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LEARNER GUIDE

Book Two - Creative Responses

*Humanities
English*

This is an initiative of the Canberra College Literacy Plan

This booklet is designed to give you information that will help you in completing creative responses.

This is **Book Two** in the English Learner Guide four part Assessment Items series.

This is also available on the cLc

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WHAT IS A CREATIVE RESPONSE

A creative response is an assessment item in English that comprises 25% of a unit's total grade.

The intention of a Creative is to allow you to respond to a text in an imaginative way using a medium of your choice. While other assessment items are either written or oral, the Creative can incorporate a range of different forms of communication.

These can be visual such as a series of photographs, a drawing, painting or sculpture. You may also choose to create an original play, musical composition, film or dance. It may be appropriate to write a story, poetry, diary entries or something in mixed media, such as an advertisement. In effect, there are no real restrictions on your choice.

A Creative Response shares a common purpose with all assessment items in English. You need to demonstrate knowledge and an understanding of the content and themes of the text. To this end a Creative is supported by a Rationale, in which you're expected to articulate the aims of your response and analyse and explain the reasoning behind your chosen medium.

A common difficulty or problem with Creative Responses is that they're not well executed. You should use a medium with which you're comfortable. In effect, don't draw if you can't create a composition that is both meaningful and attractive, or perform a dance if you have no training. While a good Creative requires imagination it also needs to be completed in a competent fashion.

STEPS TOWARDS A GOOD CREATIVE RESPONSE

1. Read the text
2. Think about the text in relation to the central themes discussed in class.
3. Make a decision about the theme/s you are going to explore.
4. Choose a medium that is capable of imaginatively exploring these themes and with which you are comfortable.
5. Discuss your ideas with your teacher before you produce a draft. Use the planning sheets available in this booklet so your discussion has a structured purpose.
6. Produce a draft of both the Rationale and Creative for your teacher.
7. Review the drafts. Pay particular attention to the relationship between the text and your response and whether you have substantiated the use of medium in your Rationale. Make sure you have made direct reference to the text i.e. that you have used quotes to back up your ideas.
8. Submit on time.

CREATIVE RESPONSE PLANNING DOCUMENT

With acknowledgement to Dickson College

Name: _____

Name of text: _____

You need to go beyond a literal interpretation of the text, which is just following the exact words of the text and is a lower order thinking skill. Plan to create a fresh, new understanding which will enhance yours and other's knowledge of the text.

Some ways you could go beyond the text are:

Look at themes and issues through a new lens and develop ideas to transform the context (the circumstances or facts which surround a situation), characterisation (the way a character is presented) or point of view (whose point of view is being presented, to represent what way of doing things, in what kind of society?)

Think about different ways the situation in this text could have been presented.

Think of new ways to present these themes and ideas. You could consider such things as: what people were involved, in what time and in what kind of society. Were things fair or realistic? Did people suffer unnecessarily? Who was in power?

Below, list some of the overarching themes (deeper meanings, issues or ideas) which you could consider for the creative response:

1. _____

2. _____

3. _____

List some aspects of the text to help you consider ways to explore it. Below are some ideas that may help you:

The main situation in this text was

It has been presented as

It could also have been presented as

What people?

What time?

What society?

How could you transform or change any of these aspects?

The idea/theme that strikes me most is

This text could be connected to

List some ways you are interested exploring the text

A symbol is something used to represent something else, like a white dove representing peace, a heart representing love or a hammer and sickle representing communism. Using symbolism well shows a deep understanding of the text, because it demonstrates understanding and extrapolation in an abstract, non-literal way.

List some original, non-clichéd symbols you could use in your creative response:

1. _____ to represent _____
2. _____ to represent _____
3. _____ to represent _____
4. _____ to represent _____
5. _____ to represent _____

You also need to synthesise (combine in a complex whole) the ideas by discussing and linking back to the text. List some ways you could do this:

1. _____
2. _____
3. _____

List ways you can extrapolate (to infer from what is known to what is unknown) to the wider world beyond the text by linking the ideas:

1. _____
2. _____
3. _____

Remember to provide a meaningful rationale to fully explain the creative response and to provide textual evidence from the text. See documents on rationales on the cLc

SOME MORE TIPS AND ADVICE

A creative response should be very clearly based on the text you are using. It could take the form of one of the following (or another idea you may have - discuss with your teacher first as you may have a specific requirement):

picture, collage, mobile, series of photos, picture book, memory box, music composition, dance, film, a poem (usually one long or at least three shorter poems), created object, painting. All works should be able to be shown in class.

- Whatever you choose to do should not be a literal creation but an **imaginative** and **analytical** response to the text which **adds to the understanding** of it and the aspect you are exploring – NOT a descriptive explanation.
- It should make use of **symbolism** in some way.
- You may use words as annotations or labels; BUT they **should not be needed to explain** the item but rather be an integrated part of the presentation. The **focus is on the creative**.
- The purpose of a creative response is to **highlight and build on ideas** not to simply re state them, however, the connection to the original source should be clear.
- **For example** you may choose to do a photo highlighting the personality traits of a character and might implement symbolic use of colour or objects that the character is holding. Or you may use a series of symbolic photos.

GETTING STARTED

Allow yourself time and space to think about the text and your response. A long walk without company, mobile phone and music headphones to interrupt your thoughts, followed by a quiet time to jot down ideas about possible creative pieces, is a good way to get started.

Think about and brainstorm a number of possibilities. One of these ideas may set you on your creative path.

1. Think about **themes, characters, events or motifs** in the text you are using.
2. You could think about the text as a whole or narrow your focus to even a single paragraph.
3. Students can give new insights into the literature; aim to add a new dimension of understanding.
4. **Brainstorm** some ideas about the text. Here are some examples:
 - a. Choose a theme to explore and develop based on how different characters react to each other or a certain event that occurs.

- b. Choose an event – why is it significant? What happens in it? Who is involved and why?
 - c. Choose the most interesting character. What does this character seek? Are there different sides to their personality? What are they? Try sketching these.
 - d. Choose a minor character, one who is rarely mentioned, and develop his/her story.
 - e. Focus on a theme or motif and think about all the ways it is used in the text. Choose some of these to look in more detail.
5. Select the idea or aspect you like the most. **Think carefully** about **how the idea or aspect is developed** in the text and how you could utilise it to create a response.
 6. Brainstorm ways to present your idea – think **beyond the literal**
 7. Select a medium and work on developing the presentation and ways to incorporate symbolism to support the analysis and exploration of the major idea.
 8. Create a response to the text which explores the aspect you have selected and draws out your ideas and understanding of how it is explored and developed in the text
 9. Think about and decide on what your response represents or symbolises?
 10. You may like to explore what happened before or after the time frame of the text
 11. Don't be scared! Creative responses are a fantastic opportunity for you to show what and how you think without having to use words. **Have Fun!**

Present your response in a polished form. Remember to check the assessment criteria so you understand how your piece will be marked.

Allow time for drafting and polishing the rationale. It is a pity to lose a grade (or two) on a great creative piece because the rationale was a last minute effort.

- Remember to:
- Check your idea with your teacher
- Show drafts
- Use a title page for professional presentation
- Hand it in on time



The Stolen Generation – A Creative Response, Art-2u, accessed 27/3/2011 <http://art-2u.com/the-stolen-generation/>

CREATIVE RESPONSE RATIONALES

(with acknowledgement to Hawker College and Dickson College)

WHAT ARE THEY?

A **rationale** is required with all creative responses – written and non-written. Its purpose is to link your creative response to the text.

Therefore your rationale will be assessed on:

1. The quality of your ideas
2. Your depth of understanding of the text
3. The ability to make links with the text
4. Fluency of expression
5. Use of supporting details

Because the range of possibilities for this assignment is so enormous, students should consult with their teacher in the writing of the rationale.



Length: 500-600 words
Style: Formal – should be in *essay format*.
However you may use “I” in your rationale.

SOME QUESTIONS YOU COULD ANSWER

- *Why did I choose that form of response – eg short story, poem etc*
- *Why did I choose that particular part of the text on which to base my response?*
- *What are the main ideas in the text that I have used in my response?*
- *How are these ideas conveyed differently or similarly to the text?*
- *What original aspects have I added. Why did I choose to do those, in relation to the text?*
- *Why did I choose that arrangement (if non-written) of my response? What is its wider significance?*
- *Why did I choose to use certain symbols?*

A SUGGESTED STRUCTURE

Do **NOT** use headings

Part 1: Introductory comments on the stimulus you are responding to:

- Gives the origins of your ideas (eg reading, discussion, watching a movie or documentary, news item, personal experience, a combination of the former)
- Explains the **aspect** of the text you are exploring



- Shows how you were **influenced** by the text

Part 2: Purpose:

- What **themes** or **issues** are you developing?
- What are you trying to **achieve** (eg an exploration of themes, a critique of the material, the statement of a personal philosophy, a restatement of themes for a contemporary audience, raising a question?)

Part 3: Justification of format:

You should explain why you have chosen a particular genre or medium and how it helps develop the themes and overall purpose of your Creative Response?

Describe, justify and explain exactly what you set out to achieve and how the format and techniques used enhance these ideas this may include such things as: creation of tone and atmosphere in a short story; the use of imagery in poetry; colour in a painting; dynamic quality in dance; contrast; juxtaposition; irony

How does each **element** of your response link to, support, build on, analyse and/or **develop the ideas or aspect of the text** chosen

Give a well thought out explanation and discussion of the symbolism used in the response

If the piece is a narrative, you should explain point of view, mood, setting, choice of characters, imagery, style, etc.

If the piece is poetry, you should explain the form, imagery, language techniques used, etc.

In a non-written creative response, you should explain elements of composition, colour, texture etc.

REMEMBER:



is an exercise in **literary analysis** - *your response must:*
an analysis of the text(s) include quotes from the text

**Show depth of thought; and
 NOT be merely descriptive**

Your response will be assessed on its presentation and finish.

RATIONALE WRITING – PLANNING AND DRAFTING

Use the table below to start consolidating your thoughts and ideas for your rationale. This table will help you to unpick exactly what you have done and why.

GENERAL DISCUSSIONS	Main Overarching theme or idea in the rationale:	Reason for choice of this theme:	Textual connections:	Reasons for format chosen – i.e how does this format help convey your ideas (not because it was easier!)	Intent (messages; philosophical exploration; raising a question)
SPECIFIC FEATURES	Symbolism Used	Connection to the text	Ideas conveyed in this feature	Use of Language techniques, style, point of view or textual structure	Creation of mood, setting, characterisation
1.					

SPECIFIC FEATURES	Symbolism Used	Connection to the text	Ideas conveyed in this feature	Use of Language techniques, style, point of view or textual structure	Creation of mood, setting, characterisation
2.					
3.					
4.					
5.					

EXAMPLES OF EXCELLENCE: CREATIVE RESPONSES

FROM: Glyph, <http://glyph.wikispaces.com/Creative+Responses> accessed 12th March 2013

WRITTEN CREATIVE RESPONSE TO VONNEGUT'S *CAT'S CRADLE*

IN GOD'S WILL

Chapter One

A man walked down the busy New York street. His name was Joseph Adams, but he preferred to be called Joe or Joey. He was possibly once thin and lanky in his teens, but was not as much now. He had worked out ever since his high school years, and was deceptively muscular, about 180cm tall and weighed 80 kilos, he walked with the posture of someone confident and in control. He wore fairly plain clothes, a white shirt underneath a black leather jacket, with un-faded jeans and sports shoes. He weaved through the thick crowd of faceless people, keeping a pace a step faster than the person in front of him. His phone started ringing an unassuming ringtone, and he drew it from his jean pocket answering it almost instantly "Hello? ...Yeah, I'm free... Yep, sure... On my way now." Ending the call, he placed the phone back in his pocket, and looked up and scouted out his surroundings.

Joe kept walking the same way, and walked with the same pattern, but at a noticeably faster pace. As he approached his goal, people started running the other way in terror, screaming for their lives. This made his objective more difficult to reach, so he began jogging to make up for the pushing, now crowd of people, their screams blocking his train of thought and disorienting him. He would have tried to direct them to safety, tried to help calm the panic, but he knew his efforts would be in vain. Joe feared for the worst. So he kept pressing forward. He came to a cross-road and turned the corner of the block he was on. In that moment a car came swiftly around the corner and Joe jumped quickly to the side to avoid death. He recovered quickly and looked down the street. Half-way down the street the multi-story buildings on both sides of the road where engulfed in flames, huge pillars of black smoke were bulging from the buildings and the street. Joe reached around his back to pull out a handgun, jogging down the street into the swirling chaos.

Many people were trying their hardest to flee the malicious flames and equally deadly smoke, blocking Joe from progressing towards his goal. He could do nothing but wait behind an abandoned, overturned car until it was possible for him to move closer. When he was able to advance the street was almost completely devoid of life, with the exception of the hysterical straggler attempting to find safety. Joe stopped every now and again to comfort people that were in the process of mental breakdowns, but generally kept a good pace. He stopped about 75 metres from ground zero, where the clouds of smoke still spilled into the sky and the buildings were still ablaze. He found the person that had called him, his Boss, Kyle Dirk. Dirk was better known as Chief Dirk; however the police officers he commanded affectionately referred to him as 'Constable Dirk', with no disrespect to his true rank. The civilians liked him and they had no real reason not to. Appearing cold and emotionally detached, everyone knew that this was due to his wife and young child being killed by an infamous mass murderer that killed 20 other people. Joe walked up to his superior "Boss, what went on here?"

“A bombing. Car bomb. Kanhvist extremists. They’re still out there somewhere.” Dirk said all this with a solemn face. “I swear these Middle Eastern religions are getting more and more violent. They’re gonna fucking kill us all. September 11, the uprisings in the *M.E.* and now this.”

“What do you want me to do?”

“Find the bastard that did this. Look in apartments in the slum part of the refugee sector. That’s where all the Kanhvists are.”

“Will do, sir.”

Two Days Later

Joe walked cautiously through the refugee sector, with long dark trench coat concealing his slimness. He had a large collar pulled up around his face to cover his clean shaven and recently washed face, as he walked through a trash ridden area filled with young children and people that look deathly ill. They were rummaging through garbage to try to find something to eat or something of value, watching him cautiously. He was close to the border of the refugee sector, where the tall, multi-story living quarters overlooked a major shopping centre. There were few windows overlooking the shopping centre, and Joe decided that any terrorist would want a spot overlooking a highly busy area.

Joe was on the sixth floor of the living quarters, looking for any clue that could lead him to any terrorist groups. He was told that room 66 had a window overlooking the shopping centre, so he decided to take a look at that room. He turned a corner down the dark corridor, and saw something that made his heart skip a beat. A dark cloaked figure with wispy black tendrils waving silently in the non-existent wind.

The figure's eyes were glowing red and seemed to be wavering as if they were two bright flames. The figure stared right into Joe's soul, its glowing red eyes seeming to pulse as it did so. All of a sudden, the figure turned towards the door it was standing in front of and flew *through* the door of room 66. Joe shed his coat on the spot, drawing his handgun. He ran towards the unscathed door of room 66 and looked at the door the demonic figure had just phased through. Joe took a deep breath and kicked the door with all his might.

The door's hinges gave in due to their poor quality, the rotting environment and the fact that they had not been serviced since they were installed. Joe leapt into the room and saw the demon figure, and as he did so the room suddenly became darker. Joe went to make a noise but he felt something tighten around his neck. The room became darker still. All that Joe could now see was the demon figure, with its blazing eyes. The demon spoke in an all-powerful, deep voice “Joseph Adams; I have come to many before, and I will come to more yet. But I have chosen **YOU** for a very special task...”

At this point Joe raised his gun to the figure and shot it square in the head. It didn't fall and it didn't shed a drop of blood. Instead the demon figure disappeared in a shadowy explosion. Joe felt a presence to his left, and turned to see the demon figure unscathed, and unbothered by his attempts to silence it. “... I need you to kill some very dangerous men. They have caused the death of thousands between them. If you don't take care of them soon they will send their two religions to war, and cause the death of one third of the world's population...” Joe shot the figure again. But he felt something eerily close to him. He felt the breath of death

on his neck. He couldn't bring himself to turn around. Joe began sobbing softly. *I must be dead, and this is hell. I had so much to live for, so much to do...* Joe thought. Then the demon spoke into the back of his neck. "I will grant you the one thing that every other man before you has asked for. *Eternal Happiness*. All you need to do is kill these two men, and I will give this blessing. Will you do it?" Joe was on the verge of collapsing from fear. Two words echoed in his thoughts, *eternal happiness*. "I'll take that as a yes." Joe mustered his remaining strength to spin around, his gun raised. Before he pulled the trigger, for a split second, he looked into the eyes of the demon figure, still glowing red, and he heard the voice of the figure in his head '*My name is Nihilus.*' Almost as an afterthought he heard in a sinister, hissing whisper of a voice '*But you can call me God*'.

As Joe pulled the trigger of his gun the world returned to normal. Instead of shooting the entity known as Nihilus, he had shot an armed Kanhvist extremist. He turned around to face where Nihilus had stood when he first entered the room. He was in a room full of weapons, explosives and plans. There were two other dead Kanhvist extremists, both armed and both dead. Joe called Dirk, and told him he had killed the terrorists. Before leaving the room Joe took a weapon, a brand new sniper rifle. Somehow he instinctively knew how they had gotten the new, cutting edge equipment; because the supplier was now one of his targets.

Six Months Later

Joe was in the Middle East. He was hunting his first target, the leader of an infamous Kanhvist terrorist organization. His name was Abdul Gadderfi and he believed that the Kanhvist Bible spoke to him, and that he had spoken to God. He believed he was supposed to wipe out every one except those that believed in the Kanhvist religion, and he had the support of hundreds of thousands of Kanhvists all over the world. He was in his bunker house in the middle of a rocky, mountain area, making plans with his advisors right in front of a window. Joe lined up his sniper rifle's scope with Abdul Gadderfi's head, not a bead of sweat dripping from his disturbingly calm face. Joe somehow knew the way Gadderfi's head was going to move. He waited for hours, following the path the terrorist's head would take exactly, even erratic movements. At the strike of midday Joe took the shot. He hit the target perfectly and Abdul Gadderfi's head exploded on impact. Joe stood up, and walked away. Barely a hundred meters away on an inaccessible rocky outcrop stood Nihilus. He was watching Joe walk away, the same way a tiger watches a stranger in its territory; without the stranger's knowledge of the tiger's presence.

Another six months later

Joe's next target was an American politician, Harold Abbot. He was a conceited Christian man that was also secretly a white supremacist. He was well-liked among the upper classes because he would do anything to boost the economy and get rich and was well-liked among the lower classes because of his strong belief in Christianity as salvation. Abbot was heading a Christian rally against other religions, especially Kanhvists, at the major shopping centre in front of the refugee sector. Abbot himself was in the process of making a speech. Joe was in room 66, on the sixth floor of the living quarters, standing at the window. The window cover, a sheet of corrugated iron, was tightly shut. Joe felt a presence at the back of his neck, and heard what was barely a whisper, '*Eternal Happiness.*' Joe seemed to almost snap out of a kind

of trance, and almost hesitated, but the moment passed. He aimed down the sights of his sniper rifle, but all he could see was the window cover. With inhuman precision, and despite making a blind shot, Joe shot Harold Abbot right through his heart. The shot was so perfect there was no visible impact, and until the blood stained Abbot's suit no-one knew anything was wrong. By then Joe was long gone.

Epilogue

It was a beautiful, sunny, warm day. Joe was walking down the street after seeing a movie with the love of his life. She was everything he could ever want, and more. And she loved him back. Nihilus' promise had made him completely forget all he had done. All was perfect in Joe's life. Joe wished he could live in that moment forever.

And Nihilus granted that wish. At that one point in time, a freak bolt of lightning struck Joe and his love. Joe's love died upon impact, but Joe did not. Joe was put in a coma. Joe's Will said that he wished to be kept alive as long as possible. So the doctor's kept him in a coma. For years, and then centuries. In a suspended state, never ageing, but never recovering Joe stayed in a coma. And always playing through his mind was that perfect moment with the love of his life.

'Eternal Happiness.'

Epilogue Part 2

5 years after Joe assassinated his targets Nihilus' prophecies still came true. The new Kanhvist terrorist leader believed it was his role to avenge the previous leader by waging full war against the Western world. A prominent Christian lobbyist convinced almost the entire Christian world to turn their attention to the Kanhvist's, who they believe killed Harold Abbot, and they retaliated with greater force. More than half the world's population was destroyed in the ensuing war, dubbed World War III. And Joe remained in his deep coma, continuing his eternally happy life.

RATIONALE

I have chosen to do a short story as it best represents my ideas to enhance my interpretation of the text *Cat's Cradle* and to draw links to real life.

Some of the significant creative decisions I made for my story include the names of the characters, the concept of a Divine Deity and religion to control people, and nihilism.

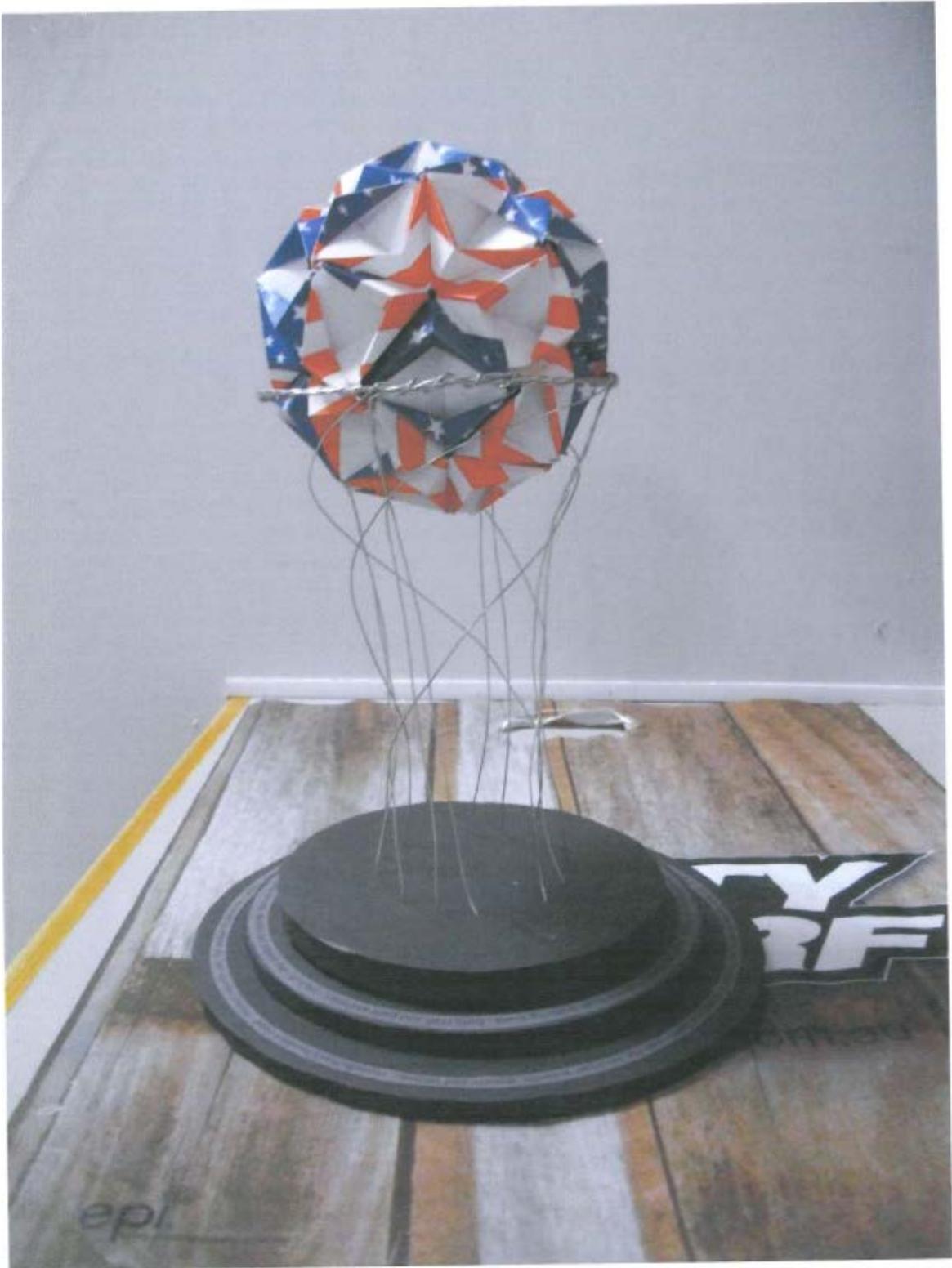
Many of the names of the characters in my story are picked very carefully, and all have a significant meaning. The main character, Joseph Adams, is taken from two biblical figures, Saint Joseph and Adam. Saint Joseph is the husband to Mary, and Adam being the first man God created. Joseph Adams is an amalgamation of these characters personalities, as he both tries hard to do good and what god says, but is also slain by God, as Adam was. Kyle Dirk's namesake was chosen because it was very typically American, and the repetitive use of the letter "k" and tall, un-rounded letters gives it a kind of "edge", subconsciously giving the

reader the perception of a prickly personality. This is enhanced by the singular syllables of Dirk's name. Kanhvism, a fictional Middle Eastern religion was given its name through the word's "can" and the word "vise" (meaning hold, press, or squeeze). This is symbolic of the fact that in its fictional world, Kanhvist's are a threat to the entire Western world. Abdul Gadderfi's name is taken from the Libyan leader, Muammar Muhammad al-Gaddafi, and the common Arabic prefix Abdul, meaning "servant of". Harold Abbot's name is taken from Tony Abbot's name (who, during his school years, was a white supremacist, anti-homosexuality advocate, and is a member of the prominent Right-wing political party) and also the Abbot, who was the head of Abbey's, or Catholic Monastery. The character of Joe's girlfriend, the love of his life, is not given a name, suggesting to the fact she may just be an illusion, and the entire scene seems implausible and surreal because of how everything seems so perfect.

The concept of an unconventional Divine Deity or religion that uses unconventional manners of control is also very present in *Cat's Cradle*. My story portrays God, Nihilus, as a something closer to the devil or a malicious spirit, the exact opposite to Christian beliefs. Nihilus however draws many comparisons to East-Asian religions and myths such as those from China, Japan and even Aboriginal legends. Many of these mythologies believe that their "Divine Deity" is a spirit that can be malicious, frightening, and unfair but at the same time be the most sacred being in existence. Bokononism specifically states that everything in its texts are "shameless lies", where most other Christian religions reject anything but their own texts as lies. Through this both Nihilus and Bokononism are opposites of Christianity.

One of the ideas I incorporated into my story was nihilism, a point made in *Cat's Cradle*. Most of the point about *Cat's Cradle* is that whatever you do, the nothing matters. This is proven in "Epilogue Part 2" of my story in which Nihilus' prophecy of the future comes true despite Joe doing exactly as he is told, and in "Epilogue" where Joe is struck by lightning and put in a permanent coma, despite doing the will of Nihilus.

VISUAL CREATIVE RESPONSE TO Walt Whitman's Poetry



Rationale

The two main themes of Walt Whitman's poetry, which I have explored in my creative response sculpture, are the worth of the individual within society and the power of democratic America. The sphere cradled at the top of the sculpture is representative of the individual and American society as a whole. This is upheld by the wire, a representation of the nation's ideals of democracy, while the base of the sculpture symbolises the immorality and harm that Whitman acknowledges exists within the world. My sculpture takes the recognisable form of a monument, as it is not only a monument and tribute to both the individual and America, as is Whitman's poetry, but importantly a monument is also made to be viewed by the general public and is available to all. This is a concept prominent within Whitman's works, which are written in the vernacular to make them accessible to the common American man.

The central focus of my sculpture is the sphere, formed from thirty separate pieces of paper, each representing the individual within society. Each piece of paper is essential to the construction and strength of the sphere, which is formed solely by interlocking these paper pieces, portraying the worth and importance of the everyday individual as a part of society. In the same way, Whitman celebrates the individual and in particular the common man. The poem *I Hear America Singing* offers the descriptions of ordinary people with occupations ranging from shoemaker and woodcutter to young wife. These people and their occupations are all relied upon for the functioning of society, just as each piece within the sphere needs each other piece to keep the whole together. In the poem there is no distinction made between the worth of these people; they are all considered equally important regardless of occupation or gender. This concept is furthered in *To the Garden the World* with the lines "By my side, or back of me, Eve following, Or in front, and I following her just the same"¹. This firm belief of equality for the individual is highlighted within my sculpture, with an equal role bestowed upon each piece in the sphere and an equal importance in making up the whole.

Whitman's poetry expresses the belief that these individual people come together to form a strong democratic society. This is interpreted within my sculpture by the form of the sphere as a whole. The poem *Excelsior* exemplifies this link between the individual and the society they form. Whitman's use of "I" is representative of both the individual and society at once, as is seen in the sphere which forms society, a single entity, but at the same time is still comprised of a multitude of parts, who are the individual. Each piece the ball is constructed from is decorated with a section of the American flag, which not only makes the intention and origin of the sculpture clear to its viewers, but also symbolises the faith and patriotism in democratic America. This belief unites the individuals, as in the lines "One's-self I sing, a simple separate person, Yet utter the word Democratic, the word En-Masse"² from the poem *One's Self I Sing*, where Whitman expresses the concept of a people brought together by their belief in democracy.

The wires which suspend the sphere represent America and the ideals of democracy that the new nation stands for, with the base showing the evils which exist within the world. The wires envelop and protect the sphere as America nurtures and protects its society and the individuals within it. This concept is introduced in *Song of the Universal*, where American society is portrayed as "the seed perfection"³ which is "Amid the measureless grossness and slag, Enclosed and safe within its central heart."⁴ The evils of the "measureless grossness and slag" that Whitman acknowledges are signified by the quotes from *Song of the Universal* on the base of the sculpture. These reflect the events that Whitman and American society were facing during the

Civil War and the resulting hardships and poverty of the Economic Panic of 1873. These sins and threats are written intentionally in black on dark grey, so that they fade into the background, highlighting the sphere and wire stand as the main focus. This technique is employed within Whitman's poetry in *Song of the Universal*. The negative influences in life are recognised solely to reassure people that they are safe from their threat and that America will protect them, portraying America as the power that will uphold its society. America is described as "the guiding thread so fine, Along the mighty labyrinth"⁵, as the wire thread guides society away from the existing sins in the base of my sculpture. This protection of America allows its society to be free as "an uncaught bird"⁶ and provides "health, peace, salvation universal"⁷ with the ball upheld in the air away from the threats below. It also raises the idea that America will have a great and positive future. Whitman furthers this idea by the use of lists within his poetry to create a consciousness of the expanse of America and of its continual growth. This is expanded in the poem *Excelsior* as Whitman describes the achievements of America that will come such as that "I would be the most just person of the earth"⁸. This concept of the growth and potential power of America is explored within my sculpture by the wires which appear to grow from the base, suggestive of a continual growth, proceeding to raise the sphere and society away from the immoralities within the world, to new heights and achievements.

Overall my sculpture is a celebration of America, its society and the individuals it is comprised of and portrays both America and its society in a positive light, as Whitman does within his poetry. With the sphere and wire as the main focus, the sphere is presented as a beautiful creation that is "perfect and enamour'd"⁹ as well as "blithe and strong"¹⁰ while the wire is crisp and glistening as is the new nation, America.

Bibliography:

References

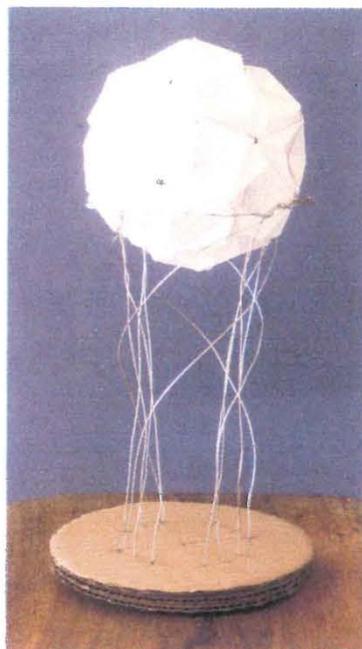
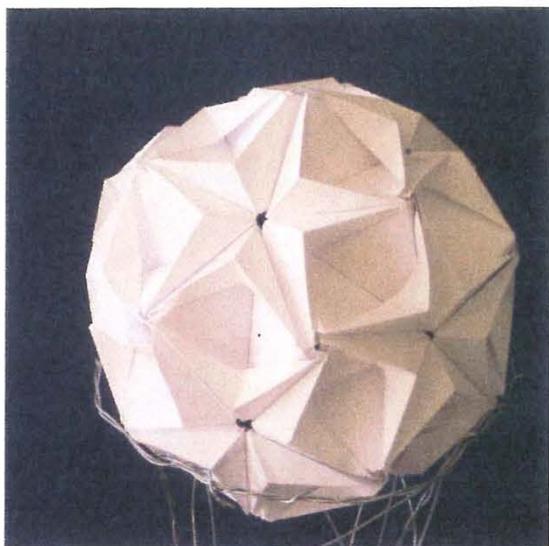
- 1- *To the Garden the World*, lines 10-11
- 2- *One's Self I Sing*, lines 1-2
- 3- *Song of the Universal*, line 7
- 4- *Song of the Universal*, lines 5-6
- 5- *Song of the Universal*, lines 40-41
- 6- *Song of the Universal*, line 30
- 7- *Song of the Universal*, line 61
- 8- *Excelsior*, line 2
- 9- *Excelsior*, line 12
- 10- *Hear America Singing*, line 2

Books

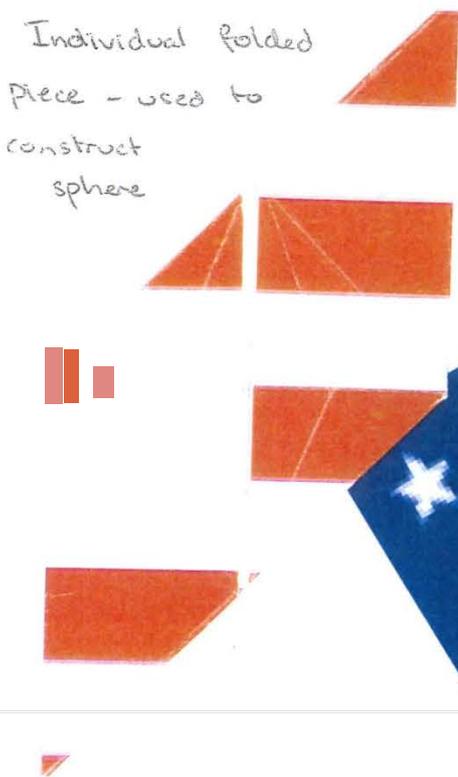
Reynolds, David S., 1996, *Walt Whitman's America-A Cultural Biography*, Alfred A. Knopf inc., New York

Evidence of Process:

Ball and stand prototypes

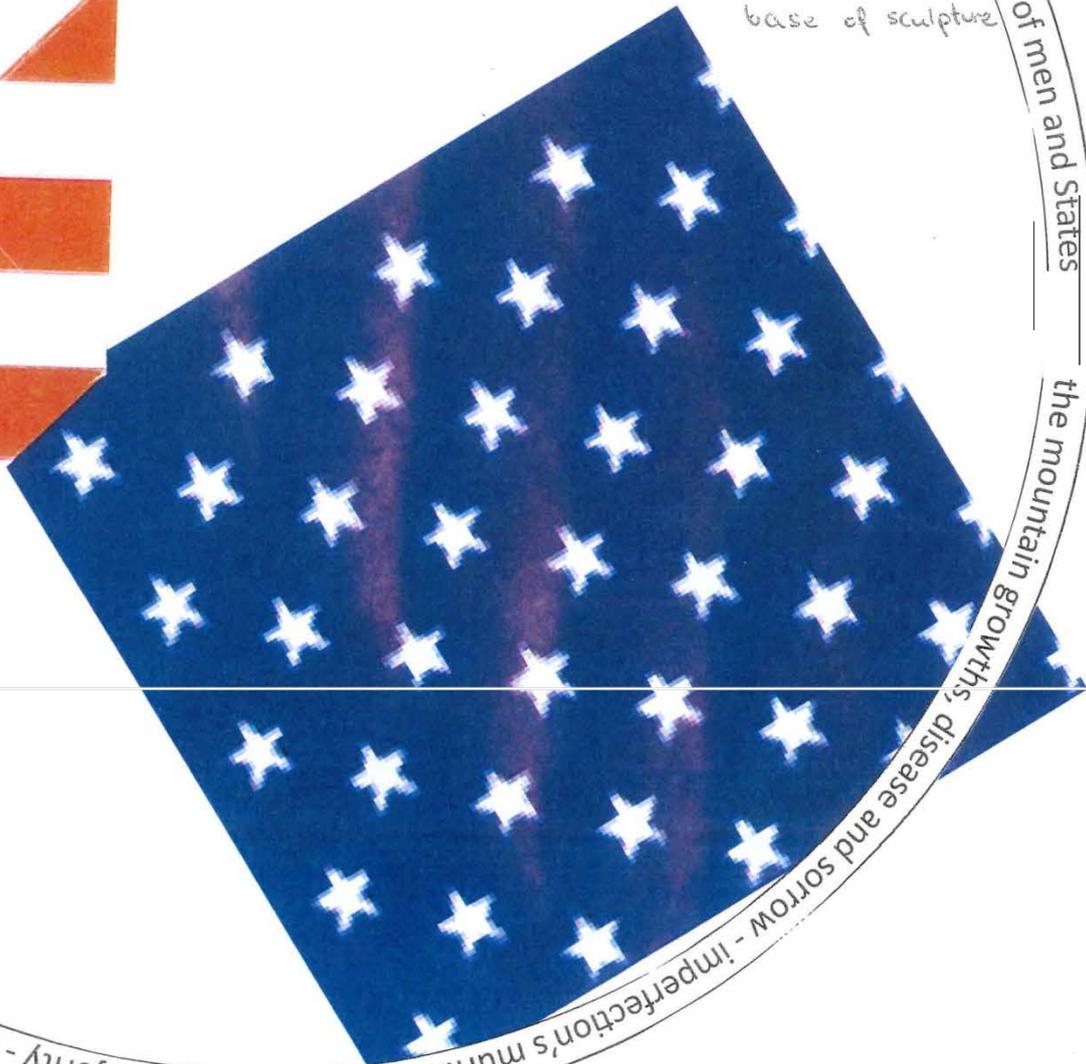


Individual folded
piece - used to
construct
sphere



irity - the varied, countless frauds of men and States

Sample of
ring, used as
base of sculpture



the measureless grossness at
evil - the bad majority - the murkiest cloud - imperfection's murrish growths, disease and sorrow - the mountain growths, the mountain growths, disease and sorrow - imperfection's murkiest cloud - the bad majority - evil - the measureless grossness at

MARKING RUBRIC

CREATIVE RESPONSE Student ID Number:

Unit:

Grade/Score:

	Little Evidence	Some Evidence	Demonstrated	Established	Advanced
CREATIVE RESPONSE					
Knowledge and Understanding <ul style="list-style-type: none"> How well do you know and understand the work/text? 	Little knowledge and understanding of the work/ text <ul style="list-style-type: none"> little knowledge or understanding of the thought and feeling expressed in the work/text 	Some knowledge and understanding of the work/ text <ul style="list-style-type: none"> superficial knowledge and understanding of the thought and feelings expressed in the work/text 	Adequate knowledge and understanding of the work/ text <ul style="list-style-type: none"> adequate knowledge and understanding of the thought and feeling expressed in the work/text 	Good knowledge and understanding of the work/ text <ul style="list-style-type: none"> good knowledge and understanding of the thought and feelings expressed in the work/text as well as some of the subtleties of the text 	Excellent knowledge and understanding of the work/ text <ul style="list-style-type: none"> detailed knowledge and perceptive understanding of thought and feeling expressed in the work/text as well as the subtleties of the text
Interpretation <ul style="list-style-type: none"> How relevant are your ideas about the work/text? How well have you explored those ideas? 	Little interpretation of the work/text <ul style="list-style-type: none"> literal interpretation of the text/work constructs a simplistic or incomplete response 	Some interpretation of the work/text <ul style="list-style-type: none"> literal interpretation of the text/work connects and evaluates ideas in a limited manner to construct a response 	Adequate interpretation of the work/text <ul style="list-style-type: none"> ideas are appropriate and moving beyond a literal interpretation connects and evaluates material to construct an adequate response 	Good interpretation of the work/text <ul style="list-style-type: none"> ideas are clearly relevant and move beyond the text/work connects and evaluates material effectively to construct an appropriate response 	Excellent interpretation of the work/text <ul style="list-style-type: none"> perceptive interpretation and reconfiguring of ideas of work/text clearly connects and evaluates to construct a discerning response
Presentation <ul style="list-style-type: none"> Is your approach imaginative and original? How suitable is the chosen medium? How well is the medium applied? 	Little understanding of the requirements of the task <ul style="list-style-type: none"> relies on clichés and lacks imagination poor choice of medium little or no understanding of the conventions of the medium 	Some understanding of the requirements of the task <ul style="list-style-type: none"> little originality of thought appropriate choice of medium partial understanding of the medium and limited use of its conventions 	Adequate understanding of the requirements of the task <ul style="list-style-type: none"> some originality and imaginative approach appropriate choice of medium understanding of the conventions of the medium but applies them inconsistently 	Good understanding of the requirements of the task <ul style="list-style-type: none"> distinctive style and original response to the ideas explored in the text good choice of medium effective and consistent use and control of the conventions of the medium 	Excellent understanding of the requirements of the task <ul style="list-style-type: none"> original and insightful transformation of the ideas explored in the text highly appropriate choice of medium obvious understanding of and an excellent control of the conventions of the medium
RATIONALE					
Evaluation and Discussion of Idea <ul style="list-style-type: none"> How relevant are your ideas? How well have you illustrated your claims with evidence from the text and references to your own response? How discerning is your response? 	Little sense of a focused and developed discussion <ul style="list-style-type: none"> your ideas are mainly insignificant and/or irrelevant your response consists mainly of narration and/or repetition of content 	Some sense of a focused and developed discussion <ul style="list-style-type: none"> your ideas are sometimes irrelevant your response consists mainly of unsubstantiated generalizations 	A generally focused and developed discussion <ul style="list-style-type: none"> your ideas are generally relevant your analysis is adequate and appropriately illustrated by some relevant examples 	A clearly focused and well-developed discussion <ul style="list-style-type: none"> your ideas are clearly relevant and appropriate your analysis is generally detailed and well-illustrated by relevant examples 	A clearly focused, well-developed and persuasive discussion <ul style="list-style-type: none"> your ideas are convincing, appropriate and considered your analysis is consistently detailed and persuasively illustrated by carefully chosen examples
Formal Use of Language <ul style="list-style-type: none"> How accurate, clear and precise is the language used by you? How appropriate is your choice of register and style for this task? Sensitivity to vocabulary, tone, sentence structure, idiom 	The language is rarely clear or coherent <ul style="list-style-type: none"> the use of language is not readily comprehensible many lapses in grammar, spelling and sentence construction vocabulary is rarely accurate or appropriate 	The language is only sometimes clear and coherent <ul style="list-style-type: none"> some degree of clarity and coherence in the use of language some degree of accuracy in grammar, spelling and sentence construction vocabulary is sometimes appropriate to the discussion of the literature 	The language is generally clear and coherent <ul style="list-style-type: none"> adequately clear and coherent use of language only a few significant lapses in grammar, spelling and sentence construction some care shown in the choice of vocabulary, idiom and style the register is generally appropriate for literary analysis 	The language is clear, varied and precise <ul style="list-style-type: none"> clear, varied and precise use of language no significant lapses in grammar, spelling and sentence construction effective and appropriately varied use of vocabulary, idiom and style suitable choice of register 	The language is clear, varied, precise and concise <ul style="list-style-type: none"> clear, varied, precise and concise use of language no significant lapses in grammar, spelling and sentence construction precise use of wide vocabulary and varied idiom and style effective choice of register



SUBMISSION OF NOTES AND ANNOTATED BIBLIOGRAPHY: