

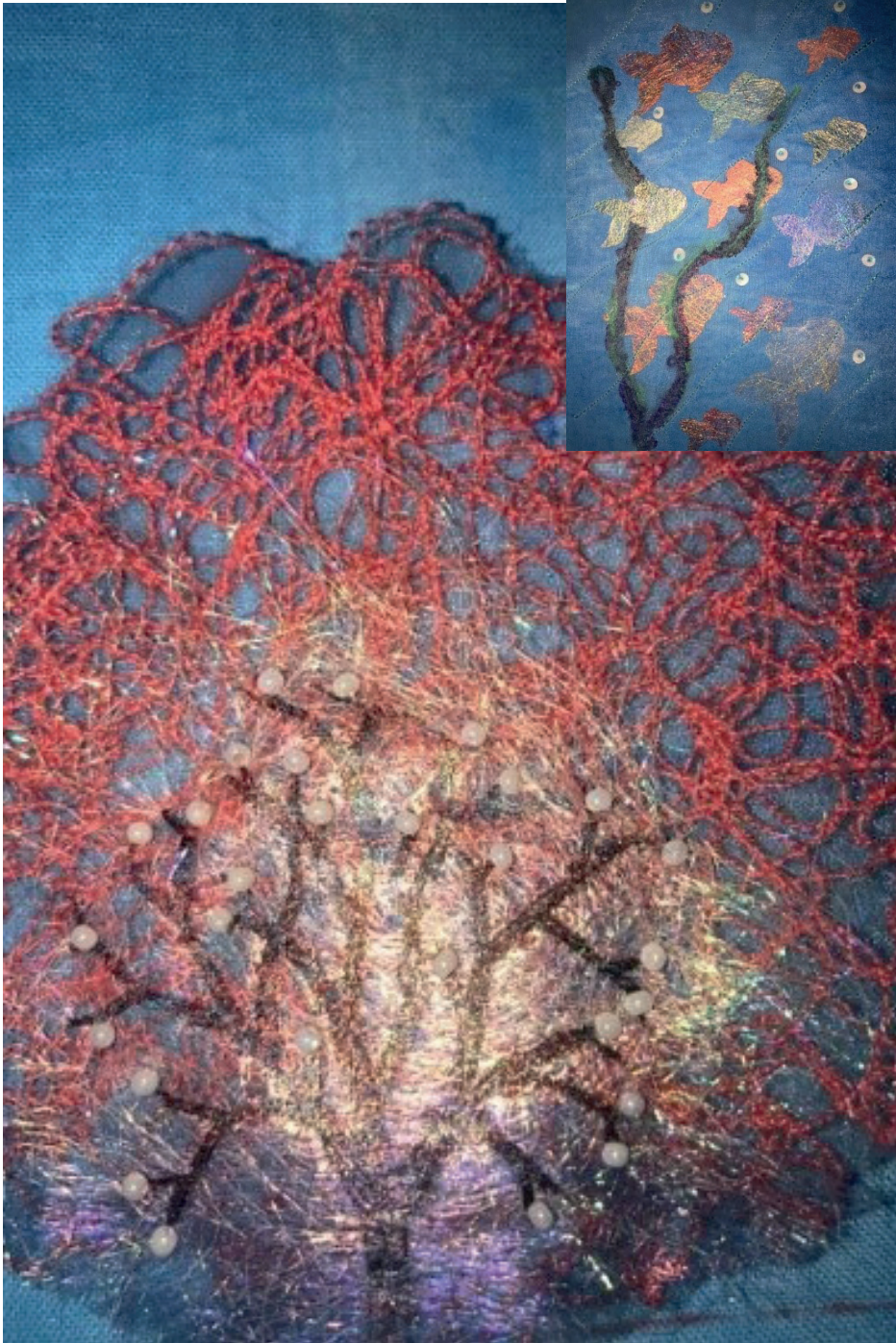


Brigidine College

HSC Showcase Exhibition Class of 2020









Our HSC Showcase

As I started 2020, new to the Brigidine College Community, I could not have imagined the challenges that were going to present to society and this cohort of Year 12 Graduates throughout this year.

COVID-19 has meant that many of our usual College events and Graduation highlights have had to take a new form. This HSC Showcase Catalogue represents one such case. Our virtual exhibition takes the place and opportunity for a 'live' HSC works exhibition at Brigidine. In recording our HSC student works for the Class of 2020, we are delighted to acknowledge the effort, expertise, creativity, and hours that have gone into each one of these Body of Works. Areas represented by this virtual exhibition include Visual Arts, Textiles and Design, Extension English, Science Extension, Society and Culture and History Extension.

HSC teachers at Brigidine are dedicated to fostering a commitment to excellence in their students and this showcase is a testament to this. I am proud that both staff and students persevered in their learning journey at a time when it would have been easy not to do this. The final works of our HSC students are outstanding. As Graduates, Year 12 will continue to grow to be courageous young women who act with strength and gentleness. As Principal alongside their teachers we couldn't be prouder of their efforts.

Ms Laetitia Richmond
School Principal



Editor and Graphic Design

Lyndal Sayer

Proof Reading

Di Lawrence and Pip Inman

Cover Artwork

Genesis 2:15

By Juliet Buchanan

Inside Cover Artwork (left)

Elizabethan Botanics

By Olivia Ruggiero

Inside Cover Artwork (right)

By The Seaside

By Mia Kuhn

Inside Back Cover Artwork

Baka Dunja Marija

(Grandma Dunja Marija)

By Chantel Jurisic

Photography

Brigidine staff and students

Brigidine College

325 Mona Vale Road

St Ives NSW 2075

+61 2 9988 6200

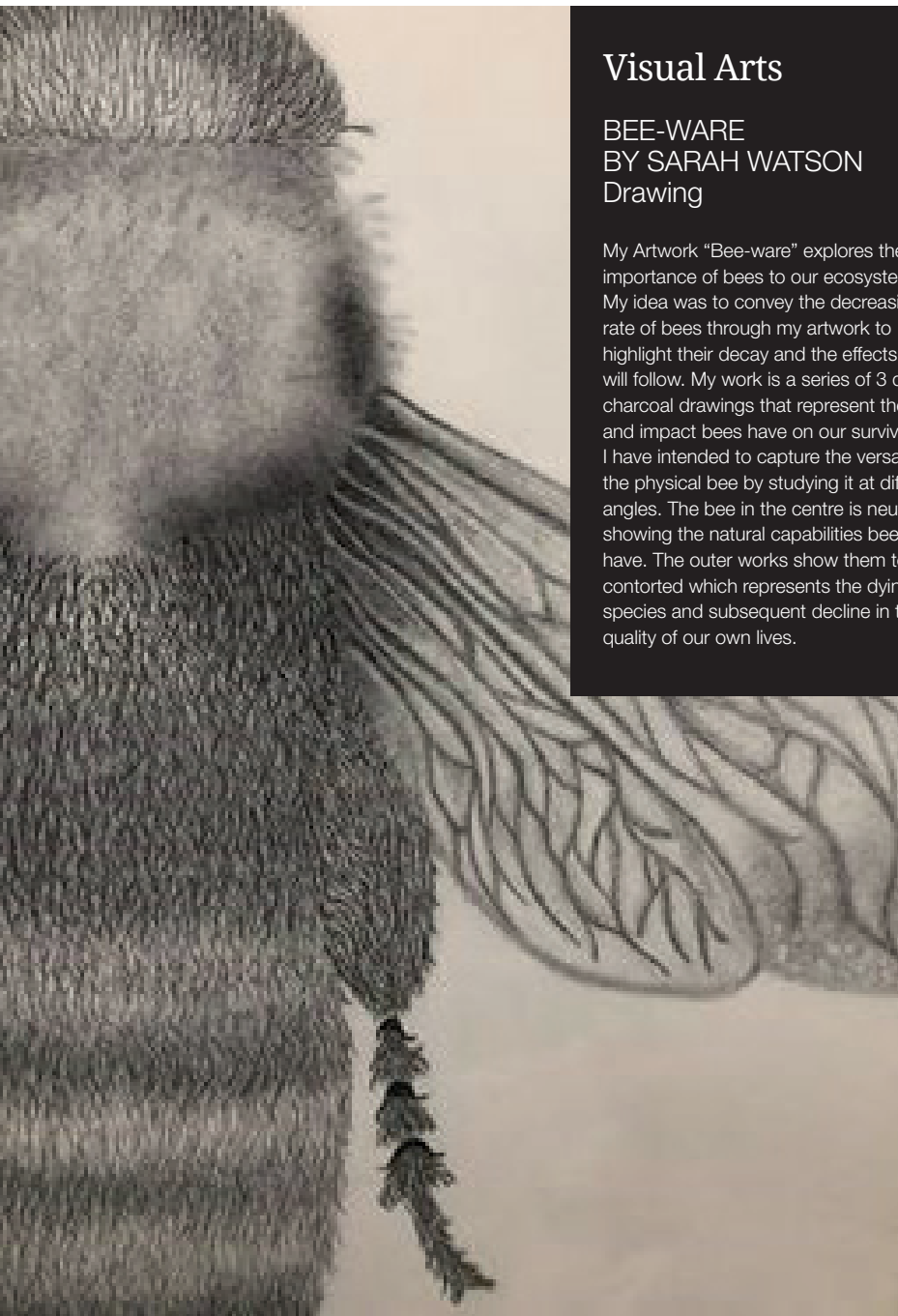
office@brigidine.nsw.edu.au

brigidine.nsw.edu.au

Visual Arts

BEE-WARE BY SARAH WATSON Drawing

My Artwork "Bee-ware" explores the importance of bees to our ecosystem. My idea was to convey the decreasing rate of bees through my artwork to highlight their decay and the effects that will follow. My work is a series of 3 detailed charcoal drawings that represent the value and impact bees have on our survival. I have intended to capture the versatility of the physical bee by studying it at different angles. The bee in the centre is neutral, showing the natural capabilities bees have. The outer works show them to be contorted which represents the dying species and subsequent decline in the quality of our own lives.





FABRIC OF SHADOWS
BY KHLOE TRIA
Photomedia

As a dancer interested in the flow and pattern of movement. I was inspired to explore the way in which figures interact through dance qualities and abstract movement. My body of work is an amalgamation of a series of monochromatic photographs capturing the dynamics of movement between two people. Inspired classical lines and shapes combined with unpredictable abstract movement have intertwined to display the delicate nature of the body moving through space. Some figures created exterior shapes which almost stained the image creating a secondary dimension to the work. Often movement is a three-dimensional principle however, I wanted to express them closer to the appearance of shadows rather than ordinary figures.





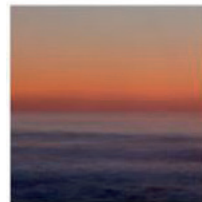
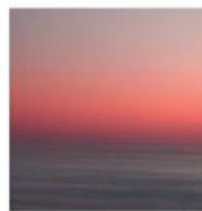
THE SIMULACRUM NOW
HIDES, NOT THE TRUTH,
BUT THE FACT THAT THERE
IS NONE, THAT IS TO SAY
THE CONTINUATION OF
NOTHINGNESS

JEAN BAUDRILLARD



DAWN BY SASHA ROUS Photomedia

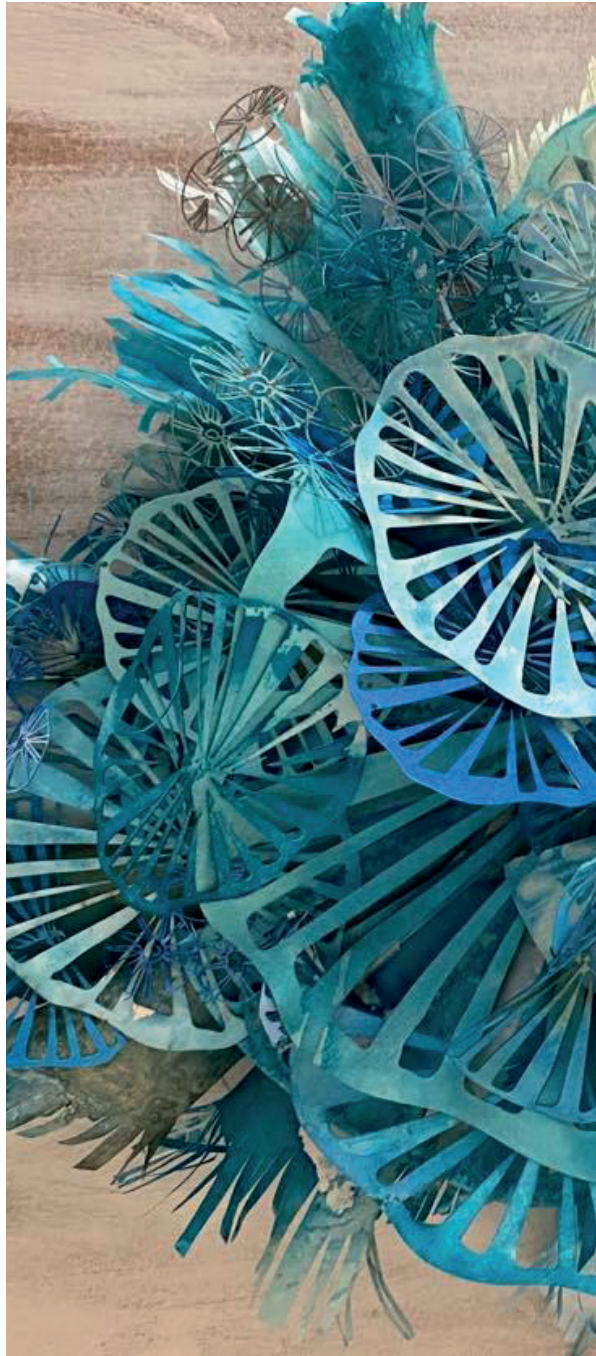
I explore the notion of 'Time' in my work. It is the rate of the process, of all processes on earth, including the waves which are constant. Each photo within my process was taken at a different time of day and night. My work through its material practice is simulacrum which conveys the concept that everything continues. However, we rarely think about the fundamental nature of time. I represent time through the change in each photo, space, and the motion. I manipulated my photos to appear abnormal and minimal to emphasise the concept that we can't see, touch or taste time, but we can measure its passage. Will time end? Or is it the continuation of nothingness?



BLEACHED
BY RUBY LOWE
Paper Sculpture

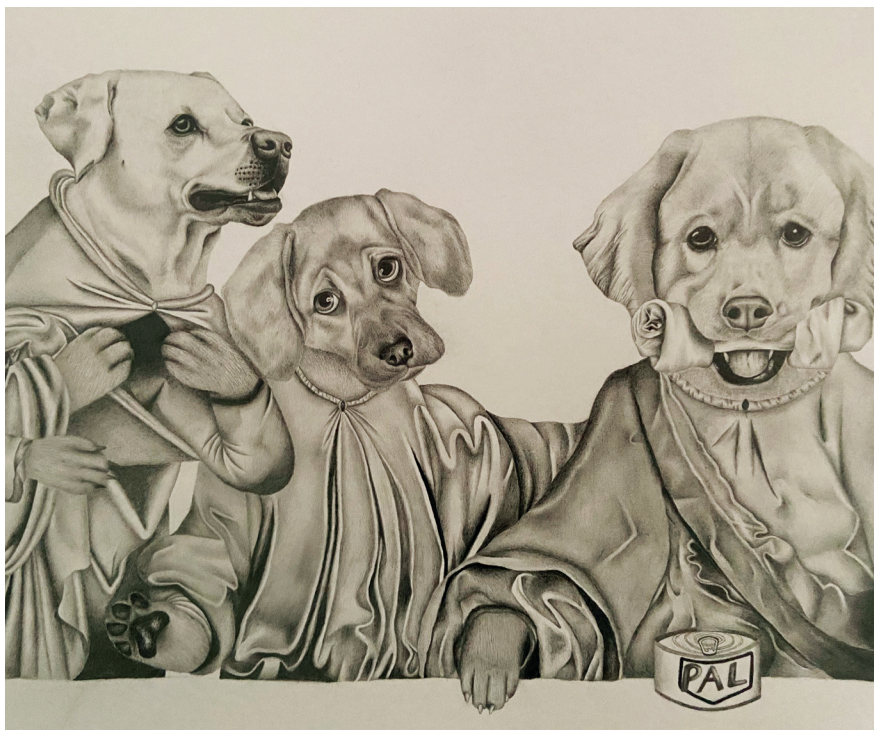
My Art Major Work is a collection of works that includes, three paper sculptures depicting the different stages that occur with coral bleaching. By using the laser printer, I was able to create complex and detailed designs to symbolise the fragile forms coral has. My work explores the idea of natural forms by using intricate paper sculptures to attempt to show the complexity of nature. I have drawn inspiration from climate issues such as coral bleaching and the surrounding issues involving coral reefs. By using different shapes and colours it shows the process and emphasises the increased damage happening on the environment.

COLLECTION OF WORKS
ONE OF THREE PAPER
SCULPTURES



GENESIS 2:15
 BY JULIET BUCHANAN
 Drawing

My artwork highlights the notion of the deteriorating natural world at the fault of human disruption. The use of a religious motif in my artworks creates a sense of narrative, referencing the biblical stories of the "three wise men" as well as "the last supper". I have used Jesus to represent our earth, in order to reference the religious idea of stewardship. The two artworks respectively convey the birth of Jesus, and Jesus' last supper before his crucifixion, symbolising the current urgency surrounding the rapidly decaying natural environment, that without thoughtful intervention, will too perish. Through the gradual increase in the number of seagulls throughout the drawings, I aim to label humans as "scavengers" of the environment. I have chosen to represent the figures in my artworks as animals rather than realistic human figures to create wit and humour which acts as a façade over the true connotations of my work.



THE CATASTROPHIC SHEDDING BY ZALI MCKAY Photomedia

My body of work unveils the complexities and decaying effects of anorexia. My work explores this through the juxtaposition of fragility and brutality; behaviours that are timeless and universal, common to all animals. My photos express a powerful reality of mine as I am familiar with both rabbits and anorexia. When my rabbit produced offspring one was close to death; malnourished and thin... as was I. My desire to sustain this creature's life cast irony onto my own self destruction through starvation. The symbol of rabbits within my project not only creates an intimate link between me and my work but it also alludes to the notion of paradoxical characteristics rabbits obtain. Rabbits,

so evidently delicate, yet they convey such power and might. A caress of their claw or scrape of a tooth can draw blood, yet their soft velvety fur creates a gentle image. The contrasting concepts of fragility and brutality reflect the physical and mental deterioration that anorexia feeds on. The idea of delicacy mirrors the physical symptoms of the disease. Similarly, the power portrayed reflects the cruel formation within an anorexic's mind. I have thus used the symbol of plucking hair from one's hand to expose not only the loss of animalistic instinct to survive and eat food but also the dramatic weight shedding that occurs within this merciless disease.





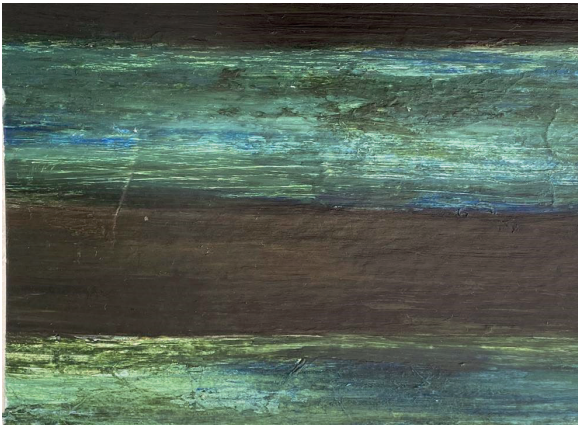
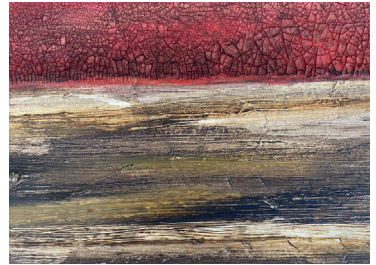
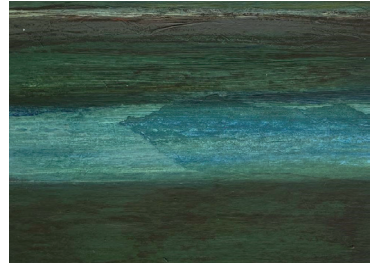
COLLECTION OF WORKS
TWO OF SET

*Spine: to have determination
drive commitment resolve
backbone self-control
self-discipline self-restraint
tenacity dedication purpose
resoluteness motivation
perseveration stick-to-it-
iveness strength of character
will power discipline*



SPINE BY SADIE PAGE Printmaking

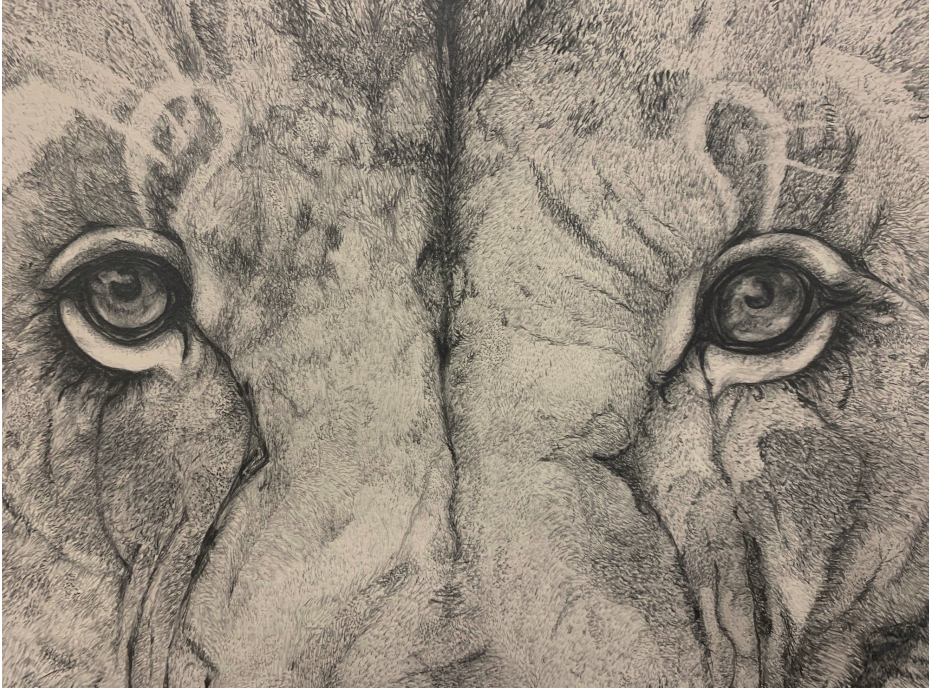
The inspiration for my artwork was the result of reflecting on my personal journey with scoliosis surgery and moving through a period of healing. In nature I could see that regeneration, regrowth, and rebirth was everywhere I looked. The trunk of a tree could be bent or straight, small or big, young or old, and I began to relate my story to the natural landscape. In nature there is an abundance of shape, direction, strength, tenacity, and beauty but most of all of life and living ecosystems providing a sanctuary for human renewal and a place for relaxation, calmness, and healing.



COLLECTION OF WORKS: FOUR PAINTINGS OF SET, THREE PHOTOGRAPHS AND FIVE PRINTS

REFLECTIONS ON STREETONS 'LOST' BY DAISY YOUNG Collection of Works

My artwork consists of 15 abstract paintings of the closeups of tree branches, two paintings on two wooden planks that relate to my main 15 paintings, three photographs that I took myself at the Warriewood wetlands and five holographic prints that I used to show different ways to express nature (trees) in a different way. My Body of Work is a collection of works as it involves three different media: paintings, printing and photography. The meaning of my artwork revolves around how beautiful nature is and how we are so lucky to have nature close to us. It also relates to an interest topic of mine, deforestation, as it expresses the question why we are cutting down these beautiful, yet complex, trees of nature.



PREDATOR? BY ANIKA TOWNLEY Drawing

The power of storytelling is the ability to label. My artwork 'Predator?' subverts the societal classification of predators and preys. The accentuation of the detailed play of black and white on a large scale captures their sublimity. Through their non-threatening depiction, I emphasise the animal's innate characteristics; noble, family-orientated, courageous, patient and curious. Moreover, the kineticism of my central artwork and accompanying video blurs societal definitions of predators as I didactically reconstruct the liminal space of classification. In turn, challenging the audience to re-evaluate the supposed dichotomy of predators and preys.



INSOMNIA
BY NATALIE LUKACEVIC
Photomedia

Insomnia, defined as the habitual sleeplessness or inability to sleep, captures my exploration of the city at night. In my work I illustrate the calmness and peace of night-time through the absence of people and movement considering how the city acts as an insomniac. I focus on the way light reflects and transforms objects through use of dark light photography to create dream-like photos. The use of minimalistic pictures and a simple colour palette emulates the serenity of night away from the busyness of day. Inspired by Trent Parke's urban photography and Lucan Coutts' dreamy photos I consider the night in a different light.

EVERLASTING
GOBSTOPPERS
BY ISABELLA ENCINA
Photomedia



My work captures the process of transforming natural objects into genetically modified artificial items. I explore the definition of what it means for something to be natural and mutated through colour as well as everyday objects. I appropriated Claes Oldenburg material practice of using everyday objects that are regarded as insignificant and transformed them into an expressive entity. I was inspired by Andy Warhol through his use of dramatization and bold colours, as I focus on aesthetics using contradictory colours. To add to the aesthetic, every object is a square within a square making it visually appealing to the naked eye, enticing the viewer to engage with the work.



MY MIND MAKES SHAPES OUT OF SILENCE BY LAUREN WARBURTON Photomedia

My artwork "My Mind Makes Shapes Out of Silence" looks at the different perceptions of people who experience hallucinations and sensory distortions. The drawings on the television set show how the outside world and 'other' people view this person as broken, experiencing less of a world than themselves and needing to be fixed, while the individual is unaware of a life different to the one they experience, regardless of the highs and lows it brings, they find comfort in the familiarity. The use of different media has allowed me to extend my means of expression; through a visual and auditory landscape I've been able to encapsulate an essence of the individual's experience while static, black and white, two-dimensional drawings show the lack of substance an outside perspective can have. The symbolism of the television set references the mind of the individual, while viewing the work it looks masked by the white paint and drawings showing how people's individual identities are often masked by the opinions of the public whereas, a longer look at the work reveals the intricacies of their mind. I have arranged my work in a way that, if people skim past my piece and only acknowledge the outer drawings and form their opinions as they passed solely on that, it reflects how people form judgements common opinion and passing impressions, not recognising their unique identity.

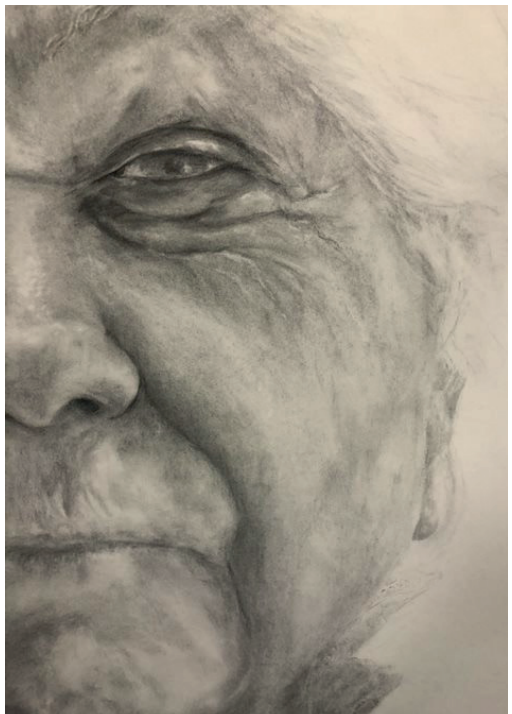




BAKA DUNJA MARIJA
(GRANDMA DUNJA MARIJA)
BY CHANTEL JURISIC
Drawing

My work explores the effects of aging on the body through close-up, hyper realistic impressions. The portrait of my grandmother captures the beauty of aging and translates emotions of fragility and vulnerability, associated with the elderly community. My series draws attention to the loneliness and isolation that the elderly experience. My use of charcoal highlights the delicate nature of both my series of works and the body as it ages.

My artworks allow the audience to reflect on their own connections with the elderly through the themes of reminiscence, which I experienced with my own grandmother through my creative process.

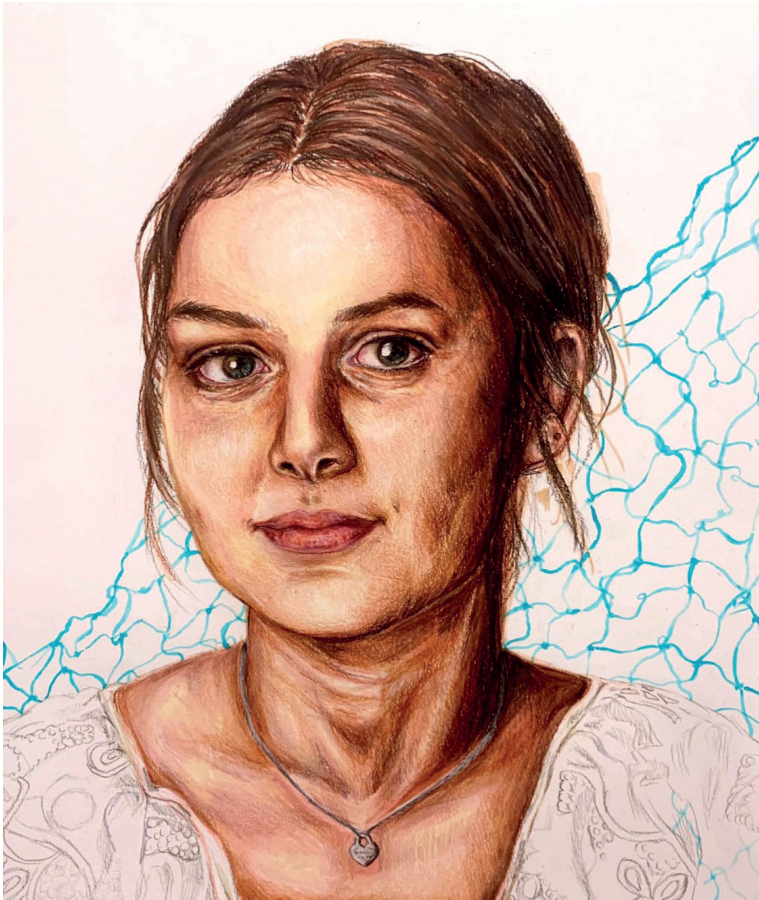


CAPTIVITIES OF THE MIND

BY JORDYN NICOLSON

Drawing

My artwork 'captivities of the mind' explores how individuals can feel constrained by societal norms and pressures, feeling the necessity to alter characteristics of oneself to fit the status quo. This is represented through the repetitive motif of the fishnets, recontextualising its purpose of trapping sea life to symbolise the feeling of one's own individuality similarly being 'trapped'. This is further reinforced in the manner the fish nets intricately overlock, sprawling across the series of portraits, becoming more prevalent as the portraits draw closer to the viewer. In doing so, the audience is drawn in by the subjects more intimate and confrontational gaze, challenging the viewer to contemplate how their own individuality is being help captive.





REMNANTS IN THE AGE
DIGITAL DECONSTRUCTION
BY CHARLOTTE ROBERTSON
Drawing



DRAWN
BY ZARA PITTIONI
Textiles and Fibre

My Body of work explores the inhumane reality of textiles manufacturing and its effect not only on the workers but the environment. Inspired by textiles artist Katerina Marchenko, on clear tulle I have embroidered a series of hands, all appearing to be unravelling as a result of the action they are positioned in. Surrounding them I have created a multitude of moths, crafted out of a series of manipulated fabrics, some of which have been sublimation printed with facts regarding the textiles industries pollution, machine stitched, embroidered, layered and hand painted. The moths, associated with devouring fabric, remind audiences of the point where textiles and the natural environment meet. I have related moths incessant desire for light to how consumers in society are similarly drawn toward fast fashion.



Textiles

PLEASE NOTE THAT SOME MAJOR TEXTILES PROJECTS WERE STILL IN PROGRESS AND NOT YET COMPLETE AT THE TIME OF PUBLICATION

MAASAI SUNSET BY CAITLIN GILL

I have made a blazer and skirt set that was inspired by the Maasai Tribes situated in Kenya. The set features geometric and contrasting colours used within their tribal designs. The blazer is inspired by the Amarni Prive Fall 2019 couture collection combined with decorative techniques used in Emilio Pucci's Spring 2014 Ready-to-wear collection. The blazer features lines of satin stitching and geometric beading on the back panel and the skirt features satin stitched triangles along the base/hem line. The garments are both made from charcoal woollen fabric and lined with a bright orange, contrasting polyester lining fabric.





LUXURY TEXTILES BY ISABELLA ACHELLES

My Apparel Major Work has been inspired by the contemporary design labels of Balenciaga, Valentino and Armani. I have designed a two-piece outfit using sheer and textured off white fabrics with hints of gold throughout. I have used decorative techniques of beading which embellish the bottom ruffles of my skirt. The 'peasant top' is an off the shoulder blouse with white loose bishop sleeves and I have used intricate trimming which was inspired from the historic Romanians.

RADICAL BY ZARA PITTIONI

Historically inspired by 1970's Woman's Rights movements and the resulting fashion trends, I have created a two-piece garment consisting of high waisted flare pants and a wrap, tie top with long, tiered, billowed sleeves. Contemporarily inspired by designer John Galiano, a newspaper print (containing 1970's feminist news articles and posters from Woman's Rights rallies) has been sublimation printed onto the top's fabric. I have utilised silver motifs and accents through my work to contrast the monochromatic colour palette evident in the calligraphy embroidery of key words from the newspaper articles and silver piping in both the side seams of the pants and top waistband. My garment is intended to be worn to semi-formal events such as movie premiers or fashion show viewings.





ANZAC DAY BY KEILY TING

My Major Textiles Project (MTP) is an apparel item inspired by Anzac Day and my grandfather's story. Featuring a formal khaki coloured dress with sweetheart neckline, satin poppies, black georgette sash and ruffled split, flounce and contrast.

MTP incorporates Anzac values and themes. To construct the poppies, a major part of my MTP, I used Brigidine's laser cutter and embellisher combined with hand beading for the poppy centres. Whilst creating a deep and meaningful design, I also wanted to make an aesthetic textile suitable for high-end fashion events such as worldwide Fashion Weeks and the Met Gala Ball.





ELIZABETHAN BOTANICS BY OLIVIA RUGGIERO

My major work is influenced by the fashion trends of the Elizabethan era and my passion for history. My research for inspiration allowed me to create a modern adaption of the well-known Elizabethan gown and embroidery techniques. The delicate embroidery on my gown, reflects the eras perspective of women as fragile and beautiful. Boning was used to shape my bodice and make my embroidery stand out, and I have hand embroidered a botanical scene with cotton thread and glass beads. I used a duchess satin mauve coloured fabric with a lustrous appearance and flowing drape, the weight from these materials creates the dress to hold the Elizabethan shape.





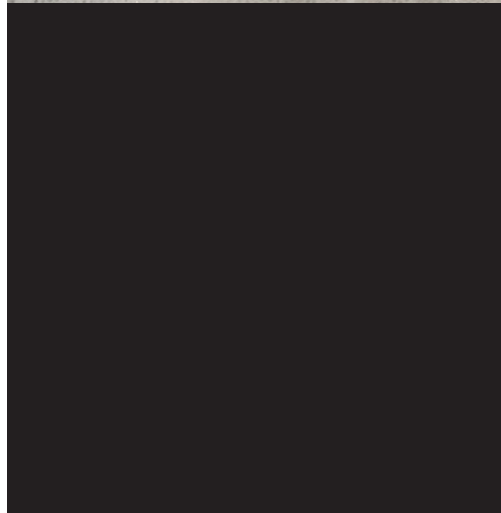
THE FAIRY OF JOY BY JESS KEYSER

My Major Textiles Project comes from the focus area of Costume and is a ballerina's tutu. It is to be worn for a ballet performance of 'The Sleeping Beauty' and is inspired by a Camellia flower. The design reflects the detailed natural beauty of a flower and the embellishments show the literal representation of a camellia flower. The decorative techniques on the green corset are extensive and include detailed beading and machine embroidered leaves. The plush pink tutu consists of beaded reinforced sequining to create the petals.



LOOK 924 BY LAUREN WARBURTON

My Major Textiles Project is a fusion of elements from Old Hollywood dresses and clothing seen in the emerging punk scene of the 1960s onwards. Masculinity and femininity merge in this design through the use of contrasting fabric styles and decorative applications. The all-over red look sees a PVC lycra bodysuit and over-the-elbow pair of gloves feature cone shaped spikes that are reminiscent of the studding seen in DIY punk clothing, contrast against the mesh beaded mock neck top and ruched dress. Layering and surface textures are important in this design to add dimension to the look, the more matte surface of the mesh contrasts the shiny, wet look of the PVC, the beading/spikes adds tactile dimension along with the gathering of the ruched sides of the dress.






RESPECT YOUR MOTHER BY CATRIONA HIGGS

My Major Textiles Project is a costume for Mother Nature that depicts the death and destruction of the environment through a transition of colours from white to black. The white side of my garment represents the purity and beauty of untouched nature while the black side of the garment symbolises the destruction, corruption and ultimately the death of the natural environment. Black was used for the 'dark side' because it has historically been recognised as the colour of mourning. White was used for the 'good side' because it has forever been correlated with innocence and new life.

THE VALIANT VESTMENTS BY ZALI MCKAY

'The Valiant Vestments' emulates the various elements common to 17th century religious apparel which has been recontextualised through a modern lens. The fusion of the two unlike cultures creates a bold and daring look. Inspiration is drawn from religious garments such as the neck mantle, originally worn by nuns, as well as the distinctive contrasting colours of black and white. My incorporation of the corset, wide leg flares and a revealing bodice represents the contemporary components of my design. These modern inspirations have derived from my immense awe of current cultural trends seen in the 2018 Met Gala Ball.





CHERRY BLOSSOM INSPIRED COSTUME BY STEPHANIE GUSTARD

For my Major Textiles Project I have created a Japanese cherry blossom inspired costume encapsulating the transient beauty of the culturally significant flower. My gown focuses on the fragility and fleeting nature of life as well as symbolising the friendship between two countries. I was inspired by the contemporary designer Paul Vasileff and his brand Paolo Sebastian. Vasileff's gowns embody the beauty and femininity of the female body and illuminates romance and enchantment. For my gown I have used sheer organza with exposed boning and laser cut and beaded cherry blossom embellishments to create an ethereal feminine costume.



NATURAL FEMININITY BY JESSICA WEARNE

My Major Textiles Project draws inspiration from the contemporary designers Zuhair Murad and Alexander McQueen whose sheer fabrics, intricate embroidery and stylish, figure-hugging designs accentuate the female figure. I have emulated these ideas to form a garment that is both innovative and creative. With the embroidery, beading, folded ribbon, rouleau loops and buttons at the back of the dress, I have been able to create a garment that incorporates the theme of nature. The lace pieces represent flowers on a vine, that create the illusion it is wrapping around the dress like vines wrap around a tree. My garment is intended to be worn to high-fashion, formal events such as Red Carpets or Met Gala Ball.





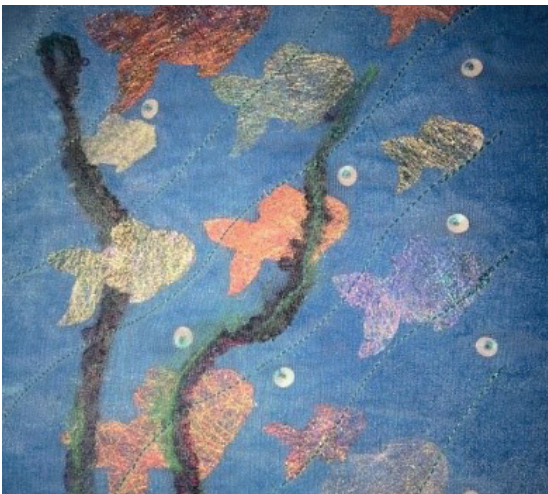
JAPANESE INSPIRATION BY SALLY HEFFERNAN

My Major Textiles Project is a 1950s inspired evening gown with Japanese motifs. It's classified as Apparel as it would be worn to a special evening event such as a gala or formal. I have embroidered a cherry blossom tree on the bodice and Koi fish on the skirt to relate to my Japanese cultural inspiration, and used laser cutting to cut out cherry blossoms to create a 3-D shape and realism. The Koi embroidery is under the sheer organza layer to symbolise the fish under the water, this idea is continued through the blossoms stitched onto the organza.



BY THE SEASIDE BY MIA KUHN

My Major Textiles Project (MTP) is a 9-piece decorative wall hanging that is best described as a textiles art. My MTP has incorporated highly innovative decorative techniques such as beading, machine embroidery, screen printing, paint wash and quilting. The project is inspired by the experience of tranquility that the ocean displays and the cultural importance that the ocean holds. I have drawn inspiration from the Hawaiian culture and the significance that the green sea turtle has held over the years. My MTP is intended to be purely an expression of art that is hung in a home or public space.



COLLECTION OF WORKS
TWO OF NINE WALL
HANGINGS



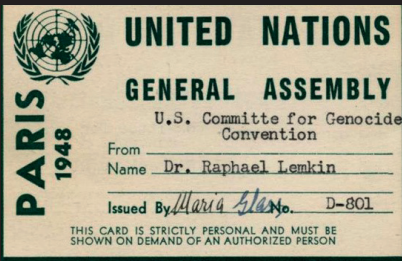
JUPITER BY NATESHA SHALLIKER

I have combined some of my Artwork with my Textiles work. I carved two lino prints of my Schnauzer, Jupiter, in Art and was then inspired by Andy Warhol's repetition and bright colours used in his Marilyn Monroe prints. I chose bright colours to print my lino prints onto calico. I then used harmonious colours to create borders around the prints and made them into two cushions. These are in memory of my beautiful beloved dog Jupiter.

Extension HISTORY

REDEFINING GENOCIDE BY LAUREN HICKEY

The History Extension Major Work inspired me to pursue my interest in genocide studies from modern history. My essay analyses the historical concept of genocide as provided by the United Nations, using the Cambodian Genocide as a case study to assess the adequacy of this model. The research process provided me with insights about the ideology of the Khmer Rouge and motivations for genocide, as well as the contrasting approaches of Daniel Feierstein and Martin Shaw to classifying genocides. I aimed to reflect the changing interpretations of the definition of genocide, supporting my argument that the current model is inadequate.



Extension ENGLISH

SHATTERING OF TRUTH BY ANIKA TOWNLEY

Though the exploration into the multifaceted notion of truth began with scholars like Plato, my experience began at the age of five when my grandfather asked me, “what is the purpose of a glass elephant?” It is this question that instigated my fascination with the societal manifestation and perception of truth. I explored this interest through a speech podcast. The binary nature of my composition, ‘Shattering of Truth,’ enables me to critique humanity’s unchanged addiction to falsehood. An addiction that began during Plato’s era and contextually accelerated, leaving us in a post-truth world where society can no longer comprehend truth.

WINTER’S WINGS BY TEYA MURRAY

As was so powerfully admitted in Australia’s Royal Commission, “Australia has drifted into an ageist mindset that undervalues older people and limits their possibilities.” Drawing from my interactions with elderly people in nursing homes, I was inspired to write my short story, *Winter’s Wings* to represent the vulnerable voice of the elderly. Charting the progression and regression of my protagonist across the seasons, we see her entrapment by the aged care system contrasted with her liberating upbringing in the Blue Mountains, provoking an empathetic response in audiences to ultimately renew a sense of humanity to the elderly who have been neglected by modern society and ideals.

Extension SCIENCE

THE EFFECT OF SCREEN-TIME AND PHYSICAL ACTIVITY ON PSYCHOLOGICAL DISTRESS IN ADULTS

BY HEIDI RICHARDSON

Since mobile phones became ubiquitous, adults have been spending more of their time on screens and less time engaging in physical activity. Addressing the paucity of research in this area is critical given the frequent and extensive phone use among adults. At the same time, anecdotally, there is an increase in rates of psychological distress in adults. This study will provide a nuanced examination of the influence of "Screen Time and Physical Activity on Psychological Distress in Adults", globally. Having constructed this research question on an aptitude of literature, it is hypothesised that there is a significant positive correlation between increased time spent on a mobile phone, and higher psychological distress (as measured by the validated 5-item Psychological Distress Questionnaire (DQ-5)). In addition, a negative correlation between increased time spent exercising and a lower psychological distress is hypothesised. Primary data was collected by distributing a short online survey using the Survey Monkey platform and disseminated via social media platforms. As these forums are accessed by a wide variety of individuals, we hope these means of sampling will provide a sample closely representative to the wider population. Relevant data analysis techniques, such as Spearman Rho will be applied to examine statistically significant correlations and trends. This study holds great significance in today's climate. We live in an era where psychological distress and misinformation is rife. This research aims to present objective fact-based findings which contribute to the debate on this topic and encourage researchers and scientists to continue further analysis.

PSILOCYBIN AS AN EFFECTIVE TREATMENT OPTION FOR DEPRESSION

BY JULIET BUCHANAN

My Science Extension project aims to examine the effectiveness of Psilocybin treatment in comparison to the currently accepted SSRI treatment in relieving symptoms of depression. Current studies differentiate Psilocybin from SSRIs through their different active ingredients that stimulate different parts of the brain, as well as the significant difference in the time both drugs take to initiate an effect on a patient with mental illness. While SSRIs are currently accepted as the leading antidepressants, widely administered to patients suffering from depression, a lack of rigorous studies in mass numbers sustains safety concerns for Psilocybin as a treatment option for mental health conditions. It is hypothesised that if Psilocybin is administered under clinical observation, then Psilocybin will produce a more effective relief for depression than current SSRIs. The data for this investigation was collated from existing research studies, with novel hypotheses arising from the more in-depth analysis. Skills in data processing and statistical analysis were developed through the course and applied to the research data. Statistically significant relationships were identified and discussed. This scientific research project aims to contribute to current scientific knowledge surrounding this area of study, and possibly assist in further research surrounding the clinical potential of Psilocybin for treating mental health conditions.

SOCIETY AND CULTURE
PERSONAL INTEREST
PROJECT (PIP)



HOMOPHOBIA & SPORTS WE SHOULD ALL PLAY BY THE RULES

BY ANNA RODGERS

An investigation into the prevalence of homophobia within Australian sport, and its impact towards LGBTIQ+ at macro, meso, and micro levels of society

Australian sport is renowned for mateship, strength, and the inclusion that it offers people from all walks of life. On the field, in the pool, or in the arena, athletes can become bigger than themselves, to be judged instead on their skill, artistry and sportsmanship. So why isn't the reality of Australian sport as inclusive as it promises to be? My PIP examines the prevalence of homophobia within Australian sport, and its impact towards LGBTIQ+ at macro, meso, and micro levels of society. My decision to focus on sport was due to the fact that I believe sport is a major part of Australian culture and through participating in sport individuals gain skills, experience, confidence and growth, all elements that contribute to the development of a personality. I strongly believe your sexuality should have no correlation to sport, everyone deserves the same access, rights and experiences.

DYING TO PARTY BY ASHLEE MARKS

An investigation into Pill testing as an ethical solution to harm minimisation among adolescents involved in crime and deviance

Five young individuals have passed away from drug related overdoses at Australian music festivals in just the last six months. Five names too many. Five names that could have been saved by one method that has sparked a debate in society, Pill Testing. My Personal Interest Project was, "An investigation to encapsulate Pill Testing as an ethical solution to harm minimisation among adolescents involved in crime and deviance". Using my own experience with this debate in society, I was inspired by my parents, both paramedics who have seen firsthand the sub-culture partying environment within adolescents. It was also an intriguing topic to study as it is an issue affecting my generation. To further my investigation, I conducted a closed and open-ended questionnaire that analysed 436 anonymous respondents and examined 3 interviews obtained through Dr. Geoff Healy, Dr. Shane Trevithick and Jen Ross-King, a mother who lost her teenage daughter to an overdose at a festival. My PIP was an extremely treasured experience and worthwhile journey in my Year 12 education. It has unquestionably amplified my social and cultural literacy and I will be forever grateful of this experience.

IT'S ALL FUN AND GAMES UNTIL IT'S GAME OVER BY LAUREN RUSSO

**An investigation into the struggles
of mental health challenges an elite
athlete faces after retiring**

In my Personal Interest Project (PIP), I decided to propose an investigation into the role of the sporting culture informing the identity of an athlete in the Australian sporting community. I took a deeper look into athletes who have retired from their profession and struggled with mental health issues during and after fame. The central hypothesis of this topic was to discover the truth about mental health in elite athletes after retirement. My PIP was an incredible experience that educated me and encouraged me to fulfill my hypothesis and accomplish my investigation.

TACKLING MALE MENTAL HEALTH BY LILI FEAUNATI

My Personal Interest Project is an investigation into the impact mental health has on male elite athletes. Within my topic I cover the effects mental health has on male athletes and rugby players. The idea for my PIP began from my upbringing in a rugby family. My dad played and now coaches professional international rugby and my brother has been playing all his life. I cover a cross cultural concept and focus on Pacific Islanders. I enjoyed the research of my topic and gained a greater understanding of male mental health and the focus on NRL and rugby union players.



SOCIETY AND CULTURE CONT. PERSONAL INTEREST PROJECT (PIP)

HIGH EXPECTASIAN BY RUBY LOWE

An investigation into how society's perceptions influence Asian-Australian identity

My PIP is based on societies negative perceptions of Chinese Australians and how that affects and impacts self-identity. Growing up as a half Chinese Australian I often struggled understanding where I fitted in, always struggling and proving to others that I was just as Australian as them, emphasising that those with a bicultural identity are deeply influenced by societies values and beliefs to act, look, and be a certain way in order to fit that category. Through undertaking my PIP, I hope to uncover the deeper impact that both direct and indirect racism have on a person and how different beliefs and negative stereotypes that society has on certain cultures affects personal and social identities of these individuals.



DRUGS PULL YOU DOWN, SIX FEET UNDERGROUND BY CHARLOTTE PATTERSON

An investigation into how existing issues within Australian Drug culture are influenced by pop culture within Australia

My Personal Interest Project (PIP) is an investigation into the issues surrounding drug culture in Australian society. Through complex analysis, I focus on methods that have been introduced to the Australian market, in relation to issues surrounding pill testing. Furthermore, I examine drug use in Australian pop culture and the influence of music festivals on drug use. This elicits the question of whether pop culture, on a macro-scale, is the cause of certain drug issues within Australian society. This becomes increasingly evident through examining secondary sources, such as the 2016 NSW Waterways' study into drug intake across each state. This notion was supported through primary research, as I conducted an interview with a well-respected professional researcher who specialises in drug education and provided insight into how the prevalent drug culture within Australian society has changed over time. The choice of this topic was due to my fascination with the taboo and stigma surrounding drugs and alcohol use, as they are often mentioned in relation to one another.

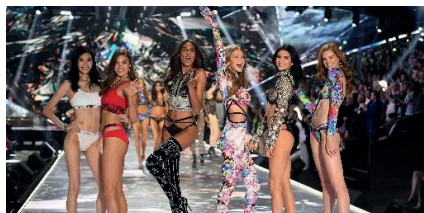


“YOU KNOW YOU WANT IT!”

BY MIA CAIRNS

An investigation on sexualisation in pop culture and how that contributes to violence against women

My individual PIP topic is an investigation of sexualisation in pop culture and how that contributes to violence against women. The exposure to objectification in the media towards women affects both men's and women's physiological state, values and morals, which are then conveyed through their actions and treatment of others. With the integration of community and change, plus cross-cultural comparison I was able to grasp a deeper understanding of the issue from all aspects of life. The two primary research methodologies, including secondary research of publications by social researchers, businesses and organisations, helped establish how sexualisation in pop culture has affected violence against women at a micro level. My project reveals how those who have been exposed to heavily sexualised content, as well as the individuals creating this content, see this objective behaviour as the new norm, increasingly over time harming women. The media and government as institutions in the macro-environment have facilitated these ideologies and failed to identify the consequences of this content on one's physiological and physical self.



CULTURAL DIVIDE

BY JULIA COOK

An investigation into how Indigenous Australians are over-represented in Australian prisons, and as a result has contributed to further racial inequalities and injustices

My Personal Interest Project strives to examine the overrepresentation of Indigenous Australians in incarceration within this current time in society and how it has changed over time, and also how there has been a lack of change in terms of ending the inequality between the treatment of Indigenous and non-Indigenous Australians. My interest in this topic stemmed from my interest in the Indigenous injustice in Australia and my lack of knowledge about the racism that is experienced by Indigenous Australians in the justice system, that goes unnoticed in society simply because it is normal, and that it is always how it has been. Therefore, I wanted to explore why these inequalities exist within the justice system in Australia and why in proportion to their overall population, they take up such a large percentage of those incarcerated. I believe this topic is very prominent within the contemporary context as it is an ongoing issue within our society that lacks attention and education for those who do not experience it themselves.





MAGIC MIRROR ON THE WALL, WHO'S THE FAIREST OF THEM ALL?

BY LAUREN MCDONNELL

A cross-cultural study investigating the impacts of pop-culture on female social and cultural identity

For as long as I can remember I have always enjoyed watching Disney films, particularly Disney princess films. I never saw a problem with the messages to which I was exposed by this franchise I enjoyed the innocent and light-hearted nature of the films and escape they provided. Through my Personal Interest Project I aim to investigate the impact Pop culture in the form of Disney Princess films and associated paraphernalia has had on the socialisation of girls and contributed to the social concept of gender roles. Furthermore, I aim to examine the extent to which the gender-based themes in Disney Princess films impact the young and impressionable viewers the films are targeted towards, paying particular attention to how these impacts the socialisation process of females. My focus is to "Evaluate how Disney Princess films impact female identity through an assessment of Disney's social impact on the socialisation of girls."



GO WITH YOUR FLOW BY REBEKAH ASTLEY

How the misconception of menstruation in western society has promoted a pervasive taboo, consequently encouraging discrimination and ultimately hindering a female's identity?

My Personal Interest Project "Go with your flow" is an investigation into 'how the misconception of menstruation in western society has promoted a pervasive taboo, consequently encouraging discrimination and ultimately hindering a female's identity.' Fundamentally, I propose that menstruation is universally plagued with many archaic discriminatory social and cultural taboos which has fostered inequality, ultimately diminishing a female's unique identity. The appeal of this topic stemmed from a graphic prime time television advertisement in which footage showed red period blood running down a young girl's leg in the shower. Initially, I was ashamed, embarrassed and disgusted, however, it stimulated a debate of my values and beliefs, which activated and questioned my own personal identity. Fundamentally, provoking me to investigate the associations of menstrual taboo at a micro, meso and macro level.

