

MEET ME AT THE INTERSECTION

RICH ASSESSMENT TASK PART 2: CREATIVE RESPONSE

Your task

Submit TWO pieces of writing that respond to mentor texts from *Meet Me at the Intersection*. You may write in the form of narrative short story, poetry, or memoir (500–600 words each).

Your pieces should be inspired by writing prompts from the table of mentor texts, OR another idea as discussed with your teacher.

You must compose a reflective commentary (200–300 words) for each piece of writing. Your commentary should include:

- The reason you chose to write your piece (why this story, event, or moment is significant)
- The structural and language choices you made for your piece
- The audience for your piece (this could be a family member, your future self, your teacher, or a friend)
- The message or meaning of your piece (what you would like your audience to walk away thinking?)
- Details of the mentor text that inspired your piece and the textual features you employed based on this.

Tips for writing

- Use figurative language and rich vocabulary to ensure that your narrative is vivid and engaging.
- Show (don't tell) the audience what is happening.
- Focus on the sensory description surrounding the story, not just the facts.
- Discuss specific thoughts, feelings, memories, and emotions.
- Capture a distinct character and demonstrate character development.
- Include an aspect of conflict to build the narrative.
- Use a variety of sentence types to make your writing engaging.
- Experiment with voice (e.g. first-, second- or third-person narration) and tense.
- Utilise dialogue as appropriate to your story and form.
- Think about possible intertextual connections and allusions that you can integrate.
- Follow the writing process thoroughly by brainstorming, planning, drafting, proofreading, editing, and publishing your work.

Reflective commentary plan

<i>Title</i>	
<i>Reason</i>	I chose to write about ...
	This is because ...
<i>Structural and language choices</i>	Some of the structural and language choices I made were ...
	I did this in order to ...

<i>Audience</i>	The audience for my piece is ...
	This is because ...
<i>Message or meaning</i>	I would like my audience to walk away with an understanding of ... / The underlying message or meaning of my piece is ...
<i>Mentor text</i>	The mentor text that inspired me was ...
	Some of the elements that I included were ...

Mentor texts

Author	Story	Notable elements	Writing prompt
Ellen van Neerven	'Night Feet' (pp. 19–31)	Sentence structure (esp. p. 25 – short sentences conveying tension)	Recount a sporting event, capturing tension by employing varied sentence lengths and structures.
Graham Akhurst	'Dream' (pp. 35–37)	First-person narration Sensory description	Compose a poem that begins with one of Akhurst's sentence stems: <ul style="list-style-type: none"> • I see ... • I witness ... • I watch ...
Kyle Lynch	'Dear Mate' (pp. 41–56)	Dialogue: script	Take inspiration from Lynch and tell a story entirely through dialogue, using a script layout.
Ezekiel Kwaymullina	'Embers' (p. 59)	Brevity	Kwaymullina conveys a lot in just 28 words. Challenge yourself to tell the most significant story possible, in as few words as possible.
Olivia Muscat	'Harry Potter and the Disappearing Pages' (pp. 63–71)	Popular culture	Muscat remembers a time in her life connected with a piece of popular culture. Recount a memory from your own life that is strongly connected with the media you consumed at that time.
Mimi Lee	'Fragments' (pp. 75–90)	Time shifts	Compose a narrative that shifts forward and/or back in time. How might you add depth and drama by shifting the timeline?
Jessica Walton	'Stars in Our Eyes' (pp. 93–109)	Epistolary form: use of text messages	Compose a narrative that is partly told through text messages. How does this aid characterisation?
Kelly Gardiner	'Trouble' (pp. 113–129)	Dialogue	Compose a narrative that includes a lot of dialogue between two or more characters.
Jordi Kerr	'Sheer Fortune' (pp. 133–147)	Magic realism	Compose a narrative in which the lines between real and unreal are blurred.

Yvette Walker	'Telephone' (pp. 151–162)	Epistolary form: older self advising younger self	Write a narrative in which your older self gets in touch to give advice to your younger self.
Melanie Rodriga	'DNA' (pp. 165–176)	Extended metaphor	Compose a narrative or memoir piece that utilises the technique of extended metaphor.
Rafeif Ismail	'Almitra Amongst Ghosts' (pp. 179–185)	Second-person narration	Tell a story in the second person to relate a memory or experience from your own life.
Omar Sakr	'The Other Son' (pp. 189–199)	Figurative language 'Show, don't tell'	Tell a story that gives power to what is unsaid or unexpressed, rather than what is said or acted upon.
Amra Pajalic	'School of Hard Knocks' (pp. 203–219)	Vivid language choices	Write a story about an experience from school, striving to bring it to life with vivid language choices.
Wendy Chen	'Autumn Leaves' (pp. 223–134)	Idiom or aphorism as a central metaphor	Compose a story based on a well-known saying, idiom, or phrase.
Michelle Aung Thin	'How to be Different' (pp. 237–248)	Truncated timeline Repetition	Aung Thin constructs a linear narrative with a truncated timeline, indicated by the repeated term 'fast forward'. Challenge yourself to compose a similar story with an accelerated timeline.
Alice Pung	'The Last Stop' (pp. 251–265)	Character voice	Pung creates a vivid voice for a young man whose (initially prejudiced) perspective is challenged and expanded. Tell a story in a vivid voice that is different from your own. NOTE: Students should NOT attempt to assume the voices of people who do not share their background or lived experience (of culture, disability, etc.).
Rebecca Lim	'Border Crossings' (pp. 269–275)	Memoir	Compose a memoir or personal essay that, like Lim's, blends elements of metaphor, personal narration, and research or intertextuality.