



Watermark

by Alana Valentine

Education Resource

TABLE OF CONTENTS

<u>ABOUT THE PLAY</u>	04
<u>ABOUT THE PLAYWRIGHT</u>	05
<u>CONTEXT: THE KATHERINE FLOODS</u>	06
<u>AFTER READING THE PLAY: DISCUSSION</u>	08
<u>STYLE</u>	09
<u>THEMES</u>	10
<u>ACTIVITY: INTERVIEW WITH THE PLAYWRIGHT</u>	15
<u>STRUCTURE</u>	16
<u>FURTHER ACTIVITES</u>	18
<u>GLOSSARY</u>	21
<u>CURRICULUM LINKS</u>	23

TO THE TEACHER

These resources have been prepared to support you in using *Watermark* as a play to study and perform in your school.

You can use it as a whole or take exercises or parts of it to jump into exploring the play with your class.

It covers verbatim style, themes and the context of the play.

It has exercises to help you and your students stage scenes from the play and write their own pieces of Verbatim theatre.

Words formatted **like this*** have an entry in the glossary at the end of this resource.

AUSTRALIAN PLAYS TRANSFORM

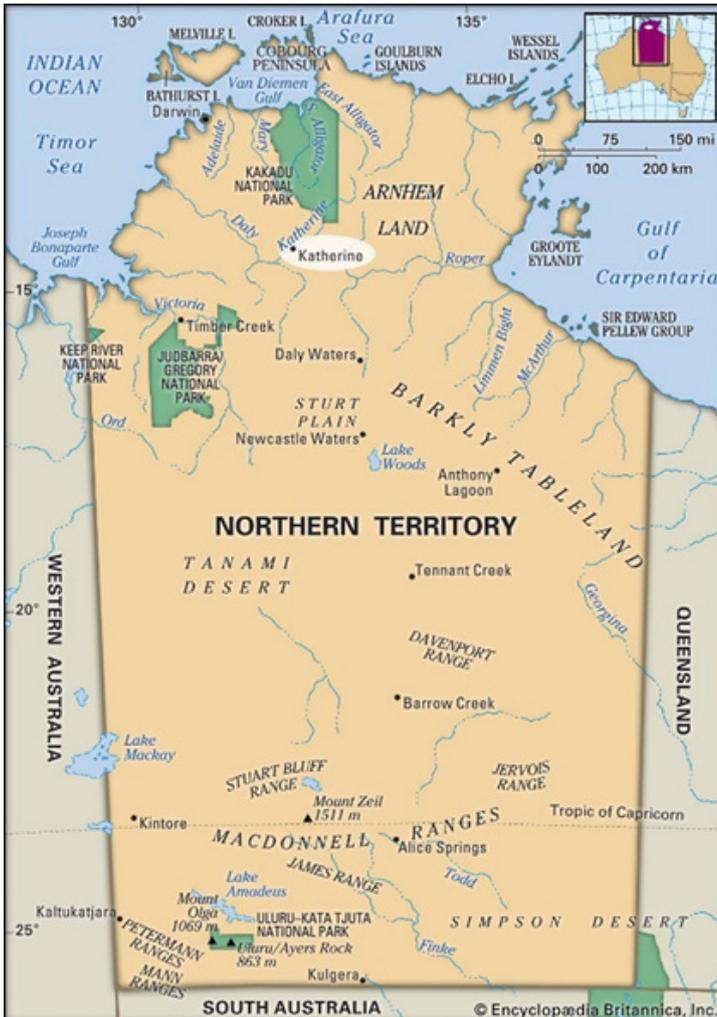
Australian Plays Transform (APT) is Australia's national play development and publication organisation. It hosts the world's largest online showcase and searchable database of the best Australian playwriting. APT seeks new voices for new times, develops plays that change the national story, links them to production, publishes them and promotes them here and around the world.

<https://apt.org.au/teaching-resources/>

This resource was developed by Donna Hughes.

ABOUT THE PLAY

Watermark is a chronicle of both the physical and psychological devastation of the floods that occurred in the Northern Territory town of Katherine, the traditional lands of the Jawoyn, Dagoman and Wardaman Aboriginal peoples, on January 26, 1998.



Map of the Northern Territory, with Katherine circled in red.

From Encyclopaedia Britannica:

<https://www.britannica.com/place/Katherine-Northern-Territory>

Based on written and oral testimony from flood survivors, the play evokes the power and torment of flood damage in a small town - the tensions and grief, the friendships and kindnesses, the fears and losses. The play is held together by a beautiful poetic narration that **personifies*** the river as it swells and swamps.

Watermark was originally performed in Katherine on the 10th Anniversary of the emergency.

Watermark takes the audience on an immersive experience, so that we can almost smell the mud and see the struggling, drowning wildlife in the swollen Katherine River. Uplifting, moving and funny, *Watermark* is a testament to both the fragility and endurance of community in times of hardship. Winner of the AWGIE for Best Community Play in 2009, *Watermark* is a must read.

ABOUT THE PLAYWRIGHT

Alana Valentine is a **librettist***, playwright and director working in theatre, musical theatre, opera and screen, Alana is expert at working with real life subjects and stories, and dramatising them with respect, insight and dynamism.

Alana has three plays on the NSW HSC Syllabus – *Parramatta Girls* (Drama), *Shafana and Aunt Sarrinah* (English) and *Cyberbible* (Design). Her play *Letters to Lindy*, drawn from the 20,000 letters in the National Library of Australia, has had hundreds of amateur and school productions.



Alana is particularly distinguished in her skills as a co-collaborator having worked in libretto and musical theatre such as *Watershed: The Death of Dr Duncan* (co-written with Christos Tsiolkas), *Wudjang: Not the Past* (co-written with Stephen Page) and *Barbara and the Camp Dogs* (co-written with Ursula Yovich). The latter won the 2019 Helpmann Award for Best Musical and Best Original Score, as well as numerous Green Room Awards.

Her most recent plays are *Nucleus* for Griffin Theatre Company, *Wayside Bride*, *The Sugar House* for Belvoir Theatre and *Arc* by ERTH physical and visual theatre.

Alana has chronicled her practice as a close work/verbatim theatre maker in *Bowerbird: The Art of Making Theatre Drawn From Life*, and in 2024 published *Wed By The Wayside*, a personal memoir about people married at the Wayside Chapel.

CONTEXT: THE KATHERINE FLOODS

“It was a force of nature that we just had no control over.”

-Ms Miller (ABC news, 2018, 20 years on

In January 1998, the Katherine-Daly River region experienced a devastating flood disaster of unprecedented proportions. Total disruption to life and destruction of property was experienced after tropical cyclone Les hit.



January 26, 1998: Katherine, NT. A young WA couple managed to escape after their four-wheel-drive vehicle plunged into a hole in the Stuart Highway north of Katherine, after the road was washed away during the 1998 floods.

<https://www.ntnews.com.au/news/northern-territory/199798-four-people-killed-in-recordbreaking-katherine-floods-that-forced-evacuation/news-story/04b434e95c88e26f6c3715242bd5f566>

Image: Peter Bennett

Extensive flooding of the Katherine and Daley Rivers occurred when a record rainfall hit the area within 48 hours, producing 300-400mm of rainfall. The Katherine River

rose to 16 metres and remained high for a period of time, reaching a level of 16.8m on February 3, 1998. The intense rainfall also occurred during “king high tides” in the Timor Sea, pushing water from the lower reaches upstream. Floodwater drainage was impeded. Cyclone Les was one of the worst recorded rain-bearing depressions to impact the Northern Territory.

Approximately 5000 residents were evacuated as an estimated 500 businesses and 1200 homes were inundated by floodwaters, including the Katherine District Hospital. A state of emergency was declared for Katherine as the river reached a level of 20.3 metres. Total damages from the storm amounted to at least \$100 million. Drainage and sewerage systems failed, leading to an outbreak of gastroenteritis. Sadly, three people drowned in the floodwaters and at least 30 injuries were reported.

The impact on local wildlife, livestock and pets was devastating. Whole herds of livestock were swept away; domestic pets left to fend for themselves or seek higher ground. The natural habitat suffered substantial loss, while disoriented animals, like crocodiles and snakes, posed an increased threat to humans.

The floods had lasting impacts on the community as they rebuilt their lives. Many residents experienced emotional and psychological distress in the aftermath.

RESOURCES

The Floods

ABC news report (Jan, 1998)

<https://www.youtube.com/watch?v=5vfLqeksJfQ>

Higher Ground – 1998 Katherine Flood Song by Phil Hanley

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

Katherine floods remembered as ‘something from a movie’, 20 years on (ABC news)

<https://www.abc.net.au/news/2018-01-26/katherine-floods3a-20-years-on/9359006>

Remembering the Katherine flood of 1998

<https://www.abc.net.au/news/rural/2008-01-29/remembering-the-katherine-flood-of-1998/6252344>

To Connect to the Present

One Year Since the Hunter Valley Flood, ABC 2016

<https://www.abc.net.au/news/2016-04-20/one-year-since-the-2015-hunter-valley-flood/7321888>

Fatal flash flood that killed three in Hunter Valley could not have been predicted: NSW Coroner, ABC 2017

<https://www.abc.net.au/news/2017-09-30/fatal-flash-flood-hunter-valley-could-not-have-been-predicted/9001418>

Homes flooded, roads swamped as North Queensland endures floods, 9 News Australia 2025

<https://www.youtube.com/watch?v=1MVOR3zTDs4>

AFTER READING THE PLAY

Group Discussion

- What scenes/moments impacted you the most and why?
- How many characters are listed? (p.2)
- How many scenes are listed in the text? (p.3)
- How many settings need to be represented on the stage space?
- What realistic conventions do you recognise in the text?
- What non-realistic conventions can you identify?
- What is the Form/Structure of the play?
- What set design choices would work for this type of play?
- How would you use lighting and sound?
- Would you use multi-media at all? Why and what would you use?
- Why is this play important?



Katherine River peaked at 20.3m on Tuesday, January 27.

NT news, Territory Flashback: 1998 Katherine Floods.

<https://www.ntnews.com.au/news/territory-flashback-1998-katherine-floods/image-gallery/92aa9675baf2fcb42b83d085f628786a>

Image: Dani Gawlik

STYLE

The style of *Watermark* is **verbatim**.

Verbatim Theatre evolved from documentary theatre traditions in the early to mid-20th Century. It emerged as a part of a broader social and political movement to give voice to real people, often those who are underrepresented or marginalised.

Conventions can vary, and include:

- **Double casting:** Actors play multiple roles.
- **Minimal set** pieces: Simple, symbolic props and costume changes facilitate rapid character transitions.
- **Direct Address:** Characters break fourth wall, speaking directly to the audience to heighten immediacy and impact.
- **Natural dialogue:** Actors aim to replicate a naturalistic intonation, including hesitations, accents and mannerisms suited to individual characters.
- **Poetic Language:** In *Watermark* the language is, at times, verse. This allows the actors to explore the musicality of the words and more non-realistic ways to deliver.
- **Community-centric stories:** Focuses on giving voice to everyday people rather than celebrities or politicians.
- **Archival Material:** Documents and footage, images/film that depict real places projected onto the backdrop.

THEMES

When addressing themes, it's always important to consider how they are explored in the text. The following themes are provided using extracts for you to reflect on and discuss. You may have other themes to add to this list.

COMMUNITY

During Scene 14, Elaine and Nelly share the experience of the flood. At first their relationship is tense – a sign of the stress they are under. But soon the conversation shifts to water levels and the structure of their homes. This exchange highlights their connection and shared experience. Even if they weren't close before, this disaster brings them together.

The playwright has written an intimate scene between two women. Elaine offers comfort and reassurance to Nelly who is distressed about leaving her cat behind. Through reassurance and simple human kindness, the scene demonstrates how communities can form and strengthen in moments of vulnerability.



Tourists pitched in and helped the locals during the 1998 Katherine floods.

NT news, Territory Flashback: 1998 Katherine Floods.

<https://www.ntnews.com.au/news/territory-flashback-1998-katherine-floods/image-gallery/92aa9675baf2fcb42b83d085f628786a>

Image: Dani Gawlik

EXERCISE: PAUSES

Valentine deliberately inserts pauses in the scene, creating space for the characters to think, feel, and let the weight of their words settle.

- In pairs – read Scene 14 on the next page and define what occurs in the silences.
- What is the **subtext*** for each character?
- How can movement choices convey what is not spoken?

THEMES (continued)

SCENE 14

(p.33)

NELLY: The helicopter hovered just above the roof and they let down a rescuer and a harness and he got me into the harness and then they hauled the rescuer up after me and I didn't even have any shoes on, or any bag, because they came in two minutes and I thought they'd take a while. But they were there and I had to just leave. I put the cat on the table and I put food with in and it was meowing. But I couldn't have brought it with me.

ELAINE: It will be alright.

NELLY: Do you think?

ELAINE: I'm sure it will. Cats can climb trees. Cats can really climb.

NELLY: Do you think so?

Pause.

ELAINE: How much water was through when they got you out?

NELLY: About two metres.

ELAINE: Do you have an upstairs?

NELLY: Just one level.

ELAINE: Me too.

NELLY: I put things up on the top of shelves.

Pause.

ELAINE: The cat will climb up on the roof.

NELLY: Do you think?

ELAINE: Of course it will. It will be cold and hungry but I bet it will be there when you go back.

EXERCISE: CONVEYING SUBTEXT

Explore the excerpt above and consider the subtext and ways an actor can convey the underlying message or meaning.

THEMES (continued)

LOSS

The inclusion of Scene 20 carefully details the loss of life during the Katherine Flood disaster. The dialogue provides a snapshot of the lives, their relationships, contributions, and final moments. By stacking these losses – one after another – the play shows that the flood is not a single event but a tapestry of heartbreaks that accumulate into collective grief.

EXERCISE: CHORAL VOICES

Explore the excerpt below and discuss the use of choral voices.

- Why has Valentine added directions for all other speakers/cast to join in to speak the underlined phrases?
- What is the effect of using this theatrical device (choral voices)?

SCENE 20

(pp.45-46)

The other speakers join in unison during the underlined lines.

MINISTER 1: The flooding at Katherine took 3 lives directly, 1 indirectly and 1 man was almost killed in an industrial accident. The first casualty of the flooding was a senior Aboriginal man who apparently was unable to escape the rising flood waters that covered the Walpiri camp off Bicentennial Road. This senior man, who is not named out of respect for his culture, was a well-respected former stockman.

Paddy Cavanagh died at his caretaker's camp some 15km from Katherine. Paddy was the caretaker for the Bow Hunters Club and had been retired for a number of years. Paddy had a number of pet dogs and, during the flood he managed to lift the dogs on top of his lean-to to save their lives. The physical effort must have been too much for him and Paddy died at his flooded camp.

Dominic Mammone, 34 years old, died in the Katherine River near Manbulloo Station when he and his mate went by boat to inspect a house on the other side of the river. The river was a turbulent raging force and Dominic lost his life when the boat capsized. Respected in the Katherine horticulture industry, Dom pioneered the first asparagus crop and experimented with a number of other useful crops, including table grapes. Mr Mammone is survived by his wife, Jillian, his son, Goe, and his daughter, Rose Maree.

THEMES (continued)

NATURAL DISASTERS

Valentine has painted such a raw, unfiltered picture of this natural disaster by refusing to romanticise the human response to chaos. Instead of portraying people as heroes or victims who immediately band together, the play exposes the real, messy emotions that can surface in a crisis. Characters express anger, simmering tensions and petty frustrations. They bicker, cling to stubborn pride and struggle to connect. This honest depiction highlights that people in such situations can be complex, flawed and overwhelmed. Valentine challenges the audience's expectations and invites them to consider the emotional fallout that can accompany a natural disaster.

In Scene 19, Robert phones his son, in Perth, who is completely unaware of the event's scale, which creates a painful gap in understanding. Robert paints a vivid picture of a town underwater, evacuation of 2000 people, impassable roads, damaged infrastructure. The scene explores natural disasters not just as a physical phenomenon, but also as events that can fracture relationships, isolate communities and expose the divide between those who endure them and those who watch from afar.

EXERCISE: DIALOGUE IMPROVISATION

Read Robert's dialogue from Scene 19 on the following page.

In pairs, improvise the son's dialogue in this phone conversation.

- Play the scene in two ways:
 - The son is completely unaware of the disaster.
 - The son is aware of the disaster.

How does Robert's voice (tone, pitch) and movement (gesture, posture, facial expression) change with each scenario?

THEMES (continued)

EXERCISE: DIALOGUE IMPROVISATION (continued)

SCENE 19

(pp.44-45)

Robert is on the phone to his son in Perth.

ROBERT: What? You haven't seen it on the TV? *(Beat)*

Yeah, it's underwater. *(Beat)*

Yes, the whole town. *(Beat)*

Well you must have been under a rock or something. *(Beat)*

It's been all over the news *(Beat)*

Well, of course it's been tough, they've evacuated 2000 people. *(Beat)*

Yes, that's a lot. *(Beat)*

Well there's a RAAF base nearby they've been marvellous, set up a hospital there. *(Beat)*

No, I'm tellin' you, the roads are impassable. They've had to get people in and out by helicopter and they're sending in supplies that way too and more troops. *(Beat)*

The prime minister is coming to visit and one of his aides asked if there were any restaurants open. Can you believe it? *(Beat)*

No, it's not that they won't open the restaurants for him. *(Beat)*

There are no restaurants, they've been washed away. Everything has been washed away. *(Beat)*

I'm not getting angry, I'm upset. *(Beat)*

Because the town is under 20 metres of water and you don't know a thing about it that's why. *(Beat)*

No, I don't want you to come up here. You couldn't even if you wanted to. There are no flights in and out except for the army. *(Beat)*

No. we've gone from a state of emergency to a state of disaster. *(Beat)*

Son, listen, I've got to go. No, I'll ring again. I've got to go.

Robert rings off, too upset to keep talking.

TAKING A CLOSER LOOK

ACTIVITY ONE: INTERVIEW WITH THE PLAYWRIGHT

Listen to the following podcast interview with Alana Valentine and answer the following questions.

Click the icon to the right, or copy the link below

<https://soundcloud.com/asidepodcast/the-aside-watermark-by-alana-valentine-an-interview-with-the-playwright>

Questions:

- Alana describes the show as what sort of snapshot?
- The whole play is united by what central monologue? This monologue represents the voice of what important feature?
- What drew Alana to the Katherine floods as a topic?
- Where is the Katherine River?
- What themes does *Watermark* amplify?
- Why does Alana **personify*** the Katherine River in her play?
- How did design choices immerse the audience in the work?
- What did the use of fabric represent?
- What are Alana's tips for students designing for this show?
- What metaphorical/abstract/symbolic design choices could be used to make a statement about nature?
- How has *Watermark* changed its meaning over time? What current events can you think of that relate to *Watermark*?
- How would Valentine like actors to interpret and approach the writing and formatting in *Watermark*?



The Aside - Watermark by Alana Valentine - an interview with the playwright
The Aside Podcast. 8 May 2025

STRUCTURE

Verbatim theatre is most often **non-linear***, frequently shifting across times, locations, and perspectives. It can adopt a montage style, creating a tapestry of moments rather than following a traditional chronological arc. *Watermark* follows this non-linear approach. While there is an overall sense of progression – moving from the lead-up to the major flood, through the disaster itself, and into the weeks or months that follow – time is not strictly defined. Individual scenes offer the audience some markers of time, but the play resists pinning events to specific dates. Across its twenty-six scenes, *Watermark* captures a **mosaic*** of experiences: stories of loss, humour, **camaraderie***, community, and resilience. The audience is transported to multiple settings, some explicitly named, while others are left to be assumed or imagined.

ACTIVITY TWO: SET DESIGN

As a set designer for a production of *Watermark*, consider the choices you would make to create a more abstract/symbolic set design for your audience:

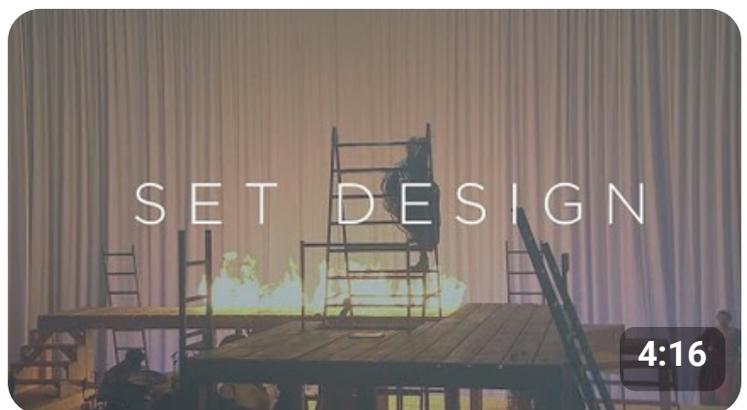
- What symbols would you use?
- What would the stage floor look like?
- How would you enclose the space? **Flats***, fabric, **cyclorama***?
- What shapes and colours, textures and materials would you use?
- Use the space on the following page to visualise your design.

Watch this National Theatre London Set Design video

- Discuss the minimalistic, symbolic set design used in the production of *Jane Eyre*.

Click the tile to the right or copy the link below

https://www.youtube.com/watch?v=UVTRWx8_CKA



Jane Eyre | Set Design | National Theatre at Home
National Theatre • May 13, 2016

STRUCTURE (continued)

ACTIVITY TWO: SET DESIGN (continued)

DRAW A FLOORPLAN OR SIDE ELEVATION OF YOUR DESIGN for *Watermark* by A. Valentine

FURTHER ACTIVITIES

ACTIVITY THREE: DIRECTING & VOICE

In *Watermark*, Valentine gives voice to the Katherine River through the role of the Narrator. The language is poetic, lyrical.

In groups of 5-6, read the excerpt from Scene 8 on the next page. As a director, consider how you would advise an ensemble to bring the Narrator to life through voice.

Consider:

- Choral sections (everyone speaks in unison)
- A single voice in moments.
- Softer volume/projection. Increases in volume.
- Overlapping voices. Repetition of words/phrases.
- Tone (the emotional intent behind the language).
- Rhythm (the beat, the regularity, the pacing).
- The Pitch (height and depth of sound).

Make sure to look up any words you do not understand in this speech. It is important to have a clear understanding of the words to give it meaning and decide how it should be said.

For example, do an image search for the word “detritus”. Now you have an image in your mind, how would you say this word?

Annotate the script with your vocal direction, rehearse, and present.

FURTHER ACTIVITIES (continued)

ACTIVITY THREE: DIRECTING & VOICE (continued)

SCENE 8 (excerpt)

(p.18)

NARRATOR: And now it has snatched

And held

Under

Any living thing

That cannot climb

Or run

Or swim away from it

It's currents like whirlpools of oblivion

For cattle and roos and the detritus

Of human comfort

The spoons carried out of cutlery drawers

Distributed several kilometres away

The floating fridges and washing machines

And the water wants to be with everything

And everyone

A suffocating intimacy of wet and dry goods

A cocktail of maggots in rotting food

The water like a plague of grime

A noxious soaking of everything in slime

And all the street signs have been submerged

And all the landmarks have been smeared

And water as far as the eye can see

And the day is water

And the night is water

And the outside is water

And the inside is water

And there is no land

And there is no sky

There is only a world of water

Of water holding all in submission.

FURTHER ACTIVITIES

ACTIVITY FOUR: THE PROCESS OF VERBATIM THEATRE

In groups of 4-5, decide on a recent issue. It could be about a natural disaster in Australia or another issue that you feel passionate about. #

1) Research & Document

- Research and find a personal account from a variety of people involved in the event.
 - For example: if it was a recent natural disaster in Australia, you might choose to view an interview with a witness or a survivor, an emergency response person, or a news reporter.
- How was this person affected?
 - What is their attitude toward the event?
 - How do they express themselves?
- Transcribe the actual dialogue and listen carefully to the rhythm and tone of their delivery.
- Use this verbatim account as a foundation to create a short scene or monologue. Notice how they deliver the lines, e.g.:
 - Do they speak with a high or low pitch?
 - Do they have a specific accent?
 - Do they speak at a quick or slow pace?

2) Collect, Cut, and Create

- Pull together all the information you've gathered and find a link between your scenes, e.g.:
 - Positive or negative statements
 - Agreement or disagreement
 - Dominant emotions
 - A theme such as "resilience" or "community"
- Put these together on a shared document.
- Cut, paste, sequence your pieces, splice them and merge them to make one performance.
- Weave the scenes/monologues together to create a particular statement/impact.

3) Perform them!

Issues you might want to explore:

- Greta Thunberg and the environment
- The recent floods in Northern NSW
- Digital security and/or misinformation
- Homelessness

GLOSSARY

Camaraderie

A feeling of friendliness towards people that you work or share an experience with.

Cyclorama

A large curtain or wall, often concave, positioned at the back of the stage area. Used for projection or lighting purposes. It can be made of unbleached canvas, muslin or filled scrim. Cycloramas are used to circle or partially enclose the stage area.

Flats

A lightweight, flat piece of scenery used to create backdrops and walls on stage. Typically constructed from a wooden frame covered with fabric or plywood, and are used to represent buildings, scenery, or to mask backstage areas.

Librettist

A person who writes the words or text for a musical or opera (the 'libretto').

Montage

A technique where different, often contrasting elements, such as text, imagery, ideas, situations, mood are combined to create a unified whole, producing a new meaning or effect.

Mosaic

Interconnected but distinct scenes.

Non-linear

A structure which disrupts the chronological order of events, often using techniques such as flashbacks, flash-forwards, or parallel storylines to create a complex storyline.

This approach can deepen character development, build suspense and explore themes in innovative way by juxtaposing different timelines or perspectives.

Personify

To conceive or represent as a person or as having human qualities or powers.

Subtext

The underlying meaning that can reveal a character's true feelings and motivations.

OTHER PLAYS

Other Verbatim plays you may be interested in looking at:

Australian

- *Run Rabbit Run* by Alana Valentine
- *Aftershocks* by Paul Brown
- *The Wayside Bride* by Alana Valentine
- *Parramatta Girls* by Alana Valentine
- *Embers* by Champion Decent
- *Follow Me Home* by Lewis Treston
- *April's Fool* by David Burton
- *Grace Under Pressure* by David Williams
- *Black Diggers* by Tom Wright

International

- *The Laramie Project* by Moisés Kaufman
- *Talking to Terrorists* by Robin Soans

CURRICULUM LINKS: The Australian Curriculum

DRAMA

Senior Secondary	
Creating and Presenting Drama	Students develop and refine their expressive skills to present drama that conveys meaning and engages audiences.
Analysing and Responding to Drama	Students analyse and evaluate how the elements of drama are used to convey meaning in different contexts. v9.australiancurriculum.edu.au
Years 9-10	
ACADRM048	Improvise with the elements of drama and narrative structure to develop ideas and explore subtext to shape devised and scripted drama.
NSW - HSC	
TOPIC 5: Verbatim theatre	This topic explores, theoretically and experientially, plays written using the words of people interviewed about an issue or event known as Verbatim Theatre and the social context which gave rise to them.

HUMANITIES & SOCIAL SCIENCES

Senior Secondary	
GEOGRAPHY	Students investigate the causes and consequences of environmental changes and the strategies to manage them. v7.australiancurriculum.edu.au
CIVIC & CITIZENSHIP	Students explore the role of citizens in the democratic process and how individuals and groups can influence decision-making. v7.australiancurriculum.edu.au

CURRICULUM LINKS: The Australian Curriculum

SCIENCES

Senior Secondary	
BIOLOGY	Students examine how ecosystems respond to environmental changes and human impacts.
EARTH AND ENVIRONMENTAL SCIENCE	Students investigate the processes that shape the Earth's surface and the impact of natural hazards on environments and communities.

ENGLISH

Senior Secondary	
UNIT 1	Students explore how meaning is created through the use of language and stylistic choices in texts. v7.australiancurriculum.edu.au
UNIT 2	Students examine different perspectives and how they are represented in texts. v7.australiancurriculum.edu.au

YEAR 9-10	
ACELT1633	Interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts.
ACELY1741	Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence a course of action.

CURRICULUM LINKS: The Australian Curriculum

LITERATURE

Senior Secondary	
ACELR021	Analyse and reflect on how the choice and combinations of mode, medium, and form transform texts. v8.australiancurriculum.edu.au
ACELR020	Analyse and reflect on the relationship between conventions of genre, audience expectations, and interpretations of texts. v8.australiancurriculum.edu.au
ACELR007	Analyse and reflect on the relationships between authors, texts, and contexts.
ACELR012	Create imaginative texts informed by analytical responses.
ACELR040	Evaluate how authors represent Australian culture, place, and identity to Australians and the wider world. v8.australiancurriculum.edu.au

This Education Resource was developed by Education Consultant, Donna Hughes, from Australian Plays Transform.