**Year 12 English Literary Studies**

**Task Sheet**

**Creating Texts: Transformation of a Fairytale into a poem**

**Purpose**

To assess your ability to analyse the style, tone, structure and thematic concerns of one text type (fairytale) by transforming a story into a text or texts of a different type/s (a poem), and thereby demonstrating understanding of the stylistic features of poetry.

**Description of assessment**

* As a class we will analyse a range of fairytales, exploring such areas as the thematic concerns, structural features, style, mood and the positioning of the reader.
* Individually you will choose one of these fairytales – or another that you individually source – and create a poem from that original story.
* Your poem may be free verse, an ode, an elegy, a sonnet, a ballad or a series of haiku (forms that we will study in class). If you wish to write in a poetic form beyond this list this will be by negotiation with your teacher.
* You may choose to transform the original story by adopting one of the following approaches:
  + Write from the perspective of a minor character
  + Locate your poem in a different time, place or culture
  + Contemporise the story in a realistic context
  + Develop a ‘spin-off’ from the original
  + Create a parody or ‘send-up’ of the original story
  + Consider other possible transformations that we explore in class
* Think laterally – the new piece does not have to be bound to the original, but rather use the original as a stimulus. Avoid simply ‘recounting’ the original story.
* 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 in which you demonstrate the following:
  + An awareness of the style, structure, techniques, mood and/or thematic concerns of the original story;
  + An awareness of the stylistic features of poetry;
  + 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. This will include both your creative piece and your writer’s statement. The creative piece and writer’s statement are considered together and you receive a single mark for the task.

COMMENTS

Performance Standards for Assessment Type 2 (Creating Texts): Transformation of Fairytale

|  | **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. |

**Fairy Tale Transformation**

Dopey's Story *(Snow White Transformation)*

I am one of seven

a number far too broad.

Snow spreads her time between us and yet I feel ignored.

Despite my devout, attentive ways this intruder felt entitled

to take possession of her heart and leave my grief unbridled.

She cleans our home and cooks us meals all for warmth and shelter.

But little does our new guest know

she's more than just a helper.

Since the night of her arrival that grey and bustling night frosted skin with wine-red lips Have become my dearest sight.

His stony lips met vivid red I looked upon in horror.

As their kisses meant for me

were unjustly laid upon her.

With starry eyes my love awoke innocently in awe.

She rose from death with open arms joyous with what she saw.

I found her in the house one day like ashes on the floor.

Some wicked force had taken her. Beloved I had no more.

But those eyes were fixed upon the man who came here uninvited

and her arms were wrapped around his neck How could she be delighted?

In the untouched preservation of a coffin made from glass her untouched body lay floating there above the grass.

Away they went off to his castle upon the silver horse.

And there I stood in misery

yet the Prince showed no remorse.

Day and night I'd sit and watch falling deeper in my love.

I couldn't bring myselfto leave or hear the mourning dove.

For looks and perfect idleness had stolen Snow from me

but no fight was given on her end she left with him carefree.

And without warning, one grievous day a horse approached like thunder.

Upon it sat a hotshot Prince

who gazed at her with wonder.

The love she held for a little Dwarf remained there in that coffin.

For as Snow thawed from 'true' love's kiss her heart had failed to soften.

Word Count: 322

**Writer's Statement**

I decided to interpret the original story of *Snow White and the Seven Dwarves* from the perspective of Dopey the dwarf. In my transformation, Dopey is deeply in love with Snow and is infuriated when the Prince 'steals' her away from him. I present his narrative in the form of a ballad poem, grouping together lines of four and ending every second line with a rhyme within each stanza. The intent of this formatting is to take the reader through a journey, which I believe is effective in communicating the sequence of Dopey's emotions. To express Dopey's affection towards Snow, I introduce phrases that suggest that he longs for her attention, with "and yet I feel ignored", as well as suggestions that he values her particularly highly, saying, "she's more than just a helper". These introductory lines give an indication of Dopey's shy yet affectionate nature.

The original Snow White (titled, *'Little Snow-White'),* a German fairy tale published by The Brothers Grimm in 1812, is a relatively long piece that tells the story of the Evil Queen's hatred for Snow. A particularly effective technique used consistently by the authors is their use of imagery. Snow's striking appearance is communicated with the repeated line, "...white as snow, as red as blood, and as black as ebony wood", Snow's beauty is a central part of the fairy tale, as it is her looks that drive the Queen to feeding her a poisoned apple, as well as being the reason for the hunter to let her live, the dwarves for protecting her and the for Prince to fall in love. Influenced by The Brothers Grimm's work, I decided to mention Snow's beauty, however, I did this through the single line, "frosted skin with wine-red lips". I made this decision to only include a brief mention of her looks in order to convey that Dopey was in love with her for so much more than just her beauty, unlike the antagonist in my poem, the Prince. Another main idea I wished to communicate through my piece was Dopey's anger surrounding the Prince's intervention. This is implicated when Dopey refers to the Prince as "hotshot" and "intruder". I also contrasted the Prince's appearance against Snow's beauty, saying, "His stoney lips met vivid red". These phrases convey to the reader Dopey's hostility felt towards the character for stealing what he believes is meant for him. Contrasting to the original version, in which the dwaryes are perceived as minor characters, I decided to give Dopey more of a voice. Whilst the poem still follows the basic storyline of the classic fairy tale, this narrative offers an alternate perspective on what is typically known to be a 'happily ever after' story.

As well as telling this classic fairy tale from a different perspective, l also wanted to impact the readers differently. The original version portrays Snow as an innocent young girl who needs protecting from the Evil Queen. Her naivety is matched with sweetness and innocence, and not once is her persona portrayed negatively. In my poem, however, I decided to present a more flawed side of her character. This is first shown when Dopey begins to question her loyalty, saying, "How could she be delighted?". In the final lines, he then states, "For as Snow thawed from 'true' love's kiss, her heart had failed to soften". This conclusion to the poem expresses Dopey's realisation that although it was the Prince who physically takes her away, Snow willingly leaves with him with no consideration for the admirer she leaves behind. This ending makes her seem more realistic, contrasting her 'pure' and 'perfect' nature described in the original text. These methods used to transform the original poem effectively convey a different, less-joyful ending to an otherwise fulfilling tale. The tone I created for Dopey changed throughout the poem. Initially, he was full of love and admiration for Snow, however, the ending showed a shift of resentment towards her. This bitterness is also aimed at the prince, made clear with his descriptions consisting of, "hotshot", "intruder" and "stoney", as opposed to the charming and noble prince depicted by The Brothers Grimm's version. Using this variation of tones allows for Dopey's transformation in his attitude to be successfully conveyed.

707 words

**Task:** **Text Transformation of a Fairy-tale (B+ grade)**

*Knowledge and Understanding*

* KU1: a detailed knowledge and understanding of the way perspectives are represented in texts: transforming the perspective to that of Dopey, and altering the representation of the characters of the prince and Snow White displays an in-depth understanding of the ways in which texts may be manipulated to represent point-of-view and ideas in different ways
* KU2: a strong understanding of a range of poetic features, evidently particularly in the application of those within the poem itself; references in the writer’s statement to the original Grimm Brothers’ version of the story also reveals some understanding of the features of the fairy-tale.
* KU3: displays a comprehensive grasp of the stylistic features and conventions of poetry in the work itself but less so in the writer’s statement; displays a less extensive understanding of the features of a fairy-tale.

*Analysis*

* An1: perceptive analysis of the ways in which texts represent ideas and perspectives, with the writer’s statement providing a well justified exploration of the role of a shifting point of view. Explicit within this discussion is an awareness of how the original text has been transformed, through varying characterisation, to alter the response of the reader.
* An2: analyses the effect of some stylistic features in presenting ideas to the reader. Clearly the student is aware of the role of poetic devices since a significant range are employed to powerful effect in the poem itself (rhyme, structure, developing ‘narrative’, rhythm, imagery, contrast, point-of-view) and there are many examples of intelligent creative choices (the ‘grey and bustling night’; Snow White’s ‘frosted skin with wine-red lips’; the contrast with the prince’s ‘stony lips’ that ‘met vivid red’; the punchy use of the colloquial ‘hotshot prince’; the natural consistency in the rhyme and rhythm that is rarely forced; etc.). There is, however, less explicit analysis of these stylistic features in the writer’s statement. This is most apparent in the absence of poetic metalanguage. While there are some references to the stylistic features in the original fairy-tale in the writer’s statement, these are not broadly observed and therefore the opportunity to explore the comparative elements of the two text types is limited.

*Application*

* Ap1: sophisticated use of a wide range of poetic conventions to create a well-considered and creatively conceived poem
* Ap2: there are appropriate references to both texts to justify the discussion, and specific quotation from the poem in particular to explain ideas.
* Ap3: very precise expression in the poem displaying a deft control of the form; some generalisations in the writer’s statement (‘the intent of this formatting is to take the reader through a journey’; ‘I also wanted to impact the readers differently’; etc.) mean that the points are not as accurate or clear as they could be.

*Overall*

The creative piece itself is a clear A grade. The ideas, manipulation of perspective, and broad use of poetic devices lend this poem a sophisticated and engaging quality. There is an obvious analysis of the role of transforming a text and changing perspective within the writer’s statement, however the range of stylistic features observed is limited. The analysis of the poem relies more upon an exploration of the *ideas* rather than an analysis of the form and features. This is most evident in the absence of metalanguage (and even a misapplication…for example in the last paragraph when the writer refers to *tone* the actual point is about the characterisation of Dopey). The opportunities to therefore explore a comparison in the features of the text types are limited. This is unfortunate because, given that the creative piece itself is only 316 words, there are much more scope for the analysis of stylistic features.