

BRIGIDINE ST IVES



Brigidine College St Ives
2024 HSC Showcase



Brigidine College
St Ives

HSC Showcase

2024

Showcasing the HSC practical submissions in Visual Arts,
Textiles and Design, English Extension 2, History Extension,
Science Extension and Society and Culture.



Welcome to the 2024 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, 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



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Aleisha Ford

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Mandy Loomes

Cover Artwork:
Checkmate, Drawing by
Milda Magyle

Inside Cover (right):
Le Camelia de Chanel, Apparel
by Sophie Lowry

Inside Back Cover:
A Study of Flowers, Collection of
Works by Sienna Achdjian

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Visual Arts



A STUDY OF FLOWERS

SIENNA ACHDJIAN

Collection of Works

My Body of Work represents what I have learnt in Visual Arts and what I intend to do when I leave school. The idea of flowers came from images I saw in advertisements for the brands Camilla and Zimmerman. I enjoyed working with watercolour to paint the hibiscus in the main work as I had only used watercolour on a small scale previously, but I enjoyed what I could explore with this. I wanted to use some textiles in my work, such as sewing flowers, as I intend to pursue a career in this area when I finish school.

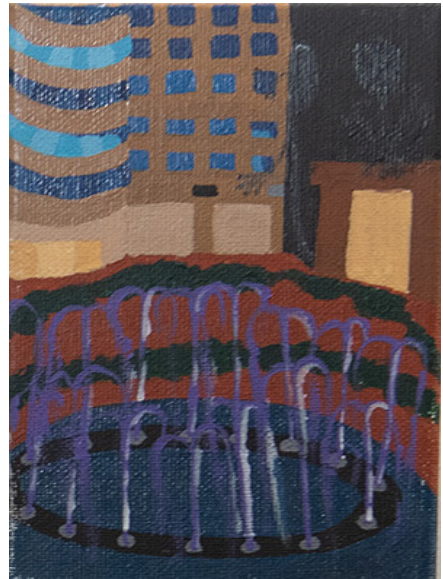
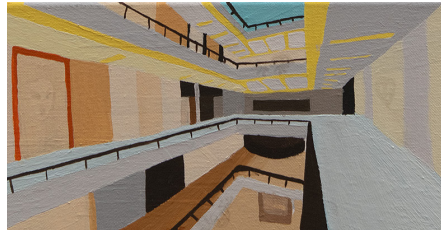


FROM NIGHTMARES TO MEMORIES

DHATRI ADLA

Painting

My Body of Work, *From Nightmares to Memories*, seeks to show the distortion of memories through time and the permanence of childhood experiences on a person. I have painted places from my childhood in the style of liminal spaces - empty or abandoned places that appear eerie and often surreal - and drew monsters lurking in each of the paintings in UV ink so they can only be seen using a blacklight torch. The subtle concepts of nightmares and a dream-like setting reflect the hyperactive imaginations of childhood that seem inextricable with reality. With time, the creatures and phenomena that seem so big and scary are often forgotten and unseen, though they still lurk, much like childhood experiences.

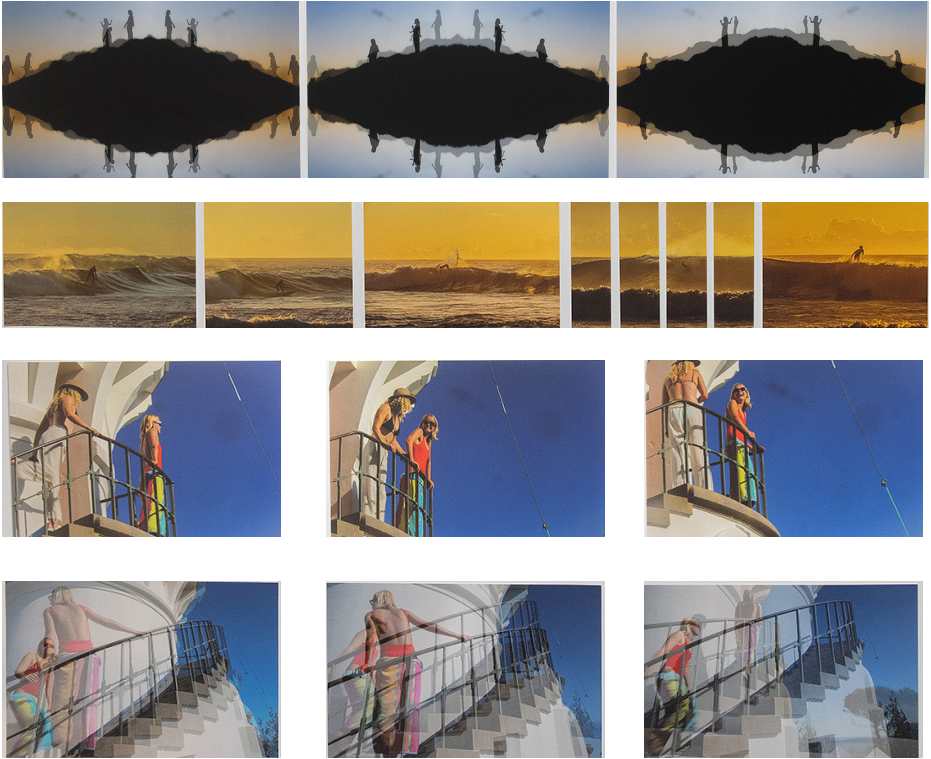




UNWANTED GALLERY JOSCELYN CAMPBELL Painting

My interest in street art led me to develop my Body of Work, *Unwanted Gallery*. The idea was born from frustration, constantly seeing street art regarded as vandalism, dirty or unimportant. My body of work highlights the connection between people and street art; street art creates community and beauty in urban greyness and a voice of the people separate from commercial marketing. I intend to make the viewer notice art outside a traditional art gallery. Art is everywhere if you look for it. I took inspiration from the artist Jean-Michel Basquiat concerning his SAMO tag that combined poetry and tagging. My body of work serves the audience as an invitation to acknowledge the art you walk past daily: all forms of human expression, from a little tag or sticker to a mural. Unwanted and disregarded, but they are still art.





COASTAL REVERIE

MARNIE HILTON

Photomedia

My Body of Work presents a candid and sincere look into how life experiences become memories whilst embodying the concept of sonder, the realisation that each random passerby, even strangers, is living a life as vivid and complex as our own and that each person has their own experiences, feelings and perspectives, highlighting the depth of human experience all around us. These photographs were taken along the coastline of NSW, where I have explored and grown up my entire life. Through this collection of images, I have explored various techniques, including experimenting with slow shutter speed and layering images to convey the idea of time passing. The beach has always been a place of comfort for me, where I have reflected on the most joyful and sorrowful moments of my life. Through my photographs, I aim to invite viewers to contemplate the ephemeral beauty of their own experiences, recognising that while their memories fade with them, the beach and coastal environment will continue to exist and offer solace and a sense of shared belonging to future generations.



ECHOES OF YOUTH

GABRIELLE HOPPING

Photomedia

My artwork, *Echoes of Youth*, aims to explore the universal nature of teenage life through the lens of nostalgia. This is expressed by comparing my father's teenage life and my own and the celebration of individual photos. This allows the audience to observe the similarities in the portrayal of youth and immerse themselves in reminiscence. I aim to provoke nostalgia by underlining the timeless experiences shared across generations. Drawing from my love of looking at my parents' old photographs and the unique medium of film, I create a narrative that bridges past and present, inviting viewers to reflect on their youthful memories and the enduring essence of adolescence.



THE OBJECTS WE KEEP EMMA JOHNSTON Collection of Works

My Body of Work explores childhood objects' nostalgic and sentimental value, questioning why we hold onto these seemingly insignificant items. I aim to uncover the deeply personal significance of these tangible objects, inviting viewers to reflect on their memories. I was inspired by Kathy Hildebrandt's approach to capturing the nostalgia and innocence of childhood through her still-life collections of childhood toys. My work features realistic paintings of the objects I own today and a still-life collection with a lit candle, representing the enduring vibrancy of childhood. This contrasts with the monochromatic graphite drawings, symbolising the fading of memories over time.





ERNIE AND BARTHOLOMEW

BRONTE LLYOD

Collection of Works

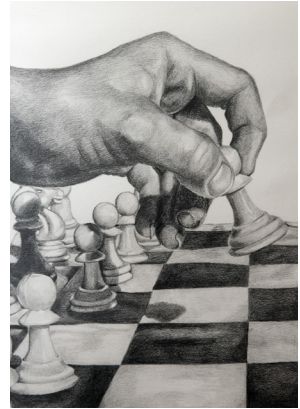
My Body of Work consists of drawings, ceramics and paintings. They are my animals: Ernie, the dog and Bartholomew, the cat. My pets are very special to me, and I wanted to capture them both doing the things they like to do. I enjoyed colouring with the Prisma pencils as they had an artistic effect on my drawings. My ceramics were relief sculptures that were quite modernistic, which made them unique. The paintings explore my pet's personality, and I painted them in contrasting colours with my drawings. These artworks will always serve as a special reminder of what my pets mean to me.



CHECKMATE MILDA MAGYLE

Drawing

My Body of Work, *Checkmate*, explores the prevalent themes of power and hierarchy within society, emphasising the inherent ripple effect that one's actions have on the lives of others. I seek to use the logical iconography of chess pieces to represent strategic decisions that occur daily within society while also establishing the hierarchy between pieces as a mirror to social structures in our world. Within my triptych of drawings, I intend to highlight different stages of manipulating resources, showcasing their impact through the rippled texture of chess mats. When paired with the extensions of my smaller case studies and sculptural elements, the pieces unite to present the culmination of such strategy through the finality of a checkmate.





LOVE BEYOND ENDINGS

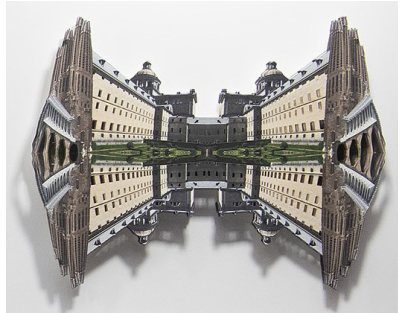
LUCY MANIAS

Drawing

My Body of Work is inspired by my parents' divorce. The central concept of their separation serves as a poignant reminder of the fragility of human connections captured through landscapes of their time spent together while acknowledging their bond and growth along my artistic journey. I show aspects of separation by balancing the fading of edges and cutouts of different images to symbolise the memories growing faint as their narrative fades while upholding a timeless connection today through complete images. The drawing medium allowed me to communicate soft moments of scenery and film, with pencils conveying a sense of realism and depth.

ARCHITECT OF THE SUBCONSCIOUS
NICOLE STEINER
Photomedia

My mind creates mirages of landscapes shaped by dreams and memories inside my mind. *Architect of the Subconscious* explores surreal architectural structures and buildings moulded by the subconscious rather than confined within the laws of physics. The dream-like state invites viewers to reflect upon their interpretations of architecture and the mazes within their subconscious, highlighting the power of the mind to reinterpret and reshape the urban environments around the world. This artwork intends to reveal a new appreciation for architecture and represent the limitless capabilities of the mind and the manifestations of the world around us.



FREE AS FATE

MIA PERRY

Collection of Works

The complexities within the debate of the philosophical concepts of free will and determinism are represented through my Body of Work. By contrasting these concepts, I intend to connect viewers to their own personal experiences and interpretations of these ideas. The possibilities of viewpoints in between are suggested through my time-based component, confronting viewers with many perspectives of a stoic yet assertive figure. The positioning of this figure and the contrast of blues and yellows symbolise a diversity of perspectives, yet the figure remains the same. Under the surface, this represents heightened philosophical thought and questioning, which typically are not talked about in day-to-day life.





THE ROAR FOR FREEDOM

LIVIA PANNACI

Painting

My Body of Work explores the vulnerability of lions in captivity, either within the confines of a zoo or where they are purposely bred for hunting. I chose this because lions have been my favourite animal since I was young. It is estimated that there are only 23,000 lions left in the wild, which is 43% less than 100 years ago. I honestly don't understand why someone would want to kill such a beautiful and majestic creature. I've always felt like I have a special connection to lions, maybe because I'm a Leo! I volunteer at my local zoo, where I have the privilege of closely observing the lion pride. I value the conservation work the zoo supports; however, I firmly believe that lions should be free. I developed this belief after travelling to Africa in 2019 when I saw them living their best life in their natural habitat.



DISTORTED HARMONY GRACE SMITH

Painting

Distorted Harmony explores the vibrant intersection of nature and distortion through abstract floral forms. Each painting is a composition of colour and shape that expresses the evolution of simplicity into complexity. The initial simplicity of referencing flowers serves as a base for the dynamic interplay of line, colour and form to reflect the natural progression of nature. The relationship between this notion and the power of colour emphasises the natural world's diverse, beautiful and bold depth. By layering colours and creating intricate linework, I aim to show how even the simplest forms of flora can evolve into something profoundly complex and beautiful.



Textiles and Design



SOUL OF THE ROSE

MARINÉ BOTHA

Apparel

Having studied the artistic and literature movement of Romanticism, I was inspired by the floral essence and femininity which I incorporated into a jumpsuit intended to be worn to a high tea event or gala days. Further inspiration was taken from the strong silhouettes and lines of Ermanno Scervino's designs and I've created a structured bodice with boning as well as a heart shaped neckline to enhance the femininity of the jumpsuit. Ermanno Scervino is well-known for the intricate details of embroidery which I have included along the pockets of the jumpsuit, replicating the Romantic Eras design for embroidery as well. The ruffle around the neckline is designed to imitate the shape of a flower and is hemmed with lace to add an extra elegant accent that is also seen in Ermanno Scervino's designs. The creative artwork on the bodice was created using needle felted wool roving on the Panama suiting fabric. I was inspired by the Romantic artwork, 'The Soul of the Rose', and it is intended to make the wearer feel as if they are wearing a piece of art. Additional embellishments are incorporated throughout the jumpsuit such as the pearl edging around the heart-shaped cut out on the back and piping down the side-front of jumpsuit to elongate the body. The entire jumpsuit is lined with a polyester/acetate lining with a floral pattern that's been printed on it using sublimation printing.





MILLEFLEUR UNICORN
ADELE CLARSEN
Apparel

My Major Textiles Project is heavily inspired by the late 15th century tapestry, "Unicorn in Captivity" the last of the Unicorn Tapestries. The millefleur pattern surrounding the mystical creature was the main inspiration for my coat, with the variety of different florals being showcased on the navy wool fabric. I was also inspired by the traditional Chinese men's garment called the Tang Zhuang. This is reflected in the collar and the use of frog closures. Similarly, I was inspired by the contemporary designs of Burel Factory, particularly their stitch called Favos with is seen on the skirt's pleats. To enhance both my innovative and creative design, I have modified both the pattern of the coat and the skirt to make a unique outfit which has a unique silhouette with exaggerated hips and Favos pleats. Furthermore, I have printed my own fabric for the lining of the coat using sublimation printing to show the "Unicorn in captivity" tapestry. I was strongly focused on decorative techniques, as seen through the detailed hand embroidery and beading floral designs. My garments are intended to be worn to a formal event such as a red-carpet event.





CONTEMPORARY POWER SUIT GABRIELLE HOPPING Apparel

My Major Textile Project is a workwear set consisting of a pleated mini skirt and blazer. This set is heavily inspired by Christian Dior's New Look Era and contemporary designer Dion Lee. Drawing from the New Look Era, my project emphasizes a structured silhouette and cinched waist reminiscent of Dior's 'Bar Suit'. My blazer consists of a notched collar and self-covered buttons, while the pleats on the skirt add shape and volume. Both pieces are made from a wool blend dark navy pinstripe inspired from the muted tones of the era. The fabric ensures durability and a professional appearance. My blazer features Dion Lee's innovative cut-outs added to the side of the blazer giving a contemporary touch to traditional workwear which takes it from the office to event wear. This design choice aims to enhance the visual appeal but also exhibits Lee's architectural influences and intricate pattern cutting. My project aims to create a contemporary workwear ensemble which balances professional attire with bold, feminine touches embodying the spirit of Dior's New Look Era and Dion Lee's creativity.





LE CAMÉLIA DE CHANEL
SOPHIE LOWRY
 Costume

My Major Textile Project has been designed as evening-wear apparel. Inspired by Chanel's 1988 and 1993 Ready-to-wear collections, this design emulates Karl Lagerfeld's contemporary interpretation of Coco Chanel's elegantly casual and sophisticated sartorial concept. My tailored jacket features clean-lines and menswear-inspired silhouettes to create a simplistic aesthetic that reflects Chanel's rejection of ornate fashion. My dress worn underneath the jacket features a graceful empire waistline and sophisticated pleating to construct a classic aesthetic that celebrates modern femininity. Contemporary textile artist Ana Teresa Barboza influenced the decorative techniques upon the waistband of my dress. I use hand-embroidery and yarn art to represent Chanel's ever-growing empire that derives from a single Camellia flower. The significance of the Camellia is harmoniously emphasised through sublimation printing which is applied to the lining of my jacket. My jacket is constructed from white viscose gabardine with satin lining. The dress in made from a black and white cotton/spandex sateen with an Ivory satin as it's lining.





SHEER ELEGANCE
SUMMER TODD
 Apparel

My Major Textile Project is a contemporary style garment intertwined with a historical undergarment. It consists of a sheer overdress with a corset bodysuit. I have been inspired by the variety of extravagant garments worn at the Met Gala and designer brands such as Givenchy. The outfit can be worn to various occasions such as at a Ball, cocktail party or a dressy evening event. The bodysuit is made from white deluxe satin with boning and is decorated by navy-blue machine embroidery along the seams. The structured corset bodysuit helps define the figure. Over the top of the bodysuit is a baby blue sheer organza dress made using French seams, rolled hems, bound and binding edges, and pearl beading. The corset bodysuit which displays the silhouette of the body underneath the sheer overdress is a contemporary celebration of femininity and extravagance.



ALICE'S TEATIME COUTURE
POPPY WILSON
 Costume

My Major Textiles Project is a costume for Alice at the Mad Hatters Tea Party, in Henry Saville's 1886 *Alice in Wonderland Musical*. I have incorporated inspiration from both the 16th century and hippie culture, whose fashion ideals are at opposite ends of the design spectrum. By combining these, my costume will have the desirable crazy and chaotic feel, just as the storyline and plot of the musical. The 16th century is known for the introduction of the corset, inspiring this garment in my costume, as well as the expression of prosperity through fabrics, leading to my highly decorated garments. The 1970s Hippie culture rejected conventional norms and embraced individualism and freedom, with the nonconformist personalities and clothing seen in *Alice in Wonderland*. I was inspired by the outlandish, and loose-fitting clothing for the pants of my costume, creating gingham bloomers with frills. Finally, I made embroidered fingerless gloves as an accessory to tie the costume in together and reflect more of the plot and scenery of the wonderland through the costume.



English Extension 2

THE (LAST) CREATION STORY

ROSEANNA HUANG

Short Fiction

Synopsis

The (Last) Creation Story is a speculative piece of short fiction which explores how human relationships respond to a future that embraces the assimilation of AI with flesh. A tapestry woven from posthumanist and transhumanist thinking, and raw emotion, my Major Work presents multiple voices threaded together before the face of what is potentially the last God to exist. Four characters feature in my story: Qu, a tech 'prophet' who believes that creating an Artificial General Intelligence will signal the righteous end of humanity and the beginning of a new age; Eva, a woman with Motor Neurone Disease who gives up her voice for an artificial replicate that could restore her quality of life; Monica, Eva's sister and caregiver who mistrusts the blurring boundary between human and machine; and Sam, Monica's boyfriend and Qu's devout personal assistant with a religious childhood. Inherently, I draw parallels between an obsession with scientific advancement, and religious belief. My title as an allusion to the Bible suggests that religion to the modern age has been simply construction, used to fulfil the human need for something that is transcendent and beyond understanding. From the creation of self-learning technology with unlimited powers there arises the opportunity for it to surpass human capabilities and become the reason why the human race was never meant to live forever. This work is a literary tribute to my studies of philosophy and religion, and it is at its heart an examination of what it means to be human, and alive.

Extract

Being the caregiver for her younger sister is not entirely what she had expected it to be. Helping Eva to eat, to move, to dress, to get into bed- the increasing difficulty of these tasks are taxing, but they're bearable. Therapy and the occasional visits from a home carer ease the burden, and TEAK- the AI-powered voice assistant found in almost every building- keeps an eye on her when Monica's out. What's worse is watching the way the disease erodes Eva. Arms that used to carry clothes stolen from Monica's teenage closet; that used to dole out constrictor hugs; that once struck a pickpocket around the head in Amsterdam; now lie limply on the cool armrests of the wheelchair to rest above legs atrophying underneath billowing lounge pants. Her head, the one that would snap upwards in a fit of laughter and droop in bouts of sullenness, is now barely movable when it isn't cushioned by the headrest. And her face- and this is the deepest blow of all to Monica- is no longer the transparent barrier between the world and Eva's thoughts. Stiff and sore, her facial muscles can't move like they did for the twenty-six years before the diagnosis. Now, her expressions are muted, strained, and dimmed. Her voice, too, is warped. Extroverted Eva, who loves to talk and laugh and love; now reduced to forcing out her words, slurring them. Sentences that take Monica mere seconds to say could cost her sister minutes. It's gotten worse over the past six months.

Through it all, though, Eva's eyes have stayed the same. Her dark eyes, vibrant in intensity, are still the same. After Eva's voice abandons her completely, her eyes will still be there, watching the world and everything she can't touch anymore. They will be the final, true window to her soul that Monica can look through. It's a bittersweet relief to know that although the rafters might be cracking, there's still somebody home, stoking the dying hearth.

DIVINITY DEVOURED

ELSA HUDSON

Short Fiction

Synopsis

Divinity Devoured is a cult short fiction text which explores the imbalance of power and control within a cult setting, brought to life through the dual perspectives of the enigmatic cult leader, The Liberator, and a devoted member, Cozbi. The story delves into the harrowing power dynamics that imprison individuals in hyper-controlling communities. Through Cozbi's eyes, readers witness her growing desperation to escape the cult with her son, Habel, before he faces the ominous 'Loyalty Test.' This ritual, echoing Abraham's trial, demands the sacrifice of a child unless nature intervenes with a miraculous sign. Cozbi's faith falters as the test approaches, driving her to plot a daring escape. In contrast, The Liberator's perspective reveals a master manipulator, aware of every move Cozbi makes. The Liberator's calculated indoctrination and psychological games ensure that escape remains an illusion, tightening their grip on the members. *Divinity Devoured* is an exploration of the terrifying power dynamics that define cult life, where freedom is a distant dream and control is absolute.

Extract

The trees are thinning out now, and vines could be seen crawling up the Perimeter-Wall. We continue forward, my hand dragging across the rough, textured, concrete surface until, finally, I felt a dip in the wall. We found it. Graci was right! The door, like the rest of the wall, was grey, and textured, hidden behind some of the vines.

Adrenaline courses through me as I approach.

“Come on, Habe, let’s had a look.” I say, as I move to open the door.

“But-but Mum, the door leads to the Outside! The World-ender was out there!” Habe’s voice rises in pitch and volume as he speaks, his extreme fear of the World-ender showing. The sound of his quivering voice breaks my heart, but I know that, once we escape, he’ll thank me for this.

“Don’t worry Habe, we’re allowed to had a look outside. Remember what Our Liberator said. ‘It was better to know our enemy, than to walked to them blind.’”

At the mention of Our Liberator, Habe relaxes instantly. I could tell that, while he was now more open to my idea, his exhaustion is the real reason for his concession. After walking for so long, it’s no wonder he’s tired... I am too.

“Ok.”

I sigh in relief and reach up to grab the cylindrical silver handle, twisting. Then, I push the door open.

NO!

I quickly shield Habe from view, as I slowly back away, staring in horror, at the multitude of patrolling Perimeter-Scouts. I watch as they stalk across the wide, open World-ender, like ants crawling along the Lesser God’s creation.

Everywhere I look, they are all I could see. I felt a brief surge of relief at the fact that there was still a wall of vines shields us from view. I knew that if we were to make a run for it, the Perimeter-Scouts would drag us back and publicly execute us.

Just like they did to Maria.

So, for Habeel’s sake, for his life, we must go back.

A LETTER TO MY BEST FRIEND

MILDA MAGYLE

Creative Non-fiction

Synopsis

My Major Work entitled *Woo Hoo, Witchy Woman* is a piece of creative non-fiction, written in the braided form as a hybrid of memoir and personal essay. The intent of my piece is to explore the progression of the laumė to laumė-ragana within Lithuanian mythology, reflecting upon how the trajectory of the feminine deity may challenge or reinforce prevailing stereotypes about powerful women. In considering how the laumė-ragana may be interpreted in the context of contemporary feminist discourse, I purposefully aim to bridge the gap which I have identified in the study of feminine deities within Baltic culture, and emphasise their ongoing influence in shaping one's identity through a reflective consideration of aptronyms and the phenomenon of nominative determinism. Thus, encapsulated as a guide to reweaving the laumė-ragana, my Major Work embarks on an odyssey of self-reflection, championing the forgotten and disfigured entities of history.

Extract

Extract taken from the segment “Slaying the Laumès and Raganos”:

It began following the Ice Age, in the Mesolithic period. Myth sat on a stool, facing a weathered loom which held the strings to the infinite tapestry of the universe, and began to slowly weave the beginnings of the laumè. Ignoring that looms had not yet been invented, and that the home of History and Myth was likely a dimension intertwined between the sub-atomic particles of our own, the location and appearance taken on by these rulers ultimately remains irrelevant compared to the canonical events they orchestrated, altering the trajectory of my mythical namesakes. Drawing upon threads reserved for the creatures of the sky, and slippery cuts of blue hued silk spun into tight coils used for bodies of water, Myth formed the first image of the laumè (as instructed by History) into a pigeon named the “Laumès Paukste”.

However, as time went on and History grew bored of the bird shaped beings which the humans had drawn hydronyms from, the threads of the loom were swapped out and new patterns of the laumè, strung haphazardly together, emerged. As the entities transformed on the tapestry from pigeons, to cats, to bears, to women with the heads of wild goats, and similar half-human figures with ornithological features, the physical world we currently reside in mirrored such changes. Our present reality, interwoven with the fibres of the realm that Myth and History encompass, holds evidence of such entities in sculptures from the Palaeolithic era, as well as beings with the aforementioned attributes appearing in both Funnelbeaker, and Pomerelian Face Urn cultures.

History’s creation of the laumè, which probably resulted from a spark of creativity following a hundred thousand years observing Myth tirelessly documenting the Ice Age in roughly spun jagged threads, was likely for the purpose to explain the unknown. Instructing Myth to intertwine the threaded sequences of the laumè with the silks of the sea, History encouraged early humans to attribute heavy rain to the songs and dance of the laumès. When humans were looking for iconography of the ideal domestic feminine form, History inked out plans which were thrown at the feet of dutiful Myth who spun threads of gold and white silk and wove delicate images of nude swan-like women with abnormally large eyes draped in cloth, skilled in all domestic tasks- especially weaving (much like Myth herself). In this way, the laumès dominated the realm of logic within the Baltic tribes.

History Extension

OLIVA ARMSTRONG

Evaluate the usefulness of Marxist and Feminist historiographical perspectives in representing the experiences of women in the Magdalene asylums in Ireland.

Through my Interest Project, I was able to perform an historical investigation on the usefulness of Marxist and Feminist perspectives in uncovering the experiences of women in the Magdalene asylums. Through exploring class and gender analysis, I was able to uncover that both perspectives offer valuable insights yet are limited when viewed through a single ideological lens. Through this, I discovered the theory of intersectionality in which I gained a more comprehensive view of the multifaceted oppression experienced by women in these institutions. Thereby, my study taught me the importance of analysing historical events through a variety of different historiographical perspectives in order to gain an holistic understanding of the area of research.

Excerpt

“This limited perspective of why the women were sent to work in these asylums fractures the usefulness of Marxism. Additionally, Marxist theory fails to analyse socialist societies with limited consideration of legislation that governed how social relation systems developed. Thereby, limit exists in societal views of historiographical evidence thus the consultation of Feminism is useful in bringing this to light.”

“...examining the Magdalene asylums through a combined lens is a way in which the development of an holistic understanding of the experiences is achieved. This indicates the Intersectionality Theory as a useful tool in understanding the experiences with it combining both Marxist and feminist perspectives to develop an holistic understanding of the event...”



ELLA BAKER

To what extent does psychohistory provide historians with an understanding of motivations and actions of historical personalities? A case study on Catherine the Great

Through my Project, I was able to conduct a historical investigation into the methodology of psychohistorical analysis, where I made a judgement on the accuracy of this method to understand the actions and motivations of a historical personality, using Catherine the Great as a case study. As historical investigation becomes more flexible, the method of psychohistorical analysis is becoming more prevalent among modern historians to understand the motivations of historical personalities, as it provides evidence of context influencing actions. Due to the subjective nature of psychohistory, it is still somewhat controversial. However, because of this, the investigation has taught me the importance of removing personal subjectivity when analysing evidence.

Excerpt

“Her controversy regards her policies, actions in the Russian court and oppressive authoritarian nature, resulting from her subjectively traumatic childhood experiences as a woman. This led to her highly egotistical, pretentious, and domineering nature, classified as unconscious motivations for her ruthless character as Russian Empress. Catherine the Great can be analysed through a psychohistorical lens, with close attention to the effect of her childhood on her reign.”

“For the success of psychohistory, there must be an element of psychological evidence for the historian to analyse. It can be concluded the expansion of Russia, through destruction of foreign civilisations and alliances with strong military countries are because of her early life experiences and initial rejection from the Russian court, as she wrote in one of her memoirs...”



SABRINA CHIN

To what extent has the removal of Non-European Artefacts by the British Museum resulted in a Loss of Culture.

Excerpt

“The acquisition of non-European artefacts, such as the Benin Bronzes, significantly impacted the loss of cultural identity through their displacement, consequently disrupting the conveyance of traditional heritage across generations. The Bronzes are made of brass and originate from the Kingdom of Benin, depicting characters and events from Benin’s history and are often referred to as historical documents...”

“It was during the Eight-Nation Alliance and the invasion and occupation of Beijing that the scroll came into the possession of Lieutenant Colonel Clarence Arnold Keating Johnson. During the journey back the scroll was likely exposed to high temperatures, humidity levels and vibration, as well as strong light, damaging the scroll. The British Museum’s attempt to clean the painting ended up damaging the scroll further...”



MAYA FLATTERY

Lincoln on Trial: Should historians play judge? Evaluate the role of the historian in morally evaluating the actions of individuals in historical events. As case study on Abraham Lincoln and the abolition of slavery.

Through my Project, I was able to explore the increasing acceptance of a morally evaluative role of the historian amid a rise in postmodern interpretivism, specifically examining the historiography surrounding Abraham Lincoln and the abolition of slavery. As American society becomes increasingly polarised, my essay provided me with an opportunity to holistically analyse the divergent historical opinions whilst exploring the influential nature of historians' moral evaluations. Ultimately, this historical investigation equipped me with the 'research tools' for discerning when an historian's context has influenced their work, placing an imperative on historians to acknowledge such biases for greater transparency in historiography.

Excerpt

"...the formation of synthesis amid this controversial historical debate is not only possible but imperative in a post-truth era. Without a middle ground that recognises the innate impossibility of eradicating moral evaluations yet promotes the acknowledgement of historical bias to increase transparency, factual confusion will continue. This compromise emerges between conservative positivist historians who reject moral judgements..."

"There have been increasing debates surrounding the moral role of historians with empirical historians championing the possibility of a singular truth reached through methodological research. This school of thought fears the potential of anachronistic evaluations if historians judge their historical agents by modern standards, strongly condemning the notion of hindsight bias."



KATE HOCKING

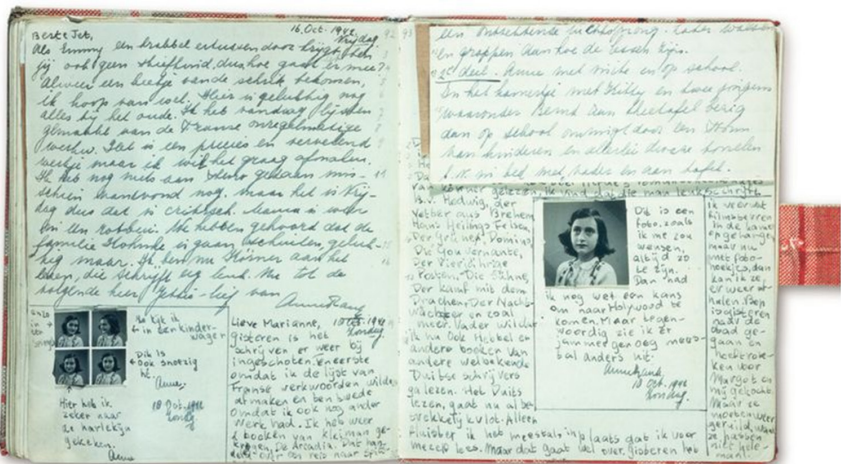
Assess the usefulness of Anne Frank’s diary as a representation of the Dutch Jewish perspective of the Holocaust and determine its accuracy in documenting the experiences of this group.

In my Interest Project, I explored the accuracy of The Diary of Anne Frank in documenting the Dutch Jewish experience of the Holocaust. I found that whilst Frank’s diary provides detailed insights into her life before and during her time in the Secret Annex, it lacks information on concentration camps, a crucial aspect of the Jewish experience in World War II. By comparing Frank’s diary with other accounts, such as Mirjam Bolle’s letters from Westerbork and Bergen-Belsen, and Petronella Hauser’s diary on the Hunger Winter, I concluded that a holistic view of the Holocaust requires studying multiple sources.

Excerpt

“According to Langer, this moral perspective highlights inaccuracies within her account of the Holocaust, due to his inadequate perception that one could not have had the capacity to remain positive within the horrors occurring, unless the individual lacked knowledge, experience and truth. This flawed opinion exemplified his prevalent hindsight bias that must be considered when approaching his deficient angle of analysis...”

“...despite her individual and personal account of her experience, Frank fails to provide valuable information regarding concentration and transit camps, ultimately lacking in completeness. However, working alongside other accounts and diaries such as Mirjam Bolle and Petronella Hauser who depict wider perspectives of various aspects of World War II, a larger understanding can be gained.”



ROSEANNA HUANG

The Whitewashed Trails of Slavery: Assess the extent and impacts of the influence the historiography of the Atlantic Slave Trade (1693-1884) has had on the historiography of Indigenous African Slavery to the 20th Century.

My Interest Project regarded the assessment of the influence that one hegemonic historiographical framework has on another topic of academic study in the same field, particularly in the case of the Atlantic Slave Trade and Indigenous African slavery. My interest in the impacts of cultural bias within historiography led me to examine the ingrained treatment of subjective language as being a reliable objective framework to study the remains of the past with. From my investigation I have learnt the extent to which terminology dictates the interpretation and writing of history, and its enduring impacts on the further development of a topic.

Excerpt

“The significance of frameworks being thus established, it is consequently important to understand how the language used in a framework – or the use of language as a framework – is crucial in the study of different systems of slavery. Firstly, it implicitly and inherently dictates how the historian approaches and understands the concept of slavery.”

“..concludes that Eurocentric slavery terminology with its unitary implications should not be permanent in usage. Although it is fundamentally difficult to accurately encapsulate a non-Eurocentric society even while deliberately seeking to use non-Eurocentric language, in doing so historians construct more ‘truthful’ representations of African slave history.”



Science Extension

Society and Culture

IN PRIMARY SCHOOL WE LEARN TO READ... BETWEEN THE LINES OF GENDER BINARY

OLIVIA ARMSTRONG

Explore how the 'Hidden Curriculum' Reinforces Gender Equality in Primary Schools.

My Personal Interest Project is an investigation into the gendered 'hidden curriculum' within primary school institutions, accounting for inequalities present. My interest stemmed from my passion about education. Specifically, in the gender inequalities that arise resulting from the values perpetuated within the 'hidden curriculum,' and how these continue to impact throughout life. At a micro level, I am interested in uncovering the impact of these values through investigating how the 'hidden curriculum' is present in schools. I hypothesise that elements of the 'hidden curriculum' develop before the commencement of school, and teachers are the primary reinforcers through various teaching methods. Throughout my PIP, I plan to investigate the derivation of the 'hidden curriculum,' its reinforcement within primary school systems and its cyclical nature.

I have administered a questionnaire with 129 responses from a diverse range of individuals to ascertain public opinion about the extent and how the 'hidden curriculum' is causing an evident gender divide. In support, I have conducted interviews with a female primary school student, and mother to reveal both first and second-hand experience in dealing with the gendered values throughout primary school. Additionally, I conducted interviews with two academic professors to explore academic standpoints. My interview with Honorary Associate Professor for Gender and Culture Studies, Ruth Barcan provides insight into the gender divide, and my interview with Professor of Educational Psychology Andrew Martin delves into the gendered values of the 'hidden curriculum' within primary schools over time. Furthermore, I conducted an ethical observation of both a public and private school of Year 2 and Year 5 classes, enabling me to investigate direct interaction children have with the 'hidden curriculum'.

Excerpts

"Thus, revealing the significant impact authority figures and institutional settings have on young children in the creation of gender stereotypes. This creates continuity whereby authority figures enforce the 'hidden curriculum' creating a cycle. These stereotypes are normalised, and children conform to the social setting of primary school with pre-formed identification of male and female."

"Additionally, there is more progress within public schools compared to private schools. The traditions present in private schooling make it harder to adapt to changing gender norms with gender expectations, values and norms being more concrete. Public schools have aligned with the societal expectations for a longer period of time making them more adaptable..."



DEAR AMERICAN FEDERAL GOVERNMENT, MY BODY... YOUR SIN? ELLA BAKER

An investigation into the impact of lingering religious values on authority institutions, using the example of the abortion debate.

My Personal Interest Project is an investigation into the impact of lingering religious values on authority institutions, namely the government, despite increases in secularisation. I have hypothesised that religious values and the abortion debate are correlated, more deeply in some countries than others. I will use the Australian example, where I will argue there has been a slow secularisation of government, and I will use the cross-cultural comparison of America to demonstrate a deeper connection between religion and state. I am to establish that this close correlation has led to the changing and abolishment of certain laws. However, due to religion and state being so deeply intertwined, I further hypothesise that it is impossible to have a complete separation of these two institutions because of the influence of the Catholic Church in the debate.

Excerpts

“There is a misconception that most individuals against abortion procedures are affiliated with the Catholic Church, however, this was contradicted through my statistical analysis, with 77% of those who identify as religious also supporting a woman’s right to choose, showing that religious beliefs and support for legal abortion are not mutually exclusive. Ultimately, the “loudest voices” and the majority of religious individuals are not correlated.”

“However, the reliance on traditional values present within American society, causes a significant resistance to change from these meso and macro institutions, particularly the Catholic Church and Government. This, therefore, results in a cycle of conflict, where dissent from the community for change reflects contemporary ideals, yet there remains an overarching desire for traditional continuity from these institutions.”



CHANGING THE GAME

HOLLY CALLEIA

A sociological investigation on the resistance towards transgender athletes in women's sports.

My Personal Interest Project investigates the resistance towards the participation of transgender athletes in sport, specifically transgender women in women's sports. I have hypothesised, that whilst the biological differences between females and males persists as the dominating argument for the exclusion of transgender women, there are still remnants of transphobia held within society, preventing their inclusion within sport. Through my PIP, I am planning to investigate the ongoing exclusion of the transgender community in sport, aided by misinformation presented in the media, and general transphobia. My interest with the topic mostly stems out of my love for sport.

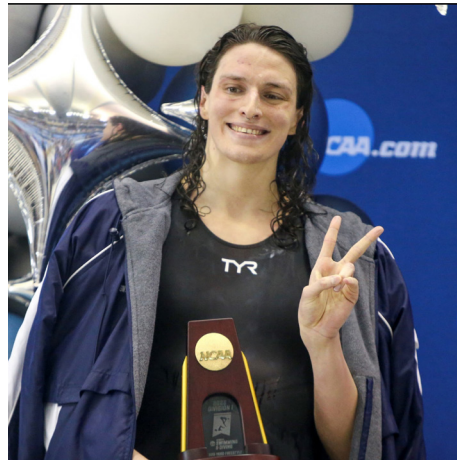
I will utilise a Case Study on the contemporary example of Lia Thomas, who created headlines with her participation and success in women's swimming. By using a Focus Group of five female adolescents for my Case Study, I will be able to understand a younger generations' perspectives, which lends into the changing nature of this topic. Similarly, I will analyse media articles of Lia Thomas through a Content Analysis, investigating responses towards her, and the perceptions of her story, highlighting the macro view towards this issue.

Furthermore, I administered a Questionnaire, obtaining 81 responses from a wide demographic, allowing me to understand public perceptions on transgender athletes in women's sport, as well as ascertaining the education levels on this topic in society. Finally, I interviewed two high level athletes, one being a transgender athlete, Ricki Coughlan, who had a positive experience in her participation, and the other being a cis-gender female athlete, against trans-inclusion in women's sport. This athlete, Lorraine Moller, spent much of her career advocating for women's equality in sport. Thus, these differing perspectives on the issue allow for a more balanced perspective.

Excerpts

"However, to this day, there are social expectations of both women and men determining what is seen as attractive in society, evidently reflected in the treatment of transgender individuals. Although impacting both, the issue is predominantly exposed in the treatment towards transgender women, who do not fit traditional feminine conventions, ultimately highlighting that a basis of transphobia reflects elements of, and is related to, feminine gender roles and expectations."

"...the main distinguishing factor that causes the inequity in opportunity, exposing the domination of men in sport. These 'socially constructed meanings', however, go beyond the physiology and biology of different sexes participating in sport, rather highlighting the patriarchal value that society places in sport portraying masculine qualities."



A COMIC STRIP OF WOMEN'S EVOLUTION

SABRINA CHIN

Portrayal Of Women in DC Comics: Does DC Comics Portray Women in A Positive Light?

My area of enquiry is the sexualisation and portrayal of female characters in DC comics. I hypothesise that comics published before the year 2010, featured heavy sexualisation of female characters, with characters portrayed with scantily clad clothing so as to appeal to the male audience. Despite the progression of Feminism throughout the years, the sexualisation of women in DC comics is still a prevalent issue today.

Further, I hypothesise that there has been an increase in the number of female-centric storylines, diverse ethnicities and sexual orientations being represented. However, there will remain a lack of agency with female characters as comics have been designed with obvious and identifiable misogynistic ideologies. Additionally, I chose this topic, as I felt comics have been a prevalent form of popular culture in society since the early 1930s. I was curious about how comics have changed throughout the decades, reflecting social changes. I feel like the sexualisation of women in comics is overlooked.

In order to conduct my study, I used a questionnaire, content analysis and a Case Study on Wonder Woman as my primary research methodologies. Through my questionnaire, I was able to gain data from 70+ people, collecting the common opinions in a select population quantitatively. My content analysis will provide qualitative understanding of which specific stereotypes are visible and how shifting societal values have led to changes in portrayal in more contemporary comics. Specifically focusing on comics published within the 1990s and 2020s. For my final methodology I chose to complete a Case Study on the character Wonder Woman with the inclusion of a content analysis on Wonder Woman comics, comparing comics published from the 1960s and 2020s, in addition to two groups on the sexualisation and portrayal of Wonder Woman within comics.



Excerpts

“Despite their being an increase in feminist storylines, even the LGBTQIA+ characters still adhere to the ‘Male Gaze’ as the heterosexual male remains the largest demographic that are consuming comics... there remains a noticeable difference between the representation of heterosexual relationships and homosexual relationships demonstrating continuity in the popular culture.”

“The rise of feminism within contemporary society is intertwined throughout the storylines of female characters further evident in my Case Study on Wonder Woman, who is the most notable heroine within DC comics. Wonder Woman’s creation has been heavily aligned with the waves of the feminist movement. An example of this is Gloria Steinem, who used her as a symbol of feminism with the aim giving agency to women.”

MANIPULATING THE FEED

ASHA CZASTKA

An investigation into social media algorithms as a medium of social control and the perpetuation of eating disorders.

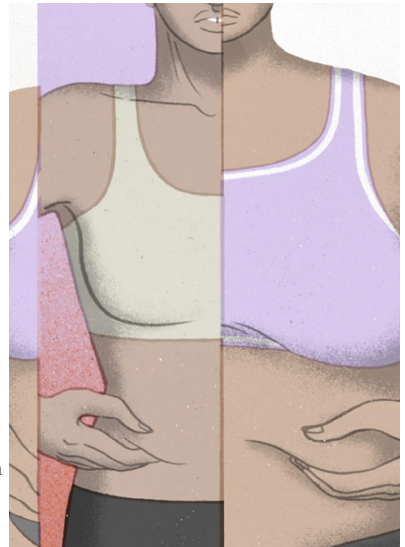
My Personal Interest Project (PIP) will detail the impacts of social media algorithms on individuals, exploring how platforms such as TikTok and Instagram enforce societal expectations and standards, thus maintaining social control and conformity. I will specifically investigate this in relation to the perpetuation of eating disorders and how this negatively affects individuals' mental health and wellbeing. I chose to complete my Project on this topic as technology and social media are increasingly prevalent in society, and simultaneously the issues associated, thus evoking my interest and demonstrating this as a profound issue to be explored.

My hypothesis states that social media algorithms significantly reinforce particular content impacting individuals in relation to the perpetuation of the ideal body, consequently influencing thoughts and behaviours, with females being more susceptible than males. I will employ a range of methodologies in an attempt to justify this hypothesis. This research involves a questionnaire of at least 70 responses and a content analysis investigating the portrayal of eating disorders on social media, specifically TikTok and Instagram. Additionally, I will be completing two interviews, and secondary research. The questionnaire and content analysis will be highly useful in my Project as they produce both quantitative and qualitative information, yielding statistical data and personal thoughts, providing specific evidence for use throughout the Chapters. I will be interviewing a professional psychologist and a Google employee, who will be highly useful for the collection of reliable and valid qualitative data from qualified individuals. Further, the secondary research will provide value through the wide range of information available to utilise throughout the Project, such as statistics, and social theories.

Excerpts

“Social media perpetuates these patriarchal values by emphasising the importance of beauty for females, conveyed through the constant reinforcement of content by the algorithms, which normalise these unrealistic beauty standards, such as videos promoting and idealising underweight appearances.Consequently, these videos influence females to view eating disorders and unhealthy food-related thoughts and behaviours as a way to reach this socially constructed version of beauty.”

“The male beauty standards normalise disordered behaviours and the pursuit for muscle growth, where restrictive eating and frequent exercise and exertion is seen as admirable rather than unhealthy, perpetuated through social media and gym content. This hyper fixation on muscular appearance can lead males to develop muscle dysmorphia...”



A MOTHER'S WORK IS NEVER DONE...

LAYLA DABILE

An exploration of contemporary issues facing mothers; examining the conflict between stay-at-home mothers and working mothers, as influenced by feminist and economic pressures.

My Personal Interest Project (PIP) is an investigation of the conflict caused between working and non-working mothers, influenced by issues within society. I chose this topic out of my interest in the feminist movement and the resulting continuity and change between traditional values and modern societal pressures impacting women. Mothers became an interest to me when I read an article on encouraging mothers to develop agency and I wanted to research deeper on the cause of conflicts between mothers. I have hypothesised that feminism would have a substantial impact on the conflict between working and non-working mothers due to contemporary values fighting conflicting traditional notions within motherhood. I will be setting out to investigate the sources of the conflict, examining feminism, contemporary infrastructure and expectations of working mothers and stay-at-home mothers.



I have chosen to complete this research utilising secondary research, a focus group, interviews, statistical analysis and a questionnaire. I chose to do qualitative methodologies such as a focus group including mothers from both Millennial and Baby Boomer generations to contrast experiences of motherhood. Furthermore, I conducted interviews with stay-at-home mothers of both generations querying the judgement they have received. Additionally, an interview with a Professor from Macquarie University was undertaken. Professor Fay Hadley has expertise in early childhood education and partnering families, allowing for an educated perspective. My questionnaire will supplement my research with over 70 responses from the public, aimed at mothers, questioning their opinions about the conflict and judgement between mothers, and the contemporary issues facing them. Lastly, the statistical analysis to provide me with quantitative evidence, focused on the differences in mothers entering back into the workforce between each generation and the surrounding context.

Excerpts

“This demonstrates the differences in my cross-cultural comparison as when comparing Millennials and Baby Boomers, it was more likely for women in the 1970’s to stay home as that was the dominant value. Therefore, this created conflict between traditionalist women and feminists who encouraged women to work and be independent. Yet, interestingly, the conflict between these groups still exists but feminism is the dominant value.”

“Therefore, the impact of the dichotomy between traditional and feminist values is impacting mothers on a personal level creating conflict with their own personal identity. For instance, mothers are faced with regret when prioritising maternal roles, because they are socialised (especially Millennials) to believe in the different facets of self-identity. Resultingly, women feel the need to be ‘supermoms’...”

ROSES ARE RED, VIOLETS ARE BLUE. THE FILM INDUSTRY DOESN'T TALK ABOUT POSTPARTUM DEPRESSION. WHAT'S NEW?

KEIRA HAWKINS

How Postpartum Depression is Represented in Short Films?

My PIP focuses on Postpartum Depression (PPD) and how it is represented in short films. I chose this topic as not only does the condition interest me, but I also have a personal connection to people who have experienced PPD. I am interested to see how PPD is represented in film, specifically short films as they are often more niche. Short films are often regarded as more impactful than full length films as they provide filmmakers with more creative freedom as well as being an easy method to reach larger audiences as they are less time consuming and therefore more people are likely to watch it and be able to take in messages easier.

My central hypothesis is that PPD has limited representation in short films (and films in general) and that films that do exist, portray the condition as misrepresented or dramatised. Furthermore, these misrepresentations or dramatised depictions of PPD will be due to the producer's misinformation due to their lack of research or knowledge on the topic, and therefore they will create a more dramatic film rather than accurate film.

In my research, I plan to conduct interviews with academics on the topic, a filmmaker of a film that deals with PPD and an individual who suffered the condition after the birth of their child. I also plan to complete a content analysis on a variety of short films that are about PPD and establish key themes through this. I also plan to implement a questionnaire on PPD and its representation in films to gather ideas on how society and individuals perceive PPD. Using these three methodologies will add evidence and substance into my PIP. As these methodologies provide both quantitative and qualitative data, I will be able to use the research collected in different ways, to support my ongoing secondary research.

Excerpts

"This limits an individual's exposure to the condition, leaving them unaware of the struggles that new mothers may experience. This can be especially harmful for new mothers that are experiencing PPD as due to the lack of representation in film, are unaware that their condition fits the criteria. This is especially true of mothers who have less severe symptoms, such as feelings of guilt and/or depression."

"Often, men and their experiences of PPD are overlooked due to the idea that women carry and birth the baby, therefore are more prone to the physiological impacts, however, fathers can experience significant emotional and psychological changes after the birth of their child."



‘THE DIRECTOR’S CUT’

OLIVIA HOWELL

A sociological investigation, assessing the ‘Male Gaze’ and its representation and sexualisation of female leaders in film. Influencing feminist empowerment and subjugation in society. of female leaders in film. Influencing feminist empowerment and subjugation in society.

My Personal Interest Project is a sociological investigation into the film Theory of the ‘Male Gaze’ and its representation of female characters in leadership positions in film. I have hypothesised that this ‘Gaze’ has resulted from traditional gender stereotypes and patriarchal values and beliefs regarding women, and the sexualisation and objectification prevalent within this ‘Gaze’ has been catalysed by the institutional power of film as a significant agent of socialisation, by spreading the belief that female leadership is a conflict to male leaders.

This topic was generated from my personal interest in filmmaking and family background, as my Great-Aunt Muriel Box was the first woman to win an Oscar for Original Screenplay. Challenging the ‘Male Gaze’ and traditional gender values of female leadership, she has encouraged me to understand the differing representations of female leaders in film, and how this may change and differentiate over time. I will be examining the impact this presents to female identities both within cinema and at a macro level of society, through sexualising and objectifying them.

I obtained quantitative and qualitative data by distributing an anonymous questionnaire. I gathered 74 responses from a diverse range of individuals, obtaining public opinion on how female leaders and the ‘Male Gaze’ are currently perceived. Responses were supported by two structured interviews: one with Dr Karen Pearlman, Associate Professor of Screen Practice and Production at Macquarie University, due to her expertise on creative practice and feminist film histories. The second was with film Director and Screenwriter, Carol Morley. The interview with Dr Pearlman provides academic insight into the entrenched traditional patriarchal values evident within the representation of female leaders in film.

Excerpts

“The creation of films catering to male pleasure, acts as a profound mirror, reflecting and reinforcing adherence to traditional narratives, visual styles and values of female leadership, viewing them as passive members, provided the role “to be looked at”. This entrenched approach reflects society’s continued acceptance of these constructs, limiting diverse narratives and perpetuating a cycle where storytelling and character development prioritises male perspectives...”

“These characteristics and perceptions are a false notion continuously instilled by the ‘Male Gaze’, suggesting that despite progressive efforts from the ‘Female Gaze’, it has not successfully changed stereotypes, ultimately causing a ‘lag’ in changing entrenched patriarchal values and perceptions... The ‘Female Gaze’, allows for authentic human perspectives and understanding of qualities attributed to female leaders, acknowledging emotions such as happiness, loneliness and love.”



MELTING MEDIA: TRUST DISSOLVED BY SOCIAL MEDIA AND POLITICAL RIFTS

AVA LUXFORD

Explore the negative impact of political polarisation and social media on public trust of media sources.

My Personal Interest Project examines “The erosion of trust in the media as a result of political polarisation and social media”. I aim to discover the nuances of why the public is becoming less trusting of mainstream media and its relationship to social media and or political polarisation. I chose this area of enquiry as recently, I have found that there is a lot of uncertainty between fact and falsified media, which could directly be linked to the increase of social media platforms. This area of enquiry has implications for the democratic nature of a state, which greatly interested me.

My central hypothesis that the rise in social media has led to a diminishing trust of news sources including authoritative and traditionally trusted news sources. This has meant that content masquerading as ‘news’ (which is in fact often misinformation) has gained popularity and is widely consumed by the public with the result being increased polarisation across the political spectrum.

The methodologies employed in this research include a questionnaire with 88 responses, a Case Study on Donald Trump including a content analysis on media articles and a questionnaire with 45 respondents and three interviews. My interviews include Emma Cowdroy, former CEO of Australia Associated Press, Clive Marshall former CEO of PA Media and Paul Fletcher, former Minister of Communications. These interviews with qualified participants will provide qualitative perspectives to my research to explore why there has been a decrease in trust, to supplement my secondary research. These interviews will also be able to provide a deeper perspective.



Excerpts

“Through this survey, the complicated relationship many Americans have with the media is demonstrated. A majority rate in-depth and investigative reporting as extremely helpful or trustworthy, but they are more likely to regularly scan the headlines than read an in-depth investigative article. Again, indicating a level of awareness of the public.”

“This selection of news, will often have a significant bias or be sensationalised, making it more likely to be the cynical or disparaging posts rather than accurate information....

...The algorithm has hindered the ability for audiences to evaluate the information, being exposed to the echo chamber of extremist views.”

A PICTURE PAINTS A THOUSAND SOCIAL INJUSTICES

MILDA MAGYLE

Assessing the Ongoing Effectiveness of Street Art in the Education of the Public in Social Issues.

My Personal Interest Project is an assessment of the ongoing influence of street art in the education of the public in social justice issues, with an emphasis on exploring the effectiveness of street art activism within Ukraine and Lithuania. My interest in this topic has stemmed from my passion for street art, and admiration of the artist Banksy who uses the medium as a form of political commentary. Additionally, my personal ties to both Lithuania and Ukraine have informed my interest in how street art may be used as a means to communicate dissent and objection to the ongoing Russian invasion of Ukraine.

I have hypothesised that the continued perception of street art is that of vandalism, which subsequently impacts the efficacy of the medium to educate the public. In exploring the effectiveness of non-conformist methodologies, the educational nature of street art and contradicting impacts of normalisation, I aim to prove that the relationship between street art activism with non-conformist methodologies encourages pedagogical discussion, and subsequently increases the potential of achieving social change.

I conducted three interviews, one with a PhD graduate and street art researcher, a detective, and a street artist, for the purpose of understanding the various perspectives of street art and views surrounding its normalisation as a methodology to advocate for social justice, such as the recent opposition towards the war in Ukraine. Furthermore, I conducted a content analysis of 30 pieces of street art, half from Lithuania, half from Ukraine, to ascertain public perceptions and interactivity of the work, gaining both qualitative and quantitative data on the impact and efficacy of various factors, such as environment and political commentary. Such perceptions on the street art are expanded upon by the two focus groups I conducted with participants from Generation Z and Generation X.

Excerpts

“The perception of street art as a non-conformist methodology which propels discussion, has led to the medium contemporarily becoming recognised as pedagogical in nature... journalists have newly dubbed street art as “pop-up pedagogy”, recognising how through unexpected interactions, individuals are exposed to alternate social norms, and are encouraged to investigate and learn from such perspectives, subsequently promoting greater social and cultural literacy.”

“These agents of normalisation responsible for integrating street art amongst popular culture have had mixed impacts on overall efficacy. The dependency on controversy and non-conformity in sparking discussion, and creating spontaneous learning opportunities, suggests that the changing perceptions of the methodology will have reduced its impact in generating and advocating for social reform.”



THE L-CUT: HETERONORMATIVE VALUES AND QUEER FEMALE TELEVISION MEDIA

MIA PERRY

Do heteronormative values within television media stunt the formation of queer female identity?

My Personal Interest Project is an exploration of the heteronormative values that exist within television media featuring queer female storylines and the effect of such values on identity development within this group. I have chosen this topic due to the strong feelings evoked through my discovery of the 'Bury Your Gays' trope which exists within queer media as represented through storylines featuring 'unhappy endings' and character death. I am interested to examine the effects of such portrayals on the identity formation process of queer women through a potential influence on micro, meso, and macro levels of society.

I have hypothesised that heteronormative values within queer television create inaccurate representations of characters and perpetuate harmful stereotypes within LGBTQ+ storylines. I will investigate if this results in a stunting effect on the processes of queer female identity development. Through my Project, I plan to investigate the impacts of this cyclical relationship between television media and consumers, analysing the social and cultural implications of this process.

I have conducted a content analysis, questionnaire, and two interviews alongside my secondary research to support my investigation. My content analysis featured an analysis of 15 television shows to develop my understanding on the nature of both recent and older representations of queer female characters. To accompany this, my questionnaire of 229 respondents gained a wide variety of audience interpretations of queer female media, asking specific questions on impact on self-identity and perceptions surrounding this group. Furthermore, my interviews with Honours Graduate Kira Deshler and Assistant Professor Lauren Herold will enable me to achieve a deeper understanding of the connections that exist between media, consumers, and their impact on wider social values.

Excerpts

"This has a direct effect on queer female identity, impacting acceptance in wider society through a failure to form authentic understanding and empathy between groups. This creates feelings of marginalisation and invisibility, which are harmful during the identity formation process. Confronting and influencing positive media portrayals is therefore crucial to combat misconceptions and promote social inclusion and acceptance."

"Media provides a space for queer persons to emotionally connect to characters, with representation evoking feelings of pride and pleasure amongst viewers. To explore these feelings further, viewers have a foundation to form communities on sites such as X (formerly Twitter) and Tumblr. This change in the type of engagement with the media signifies a larger acceptance and interaction with an established communal identity."



SINGLED OUT

CHARLIZE PHILPOTT

What impact does the portrayal of single parents in film have on societal views and stereotypes?

My Personal Interest Project is an investigation into the portrayal and representation of single parents in film and how these depictions impact the audiences understanding of single parents. I plan to explore ongoing stereotypical representation and audience reaction. My interest in this topic stemmed from my passion for the inequalities faced by single parents, as I have many single parent relatives who have expressed their parenting, struggles and discrimination. I was also intrigued by the medium of film as a way of providing education, shifting audiences' understanding over time to influence macro level perceptions. I, therefore decided to combine these concepts.

My central hypothesis is that negative perceptions of single parents in film are filtered through to society, perpetuating incorrect stereotypes of single parents. I expect negative portrayals of single parents in film are characterised by outdated understandings of single parents, not accounting for contemporary positive inclusion.

To supplement my hypothesis, I will employ data found through my questionnaire, content analysis and personal interviews to gauge varied opinions and address my cross-cultural comparison of male and female single parents. My methodology choices ensure the contribution of primary research is evident throughout my PIP to support my synthesis and understanding of the impact of film. I conducted a content analysis, investigating 15 films, featuring single parents. This is additionally supported through my questionnaire, where I gathered 80 responses from a diverse range of individuals to acquire public opinions supporting my understanding of how audiences are impacted by stereotypes. Lastly, I obtained additional interviews with a single mother, father and relevant academic, Professor Cathy McMahon. These interviews will assist in my understanding of how single parents are personally affected by film. My interview with Cathy McMahon will assist my knowledge of single parents, as she is a Professor of Psychology.

Excerpts

“These harmful stereotypes portrayed in film can be identified through investigating the minority group through the cross-cultural perspective of both male and female. In particular, stereotypes of male single parents portrayed in film can potentially share negative connotations, reflecting the social attitudes towards single fatherhood dynamics.”

“Films like this contribute to the marginalisation of young single parents, leading to societal neglect and reduced support services. Despite adolescent single parenting often forgotten in film and media, films that do feature teen parents as a main or side character accentuate the negative aspects, projecting them in a non-conformist way enhancing the prejudice they may receive society.”



AUSTRALIA'S POLITICAL AGENDER

LARA PRICE-PONTIFEX

A Sociological Investigation into the Treatment and Critique of Female Politicians Compared to Male Politicians.

My PIP is a sociological investigation into the treatment and critique of female political leaders in comparison to their male counterparts, accounting for the ongoing sexism faced by women in Australian Parliament. I hypothesise that due to the significant underrepresentation of women in Parliament, the power and authority of females is not regulated and re-enforced by society like men, resulting in female politicians facing greater critique based on gender. This topic is refined from my overarching interest in the impact of entrenched societal values on women in contemporary society. As a young woman with aspirations in leadership, surrounded by many young women who are capable in leadership, I want to understand why there is such a distinct gap between the number of men and women who take up leadership roles within a political context.

I will acquire quantitative and qualitative data through receiving 98 anonymous questionnaire responses from a range of generations with the purpose of understanding how different groups feel about my topic. To develop my understanding on Julia Gillard's experience as Australia's only female Prime Minister, I will conduct a Case Study on her Prime Ministership including a Content Analysis on media sources. This Case Study will also include an interview with Mark Riley from Channel 7 who reported on the entirety of Gillard's political career, and Tosca Looby who directed the documentary *Strong Female Lead* (2021) for SBS, utilising archival footage of her Prime Ministership to highlight the treatment she experienced as a woman in politics.

Moreover, I have organised six other structured interviews; five with current female politicians from different political parties in New South Wales and another with Meredith Martin who runs the Pathways to Politics Program for Women at Melbourne University.

Excerpts

"...resulting in women considered unsuitable for the "boys club" in politics as the system was designed in a patriarchal context with patriarchal language. Therefore, developing a societal understanding that women aren't socialised to communicate within this combative forum and thus, can't represent their communities as politicians correctly."

"In summary, whilst Gillard's Prime Ministership highlights the entrenched sexism towards women in Australian politics, the recent rise in female representatives proves Australia's desire for acceptance of women in democratic processes. Due to intensifying frustration with the patriarchal system, women have galvanised to act in their communities..."



THE 'WOKE' HOAX MADELEINE SEDGER

Accounting For The Rejection Of 'Wokeism' And It's Creation Of Conflict Within Society.

My Personal Interest Project is an investigation into the consequential conflict which has arisen regarding the 'woke' movement and an attempt to account for such conflict. I initially enquire into the definition of 'wokeism' and how it is perceived differently across generations compared to the term's original establishment. I later explore how the changing perception of the term 'woke' has resulted in a rejection of the movement, particularly by right-wing politicians and how their weaponisation of the term has contributed to conflict within the micro, meso and macro levels of society.

My central hypothesis is focused upon my cross-cultural comparison, where I claim that there is greater rejection of the 'woke' movement from Generation Z, compared to Millennials, who I hypothesise accept the movement on the majority. Through this research I hope to prove the rejection of 'wokeism' is largely generational. Regarding Millennials, this includes their socialisation in a time where 'wokeism' was not commonly discussed, thus their rejection to an unfamiliar social movement that has not since impacted them. Comparatively, Generation Z have only known a time where 'wokeism' is present in society, causing this generation to be the most impacted by the movement, resulting in their general rejection of 'wokeism'.

To conduct my Primary Research, I used the methodologies of a Focus Group, a Questionnaire and a semi-structured Interview. I completed two Focus Groups to explore the in-depth opinions by both generations of my cross-cultural comparison. My questionnaire will provide a general, more majority consensus on the public opinion of 'wokeism' and provide further reasons for its rejection and a final Interview with a prior journalist will allow me to gain professional insight into the origins and areas of conflict in the movement.

Excerpts

"However, this extremist portrayal is incorrect and misinformed. At the essence, 'wokeism' is advocating for the rights of minority groups and the majority of people who support it are looking to fulfil this ideal... it is a few radical individuals which are shown as a representation of the movement with the purpose who manipulate the continuity of its original purpose."

"...that the far-right have unfairly made 'wokeism' a non-conformist, noting that identification of the weaponisation...Concludingly, the notion that 'wokeness' is now an excuse to dismiss relevant issues that should be debated in society is a common opinion across both generations, highlighting the generational conflict right wing media has created..."



“THE BOY’S CLUB MENTALITY”: AN INVESTIGATION OF THE IMPACTS OF SOCIAL MEDIA ON SEXISM AND MISOGYNY IN PRIVATE SCHOOLS.

EMILY WARDELL

Does social media perpetuate sexist and misogynistic culture within private schools?

My Personal Interest Project (PIP) ‘Does social media perpetuate sexist and misogynistic culture within private schools?’ is an exploration into the impacts of social media in the continuation of sexism and misogyny within private schools. My interest in this topic started as a result of my personal experiences with boys from private schools especially over social media. Through my research, I wanted to gain a better understanding of how social media could have possibly enhanced behaviours or if it has just made an already ongoing issue become more prevalent to the public eye.

I hypothesise that social media will be viewed as a vessel rather than the root cause for sexism and misogyny within the continuation in private schools, I personally believe this to be true too. Through my PIP I hope to see if the normalisation of sexism and misogyny impacts students in outside spaces such as workplaces or university level education.

To gain information for my research, I have chosen a wide range of methodologies including a questionnaire which has obtained 71 responses, this questionnaire will allow me to obtain trends and themes. I also plan to conduct two interviews and two focus groups which includes a variety of individuals. My first interview is with a teacher who has 30 years of experience in teaching within a variety of private schools making them a valuable candidate for seeing the transition from little social media usage to high social media usage. The other interview I plan is with a current student at a private school which further enables me to investigate sexism and misogyny within private schools in a contemporary sphere of a student. I also plan to conduct two focus groups with a wide range of ex-private schools’ students from a variety of schools and backgrounds.

Excerpts

“I have been able to conclude that there has been a clear existence of these sexist and misogynistic behaviours prior to the rise of social media, as there has been an underlying culture this would imply that social media has enhanced it.”

“...whilst gaming has existed prior to COVID-19, the pandemic made it easier for young people to engage with these narratives. This can be linked back to the continuation of sexism and misogyny within private schools as children or young adults become desensitised to these concepts, they lose a sense of morality and the ability to adjust their behaviour accordingly.”



Special thanks to:

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thank you for supporting them through this process.



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