Examiners found the quality and level of experimentation and editing shown in this year’s Writing folios surpassed previous years. Experimentation, especially when discussed eloquently in the Reflective Statement delighted markers.

The Folio Guidelines clearly state that a level 3 folio will have fewer than 5 errors a page. Almost all folios easily met that expectation on every page. Such evidence of careful editing sets a positive impression. No wonder so many examiners were delighted with the quality of this year’s writing.

Teachers are requested to advise students not to submit folios that do not meet the guidelines. Word counts are prescriptive. Pieces were penalized for being under or over word the penalty varying according to the seriousness of each breach. A Reflective Statement of over 1000 words shows a lack of discipline, an essential skill for writers. Candidates adversely influence the examiner’s enthusiasm if the Reflective Statement does not use the word count well.

The best twenty EA folios have been used in this report as examples of exceptional writing. They shared many characteristics. Their Reflective Statements used the word limit well with 55 % of them being between 990 – 1000. The average length of their Writing Projects was 3456 words and the whole folio word count averaged 6993 words. Half the folios included poetry. At least one narrative was featured in a range of genres, including fantasy and science fiction stories, horror, historical and contemporary pieces, experimenting with chronology and perspective. No folios included a theatre or film script, nor did researched journalism feature although three opinionative essays were well written. Memoirs and autobiographies were popular.

Weaker folios were unbalanced: they just met the total required length with one longer poorly structured piece that was extended beyond the needs of its themes and content; and two short pieces, often including a monologue or a sensory description. Pieces of under 400 words were rarely assessed positively.

The Reflective Statement must use the same terminology as in the Folio Guidelines. Do not refer to the Writing Project by any other name. The two shorter pieces are separate: they do not support the Writing Project. A folio does NOT explore the same theme. By submitting three creative pieces the writer demonstrates their skills in specific genres, working to effectively explore many writing techniques.

Examiners commented on the following improvements and serious concerns. Appropriations of other writers’ ideas was less evident, as were unconvincing stories about family trauma. However, too many texts featured American settings.

This year’s pool of markers was smaller than in recent years, while the number of folios increased from 767 to 863. The number of HA and EA awards were 1% less each but there was a significant difference with CA awards, with a 4% increase.
Assessment using iPads

The visual appearance of each page’s layout impacts on the marker’s reading experience. Examiners advise students to indicate the beginning of each piece with title pages. They provide an essential visual break. Candidates, whose layout explicitly aided the assessment process, impressed makers. One and a half spacing is visually effective and recommended in the Folio Guidelines.

Layout must be consistent. Indenting the beginning of paragraphs is less effective than a space between each paragraph. References and bibliographies are best presented on a page of their own. Page numbers and the candidate’s number must be on each page. Margins should be two centimetres; this ratio of white space to text improves readability.

The Contents Page

Markers are engaged by titles. For example, one Reflective Statement was cleverly titled Spoiler Alert. On a Wild Sea of Memory, A Transient Mess and Debt were autobiographical pieces. Other titles that caught examiners’ attentions were Notes on the Edge of Empire and How to put out a fire which described mental illness, Islander Boys and My Love Affair with Rain. Titles of all pieces should be presented in italics. The titles of collections of poetry must be given in italics with each poem’s title in normal type but with inverted commas. The Contents Page should be a single page, with letters bolded only as indicated on the TQA provided Contents Page.

Reflective Statements

Reflective Statements had a stronger sense of audience this year: markers engaged with the content and sometimes they were addressed directly. Markers rewarded writers who showed that they understood their audience’s needs and the effects of their writing decisions. When a text targets an interest or age group, the reason for choosing the combination of topic, themes and form must be explained.

The first paragraph of the Reflective Statement sets the tone and impact on the reader. In this extract the writer has listed what will be discussed further:

Like in J.R.R. Tolkien’s poem Journey’s End, spring is upon us and, as the Narcissus Poeticus (The Poet’s Daffodil) rises up from the loamy soil of my front yard, it is at journey’s end that I now lie (Tolkien, 1968, p.888): at the end of fourteen years of continuous schooling. But the day is not yet done – just this little piece remains – one of the final stages of the first of life’s great adventures – the reflection on the culmination of a smaller, year long journey of English Writing. Uncannily, each of my pieces concerns a journey of some sort – some physical, others metaphorical or spiritual. Some pieces contain journeys of both kinds. It is fitting, really, as for writers, what are pieces but entries in life’s travel journal?

Ploys for sympathy were not rewarded. They suggested that insufficient effort had been made to overcome difficulties. Stating that goals were not achieved is useful only when the reason for its inclusion in the folio is explained. Examiners expect to read about techniques and strategies tried to improve structures, using accurate and appropriate language. This example meets these expectations:
My goal with the structure of the piece was to provide a balance between the present moment and the internal workings of the character’s mind. I decided early on that to best achieve this the story ought to be narrated in first person. This allowed me to accurately describe the physical environment whilst still subjecting the reader to the character’s mental response. The use of the first person perspective also allowed me to explore the character’s past by reflecting on certain events that led to her current situation.

Reflecting on reading

A list of books or films read or seen does not explain influences on the writing process and a writer should identify elements that have been experimented on within their pieces. This example explains how the writer was inspired by their reading:

One of my major influences for it is Salman Rushdie, particularly *The Satanic Verses*, and the idea of a character falling through time and having strange experiences once arriving.

Perceptive writers showed how they tried specific techniques, sometimes describing how they mimicked aspects of their favourite writer’s style until they could adapt these techniques into their own style:

The humour I used is informed from a lot of different sources, but the slightly absurd parts owe something to Spike Milligan and Graeme Garden, while the prose and dialogue which, at the least attempt to be witty, link to both P.G. Wodehouse in its description, to Lena Dunham in its dialogue and subtler moments and to Frank Tashlin in my breaking of the fourth wall, or whatever the literary equivalent is.

Without adequate explanation, reflections on reading and viewing are signals of intention not creation. Integrating information into the discussion seamlessly is a skill honed by practising and editing. Even though this example begins as a list, the writer then explains what they have taken from each piece:

My ideas were influenced by several books I’ve read this year, including Joseph Conrad’s *Heart of Darkness*, Laurie Lee’s *As I Walked Out One Midsummer Morning*, and Michelle de Kretser’s *Questions of Travel*. Conrad’s novel highlighted the importance of precise language, and of using a framing narrative based on a journey. Lee’s novel highlighted the importance of close observation and capturing seemingly unimportant moments. Finally, de Kretser’s novel showed me how the idea of travel can mean different things to different people.

Reflecting on the chosen forms

Poetry and many other forms have their own vocabulary which must be used when discussing structures and techniques. When this does not occur students do not convince the markers that they know what they are doing. This writer is convincing:

My free verse poem ‘Mind of a Crow’ is based on superstitions surrounding crows and the human fallacies concerning them. The tone is somewhat chilling. I achieve this through my choice of diction, figures of speech ‘a murder of crows’, and unsettling phrases. I established the narrator as an anonymous observer who is aware of the nature of these birds, and as such focuses the poem on the actual crow, instead of the narrator’s own superstitions. There is also a pessimistic quality in my piece. I reference that humanity as a whole, has got darker and less hopeful, as such the crows are not drawn to human eyes since they have
lost their shine. I took inspiration from ‘Thirteen Ways of Looking at a Blackbird’ by Wallace Stevens, and read a range of different crow themed poems such as ‘Crow’s Fall’ by Ted Hughes, and ‘Crows in the Afternoon Sunlight’ by Robert Adamson to gain different perspectives, both dark and light, on the perceived anthropomorphised personalities of crows. While I build the human attributes of crows as demonstrated in these poems, my own poem returns to nature and relentless instinct as a focal point.

**Referring to films**

Referencing written texts alongside films is expected and should lead to discussion of setting, plot, tempo, mood, language, imagery and characterisation. Only one of the best EA folios discussed film as a major influence. Here is the explanation:

Another major source for me was the Chilean filmmaker Raul Ruiz, whose unusual style also heavily informed my story, particularly his last film *Night Across the Street*, which provided the basis for the third section of my major, as well as some of the style in my second other piece. Sam Harris’ book, *Free Will*, was also a notable influence on my decision to make a story regarding determinism.

Films do not mirror life. When writers tried to use American language and social situations, they rarely succeeded. Inaccurate and scanty descriptions dominate, despite consulting Google Earth. Relevant experiences need to be discussed in the Reflective Statement. This writer explained how they drew on personal experience:

The story entailed a physical journey from which a believable plot and characters could spring. Personal experience brought authenticity to the setting and interviews of a Dutch WWII survivor and the daughter of a SS guard provided validity to the tone. A concentration camp uniform bequeathed to the Rijksmuseum by a former inmate whose past was only revealed after death inspired confidence in the secret pivotal to my plot, while artifacts at the Dutch Resistance Museum gushed inspiration and gave credibility to my tale.

**Weighting the contents of the Reflective Statement**

As the Reflective Statement is the final piece a student writes examiners expect them to be effectively structured, fluent, detailed, expressive and demonstrating their depth of knowledge of writing processes and techniques. Poor editing of a Reflective Statement significantly affected the folio’s award. An introduction and conclusion are not discretionary. This writer left a strong impression:

Paper is permanent; that’s how I see it. The words I weave here are evidence of my time spent learning, practising and discovering the craft of writing. It has been a long and demanding road, but I feel that after all my trials and frequent errors, that my persistence has finally paid off in the form of the works that follow.

Another writer concluded, “English Writing has redesigned my brain to notice more, to channel reality into writing through the observation and celebration of storytelling and human nature in all its forms, both depressing and inspiring.”

The Reflective Statement and Writing Project are reread if the folio is assessed to be on the borderline between two awards.
Writing Projects

In the top 20 EA folios, 17 Writing Projects were narratives, one was a collection of sonnets and two were autobiographies. Of the 17 narratives, 6 pieces were historical or mythological that drew on significant research. Their writing shone with carefully chosen language, selected for their meaning and auditory effect but nothing sounds more fake than words that don’t mean what the writer seems to think they do. While the Writing Projects of these EA folios excelled in their use of writing techniques and structures, word choice was most often an outstanding factor.

Addressing the assessment criteria

Criterion 1

Statistically the B+ rating was awarded most often with the median score being B. Verb use often shone, a life blood of exceptional writing. One person wrote that they were, “excited to spend an entire year just drinking in authors’ writing techniques.” Where words were chosen carefully the writing sang with nuances that caught the reader’s imagination. This description of the aftermath of a tropical storm stood out:

The sky is often raked with fine, almost transparent wisps of cloud, as though the storm were a stick of cotton candy caught and yanked by the wind. These wisps turn indigo and purple against the pink-tinged sky, and the overwhelming smell of wet earth is carried on the muted tailwind of this raging beast.

Writers of EA folios were able to control their pacing through their choice of verbs, nouns, adjectives, adverbs, conjunctions and prepositions. In this extract the word choice and pacing work particularly well:

Once upon a time I would wake up before the sun had a chance to pull off its nightcap. I would climb into bed between Mum and Dad, and he would become the tickle monster, and I would giggle. Sadly some fairy tales are cut short and happily ever after doesn’t occur and we are left with an echoing once upon a time. The only problem is we can never quite pinpoint when that time is.

Cliches were not used in exceptional folios but marred otherwise strong writing. The following website has an extensive collection of clichés to avoid and would help students not certain if their clever phrase is a cliché.


Markers caution against excessive descriptions, as they are killers of pace and tension. This writer’s tight description is complex and detailed, and used to slow the pace:

Taking a look around, I see a forest full of life, as if it was a huge flower in bloom. Giant trees tower over me, sickly-sweet sap oozing from fissures in the bark like blood from fearsome wounds. Beautiful birds flit from branch to branch, singing songs as bright as their feathers. Brilliant sunbeams shine through holes in the canopy, casting slashes of liquid light along the ground. Red squirrels, much too high up and nimble to be potential prey, dart about looking for golden hazelnuts to store for winter.

Students are encouraged to seek out past years’ EA folios at their school to read them aloud to hear the fluency of exceptional writing.
Criteria 2

Most folios were awarded a B, with 65% being awarded a ‘B-’ or better. A highlight of this year’s folios was the quality of the proofreading.

Three areas were identified as needing significant improvement: punctuation, maintaining the same verb tenses and the layout of dialogue. Oxford Dictionaries Online gives students accurate advice. 


The layout of dialogue is important. The United Kingdom’s Writers Workshop gives the following advice to writers preparing their manuscripts to send to a publisher:

- Indent paragraphs (using the tab key or the paragraph formatting menu – don’t rely on the space bar).
- Do not leave a double space between paragraphs except as a section break.
- Dialogue counts as new paragraphs, therefore it should be indented. When speech by one character is interrupted by a descriptive line, and then the speech continues, this all counts as one paragraph. Begin the next paragraph with the next speaker. Use single quotations marks for dialogue.

Here is an example of the right layout.

‘This folio is well presented,’ said the editor. Without consciously thinking she grasped the red pen in her right hand poised ready to strike at the text. ‘I hope it is,’ said the writer. ‘I have edited my work very carefully to make sure..’ ‘Layout strategies were devised to aid the reader,’ the editor continued. ‘I know and I want you to enjoy it, not reject it!’ the writer replied bluntly.

With a soft murmur the editor began to read the first page while the writer held his breath.

http://www.writersworkshop.co.uk/manuscript-presentation.html (accessed16/12/13)

Criteria 3

As should be expected in a creative subject 65% of the folios achieved a ‘B’ rating or better. Thirty five folios were awarded an ‘A+’ rating, the highest number of the five external criteria. The writer’s ability to write dialogue to move the plot along, and to add depth to the reader’s understanding of the characters, showed a marked improvement from previous years. The influence of frequent film viewing may explain consistently effective dialogue. Frequent reading would be equally rewarding for other aspects of writing. The following example subtly adds detail to the characterisation:


“He’s my brother.”

“Half-brother!”

The words grated in her ears, rubbing at newly formed scabs. “Love.”

“Love? That’s it? Are you going to trail after everyone that doesn’t care about you for the rest of your life because of love?”

“Maybe,” Olivia murmured uncomfortably.

Violet’s glare eased, but she continued anyway, “I’m worried about you! You can’t go on like this, putting so much time and energy into that man. He doesn’t care about you. Let him make his own mistakes. They’re his, not yours. You can’t chain yourself to him. You have your own life.

When writers choose to set their action in unfamiliar settings they become less credible experts of their content. Markers strongly caution against using American settings. The America of films is not
necessarily representative of that nation. Neither are *The Sapphires* and *The Turning* necessarily strong references for contemporary Australia. Writers must know why they have made decisions about settings: they will often convince the markers that they DO NOT know and cannot envisage their chosen place. Google maps and Google images may help but a nation’s psyche is embedded in its literature.

One student wrote that, “the cost of a good story is the truth you must learn from it, and the depth you gain as a result.” When imagination and careful exploration of ideas come together memorable texts are created, and the writer, “finds the perfect moment to freeze the spinning story in my mind, to know where to begin.” Constant action rarely informs the reader’s understanding of characters, setting or events that constitute the plot.

The level of research evident in both non-fiction and fiction pieces varied considerably this year. Writers who understood their topic, themes and settings intimately convinced their readers. Plot incidents needed to be feasible and filtered through believable settings expressed through appropriate language. Detailed discussion of research in the Reflective Statement is expected.

**Criterion 5**

Along with Criterion 7, Criterion 5 was assessed as being the least effectively addressed criterion. Only 42% of folios gained a ‘B’ rating, with 13% awarded ‘A’ ratings. This criteria assesses all elements of structure, from the variation in connecting sentences to logical paragraphing to create strong major structural elements. Here is an example of a tight sentence:

> Other times, memories of the past linger like white puckered scar tissue on the surface of our psyche, and we cannot be rid of them.

Weaker folios often require more careful editing of sentences. Paragraphs regularly require reorganization. Important information may be missing. A folio may fail to progress past attains a CA award due to its loosely controlled structural framework.

Endings that are predictable and plot devices called cliffhangers, where the main character faces a terrible dilemma or event right at the end, rarely excite markers. Cliffhanging plots often feel contrived, demanding out of character responses to incidents.

Examiners were impressed to see a number of writers using different perspectives thoughtfully. The second person perspective was used effectively and references to ‘you’ well controlled. Reflective statements that discuss the decisions explicitly made about structures help the examiner recognise and reward the experimentation. In this extract a student justifies their decisions:

> Within the piece, literary license has been taken regarding the structure of paragraphs. Key ideas are placed on new lines to highlight their importance. Such sentences are often short, so the idea within is simple and direct. This has an important role in dictating the way the piece is read, slowing the tempo and ensuring the reader observes major points. A story within a story format and third person limited narration have been used so the narrator can directly comment on the situation, also enhancing the audience’s interest and sympathy in characters.
Sentences that flow one to the next with ease, were a pleasure to read, as in this extract:

She imagined the thought seeping out of the tiny pores of her skin, and circling away like smoke from a chimney. But it held on tightly. It burrowed deep inside her brain and sniggered at her from within.

I’m here, it sang jauntily. I’m a squatter, a sponger, an unwanted lodger. It smiled and kicked back inside her mind, elongating and suffocating any residual happiness.

The writer’s use of structure in this extract works well. The pronoun ‘it’ slips between strong phrases. Every word is needed, every sentence is musical. Because of each sentence’s structure the reader is drawn into its rhythm.

Criterion 7

Students were able to grasp the basic elements of form with 88% passing this criterion. However only 15 were awarded an ‘A’ rating. Students still struggle to articulate why the form was chosen and how it added to the storytelling. Memoirs and autobiographies featured frequently. These forms require writers to be perceptive and demonstrate subtle understandings of the implications of what is being said. Accurate details of eras, settings and consequences of actions and thoughts are part of being a trustworthy narrator. Here is the beginning of a paragraph that uses the form effectively to consider the fallibility of memory:

Regret is a part of life. Actions have repercussions, and not always favourable ones. A decision gone awry can lead to highly traumatic circumstances, and often the memory of the events preceding and following such an experience can acquire a haunting quality. We can find ourselves reliving these events again and again, flogged by some sadistic machination within our own heads, wielding a cat o’ nine tales formed from a tanned hide. . . . But this can be a dangerous and addictive narcotic, for it seems a truth remembered is a dangerously malleable thing. Imagined modifications concrete over time, building a new façade until the original is distinguishable only by its underlying structure. But to us, the recreated, the desired memory becomes increasingly real and dominant – perhaps due to the positive emotional result – until we can no longer distinguish between the initial event and the alternate realities based on half-truths which we have constructed for ourselves.

Few students wrote well researched non-fictional articles or essays. Journalism pieces were very rare, as were travel pieces, and neither scored highly.

A lack of understanding still exists about what a writer needs to know about the relationship between a specific genre and forms of writing used in that genre. Realism is used as an overarching term for a group of genres, with realistic settings, plot and characters. Examiners were mystified by the label ‘metaphorical bizarre’. The stated genre in the Contents Page must fit the piece. Technical exercises, like sensory descriptions and short monologues, are often undertaken early in the year to hone writing skills. They are unlikely to impress examiners as stand alone pieces. Giving a description or monologue a strong purpose and context will add to its power.

Science fiction and fantasy stories were popular, and their quality pleasing. Many pieces used their word count effectively to create characters whose personalities became evident through their reactions. Students are encouraged to explore and make notes about the elements of genres from their reading, and reflect on those elements in their journals ready for writing in their Reflective Statement.
The possibilities some forms offer

Diaries, letters and emails and other electronic based forms were used effectively to vary the pace, detail and perspective of a narrative. They can be valuable frameworks for giving vital information about the characters and their relationships.

Some essays and journalism were well researched and dealt with difficult topics. In past years lively interviews have been written. This year they were rare. Journalism was poorly represented this year, although it can be a lively addition to the range of content and writing techniques in a folio.

Importance of careful research

Historical pieces were generally effectively researched. Some writers sensibly provided a glossary, explanation or translation for foreign words or unusual terms. Such care with details impressed markers. However, historical pieces are not just about getting the setting and actions right. Some writers failed to research the language and attitudes of the times. These pieces were mostly set in the present day, using modern relationships and social conventions. Weaker students should be steered away from writing pieces set in different time periods and countries, unless they are studying a history subject outside English Writing.

A number of weaker writers superficially explored mental health issues without gathering details to understand how their characters see and react to their world. Detailed research must be embedded into the narrative is such a way that the reader has confidence in the writer’s depth of knowledge. In this extract a girl has conjured a companion in her mind:

I was six when my monster appeared as a cloud of black smoke, eventually turning into a girl made of ash and smoke and glowing red embers. Her hair burned red and orange, like flames, and I was always drawn to touch it but too afraid I would end up burnt. We were still living in a time where everyday people didn’t view our burdens as physical beings. When I told my parents about the little girl with the fiery hair, they brushed her off as an imaginary friend. She was not imaginary; even then I knew that. She was too beautiful and too strange for anything my mind could think up. I had hoped, however, that she would be a friend. On the nights where my father would come home drunk, and leave marks on my skin, and throw me in my room, she would curl up beside me in my bed and wrap her arms around me as I cried, her skin emanating a soft heat against mine, but never burning.

In the following extract the writer draws their research and writing effectively:

As an established sonneteer, La Corona was aimed at expanding my craft to create a sequence of length, with each piece a part of a transcendent whole. I enjoy the challenge of sonnet writing, as the form is highly rigorous and concise, yet conveys significant meaning. My fascination with Donne’s ‘Holy Sonnets’ reflects my identification with Christianity as defined by Paul and expressed in my own sequence. My admiration for Donne stems from his ability to reconcile his faith with his secular education. Whilst I consider my sonnets very much l’art pour l’art, readers can learn much about the history of Western Christianity from them, and I hope that they shall be read and enjoyed by all.
Finally:

Many writers use the opportunities that this syllabus offers to learn to think, research and write effectively. Markers’ expectations of folio writing are high and, as is evident from the median scores on Criteria 1, 2 and 3, have been met progressively more effectively. Using structural elements with flair and extrapolating from reading should be a given for a writer.

**Texts mentioned in the top 20 EA folios**

Finally, the following list of texts comes from this year’s top 20 EA folios. The effect of extensive reading for effective, successful writers is truly evident!

**Books**

Don Charlwood *All the Green Year*  
Lee Child *Jack Reacher* series  
John Christopher *The Death of Grass*  
Joseph Conrad *Heart of Darkness*  
Justin Cronin *Passage*  
Charles Dickens *Bleak House*  
Fyodor Dostoyevsky *Crime and Punishment*  
Anna Funder *All That I Am*  
Studio Ghubli *The Grave of the Fireflies*  
John Green *Fault in Our Stars, Looking for Alaska*  
Hannah Kent *Burial Rites*  
Cormac McCarthy *The Road*  
Ian McEwan *Sweet Tooth, A Cement Garden, Comfort of Strangers*  
Vladimir Nabokov *Pale Fire*  
Patricia Reilly Giff *Pictures of Hollis Woods*  
Irene Hunt *Across Five Aprils*  
James Joyce *Ulysses*  
John Knowles *A Separate Peace*  
Michelle de Kretzer *Questions of Travel*  
Jhumpa Lahiri *The Lowland, Interpreter of Maladies*  
Laurie Lee *As I Walked Out One Midsummer Morn*  
C.S. Lewis *The Lion, the Witch and the Wardrobe, Till We Have Faces*  
George Martin *A Game of Thrones*  
David Mitchell *Cloud Atlas*  
Alice Munro *Dear Life and Voices*  
Patrick Ness *The Knife of Never Letting Go*  
D’Arcy Niland *The Shiralee*  
George Orwell *1984*  
Ian Rankin *Inspector Rebus* series  
Patrick Rothfuss *The Name of the Wind*  
F. Scott Fitzgerald *The Great Gatsby*  
J.D. Salinger *The Catcher in the Rye*  
Lionel Shriver *Big Brother*  
Dan Simmons *Hyperion*  
Rebecca Sparrow *The Girl Most Likely*
Short stories and collections of writing:

Wendy Cooling Centuries of Stories
John Murray A Few Short Notes on Tropical Butterflies
Elizabeth Strout Olive Kitteridge
Andy Weir The Egg
Tim Winton The Turning
Claire Keegan, Walk the Blue Fields
H.P. Lovecraft The Beast in the Cave
Arthur Conan Doyle The Terror of Blue John Gap

Poetry:

Robert Adamson ‘Crows in the Afternoon Sunlight’
William Blake Songs of Innocence and Experience.
John Donne La Corona, Holy Sonnets
Gwen Harwood, ‘Dichterliebe’
Seamus Heaney, ‘Death of the Naturalist’
Homer The Illiad
Ted Hughes ‘Crows Fall’
John Keats ‘La Belle Dame Sans Merci’
T.S. Eliot ‘The Hollow Men’
Robert Lowell ‘For the Union Dead’
Wallace Stevens ‘Thirteen Ways of Looking at a Blackbird’
J.R.R. Tolkien Journey’s End
William Carlos Williams ‘The Catholic Bells’

Films:

Fight Club
The Usual Suspects
Hotel Rwanda

Playwright and film script writers:

Helen Garner The Last Days of Chez Nous
Don Harmon Community
William Shakespeare Macbeth, Romeo and Juliet, The Tempest

Music:
Matt Davis *The Box* (a monologue)
Regina Spektor

**Non Fiction:**

William Faulkner *Notes on the Edge of Empire*
Richard Kieckhefer *Forbidden Rites: A Necromancer’s Manual of the Fifteenth Century*
Richard Flanagan *Out of a Wild Sea*
Stephen King *On Writing: A memoir of the craft*
Nazanine Moshiri *Greenland’s Inuits Fear for Way of Life,*
Matthew Rothschild, ‘A Progressive Interview with Margaret Atwood’ in *The Progressive* December/January 2012/2013 (accessed 13/1/14)
David Sedaris *Me Talk Pretty One Day*

**Artists and Architects:**

Allan Bridge
Antoni Gaudi
Peter James Smith

**Websites:**

*642 Things to Write About* San Francisco Writers’ Grotto
YouTube channel *hitRECord,* and their video *Morgan M Morgansen’s Date with Destiny,* written by Sarah Daly
Online posts like the website based story 'Ted's Caving Page', author unnamed