



BRIGIDINE ST IVES



Brigidine College St Ives
2023 HSC Showcase



Welcome to the *2023 HSC Showcase*.

We are delighted to acknowledge the effort, expertise, creativity and hours that have gone into each one of these HSC Major Works. Areas represented within this exhibition catalogue include Visual Arts, Textiles and Design, Design and Technology, Extension English 2, History Extension, Science Extension and Society and Culture.

HSC teachers at Brigidine are dedicated to fostering a commitment to excellence and originality in their students and the showcase is testament to this. The final works of our HSC students are outstanding.

The staff who have worked alongside our students to produce these major works have been on the demanding journey that a major HSC project brings. This includes many additional hours outside of class time. I would like to acknowledge the guidance, mentorship and support given to the girls by their teachers.

To our Year 12 graduates, I hope you will continue to grow to be courageous young women who act with strength and gentleness. Our hope is that throughout your lives you will continue to explore creative and academic pursuits that challenge and highlight your skill, expertise and knowledge. As Principal, alongside your teachers, we are incredibly proud of your efforts and we are pleased to be able to showcase your achievements here.

Please enjoy this record of achievement!

Ms Laetitia Richmond
Principal



Graphic Design:

Aleisha Ford

Proofing:

Mandy Loomes

Cover Artwork:

Putting Food on the Table, Painting
by Jacqueline Lee

Inside Cover (right):

Spring Garden, Apparel
by Hailey Cerneaz

Inside Back Cover:

Indefinite Intermission, Painting
by Alessia Marrocco

Photography:

Michael Hennessy

Brigidine College

325 Mona Vale Road
St Ives NSW 2075

+61 2 9988 6200

office@brigidine.nsw.edu.au

brigidine.nsw.edu.au

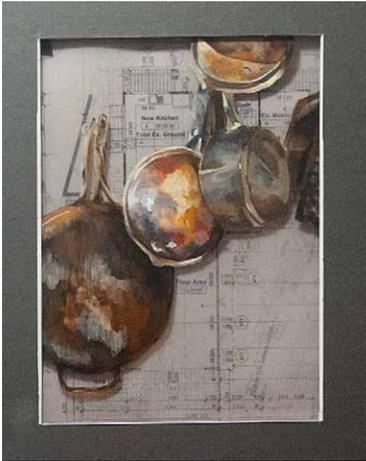


Visual Arts

FUR-ENSIC
ISABELLA BROOKER
Drawing

My Body of Work challenges the owner's role in unconsciously fuelling the predatory instincts of domesticated cats through toy stimulation. This innate behaviour justifies the continuation of feline hunting instincts when they are let outdoors, ultimately disturbing the natural equilibrium of the Australian native eco system. Through the conceptual connection and juxtaposition of coloured pencils, my goal is to blur the distinction between 'toy' and 'prey', compelling my audience to confront the genuine nature of outdoor domesticated cats: invasive predators.





AFTER THE RENOVATION: MEMORIES UNBOXED

SAMSARA CROWE

Painting

"That it will never come again is what makes life so sweet."

My Body of Work, *After the Renovation: Memories Unboxed*, is a powerful metaphor, encapsulating narratives about how seemingly insignificant objects anchor nostalgia despite changing the environments. Through my work, I aim to convey the dynamic process of movement within a household, utilising multi-dimensional materials like cardboard boxes and incorporating relief patterns of repeated bubble wrap along with scanned house plans. In my paintings, I shed light on shared experiences, manipulating simple subjects such as pots, utensils and discovered objects to evoke familiarity and forge a meaningful connection with the audience. Furthermore, my paintings delve into how memories shape a sense of home and belonging.

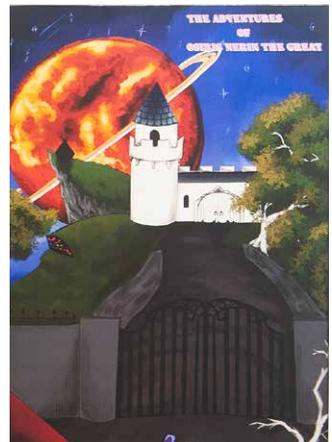
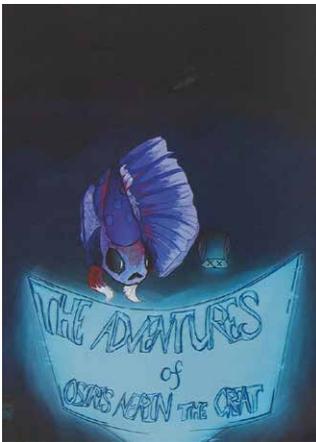
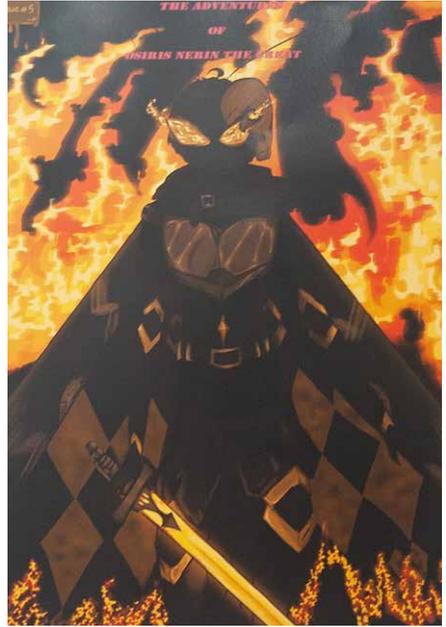


THE ADVENTURES OF OSIRIS NERIN THE GREAT

IMOGEN DINNAR

Graphic Design

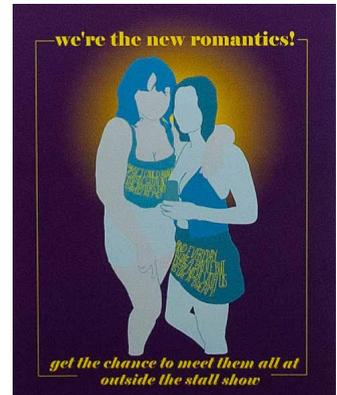
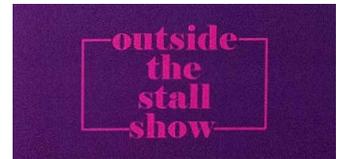
Osiris Nerin the Great, a seemingly ordinary halfmoon betta pet fish with a very loving family and a child who adores Osiris and his friend, Snotti the Snail, have a secret—they are brilliant, all-powerful wizards that fight great evil in the Milky Way system! Travelling in their rocket from planet to planet, locating and fighting great villains such as King Gangis and his right-hand man, Vidan and their great Moth Man army. *The Adventures of Osiris Nerin the Great* (TAoONTG) is depicted in a graphic-novel-like style, reminiscent of childhood comic collections and the thrill of rushing home to read them. In my Body of Work, I have drawn inspiration from several sources. Namely, my pet fish, Osiris Nerin the Great, my love of moths and the minute details when you study them up close. I am also inspired by the artist Vanessa Stockard and how she appropriates old artworks and fairy tales while including her cats, and Tatsuya Endo for his panelling work in *Spy X Family* (a popular Manga series). I have always been interested in graphic novels, particularly the colour, the characters and how the story moves within the panels.





INSURMOUNTABLE
CHARLOTTE ENRIGHT
Ceramics

Beauty standards of today have become insurmountable. They persist despite the increased inclusion of models with diverse body shapes and darker complexions in the contemporary fashion industry. My *Body of Work* depicts the enduring impact of these standards on female psychological and physical wellbeing. My ceramic sculptures portray female curves with distinctive silhouettes reflecting iconic figures throughout history, such as Kate Moss and Kim Kardashian, as well as women from the Victorian era. Ceramic pottery, a traditionally female practice, is used to explore the exclusion of women in the fine arts. Faux Japanese Kintsugi symbolises the beauty of female curves and stretch marks, revealing the fragility of self-esteem amidst relentless body idealisations. The use of gold embodies the façade women wear in the spotlight, masking the media's effects on women to appear unaffected.



OUTSIDE THE STALL SHOW

ANAI FENSOM

Collection of Works

Outside the Stall Show explores the concept of adolescent aloneness and how it differs from loneliness. My interest in this idea stems from my personal experience with aloneness in high school. However, the creative process of creating my Body of Work has provided healing and a realisation that I am not alone. My primary aim with the *Outside the Stall Show* event is to create a welcoming and inclusive environment for my audience. I have attempted to create a brand identity that gives adolescents a place to realise they are not alone. This brand endeavours to connect teenagers through a 'show' like performance. Inspired by artist Keith Haring, the brand emulates the late 20th-century New York punk scene, when artists rebelled against long-standing values and ideas. Through my work, I have explored the ideas of Haring's *Pop Shop* and its promotional paraphernalia in creating my 'show' and brand identity.



THE HEAVINESS OF BEING
HESTER GEEVES
Ceramics

I have struggled with anxiety and panic disorder for years, which has cast a shadow over my thoughts, actions and entire lifestyle. My artwork captures the essence of these emotions, delving into anxiety's profound impact. The five towering vases symbolise disorder and imbalance, while the unmirrored central piece evokes deep isolation. The textured and deteriorating surface I have chosen represents mental conditions' raw intensity and imperfection. The artwork is white to convey blandness and a lack of intrigue, mirroring the feelings of anxiety. The chains hold symbolic meaning, depicting the enduring struggle for mental health. These details signify feeling trapped, burdened by weight, and the difficulty of breaking free from a mental prison.

FROM SHARED TO SOLO
MIA HUTCHINGS
Collection Of Works

My Body of Work, From Shared to Solo delves into the unbreakable bond between sisters. It represents the distance my sister and I experienced after I moved across the world and how the separation in sharing everything, like we always did, was taxing despite our differences. Using the motif of painted sinks and drawn portraits to illustrate this difficult change in routine invites my audience to look into the mirrors of my sibling relationship to ponder the importance of relationships in their lives.





GROWING PAINS SOPHIA KRISTIANSEN Drawing

My Body of Work, *Growing Pains*, delves into the beauty, crudeness and fragility of navigating femininity during adolescence. The interplay between positive and negative aspects of girlhood, perpetually shifting and contradicting one another, informs my composition's subject matter and colour palette. The artistic contributions of Katherine Akmulun have played a pivotal role in developing my art style. Observing how her narratives unfold through dual-chromatic colour schemes motivated me to capture a similar atmosphere within *Growing Pains*. Just as Akmulun achieves in her pieces, the panels in my work engage in a silent dialogue with each other.

XIN MỜI (BON APPETIT)

LOUISA LE

Collection of Works

My Body of Work explores the de-glamorisation of Asian stereotypes by representing traditional sauces and dishes used throughout Asia that are considered 'smelly' and 'unusual'. I intend to educate the Western world on the multifaceted cultures in Asia instead of the popularised version through the media and popular culture. By representing traditional sauce bottles from different Asian cultures in 3D form, I hope it can take away the unfamiliarity that comes with the stereotypical representations of Asian culture while also keeping the unique designs of each bottle. The painting of each dish represents how the sauces are used in different countries of Asia. My Body of Work is intended to influence those who are unfamiliar with Asian culture so they can enjoy the traditions that I grew to love.



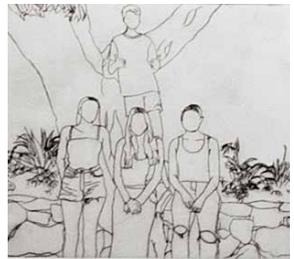


PUTTING FOOD ON THE TABLE
 JACQUELINE LEE
 Painting

My Body of Work titled *Putting Food on the Table* utilises a play on words, referencing both my family's heritage and the restaurant we own. My restaurant has been a prominent pillar holding up my family and its identity as a preserver of culture and an income provider. Like many other local Chinese restaurants, a key element of the cuisine is to bring people together, share food and create a sense of community. Through my painted triptych of generational portraits accompanied by the composition inspired by the Lazy Susan, I explore the connection between the symbols of Chinese restaurants and my family, as both have coexisted to lead me to where I am today.

IMPRESSION
GEORGIA LUKACEVIC
Collection of Works

My Body of Work, *Impression*, explores the theme of memory through a significant place. With the use of ceramics and printmaking, I have constructed a series of artworks that create an imprint of the found images of my family holidays in Noosa, embodying the long-lasting permanent memory I associate with this place. In each element of my work, I draw a connection to my childhood holidays and memories in Noosa, creating an impression that has shaped my identity. My etchings reflect a postcard that displays changes as the years progress using old photographs. In contrast, a recent image is carved out of each ceramic piece to capture the current landscape and architecture. My etching prints contrast my clay slabs to establish balance as I express a sense of memory and nostalgia in my Body of Work.

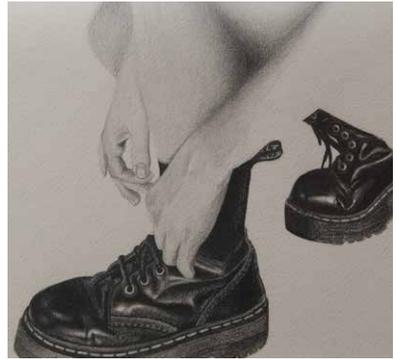




INDEFINITE INTERMISSION
ALESSIA MARROCCO
Painting

Being deprived of one's passion is agonising and unnatural, much like a match that can't ignite or a wheel that can't spin. My *Body of Work* delves into a dancer's incapacity to perform amidst the pandemic, drawing inspiration from my sister's journey. It accentuates the anguish of pausing what she was born to do. Using the chiaroscuro technique and strategic manipulation of negative space, I aim to vividly convey these profound sensations of anxiety and isolation. My goal is to evoke an emotional response from the audience, fostering a connection that encourages them to contemplate and relate to similar experiences.





I HAVE, THEREFORE I AM
ELSA MCLEAN
Drawing

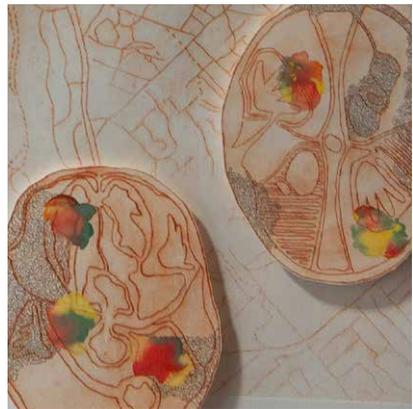
"Such possessions can give us a sense of who we are, where we have come from and perhaps where we are going." – R.W. Belk

My Body of Work intimately explores RW Belk's 1998 sociological theory, *Possessions and the Extended Self*. I expressed my transcendent identity through my detailed focus on personal materials, diverting attention away from my physicality. I intended to challenge traditional ideals of self-portraiture and instead present myself as an abstract concept constructed from the world around me rather than my mere appearance. Graphite was utilised to render a contrast in possessions and the physical self, as well as my production of a moulded clay piece that embodies the profound impact of external forces on one's sense of self. In accordance with these concepts, even the existence of my work serves as an extension of my identity.



MERAKI
 BRIDGET NYSSSEN
 Collection of Works

My Body of Work delves into the intricate influence of the overbearing emotion of love on the human mind. Interweaving my personal experience of travelling to places I love with scientific insights into the brain. I have created a dialogue, prompting viewers to delve into their intimate connections with the essence of love. Etching stands at the forefront of my creative process, alongside the mediums of watercolour and fine-line pen. These tools render the complex inner mechanisms of the human brain, depicted through the fusion of road maps and brain scans. My work asks the audience to traverse the terrain of emotion and cognition, inviting a deeper exploration of our shared human experience.





IN THE SUN'S UNCERTAINTY
MACKENZIE RUSSELL
Collection of Works

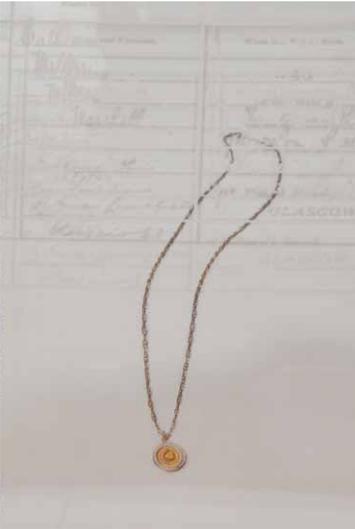
This work is a homage to my own childhood. The moments I remember and those I think I can remember.

In the Sun's Uncertainty explores the elusive nature of memories, influenced by the vagueness that plagues my recollections of my childhood. Are my memories devised from videos, photographs and retelling of moments, or just a blur in my subconscious mind? Using cyanotype and film, I sought to capture the fragmented, ambiguous essence that aligns with my conceptual practice. The cyanotype process is imperfect due to the uncertainty of the sun, just like the ambiguity of my memories. I have crafted a quilt from these images, inspired by my mother's tradition of making them for my siblings and me when we were born. The motif of the tutu is subliminally carried throughout my work as a symbol of youth and dance, a significant part of my early life. Through my *Body of Work*, I aim to venture into the past and thread back together my childhood for what it really was.



I AM BECAUSE YOU WERE
 JORDYN STEWART
 Collection of Works

I Am Because You Were delves into themes of legacy and identity, exploring memories connecting family to objects that tell their story. The title is inspired by the term “Ubuntu”, an African term translating to “I am because we are”, emphasising the interconnectedness and interdependence of individuals; it also connects to my identity as a descendant of South African ancestors. The work consists of three Perspex boxes, replicating display cases seen in museums. Inside the boxes are drawings, transfer images and gold-leafed, 3D-printed objects inspired by objects that hold deep meaning in my family heritage. Gold leaf’s reflective and luminous nature brings attention to intricate details in the 3D printed objects, enhancing the viewer’s experience as they examine the artwork from various angles. This visual enhancement further reinforces the idea that exploring one’s heritage requires a multi-dimensional approach, where each angle reveals new insights and connections to the past and evokes a sense of curiosity. This immersive experience fosters an understanding of human existence and the enduring legacies we leave behind, thus inviting individuals to explore their ancestry and understand the significance of the objects that bind them to their family heritage.



TIME CAPSULE
ELLA TYSOE
Oil on Canvas

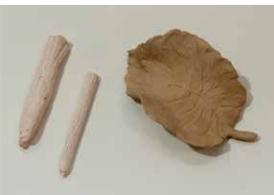
My Body of Work explores the cognitive deterioration of dementia through portraiture. This series of paintings highlights the devastating impact of dementia through the portrayal of my grandmother and the emotional and psychological effect this took on her by weaving the progression of dementia into the fabric of my creative expression. I aim to foster an understanding of its temporal journey. I intend to ignite contemplation in the viewer, prompting a recognition of the harrowing impact of dementia, underscored by the tribute to my grandmother. I further wish for my Body of Work to draw a personal connection with the viewer, urging them to draw upon their own experiences.





INTO THE FOREST
CHIANTI WEBB
Collection of Works

Having always lived near bushland, I have consistently resided among mountains and cliffs and have often daydreamed on the grass. My body of work delves into my deep connection with the natural world. Repetition acts as a symbol representing the steady rhythm of life within a natural environment. Through my work, I strive to convey a sense of serenity and tranquillity that envelopes my existence. I aim to enhance the individual's bond with the natural world by crafting an environment rich in visual and textural elements. The goal is to create an unwavering and constant space for the audience to experience.





THE INDELIBLE FOOTPRINT SIENNA WILSON Printmaking

The absence of a loved one evokes an effable void in one's life. My Body of Work seeks to encapsulate the essence of my grandmother and the intertwined memories we shared. Through printmaking, I strive to commemorate her remarkable life and enduring legacy, having her stand as a testament to our profound bond. Each piece in my series is a heartfelt homage to her lasting influence on the fabric of my existence, evoking a profound richness in the memory of our shared experiences. As I delve into her legacy through memory and places, my artistic expression takes on new dimensions, exploring the ethereal presence she left indelibly etched upon my soul.

Textiles and Design



MAYAN FIESTA OLIVIA ARMATI Apparel

Two-piece apparel design inspired by the architecture, vibrant colours and traditional folk costume of Mexico. Inspiration was also drawn from the designs of contemporary textile artist Fleur Wood and the artworks of Frida Kahlo. Olivia has created a navy sateen boned bodice with shoulder cuff collar which features boning, piping and a digitally printed embroidered appliqué motif on the centre front. Fitted colourful jacquard skirt features tiered muslin ruffles from underneath trimmed in hand-dyed navy lace.





ALHAMBRA
JASMINE BLANCO
Apparel

Jasmine was inspired by the stonework of Spain's Alhambra Palace, flamenco dancing costumes and the contemporary bridal label Rue de Seine when designing her fitted, coffee-dyed broadcloth dress. The fully lined dress features a lace-trimmed boat neckline and flutter sleeve with a fitted torso which falls to multiple asymmetrical ruffled tiers below the knee featuring hand and extensive embellishment including machine embroidery, sequinning and lace applique.





SPRING GARDEN HAILEY CERNEAZ Apparel

Double-breasted children's pink wool coat and matching smocked cotton dress. The coat is lined in Hailey's hand drawn and digitally printed floral print design and features covered buttons and cream machine embroidered collar and cuffs, along with tailored welt pockets and buttonholes. The cotton dress features extensive detailed smocking and hand embroidery, faggoting and lace insertion at the pink scalloped hemline.

Hailey was inspired by the heirloom traditions of 'Sunday Best' clothing, Victorian architectural iron lace work and the soft tones and textural blooms of English cottage gardens. She also drew inspiration from the contemporary textile artist Meredith Woolnough when embellishing the cuffs and collar of her children's coat.



TITANIA
CHARLOTTE ENRIGHT
Costume

Balletic bodice and attached pancake tutu designed for the character of Titania, Queen of the Fairies in Shakespeare's *A Midsummer Night's Dream*. Charlotte drew inspiration from the Australian ballet's productions of *The Dream* and *Sleeping Beauty*, along with the contemporary ballet costume designer Anne Tytherleigh.

Dryad nymph mythology and mystical forest fairies inspired the soft green hues and ethereal textures of the ombre dyed ballet tutu. The boned bodice features detailed hand-sewn felt leaves and floral embellishment, gold lace covered trim and crystal embellishment throughout.



SUMMER IMPRESSIONS
 SKY FAUSTMANN
 Apparel

Sky took inspiration from Greek island summers when designing her two-piece fully lined linen resort wear outfit. Dior's Fall/Winter 2022 collection and the contemporary Riviera design style of Zimmerman's 2023 Spring/Summer collection were also a strong influence.

Ancient Greek architecture and motifs along with traditional Ukrainian embroidery featured in Dior's Fall/Winter 2022 couture collection inspired Sky's embroidery designs on the linen top and pants.

Her Major Textiles Project design consists of a strapless boned looped twist top with hand embroidered neckline, and Palazzo style pants inspired by Katherine Hepburn's iconic style. The pants pockets and yoke lining are digitally printed with Ancient Greek tile patterns.



CONSTELLATIONS
LULU LA GANZA
Costume

Lulu drew inspiration from ancient Greek astrology, the zodiac and constellations of the galaxy when designing her costume dress. The vintage 1950s pattern reflects Christian Dior's *New Look* and the hourglass silhouettes in vogue during the time. Contemporary inspiration came from Marc Jacob's Spring/Summer 2017 collection, reflected in the extensive metallic hand and machine embroidery on the dress bodice and underskirt. The navy satin costume design features a glass organza skirt overlay, gold bias bound hemline and cummerbund and metallic applique motifs along the lower skirt. Astrological symbols are hand embroidered and whip stitched over the navy bodice in metallic thread to reflect the galactic theme.



WILDFLOWER WONDERS
 AMY MASSELOS
 Apparel

Amy took inspiration from the Indigenous Australian culture, Victorian corsetry of the 1800s and the juxtaposition of the vibrant hues and textures of Australia's wildflowers against a monotone black background when designing her Major Textiles Project outfit.

The two-piece apparel crepe and velvet outfit consists of slimline, fully-lined pants coordinating with a striking velvet strapless corset bodice with satin covered bias boned panels. The corset front is scattered with hand-embroidered, dyed and painted Australian native flora, and is also inspired by verdant vertical gardens found in contemporary architecture.

TAJ MAHAL SUNSETS
ZOE PEMBER
Apparel

Zoe drew inspiration from the Indian culture, architecture of the Taj Mahal palace and Indian cultural motifs like henna painting and Shisha mirrored embroidery when designing her special occasion evening gown for her Major Textiles Project.

The striking contrasting hot pink satin and orange colour scheme reflects the colours of Indian sunsets, accentuated by detailed gold hand embroidery and couching on the waistband which unifies the design. The gown's left shoulder features a detachable metallic sheer and orange drape with Shisha mirrorwork inspired by the Indian *Sari*. The dress' pockets are digitally printed with traditional henna designs.





IN FULL BLOOM
 STELLA TUCKER
 Apparel

Stella drew inspiration from the native Australian Golden Wattle flower and 1950s ballgown couture for her costume design. The contemporary Australian label Zimmerman and their feminine, floaty silhouettes were also a strong influence on her Major Textiles Project special occasion design.

The three-tiered sheer cotton full circle skirt has been dip-dyed by Stella to achieve an ombre golden wattle tone, and gold machine embroidery finishes each tier's fluted hemline. The strapless boned princess-line bodice is also dip-dyed yellow and features a band with hand dyed green contrast under cuff. The golden wattle inspiration is incorporated into the design through extensive hand embroidery on the centre front bodice.



VINTAGE MANHATTAN
CHELSEY WATLING
Apparel

Chelsea was inspired by the waspish silhouette's and Dior's *New Look* of the 1950s when designing her tailored wool blend coat dress. The exquisite tailoring of Alexander McQueen's Spring/Summer 2011 collection was also a strong influence for classic design.

A vintage 1950s pattern was altered to create the pale blue pleated and fitted wool blend coat dress. The peaked collar and cuffs feature navy 'glass' organza, and the satin lining and under cuffs are printed with illustrations of Manhattan brownstones from a 1960s issue of *New Yorker* magazine printed onto satin to complete the elegant look.



Design & Technology

DAISY DADDO

Innovative 3D-Printed Modular Housing for Rapid Disaster Relief and Recovery

Disaster housing plays a pivotal role in emergency management, safeguarding individuals after natural catastrophes. My Major Design Project delves deeply into this critical realm, unveiling a visionary concept to address gaps in Australia's emergency housing response framework.

Extensive research underscored a glaring disparity in post-disaster shelter provisions, emphasising an urgent, unmet need. The existing emergency housing release system often lags, leaving countless victims without adequate accommodations, typically designed for short-term stays. To counter this, I've pioneered an innovative approach, harnessing state-of-the-art 3D printed construction technologies to rapidly produce cost-effective, modular pod houses off-site.

This groundbreaking solution showcases the inherent flexibility of these prefabricated pod units. Swift deployment to affected regions and efficient setup on designated sites establish medium-term housing alternatives, supporting individuals as they reconstruct their lives following the tumultuous impact of natural disasters. My design ethos is inherently inclusive, spanning a broad spectrum of individuals affected by unpredictable calamities.

Central to my innovation is the modular hexagonal configuration of these pods, as elegantly demonstrated in my detailed model. This unique design enables diverse layout possibilities, seamlessly interlocking pods to form larger spaces. This fosters a sense of collective interconnectedness, a fundamental principle vital for orchestrating effective natural disaster recovery efforts.



GEORGIA DEWAR

Design a system to enhance Australia's food security through an improved food distribution system

My project introduces an innovative food distribution system dedicated to offering food relief to low-income and young Australians. Combining the efficiency of a food truck with the warmth of a soup kitchen, this concept delivers both fresh meals and groceries to those in need. Drawing inspiration from my volunteer work at Dignity Dishes and the St Vincent de Paul Society, along with my own creative insights, I devised a mobile food support solution equipped with fridges, freezers and food cupboards.

Incorporating refrigeration technology into my design not only sets my approach apart but also expands the range of services beyond non-perishables. This includes providing freshly cooked meals and pre-packaged food items. While my initial vision centred on transforming outdated Australian post boxes into food libraries, a legal roadblock emerged when liaising with Australia Post. Consequently, I adapted by pivoting to develop a mobile food distribution system within a trailer, enabling the realisation of this impactful endeavour.



HESTER GEEVES

Design a revitalised living environment tailored for wheelchair users

I'm driven by the belief that everyone deserves a space reflecting their identity, especially for those with disabilities. Current kitchen choices often compromise aesthetics or accessibility. My cousin Sophie, who has cerebral palsy, shares this view. Her encouragement fuels my commitment. I aim to ensure young girls, like me, enjoy a modern, accessible and appealing kitchen. My focus is interior design, revamping often-overlooked elements like benches, bins and sinks. These will blend function with beauty, transforming outdated notions.



ELLA MAGEE

Design a welcoming and holistic inclusive hub: nurturing the diverse aspects and needs of the West Pymble Community

The goal for my Major Design Project was to design an accessible, versatile and inviting community hub. The current location serves as a local gathering spot, but I aimed to rejuvenate it into an open space for gatherings and events, embracing both present and future generations. My design envisions a transformed hall that stands out amidst the lush surrounding landscape, fostering a welcoming environment for the community.

Drawing inspiration from the hall's existing structure and its significance to the West Pymble community, I sought to preserve its essence while infusing new life. The architectural innovation lies in the adaptable windows and walls, channelling natural light into the hall, creating an airy and flexible space for local activities.

This transformation is evident in the design's aesthetic, characterised by a light colour palette and warm, earthy tones. From the exterior to the interior of the Community Hall, the seamless integration of these elements manifests an inclusive and inviting atmosphere.

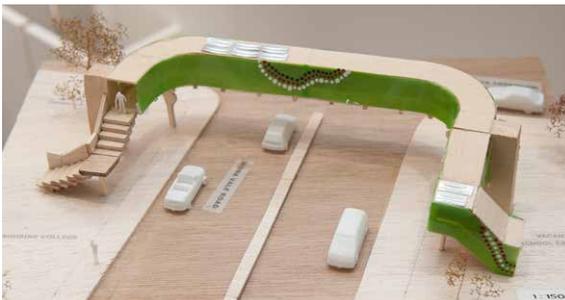


JORDYN STEWART

Design an integrated traffic and pedestrian management solution for Brigidine College St Ives

As an engaged member of the school community, I embarked on my HSC Major Design Project with a focus on the escalating traffic risks encompassing Brigidine College St Ives. Recognising its potential future significance, especially amid the College's expansion and burgeoning population, I deemed it essential to address this issue.

Throughout time, this locale has been marred by a series of car accidents, ranging from serious injuries to substantial traffic disruptions. In response, I have meticulously devised a transport management plan and design solution as the centrepiece of my Major Design Project. This endeavour is aimed at safeguarding the security and overall wellbeing of the students, educators and the broader community.



MIKAELA TREGALE

Design a versatile assisted living solution tailored to diverse needs of young Australians

My design concept focuses on three main elements consisting of:

1. the Walkway Link between the Adaptable Housing units and an existing Residential Aged Care Facility (RACF)
2. adaptable components within the units
3. a sensory garden area.

I have utilised an existing site plan from Oran Park Anglicare Village to vividly illustrate my design concept within a real-world context. The inclusion of a covered walkway establishes a seamless connection for residents, linking them directly to RACF facilities, the car park and the neighbouring community. This facilitates convenient access for RACF staff, enabling them to deliver personalised care within the comfort of residents' homes, whether it's medical attention, therapy, assistance or cleaning.

Inside the Adaptable Housing units, my design encompasses essential features tailored for inclusivity. These elements encompass ample space to facilitate wheelchair mobility, a versatile therapy room for recreational and therapeutic pursuits, kitchen counters with adjustable heights, and a tranquil patio for gardening and relaxation. The patio design thoughtfully caters to sensory experiences, with wheelchair-accessible tactile vegetable gardens, aromatic plants for fragrance and a soothing water feature for auditory stimulation.

Adjacent to individual patios, a shared sensory garden further enriches the experience. This communal space serves as a hub for interaction among residents, fostering positive relationships and nurturing a sense of dignity and respect within the community.



MEG WANNELL

Create a personalised learning pod: fostering neurodiversity and inclusion in mainstream classrooms for students with learning disabilities

My primary objective was to meticulously craft a customised learning pod that specifically caters to the unique needs of neurodivergent students with learning disabilities within the context of mainstream classrooms. My design is strategically devised to directly combat the prevailing sense of detachment and learning hindrances frequently experienced by these students. The pod's integral components, notably the noise-blocking chair surrounds, are meticulously engineered to effectively mitigate the prevalent distractions that often permeate classroom settings.

My overarching aspiration is to forge a haven of security and support, where these students can fully tap into their potential. In my quest to fashion this conducive learning environment, I found inspiration in the disheartening statistics pertaining to disabilities prevalent among Australia's children. This impelled me to delve even deeper into existing innovative concepts, particularly quiet room designs, which served as a foundation upon which to build my comprehensive solution.

An essential lesson gleaned from quiet chairs is seamlessly woven into my design, enhancing its overall efficacy and inclusivity. Through this amalgamation of concepts and deliberate attention to intricate details, I have successfully conceived a solution that not only addresses the distinct needs of neurodivergent students but also stands as a testament to progress in fostering an accessible and nurturing educational landscape.



English Extension 2

DEATH TO THE AUTEUR

MONIQUE BENSON

Script

Synopsis

My Major Work piece, *Death to the Auteur*, is a one act play script in the theatrical style of black comedy. The title is a tongue-in-cheek, literary play-on-words of Roland Barthes' *Death of the Author* theory, which explores the power of the audience in the perception of work. *Death to the Auteur* follows the story of Aisha Lovett, an aspiring black actress from the American South who happens to be a Tim Burton superfan. Aisha gets the audition of her dreams — the chance to audition for a Burton film. However, despite an extremely successful audition, Aisha is rejected from the role because of Tim Burton's refusal to cast non-white people in his works. The rejection causes Aisha to snap, and supported by her childhood friends Tessa and Charlie Luu, and her room-mate Minty, she decides to enact revenge on Burton by murdering him. *Death to the Auteur* explores the rampant racism and colourism present in Hollywood casting, the power of rejection on artists, and the idolisation of people who perhaps do not deserve it.

Extract

BURTON: I believe I've seen you once. Did you apply for the assistant position?

AISHA: No, I- Does the name Aisha Lovett ring a bell?

BURTON: Not really.

AISHA: So you've seen me once, and you don't know my name?

BURTON shakes his head.

AISHA: Then how could you reject me?

BURTON: Reject you? What did I reject you from?

AISHA: Wow.

Beat.

AISHA: Ain't no way you're actually this clueless. You rejected me from a movie. You know, your job?

BURTON: Sweetheart, I reject thousands of people who audition for me every day. Not everyone is cut out to be a Burton man. Or woman.

AISHA: Nope. I'm different. I was cut out for this. I nailed that audition. I should've been cast in the role.

BURTON: Look, sometimes people just aren't talented enough for things at the time of the audition. I'm sure your time will come-

AISHA: NO!

Beat.

AISHA: I was talented! I was good enough! The only reason you didn't cast me was because I'm black!

BURTON: Wait. You're black?

AISHA: Yes!

BURTON: Oh.

AISHA: What do you mean 'Oh'.

BURTON: I think you know what I mean.

AISHA: Say it. In front of me, right here, right now.

BURTON: Forced diversity is the worst thing that can happen in Hollywood. Casting people of colour just for the sake of diversity is worse than not casting them at all. Things either call for things, or they don't. I just create what I dream, and I have a-

AISHA: Delicately cultivated aesthetic? Yeah. I've heard.

BURTON: Look, it's nothing personal, young lady. I have a duty to my craft to represent my dreams accurately, as they come to me. And people love that.

AISHA: Are you saying you only dream in white?

BURTON: I'm a gothic film director, young lady.

AISHA: And yet you never seem to dream in black.

BURTON: I-

AISHA: There's nothing left to say here. You're a terrible, deeply racist director who needs to learn what bright colours are and needs to cast people with some melanin. But you're not going to get the opportunity to do that.

BURTON: What?

AISHA: You don't deserve it.

BURTON: What are you going to do to me?

It has started storming outside. Thunder can be heard rumbling and the room is briefly lit with flashes of lightning.

AISHA: I'm going to kill you, Timothy Walter Burton.

BURTON: With a stapler?

AISHA: Mhm. I doubt anyone would miss you.

One last flash of lightning. Lights go black. BURTON screams.

THE KING OF POP ART IS DEAD

ANAI FENSOM

Short Fiction

Synopsis

The King of Pop Art is Dead is a piece of short postmodern fiction. The title of my work is an intertextual allusion to Roland Barthes' famous 1967 essay, *The Death of the Author*, in which he argues that when a text is produced, the author metaphorically 'dies' and the meaning of that text is left to the reader to determine. As an icon of pop art and postmodernism, Warhol blurred the lines between his art and life, and between the real and the image – almost to the point where his life became a 'text' that is now open to interpretation.

I have fictionalised the real events of Andy Warhol's death and aspects of significant relationships within Andy Warhol's life. The piece is written from the perspectives of three other artists – Valerie Solanas, Keith Haring and Jean-Michel Basquiat. I have extensively researched these four people including Warhol in order to effectively take on their voices within my writing. Once I had gained a sense of the voices of these figures from this research, I was able to write fictionalised letters and journal articles responding to Andy Warhol's death from their points of view. In doing so, I hoped to present multiple perspectives on Andy Warhol's character and life, beyond the image he carefully cultivated. Within my writing process I have drawn on my background and studies in visual arts to acquire a deeper knowledge of Andy Warhol, Keith Haring, Jean-Michel Basquiat and Valerie Solanas.

Extract

(Entries from Jean-Michel Basquiat's personal journals, responding to Andy Warhol's death)

You were a very vain person. If this letter has taught me anything, it's that you were vain. You only wanted to be friends with me when I could gather more fame. You only wanted to be friends with me when I was put together. In the end, all you cared about was yourself and how other people perceived you. That's what the wig was for, right?

On that note, I have bad news, Andy. Barthes was right about what he said regarding 'the death of the author'. The same is true for the artist. As soon as you gave the public a work, you lost all control of how it was perceived. I think that was an idea you hated. No matter what you said, you wanted to control how everyone perceived every work you made. Now, you have given them your most significant work – the life of Andy Warhol – and you aren't here to control any part of how it's being perceived by the people. So, from here on out, people will take the information they were given about you and derive whatever meaning or motive they wish.

You would love that, wouldn't you? Me saying your whole life is some artwork. That's all you wanted, people to perceive your lonely life as some artwork. You wanted to be the art, you and everything surrounding you. It's things like that, Andy, that make me wonder how I ever wanted to be friends with you. How could I mourn someone like that?

No matter how much I feel this anger I cannot show it. While the public is celebrating you, they don't want to hear all the things you've done wrong. No, they want to see a mourning boy who has lost a mentor.

That's how it was meant to be. When you died, I was meant to be the boy who had lost the greatest mentor he could ever encounter. When you died, I was meant to be the boy who was grieving the person who made him. People want me to act as if I would have been nothing without you.

Don't get it twisted, Andy. I am feeling what the public wants to see. I am deeply saddened by the fact you are gone. However, I think this newfound anger outweighs that feeling a hundred times.

Such an anger puts a heavy weight on my back only because I don't know if I can pretend to only be sad at your memorial. I am scared the mask may slip in such a public space. Any on-looking reporters will only have a field day with this, I don't want that. I don't want my name to be tarnished by how I react to your death when they could be focusing on my art.

I don't think you would be angry if I decided not to go on account of this possible issue. If the tables were turned, I am sure you would do the same. You were a private person, and mourning is a personal thing; you would throw a fit if some tabloid exploited that.

You were a private person with walls built high to protect yourself, but you were also so much more, more than any reporter could capture. No matter my anger, I will always miss the person you were behind the walls.

Dying young scares me, but I hope I see you soon so we can finish the unfinished once and for all.

A LETTER TO MY BEST FRIEND

GABRIELLE MAGEE

Creative Non-fiction

Synopsis

My creative nonfiction piece, *A Letter to My Best Friend*, embodies both life writing and dog memoir genres to illuminate the beauty of a relationship between both human and dog. My composition discusses the human struggle of suffering and the vulnerabilities pain can cause to individuals. Inspired from personal experiences and memoirs written by composers such as Virginia Woolf, my piece captures how dogs are truly a 'human's best friend'. In my piece the owner of the dog is a boy who suffers from an addiction and fails to seek happiness and direction in his life. Embarking on a personal journey, the dog teaches the boy that appreciating the small things in life is what brings happiness. The dog is employed as the boy's hope in living a better life and thus becomes its ultimate purpose. Both characters dance together which symbolises their happiness, therefore 'dancing' becomes a motif throughout my memoir. When the dog suffers from its own pain due to cancer it eventually dies. The boy has to overcome grief to realise the importance of the dog in his life and how to learn to 'dance' on his own.

Extract

The last breath

Her bones have carried her so far, but our book was closing. I held you in my arms. My hand stroking your velvet ears. Your eyes were fighting their own battle in an attempt to stay open one last time. Tears poured down my cheeks. An indescribable feeling. Losing my dog, my best friend. My pain felt physical. Your head leaned into and against my chest and I held you close. I didn't want to say goodbye. What about us? What about our memories? What could I have done to make you feel better and to heal you? Pulling you closer, I couldn't do much more than to hold you and tell you over and over, whispering in your ear, 'I love you.' I watched your gentle brown eyes close for their final time. I felt your body give up, all tension slipping away. At last, I could feel your last breath dissolve as you exhaled. It was as if your pain in that very moment was all transferred to me. The room was silent. Into that void, I screamed uncontrollably, my agony vibrating around the room. I cried your name as if it would bring you back, somehow, in some way.

Months after months went by. That same dark feeling I used to feel before you entered my life snuck back in. Pulling me back into those old habits. I was numb. Unsure how to feel or think. Tears leaving indentations on the surface of my face. You have taught me what the purpose of life is really about, what it truly means to live. I still recall those moments when you first came home into my arms. An unforgettable day. October 2013. Since that day you have changed my life. You were my best friend. Together we had built a story. Our story, and so I will tell it today.

Dancing on my own

Here I am today, where I think about you almost every minute of every hour. Where it's no longer a struggle to get out of bed. Where my body no longer screams in discomfort due to its exhaustion and pain. I now embrace the beauty of the world. The beauty in the life around. I could finally see. See the world the way you did. What you had taught me. Your purpose. You were truly the best dog anyone could have asked for and I hope you always know that. Oh darling, you were never 'just a dog,' you were my best friend. You and I. Where we used to dance together, now I'm dancing on my own.

IT MOVES US NOT, MR WORDSWORTH

AMELIA NEWTON

Creative Non-fiction

Synopsis

"Delight and liberty, the simple creed of childhood." – William Wordsworth

Writing my hybrid creative non-fiction major work has entirely redefined the word 'childish' for me. It has always posed negative connotations which I ran from in pursuits of sophistication and maturity. Yet, in poring over William Wordsworth's venerations of childhood, I became enlightened as to the restorative capacity of a worldview filtered through childish wonder. This revelation spurred the purpose of my epistolical major work, *It Moves Us Not, Mr Wordsworth*, which seeks, through correspondence with the poet, to highlight the modern usurpation of childhood and the correlation between maturity and disillusionment with the world. In truth, my major work itself is greatly influenced by my love for Taylor Swift. The final track on her 2020 album *Folklore*, 'The Lakes', is a melancholic expression of her desire to escape the calamities of life in the eye of the media. To be swallowed by a sublime wilderness, where "a red rose [can grow] up, with no one around to tweet it." Upon researching the references made to a word's worth, I soon became fascinated by the Romantic poet whose "heart was attuned to childhood in all manifestations", and believed maturation fosters a tragic complexity of vision. Another concept that was influential to my major work was the term, 'Solastalgia'. This is defined as "a sense of localised psychic distress caused by environmental change...the defamiliarisation of a once stable or fond location." My major work intends to explore the epidemic of Solastalgia we face in the modern age by engaging in a 'conversation' about it with Wordsworth himself. Thus, woven through my major work are his own philosophies as I discover them, leading to the proposal of a remedy he had advocated through his poetry – a return to childhood, and nature, and all its simplistic joys.

Extract

Dear Mr Wordsworth,

You were in a dream of mine. You don't mind if I write you about it, do you? In the dream, I sat by the side of Grasmere Lake. The wind was bitter, and it swept the scent of dry leaves across the shore. An eager winter clung to the scene, curling my breath into tendrils of quivering smoke that floated until miscible in the overcast sky. Your descriptions of Grasmere are so vivid that in my dream I almost felt suspended in an awe-inspired paralysis at the ink-toned glassy expanse before me. An amber woodland embraced the water, sporting shades of orange so striking that the surrounding scenery paled in comparison.

The most bizarre thing happened then. In that funny way that dreams have, of toeing the line between the real and the absurd, the world fractured in two, lake and land reflecting each other in perfect symmetry so that beginnings and endings blurred into insignificance. Then suddenly, this sublime mirrored dimension shattered into countless fragments, pierced by oscillating ripples that seemed to send waves across my very vision. I let my eyes fall closed, allowing my chest to swell, to welcome in air so gelid it felt like a blade through the throat.

It was only at this point I noticed you beside me. You spoke then.

"Magnificent, is it not?"

AYDIN; OR THE MODERN SCHEHERAZADE

ALEXIS PRIDGEN

Short Fiction

Synopsis

My short fiction piece, *Aydin; or The Modern Scheherazade* is a post-colonial retelling of Mary Shelley's *Frankenstein* from the perspective of Safie De Lacey (née Aydin), a Turkish woman whose previously unexplored perspective unpacks the underlying orientalism and racism of classic western literature. My title is an allusion to Shelley's full title *Frankenstein; or The Modern Prometheus*. In my own title, I make Safie's family name, and thus her eastern heritage central in order to explore the woman she was before she married her 'western hero', Felix De Lacey. I further allude to Scheherazade, the storyteller from *1001 Arabian Nights* who is forced to tell stories to her husband to preserve her own life. I thus critique the expectation that non-western characters serve as simple entertainment, plot devices or two-dimensional literary conventions. This piece is a critique, a celebration of literary freedom and a love letter to all previously silenced voices in the literary canon. The following is an extract towards the end of my piece in an imagined meeting between Safie and the 'monster'.

Extract

Fragment 9. Was it really a love story at all? A Letter. 1793.**From: Safie De Lacey. 18 Mondschein-Gasse, Gutach, Schwarzwald, Germany.****For: Isra Aydin. 43 Karaköy, Kemeraltı, Istanbul, Turkey.**

To my beloved sister,

Oh, dear Isra, what can I tell you... What will you believe? He was enormous, with pallid yellow skin, great bulging shoulders and the saddest eyes I have ever seen. His face, like that of a corpse, dried and contorted in pain remains with me even now. We had just returned from an afternoon basking in the sun when we discovered him clasping the legs of M. De Lacey.

Felix tells our friends I ran out of the room; he also tells them that he beat the monster into fear. I'm sure he believes both, but both are false. The truth is, I was, and am fascinated by the monster. He looked neither western, nor eastern. Yet Felix did attack him, with little success, I am sure. His fists pounded the intruder, (or was he a guest?) as one beats a carpet. Senseless violence. An eternity lasted between each blow and anger, misery and fear filled the room in wild fury. I think it was more terror which froze me, but as my feet slowly fused with the floorboards, time itself seemed to wrap around me, binding me with golden silk to that moment. I could not help recognising his face. It was unlike any I had ever seen, yet as I came to realise — it was every face I had ever seen. From his giant eyes fell great tears washing his miserable visage. He roared. I still wonder who he was calling to. Who could he call to? God? M. De Lacey? Or was he calling to me?

History Extension

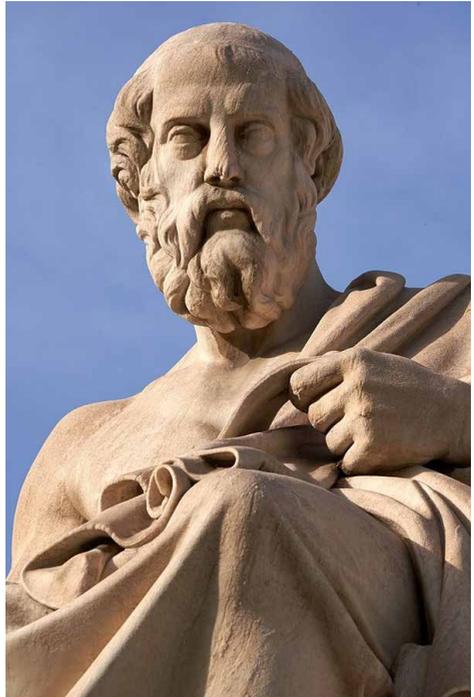
TARA BARDONE

How has historical bias impacted the recording of history?

My Project was about uncovering and exploring the biases within history and inviting readers to reconsider the accuracy of their sources. Specifically, I examined the accuracy of Plato and his ideas. I chose my topic as I was really interested in the surrounding perspectives in history and how it has shaped history over time. I came to the conclusion that many ancient sources, whilst being a product of their time do hold many biased opinions within their works which has impacted modern interpretations of those ancient sources.

Excerpt

“Oral history has many areas of concern in itself, including the reliability of memory. Relying entirely on memory can cause many problems as it’s easy to miss key details which are vital in the interpretation of events. People rarely remember details accurately, which has had a significant impact on the use of oral history, as through verbal communication it can be difficult to determine added details and perspectives in recounts of events.”



ERIKA BARNIER

Discuss the differing representations of Kamikaze pilots and assess its contribution to Japan's national identity.

My individual project explored the differing representations of Kamikaze pilots and their contribution to Japan's current national identity. In doing so, I discussed nationalist propaganda seen in Japanese education and media during World War II, as well as post-war representations through popular culture and historical fiction. Furthermore, I examine Japan's cultural values, such as Nihonjinron, shame and honour to assess the contribution of Kamikaze pilots on Japan's national identity. I chose this topic as I take a particular interest in modern Japanese history, and how history has contributed to the cultural values that are seen in Japanese society today. From my individual project, I concluded that Japan's national identity was influenced very little by the nationalist representations and even less so by the post-war representations of the Kamikaze. Whilst the values of the Kamikaze and Imperial Army hold relevance to shame and honour, ultimately Japan's national identity stands on its own supported by centuries of national history.

Excerpt

"Philosopher Ian Hacking gives insight into the general trend of current-day negative representations of the Kamikaze across global media. Hacking identifies how the standard term for "terror-bomber", used in the media, is "Kamikaze". The lack of distinction between the two terms implies that the role of Kamikaze pilots is interchangeable with the role of present-day terror bombers. However, Hacking proposes that by "Japanese definition", the use of the Kamikaze was intended to benefit and save the entire nation, further reflective of the aforementioned nationalist agenda. Whilst this is a valid consideration, the same could be argued for current-day suicide terrorists. Terrorists, similarly, could have an agenda that is in some way beneficial to themselves and/or their terrorist group, yet is not a reason to simply ignore the violent means to achieve such goals."



SAMSARA CROWE

To what extent has British colonialism impacted historical Hinduism?

Through my Interest Project, I was able to perform a historical examination on the influence of external pressures, such as colonialism, on manipulated religious narratives, specifically examining Hinduism in India. In an age when religious relevance is dwindling, my essay provided me with a fresh 'lens' through which to examine the holistic character of history and its inextricable link to religious records. Furthermore, my study taught me the importance of analysing all facets of historical events regardless of academic significance, as demonstrated by my consolidation of written and oral sources from contrary perspectives, demonstrating how influential colonialism was at not only impacting the historical practice of Hinduism but also contemporary practices. This historical investigation provided me with 'research tools' for discerning truth in a subjective context.

Excerpt

"Furthermore, despite diversity within Hinduist practices due to geographical settings, public Hinduism carried oral moral teachings of Hinduism across generations that formed mass religious practices. During the occupation of colonial academics, Indigenous Indian religious practices underwent 'modern' transformations as oral traditions were translated into written formats due to the empirical rise in scholarship throughout western region during the 19th century which dismissed the legitimation of spoken history. This formation of private Hinduism neglected to reference and account for the rich diverse tapestry of oral traditions foundational to Indian Hindu practices. Due to the failure of British academic's to cross reference with public practices of Hinduism, the construction of written accounts heavily relied on the 'observational skills' of Western scholars subsequently tunnelling the historical scope of understanding."



ANNABELL DEVLIN

Explore perspectives of Mary Anning and account for her rise in historical documentation post-Feminist Movement of 1960

My Interest Project explores historical perspectives on palaeontologist Mary Anning throughout history. Accounting the feminist movement of the 1960s as the pivotal increase in academic and feminist histories regarding her. I chose this topic of study because it angered me that in the context of Anning and because of her gender, her highly significant impact on the paleontological field was forgotten, with males taking much of the credit for her work. I concluded that feminism has held an impact over the influx of feminist historians and the shift in feminist histories, including that of Mary Anning where there is now available, detailed histories of her life.

Excerpt

"Winner's history places direct focus and emphasis on the contributions and achievements attained by individuals of either prestigious wealth or high authority. Consequently, throughout history the only individuals able to receive positions of such esteem and wealth, were male. Significantly impacting the lens history was previously viewed through. Thus, as direct impact of the masculine 'winner's history' ideology, which prevailed through Anning's time, "for most women... what we know about them amounts to... fragments." Illuminating that as consequence of the male dominated, and politically focused nature of 'winner's history', Mary Anning's scientific achievements were disregarded."



EMMA GOODALL

Account for the whitewashing regarding the Sioux victory at the Battle of the Greasy Grass and evaluate the significance of these perspectives

My Project revolved around the investigation of the whitewashing regarding Sioux victory at the Battle of the Greasy Grass (the Battle of the Little Bighorn), and the ongoing significance of these whitewashed perspectives. I chose this topic due to my interest in uncovering historical truth, and my passion for American history, particularly the Frontier Wars, and relations between Native and non-Indigenous Americans. I concluded that history regarding this Battle, has undoubtedly been whitewashed and that such perspectives continue to impact many historical and societal spheres, including education, academia, social movements, and popular culture.

Excerpt

“...whitewashing regarding the Battle of the Greasy Grass occurred for three primary reasons. The racial science of the 19th Century, the lack of understanding by western historians regarding the non-traditional military techniques utilised by the Sioux, coupled with the overarching global shift in military strategy; and finally, the unconventional reasoning for Sioux victory, as presented by the Sioux, and the misinterpretation of such reasoning. In conjunction, these all have contributed to the continual western focus on Custer, and his role in the Sioux victory, rather than the actions of the Sioux peoples themselves. However, these whitewashed perspectives have been highly significant, emphasised by their prominence within education and popular culture, to the extent that such notions can be considered collective imaginings of the past.”



CHARLOTTE REYNOLDS

Account for and assess the usefulness of the role of psychohistory in historians' understanding of the Hitler youth

My Interest Project was an assessment of psychohistory and its utilisation by historians, specifically in order to understand the circumstances that the Hitler Youth cohort experienced during their childhood, and the Nazis' manipulation of these in the decade leading up to World War II. I decided to choose this topic because I find psychohistory to be an incredibly interesting field of historiography, and I am also fascinated with Hitler's rise to power and how he managed to alter a whole generation's values so significantly that they are still upheld by many of these individuals today. I was eventually able to conclude that psychohistory has been used to explain the social climate of historical events and to raise ideas which have been previously unexplored; it is thus very useful.

Excerpt

"The emphasis of the irrational, that is, conceptual and emotional, elements of historiographical analysis which have been previously unattended to, increasing the development of original, useful perceptions. World War I, taking place in the most formative stage of the cohort's development, furthered the concentration of shared behavioural issues, as mentioned previously. Through a deeper psychoanalysis of the war's impact, a number of exceptional factors are identified to have further contributed to the development of this 'group-fantasy.' Through the application of Freud's concepts of parent-child relations and the inherent impact that one's infant desires and experiences will have on the development of their psyche, the historical indications of these factors are acknowledged, further improving the level of depth and understanding in the work of historians."



Science Extension

OLIVIA CHAFFERS-WELSH

Investigating the relationship between vegetative root mass and soil erosion by water

Abstract: Soil plays a fundamentally important role in three of the key concerns of modern society: food security, water quality and climate change. There are a number of degraded soil conditions currently causing environmental and economic concern, with erosion being significantly prominent. Australia's ancient soils are typically mineral or skeletal soils meaning they contain virtually no, or very low organic content. They, therefore, have developed very little depth, leaving them susceptible to degradation. Water erosion has the potential to cause serve loss of topsoil, reduce crop yields, damage infrastructure, and pollute natural waterways. This investigation gathered quantitative data through a firsthand investigation to determine the correlation between root mass and its impact of soil erosion prevention potential with the use of chickpeas and barely to compare root systems. Both species were subjected to a rain simulation event to collect quantifiable data on erosion profile parameters (sediment and water), and then compared to the dry root mass. It was found that use of vegetative root-mass significantly reduces erosion parameters and that both barely and chickpea samples demonstrated a statistically significant reduction of sediment versus control (no vegetation). While this study does have limitations, the findings still may be of value to the agricultural industry.

JASMINE MULHOLLAND

Old binary systems and their potential to host life

This study focuses on post-Asymptotic Giant Branch (AGB) binaries, which are surrounded by massive discs of dust and gas, known as transition discs, similar to young protoplanetary discs that foster planet formation. The main objective is to investigate the possibility of second-generational planets forming within the transition discs of post-AGB binaries, specifically whether they can exist within these system's habitable zones. To achieve this, a comparative analysis was conducted between young stars that host exoplanets in the habitable zone and all stars hosting exoplanets in general. The goal was to identify the key parameters that catalyses the presence of planets residing within the habitable zone. Additionally, the same parameters from post-AGBs were included in the comparison, and p-values were used to reveal the relationship among the three distributions. Moreover, to gain further insights, models were created to illustrate the size and locations of where the habitable zones lie in post-AGB binaries with transition discs. These models aimed to compare the planet's position relative to the habitable zone, offering insights into their potential habitability.

JASMINE WALTERS

Association of HLA-A*02 allele frequencies with incidence of leukemia in highly developed countries

Leukemias accounted for approximately 2.5% of cancer incidences globally and despite its decreasing global trend, countries ranked highly on the Human Development Index produce high incidences of leukemia. The allelic family of HLA-A*02 is the most prevalent group of the locus in all ethnic populations, being highly polymorphic having a large repertoire of allotypes. Expression of this HLA allele has been found to be associated with cancer, autoimmune and infectious diseases. Thus, understanding the role of the HLA complex within cancer is essential for understanding tumour pathogenesis and clinical outcomes. This study aimed to examine the allele frequency of HLA-A*02 alleles within different highly developed geographic locations on a country-based scale and investigated the significance of relationship between this allele frequency and incidence of leukemia. We extracted and analysed frequency data of the most prevalent HLA-A*02 allele of 47 populations from the Allele Frequency Net Database spanning across 12 countries, all of which were rated very highly developed on the United Nation's Human Development Index. The incidence of leukemia for these populations was extracted from the Global Burden of Disease Study, 2019. This study revealed high frequencies of the most prevalent HLA-A*02 alleles of very high HDI countries and a range of incidences of leukemia, with Germany presenting a notably high incidence. Through correlation analysis, a statistically significant positive correlation between HLA-A*02 allele frequency and the incidence of leukemia in very high HDI countries was revealed. This suggests some association between the variables which should be further explored in future studies.

Society and Culture

NO! YOU DON'T UNDERSTAND THE HIJAB SAMSARA CROWE

The role of the hijab in feminist movements and social control

My Personal Interest Project is a sociological investigation into the complex role of the Hijab in social control and feminist movements. My initial hypothesis is that the Hijab is being controlled by authorial bodies purely within Muslim dominant theocracies, subsequently diminishing the agency of female agency, empowerment, and action. The development of my topic is based off my personal connections to Middle Eastern culture in conjunction with my interest in contemporary protests occurring within Iran as a result of social control.

I have set out to explore narratives regarding the social control of female Muslims from, not limited to, Middle Eastern environments and converging perspectives from western countries. Through my research I have employed numerous methodological styles as a means to understand and acknowledge the wide breadth of voices and opinions within the discourse including a participant observation, personal reflection, questionnaire, and interview.

By comparing Middle Eastern norms to western influenced culture, I am able to establish a cross-cultural narrative throughout my Personal Interest Project. Additionally, my Project will explore the historical influences of western biases and how this constructs Middle Eastern communities and their adoption of democratic values. Through a cross-cultural comparison I will be able to acknowledge the cultural divergence between Western and Muslim communities without the influence of external propaganda.

Excerpts

"...Through headlining inheritably Western beliefs of individualism and democracy, westernisation remains advertised as societal deliverance to what is seen as Eastern oppression. Through western forces assuming the role of 'liberator', the Hijab is subsequently established as a symbolic scapegoat..."

"...the public's western ideas regarding equality within Islam has become significantly misunderstood, resulting in the Hijab being seen as a symbol of oppression to be removed. By means of preaching religious teachings, Islamic feminism aims to challenge the misconceptions that Islam and feminism are incompatible. By promoting a nuanced understanding of Islamic feminism, western persons can recognise the agency and autonomy of Muslim women inclusive of the Hijab."



A SUNBURNT CULTURE ANNABELL DEVLIN

Explore the impact of climate change on Australian Indigenous women and account for its role in cultural and personal identity loss

My Personal Interest Project, *A Sunburnt Culture* investigates the disproportionate effects of climate change on Australian Indigenous women and its impacts on their cultural Identity. My personal interest in feminism and the global urgency of climate change accompanied by the upcoming 'Voice' referendum in Australia makes this topic socially relevant. Despite the alignment with my interests and values, I felt it was personally and ethically essential to further investigate to give Indigenous women a voice on the debate of climate change, given their strong cultural connection to climate changes degraded country.

My central hypothesis is that Australian Indigenous women are disproportionately impacted by climate change. I will be aiming to prove that as direct impact of climate change, Australian Indigenous women are at direct risk of widespread loss of culture and identity.

For my first primary methodology, I decided to complete a structured questionnaire, allowing me to gather multiple perspectives and ideologies, from both Indigenous, and non-Indigenous Australians. My second methodology was an interview with Binowee Bayles, an Australian Indigenous woman, working in corporate Australia. The third methodology included two separate participant observations of panel sessions, held in the Sydney Opera house and in an Indigenous community located in Uluru, NT.

The research expanded my social and cultural literacy, allowing for meaningful cross-cultural conversation, strengthening my connection to this topic and agency toward the future.

Excerpts

".... due to the contemporary government reliance on outdated policies and laws previously built upon racist, and sexist contexts of the past, continuity has been created in social exclusion and racism aimed and targeted toward not only Indigenous people but significantly, Indigenous women.¹² This continuity of laws, refaces views of the past, freely allowing climate change to inadvertently target Indigenous women with higher significance than any other race or gender."

"Firstly, mining degrades the Australian female Indigenous cultural value to fulfill duties on country, through its active prohibition of access to country. Making Indigenous women subsequently unable to maintain crucial cultural and spiritual practices, emplacing physical and cultural barriers between Indigenous women and their cultural identity."



BRINGING BACK MANLY MEN

ANAI FENSOM

An exploration of the rise of androgynous fashion and the potential impacts for wider society

My Personal Interest Project focuses on the androgynous fashion choices of male musicians. More specifically, I will be examining how the androgynous fashion of contemporary celebrities differs from past waves of androgynous dress, the impact of androgynous fashion on society and what the presence of androgynous fashion reflects about society. I have chosen such a focus as I have a particular interest in male musicians that tend to dress more androgynously, such as Harry Styles. Furthermore, I have an interest in how this style impacts and influences not only fans but also wider society.

I hypothesise that androgynous fashion worn by male musicians inspires wider society to adopt androgyny, of which is possible due to the decreasing importance of gender roles in contemporary society. Cross-culturally, I hypothesise that androgynous fashion is becoming more present in American society rather than Australian society.

To further investigate this hypothesis, I have employed the use of primary research methods such as: an interview with Phoebe Nguyen from *Bourgeois +61* which is an Australian androgynous fashion brand, a participant observation at Harry Styles' *Love on Tour* Sydney concert, a content analysis of Harry Styles' outfits, a focus group and questionnaire. Overall, my Personal Interest Project will further develop my social and cultural literacy, as it will significantly raise my awareness and understanding of the continuities and changes in gender, identity and culture throughout the late 20th century and early 21st century.

Excerpts

"This shift in opinion is a natural product of Generation Z, reflective of changing social values. Thus, as Generation Z has aged, and gone through the socialisation process with new and differing social values in regards to gender constructs, there has been a similar growth in the popularity and acceptance of androgynous fashion."

"One of the ultimate aims of androgynous fashion is to encourage a societal acceptance of complete psychological androgyny. In this proposed state, all humans will exist as androgynous from birth, living completely outside of the gender binaries. Philosophers, such as Ann Ferguson, have argued that this is the "ideal for human development" and others pose that androgynous people are "more truly whole, more truly human". Moreover, there have been many arguments made to support a macro level androgynous society such as the forced removal of gender stereotyping and resulting gender-based discrimination."



DUAL FACES OF MODERN NOMADS: NAVIGATING THE IDENTITY OF A COSMOPOLITAN YOUTH

MIA HUTCHINGS

An investigation into the impacts of living in several different cultures during adolescence on a person's Identity

This Personal Interest Project is an investigation into 'third culture kids' (TCKs) and their lifestyles impact on their adolescence and development. I will be assessing the short and long-term effects that this difference in childhood has on one's life. As a TCK myself, I have always been curious about how my own experience compares with other TCKs. Although born in Australia, I lived in both Switzerland and England from the ages of seven to sixteen, thus sparking my interest in the exploration of this topic in order to understand myself and the behaviours and thought patterns of the portion of those in our society who are TCKs. My research question is: How does experiencing several different cultures during adolescence impact a person's identity? The objective of my research is to investigate the long-term effects of this experience in adolescence on a person's adulthood and how different of a path TCKs are being sent on compared to children who grow up in one country (mono-cultural children). I aim to uncover the importance of a 'Home' to the development of a child and if being a TCK positively or negatively contributes to the fundamental needs that humans have. The hypothesis for my research is that the unique experiences that come with being a TCK negatively shape one's personal identity as adults.

Excerpts

"While the lack of connection negatively impacts introverted adolescent children, extroverted persons can benefit by being a TCK in terms of connection. Extroverted children are more able to continuously create new connections as they move from culture to culture. Thus, allowing these TCKs to create connections around the world, leading to producing long-term friendships and a constant feeling of connection into adulthood."

"...95.8% of TCKs either agreed or strongly agreed that being a TCK has made them more open-minded, thus supporting the high probability of this experience being due to TCKs gaining the trait of open-mindedness. This 'open-mindedness' results in empathy towards others and therefore a lack of ethnocentrism. Another reason that TCKs don't judge other cultures in comparison to their own cultures' beliefs could be that they don't necessarily have their own culture by the end of their TCK adolescence. This is supported by the Cross-Cultural Adaptation Theory that the constant acculturation of each culture where time is spent further increases social and cultural literacy as TCKs' identity becomes a part of several cultures."



THROUGH THE CULTURAL LOOKING GLASS RUBY KLAMMER

Changing perceptions of cultural identity in immigrant families

My Personal Interest Project is an investigation into the effects of assimilation on immigrant's cultural identity, exploring this through an intergenerational lens, considering how factors such as multiculturalism have impacted manifestations of cultural identity. This area of inquiry was chosen as it resonated with my personal experience with intergenerational culture loss, relating to my identity as a third-generation Chinese and German immigrant. I wished to discover whether other later generation immigrants felt the same grief over cultural disconnect, questioning why culture loss has occurred.

I've hypothesised that first generation immigrants will have had a greater emphasis on assimilation than later generations, possibly disregarding their heritage culture in hopes of conforming with the host, leading to culture loss throughout generations. Multiculturalism will change this view, causing immigrants to attempt to achieve a balance between their heritage and host cultural identity. Consequently, multiculturalism in addition to previous culture loss will inspire later generation immigrants to reconnect to their heritage, exchanging earlier immigrant's pressure to assimilate with a pressure to reconnect, with this forming a focus of continuity and change for my Personal Interest Project.

My Personal Interest Project examines intergenerational immigrants' relationship to cultural identity. It will assist me in understanding external and internal factors affecting the maintenance and transference of culture within immigrant families and subsequently, one's cultural identity on micro and meso levels.

Excerpts

"Hence, later generation immigrants, specifically those growing up within the 21st Century, face new issues with their cultural identity. Increased multiculturalism and globalisation have led to a more socially and culturally literate society, encouraging later generation immigrants to express their heritage culture and reconnect. These immigrants feel the ongoing effects of their previous immigrant relatives' involuntary choice to assimilate within the host, aiming to reconcile and balance their two identities: their host and heritage culture identity."

"...encouragement to celebrate one's heritage culture has influenced later generation immigrants and their yearning to connect with their heritage culture within their identity. Due to earlier assimilation, connection to heritage has been lost intergenerationally. Subsequently, as later generations are surrounded by an accepting society composed of differing cultures, the yearning to reconnect with their heritage culture is strong..."



THE LOST AND FOUND ALESSIA MARROCCO

A contemporary investigation into the role of extreme religious movements in the lives of adherents

My Personal Interest Project explores the influence of extreme religious movements on individuals. I have chosen this area of enquiry as I have long been interested in why people join extreme religious movements. I selected The Church of Jesus Christ of Latter-day Saints, otherwise known as Mormonism, as growing up I have been exposed to a lot of negative information through the media and I was interested to discover if Mormonism could provide any positive contributions to adherents' lives.

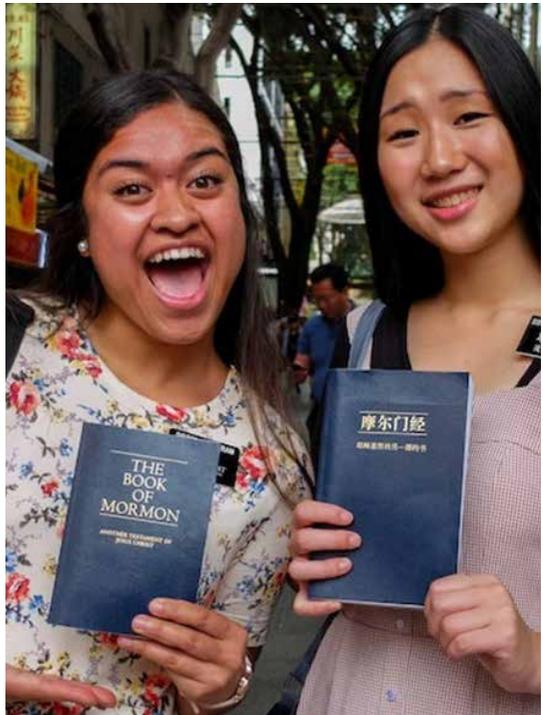
My central hypothesis is that extreme religious movements have a substantial impact on individual identity with differing impacts for men and women. Through this research, I am hoping to find any positive outcomes of being involved with extreme religious movements, with a particular focus on identity. In turn, I am hoping to further my knowledge and understanding why people join these movements.

My Personal Interest Project focuses on a gender based cross-cultural component. I will be comparing men and women's interactions with extreme religious movements. Specifically, I will establish how each gender is treated by and responds to the Latter-day Saints church. This cross-cultural perspective presents me with the experiences of both men and women, limiting my own bias as a woman. Further, it has encouraged me to empathise with Mormons, specifically Mormon women.

Excerpts

"Furthermore, extreme religious movements create a standardised identity through shared culture and beliefs which promotes social cohesion and control at a meso level. Emile Durkheim supported this through the social theory of Functionalism. Functionalism breaks up society into its parts that allow it to function and retain stability. Durkheim specifically elaborated on the importance of faith systems in their ability to reinforce social unity and stability. He decided religion is an important factor of socialisation as it gives people a common set of beliefs and morals."

"If people stray from these beliefs, they risk becoming an outcast. It is incredibly common for extreme religious movements to shun people for this reason. Their shared worldview creates a group identity which in turn can cause de-individualisation. The collective nature of these religious movements mean that persons may begin to lose their individual thoughts and feelings."



An investigation into the effectiveness of modern feminism

My Personal Interest Project investigates the notion of flawed female empowerment as a result of capitalistic structures within society, and its impact on the effectiveness of modern feminism. As a young girl within the context of a pervasive mainstream contemporary feminism, the social pressure within my micro world to identify myself as a feminist is acute. This prompted my critical analysis of the movement to draw conclusions about my macro social and cultural world and therefore develop a social identity. I have hypothesised that modern feminism, within the institutionalised framework of capitalism, has failed to effect an adequate amount of attitudinal change for it to be considered effective, which calls for a reevaluation of our methods in the pursuit of gender equality. This supposition facilitated my exploration of the shortcomings of an institutional approach to promote change and gender equality and advocacy for the significance of an ideological and attitudinal focus.

I was able to obtain both qualitative and quantitative research through a questionnaire that gathered responses from 100 participants. I administered an interview with leading commentator on women and the workplace, author and journalist, Catherine Fox which provided valuable qualitative elaboration and a highly credible perspective on the feminist movement. I also conducted a statistical analysis that revealed data regarding gender change in institutional and ideological spheres of society, enabling a reliable contrast of the impact of the intersection of feminism and capitalism, which is crucial in discussing my hypothesis.

Excerpts

“...as a result of capitalism and feminisms intersection, the modern understanding of female empowerment is shaped by a neoliberalist paradigm that champions individual agency as a means of liberation but hinders the capacity for true gender equality. The notion of empowerment has been skewed to align with the market-orientated structures of our society as it recognises the economic profitability of female inclusion in the workforce, but detracts their wellbeing. Women are overburdened managing work with their socialised domestic responsibilities, or on the other hand they are able to rise the corporate ladder and seek economic and social advancement.

“... oppressive structures can be disrupted through knowledge and action to foster understanding. This aligns with the work of radical educational reformist Paulo Freire, who identified that ideological change can be achieved through education. Freire established the concept of ‘Consciousness Raising’ which the application of education to foster a critical consciousness that in turn has the capacity to change social and political inequalities.”



THE PARADOX OF REBELLIOUS CONFORMITY

CHARLOTTE MCPHEE

Examining mob mentality within riot groups

My Personal Interest Project centres around an investigation into the mob mentality prevalent within riot groups. This Project allows me to explore my interest in the sociological implications of crowd behaviour and the impact the collective has on individual critical thinking. I wanted my topic to emphasise a sociological purpose rather than delve into a highly political topic. Moreover, this topic intrigued me due to the recent surge of social activity surrounding protests and riots.

My central hypothesis is that extremist ideas are the driving force behind mob mentality, leading to a culture of violence. My chapters dissect the three main points of this hypothesis, synthesising how mob mentality is formed in addition to how it is employed to demonstrate power against authority. This links particularly to the concepts within the conformity syllabus: persons, environment, power, identity, deindividuation, and social cohesion.

My investigation includes a cross-cultural comparison between America and Australia to assess the impact the environment has on the outcome of the events. In particular, this study looked at the Capitol Riots in America and the Cronulla Riots in Australia to develop specific and detailed information. This expanded my understanding beyond my knowledge of Australia to a country outside of my experience, providing a unique perspective. It also allowed me to identify how environmental implications cause certain behaviours across both contexts, diminishing any possible judgement towards contributing individuals, strengthening my social and cultural literacy.

Excerpts

“This supports the understanding that while these extremist ideas are the source of the mentality, it is able to spread to those less subscribed to the beliefs. These crowds provide an ‘echo chamber’, where the only opinions that are presented support the radical ideas, they spread quickly in the physically close setting. Those on the day who are less connected to the cause may become engulfed with the amplification of radical values. Moreover, a person is more receptive to these ideas due to the emotional atmosphere created through surrounding crowds’ commitment to the cause.”

“...within Australia, public perceptions are that violence is increasing. However, police reports since the early 1990’s indicate mixed results. Truthfully, the violent landscape of Australia remains more or less consistent with what it was thirty years ago, suggesting a continuity within violent culture associated with mob mentality. This culture, directly proportional to the level of mob mentality as discussed, represents the continuity of mob mentality and its implications within Australia, but not necessarily that violence continuous after the event.”



50 SHADES DARKER STILL

ZOE MILLER

An exploration into the influencing factors and impacts of romanticising toxic relationships in romance books on adolescent girls

My Personal Interest Project explores the impacts of the portrayal of toxic relationships in romance novels on adolescent girls. The reason I chose this topic is because I truly believe it to be a prevalent issue, minimally acknowledged in society for its problematic nature. Furthermore, as I am an adolescent reader, I was initially oblivious to the impact of the content in these novels and over years realised the harmful and powerful way novels have shaped my perceptions of real relationships. Through research I recognised a lack of conversation about the changing dangerous nature of romance novels and the lack of acknowledgement on their impacts.

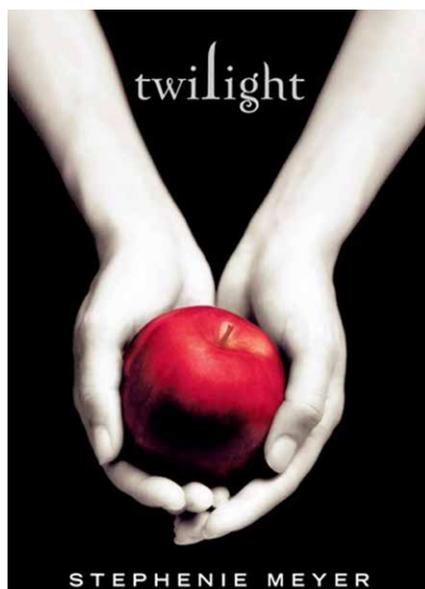
I've hypothesised that there are problematic consequences associated with the portrayal of toxic relationships in romance novels for adolescents who consume them, which has led to the normalising and recreation of these behaviours. I am setting out to explore why increasingly toxic romances are featured, how these lead to the normalisation and recreation of toxic relationships and the possible future directions of these impactful portrayals.

Within the nature of my Personal Interest Project and exploring adolescents, it was important to cross-culturally contrast this with the experiences of Generation X/Y women who read and interpret the novels differently. This enables me to identify the alternate ways readers can process anti-social behaviours in novels, presenting myself with a view different to my own. Further, My Personal Interest Project seeks to address the overall continuity of romance novels and their subsequent conventions and tropes, however, addressing the change in narrative direction from cliché 'rom com' tropes to abusive, toxic relationships that are substantially 'darker' in tone.

Excerpts

"Markedly, the initial warning signs of a toxic relationship are the ones being heavily romanticised, including jealousy, obsession, power imbalances and controlling behaviour...This creates extra difficulty for adolescents when navigating micro world relationships as warning signs are accepted, expected and presented as ideal. Thus, both the continuity and change of romance tropes has allowed for the cycle of romance books to reinvent and reinforce the messages they produce, contributing significantly to the normalisation and recreation of toxic behaviours."

"It can be argued that while romance distorts reality, it continues to enforce the patriarchal constructs and traditional gender roles. While some female protagonists have adapted to change in feminist ideology by becoming more autonomous, as pushed for by older generations, men are still portrayed the same, if not, more appraised in their status.



SHAPING THE BALLOT BOX

JULIA OBER

An investigation into the influence of a society's media pluralism on how citizens exercise their micro power

This Personal Interest Project aims to improve my understanding of the power held by the media in a democratic society and through this, comprehend the extent to which media pluralism influences the way citizens comprehend and engage with political events. More particularly, investigating Australia's high media concentration and how this may impact the way in which individuals choose to exercise their micro power through voting in elections.

As an agent of socialisation, the media holds the power to influence the viewpoints of persons and their views on society. As such, a media landscape with low plurality occupies an exacerbation of this power, as individuals have a constant interaction with certain viewpoints. Hence, the hypothesis of my investigation is that high media concentration has negative impacts on the authenticity of votership whereby persons do not express their true views, rather that of the media company they interact with the most.

My Personal Interest Project investigation incorporates a cross cultural component comparing the media landscape in Germany to that in Australia. Through examining the similarities and differences between societies with contrasting levels of media plurality by way of both primary and secondary research, it will present me with a new view of the media and the inherently positive influence it has as well.

Excerpts

"The media's portrayal of social issues has a significant influence on how citizens think, what they attribute responsibility to and their preferences for particular policies in response to social issues. Despite what may be perceived as their longstanding social responsibility, media companies may put forth ideas that increase their profits rather than benefit society, decreasing social progress."

"...this power can have a great impact on the direction of political debate, as the concerns of citizens are the primary topic of interest in the lead up to an election. Parties try to respond to the preferences of the community and make subsequent policy promises in order to secure votes through the use of the media. This leads to a false sense of gratification as the individual's micro power is manipulated to serve the interests of corporate media owners."



“GOOD ON YA, MUM!”

CHARLOTTE REYNOLDS

What impact does advertisements' portrayal of mothers have on social expectations of womanhood and maternal wellbeing?

My Personal Interest Project is about the impact that the portrayal of mothers in advertising has on widespread society's understanding of motherhood as a concept, and thus the reaffirmation of gender stereotypes in modern contexts. These expectations, applied to mothers within their macro environments, are corroborated with the existing pressure faced by women. I was personally intrigued by contemporary concepts of maternalism in a post-second wave society, shifting over time, and how patriarchal standards have contributed greatly to the definition of motherhood and the expectations inherent within womanhood. Throughout my research, I became further interested in how society's understanding of mothers has changed superficially despite the underlying maintenance of traditional gender stereotypes. I decided to combine this with an analysis of the power of advertising – both traditional and social media forms through which ideas are ingrained into a wide audience.

Through my cross-cultural comparison of Indian and Australian depictions of motherhood and its impact on their respective societies, I will be able to understand the resonances and discrepancies within both. My central hypothesis is that concepts of motherhood have indubitably changed over time, particularly in Australia as the role of women has been largely redefined in Western culture. I expect that the increase in female agency and empowerment throughout society has reduced the pressure of motherhood significantly, allowing women a lot more freedom in their parenting choices and this will be largely reflected in advertising.

Excerpts

“Despite the change in representation, modern advertising does maintain a negative impact on the wellbeing of many mothers. Another aspect of the maternal bifurcation of consciousness is the resounding impact that it has on the rest of the meso level – those who are not mothers (this is not just limited to women). There is a distinct disconnection between the lived experiences of women and the way that they have been manipulated in the public sphere...”

“The clear anticipation of mothers as inherently selfless and nurturing ensures that many women struggle when their real-life, modern experience doesn't correlate with the idealised reference to “contented suburban domesticity” that advertisements constantly promote. Catalysing this guilt is a primary objective of Australian and Indian advertisers in their attempt to inspire further consumption in their target audience (mothers), using manipulative strategies to sell more products to women motivated by Mother Guilt.”



MAKE AMERICA SAFE AGAIN SCARLETT ROWLAND-SMITH

Understanding the psychology behind gun control – Investigating connections and attitudes accounting for resistance to change

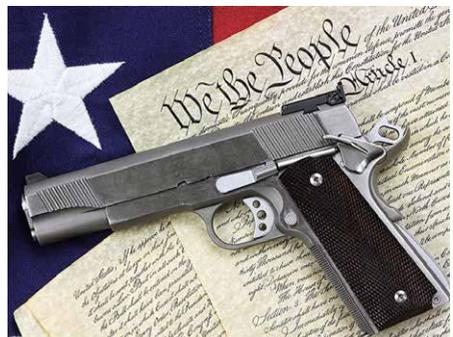
My Personal Interest Project is to investigate the societal importance of firearms, accounting for issues such as individual rights and psychological factors that shape the pro-gun behaviour of the American population. The division in the country is bewildering, and I want to know why they cannot come to an agreement to better their nation. This project includes a cross-cultural component with Australia, and our own history of gun control and laws after the Port Arthur Massacre. For my Personal Interest Project, the methodologies that I used include a questionnaire and interviews. The questionnaire that was sent to both the American and Australian public, to gain aspects from both citizens for a cross cultural aspect. I organised an interview with a pro-gun Republican, a university professor, who studies the psychological reasoning behind the importance of the possession of firearms within the American people, and a survivor of the Las Vegas Shooting in 2017. I decided for three interviews to gain perspectives from all views of the gun problem in the United States, the pro-gun perspective, the perspective rejecting guns and the people who have experienced these attacks.

My hypothesis for this project will be that the American people are too rejective of gun control for anything to significantly change. I believe they are too safe with their firearms, as it brings them a sense of comfort knowing they have an automatic level of protection. I think that the Government do not currently have the power to make crucial decisions for practical change in the 21st century, especially in the world we live in today, where the majority of people do not agree conforming to policies, using Government policies as an example.

Excerpts

“US surveys dating back to the 1990s reveal that the most frequent reason for gun ownership, more specifically handgun ownership is self-protection. Likewise, it has also shown the personal decision to obtain a firearm is heavily motivated by past victimisation and/or the potential of future victimisation. Understanding why people want to own a gun should be prioritised to better regulate them.”

“Once an act of gun violence takes place, it usually accumulates compelling widespread attention from social media, increasing the public awareness on the issue. The substantial coverage of the matter triggers a phenomenon in the vicious cycle which is known as “contagion” where other persons who are likewise disturbed and may be seeking notoriety through committing similar acts. The media’s depiction of the occurrence may contribute to this vicious cycle by glamorising or amplifying the event.”



OFF THE FIELD GEORGIA SHARP

An investigation into the consistent acts of violence against women committed by NFL players and accounting for how it shapes public perception.

My Personal Interest Project is an investigation into the consistent acts of 'Violence against women' (VAW) committed by National Football League (USA) players, accounting for how it shapes public perception. I have hypothesised there is a lack of public empathy due to the ongoing cyclical nature of these cases, resulting in a lack of institutional and social action. Through my Personal Interest Project I plan to investigate the ongoing issue of VAW, through exploring numerous aspects, including the media's representation, idolisation of athletes, superiority, toxic masculinity, and educational resources in shaping public perception towards this issue.

My interest in this topic has stemmed from my passion towards the issue as well as growing up surrounded by masculine sports. Specifically, I am interested in the lack of justice towards the victim, and how these cases shape public perception. At a micro level, I was interested in uncovering the individual influence these cases have on shaping public perception, numerous factors including the media, institutions and education, which have shaped my chapters.

I conducted a content analysis analysing 15 media articles, gauging an understanding into the media's representation of the charges against 'Deshaun Watson' and the associated public response. This was cemented through my interview with relevant academic professor Jacquelyn Dee Mosely, to gain insight into the nature of punishments placed by institutions when players are committed of VAW and how these circumstances implicate public perception. Given the similarity between the sports, I have chosen to examine the Australian NRL as a cross-cultural comparison and as such I conducted a focus group consisting of males between 18-20 who have strong interest in both sports.

Excerpts

"It can be concluded that when individuals admire professional athletes, they excuse their acts of VAW because of their high interest in a player's athletic accomplishments. Society is therefore unable to separate the game from its players, subconsciously forming opinions based on the idea that accomplishments outweighs antisocial behaviour."

"More than two dozen women accused Watson of sexual misconduct, yet he was only faced with an 11-game suspension. Conversely, Jarryd Hayne was charged with two counts of VAW and charged with two counts of sexual misconduct, will be receiving over four years jail time. Thus, revealing a different value system presented in Australia, also proven through public opinion where responses towards Jarryd Hayne have been more negative compared to Deshaun Watson..."



BLOOD STAINED ANGEL

LIBBY TOMKINSON

An exploration into the portrayal of violent women in film which dismantles entrenched gender norms and advocates for diverse representations of women, ultimately promoting female agency

My Personal Interest Project investigates the portrayals of violent women in western film and subsequently engages in critical discourse to decipher the impact of diverse representations that challenge pre-existing gender norms and stereotypes. I have hypothesised that the predomination of violent female characters in film prompts the viewer to extract meaning and internalise values into their private sphere, which is in itself influenced by sexism, misogyny, and patriarchal values. However, the dichotomy of intrinsic female cruelty and pervasive nurturing expectations limits a woman's scope for personal fulfillment in a society that persistently attempts to control them.

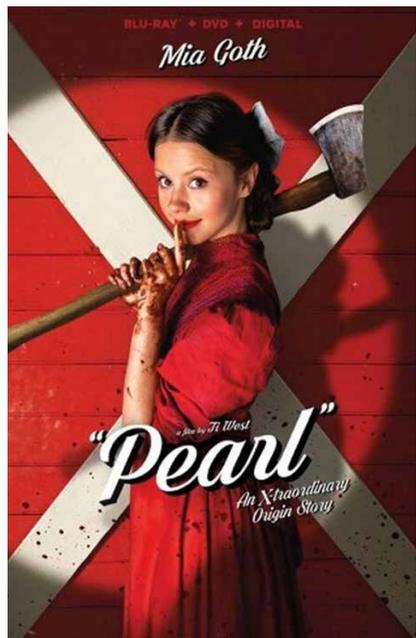
I decided to unpack this idea further as I have always had an appreciation for film, and as I have matured, developed a distinct interest in horror films especially due to the notable elements of continuity and change which are unveiled through contextual adaptations as a response to changing social values.

Through my own experiences as a young woman in a patriarchal culture, I feel impassioned to exacerbate the consequences of accepting misogynistic narratives which disempower women. I examine the tokenistic representations of violent women in horror film, as well as appreciating the way in which cinema can acknowledge that rage and consequential violence is an innate human response to danger, and women are not exempt from this. In doing so, cinema revises limitations placed on women initiated by a patriarchal culture in which men are 'allowed' to demonstrate violence, and it is unfathomable that women do so.

Excerpts

"Furthermore, the notion that violence comes naturally to men and not women is a culturally entrenched belief which has permeated society throughout history. This reinforcement of gender stereotypes strengthens the view that women are passive and nurturing, thus obstructing them from being seen as capable of possessing extreme emotion – ultimately denying women of their humanity and stripping them of their agency. When a woman responds with violence in film, they are often labelled 'hysterical' or 'crazy' which champions masculine domination and depowers women by silencing them..."

"...the treatment of the female body reveals a deep-rooted sense of masculine superiority in which a woman's body is reduced to being an object of male desire: "spectacles constructed to sexually stimulate the spectator." The assumed 'Male Gaze,' first proposed by Laura Mulvey, suggests a sexualised way of looking at the female body which empowers the heterosexual man but objectifies the woman. This strips the woman of her humanity and neglects to explore the nuances of her own feelings, thoughts, and sexual drives..."



Special thanks to:

The teachers, staff, parents and friends of our Year 12 students,
thank you for supporting them through this process.



Brigidine College St Ives

325 Mona Vale Road
St Ives 2075 New South Wales

+61 2 9988 6200 | office@brigidine.nsw.edu.au

ABN: 15 085 694 695

BRIGIDINE.NSW.EDU.AU