

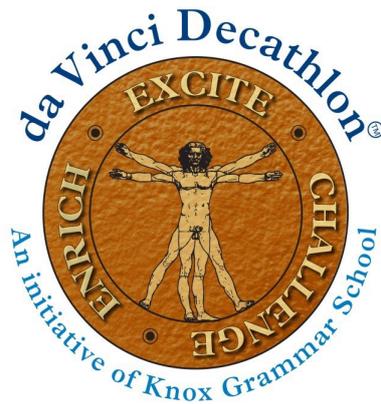


KNOX  
GRAMMAR  
SCHOOL

STATE

# DA VINCI DECATHLON 2022

CELEBRATING THE ACADEMIC GIFTS OF STUDENTS  
IN YEARS 7 & 8



## ENGLISH

TEAM NUMBER \_\_\_\_\_

1	2	3	4	5	6	7	8	9	Total	Rank
/15	/20	/5	/20	/15	/7	/15	/8	/15	/120	



## 2. FINDING WORDS (20 MARKS)

Hidden in the Find-A-Word are ten words associated with 'pattern'. But you don't know what they are - you just have the definitions.

DEFINITION	WORD
1) Order of succession	
2) To plan artistically	
3) To deliberately imitate	
4) An example for imitation	
5) The original pattern	
6) An arrangement or process	
7) The state of being varied	
8) The way in which things are organised	
9) A reflective surface	
10) A group of ideas that are related in some way	

U E Z Y T Q Y C E Q L K D Y A  
 Y T E I R A V A S T E R Y J R  
 E K N Z S J K N R O A Z S B R  
 M C I O Q C M W W J D L M N A  
 D I N D I E Z G O J N R U N N  
 H M R E R T F M E T S Y S M G  
 O C Z R U E A S W L E D O M E  
 P H Y H O Q L L Z F J V L N M  
 P G L O S R E I L Q I D D I E  
 U E H L S Y J S D E Y Q M F N  
 A R C H E T Y P E L T P A G T  
 B W D B N O U F P H G S B R I  
 C B S T E R T T W J F J N F R  
 K V X A A D V U K S L R X O Z  
 M P M H G M C Y D E S I G N C

### 3. REBUS PUZZLES (5 MARKS)

A rebus puzzle is a picture representation of a name, work, or phrase. You need to look for patterns in the arrangement of the words, and the meaning of the word, to figure them out.

IMAGE	CATCH PHRASE
<p><b>MIL1ION</b></p>	
<p><b>SEGG</b> <b>GSEG</b> <b>SGEG</b> <b>EGSG</b></p>	
<p> <b>SECRET</b> <b>SECRET</b> <b>SECRET</b> <b>SECRET</b></p>	
<p><b>META META</b> <b>META META</b></p>	
<p><b>I FELL</b> <b>I FELL</b> <b>I FELL</b> <b>I FELL</b> <b>I FELL</b></p>	

# IT ALWAYS COMES BACK TO WILL

William Shakespeare developed some of the most famous literary patterns in the English language. He is unparalleled in the way he recognised and exploited the duality of meaning and developed rhythm within his work.

One of his most famous pieces of writing is the speech 'All the Worlds a Stage' from *As You Like It*.

All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances;  
And one man in his time plays many parts,  
His acts being seven ages. At first the infant,  
Mewling and puking in the nurse's arms;  
And then the whining school-boy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth. And then the justice,  
In fair round belly with good capon lin'd,  
With eyes severe and beard of formal cut,  
Full of wise saws and modern instances;  
And so he plays his part. The sixth age shifts  
Into the lean and slipper'd pantaloon,  
With spectacles on nose and pouch on side;  
His youthful hose, well sav'd, a world too wide  
For his shrunk shank; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion;  
Sans teeth, sans eyes, sans taste, sans everything.

## 4. COMPREHENSION (20 MARKS)

The questions below all relate to the speech you have just read. Unless you have been provided with dot points, you MUST answer in full sentences.

1) Identify the 'seven ages' of human life, as outlined in the speech. (7 marks)
•
•

•
•
•
•
•
2) 'All the world's a stage' is an example of what literary technique? (1 marks)
•
3) What do the 'entrances' and 'exits' refer to? (1 mark)
4) Identify the technique and explain the effect of describing the schoolboy 'creeping like snail'. (2 marks)
5) In which stage does a soldier seek 'bubble reputation'? Do you think this is a fair assessment of this stage? Why/why not? (3 marks)







# THE MORE THINGS CHANGE, THE MORE THEY STAY THE SAME

Once upon a time they lived happily ever after. How many times have you heard a version of that story? According to Christopher Booker, there are only seven basic plots, patterns in storytelling that have been recycled for centuries and are still being used today.

## THE PLOT THINS, OR ARE NO STORIES NEW?

By Michiko Kakutani (April 15, 2005)

So what does Steven Spielberg's shark-fest *Jaws* have in common with the Old English epic "Beowulf"? And what do those two stories have in common with the films *High Noon*," *The Guns of Navarone* and most any James Bond movie?

What links *David Copperfield*, *Jane Eyre* and the legend of *King Arthur: Legend of the Sword* together with the fairy tale "The Ugly Duckling"?

What story line resurfaces in such disparate works as the Grail quest, *Raiders of the Lost Ark*, *The Lord of the Ring* and Richard Adams's bumptious bunny tale *Watership Down*?

What could Peter Rabbit, Scarlett O'Hara and Alice from Wonderland possibly have in common? Or Sleeping Beauty, Snow White, Silas Marner and Scrooge?

These aren't trick SAT questions or annoying Trivial Pursuit queries. They are questions that lie at the heart of the thesis that the critic Christopher Booker sets out in his gargantuan, sometimes absorbing and often blockheaded new book.

According to Mr. Booker, there are only seven basic plots in the whole world -- plots that are recycled again and again in novels, movies, plays and operas. Those seven plots are: 1.Overcoming the Monster, 2.Rags to Riches, 3.The Quest, 4.Voyage and Return, 5.Rebirth, 6.Comedy and 7.Tragedy.

The Overcoming the Monster plot lies behind horror movies and thrillers like *Jaws*, as well as many war stories, Hollywood westerns and science fiction tales. In this genre, a community dwells under the shadow of a monstrous threat; a hero or band of heroes does battle with the beast (be it a giant white shark, an evil gunslinger or a horde of Nazis); initial dreamlike success is followed by nightmarish setbacks; but a final confrontation results in victory for the hero, the vanquishing of the monster and the restoration of order to the realm.

In the "Rags to Riches" story line traced by works like *Jane Eyre*, an immature hero (often an orphan), who is looked down upon by others, has a series of adventures culminating in a terrible crisis, and emerges from those tests a mature person, ready at last to assume his or her place in the world and make a lasting love match.

Hazardous journeys filled with physical perils provide the structure both for Quest tales like *Raiders of the Lost Ark* and *Voyage and Return* and for narratives like *Alice in Wonderland*, while inner journeys (from naïveté to wisdom, psychological paralysis to emotional liberation) form the armature of Rebirth tales like "Snow White" and "A Christmas Carol."

In laying out these archetypes, Mr. Booker -- a British newspaper columnist and the founding editor of the satirical magazine *Private Eye* -- does a nimble job of collating dozens of stories, using the 34 years he says it took him to write this volume to identify and explicate all sorts of parallels and analogies that might not occur to the casual reader. He shows us how *The Terminator* and its sequel *Judgment Day* adhere to traditional narrative tropes, moving inexorably if violently toward the ideas of rebirth and redemption. And he reminds us how the movie *E.T.* embodies classic coming-of-age-story patterns: the boy hero Elliott's encounter with E.T., his alien alter ego, helps him to grow up, forces him to demonstrate leadership, and enables him to bring new harmony to his fragmented family.

Mr. Booker suggests that five of the seven basic plots (Overcoming the Monster, Rags to Riches, the Quest, Voyage and Return, and Rebirth) can really be placed under the larger umbrella of Comedy: in their purest form, all have happy endings, all trace a hero's journey from immaturity to self-realization, and all end with the restoration of order or the promise of renewal.

In a sense, these plots all represent variations on Freud's family romance -- the process whereby a young person comes to terms with parental authority, ventures out into the wider world, faces assorted tests and eventually achieves independence. Along the way, confusion (be it a case of mismatched couples or a community in disarray) is dispelled, and alienation gives way to a new sense of wholeness and well-being. This is often symbolized, Mr. Booker argues, by a marriage that represents the coming together of masculine and feminine values and the achievement of balance among the four virtues of "strength, order, feeling and understanding."

Only in the seventh plot type, Tragedy, he observes, is there a deviation from this fundamental pattern. Here, the hero or heroine also goes on a journey, but is "held back by some fatal flaw or weakness from reaching that state of perfect balance," he writes. "They are doomed to fall short of the goal because in some way they are stuck in a state of incompleteness or immaturity." Despair, destruction or death is often the end result.

The problem is that most of Mr. Booker's theories -- from his belief that archetypal stories are rooted in the human unconscious to his arguments about Tragedy and Comedy -- are highly familiar, lifted in part or whole from a wide spectrum of influential, even canonical works by writers and thinkers as varied as Jung, Freud, Joseph Campbell, Bruno Bettelheim, Sir James George Frazer, the Shakespeare scholar A.C. Bradley and the folklore experts Peter and Iona Opie.

Not only is Mr. Booker a voracious magpie (who does not always acknowledge the sources of his ideas), but he also turns out to be an annoyingly biased and didactic one. As "The Seven Basic Plots" progresses, it grows increasingly tendentious. Mr. Booker evaluates works of art on the basis of how closely they adhere to the archetypes he has so laboriously described; the ones that deviate from those classic patterns are dismissed as flawed or perverse -- symptoms of what has gone wrong with modern art and the modern world.

In the past two centuries, Mr. Booker complains, "a fundamental shift has taken place in the psychological 'center of gravity' from which" stories have been told; as a result, "they have become detached from their underlying archetypal purpose."

## 6. IDENTIFYING THE PATTERN (7 MARKS)

1) Identify ONE literary text relevant to each of the Seven Basic Plots. You MUST write the plot AND the name of the text. (7 marks)
1.
2.
3.
4.
5.
6.
7.

## 7. IMAGINATIVE WRITING (15 MARKS)

Choose one of the Seven Basic Plots, as outlined by Christopher Booker and compose a short piece of imaginative writing in that adheres to the basic conventions of the plot line.

Your composition can be about anything you like but must include a relevant title that engages your audience. You should aim for **350 words**.

### MARKING CRITERIA

CRITERIA	SKILFUL 5	EFFECTIVE 3-4	SOUND 1-2	LIMITED 0
Effectiveness of title				
Adherence to conventions of the chosen plot structure				
Creative flair and engagement with task				
Control of language conventions and structure in 350 words or less				
			TOTAL	/15

CHOSEN BASIC PLOT STRUCTURE:







# THE BEAUTY OF NATURE

The wonders of the natural world have long been admired by humans who find pleasure immersing themselves in the surroundings. But what is it about nature that makes it so enticing? Where does this pattern of behaviour come from? What can we learn from the beautiful patterns of nature that can enhance our own experience of life?

## WALDEN (EXCERPT)

by Henry David Thoreau

When first I took up my abode in the woods, that is, began to spend my nights as well as days there, which, by accident, was on Independence day, or the fourth of July, 1845, my house was not finished for winter, but was merely a defense against the rain, without plastering or chimney, the walls being of rough weather-stained boards, with wide chinks, which made it cool at night. The upright white hewn studs and freshly planed door and window casings gave it a clean and airy look, especially in the morning when its timbers were saturated with dew, so that I fancied that by noon some sweet gum would exude from them....

I was seated by the shore of a small pond, about a mile and a half south of the village of Concord and somewhat higher than it, in the midst of an extensive wood between that town and known to fame, Concord Battle Ground; but I was so low in the woods that the opposite shore, half a mile off, like the rest, covered with wood, was my most distant horizon. For the first week, whenever I looked out on the pond it impressed me like a tarn high up on the side of a mountain, its bottom far above the surface of other lakes, and, as the sun arose, I saw it throwing off its nightly clothing of mist, and here and there by degrees, while the mists, like ghosts, were stealthily withdrawing in every direction into the woods, as at the breaking up of some nocturnal conventicler. The very dew seemed to hang upon the trees later into the day than usual, as on the sides of mountains....

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was no life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have somewhat hastily concluded that is the chief end of man here to "glorify God and enjoy him forever."

Still we live meanly, like ants; though the fable tells us that we were long ago changed into men; like pygmies we fight with cranes; it is error upon error, and clout upon clout, and our best virtue has for its occasion a superfluous and evitable wretchedness. Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumbnail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not founder and go to the bottom and not make his port at all, be dead reckoning, and he must be a great calculator indeed

who succeeds. Simplify, simplify. Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion....

Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry. Men say that a stitch in time saves nine, and so they take a thousand stitches today to save nine tomorrow. As for work, we haven't any of any consequence. We have the Saint Vitus' dance, and cannot possibly keep our heads still. If I should only give a few pulls at the parish bell-rope, as for a fire, that is, without setting the bell, there is hardly a man on his farm in the outskirts of Concord, notwithstanding that press of engagements which was his excuse so many times this morning, nor a boy, nor a woman, I might almost say, but would forsake all and follow that sound, not mainly to save property from the flames, but, if we will confess the truth, much more to see it burn, since burn it must, and we, be it known did not set it on fire, -- or to see it put out, and have a hand in it, if that is done as handsomely; yes, even if it were a parish church itself. Hardly a man takes a half hour's nap after dinner, but when he wakes he holds up his head and asks, "What's the news?" as if the rest of mankind had stood his sentinels. Some give directions to be waked every half hour, doubtless for no other purpose; and then, to pay for it, they tell what they have dreamed. After a night's sleep the news is as indispensable as the breakfast. "Pray tell me anything new that has happened to a man anywhere on this globe," -- and he reads it over his coffee and rolls, that a man has had his eyes gouged out this morning on the Wachito River; never dreaming the while that he lives in the dark unfathomed mammoth cave of this world, and has but the rudiment of an eye himself.

For my part, I could easily do without the post-office. I think that there are very few important communications made through it. To speak critically, I never received more than one or two letters in my life -- I wrote this some years ago -- that were worth the postage. The penny-post is, commonly, an institution through which you seriously offer a man that penny for his thoughts which is so often safely offered in jest. And I am sure that I never read any memorable news in a newspaper. If we read of one man robbed, or murdered, or killed by accident, or on house burned, or one vessel wrecked, or one steamboat blown up, or one cow run over on the Western Railroad, or one mad dog killed, or one lot of grasshoppers in the winter, -- we never need read of another. One is enough....

Let us spend one day as deliberately as Nature, and not be thrown off the track by every nutshell and mosquito's wing that falls on the rails. Let us rise early and fast, or break fast, gently and without perturbation; let company come and let company go, let the bells ring and the children cry, -- determined to make a day of it....

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky, whose bottom is pebbly with start. I cannot count one. I know not the first letter of the alphabet. I have always been regretting that I was not as wise as the day I was born. The intellect is a cleaver; it discerns and rifts its way into the secret of things. I do not wish to be any more busy with my hands than is necessary. My head is hands and feet. I feel all my best faculties concentrated in it. My instinct tells me that my head is an organ for burrowing, as some creatures use their snout and fore-paws, and with it I would mine and burrow my way through these hills. I think that the richest vein is somewhere hereabouts; so by the divining rod and thin rising vapours I judge; and here I will begin to mine.

## 8. TEXTUAL ANALYSIS (8 MARKS)

Fill in the blanks to complete the analysis table below. Remember, your analysis MUST be relevant to the context of the quote within the text.

EXAMPLE	TECHNIQUE	ANALYSIS
	Visual Imagery	Emphasises the rustic quality of the persona's 'abode in the woods'
"...while the mists, like ghosts, were stealthily withdrawing in every direction..."		
"...suck the marrow out of life..."		
	Rhetorical Question	Conveys the persona's wonderment at the haste with which human's go through life, and therefore don't have time to enjoy it.
"...a stitch in time saves nine..."		

- 1) Find ONE quote from the text (not one from the table above) and explain how it represents the overall purpose and meaning of Thoreau's work. (3 marks)


## 9. EXTENDED RESPONSE (15 MARKS)

Your final task is to write a critical essay in response to the following question:

How does Thoreau establish the restorative power of nature?

### GUIDELINES

- You MUST structure your response with an introduction, two body paragraphs and a conclusion in **300 words or less**.





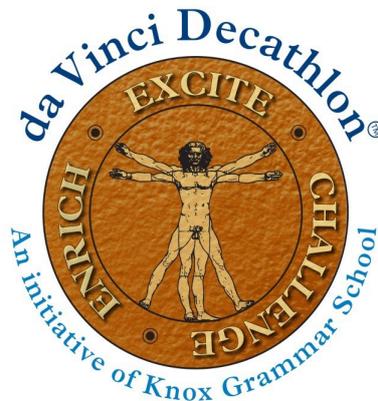


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## ENGLISH SOLUTIONS

TEAM NUMBER \_\_\_\_\_

1	2	3	4	5	6	7	8	9	Total	Rank
/15	/20	/5	/20	/15	/7	/15	/8	/15	/120	

# PATTERNS OF BEHAVIOUR

Humans develop habits through the repetition of specific patterns of behaviour. Finding words, identifying definitions, analysing images – these are patterns that will help you with the rest of the paper.

## 1. SORT OF SCRABBLE (15 MARKS)

You have your first word. That's a bonus. You need to fit as many more words into the table as you can. Sound simple? Well, they must all branch off another word. And they must all be four letters or more. You can't use names or contractions.

		P	A	T	T	E	R	N		

**25+ words = 15 marks**

**11 – 24 words = 10 marks**

**5 – 10 words = 5 marks**

**1 – 4 words = 1 mark**

**NB – PATTERN COUNTS AS A WORD. ALL TEAMS WILL RECEIVE AT LEAST ONE MARK.**

## 2. FINDING WORDS (20 MARKS)

Hidden in the Find-A-Word are ten words associated with 'pattern'. But you don't know what they are - you just have the definitions.

**STUDENTS GET A MARK FOR EACH WORD THEY DEFINE CORRECTLY AND A MARK FOR EACH WORD THEY FIND IN THE PUZZLE**

**2 marks per word**

DEFINITION	WORD
1) Order of succession	<b>SEQUENCE</b>
2) To plan artistically	<b>DESIGN</b>
3) To deliberately imitate	<b>EMULATE</b>
4) An example for imitation	<b>MODEL</b>
5) The original pattern	<b>ARCHETYPE</b>
6) An arrangement or process	<b>SYSTEM</b>
7) The state of being varied	<b>VARIETY</b>
8) The way in which things are organised	<b>ARRANGEMENT</b>
9) A reflective surface	<b>MIRROR</b>
10) A group of ideas that are related in some way	<b>CONSTELLATION</b>

U E Z Y T Q Y C E Q L K D Y A  
 Y T E I R A V A S T E R Y J R  
 E K N Z S J K N R O A Z S B R  
 M C I O Q C M W W J D L M N A  
 D I N D I E Z G O J N R U N N  
 H M R E R T F M E T S Y S M G  
 O C Z R U E A S W L E D O M E  
 P H Y H O Q L L Z F J V L N M  
 P G L O S R E I L Q I D D I E  
 U E H L S Y J S D E Y Q M F N  
 A R C H E T Y P E L T P A G T  
 B W D B N O U F P H G S B R I  
 C B S T E R T T W J F J N F R  
 K V X A A D V U K S L R X O Z  
 M P M H G M C Y D E S I G N C

### 3. REBUS PUZZLES (5 MARKS)

A rebus puzzle is a picture representation of a name, work, or phrase. You need to look for patterns in the arrangement of the words, and the meaning of the word, to figure them out.

IMAGE	CATCH PHRASE
<b>MIL1ION</b>	<b>ONE IN A MILLION</b>
<b>SEGG</b> <b>GSEG</b> <b>SGEG</b> <b>EGSG</b>	<b>SCRAMBLED EGGS</b>

 <b>SECRET</b> <b>SECRET</b> <b>SECRET</b> <b>SECRET</b>	<b>TOP SECRET</b>
<b>META META</b> <b>META META</b>	<b>METAPHOR</b>
<b>I FELL</b> <b>I FELL</b> <b>I FELL</b> <b>I FELL</b> <b>I FELL</b>	<b>EIFFEL TOWER</b>

# IT ALWAYS COMES BACK TO WILL

William Shakespeare developed some of the most famous literary patterns in the English language. He is unparalleled in the way he recognised and exploited the duality of meaning and developed rhythm within his work.

One of his most famous pieces of writing is the speech 'All the Worlds a Stage' from *As You Like It*.

All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances;  
And one man in his time plays many parts,  
His acts being seven ages. At first the infant,  
Mewling and puking in the nurse's arms;  
And then the whining school-boy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth. And then the justice,  
In fair round belly with good capon lin'd,  
With eyes severe and beard of formal cut,  
Full of wise saws and modern instances;  
And so he plays his part. The sixth age shifts  
Into the lean and slipper'd pantaloon,  
With spectacles on nose and pouch on side;  
His youthful hose, well sav'd, a world too wide  
For his shrunk shank; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion;  
Sans teeth, sans eyes, sans taste, sans everything.

## 4. COMPREHENSION (20 MARKS)

The questions below all relate to the speech you have just read. Unless you have been provided with dot points, you MUST answer in full sentences.

- 1) Identify the 'seven ages' of human life. (7 marks)

**MARKERS – USE DISCRETION. PROVIDED THE TEAM HAS THE CORRECT IDEA, THEY DO NOT NEED TO USE THESE EXACT WORDS. HOWEVER, THEY SHOULD IDENTIFY 'AGES', NOT SIMPLY 'LOVER'/'SOLDIER' ETC.**

• Infancy
• Childhood
• Teenager
• Young adult
• Middle-age
• Old-age
• Senility
2) 'All the world's a stage' is an example of what literary technique? (1 marks)
• Metaphor
3) What do the 'entrances' and 'exits' refer to? (1 mark)
• Births and deaths
4) Identify the technique and explain the effect of describing the schoolboy 'creeping like snail'. (2 marks)
Simile, indicates that young people do not necessarily enjoy going to school and would rather stay outside and play. <b>ONE MARK FOR TECHNIQUE, ONE MARK FOR EFFECT.</b>
5) In which stage does a soldier seek 'bubble reputation'? Do you think this is a fair assessment of this stage? Why/why not? (3 marks)
• Fourth stage/soldier/young adult. 1 mark.
• Relevant evaluation and justification. 2 marks.
6) Using a quote and a technique from the speech, explain how man becomes 'the justice' in the fifth age of life. (3 marks)
• Relevant quote. 1 mark
• Relevant analysis. 1 mark
• Relevant explanation. 1 mark.
7) Identify THREE physical changes between the 5 <sup>th</sup> and 6 <sup>th</sup> stages of life? (3 marks)
• Voice
• Weight
• Clothing

## 5. DISCURSIVE RESPONSE (15 MARKS)

A discursive response **discusses** an idea or opinion without trying to persuade the reader to adopt a single point of view. The inspiration for a discursive piece can come from anywhere – a thought the author has, a piece of writing they read, a conversation they hear.

Shakespeare’s ‘All the World’s a Stage’ speech is the perfect inspiration for a discursive piece as in it, he identifies patterns in the human condition. Why is this perfect? Well it is something we all have experience with, and thus can all express an opinion on.

Your task is to write at least a **300-word** discursive response inspired by ‘All the World’s a Stage’. You might choose to focus on one stage of life, and discuss how Shakespeare got it right or wrong, or you might like to look at the speech as a whole and explain how it would look different if it were written today.

You may write in the first person and should refer to at least **TWO** specific examples from ‘All the World’s a Stage’, though you don’t need to analyse them (just discuss them). And, of course, don’t forget to include paragraphs!

### MARKING CRITERIA

CRITERIA	SKILFUL 5	EFFECTIVE 3-4	SOUND 1-2	LIMITED 0
Unique exploration of an idea inspired by “All the World’s a Stage’				
Relevant engagement with TWO specific examples from the text				
Control of language conventions/structure in 300 words or less				
			TOTAL	

# THE MORE THINGS CHANGE, THE MORE THEY STAY THE SAME

Once upon a time they lived happily ever after. How many times have you heard a version of that story? According to Christopher Booker, there are only seven basic plots, patterns in storytelling that have been recycled for centuries and are still being used today.

## THE PLOT THINS, OR ARE NO STORIES NEW?

By Michiko Kakutani (April 15, 2005)

So what does Steven Spielberg's shark-fest "Jaws" have in common with the Old English epic "Beowulf"? And what do those two stories have in common with "High Noon," "The Guns of Navarone" and most any James Bond movie?

What links "David Copperfield," "Jane Eyre" and the legend of King Arthur together with the fairy tale "The Ugly Duckling"?

What story line resurfaces in such disparate works as the Grail quest, "Raiders of the Lost Ark," "The Lord of the Rings" and Richard Adams's bumptious bunny tale "Watership Down"?

What could Peter Rabbit, Scarlett O'Hara and Alice from Wonderland possibly have in common? Or Sleeping Beauty, Snow White, Silas Marner and Scrooge?

These aren't trick SAT questions or annoying Trivial Pursuit queries. They are questions that lie at the heart of the thesis that the critic Christopher Booker sets out in his gargantuan, sometimes absorbing and often blockheaded new book.

According to Mr. Booker, there are only seven basic plots in the whole world -- plots that are recycled again and again in novels, movies, plays and operas. Those seven plots are: 1. Overcoming the Monster, 2. Rags to Riches, 3. The Quest, 4. Voyage and Return, 5. Rebirth, 6. Comedy and 7. Tragedy.

The Overcoming the Monster plot lies behind horror movies and thrillers like "Jaws," as well as many war stories, Hollywood westerns and science fiction tales. In this genre, a community dwells under the shadow of a monstrous threat; a hero or band of heroes does battle with the beast (be it a giant white shark, an evil gunslinger or a horde of Nazis); initial dreamlike success is followed by nightmarish setbacks; but a final confrontation results in victory for the hero, the vanquishing of the monster and the restoration of order to the realm.

In the Rags to Riches story line traced by works like "Jane Eyre," an immature hero (often an orphan), who is looked down upon by others, has a series of adventures culminating in a terrible crisis, and emerges from those tests a mature person, ready at last to assume his or her place in the world and make a lasting love match.

Hazardous journeys filled with physical perils provide the structure both for Quest tales like "Raiders of the Lost Ark" and "Voyage and Return" and for narratives like "Alice in Wonderland," while inner journeys (from naïveté to wisdom, psychological paralysis to emotional liberation) form the armature of Rebirth tales like "Snow White" and "A Christmas Carol."

In laying out these archetypes, Mr. Booker -- a British newspaper columnist and the founding editor of the satirical magazine *Private Eye* -- does a nimble job of collating dozens of stories, using the 34 years he says it took him to write this volume to identify and explicate all sorts of parallels and analogies that might not occur to the casual reader. He shows us how "The Terminator" and its sequel "Judgment Day" adhere to traditional narrative tropes, moving inexorably if violently toward the ideas of rebirth and redemption. And he reminds us how the movie "E.T." embodies classic coming-of-age-story patterns: the boy hero Elliott's encounter with E.T., his alien alter ego, helps him to grow up, forces him to demonstrate leadership, and enables him to bring new harmony to his fragmented family.

Mr. Booker suggests that five of the seven basic plots (Overcoming the Monster, Rags to Riches, the Quest, Voyage and Return, and Rebirth) can really be placed under the larger umbrella of Comedy: in their purest form, all have happy endings, all trace a hero's journey from immaturity to self-realization, and all end with the restoration of order or the promise of renewal.

In a sense, these plots all represent variations on Freud's family romance -- the process whereby a young person comes to terms with parental authority, ventures out into the wider world, faces assorted tests and eventually achieves independence. Along the way, confusion (be it a case of mismatched couples or a community in disarray) is dispelled, and alienation gives way to a new sense of wholeness and well-being. This is often symbolized, Mr. Booker argues, by a marriage that represents the coming together of masculine and feminine values and the achievement of balance among the four virtues of "strength, order, feeling and understanding."

Only in the seventh plot type, Tragedy, he observes, is there a deviation from this fundamental pattern. Here, the hero or heroine also goes on a journey, but is "held back by some fatal flaw or weakness from reaching that state of perfect balance," he writes. "They are doomed to fall short of the goal because in some way they are stuck in a state of incompleteness or immaturity." Despair, destruction or death is often the end result.

The problem is that most of Mr. Booker's theories -- from his belief that archetypal stories are rooted in the human unconscious to his arguments about Tragedy and Comedy -- are highly familiar, lifted in part or whole from a wide spectrum of influential, even canonical works by writers and thinkers as varied as Jung, Freud, Joseph Campbell, Bruno Bettelheim, Sir James George Frazer, the Shakespeare scholar A.C. Bradley and the folklore experts Peter and Iona Opie.

Not only is Mr. Booker a voracious magpie (who does not always acknowledge the sources of his ideas), but he also turns out to be an annoyingly biased and didactic one. As "The Seven Basic Plots" progresses, it grows increasingly tendentious. Mr. Booker evaluates works of art on the basis of how closely they adhere to the archetypes he has so laboriously described; the ones that deviate from those classic patterns are dismissed as flawed or perverse -- symptoms of what has gone wrong with modern art and the modern world.

In the past two centuries, Mr. Booker complains, "a fundamental shift has taken place in the psychological 'center of gravity' from which" stories have been told; as a result, "they have become detached from their underlying archetypal purpose."

## 6. IDENTIFYING THE PATTERN (7 MARKS)

1) Identify ONE literary text relevant to each of the Seven Basic Plots. You MUST write the plot AND the name of the text. (7 marks)
<b>MULTIPLE POSSIBLE ANSWERS. MARKER'S DISCRETION.</b>
1.
2.
3.
4.
5.
6.
7.

## 7. IMAGINATIVE WRITING (15 MARKS)

Choose one of the Seven Basic Plots, as outlined by Christopher Booker and compose a short piece of imaginative writing in that adheres to the basic conventions of the plot line.

Your composition can be about anything you like but must include a relevant title that engages your audience. You should aim for 350-400 words.

### MARKING CRITERIA

CRITERIA	SKILFUL 5	EFFECTIVE 3-4	SOUND 1-2	LIMITED 0
Effectiveness of title				
Adherence to conventions of the chosen plot structure				
Creative flair and engagement with task				
Control of language conventions and structure				
			TOTAL	

# THE BEAUTY OF NATURE

The wonders of the natural world have long been admired by humans who find pleasure immersing themselves in the surroundings. But what is it about nature that makes it so enticing? Where does this pattern of behaviour come from? What can we learn from the beautiful patterns of nature that can enhance our own experience of life?

## WALDEN (EXCERPT)

By Henry David Thoreau

When first I took up my abode in the woods, that is, began to spend my nights as well as days there, which, by accident, was on Independence day, or the fourth of July, 1845, my house was not finished for winter, but was merely a defense against the rain, without plastering or chimney, the walls being of rough weather-stained boards, with wide chinks, which made it cool at night. The upright white hewn studs and freshly planed door and window casings gave it a clean and airy look, especially in the morning when its timbers were saturated with dew, so that I fancied that by noon some sweet gum would exude from them....

I was seated by the shore of a small pond, about a mile and a half south of the village of Concord and somewhat higher than it, in the midst of an extensive wood between that town and known to fame, Concord Battle Ground; but I was so low in the woods that the opposite shore, half a mile off, like the rest, covered with wood, was my most distant horizon. For the first week, whenever I looked out on the pond it impressed me like a tarn high up on the side of a mountain, its bottom far above the surface of other lakes, and, as the sun arose, I saw it throwing off its nightly clothing of mist, and here and there by degrees, while the mists, like ghosts, were stealthily withdrawing in every direction into the woods, as at the breaking up of some nocturnal conventicler. The very dew seemed to hang upon the trees later into the day than usual, as on the sides of mountains....

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was no life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have somewhat hastily concluded that is the chief end of man here to "glorify God and enjoy him forever."

Still we live meanly, like ants; though the fable tells us that we were long ago changed into men; like pygmies we fight with cranes; it is error upon error, and clout upon clout, and our best virtue has for its occasion a superfluous and evitable wretchedness. Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumbnail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not founder and go to the bottom and not make his port at all, be dead reckoning, and he must be a great calculator indeed

who succeeds. Simplify, simplify. Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion....

Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry. Men say that a stitch in time saves nine, and so they take a thousand stitches today to save nine tomorrow. As for work, we haven't any of any consequence. We have the Saint Vitus' dance, and cannot possibly keep our heads still. If I should only give a few pulls at the parish bell-rope, as for a fire, that is, without setting the bell, there is hardly a man on his farm in the outskirts of Concord, notwithstanding that press of engagements which was his excuse so many times this morning, nor a boy, nor a woman, I might almost say, but would forsake all and follow that sound, not mainly to save property from the flames, but, if we will confess the truth, much more to see it burn, since burn it must, and we, be it known did not set it on fire, -- or to see it put out, and have a hand in it, if that is done as handsomely; yes, even if it were a parish church itself. Hardly a man takes a half hour's nap after dinner, but when he wakes he holds up his head and asks, "What's the news?" as if the rest of mankind had stood his sentinels. Some give directions to be waked every half hour, doubtless for no other purpose; and then, to pay for it, they tell what they have dreamed. After a night's sleep the news is as indispensable as the breakfast. "Pray tell me anything new that has happened to a man anywhere on this globe," -- and he reads it over his coffee and rolls, that a man has had his eyes gouged out this morning on the Wachito River; never dreaming the while that he lives in the dark unfathomed mammoth cave of this world, and has but the rudiment of an eye himself.

For my part, I could easily do without the post-office. I think that there are very few important communications made through it. To speak critically, I never received more than one or two letters in my life -- I wrote this some years ago -- that were worth the postage. The penny-post is, commonly, an institution through which you seriously offer a man that penny for his thoughts which is so often safely offered in jest. And I am sure that I never read any memorable news in a newspaper. If we read of one man robbed, or murdered, or killed by accident, or on house burned, or one vessel wrecked, or one steamboat blown up, or one cow run over on the Western Railroad, or one mad dog killed, or one lot of grasshoppers in the winter, -- we never need read of another. One is enough....

Let us spend one day as deliberately as Nature, and not be thrown off the track by every nutshell and mosquito's wing that falls on the rails. Let us rise early and fast, or break fast, gently and without perturbation; let company come and let company go, let the bells ring and the children cry, -- determined to make a day of it....

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky, whose bottom is pebbly with stars. I cannot count one. I know not the first letter of the alphabet. I have always been regretting that I was not as wise as the day I was born. The intellect is a cleaver; it discerns and rifts its way into the secret of things. I do not wish to be any more busy with my hands than is necessary. My head is hands and feet. I feel all my best faculties concentrated in it. My instinct tells me that my head is an organ for burrowing, as some creatures use their snout and fore-paws, and with it I would mine and burrow my way through these hills. I think that the richest vein is somewhere hereabouts; so by the divining rod and thin rising vapors I judge; and here I will begin to mine.

## 8. TEXTUAL ANALYSIS (8 MARKS)

Fill in the blanks to complete the analysis table below. Remember, your analysis MUST be relevant to the context of the quote within the text.

**ANSWERS ARE SUGGESTIONS ONLY – IF THERE IS A LOGICAL RESPONSE THAT FITS, PLEASE REWARD IT. 1 MARK PER COMPLETED ROW. NO HALF MARKS**

EXAMPLE	TECHNIQUE	ANALYSIS
*Multiple possibilities from first paragraph*	Visual Imagery	Emphasises the rustic quality of the persona's 'abode in the woods'
"...while the mists, like ghosts, were stealthily withdrawing in every direction..."	Simile	Suggests there is a magical, almost supernatural quality to nature/nature withholds mysterious secrets.
"...suck the marrow out of life..."	Metaphor	Indicates making the most of every opportunity, living every day to the fullest.
"Why should we live with such hurry and waste of life?"	Rhetorical Question	Conveys the persona's wonderment at the haste with which human's go through life, and therefore don't have time to enjoy it.
"...a stitch in time saves nine..."	Proverb	It is better to solve a problem right away

- 1) Find ONE quote from the text (not one from the table above) and explain how it represents the overall purpose and meaning of Thoreau's work. (3 marks)

- Student response should link to the idea of living purposefully and the example should be clear and relevant.

## 9. EXTENDED RESPONSE (15 MARKS)

Your final task is to write a critical essay in response to the following question:

How does Thoreau establish the restorative power of nature?

### GUIDELINES

- You MUST structure your response with an introduction, two body paragraphs and a conclusion in 300 words or less.

- You should examine at least TWO examples from the text in each paragraph and analyse them in relation to your argument.

## MARKING CRITERIA

CRITERIA	SKILFUL 5	EFFECTIVE 3-4	SOUND 1-2	LIMITED 0
Develops a clear argument regarding the restorative power of nature				
Detailed analysis of relevant analysis of TWO examples in each paragraph				
Control of language conventions/structure in 300 words or less				
			TOTAL	