

Section III - Module C: The Craft of Writing

Number of Student: 83

Creative Ursula R

Criteria	Marks
<ul style="list-style-type: none"> <li>Composes an engaging piece of writing that responds to the question skilfully</li> <li>Uses at least ONE literary device or stylistic feature skilfully</li> <li>Demonstrates skilful control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	9-10
<ul style="list-style-type: none"> <li>Composes an engaging piece of writing that responds to the question effectively <del>adequately</del> <i>This needed to be more evident.</i></li> <li>Uses at least ONE literary device or stylistic feature effectively</li> <li>Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	7-8
<ul style="list-style-type: none"> <li>Composes a piece of writing that responds to the question adequately</li> <li>Uses at least ONE literary device or stylistic feature</li> <li>Demonstrates sound control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	5-6
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Reflection

18  
20

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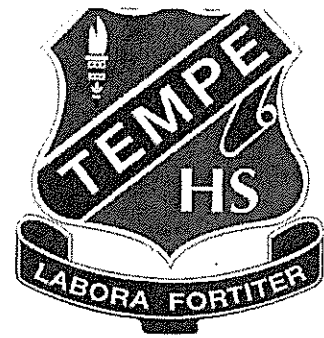
**Marker Feedback on Module C:**

**Creative** - your writing successfully engages the reader through your skilful use of motif, symbolism and the thoughtful imagery that you embed within it.

**Reflection** - where your reflection provides a comprehensive explanation of the impact of literary devices in connection to your Mod C text, you needed to use more evaluative expression in your response.

← The misunderstanding aspect of the task could have been worked into the storyline a little more!

11:00



## ADVANCED

### MODULE C QUESTION TO BE ANSWERED HERE

NUMBER of Student: 83 Book 1/2

a) She sits, waiting for nothing in particular, her little head totting in her quiet acceptance of boredom. ~~She~~ The young child crouches ~~amongst~~ outside the school gate amongst a sea of ants, soft, unintelligible noises escaping her mouth as if, in her loneliness, she attempts to speak to them. The street, devoid of children in the late afternoon, seems especially lonely, however no reason seems strong enough to motivate the child away from the ants.

In the house, the time of day is distorted, the mother alternating between sleeping amongst crumb-infested sheets or staring into a cold coffee mug; cigarette ash catching on the surface and swirling like ~~soft~~ destitute snowflakes. The only measure of time is the coming and going of the small

child, never an interaction between the two exchanged. Occasionally, the child may ask for some money for lunch or a lolly which would be absently handed over, the girl searching for a flicker in her mother's faded eyes.

As she cannot will herself to move, the girl allows the ants to explore her fingertips, before they eventually engulf her in a second, squirming skin. She tries to dissect the complex tingling, the more ants she distinguishes from each other, the less room in her brain for other, more confusing things.

There was a time when getting killed the house, before it sank into this quiet time like a persistent despair. Although they were nonsensical, the child was able to make sense of them, although aware that they were generally not directed at her but more so at the miseries of the world. She would stare, unblinking at an ant trailing the kitchen table. This valiant creature unperturbed by adult woes.

The child feels the sun behind her sink

such as?  
Alludes to some kind of confusion  
realise not about her!

behind the school building, ~~throwing a blanket~~  
stealing the blanket of ~~garish~~ orange sunshine  
from her back. ~~These ants seem so~~ The  
ants each follow after each other into the  
little black hole like a chain of beings, one brain  
split between all of them, in total ~~agreement~~  
agreement on the nature of the world.

These mortal creatures, she could crush  
five with the point of her finger. All  
she has to do is hover the domineering  
thing over them and they cower and disappear  
into their black hole. One brain means they  
all cower and hide, none of them still hunting  
for food or reporting on the outside world.  
She grabs a twig and gouges the opening of  
the nest, ants bleeding from the broken  
sand. Master of life and death she was.  
She could ~~see~~ smell the spiciness of their  
crushed bodies.

b). The relationship between childhood naivety and animals intrinsic in Harwood's diptych 'Father and Child' <sup>greatly</sup> influenced the construction of my narrative structurally and stylistically.

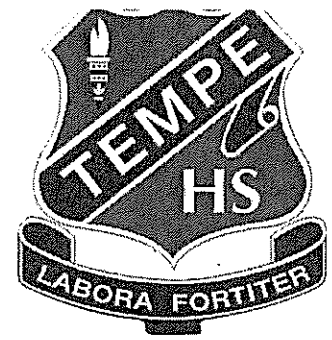
The motif of ants is foregrounded in my text as representing the child's approach to her misunderstanding of her mother's depression. The ants symbolising her approach to her situation. Hence the visceral imagery 'gouged the opening' and 'ants bleeding out' symbolise her frustration at her situation and her cognisance to her relationship with her mother. The brutalising of animals in an attempt to understand their role in society is a symbiotic element foregrounded in Harwood's poem as the child attempts to embody her idea of adulthood through shocking a bird. I allude to the naivety of this brutalisation in Harwood's poem through the intertextual reference 'master of life and death', indicating the binary thinking of my protagonist in her attempt for power.

However, structurally I depart from Harwood's character transformation as her persona undergoes guilt as a result of her actions. My protagonist is shaped by her traumatic experiences, thus her characterisation juxtaposes against Harwood as she is initially characterised as complacent and patient, whilst Harwood's persona is characterised through the biblical allusion 'a horny fiend'. Through my use of flashbacks, evident in the changing tense, the identity of my character is created, the omniscient perspective indicating that these flashbacks are simultaneously occurring within the child's ~~head~~ head, hence her growing frustration with her powerlessness. Thus, whilst Harwood's persona undergoes grief at her actions, my protagonist's brutalisation act as a cathartic relief to her situation.

The mirroring of the protagonist's age was a stylistic choice designed to demonstrate the innocence and naivety of childhood in regard to complex emotional issues. This is

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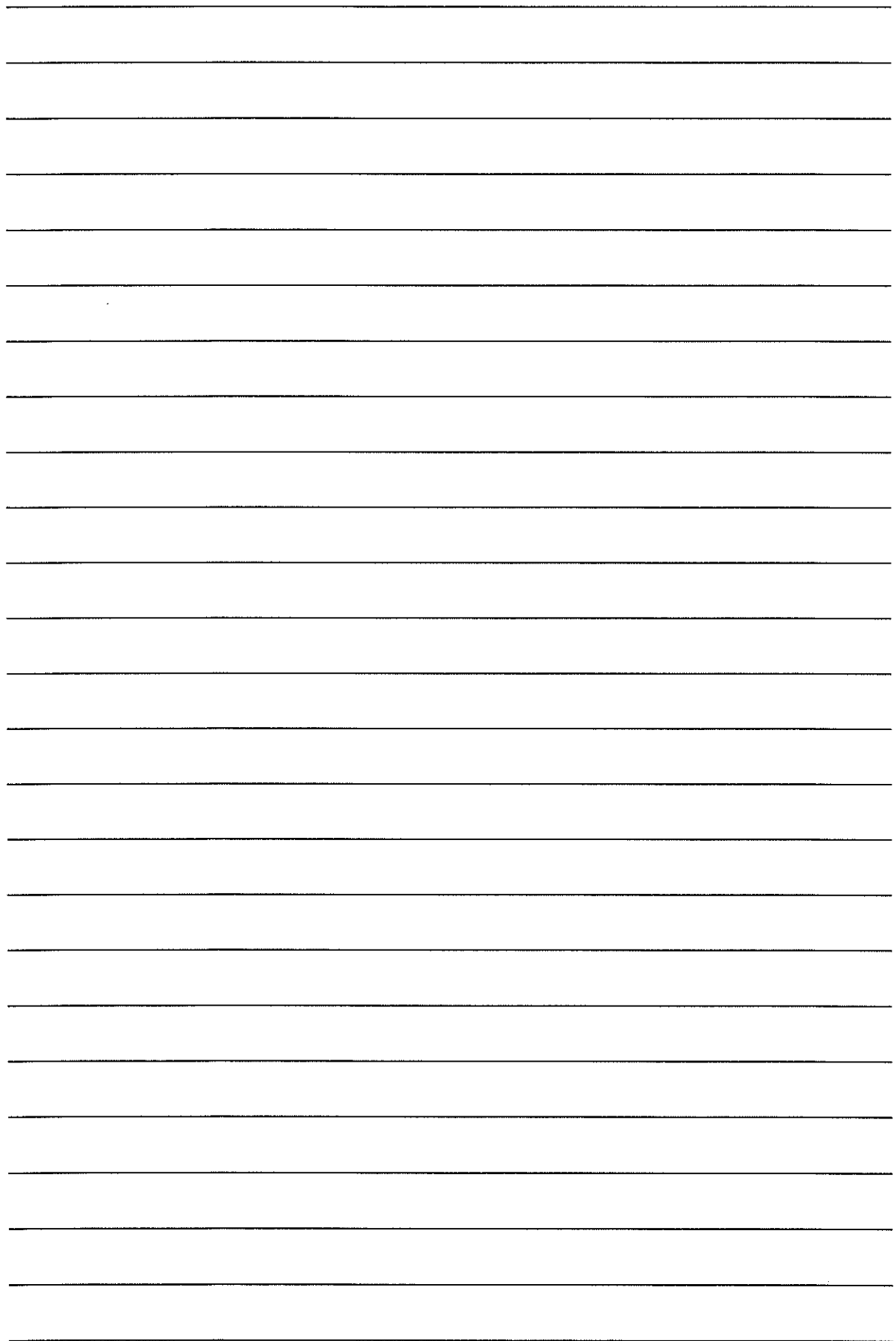
# ADVANCED

## MODULE C QUESTION TO BE ANSWERED HERE

NUMBER of Student: 83 Book 2/2

evident in the euphemism 'adult woes' in reference to her mother's depression. The significance of age in my characterization of my protagonist provides a framework for her misunderstanding of her situation. My deliberate structural choice to conclude the story with the child's unresolved misunderstanding of her mother's depression demonstrates how her enlightenment must come from interactions with her mother, or transformative experiences occurring later in life, thus demonstrating the limitations of age.

The structural and stylistic influences of Herwood's *Styptic* diptych - 'Father and Child' influenced my construction of the misunderstanding of childhood.



## Section III - Module C: The Craft of Writing

Number of Student: 89

Creative

Aleksander R

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Reflection

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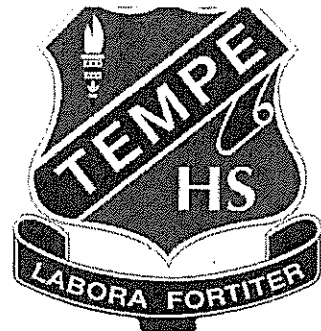
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**Marker Feedback on Module C:**

**Creative:** Your creative connects well to the idea of gaining clarity in the task. Though expressed well overall, the total effectiveness of your writing is interrupted by some basic word choices that makes your writing less polished in parts.

**Reflection:** A comprehensive explanation of stylistic/literary devices adapted into your writing from your prescribed text and expressed in an evaluative way.

# ADVANCED



## MODULE C QUESTION TO BE ANSWERED HERE

NUMBER of Student: 89

Announced  
gun & power  
Structure: 2 parts  
(juxtapose) independence vs dependence  
imagery: un-scented.

a) Flanked by pitchforks on either side, we  
all chanted in unison, "Down with the bourgeoisie!  
Down with the degenerates! Down with the aristocracy!"  
~~was~~ A gun shot pierced the air of revolution.  
We turned around to see Vladimir Lenin brandishing  
a luger whilst he jumped down <sup>from</sup> the <sup>improvising</sup> platform  
behind us. "Comrades," he said ~~to~~ with a subtle  
grin, "today, we execute Czar Nicholas and his  
family, not out self-preservation, but out of patriotism  
for our nation!" Hurrah! the crowd roared,  
continuing to chant.

I entered the nearby alley and squatted down beside  
the un-scented dumpster to retrieve my own  
luger, sourced from operatives in Berlin, Germany,  
<sup>with</sup> one sole intent: the murder of Lenin.

I boarded the train he had boarded, the skeletal  
framework of it rusted beyond <sup>recognition</sup> comprehension. Its

leather having <sup>been ripped apart like a dog had</sup> ~~being~~ chewed on it, and the clunky beater of its heart failing to keep up with its movement, what was once the beating heart of a nation had deteriorated from through communist rule.

write clearer!

The gun now in full view of his posse, I outstretched my arm and pulled the trigger.

Lenin <sup>stared stonically</sup> ~~stared~~ ~~intensely~~ as he <sup>stood</sup> ~~went~~ beside me and <sup>coldly</sup> ~~glaringly~~ said, "nothing happens without my knowledge of it." The empty gun clattered ~~to my~~ beside my feet and I begged for mercy. He nodded his head. "I admire those who recognize the power of a gun. You will execute the Czar, Comrade."

And with that my ~~blind~~ <sup>Alister</sup> ~~step~~ <sup>had</sup> <sup>been</sup> transformed into ~~the~~ <sup>myriad</sup> ~~the~~ <sup>elimination</sup> of ~~the~~ <sup>the</sup> Czar's family, despite ~~my~~ <sup>myriad</sup> ~~orders~~ <sup>to</sup> ~~kill~~ <sup>murder</sup> Lenin.

Ideological differences at last, he commented.

▷ pacifism, as I fled St. Petersburg and found solace in the communes of Spensh.

b) Owen Hammond's Father and Child influenced <sup>me</sup> structurally, conceptually and stylistically in the following ways:

Conceptually, I attempted to create a naive idealogical warrior who was susceptible to mystical ideologies due to his youth, and which in recognising the ~~is~~ symbolic power of a gun, gained recognition from a father figure like Lenk, parallel to Hammond's poem where an initially <sup>physically and mentally</sup> naive child undergoes anegonist ~~stylistically~~, when she realises the nature of power and its abuses upon murdering an owl, elucidating previous misunderstandings on power as ignorant though action.

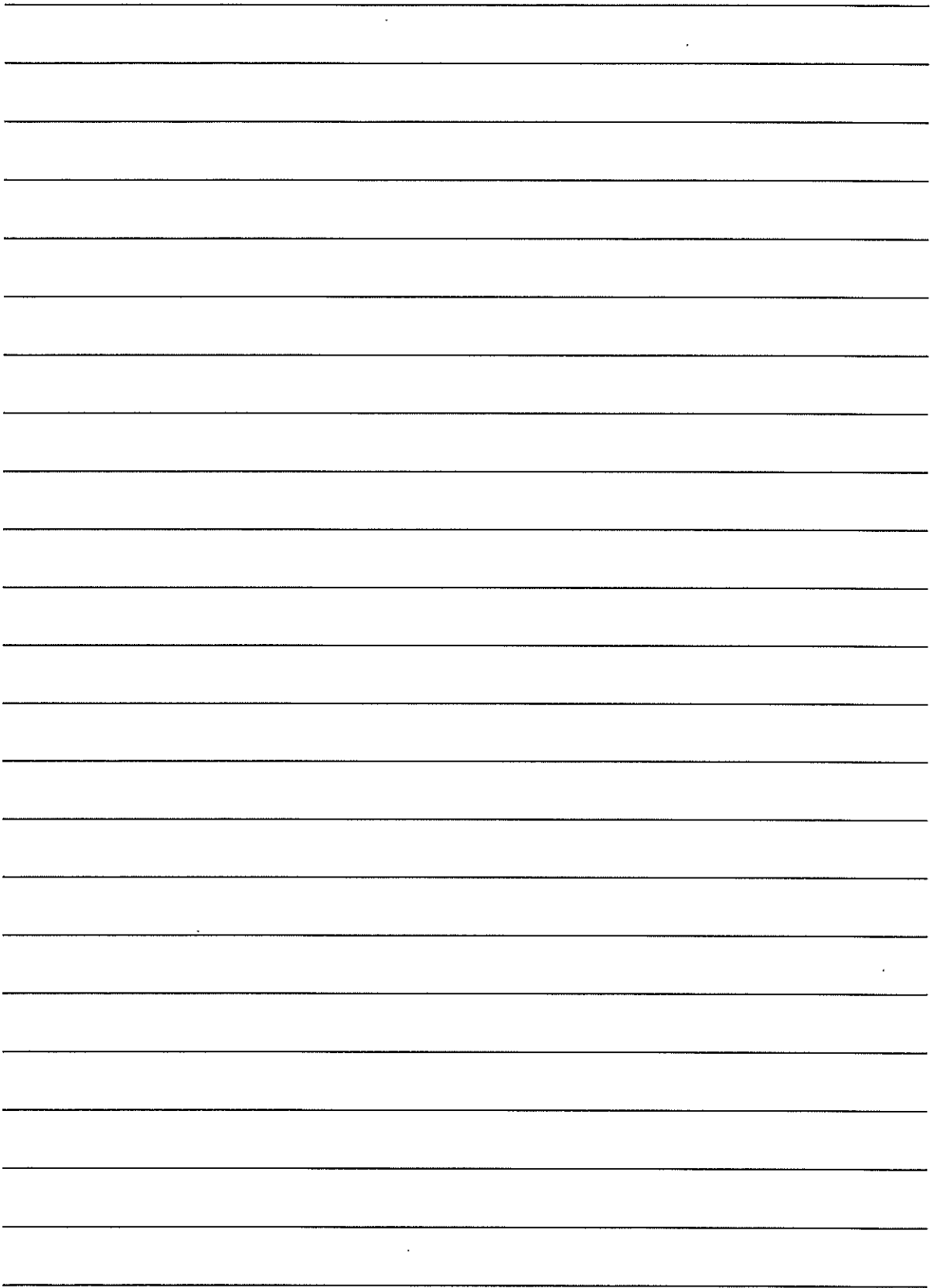
Stylistically, I used the symbolic power of the gun, mirroring Hammond's use of it, to demonstrate the phallic nature of power as seen in, "knocked clambered to my knees," the verb positioning the person's loss of masculinity upon failure to exert power and his subsequent need for dependency from a matre father figure, reminiscent of a father and child dynamic. This juxtaposition in independence and dependence as a structural feature clarifies misconceptions of power as Lenk ~~is~~ coldly says, "nothing happens without my knowledge of it," the high modality of "nothing" representing the archetypal parallel of the father as <sup>an</sup> authority figure whose

omniscient powers are conducive to the development of perspective, as is the case for the persona and the child in Father and Child. Furthermore, the use of olfactory imagery in "un-scented" positions the reader ~~to~~ to imagine a realistic and deteriorated environment, ~~that~~ reiterated in the visual imagery of "rotting skeletal framework... rusted," to convey such notions of degeneration, which he placed blame on the communists and validated his outrage, showcasing misperceptions elucidated through figurative language.

Structurally, the use of hyphen in the center of the text to signify a passage of time parallels Hamwood's use of shifting the dynamic of time to communicate maturation as he realizes the vulnerability and fragility of power. The simile of "blind-like fox" being "transformed" supports my attempt at representing maturity.

Thus, in encapsulating Hamwood's use of literary devices and stylistic choices, I have made a <sup>strong</sup> ~~some~~ attempt at depicting her poem through simple archetypes of father and child and the realization of misunderstandings via maturation.







T.

Advanced

### Section III - Module C: The Craft of Writing

Number of Student: ~~114~~ 114

Creative Skye M

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### Reflection

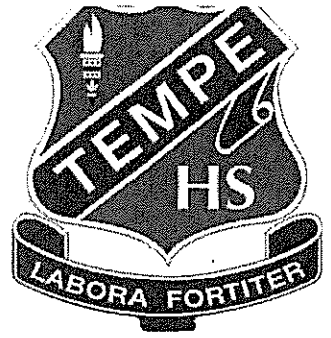
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Even though your writing is quite smart, both responses needed to be longer!

**Marker Feedback on Module C:**

Creative: You have incorporated the symbolic significance of the hamster wheel spinning fast to convey the degree of the character's anxiety quite well within your writing. Your figurative expression, word choice and imagery is also affective. You incorporated the task demands of clarifying a misunderstanding in an interesting way! Overall, you achieved the task requirements quite well.

Reflection: Your reflection mentions the influencing factor of symbolism and how you adapted it into your own writing <sup>well enough</sup> but there wasn't any in-depth reflection upon the process of your writing or any specific quotes provided. Some ideas were repetitive and the last part needed <sup>more</sup> explanation and exemplification.



# ADVANCED

## MODULE C QUESTION TO BE ANSWERED HERE

NUMBER of Student: 114

(a) "I don't want to talk to you." Eleanor stared at the text, ~~her~~ her brow creased. ~~Oh.~~ "Oh," she murmured. She had annoyed Amy, probably. She did it a lot. ~~She sat too close on the bus, because they had been crammed into a corner.~~ She asked too many questions, curious but irritating. Eleanor sighed, closed her eyes and eat down. What else had she done? She ran through her head, thinking of the <sup>numerous</sup> invitations to cafes, the library, her house. Did ~~she~~ Amy get fed up of Eleanor? Her breathing sped up, her mind sifting through her thoughts, <sup>speeding up</sup> like a hamster on a wheel, going faster and faster, and then she <sup>began</sup> ~~tripping~~ tumbling through these thoughts, <sup>becoming exhausted</sup> ~~was~~ ~~travelling~~ Eleanor imagined the hamster again ~~the~~ ~~head~~ ~~ginger~~ ~~for~~ ~~the~~ ~~bus~~ ~~and~~ She slowed down the wheel, let herself calm down. Amy probably just needed space. "Or she hates you" a little voice crept in, ~~triggering the hamster wheel again~~ ~~and settled next to the hamster wheel.~~ The wheel spun, the hamster ran. "No," Eleanor said, but she couldn't shake the feeling. The hamster <sup>didn't</sup> ~~got~~ faster and her thoughts became louder. "Amy hates you." "She never liked you." "No one likes you." The wheel spun faster and the hamster <sup>became</sup> ~~kept~~ tired. Eleanor was tired, the thoughts hurt her and she hated it. ~~And then her phone dinged. Eleanor hesitated, what~~ And then her phone dinged. Eleanor hesitated, what

if it was noise?" "Sorry! I had text to speech on, I was talking to an NPC in my game ~~mao~~ "Elanor's hands <sup>slowly</sup> stopped shaking. A game? She had panicked <sup>The wheel was gone.</sup> ~~was panicking over~~ a game? "Oh haha" Elanor's reply didn't do justice to the fear she had felt. She slowed her breathing and another text came through. <sup>Sorry about that.</sup> ~~What do you wanna go to the library?~~ "Elanor smiled and picked up her bag. "Sure"

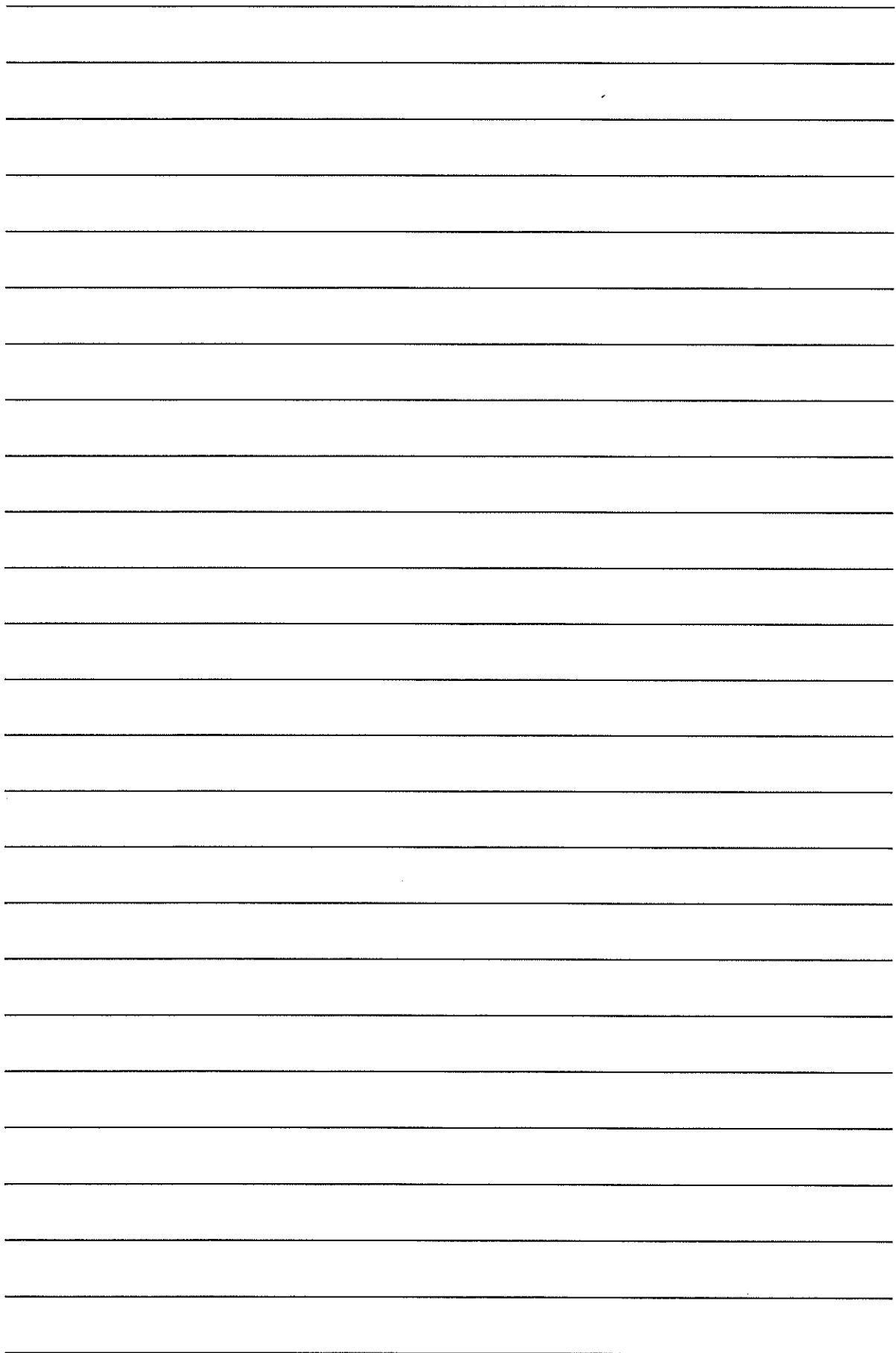
(b) My piece was influenced by Gwen Harwood's "Father and Child", using animal symbolism to represent my character. Elanor's 'hamster wheel' represents anxiety and the panic she feels after her friend accidentally sends her ~~an~~ an upsetting text. Elanor's reaction is tied to the speed of the wheel, the faster the wheel the more panicked she becomes.

This was influenced by Gwen Harwood's use of animal symbolism; she uses an owl to represent natural elements in the first ~~stanza~~ stanza of her poem, and the lack of wisdom <sup>initial</sup> <sup>of the person</sup> represented ~~her~~ by the death of the owl. ~~The owl is a symbol of wisdom and knowledge, and the death of the owl is a symbol of the loss of wisdom and knowledge.~~

Elanor's panic and the severity of her anxiety is ~~reflected~~ <sup>reflected by the</sup> ~~franticness of the~~ ~~fast~~ movements of the hamster running, and the ~~more~~ <sup>more</sup> ~~anxious~~ she becomes, the faster the hamster goes. Her anxiety is calmed by the text that <sup>quote</sup> explains the misunderstanding, and the hamster wheel is no longer "there" when her anxiety is calmed. I believe this could have been better represented, ~~but~~ ~~the~~ ~~the~~ through a more subtle but still effective symbol <sup>such as?</sup>

Quotes needed from both texts

Repeating yourself here







## Section III - Module C: The Craft of Writing

Number of Student: 121

Creative

Victor Z

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14  
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**Marker Feedback on Module C:**

You create some effective imagery through the senses and figurative expression, but the story loses its impact in its later development.

**Creative:** How your story connects to the task is also not very clear. Also, the age you were when your mother's statement influenced you sounds far too young according to the 'nuzzled in her arms' description you used to have had such a profound affect on you.

- Also, nothing in your recollection suggests that you went through something critical as you suggest at one point. It all becomes a little too childish and simplistic towards the end.

**Reflective:** Leaving out basic article, such as, (an) repeatedly is unacceptable at this stage of your writing.

- You provide some specific connection to Harwood's use of imagery and how it was used in your writing well at first, but become more vague in regard to your adaptations later on.



# ADVANCED

## MODULE C QUESTION TO BE ANSWERED HERE

NUMBER of Student: 121

a  
Inside the room, ~~an~~ early morning daylight intrudes through the ancient mullioned window. It's glare shaking my shoulder, ~~rousing~~ <sup>rousing</sup> me awake. ~~My~~ Senses now coming back to me:  
\* The roaring ~~of~~ <sup>engines</sup> of the airplanes journeying their way to the nearby airport, the cacophony of ~~the~~ hasty shuffling of ~~the~~ feet on the bustling footpaths, ~~the~~ a cacophony of honking and shouting from ~~a~~ ~~in~~ the ~~an~~ impatient drivers, exacerbated by the echoing roars of their agitated engines of vehicles; cars, buses, trucks and vans, all inducing ~~a~~ wreckage <sup>upon my</sup> of sleep.

But still, I dragged myself out of bed, the cold winter chills suddenly grabbing onto my bare ~~revealed~~ ankles. But I still push my way ~~down~~ to ~~the~~ ~~my~~ the table dressing room, and ~~stamp~~ myself

before throwing myself onto the nearest chair. Looking ~~me~~ into the mirror, reflecting a lifeless ~~slow~~ lifelessly corpse, <sup>with</sup> get a comb in ~~the~~ her <sup>?</sup> right hand, and a thick ~~the~~ thatch of his ~~the~~ golden brown hair on her left. I began ~~to~~ instinctively began what ~~I started~~ ~~some~~ what ~~mother~~ started to work the brush through, each strand of hair separated <sup>(forcing it)</sup> force to untangle and separate from each other. ~~it~~

I didn't have mother's silk ~~like~~ touch. Only she knew <sup>how</sup> to ~~the~~ ~~carcass~~ my ~~the~~ face crown of hair. ~~But~~ So why didn't I cut my hair?

"Oh my god! Your hair is so long!" ... Wow! why ~~the~~ don't you cut it? ... I would like to see you with short hair, I reckon it would look great on you." ~~the~~ my friends used to ~~say~~ say, except they didn't go through ~~what~~ <sup>what</sup> I went through. ~~Why would I want to cut it?~~

~~the~~ I stared at the tips of my hair the bundle of my hair. (Flash back) to ~~two~~ years ago, ~~was~~ I am nestled in ~~the~~ my's mother's <sup>(chest, arms)</sup> a pillow of contentment, while she <sup>nice!</sup> How old would you be? → This sounds like a baby!

Not a realistic comment as hair needs to be maintained & therefore cut!

works her <sup>delicate fingers</sup> ~~secret~~ through my crown of hair.  
"Don't be silly child, why would you cut away a part of your body?" she ~~then~~ says in her soothing tone of serenity. In ~~my~~ My fifteen year old self could never forget such a statement profound statement.

My ~~self~~ still have not forgotten it till this day. My bank of memories of mother. Stored in each golden strand of a fine ~~thin~~ hair. fine strand of hair. A gateway for me to ~~reminiscent~~ the childhood memories of ~~us~~ we shared together.

Now that mother is gone, my hair serves as a gateway for me to reminiscent the childhood dreams we shared together.

Why would I want to cut away my hair?  
Why would I want to forget about mother?

Narratives are an <sup>effective</sup> great medium for composers to promulgate their personal beliefs and values.

The purpose of my creative piece is the to represent the narrator's sentimental values she discovers <sup>possesses</sup> through the symbolic conduit of her hair. ~~for representing~~ <sup>representing</sup> Heronnet. In assisting me to vividly illustrate such <sup>an</sup> idea, and also to <sup>reiterate</sup> ~~showing~~ the importance of the narrator's hair ~~to which others misunderstand~~, I gathered inspiration from Gwen Harwood's 4 diptych poem: 'Father and Child', as I ~~was~~ <sup>transgressed</sup> a few ~~literary~~ <sup>stylistic</sup> devices from her poem and incorporated them into my own creative piece.

~~Heronnet~~ I able able to vividly establish the setting of the narrator through the repeated imagery phrases used. I used sound imagery in: 'a cacophony of hawking and ~~sound~~ shouting' and 'hasty shuffling of feet on the bustling foot paths' to evoke the narrator's ~~sense~~ <sup>senses</sup> overwhelming senses experienced by the narrator. I deliberately made this sentence extremely long by using cumulative listing to in further ~~extg~~ <sup>exaggerate</sup>

such an overwhelming feeling, as the narrator struggles to assimilate into her new environment. The connection between her hair and this is not made clear.

The imagery I used was inspired by Harwood's use of imagery, as she engages with olfactory imagery: 'urine-scented hay' to also depict her farm environment.

Another explicit example of this stylistic feature used is in: 'The bundle of stuff that dropped and dribbled', where evocative imagery allows Harwood to vividly comment on the dramatise the killing of the barn owl. By engaging

insight into Gwen Harwood's engaging use of imagery, I am able to capture such fascinations of her phrases and adapt them

so I can incorporate some into my own piece. for me to vividly purposefully represent the narrator's attitude on her setting.

Too vague

whereas, you want to create the ambience of living in a city. explaining what?

provide an example to show this

Despite this, I could have use better represented some scenes through more vivid imagery, rather than telling the readers what is happen, such as, "But I shall push my way to the ~~dress~~ dressing room, before throwing myself".

Harwood uses





Section III - Module C: The Craft of Writing

Number of Student: 81

Creative Laura A

Criteria	Marks
<ul style="list-style-type: none"> <li>Composes an engaging piece of writing that responds to the question skilfully</li> <li>Uses at least ONE literary device or stylistic feature skilfully</li> <li>Demonstrates skilful control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	9-10
<ul style="list-style-type: none"> <li>Composes an engaging piece of writing that responds to the question effectively</li> <li>Uses at least ONE literary device or stylistic feature effectively</li> <li>Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	7-8
<ul style="list-style-type: none"> <li>Composes a piece of writing that responds to the question adequately</li> <li>Uses at least ONE literary device or stylistic feature</li> <li>Demonstrates <u>sound control of language and structure appropriate to audience, purpose, context and selected form</u> <i>Becomes confusing at times</i></li> </ul>	5-6
<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>	3-4
<ul style="list-style-type: none"> <li>Attempts to compose a piece of writing that has minimal relevance to the question</li> </ul>	1-2

Reflection

12  
20

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a comprehensive explanation of the impact of a literary device or stylistic feature in the piece of writing for part (a) and specifies links to Mod C prescribed text</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 impact of a literary device or stylistic feature in the piece of writing for part (a) and specifies some links to Mod C prescribed text</li> <li>Demonstrates sound control of evaluative language</li> </ul>	7-8
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<ul style="list-style-type: none"> <li>Provides a description of a literary device or stylistic feature</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 on Module C:

There is too much going on in this story and

Creative: You are right your story is definitely too ambiguous, making it hard to follow in parts. The clarifying of a misunderstanding component is also not very clear! The setting of your story is also confusing. However, the magical realism in the figurative worms for facial hair is interesting considering the trans nature of this story.

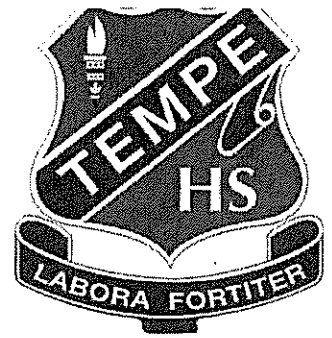
Reflection: You need to make sure that points made and examples provided correlate. Your reasoning for your choice of story needs to also be better supported through quotes provided from your writing everytime.

However, you do provide some evaluative elements on how to improve your future work by making it less ambiguous, which it certainly was.

Your prescribed text influences are better reflected upon than the reflection of the application of them in your writing

# ADVANCED

10:20-11



## MODULE C QUESTION TO BE ANSWERED HERE

NUMBER of Student: 81

a).

~~Even amongst the~~

she hadn't intended to hurt ~~him~~ him.

The ripples and soft surface of the water just seemed too inviting, too perfect. Fingers sliding through the pebbles, she swung her hand out, flicked <sup>ed</sup> of the ~~wrist~~ wrist... and...

The pebble plops, sinking into the riverbed and falling, scaring the <sup>crabs that scuttled away,</sup> fish as it sank. There, amongst the fish and flotsam, bubbles began to bloom. Even through the glassy water, she could see a lump, squirm and wriggle beneath the surface.

<sup>capital</sup> Feet slide into the soil, sinking as she focuses. One step...

Two step... there...

<sup>use proper quotation marks.</sup>  
~~Matthew~~ "Matthew!" Her head swings around.

"You're going to be late <sup>for school!</sup> Get that butt moving!"

Too often this had happened, she thought as ~~her~~ the bathroom ~~towel~~ <sup>mirror</sup> squeaked beneath her towel that ran across the fog and bubbled water <sup>on the glass.</sup> The scent of musk and sandalwood suffocated her as the razor sank, in, out, in, out, <sup>of the sink</sup> just like ~~as~~ dad showed you. 'Wipe the suds, and you're good to go.' Heart beating, she felt her stomach coil as she looked up.

The worms, they wriggled across her face, brown and wing to the touch. It had been a couple <sup>of</sup> weeks since she'd had to confront them, and they were writhing, furiously fiery and ~~coming~~ growing a mile a minute.

Quickly, her razor ran across her cheek. Smooth, uh, she loved the sound of that scrape. The scathing sensation as it culled away the worms that sank into the water and down the drain, where all the ~~the~~ flotsam goes.

She taps her hand on the counter and the worms fall away. Clean. Fresh. New me, she thinks.

The cool had set in, the <sup>garden</sup> ~~At the end of the day, the cool~~ ~~was~~ - blue-tored and the river bed - ~~is~~ silent as the sky sank in and

layered the ~~the~~ her in a soft, black blanket.

Eyes, following the pebbles on her path to the bed, she muttered below her breath, reminiscing on the day she'd endured.

~~gagging~~

'Faggot'. Then, a stone was thrown.

~~Then she held her hands across her eyes, not~~

'Gayboy'. Another one.

~~bothering to look at the water before she sat~~

'Creep' plop. The stone hit something, creeping below the surface of the water.

Nose, crinkling she coughed at the stench of manure and sweat as ~~a~~ body, scaly and writhing uncoiled from the surface of the water. Then, it stood. And, stared, two bulbous black eyes staring into hers.

'And you are?' His voice croaked with groans and creaks, that were centuries old, hardened with years of the streets.

'Mat -' she stopped 'Mary'. She smiled.

Then, whistling, the man ~~grinned~~, <sup>flashing a smile that</sup> ~~was missing~~ had a few ~~more~~ less teeth than usual.

~~She~~ He ~~smiled~~ and began scrubbing his arms, the dirt

and ~~the mud~~ <sup>mud</sup> falling off his body.

~~the mud~~ <sup>c</sup> ~~was~~ 'This is my home'

He stuck out a fish-scented hand, covered in ancient weeds.

<sup>c</sup>  
'welcome.'

b). The symbolism and association with magical realism has been majorly influenced by the study of Metamorphosis within this module.

Stylistically, I aimed to capture the sense of misunderstood identity, developed through the concurrent metaphor in Kafka's short story, which utilises the physical transformation to ~~a~~ a cockroach. In an effort to ~~emulate this feeling of dread~~ <sup>capture this same</sup> misunderstanding of physical <sup>state</sup> conflicting psychological/emotional state, I utilised the ~~the~~ figurative imagery of the aquatic paraphernalia, ~~as~~ <sup>such as</sup> seen in the phrase 'The worms, they wriggled across her face' to substantiate the fantastical ~~with~~ experience of <sup>worms across the face</sup> ~~the actual, but implied experience - that is the~~ pubescent transition through growing facial hair.

In effect the coming of age exploration of identity employs this magical realism founded within the Metamorphosis plot - which ~~accentuates~~ <sup>characterises</sup> Gregor's inability to ~~discuss~~ <sup>maintain</sup> his financial purpose ~~within~~ <sup>of</sup> supporting his family, and thus deeming him redundant - revealing the lack of understanding within ~~himself~~ himself and his relationships which drives this self-diminutive behaviour. In effect, I aimed to explore the opposing result, were the ostracised figure - Gregor - or in my case, the trans-figure - Mary - to be accepted for true identity, and their reaffirmation in the comfort of this subsequent acceptance - as she ~~gains the~~ <sup>voices her</sup> truth ~~with~~ through the ~~form~~ figure of ~~the~~ <sup>Sea</sup>, homeless and content within this societal misunderstanding.

The Kafka-esque elements of my work have ~~been~~ inherently shifted the purpose, meaning and audience of the text - as it ~~has~~ <sup>was</sup> intended to expose and critique the role of societal acceptance of gender in ~~and~~ the actuality of self truths. - This has been achieved - to a certain degree, with ~~some~~ somewhat ~~ambiguity~~ ambiguity, however has remained ~~to~~ a little too ambiguous in retrospect. Thus, in future redrafts of this work, I would clarify some of the revelations of my character.





**Section III - Module C: The Craft of Writing**

Number of Student: 96

Creative

William L

Criteria	Marks
<ul style="list-style-type: none"> <li>Composes an engaging piece of writing that responds to the question skilfully</li> <li>Uses at least ONE literary device or stylistic feature skilfully</li> <li>Demonstrates skilful control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	9-10
<ul style="list-style-type: none"> <li>Composes an engaging piece of writing that responds to the question effectively</li> <li>Uses at least ONE literary device or stylistic feature effectively</li> <li>Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	7-8
<ul style="list-style-type: none"> <li>Composes a piece of writing that responds to the question adequately</li> <li>Uses at least ONE literary device or stylistic feature</li> <li>Demonstrates sound control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	5-6
<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>	3-4
<ul style="list-style-type: none"> <li>Attempts to compose a piece of writing that has minimal relevance to the question</li> </ul>	1-2

Reflection

12  
20

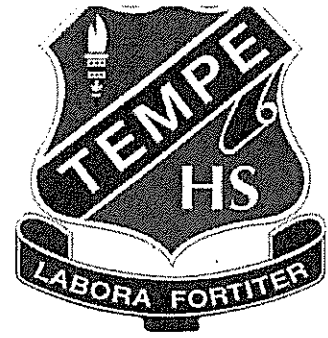
Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a comprehensive explanation of the impact of a literary device or stylistic feature in the piece of writing for part (a) and specifies links to Mod C prescribed text</li> <li>Demonstrates effective control of evaluative language</li> </ul>	9-10
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<ul style="list-style-type: none"> <li>Provides some relevant information about their writing</li> </ul>	1-2

### Marker Feedback on Module C:

persuasive: When providing arguments, they need to make sense or they lose their value and impact. Word choice in a point being made can also dilute an argument. Using repetition as a persuasive technique is one thing, but being repetitive to fill in space is another. You start off about a specific movement, "Me too", and end up making general repetitive type arguments. What is the misunderstanding that you wished to clarify in a persuasive manner? That is the point of the task, not to provide examples of misunderstanding.

Reflection: Your reflection is even harder to read than your persuasive response. Write clearer or risk being penalised. You reflect upon your influences from Harwood better than you did your own writing.

You needed to support your reflections on your writing with specific examples from it.



# ADVANCED

## MODULE C QUESTION TO BE ANSWERED HERE

96

NUMBER of Student: \_\_\_\_\_

### "EXPERIENCE"

a) "You are <sup>probably</sup> all well aware ~~that~~ of the me too

movement. It's about how women are given a chance to express themselves about the underlying issues of sexual harassment, rape, assault. <sup>on</sup> You get the idea. Harassment.

Rape. Assault. What do they have in common? <sup>well,</sup> they are

all words used to define horrific events <sup>which</sup> still occur <sup>today</sup> write cleared!

today, but they can also be interpreted in different

I mean, A MILLION WAYS™. And that is the problem!

Because ~~experience~~ we are only able to interpret,

and not EXPERIENCE someone else's <sup>personal</sup> traumas, everything

we say will ~~only~~ forever be an interpretation!

What is harassment to you? It might <sup>mean</sup> ~~be~~ ~~harassment~~

"to <sup>deliberately</sup> violate someone's personal space, <sup>by</sup> physically getting in contact with <sup>them</sup> to you, but to me, ~~that~~ it

could mean mean "accidentally" <sup>does not imply harassment,</sup> bumping into someone!" <sup>therefore</sup>

what about "friendship"? perhaps it means "to trust another <sup>person</sup> eg

mean" to you, but <sup>clumsily</sup> to me, it could mean " <sup>loses</sup> impact

a relationship that doesn't involve sexual <sup>intercourse,</sup> intercourse"

recalls, well, that's "marriage" in my beliefs

These arguments are too wishy-washy. getting off topic.

you read this!!

Words do not express ~~thoughts~~ thoughts very well

They always become a little ~~more~~ distant immediately

after they are expressed, a little distant, a little

coolish. It's not that we deliberately <sup>distant?</sup> distort what

we say, it's the <sup>idea</sup> that everyone thinks differently,

and because of that, the words we say can be

interpreted <sup>differently</sup>, in quite literally, ~~quite a way~~ A MILLION

WAYS. We cannot rely on words to express ~~every~~

our thoughts, we are human. We are able to

express ourselves through body language, the stories <sup>stories</sup>

we tell, the songs that we sing. Then why do we

limit ourselves to words, knowing that well beforehand

that what we say <sup>all need words</sup> can be interpreted differently,

so today, I come to speak to you all about the

problems of using words as a form of expression for

thoughts. It's horrible, guys, I know. That is why I

encourage you all to start expressing yourselves in

other ways. If you want to tell a friend about a

boy you like, make a song about him, because "likes"

can mean different things for people, sometimes its confused

with "love", "lust", and for some crazy people on

there, "marriage" so get out there. Express

yourself in ways other ways, other than words,

and in that case, thank you, "audience",

or should I say "people bold enough to listen to

Such as???

a crazy man talk for free intimacy ...

b) In my written piece, "Expression" I have explored the misunderstanding that words expressed thoughts become "distorted" due to words, when it is really a human interpretation that causes such distortion. I have deliberately used the juxtaposition between the several perspectives of the war, in which "words" can reflect different people's understanding, for example, how the words "rape", "assault", "harassment" are explored differently. This idea was one that I borrowed from Gwen Harwood's "Father & Child", the idea of using a <sup>style</sup> diptych to explore several perspectives of the person's attitude to his father, a way one that influenced me to do the same in my piece, using two a dual perspective to explore how two people can interpret a word differently.

Further more, I used the recurring <sup>motif</sup> of troubled expression through, an idea borrowed from Harwood's similar style of writing, using blindness as a motif through both the owl and the girl, as in "daylight hidden eyes". In my "Expression", I had also to mention other alternate forms of expression, those that are less "constrained" by words, in that can be interpreted differently much more differently, such examples of which I included were songs, stories and body language.

Finally, I used Allen Marwood's idea

of symbolism of the sun as a means of

power. ~~Whereas~~ I similarly used the symbol

of words as a means of <sup>power in terms of it being</sup> restricted expression, <sup>in other words,</sup> ~~restricted~~ <sup>power.</sup>

as said before, words are limited in their ability

to express thoughts well, as they can be interpreted

differently, and hence, distorted.

By borrowing certain ~~stylistic~~ stylistic devices

from Marwood, I was able to craft my

own piece, "Explosion" paying homage to the use

of literary devices and stylistic features, which I

have decided to <sup>incorporate</sup> incorporate into my own writing.

Notes  
needed  
from  
your  
writing

Section III - Module C: The Craft of Writing

Number of Student: 119

Creative *Catriona A*

Criteria	Marks
<ul style="list-style-type: none"> <li>Composes an engaging piece of writing that responds to the question skilfully</li> <li>Uses at least ONE literary device or stylistic feature skilfully</li> <li>Demonstrates skilful control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	9-10
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<ul style="list-style-type: none"> <li>Attempts to compose a piece of writing that has minimal relevance to the question</li> </ul>	1-2

*Needed more flair, especially as it was so short*

*12 / 20*

Reflection

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a comprehensive explanation of the impact of a literary device or stylistic feature in the piece of writing for part (a) and specifies links to Mod C prescribed text</li> <li>Demonstrates effective control of evaluative language</li> </ul>	9-10
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*7*

## Marker Feedback on Module C:

### Creative:

You do attempt to clear up how the persona would be seen as horrible if they were to speak what was on their mind. However, there was not much depth or development to this story.

Some good use of figurative expression in parts, but not much written, therefore not much for me to be able to better judge your work by. (Pardon the pun)

Reflection: In light of how short <sup>and simplistic</sup> your creative response was, your reflection is quite detailed and comprehensive. However, your biblical allusion is not developed strongly enough in your creative as your reflective response tends to suggest.





# ADVANCED

## MODULE C QUESTION TO BE ANSWERED HERE

NUMBER of Student: 119

a) I didn't mean it. Or maybe I did. ~~Maybe~~ Isn't it just as evil, just as cruel if the thought crosses your mind? I had started the day as any other, an angelic-dimpled smile for my mother, ~~but~~ but more so for the ~~messy~~ <sup>unflattering</sup> tuft of hair sticking defiantly on the top of her head. It made her look stupid, but I would never tell her that. It didn't cross my mind again until hours later, blankly staring at a blackboard, the hypnotic whooshing of the chalk ~~peeing~~ <sup>hoop</sup> across the wall. I'm not a bad person because I don't speak my thoughts. And my thoughts aren't bad either, because they aren't my fault. Right? ~~Right?~~ How can I help it if people do dumb things, or make themselves targets to judgement, like those kids running around like balloon men. I don't say any of this, because how would people understand? They would call me horrible, mean, a bully... am I?

Not the sound of chalk on a board

what kids - needs more description in order to be compared to balloons.

b). In my imaginative writing piece, I have utilised the <sup>Biblically</sup> allusive contrast which can be found in Gwen Harwood's Father and Child, particularly prominent in the first part of the ~~diptych~~ diptych, 'Barn Owl'. Harwood ~~also~~ demonstrates the use of 'heavenly' imagery in her first stanza, seen in "angel-minded"; ~~the contrast between the persona's~~ as a representation of childhood innocence. The simultaneous contrasting with ~~the~~ biblical allusions to the devil: "a horny fiend", is used by Harwood to ~~not only~~ ~~increase the~~ ~~emphasis~~ not only foreshadow the persona's later loss of innocence, but increase the impact of this transformation through comparison to angelic imagery. In my creative text, I mimick this foreshadowing of the persona's self-realisation in the allusion "evil". I also emphasise the persona's insight that she may not be the innocent child she believed, with the connotation of "an angelic-dimpled smile". In my imaginative, the persona intrinsically attempts to justify her own thoughts, leading to the conclusion that she has created a misunderstanding within herself, of her perceived innocence. The use of "hypnotic" represents the persona's belief that her thoughts are manipulated by a 'devilish' tendency, and is out of her control. This resonates with Harwood's Father and Child, where the persona's reflective tone illustrates her denial of liability for her destructive thoughts, and actions. However, both in Harwood's poem, and my imaginative piece, the persona

Not so confronting  
as you suggest in your  
creative

realises, through a confronting loss of innocence; that their  
actions, initially believed to be influenced by biblical 'devilishness',  
are of their own merit. This misunderstanding is conveyed  
through similar narrative structure and the use of contrasting  
biblical allusions.

