduction of the double throughout ^{and} Black Swan and The Double ~~is~~ are imposed to add the harsh reality and struggle to conform with society and social etiquette. Stylistic choices often influence the perception of the character and challenges their perceptions of success and the worth of their challenge, shown in the texts that we prescribed in class.

Essay

Intro? Values both texts are dehumanisation / inherent expression is hard to follow

Through the examining of values of colonialism in a geographic and the absurd lengths a group of individuals explore in an attempt to attain a level of unsatisfactory power, Joseph Conrad in his 1902 colonialist novella, *Heart of Darkness*, examines the product of post-colonialism in Africa through a unsustainable achievement take-over of the continent, & this is further examined in Ford's 1979 drama-film, *Apocalypse Now*, displaying the values of the fighters in the midst of the Vietnam war, & introducing the views of absurdism and existentialism. The revelation of values shared by almost each individual exploring the adventure of the supposed patriarchal power leads to a thought of that power is not so aesthetic after all, but in fact, in these cases, leads to the downfall of the characters' psyche. Joseph Conrad takes us, the audience, on an adventure throughout the aesthetic African waterways, in an attempt to reach Kurtz, the leader of the African jungle and the top of the hierarchy. Along his journey, he discovers the shocking theories shared by the colonialist in the area, ~~the~~ and the damaging brutality across the sublime jungle, lead by Kurtz himself. Ford's *Apocalypse Now*, displays layers of absurdism and existentialism throughout character values, which are undermined due to the challenges and influences brought up by other leading characters of the patriarch.

How why? relevance?

Specify?

Confusing structure = hard to follow ideas + argument

~~The~~ Alternatively, the ~~text~~ examining of the downfall of Nina's (the protagonist) psych^{ic} is displayed throughout the ~~text~~ ^{throughout the ~~text~~ through the challenge} of surpassing expectations brought up by her mother's sub-par career and her search for aesthetic achievement. Similarly, Godyalkin in Dostoevsky's 1864 ~~psychological~~ thriller, The Double, examines the protagonist's failure to adapt to social etiquette and precedes failure due to the introduction of his ~~too~~ most famed double, Godyalkin Jr. Through the challenges of aesthetic achievement and patriarchal power, characters embark on a journey to attain their acquired goal, adapting and potentially ~~going~~ ~~or~~ clashing with one's values in order to achieve the required goal.

~~Colonialist~~

Expression!!

Through the discovery of colonialism in Conrad's 1902 ~~(post)~~-colonialist novella, Heart of Darkness, ~~protagonists~~ embark on a journey to discover the ~~values~~ that Kurtz may have and his reason for such harsh attained power. The novella embarks the discovery of disappointment as the realness of one's views was led to ~~shame~~, as the protagonist describes Africa as a "white sepulcher" throughout the text, ~~denying~~ a metaphor that describes the hypocrisy of his ~~views~~ were indeed, ~~unrealistic~~.

on? of?

What values
are they?

The values of the colonialists are also questioned in "Hunters for gold, or pursuers for fame - what ebbed on the mystery of an unknown earth", ^{Conrad uses} personification to describe the harsh reality of these colonialists. Furthermore, Conrad uses scare

Why? to describe the actions of the colonialists in their destruction of Africa, "There she was, incomprehensible, firing into a continent", Conrad ~~is~~ struggles

Which one? to discover the needs of these colonialists in the continuous destruction of the continent, asking what will you attain through the destruction? !!!

Why? Conrad uses emphirical hyperbole in his description of the colonialists in through the wilderness, in the jungle, in the hearts of the wild men, There's no initiation into such mysteries", he

What is the metaphor? describes the heart of darkness found within these men and the heart of darkness found outside, in the wilderness. Furthermore, the values

of the colonialists in Conrad's Heart of Darkness, are shaped as incomprehensible, and that power is in fact a dangerous attachment to characters that may discover it. Suggesty what?

in darkness which resides in all of us.

Though the ~~at~~ discovery ~~found within~~ of absurdism and existentialism found within the characters of the ~~the~~ Ford's adaptation of Heart of Darkness,

This highlights & argues of
the American soldiers + disrespects
for Conrad's context!!
which, similar to
still being implemented.

spiky

Spiky?

in his 1979 drama-film, *Apocalypse Now*, the audience examines the values of these characters, through the comparison of the challenges that one may strive to achieve and the brutal reality. Through the scene of a surfer in the scene of being bombed, the leader of the attack is challenged to ~~send orders~~ in his values of the prescribed war, he states that he wants to surf as well, with ^{the} captain responding "Are you crazy? God damn it! Don't you think it's a little risky, for some R&R?" This ~~is~~ a rhetoric to test the values that the leader may possess, with him responding, "If I want to surf this beach... - I'll fucking do it!" in an assertive tone, which represents the ~~a~~ kind of offending values that he possess. Further, as they embark on the journey down the river in an attempt to have a conversation with Kurtz, Kurtz explains his allegorical views, "Horror and moral terror are your friends. If they are not your friends, then they are enemies to be feared," in a reflective statement with the use of personification in "Horror and moral terror are your friends," to describe the importance that you indeed must make a friend with horror in order to live, which is found within Kurtz's past experience in a ~~close up~~ shot.

Superficial understanding of text!

OTS shot.

Essay Pt. 2

Coppola!

Similarly, Kozlov's ~~ex~~ final words explores his realisation of his past-life. Although the simplicity of the words ~~don't explain much~~, he finally realises the poor attainment of power that he possessed. "The horror. The horror." This challenges the audience in ~~the~~ Ford's use of ~~person~~ foreshadows in a close-up shot, asking the audience "Would your last words satisfy the life that you've lived?" Furthermore, this challenges the ~~values~~ of the protagonist in their search for attainment of power, challenging the needs and values one may attain.

Challenging?

psychological

Alternatively, the ~~fragmentation is displayed perfectly~~ in Darren Aronofsky's 2014 drama-film, Black Swan, the struggle to attain aesthetic achievement leads to the downfall of Nina's psyche, hence the introduction of a 'perceived double'. Thomas Leroy, in his placement in the patriarchy, is ~~one~~ of the ~~protagonist's~~ that characters that Nina 'obeys', he explains "Perfection is not just about control... it's about letting go;" using clips in a close-up shot of the two characters to explain to Nina that it is not just control that leads to perfection, but also an element of freedom, one that Nina struggles to find. Furthermore, through the introduction of her double, Nina perceives Lily as

re-tell rather than analysis

debatedly
a threat to her spot, "hallucinating her ~~struggle~~
"How about I dance the Black Swan for you?", this
use of rhetoric in a close-up shot, drives Nina
insane and into a state of panic, questioning ~~the~~ if
~~the~~ the challenge is worth it, due to her psychological
downfall. ~~The~~ later on in the film, Nina finally
uses her assertive tone in an OTS shot in her
attempt to get over her 'doble' and stating
"It's my turn!" - which states her dominance ~~words?~~
and accomplishment of getting over her fear.
Erica Sayers, Nina's mother also uses rhetoric in
her questioning of Nina's personality, "What happened
to my sweet little girl?" with Nina replying in
an exclamatory statement "She's gone", shot
in a two-shot technique to challenge the
~~character's~~ audience perception of their perceived
fight. Furthermore, the preceding of Nina's double
~~and~~ leads to the ~~the~~ psychological downfall of
herself, challenging her values and strive for
'artistic perfection'.

Alternatively, in Dostoevsky's ~~1864~~ psychological
thriller, ~~The~~ Double, Godyalkin Sur's struggle
to conform to Russian etiquette leads to the
introduction of his preceding double, Godyalkin
Sur, challenging Sur's psyche - ~~Values?~~

Godiyallun The presence of Godiyallun's hallucinations lead to his statement to his doctor "I have enemies. . . I have enemies. . . I have enemies - who have sworn to kill me." He overcomplicates his thoughts using elipsis and questions the surroundings that he lives in as he believes he is under threat. He also questions himself in the use of rhetoric "What, am I imagining something?", trying to discover the introductory of his 'double' as others struggle to explain to Godiyallun that he indeed is overcomplicating the situation. ~~For~~ The downfall of Godiyallun's psyche also leads to the downfall of his placement in society as Dostoevsky's describes "The door creaks - as to the introduction of ~~someone~~ insignificance," foreshadowing the and using personification as to describe Godiyallun. Sur as 'insignificant' as contrast to his double, who is better than him at every level. Furthermore, we can conclude through the struggle to conform to Russian etiquette, Godiyallun's values and beliefs are shaped completely differently. You examine judges, but not values

Conclusively, through the examination of the challenges one might face in the ~~absence~~ presence of societal influence, values and beliefs are shaped to conform with the culture.

In the presence of ^(post) colonialism and absurdism, both Heart of Darkness and Apocalypse Now share the same societal belief of power leads to fragmentation of a person's psyche. Similarly, ~~in the~~ through the challenges to conforming to society, the psychological downfall of the protagonists in The Double and Black Swan examines the fragmentation due to the the introduction of each double. As we may conclude, one's challenges and achievement may shape the values and beliefs of a character.