

*I write...  
because I express  
myself best through  
writing.*

*I write...  
because I can make everything  
up as I go along.*

*I write...  
because I can write the things  
I'll never be able to say out loud.*

*I write...  
so that I can live the life I want to,  
even if it's not real.*

*I write...  
only because there  
is a voice within me that  
will not be still.*

*I write...  
because I want to change  
someone's life, even if I  
can't change my own.*

# Year 12 English Extension 2 Major Works 2014

*I write...  
because creating  
something that didn't  
exist before is as close to  
magic as I'll ever get.*

*I write...  
because no one gets to tell  
me what to write or how to  
write it.*

*I write...  
because I want to be there for those who  
don't have anyone else.*

*I write...  
because I have a story that's  
begging to be told.*

*I write...  
for the off chance that I can  
create something more than  
words on a page.*

Congratulations to all of our students who have completed their Major Work in English Extension 2. According to the HSC English Extension 2 Course requirements and outcomes, students 'develop a sustained composition, and document and reflect on this process'. This sounds simple enough but then words and phrases like the following appear in the syllabus documentation. The composition should be completed to 'a level of distinction' and be 'substantial', demonstrating 'depth, insight, and originality'. Students must undertake research into their chosen concept and the form in which they are going to write or create which is 'systematic and rigorous' and the research must be 'autonomous, thorough and extensive'. These are sophisticated words and certainly provide challenges for students as they complete this creative process, probably for the first time, especially when word limits of 8,000 words are imposed for some.

However, what these words and phrases also suggest is that to complete this Major Work our students need to take part in a scholarly

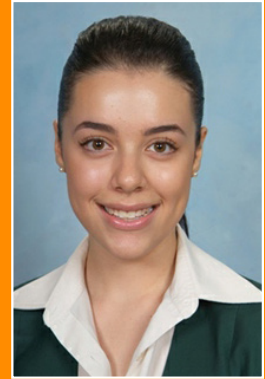
pursuit and through this they develop profound knowledge of a particular subject. They also develop profound knowledge of themselves as learners. They will see themselves as learners who are sometimes procrastinators, writers and scholars. They are also seekers of understanding who are, at different times, tenacious, despondent, confused, apathetic, motivated, and jubilant - and sometimes all at the same time!

Despite these fluctuating moments in the creative process we, and I include the teachers/mentors in this, have arrived at the conclusion of the course with eleven fine Major Works and a strong sense of pride in this achievement. We hope you enjoy hearing of the inspirations for and readings from these Major Works.

Julie Kadir and Melanie van der Meer

## Stephanie Cincotta

"Labyrinthine" is a short story exploring the glorification of criminals and why certain types of individuals find themselves drawn to those who commit crimes and are attracted to the thrill of this idea. The core of my composition examines how all criminals fundamentally derive from the original criminal, the Devil, and draws on "The Divine Comedy" which explores Virgil's descent into the nine Circles of Hell. Through my composition I endeavour to explore the ways in which individuals interact with key concepts such as power, glory, love and morality and how these transfer to and influence a contemporary audience's perception of right and wrong. I believe that ideas of good and evil, as well as revenge and power, have transcended time and my short story is an extension and manifestation of this concept.



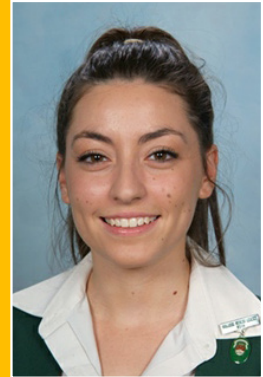
## Bridget Elias



'Diamonds are Forever', a short story, is centred on the concept of media sensationalism and the resulting desensitisation of its mass readership. In exploring this concept I examined how such desensitisation can influence media consumers' responses to issues of global concern and importance. I have created a fictional scenario that focuses on an African mining collapse to explore the concerning problem of exploitation in the developing world. With ironic intention, the tragedy of this African disaster shifts focus in the media's agenda to become an entertainment story focusing on the mining company's CEO and his impending divorce. It is through this shift that my readers become aware of the consequences of excessive exposure to sensationalist media.

## Simona Martino

My Major Work, a critical response, discusses and analyses the representations of the character Medea, created by Euripides in his play 'Medea' (431 BC). As her character is adapted in the appropriations, 'Medea in Athens' by Augusta Webster (1879) and Wesley Enoch's 'Black Medea' (2005), fluctuating elements of her character are revealed when studied in light of the different contexts. Through my comparative analysis of the three texts, through the conceptual ideas regarding context and the representation of the feminine. I show how Medea's character reflects the specific time period. However, there is an essence of her character and story that remains timeless.



## Emma Burrell-McDonald



'Fractals', a short story in four parts, considers issues of power, highlighting the ways the contemporary global world can victimise members of the more vulnerable local community. Interrogating the values of those in power and economic inequality by exposing the gaps between the rich and poor, 'Fractals' fictionally analyses economic stratification and the various impacts of crisis. Seeking to comment on the disadvantages that globalisation inflicts on all society, I investigate archetypal subjects of various socio-economic backgrounds: the rich, the middle class, the poor and the powerful.

## Alice Murphy

My major work is a critical response evaluating Mira Nair's postcolonial film 'Monsoon Wedding' as a response to the representation of the colonial ideologies evident in the novel 'A Passage to India' by E.M Forster. My intention was to consider representations of the personal, the social and the cultural within Nair's film in order to exemplify its exploration of a modern and independent India. My purpose was to then move beyond the film to consider the impact of the colonial ideology of an India long past, on the creative choices made by Nair in her film. Driving this consideration was the formative question 'How does 'Monsoon Wedding' depict the social and cultural repercussions of the colonial ideology, as represented in 'A Passage to India?' I assert the notion that Nair's postcolonial representation of India in 'Monsoon Wedding' was motivated by the desire to subvert the negative representations of India in colonial literature, such as Forster's.



## Elizabeth Quach



My Major Work is a poignant, fictional short story in three parts. '失去/ mất?' centred around a Chinese Vietnamese family who are refugees in Australia. I particularly wanted to illuminate this experience and the loss of culture over time, as well as the consequences that follow acculturation. The title '失去/ mất?' felt most appropriate as it translates to "Losing" in both Chinese and Vietnamese. The concept of cultural loss is complex and is characterised by conflict where elements such as loss of language, adaptations to new environment, despite the sanctity of traditions, vie with each other for dominance within the family. My audience would be people who were experiencing this loss of culture and my hope is that they would empathise with my characters' dilemmas, but more importantly, grow in their understanding of the reasons for this sense of loss.

## Julia Racheha

In '...Not Quite', I have endeavoured to produce a stimulating short story that explores the connections that exist between memory and identity. By questioning the role that psychological continuity plays in the establishment of a sense of self, I have sought to explore the hypothetical implications of memory inheritance through the character of Annabelle, a clone. The notion of inheriting a collection of memories arises within the theories of genetic memory and I have explored the potential consequences that this theory could pose in the process of human cloning. In doing so, '...Not Quite' conveys the understanding that clones and those who acquire artificial intelligence, through their ability to experience life and the essence of memories, are worthy of an identity.



## Pauline Russett



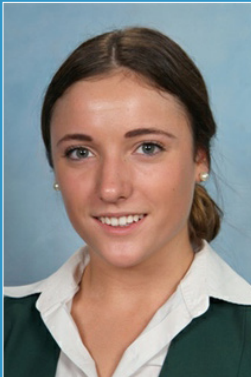
'The Retirement' is a social science-fiction short story that captures the relationship of a family as they deal with the consequences of ageing in a world where the elderly are no longer revered. My story explores the power of familial love over totalitarian edict in order to challenge assumptions about ageing.

## Madeleine Sidgreaves

My fictocritical short story, 'Dear Jules', explores gender constructs foregrounded in the female experience. I challenge traditional views of the binary nature of gender and the structures that perpetuate oppressive categorisations. Within the context of an all girls' private school and its applications of feminist perspective, I interrogate the impact of identities defined by gender on a variety of women. Through my story I intend to empower women by dismantling historically constituted reified definitions of being female. My intended audience are those who are interested in exploring the complexity of femininity and feminism.



## Bethan Smoleniec



'Placenta' is a short story in three parts that explores the inequality between developed and undeveloped nations in terms of their healthcare systems. Through the contrasting experiences of two female characters from both of these social structures, who are each having monochorionic twins with unequal placental share, I endeavour to show, through the metaphor of the placenta, the capacity for the global community, to sustain all life if everyone strives for equality instead of personal greed. Therefore, through looking at inequality between developed and undeveloped nations through the unusual image of the placenta, my story aims to give emphasis to an issue to which society has become desensitised, thus calling on the audience to realise their capacity to promote real change and close the divide.

# Sarah Valente

My critical response, 'A Point of Total Return: A Jungian Reading of the Dream Sequence in Doris Lessing's novels' seeks to investigate the poignant insights about dreams that are revealed in applying Carl Jung's theory of the Individuation process to Doris Lessing's novels 'The Sweetest Dream' (2001) and 'The Summer Before the Dark' (1973). The Major Work intends to analyse the way in which dreams enable literary characters to explore their subconscious mind and come to a better understanding of self.



**Santa  
Sabina**  
College