



21 Hearts:

Vivian Bullwinkel and the Nurses of the Vyner Brooke

Written by Jenny Davis
Directed by Stuart Halusz

Education Pack

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ABOUT THE SHOW

21 Hearts: Vivian Bullwinkel and the Nurses of the Vyner Brooke, written by Jenny Davis, pays tribute to the compelling and heart wrenching story of the WWII nurses who landed on Radji Beach after their ship was bombed. It honours those who survived the hardship of a prison camp on Bangka Island, east of Sumatra, Indonesia and those who died. At its heart, is a gripping, true story that commemorates and celebrates women's strength, loyalty and fortitude in the face of adversity.

It's the story of Vivian Bullwinkel, one of 65 Australian nurses who boarded the Vyner Brooke in an attempt to flee the Japanese invasion of Singapore in February 1942. Bombed by Japanese fighter planes and after spending days at sea, she and some other survivors found their way to Radji Beach on Banka Island where they surrendered.



In one of the most atrocious acts of war crimes in our history, 22 nurses were forced to march into the sea where they were callously machine gunned. The only survivor and witness, Vivian spent the rest of the war in a prison camp before liberation, and her remaining years fighting for recognition of the bravery of her friends and colleagues; their strength and courage in the face of death sustaining her for the rest of her illustrious life.

21 Hearts: Vivian Bullwinkel and the Nurses of the Vyner Brooke relays the resilient Aussie humour displayed by the women in the camp and provides a respectful and authentic voice to those who were silenced, remembering them for who they were and not just for what happened to them.

A story of hope, courage, resilience, and heart.

Featuring 6 of WA's most outstanding actors, *21 Hearts: Vivian Bullwinkel and the Nurses of the Vyner Brooke* is a celebration of the human spirit and an uplifting, inspiring story which reminds us of the great futility of war.

CONTEXT

The Fall of Singapore:

After WWI, Singapore was chosen as a site for a major British naval base because it was strategically located in the Strait of Malacca between the Pacific and Indian oceans. Construction began on building a large defence base. Australia and New Zealand invested in the construction of this facility.



<https://annbennettbambooheart.com/2016/02/15/74th-anniversary-of-the-fall-of-singapore/>

At the start of WWII, Australia deployed most of its forces to assist British forces in Europe and North Africa. Britain had been under threat from Germany since war broke out. Its resources were concentrated on self-preservation.

In February 1941, with the threat of impending war with Japan, Australia dispatched the Eighth Division, four RAAF squadrons and eight warships to Singapore and Malaya. Australian pilots were the first to engage with the Imperial Japanese Army when they invaded Malaya on 8 December 1941. Australians held increasing and serious concerns about a Japanese invasion.

The promise of more resources for the defence of Singapore was reduced to a single battleship, HMS Prince of Wales and one battlecruiser, HMS Repulse. Japanese aircraft sunk both ships north of Singapore on 10 December 1941.

The Japanese were well-organised, battle-hardened, and well-supported by air and armour. Allied forces were spread too thin. Japanese forces landed on the island on 8 February 1942. Air cover had been almost completely destroyed and the city of Singapore was being bombed at will.

With one million citizens trapped in the city, water supplies at critical levels, British commander Lieutenant General Arthur Percival surrendered on 15 February 1942. More than 130,000 Allied troops were taken prisoner. Prime Minister of England, Winston Churchill announced that the fall of Singapore was the “worst disaster and largest capitulation in British history.”

For Australia, the fall of Singapore was a complete disaster. More than 15,000 Australian soldiers were captured. Of these more than 7,000 would die as prisoners of war.

A team of Australian nurses were ordered to evacuate Singapore. They boarded the SS Vyner Brooke, a British cargo vessel designed to carry 12 passengers. On the evening of February 12, 1942, the Vyner Brooke sailed south with 181 passengers, mostly women and children. Throughout the daylight hours, on February 13 the Vyner Brooke hid in the lee of a small jungle-covered island, but she was attacked late in the afternoon by a Japanese aircraft. Fortunately, there were no serious casualties. At sunset she made a run for the Bangka Strait, headed for Palembang in Sumatra. Dangerously exposed, the ship was attacked, crippled by several bombs and within thirty minutes she rolled over and sunk bow first.

Approximately 150 survivors eventually made it ashore at Banka Island which had already been occupied by the Japanese. Most of the survivors were taken captive. However, an awful fate awaited many of those that landed on Radji beach. Survivors from the Vyner Brooke jointed up with another party of civilians and up to 60 Commonwealth servicemen and merchant sailors, who made it ashore after their vessels were sunk. With no food or water, a deputation was sent to contact the Japanese, with the aim of surrendering. A party of Japanese troops arrived. They shot and bayoneted the males, then forced the 22 Australian nurses, bearing red crosses on their uniforms, along with a civilian female, into the sea and machine gunned them from behind. Only one nurse survived – Sister Vivian Bullwinkel, along with American civilian Eric Germann, Royal Navy Stoker Ernest Lloyd and Private Cecil Kinsley, a British soldier, who was to die from his wounds in the POW camp.

Out of the 65 Australian nurses, 12 were killed during the air attack or drowned following the sinking, 21 were murdered on Radji Beach and 32 became prisoners, 8 of whom subsequently died before the end of the war.

The Changing Role of Women:



View the image to the left. It's a recruitment poster aimed at Australian women during the Second World War. It uses some visual elements to attract women into joining the military services. Note that only a few years before, it was considered inappropriate for women to enlist in military service or to work in heavy industry and agriculture.

Activity One:

Look carefully at the poster and answer the questions below:

- The women in the poster include members of 3 services. Can you identify them?
- How are the figures drawn (eg: critically, sympathetically, positively, emotionally). How is this achieved? (consider age, appearance)
- What is the attitude or tone of the poster? How is this achieved? (eg: colour, image, positioning)
- What is the message or meaning of this poster?
- Do you think this would have been an effective poster at the time?

Australian nurses during World War II:

Visit the Australian War Memorial by clicking the site below to read about Second World War nurses.

<https://www.awm.gov.au/visit/exhibitions/nurses/ww2#:~:text=Eventually%2C%20some%205%2C000%20Australian%20nurses,or%20while%20prisoners%20of%20war.>

Activity Two:

After reading the articles above, answer the following questions:

- How many Australian nurses served during WWII?
- Where did they serve?
- How many nurses lost their lives during WWII?
- What does the AANS stand for?
- What other services were formed in 1940?
- How long did Australian nurses serve in Egypt and Palestine?
- Matron Best was serving in Greece. She and her team were ordered to evacuate because the fighting had intensified. Transport was limited and they could not take all the nurses. How did she determine who stayed and who would leave?
- Australia had to prepare for an attack on home soil. On the 19th February, 1942 - which Australian town was bombed? How many people were killed?

Watch the video below and answer the following questions:

<https://anzacportal.dva.gov.au/resources/ellen-savage-stories-service>

- The Centaur (ship) was bombed and sunk off the coast of Queensland. How many lives were lost in the sinking of this ship?
- What international symbol was featured on the Centaur?

Watch the following videos from, Australian Prisoners (Part 2) Australian Department of Veterans' Affairs.

[Watch the following videos from, Australian Prisoners \(Part 2\) Australian Department of Veterans Affairs.](#)

- Reflect on the survivor interviews.
What are some of the shared values and attitudes?



About the Production

Activity Three:

Watch the video Interviews with the Writer and the Creative team from THEATRE 180 and answer the questions below:

Interview with the Playwright: Jenny Davis

VIDEO LINK - <https://youtu.be/YNpSFWuMWYc>

- When did Jenny Davis first learn about the story about Vivian Bullwinkel and the nurses during WWII.
- Why did the writer feel that this story should be made into a stage play?
- What messages did Davis aim to convey?
- What type of research did the writer undertake?
- How did the research assist the writer to create or “flesh out” aspects of the story?
- Is the play linear or nonlinear? Why does the playwright deal with “time” in this way?
- What theorist has influenced the writer? What conventions does she mention?
- What other styles does the writer imbed into the script?
- What lens does Davis use to tell this story?
- Why does Davis include a scene where the nurses appear as ghosts? (surrealistic convention).
- How did Davis capture the language/idioms of the characters from that time period?
- How did Davis deal with the difficult/confronting moments in the play?
- What does the writer want the audience to think/feel after viewing the performance?

Interview with Director: Stuart Halusz

VIDEO LINK: https://youtu.be/gi_ZsXf2TCM

- What was it about the story of Vivian Bullwinkel and the nurses that resonated with Director Stuart Halusz?
- What makes this play relevant today?
- What were the director's initial concepts after reading the text?
- What preparation did Halusz undertake prior to directing this play?
- What approach does Halusz take in the rehearsal room?
- What are some of the challenges for a director working with this text?
- How does a director tackle the challenges in this production? For example: the bombing of a ship, the moments directly after the massacre.
- What does the director want the audience to think/feel after viewing the performance?

Interview with Actor: Rebecca Davis

VIDEO LINK - https://youtu.be/csqs_XKTJjk

- How does Rebecca Davis approach the role of Vivian Bullwinkel?
- What research helped Davis to create the character of Vivian Bullwinkel? How did it help her?
- How does Davis prepare for the difficult/challenging moments in this play?
- What psychological approaches does Davis use in rehearsal?
- What information helped Davis to form the physical traits for her character?
- What does Davis want the audience to think/feel after viewing the performance?

Interview with Visual Designer: Josephine Hayes (Gneiss Design)

VIDEO LINK - <https://youtu.be/9Gmf4VZdvyk>

- What steps (process) did Josephine Hayes take in order to form her initial design ideas?
- What design choices does Hayes make to assist an audience to navigate the different times and spaces in the play?
- How does Hayes support the mood and atmosphere in this production through design choices?
- What practical considerations did Hayes consider when working in the Como Theatre?
- How will the visual design engage a contemporary audience?
- What impact is Hayes hoping will be achieved through the visual design?

Interview with Set Designer: Stuart Halusz

VIDEO LINK - <https://youtu.be/uEBzAJLSx3E>

- How has time and space, in the text, influenced Halusz as set designer?
- What practical considerations does Halusz identify as set designer?
- What decisions did Halusz make to enclose the space and why?
- What creative choices does Halusz make to convey place and time?
- What atmosphere did Halusz aim to create and what choices did he make to achieve this goal?
- What impact is Halusz hoping his set design choices will have on the audience?

Interview with Costume Designer Ingrid Zurzolo and Costume Consultant Neil Sheriff

VIDEO LINK - <https://www.youtube.com/watch?v=YGPH0cyqbg>

- How did Zurzolo and Sheriff convey the different time periods and places.
- How did the costume designers support the fact that actors play multiple characters on stage?
- The costume designers focus on the significance of the nurses uniform. What points do they make about the uniforms and what details have they considered?
- What research did they undertake to support their costume designs?
- How did the designers consider actor movement?
- What impact are the costume designers hoping to achieve through their designs?



Inspiration Images for Costume Design:



Images sourced from the Australian War Memorial

"The main characters are young military nurses. They are proud, brave and dedicated strong women. Although the nurses uniforms look similar, small changes to compliment the time period and individuals are made.

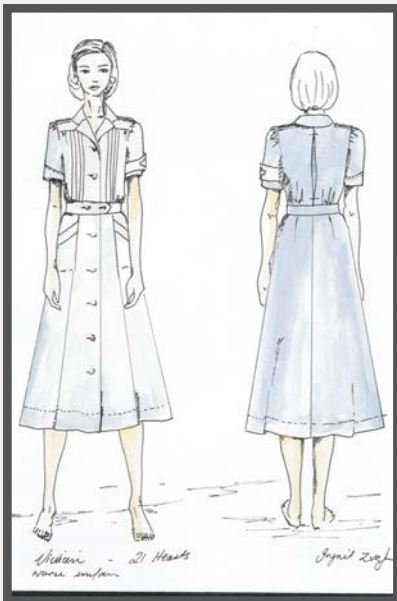
The characters remain on stage all the time and change. We start with a base costume which is added to as the play develops to enhance the story and characters.

We establish unity of the military nurses by using the traditional blue grey with pops of red honouring the styling of the time in a traditional tailored format. Slight juxtaposing oriental prints and complementary silhouette to identify civilian dress of the 1940's and 70's.

The fabric choice and colour reflect those used during the 1940's time period helping to transport the audience into the scenes and characters."

Ingrid Zuzolo, Costume Designer and Neil Sheriff, Costume Consultant

Design Sketches & Mood Boards:



CHARACTERS:

In this play six actors play sixteen different characters (a Brechtian convention). This is achieved by the actors making efficient, often symbolic changes to costume and props in view of the audience. It requires the actors to skilfully adjust physicality and voice to clearly convey those characters to the audience.



VIVIAN
ELAINE / BETTY / NORAH CHAMBERS
IRENE / BLANCHE / EVA (VIVIAN'S MOTHER)
PEGGY / JESSIE / LITTLE BET
MINNIE / IOLE / BRITISH WOMAN
BESSIE / WILMA / GRANDMOTHER

Rebecca Davis
Alex Jones
Caitlin Beresford-Ord
Alison van Reeken
Helen Searle
Michelle Fornasier

STYLE:

This play is eclectic in nature. It draws from multiple styles.

Bertolt Brecht's Epic theatre conventions are utilised to explore the horror of war, the role of women during WWII, camaraderie, professionalism, strength and resilience.

- Narration
- Actors play multiple roles.
- Minimal set pieces – at times one item is used to represent a whole world.
- Characters using simple pieces of costume and props to indicate a change of role.
- Archival documents and footage, images/film that depict real places projected onto the cinematic backdrop.

Realism is evident in the construction of characters and is evident in many scenes within the play.

- Three dimensional, psychologically layered characters.
- Naturalistic dialogue to suit the character and context.
- Realistic situations (given the context).
- Realistic relationships.

Conventions of **Surrealism** are used in moments to highlight Vivian's commitment to the memory of her friends lost in the massacre and how she carries them with her always.

- Nurses appear as ghosts.
- The subconscious mind is represented on stage

Activity Four:

- In groups of 5, take on the role of the nurses in the scene below. Imagine it is 1941, nighttime, and you are at the Army Hospital nurses quarters, off duty, in Singapore with your colleagues.
- What movement and stage business would you use to make this scene more convincing and realistic for performance?
- How does the 1940's context and language/dialogue inform your voice and movement?

VIVIAN: Sounds as though you're all a bit homesick.

MINNIE: Yes, I am a bit.

PEGGY: A bit! That's an understatement.

BESSIE: Got a handsome farmer waiting at home, Minnie?

MINNIE: (slight pause) Actually there was someone, but he went and married someone else. That's partly why I'm here.

VIVIAN: Oh, Minnie, what a shame!

MINNIE: Oh, not really, but farming would suit me.

BESSIE: You and Alma Beard do like to talk a lot about farm life.

MINNIE: Alma's a country girl, too, from Toodyay. The harvest will be in before long. Then the grading.

PEGGY: Ah, the smell of burnt stubble!

MINNIE: You may tease, Peg, but I like to think of my folks just now, sitting on the veranda with the dogs watching the sunset, Dad still dusty in his hat and boots.

PEGGY: They're probably reading your letters at this very moment.

ELAINE: Are you missing Broken Hill, Bully?

VIVIAN: I'm enjoying the adventure! I love Singapore - the sampans and the junks...and the smell...

PEGGY: Bedpans and antiseptic. (they laugh)

VIVIAN: Not the hospital! I meant the sandalwood and spices, it's so exotic.

ELAINE: Join the army and see the world

PEGGY: A world at war!

Activity Five:

- As a designer of this scene from *21 Hearts*, consider how would you clearly convey the ghostly elements (surrealistic conventions) to your audience.
- Consider sound (direction, duration, tone, volume)
- Consider lighting (Contrast, intensity, emphasis/focus, line, shape, colour/texture, angle/position, timing)

Resources:

<https://illuminated-integration.com/blog/stage-lighting-101/>

<https://www.youtube.com/watch?v=wqMYsjHU5rU>

<https://www.youtube.com/watch?v=MGtX9P8gDI8&t=49s>

Sound: shelling cross-fades with city noise

AV: camera/TV studio

LX: a pool of surreal bright studio light

VIVIAN: Peggy, is that you!? How wonderful to see you, I remember you dancing – laughing and dancing. We enjoyed those early days in Singers when were still lighthearted.

PEGGY GHOST: We were young! We had our lives ahead of us.

VIVIAN: I was just thinking you should be here with me now. All of you!

PEGGY GHOST: Minnie's here, too. And Bessie.

MINNIE GHOST: Hallo, Vivian, what a success you are!

VIVIAN: Because of all of you! I was imagining you as you would be now.

MINNIE GHOST: And so here we are! I'm working at a country hospital...

VIVIAN: I knew you would be!

MINNIE GHOST: And milking the cow and collecting the eggs – and I have a grown-up daughter!

PEGGY GHOST: And I'm going to be a grandma any time soon!

VIVIAN: You wanted a big family!

PEGGY GHOST: Tell you what, with four kids nursing training comes in handy!

(PEGGY & MINNIE GHOSTS move away & take off coats.)

STRUCTURE:

21 Hearts: Vivian Bullwinkel and the Nurses of the Vyner Brooke, is non-linear. Time moves fluidly between past, present and the subconscious mind. The structure is epic in nature. The play spans years from 1941 to 1993, capturing stories of war, sacrifice, loss, loyalty dedication and commemoration. The audience is transported to multiple settings such as Radji Beach on Bangka Island, Singapore hospital, aboard the Vyner Brooke ship, a television studio in Australia, in the ocean, the prison camps and a war crimes tribunal.

Activity Six:

The following extract from the play depicts the moment the Vyner Brooke submerges, and the nurses must evacuate. They are in the ocean. This is a challenging situation and setting to convey on stage.

·What techniques has the playwright employed to paint a vivid picture of setting and situation for an audience? Look carefully at style, stage directions, AV and sound.

·After viewing the show, consider the choices director, Stuart Halusz made to realise this moment on stage.

PEGGY: *(to the audience)* As the ship leans more to one side...it feels like a bad dream...

IRENE: Time to go girls! Quick as you can!

(All the women are US & remove their shoes, some sitting some trying to stand.)

VIVIAN: We know it's now or never! We slide down the deck to the rail...

(They "slide" or "fall & slide")

Sound: Rushing water very loud?

IRENE: Over the side!

(In slow motion they all hold down their imaginary life jackets and "jump". On the floor they 'freeze')

Sound: Silence, then very muted sound of people shouting

AV: underwater

VIVIAN: Underwater I was in shock. Suddenly the noise was far away...I sank down, down... maybe I should just give in and have done with it...I'm drowning, I thought...but then, suddenly, I was up again on the surface... *(she rises)*

Sound: sudden burst of noise, seabirds? AV: surface of ocean

(VIVIAN surveys the scene, facing front, gradually the OTHERS rise & face front, too. They all speak to the audience)

VIVIAN: Bobbing awkwardly in my life jacket, I could see the ship listing heavily...oil was coating the water and all those in it, people clinging to life rafts or whatever object they could find. Above us the Jap planes circled and then sped down towards us, machine guns at the ready...

AFTER SEEING THE SHOW:

THEMES

You will have gained some important insight into the themes in this play, from the background material in this resource, viewing the production and working through the activities. When addressing themes, it is always important to consider how these are conveyed in the text. The following themes are provided using extracts for you to explore and discuss. You may have other themes to add to this list.



Irene Melville Drummond.
Australian War Memorial.

Selflessness and duty:

During points of high tension, danger and deprivation, the nurses put the welfare of others before themselves. After their ship is bombed, they ensure that everyone is off the sinking vessel before saving themselves. They care for the wounded in the most difficult conditions and without medication. They ensure that the ones who need food at the prison camps get extra provisions.

Themes of selflessness and duty are clearly explored after the sinking of the Vyner Brooke (p.25)

- What is the Matron's (Irene's) response after the trauma of the shipwreck?
- What does this extract say about the role of nurses?
- How would you describe the attitude of the Matron and the nurses?

MINNIE: What now?

IRENE: (joins them) Plenty to do here, girls, we have a lot of wounded among the soldiers, and the civilian women and children are in shock. As soon as you can get water from the stream, try and gauge the neediest cases.

ELAINE: (aside to the others) Good old Matron, indefatigable as always.

IRENE: But make sure you get some rest, yourselves, we don't know what awaits us next. Flo and Rosetta need attention; it seems there's a Chinese medic in another survivors' camp along the coast. I'm off to fetch him now. (*exits*)

BESSIE: When does she get to rest?

MINNIE: It's like having a Mum beside you. She keeps discipline but she cares for us.

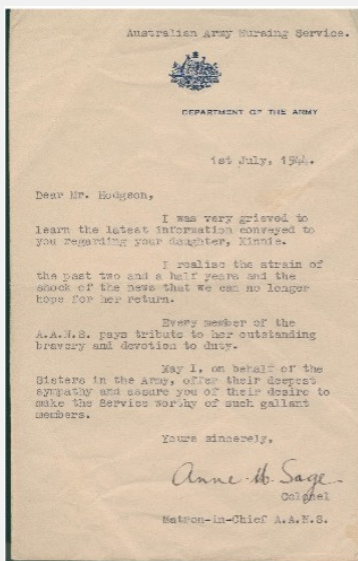
PEGGY: And we'll be caring for the others.

BESSIE: Without resources, sadly.

ELAINE: We'll just have to do what we can for the wounded.

VIVIAN: And we can help the mothers with small children.

HORROR OF WAR



After the sinking of the Vyner Brooke, twelve nurses and many civilians drowned.

Those who made it to shore endured brutality and depravation.

Twenty-two nurses were marched into the sea and shot in the back by Japanese soldiers. Vivian Bullwinkel was the only nurse to survive. Those who were captured or surrendered, including Vivian, suffered three and a half years as prisoners of war.

Eight nurses died while in the prison camp. Read the following scene and discuss the following:

- How does this scene capture the conditions in the camp?
- As well as malnutrition and insufficient medical supplies, the women experienced dysentery, malaria, beri beri, cholera and others. Research these diseases and identify the causes, symptoms and treatments.

WILMA: We created our makeshift hospital on a bamboo platform...

BETTY: Awash in the rain and no lamps...

IOLE: We made lights out of old cigarette tins full of palm oil, with a coconut fibre wick...no point crying about it, you just had to get on with it.

VIVIAN: The guards gave all the women and children wooden hoes. Our rice rations had been reduced. Now we were to be taken into the jungle every day to plant sweet potatoes and tapioca to try and feed ourselves. Manual work on such short rations meant we were getting weaker.

Sound: rain on leaves hard then easing

LX: sunset on a cloudy day

(they are sitting, "crushing charcoal")

WILMA: (*Easing her injured back*) The death toll's rising...

IOLE: It's so crowded here, no privacy at all on our tiny sleep mats. And water rationed so harshly! (looks at her hands in despair) It's impossible to keep clean.

BETTY: Or even clean the stinking bathrooms.

JESSIE: Malnutrition and dysentery – it's a pretty fatal combination...

VIVIAN: It's very hard trying to practice nursing without medications!

WILMA: And if you ask for any...

JESSIE: "No need - there's plenty of room in the cemetery!"

What to discuss after the Show:

- What type of venue was the play performed in?
- Discuss how different performance spaces and where you as an audience member are positioned might give you a different experience.
- Which character impacted you the most and why?
- What movement and vocal choices did the actors make to shift between characters?
- Why do you think the stagecraft – costume, set and props – was quite minimal?
- How was projection used? What did it create?
- What was your overall opinion of the production? What was effective about the acting, design elements, the play?
- Does one or more of the reviews equate with your own experience?
- What aspects of the production do the reviews highlight?

Activity Six:

Write a review of *21 Hearts: Vivian Bullwinkel and the Nurses of the Vyner Brooke*.

- Introduction: Title of the play, playwright/s and where you saw it performed.
- Plot: What happened, try to be as succinct as possible.
- Themes and Issues: What are the core messages and ideas explored, how did the direction and design communicate these themes?
- Analysis and evaluation of acting – Select one actor and discuss how they moved between characters, how well did the performer portray each role?
- Design: Set, lighting, sound, AV, costume etc – what stood out and how well did these create the world of the play?
- Final Evaluation: Would you recommend this play?

CAST & CREATIVES

Writer	Jenny Davis OAM
Director	Stuart Halusz
Cast	Caitlin Beresford-Ord Rebecca Davis Michelle Fornasier Alex Jones Helen Searle Alison van Reeken
Sound Design & Programmer	Ben Collins
Visual Designer	Gneiss Design
Lighting Designer	Rowan Van Blomestein
Costume Designer Costume Consultant	Ingrid Zurzulo Neil Sheriff
Movement Director	Rachael Bott
Theme Song Composer & Musical Director	Craig Skelton
Theme Song Vocalists	Lisa Harper-Brown Saskia Haluszkiewicz
Theme Song Musicians	Australian Baroque
Stage Manager	Craig Williams
Assistant Stage Manager	Aaron Stirk
Associate Producer	Alison Welburn
Marketing Manager & Publicity	Limelight Consulting
Photographer	Stewart Thorpe
Hair & Makeup Stylist	KT Crocker
Education Consultant & Content	Donna Hughes
Videographer - Education Pack	Mike Paget
Research Assistant	Claire Booth



Curriculum Links

Representation of general capabilities:	
Literacy	<p>Reading, analysing and interpreting performance text.</p> <p>Express, interpret and communicate complex information and ideas.</p> <p>Consider texts in relation to their context and purpose.</p>
Critical and creative thinking	<p>Through nominated role.</p> <p>Analyse a range of texts in relation to their purpose, context, audience, structural and language features</p>

Drama Content	
Drama Language	<p>Elements of Drama</p> <p>Drama Processes</p> <p>Drama conventions</p>
Contextual Knowledge	<p>Drama conventions.</p> <p>Conventions for performing and selected approach.</p> <p>Historical, social and cultural context</p> <p>Character value/s</p> <p>Point of view to shape audience response.</p>
Production and Performance	<p>Spaces of performance including specific venue (cinema).</p> <p>Design and technology choices Including sound and AV</p>
Oral and written communication	<p>Structuring ideas and responses</p> <p>Extended Answer in the form of a review.</p>

Australian Curriculum

Humanities and Social Sciences	
World War II	<p>Examination of significant events of World War II, including the Holocaust and use of the atomic bomb.</p> <p>Experiences of Australians during World War II (such as Prisoners of War (POWs), the Fall of Singapore).</p> <p>The impact of World War II, with particular emphasis on the Australian home front, including the changing roles of women.</p>

English Senior Secondary	
Investigate the relationship between language, context and meaning by:	<p>Explaining how texts are created in and for different contexts.</p> <p>Evaluating the choice of mode and medium in shaping the response of audiences, including digital texts.</p>
Examine the language, structure and features of imaginative interpretive and persuasive texts, including:	<p>Explaining the ways text structures, language features and stylistic choices are used in different types of texts.</p> <p>Evaluating the impact of description and imagery.</p>
Analyse and evaluate how responses to texts, including students' own responses, are influenced by:	<p>Social and cultural contexts.</p> <p>The use of techniques associated with imaginative, interpretive texts.</p>
Reflect on their own and others' texts by:	<p>Students use critical thinking when they use their knowledge of language to analyse a range of texts in relation to their purpose, context, audience, structural and language features, and underlying and unstated assumptions. and uses of imaginative, interpretive texts.</p>

Australian Curriculum cont.

English Senior Year 10	
Responding to Literature	Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response. Evaluate the social, moral and ethical positions represented in texts.
Examining Literature	Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts.
Analyse and evaluate how responses to texts, including students' own responses, are influenced by:	Social and cultural contexts. The use of techniques associated with imaginative, interpretive texts.
Reflect on their own and others' texts by:	Students use critical thinking when they use their knowledge of language to analyse a range of texts in relation to their purpose, context, audience, structural and language features, and underlying and unstated assumptions. and uses of imaginative, interpretive texts.

Education Consultant

Donna Hughes is a highly experienced, learner-centred educator with over twenty-five years' experience across a range of secondary school environments. She is a drama specialist with a focus on building a breadth and depth of core skills. Donna is accomplished in the development, design, and implementation of innovative curriculum. She is passionate about creating strong links between education institutions and industry. She has worked as an Education Consultant for Perth Festival and THEATRE 180. Donna is an AWGIE award-winning, published playwright and a member of Black Swan State Theatre Company's Emerging Writers' Program.