**Year 12 English Literary Studies**

**Task Sheet**

**Creating Texts: Transformation Task**

**Purpose**

To assess your ability to analyse the style, tone, structure and thematic concerns of one text type (drama) by transforming it into another form.

**Description of assessment**

* As a class we will analyse Henrik Ibsen’s play *A Doll’s House*, exploring thematic concerns, theatrical devices, structure, style, and the positioning of the reader.
* Once we have finished, you will choose an aspect of the play and create a transformation piece from it. You may choose one of the following:
  + Add another scene to the play;
  + Re-write a scene from a different character’s point of view;
  + Write a prelude to the play;
  + Write a letter from Torvald to Nora, or Nora to Torvald a number of years after the play has finished;
  + Write a newspaper article detailing what happens to Nora after she leaves Torvald;
  + Write a series of diary entries from the point of view of a minor character in the play;
  + Write a series of poems that Torvald creates after Nora has left;
  + Write a series of anniversary cards from different characters in the play at different times;
  + Create a Jerry Springer episode in which Nora and Torvald confront each other one year after the play finishes (you could even film the scene!);
  + Another transformation task that you negotiate with the teacher.
* You must also provide a writer’s statement in which you analyse your creative choices. This is expected to be a well-structured, sophisticated piece of writing (or oral presentation) in which you demonstrate the following:
  + An awareness of the style, structure, techniques, mood and/or thematic concerns of the play;
  + An awareness of the stylistic features of the text type you select for the transformation;
  + An awareness of how the reader is positioned to respond in both texts;
  + Where relevant, an awareness of how the new text reflects a new social or cultural context;
  + Where relevant, an awareness of how the new text reflects a particular ideology (or is written with a particular critical perspective in mind);
  + An awareness of the way in which meaning is altered when the text is transformed;
  + The ability to fluently embed references to both texts into the line of reasoning in order to support your points.
* You will be assessed on:

**Knowledge and Understanding**

KU1 Knowledge and understanding of ways in which ideas, perspectives, and values are represented in texts.

KU2 Knowledge and understanding of ways in which authors use stylistic features to communicate ideas.

KU3 Knowledge and understanding of the stylistic features and conventions of different text types.

**Analysis**

An1 Analysis of ways in which texts represent ideas, perspectives, and values.

An2 Analysis and evaluation of ways in which stylistic features are used to influence the interpretation of texts.

**Application**

Ap1 Use of conventions, and stylistic features to create coherent texts that address the meaning and intention of the task.

Ap2 Use of evidence from texts to develop, support and justify responses.

Ap3 Use of accurate, clear, and fluent expression appropriate for purpose and audience.

**Assessment conditions**

* In total you have 1500 words or 9 minutes oral (or the multimodal equivalent). This will include both your creative piece and your writer’s statement. The balance of allocation will be affected by the text type you choose and the space required to analyse your choices. The creative piece and writer’s statement are considered together and you receive a single mark for the task

GRADE

COMMENTS:

Performance Standards for Assessment Type 2 (Creating Texts): Transformation of *A Doll’s House*

|  | **Knowledge and Understanding** | **Analysis** | **Application** |
| --- | --- | --- | --- |
| **A** | Detailed knowledge and understanding of ways in which ideas, perspectives, and values are represented in texts.  Thorough knowledge and understanding of a range of ways in which authors use stylistic features to communicate ideas.  Detailed knowledge and understanding of a range of stylistic features and conventions of different text types. | Perceptive analysis of the ways in which texts represent ideas, perspectives, and values.  Perceptive analysis and evaluation of the complex ways in which stylistic features are used to influence the interpretation of texts.  Perceptive analysis of similarities and differences between texts in comparative tasks.  Perceptive analysis of ways in which different critical perspectives inform critical interpretation. | Sophisticated use of a wide range of conventions, and/or stylistic features to create coherent texts that address the meaning and intention of the task.  Detailed and appropriate use of evidence from texts develop, support, and justify responses, with textual references incorporated fluently in discussion.  Use of precise and fluent expression, which is appropriate for audience and purpose. |
| **B** | Knowledge and understanding of a range of ways in which ideas, perspectives, and values are represented in most texts.  Knowledge and understanding of a range of ways in which authors use stylistic features to communicate ideas.  Knowledge and understanding of a range of stylistic features and conventions of different text types. | Clear analysis of the ways in which texts represent ideas, perspectives, and values.  Clear analysis and evaluation of the complex ways in which stylistic features are used to influence the reading of texts.  Clear analysis of similarities and differences between texts in comparative tasks.  Clear analysis of ways in which different critical perspectives inform critical interpretation. | Use of a range of conventions, and/or stylistic features to create coherent texts that address the meaning and intention of the task.  Appropriate use of evidence from texts to develop, support, and justify responses, with textual references incorporated in discussion.  Mostly accurate and fluent expression, which is appropriate for audience and purpose. |
| **C** | Knowledge and understanding of some ways in which ideas, perspectives, and values are represented in texts.  Knowledge and understanding of some ways in which authors use stylistic features to communicate ideas.  Knowledge and understanding of some of the stylistic features and conventions of different text types. | Some analysis of ways in which texts represent ideas, perspectives, and values.  Description, with some analysis and evaluation, of ways in which stylistic features are used to influence the reading of texts.  Description, with some analysis, of similarities and differences between texts in comparative tasks.  Some analysis of ways in which different critical perspectives inform critical interpretation. | Competent use of conventions, and/or stylistic features to create texts that address the meaning and intention of the task.  Competent use of evidence from texts to develop, support, and justify responses, with some use of textual references in discussion.  Generally fluent and clear expression, which is mostly appropriate for audience and purpose. |
| **D** | Some knowledge and restricted understanding of a narrow range of ways in which ideas and values are represented in texts.  Some knowledge and restricted understanding of a narrow range of ways in which authors use stylistic features to communicate ideas.  Some knowledge and restricted understanding of a few of the stylistic features and conventions of different text types. | Description of the ideas and values represented in texts.  Description of some ways in which stylistic features are used to influence the reading of texts.  Some description of similarities and differences between texts in comparative tasks.  Recognition of some ways in which different critical perspectives inform critical interpretation. | Use of some language features to create texts that address the meaning and intention of the task in a limited way.  Some use of evidence from texts to develop, support , and attempt to justify responses, with use of a narrow range of textual references.  Occasionally clear expression, which is appropriate for some audiences and purposes. |
| **E** | Simplistic knowledge and very restricted understanding of the way in which an idea or a value is represented in a text.  Limited knowledge and restricted understanding of a restricted range of stylistic features used by authors.  Limited knowledge and restricted understanding of different text types and conventions. | Reference to an idea or value represented in a text.  Limited description of a way in which a stylistic feature is used to influence the reading of a text.  Simplistic description of a connection between texts in a comparative task.  Reference to a critical perspective. | Attempted use of some language features to create texts that attempt to address the meaning and intention of the task in a limited way.  Restricted use of evidence from texts to develop and support a simple response, with minimal textual references.  Emerging development of control of expression. |

Hello Torvald

I hope that you and the children are okay and that Anne-Marie is doing a good job looking after the apartment. I did hear on the grapevine that you decided to marry her. I think that is a good idea. You need a woman to look after you and it would have been a bit dodgy having Anne-Marie in the house as an unmarried woman. I know how important it is for you to do what is right in the eyes of society. And now the children have someone who is like a mother to them, just like Anne-Marie was like a mother to me. Keep it all in the family, that’s what I think. Because she has seen me doing it, Anne-Marie is also probably very good at dancing the Tarantella, so at night times she can do the dance for you. I don’t mind if she wears my costume – she was the one who usually sewed it up anyway. But I should warn you that she does have a bit of a sweet tooth and doesn’t floss as much as you would like.

I know that I said to you that I wouldn’t write or contact you after I left but I have some important news to tell you and I want you to pass this on to our three children. I have met another man. His name is Jorgen. I have been working in an office in Oslo and he also has a job in the same office. Obviously I had to pretend that I was a widow with no children so that I could get the position in the office, and Jorgen felt quite a lot of sympathy for me when I explained that my husband had died even after we went on a special holiday in Italy to try to help his health. Do you remember how you would tell me that at dinner parties you would pretend that we were secretly married and that we would be going back to our apartment where you would look at my trembling loveliness? Well – now I pretend that you died in Italy when we went there. I feel like I have come full circle with that. I don’t feel like I have lied to Jorgen because you probably would have died if I hadn’t done something about it. When you got so angry at me that I borrowed the money to help you out, I realised I shouldn’t have done it and should have just let you die. And I know this is a bit harsh, but you are also kind of dead to me now. So for all those reasons I think it is okay what I have told Jorgen.

Jorgen is an older man. He is forty-eight. That works out well, really, because he doesn’t want children. I don't really want any more children either. I think it is children that trap you in a marriage. Do you remember Kristine and Krogstad? They got married about six months after I left you and just before Dr Rank decided to move to Australia (which was much better for his health). And then within a year they had a baby. They called her Nora. At first their marriage was happy but it became much more stressful after they had baby Nora, so now they fight a lot and that’s something that I definitely want to avoid. What I like most about Jorgen is that he likes to talk and share his feelings. We are therefore able to be honest with each other. He likes to talk about money, and holidays, and his dreams for the future. Even on our first date we were able to have a serious conversation with each other. He is also in favour of women working and is supportive of my home business, Handmade Macaroons by Nora. Things have taken off really well and I am making twenty five dozen macaroons each week!

Jorgen and I are going to have a quiet wedding with a few friends. There will only be adults there as we have decided not to have any children at the wedding. That will mean that Ivar, Bob and Emmy won’t be able to come. Let them know that I will be thinking of them, and I will send them some photos of the day. Tell them also that I hope they are well. I have put five dollars each in the envelope so the children can buy dolls or a sword, depending on whether they are boys or girls.

Kind Regards, Nora

**Writer’s statement**

I have decided to write a letter from Nora to Torvald about three years after the end of *A Doll’s House.* In it I wanted to show how Nora had changed over that time and imagine what sort of life she would be living. I had to do some on-line research to find out common Norwegian names and to work out what city Nora might have gone to live in after leaving Torvald.

Because it is a letter I have written it through Nora’s voice and I have explained things that are close to home for her. She starts off talking about Torvald’s life, rather than getting straight into the information about herself. I have done this because often people only share personal details once they have talked about more general topics. In what she says to Torvald it also becomes obvious that he has married Anne-Marie the nursemaid. I imagine that Anne-Marie is quite old because she also raised Nora, but I think that getting a mother for the children would have been more important to Torvald than how old that person is, because people in society wouldn’t really accept single fathers unless their wife had died. That’s where understanding the background information about the play is important and has affected my transformation writing.

Then Nora tells Torvald about Jorgen, her new fiancé. This would be hard news for Torvald to hear because he would feel like he owns Nora but now she is with another man. Because in the play you would hear what he has to say I did think about writing another letter, one that Torvald writes back to Nora but then I thought that it would be more interesting for the reader to just imagine Torvald’s reaction. Nora then explains that she has told people that she is a widow, and explains to Torvald that this is not really lying because without Nora’s help (something that Torvald actually didn’t want) Torvald would have died anyway. Then Nora tells what has happened to Kristine and Krogstad and to Dr Rank. Although it looked like Dr Rank was going to die in the play, I believe he is just a drama queen and that actually he was just saying he was dying so that Nora would feel bad. So I decided he should go to Australia where he would obviously get better because of the sunny weather conditions. My letter therefore shows an understanding of the other characters in the play. The reader also finds out that Nora has been making macaroons as a business and that she won’t be having the children at the wedding.

I decided that Nora would be very distant from her children as she was able to abandon them in the first place. She has therefore put a small amount of money in the card for them. A sad action because it actually shows how much she doesn’t connect with them. But there are also a number of choices I have made in the letter that show how much Nora has grown. She has learnt a lot about marriages and the way that children affect them. I have also given Nora lots of everyday language that is more modern to show the way that she is breaking free of old-fashioned ideas of being a woman. For example, she says the words ‘okay’ and ‘dodgy’ and ‘stash’, and she also says ‘on the grapevine’. This shows that she has grown up and isn’t using all of the proper language that she used to.

It took me a while to work out what Nora would say at the start and the end of the letter. I first had it as ‘dear Torvald’ at the start, but realised that this is too caring. So I changed it to ‘hello’. At the end of the letter she writes ‘kind regards’ because that sounds kind of distant. Also, because this is a letter, I had to think about the structure. Each paragraph has a different focus in it…just like letters have. And I have kept the writing style not so sophisticated because letters aren’t written in formal language – more like the way that people talk.

Overall my letter adds to the play by helping the reader see what would happen to Nora many years after Ibsen finished the play.

1499 words

**Task:** **Text Transformation of *A Doll’s House* (C grade)**

*Knowledge and Understanding*

* KU1: shows a knowledge and understanding of some ideas (social expectations on moral behaviour and the challenges of marriage) but the assumptions made in the piece that overlay a contemporary view onto a late nineteenth century context display a lack of depth in that understanding. Provides quite a ‘literalist’ reading of the play.
* KU2: the letter itself demonstrates some understanding of the features of that text type and these are reinforced in the writer’s statement (‘writing from Nora’s voice’, the role of greetings and ‘endings’, structure), but there are very few references to the original dramatic text or its theatrical features. The language used in describing stylistic features is simplistic rather than involving an application of the metalanguage (‘in the play you would hear what he has to say’ [dialogue]; ‘written it through Nora’s voice’ [first person narrative point of view], ‘shows an understanding of the other characters’ [minor characters – characterisation].
* KU3: there is an implied reference to the differences in the ways in which readers are positioned to respond in both texts (but the explicit references are to the role of a letter in positioning the reader), and some brief references to the ways in which meaning is altered when the text is transformed

*Analysis*

* An1: some analysis of the ways in which ideas are presented in the letter, and some consideration given to Nora’s perspective.
* An2: describes the role of stylistic features in the letter with some awareness of the effect on the reader (analysis), because the references to the play are only implicit (particularly in the writer’s statement) there is scant analysis of the dramatic form.

*Application*

* Ap1: uses the conventions of a letter and displays an awareness of the features of that form (without using those in a sophisticated manner), and presents a reasonably well structured writer’s statement
* Ap2: employs a few textual references to the actual letter in the writer’s statement, but references to the play are only descriptive
* Ap3: Generally fluent and functional expression that is mostly appropriate for audience and purpose

*Overall*

A competent creative piece that displays some awareness of the ideas in *A Doll’s House* but contemporises these in an occasionally inappropriate manner that creates a socio-cultural incongruence. A clear but simple register that does not explore the possibilities of the form to a sophisticated level. The writer’s statement relies on recount – explaining *what* is in the letter – rather than on analysis, and there are few references to the conventions of the original form (drama)…and therefore only limited comparison between the features of a play and a letter.