6-PART DRAMA SERIES

TOMORROW WHEN THE WAR BEGAN

A STUDY GUIDE BY KATY MARRINER

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Based on John Marsden’s best-selling novel, *Tomorrow, When the War Began* tells the story of a group of young friends whose lives are changed forever, when their hometown becomes a war zone. Separated from their families they battle to overcome seemingly insurmountable odds and discover that in order to save the things they hold most precious, they must be prepared to sacrifice everything.

*Tomorrow, When the War Began* (2016), a six-part Australian children’s television series, is an Ambience Entertainment production in association with ABC3, Screen Australia and Film Victoria.
Curriculum links

Tomorrow, When the War Began is recommended viewing for students in Years 7 – 10. The television series is relevant to units of work in the learning areas of English and Media Arts.

The Australian Curriculum: English is built around the three interrelated strands of Language, Literature and Literacy. Together the strands focus on developing students’ knowledge, understanding and skills in listening, reading, viewing, speaking, writing and creating. In English, students engage with a variety of texts for enjoyment. They read and view, and also interpret and evaluate these texts in which the primary purpose is aesthetic. As a classroom resource, Tomorrow, When the War Began allows students to respond to, examine and create texts.

The activities within this study guide provide opportunities for students to:

- analyse, explain and evaluate the structure of a text and how the features of the text influence audience response;
- to develop and justify their own and other interpretations of a text;
- to create a wide range of texts, make presentations and contribute actively to class and group discussions.

The Australian Curriculum: Media Arts, engages students in critical discussion of contemporary film and television works. They analyse, interpret, and evaluate the stylistic, technical, expressive and aesthetic features of these works and the ways that the works communicate and challenge...
ideas and meaning. As a classroom resource, *Tomorrow, When the War Began* is relevant to the teaching of how media texts engage audiences, draw on codes and conventions, and construct representations.

The activities within this study guide provide opportunities for students to:

- understand the aesthetic, style and format of a television series;
- use critical approaches to analyse and interpret a television series;
- understand how audiences participate in the construction of the meaning of a television series and explain ways in which a television series reinforces or challenges social, cultural and artistic values;
- use appropriate media terminology and personal interpretations to describe the structure, content and aesthetic qualities of a television series.

*Tomorrow, When the War Began* provides an opportunity for teachers to develop cross-curriculum units in these subjects.

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**The Tomorrow Series**

First published in 1993, *Tomorrow, When the War Began* is a novel by Australian writer John Marsden. John Marsden was inspired to write *Tomorrow, When the War Began* while watching an ANZAC Day march. A large number of teenagers were in attendance, paying respect to the sacrifices made by the past generations. He wondered how they might react if they were placed in the same position that their grandparents were at their age.

*Tomorrow, When the War Began* is the first instalment in the seven part *Tomorrow Series*, narrating the invasion and occupation of Australia by a foreign power. Narrated from the perspective of teenager Ellie Linton, the novels describe how Ellie and her friends struggle to survive in a new and dangerous world.

Ellie’s story was continued in the *Ellie Chronicles*; a trilogy of novels addressing Ellie’s attempts to return to a normal life while grappling with the psychological damage sustained during the war.

*Tomorrow, When the War Began* (1993) is recommended reading for secondary students in Years 7 – 10.

- Use the Internet to learn about the personal, cultural, social and political contexts that may have influenced the construction of *Tomorrow, When the War Began* (1993). Share your findings with the class.

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**First Impressions**

Share your answers to the following questions with others in the class.

- Did you enjoy *Tomorrow, When the War Began*? Why or why not?
- What was your favourite episode? Why?
- Who was your favourite character? Why? Which character(s) did you dislike? Why?
- What is the message of *Tomorrow, When the War Began*?
**EPISODE 1**

Country girl Ellie Linton (Molly Daniels) is at a turning point in her life as she finishes high school and looks to an exciting, unknown future. Instead of celebrating at the annual Wirrawee Show on Commemoration Day, Ellie takes her friends on a trip they will never forget, to a nearby wilderness destination called ‘Hell’.

A looming shadow of cyber attacks and military preparedness is just white noise for Ellie as traditional teenage angst takes charge. Her relationship with best friend Corrie (Madeleine Madden) is unravelling as Corrie abandons their plans for a gap year together in favour of her own dreams and boyfriend Kevin (Andrew Creer). Though musician Lee (Jon Prasida) shows an interest in Ellie, it is the aspiring social worker Robyn (Fantine Banulski) who pines for him. Homer (Narek Arman), the resident jokester and troublemaker, has his eyes set on the newly arrived Fi (Madeleine Clunies-Ross) but she has her own family troubles to contend with and ignores his advances.

While the overhead passing of unknown jets unnerves Ellie, it does not sway the group from continuing their adventure. Back in town, Fi’s troublesome brother Chris (Keith Purcell) watches as the jets scream overhead and violently explode into Wirrawee.

As they arrive back at their homes, Ellie and her friends find their parents are missing, the phone network down, homes ransacked and farm animals dead. Ellie leads the group to town in search of answers though only one rings true. They are at war. Invading soldiers roam the streets, rounding people up. Despite Ellie’s protests, the group split apart, checking their homes and searching for their families with a plan to reunite.

Ellie, Corrie and Kevin brave the searchlights and heavily armed guards at the showgrounds to try and find their parents. It seems all of Wirrawee’s residents are being held captive. A revolt breaks out inside the camp, just as Ellie’s mother Liz (Alison Bell), spots Ellie outside the barbwire fence. Liz screams at her to escape. The soldiers give chase and a desperate attempt to survive ensues with Ellie making a decision that will change her life forever.

**EPISODE 2**

War has begun. In the aftermath of Ellie’s escape, the invading army swarms through the streets of Wirrawee. Lee is shot in the leg and Robyn is forced to carry him to the momentary safety of his house. On the other side of town and with Homer at her side, Fi returns home. Though she is briefly reunited with her brother Chris, a convoy holding their father arrives and Chris marches right into their waiting arms.

Meanwhile inside the prison camp, the families of the rebel teenagers try to band together. Nurse Kath, Corrie’s mother (Deborah Mailman), is singled out by the soldiers and drafted into service at the local hospital, where civilian and soldier casualties are being treated.

Ellie’s father, Jack (Richard Young) and mother, Liz, decide the only way to keep their children safe is to lie about their existence. They spread the word to the other parents, including Fi’s mother Rachel (Sibylla Budd). Still separated from his wife, and unaware of the plan, Rachel’s husband Daniel Maxwell (Spencer McLaren) names his family members under the watchful eye of the mysterious Colonel (James Stewart).

As she is questioned, Rachel draws the Colonel’s attention. Noting the discrepancies between her story and that of her husband, he threatens her family and demands she point out her daughter’s accomplices from the local high school yearbook.

Robyn returns to her friends, without Lee, who remains critically injured in town. Ellie, Homer and a reluctant Kevin agree to rescue Lee. The plan is to meet up at Corrie’s house then proceed to the only safe destination they can think of – Hell.
EPISODE 3

The hunt is on. As Ellie and her friends try to get some rest, a squad of soldiers close in around them. Surrounded by artillery fire that destroys Corrie’s home, the kids run for their lives, back to Hell.

In the wake of information from Rachel regarding the rebel teenagers, the Colonel marshals everyone inside the prison camp together. He offers the prisoners a second chance. Co-operate or suffer the consequences. Work groups are hastily organised and the families are split up. Rachel finds herself gaining the Colonel’s attention; he has set himself up in her home and invites her to work there as his maid.

The Colonel offers Rachel a deal, if she informs him about any prisoners planning an escape, he will agree to keep her family from harm.

Aerial searches continue over Hell, but for now, the group is able to survive. As Kevin and Corrie’s relationship teeters, Homer and Fi find themselves growing close. After hearing about his mother, an angry and upset Lee heads back to Wirrawee to exact revenge. With Lee and their only means of transport gone, Ellie and the others are forced to make a difficult decision. Do they leave Hell for more supplies or wait for Lee to possibly return.

In town, Lee is briefly reunited with his father Umar (Alfred Nicdao), who has been forced to cook for the enemy that murdered his wife. Like Lee, Umar is also plotting his own plan for revenge.

Having taken the opportunity to scavenge Homer’s farm, the teenage rebels take advantage of two unprepared soldiers, freeing one of the work groups. Homer’s father George (Damien Fotiou), begs them to leave so that no one back at the prison will be hurt in retaliation. The truth settles in as the teenagers are once more forced to abandon their families.

EPISODE 4

Though he struggles with wanting revenge for his mother’s death, a conflicted Lee sneaks out of Wirrawee and returns to his friends in Hell.

Work inside the prison camp is getting harder every day. Tension within the Maxwell family reaches breaking point as Chris and father Daniel face unspoken issues of abandonment. Umar continues to press Rachel to help him poison the Colonel.

The teens are besieged with leaflets demanding their surrender. Both Homer and Corrie want to know where the soldiers are located. Kevin and Fi follow them, leaving Robyn, Lee and Ellie alone. Robyn hurt by the noticeable relationship developing between Ellie and Lee, decides to surrender to the enemy. But before she can, she befriends a soldier who has deserted and offers to help him.

Meanwhile at the camp, the Colonel forces the prisoners to construct an actual prison. Rachel, who now knows the truth about the Colonel, finally agrees to help Umar. It is not long before the opportunity to carry out their plan to kill the Colonel arises.

Homer and Corrie sneak into an enemy outpost and are almost caught stealing supplies. Kevin initially saves them but in a violent chase they barely escape with their lives. Their relief is short lived when the deserting soldier who has been abandoned by Robyn spots them returning to Hell. He takes aim and fires with devastating consequences.
EPISODE 5

Corrie clings to life in the Wirrawee hospital. With Kevin now in their custody, the enemy has one goal: find and destroy the remaining rebels.

Meanwhile Ellie enlists the help of the remaining group and puts a plan into action to rescue Corrie. Jack believes escape from the prison might be possible and has identified a weakness in the fencing. Despite Rachel’s protests, everyone else is on board with his plan.

In order to gain his trust, Rachel offers the Colonel a deal. Give Corrie the medical treatment she needs and Rachel will inform him of an escape attempt. An immediate crackdown on security at the prison reveals the weak spot. Though at first the others are furious about her apparent betrayal, Rachel gives Kath her daughter’s medical chart. Corrie is going to be ok.

In light of the escape attempt, the Colonel addresses the prison crowd, accusing them of being uncooperative. Wounded and barely able to stand, Kevin is dragged out before them. If the prisoners do not provide information about the rebels, the Colonel will punish Kevin.

Ellie and Lee sneak into the hospital and find Corrie. She is alive and conscious but she is heavily drugged. To their horror, Corrie flatlines and as the doctors rush in to try and save her, Ellie and Lee are forced to run. The plan is falling apart.

EPISODE 6

Despite begging the doctors for medicine and even the chance to see her daughter, Kath is refused on every count.

As he syphons supplies from the edge of town, Homer follows a convoy back to the showgrounds. He watches as the Maxwell and Linton families are locked inside the same cage as Kevin; destined for ‘relocation’.

After all they have suffered and lost, Homer returns to the rebel group, determined to take the fight back to the enemy. He plans to destroy Cobbler's Bay Bridge, which is not only the key to the enemy’s supply chain in Wirrawee, but the only road out of town that they can use to relocate their families. Ellie watches as Homer and a determined and stronger Fi, leave to investigate a potential fuel source.

Umar is determined to kill the Colonel one way or another. In a moment of solitude, he steals an antenna from a nearby vehicle outside his restaurant; he has a plan. Meanwhile the Colonel has discovered the location of Hell.

Having narrowly escaped capture, the group initiate the plan to destroy Cobbler’s Bay Bridge. There is no time to waste. If they wait any longer, their families will be out of their reach for good.
Ellie Linton (Molly Daniels)
Ellie is smart, determined and fiercely loyal and a bit of a control freak. She is independent and hard-working, having been raised as an only child on her parents’ cattle and sheep farm on the outskirts of Wirrawee. Ellie organised the camping trip to Hell and following the invasion, she reluctantly takes on the role as leader alongside lifelong friend, Homer. Throughout the invasion, Ellie is torn between her inner moral compass and her desire to protect her friends and family.

Homer Yannos (Narek Arman)
Homer is loud, confident and exuberant. He and his newly widowed father live and work on their farm in Wirrawee. Homer’s reputation as town prankster has set him up to be an asset to the group with his quick thinking and aptitude for risk taking. His friendship with Ellie is strong due to their having grown up together. During their time in Hell, Homer develops feelings for Fi.

Lee Takkam (Jon Prasida)
Lee is complex, skilful and intelligent. He has been raised to be responsible and respectful and when not studying, is helping his parents by working part-time in their restaurant. Lee is a talented musician. He wants to play in a band and would prefer to skip university and do his own thing. Familiarity of military occupation through his father’s stories are becoming a couple, although she is initially hurt, she ultimately accepts the situation.

Fiona ‘Fi’ Maxwell (Madeleine Clunies-Ross)
Fi is kind-hearted, sensitive and privileged. She is the most sheltered of the group, as she has been brought up in the city with her wealthy parents and younger brother, Chris. Fi is the calming force behind the group. She is surprisingly strong and willing to assist the fight against the invaders in any way she can. Fi grows and develops into a member of the resistance group who can be relied upon.

Corrie Mackenzie (Madeleine Madden)
Corrie is clever, reserved and adventurous. She is Ellie’s best friend having spent their childhood together. Corrie is in a relationship with Kevin but is concerned it is holding her back from experiencing all the world has to offer. Pre-invasion, Corrie is thinking of breaking up with Kevin as she is not ready to settle down with him and accept his plan for the future. Corrie grew up on a farm in Wirrawee with her mother and nurse, Kath.

Kevin Holmes (Andrew Creer)
Kevin is confident and arrogant. He is the eldest of the group and he has his life planned. His vengeful nature causes rifts between him and the group, however, his loyalty to Corrie is his redemption.

Robyn Mathers (Fantine Banulski)
Robyn is passionate, logical and deeply moral. She is level-headed and committed to her Christian faith. She is attracted to Lee but when it is obvious that Ellie and Lee are becoming a couple, although she is initially hurt, she ultimately accepts the situation.

Chris Maxwell (Keith Purcell)
Chris is an angry, indulged young man, who takes his parents and privileged lifestyle for granted. In particular, Chris harbours resentment towards his frequently absent father with whom he shares a strained relationship and often appears indifferent towards his mother and sister. Chris frequently retreats into his own world and has no particular ambition in life, other than to be left alone.
**Liz Linton**  
*Alison Bell*

Liz is Ellie’s mother and Jack’s wife. Her no-nonsense approach is thrown off-balance by the invasion. The rules have changed and coming from a life of day-to-day routine, she struggles to understand the chaos. What she does continue to do is be supportive to all those around her. Although she is worried about Ellie being on the outside, she knows her spirited daughter has reserves that will see her through. The war will show Liz that even against an army of invaders, she is an unflinching survivor.

**Jack Linton**  
*Richard Young*

Jack Linton is Ellie’s father and Liz’s husband. He is tough and resilient, and has passed on these qualities to his daughter. The war turns Jack’s life upside down but he refuses to be broken. He plots to escape at every opportunity but his resistance sees him being caught and punished, but it doesn’t dim his fighting instinct.

**Kath Mackenzie**  
*Deborah Mailman*

Corrie’s mother, Kath is a single mum and a critical care nurse at Wirrawee Hospital. She is passionate, willful and caring. Her natural instinct to protect sees her become an advocate for those who are less able than she is. The war shows Kath a brutality she could never have imagined.

**Rachel Maxwell**  
*Sibylla Budd*

Rachel is Fi and Chris’ mother and Daniel’s wife. She is intelligent, patient and quietly determined. A former English teacher and now stay at home mum, Rachel is struggling to find contentment and purpose. When the war comes, Rachel discovers a courage she never knew she had.

**Daniel Maxwell**  
*Spencer McLaren*

Daniel Maxwell is a partner in a large corporate law firm. His career has brought financial rewards for himself and his family, but has resulted him becoming a ghost to his wife and children. The war reminds Daniel of his love for his wife and children.

**George Yannos**  
*Damian Fotiou*

George is Homer’s father. Homer doesn’t understand why his father won’t ‘lighten up’. George thinks Homer is reckless. Neither recognise that they are still in a knot of grief after the death of Maria, George’s wife and Homer’s mother. The invasion will reveal George’s talent for survival at any cost.

**Umar Takkam**  
*Alfred Nicdao*

Umar is Lee’s father and Therese’s husband. The Takkam family own the local Thai restaurant. Devastated by his wife’s death, Umar plots to murder the Colonel. He obeys the army order to cook for those who took his wife’s life and waits for the opportunity to exact his revenge.

**The Colonel**  
*James Stewart*

Although not sadistic by nature, the Colonel is a dedicated soldier and takes his post as a representative of the invading army as a life or death mission. He does not hesitate to use violence against those who would seek to cause unrest or rebel against the invaders. While he is capable of compassion, the ruthlessness required by his position rules his actions.
"My name is Ellie Linton. Three weeks ago, my bestie, Corrie, and I decided to go camping with our pals. I loved my life, but I always wanted something more. Then it happened. The future. The future. Sudden. And fast. And I knew nothing would ever be the same again. Because one day, the war began." – Ellie

* Teachers may choose to provide students with the episode synopsis or ask students to complete Worksheet 1: Episode summary.

Instructions to students: Before you begin discussing Episode 1, create a Tomorrow, When the War Began blog. Your blog is a space to record your responses to the following questions and activities. You will be required to update your blog episode by episode. When you have finished watching the series, your blog will be submitted and assessed.

- Watch the title sequence. Explain how the title sequence establishes the plot, characters, setting and genre of Tomorrow, When the War Began. Your response should refer to the way the title sequence uses images, sound and typography.
- The teenagers are heading to Hell for a five-day camping trip.
  Ellie: It's called Hell.
  Umar: Why's it called Hell?
  Lee: It's irony, Dad. It's actually really safe.
  Ellie: And beautiful.
  The teenagers say goodbye to their families and head to Hell to enjoy the last days of the summer holidays. What do these scenes reveal about the teenagers and their relationships with their parents? Are their parents supportive of the teenagers’ trip to Hell? Would your parents let you go camping with your friends? What do the scenes set on the trip to Tailor's Stitch and the walk into Hell suggest about the friendships between the teenagers?
- A sociogram is a visual representation of the relationships of a group of people. Draw and annotate a sociogram that describes and explains the relationships between the teenagers, as well as each teenager’s relationship with his or her family. As you watch each episode of Tomorrow, When the War Began, add to your descriptions of character relationships.
- It is Commemoration Day. While the teenagers head to Hell, the rest of Wirrawee’s population are heading to the Wirrawee Showgrounds to celebrate. Drawing on scenes in Episode 1, write a description of the Wirrawee Showgrounds before the invasion and a description of the Wirrawee Showgrounds after the invasion.
- Newsreader: ... has confirmed Australia’s radar defences were compromised overnight, during multinational war games in the Northern Territory. In a statement the Department said an accidental cyber violation had effectively crashed the sophisticated Jindalee Over Horizon Radar System. Australia relies on the Jindalee system for early warning of military activity or attack. The television is on at Fi’s house but the breaking news about Operation Komodo Dragon is ignored by the members of the Maxwell family. Why? How does the news bulletin portray the threat to Australia’s security? What other evidence is there of imminent danger in the scenes that follow? Does it go unnoticed? Is anybody alarmed?
- Fi: It’s so beautiful. Why’s it called Hell?
  Corrie: The Hermit. Guy goes psycho, kills his family.
Lee: Then he went bush, where the campsite is.
Fi: When?
Corrie: Before we were born.
Robyn: But they reckon he's still out there.
Fi: Shut up. Really?
Corrie: Sometimes at night, you can hear him sharpening his axe.
Lee: They're messing with you. He's long gone.

Compile notes about the Hermit as you watch each episode of *Tomorrow, When the War Began*. Use this conversation to begin your notes about the Hermit's significance to the story told by *Tomorrow, When the War Began*.

- A.
Robyn: Five days of goofing off before we have to get serious.
Kevin: Life.
Ellie: Travelling.
Lee: Who needs Schoolies?
- B.
Fi: Oh, I don't know what I'm going to do next year. Depends on my results. There's a stack of stuff I'm interested in, which is code for I have no clue what I should be doing.
Homer: Yeah, I definitely know what I'm not gonna be, a cabbage farmer like the old man.
Lee: I wanna be in a band, and when that makes me famous, or broke, I'm going to build a mixing studio and produce stuff.
Robyn: I want to get into social work. Maybe help homeless kids.
Ellie: Corrie and I are doing a gap year in the US. Work as camp counsellors for the summer, then maybe go travelling.
Corrie: I'm probably volunteering at this hospital in Kenya.
What does the quoted dialogue reveal about the teenagers and their priorities in life?
• Ellie has broken up with Steve. Corrie is with Kevin. Lee is interested in being more than just Ellie's friend. Robyn likes Lee and Homer likes Fi.
As you watch each episode of *Tomorrow, When the War Began*, make notes about the portrayal of teenage love. Why do relationships begin? Why do relationships end? Why are these relationships important?
• In this episode and the others that follow the director Brendan Maher uses flashbacks to provide an insight into the characters' lives. In this flashback scene, Maher depicts the Ellie-Corrie pact.
What is the Ellie-Corrie pact or (ECP for short)? What comment does this flashback scene make about the teenage girls' view of the future? Like Ellie and Corrie have you made plans for your future with your friends? How does Ellie react to Corrie's revelation that she is planning to go to Kenya?
• Ellie: This place is great, isn't it?
Lee: So cool. We shouldn't tell anyone about this when we get home.
How is the Australian bush portrayed? Is it a place of danger? Is it a place of beauty? Is it a haven? Is it a hideaway?
• Ellie: What's going on?
Robyn: Something terrible has happened, hasn't it?
Kevin: What are you saying? All we need to do is find someone and ask them.
Homer: Open your eyes! There's no one around.
Lee: Remember the planes Ellie saw?
Ellie: We should go into town.
What do the teenagers discover when they return from Hell? When do they realise that something is wrong? What explanations do they provide for what they discover as they move from one house to the next?

- **Lee**: I think we might be at war.

  Writing from the perspective of one of the teenagers, describe what you see when you reach town. Begin your description with your reaction to the abandoned car on the Wirrawee Bridge that has the warning ‘RUN’ painted on its exterior.

- **Kevin**: Who the hell are these guys?

  How does Maher portray the invaders?

- **Ellie**: I told myself not to think about what I’d done, because deep down I knew I didn’t have a choice. It was us or them. I was saving my life, saving Kevin, saving Corrie. I didn’t want to hurt anyone. I just wanted to be safe. I’m still trying to figure out what’s right and what’s wrong. But in the end, this is how it is. I’ve had to teach myself not to think about a lot of things. Maybe that’s why it’s hard to remember how it was, what it was like, the time before all this. Before the war began.

  Ellie, Corrie and Kevin head to the Wirrawee Showgrounds. The Wirrawee Showgrounds is now a prisoner of war camp. Ellie comforts Mrs Takkam, who she finds dying by the fence of the Showgrounds. Ellie sees her mother but she is spotted by the soldiers as they make contact. A pursuit begins.

  How does the pursuit end? Why is this a life-changing moment for Ellie?

- The words in the table, right, are part of the dialogue of Episode 1. Write a definition of each word in the space provided. There is room for you to add other words to the grid.

- What will happen next? Finish your Episode 1 blog entries by predicting what you think will happen in Episode 2.

**Coming soon: Episodes 2 – 6**
Episode 2

‘Fiona Maxwell. 8 Federation Street.
Robyn Mathers. 98 Waratah Drive.
Lee Takkam. 33 Main Street.
Eleanor Linton. 7 Valley View Road.
Homer Yannos. 140 Waratah Drive.
Corrie MacKenzie. 9 Ironbark Road.
Kill them.’

* Teachers may choose to provide students with the episode synopsis or ask students to complete Worksheet 1: Episode summary.

Instructions to students: Post your responses to the following questions and activities on your Tomorrow, When the War Began blog.

Episode 2 begins by revisiting the explosion of the lawn-mower bomb that occurred in Episode 1. Ellie, Kevin and Corrie make their escape. For Robyn and Lee, the explosion also proves timely. They run from the soldiers on the main street of Wirrawee and for their lives but Lee is shot and wounded. Robyn drags Lee along the street on a boogie board to the relative safety of Takkam Thai.

• Lee: How’s it look?
  Lee: Don’t know if I call getting shot being lucky.
  Robyn: They were trying to kill you.
  Lee: They would have got to me if you hadn’t dragged me in. Thanks. You know you have to leave me. It’s too dangerous.
  Writing from either Robyn or Lee’s perspective, describe what happens after Lee is shot. Your description should focus on the danger they face; Robyn’s courage and resourcefulness; and Lee’s gratitude, as well as concern for Robyn’s safety.
• At Fi’s house, Fi and Homer fail in their attempt to convince Chris that Wirrawee has been invaded:
  Fi: We’ve been invaded. The Army, they’re all over the place.
  Chris: We’re out of milk.
  How does Fi respond to her brother’s complaints?
  Why does Chris surrender?
  How does Homer protect Fi in this scene? Is he right to tell Fi that there is nothing that she can do to protect her father and her brother?
• Soldier: Main Street’s locked down. Patrols remain on duty.
  Kevin: The whole town’s trashed. There’s guards everywhere. Guns, armoured trucks, helicopters, the lot. And the showground’s a prison.
  How has Wirrawee been transformed by the occupation?
• Ellie: Homer.
  Corrie: I can’t hear anything.
  Ellie: He’s been creeping up on me since we were kids.
  Homer and Fi reunite with Ellie, Corrie and Kevin on the foreshore opposite Robyn’s house. Ellie knows Homer is nearby before the others do.
  How does this episode shape the audience’s understanding of Ellie and Homer’s friendship?
  Ellie and Homer have grown up together; they have known each other forever.
  Do you have a friend that you have known forever?
  Do you have a friend that you know as well as you know yourself?
  Write a personal narrative about your longest and/or closest friendship.
• Fi: Did you see my Mum?
  Corrie: I saw my Mum, and Ellie’s. There were other people but I didn’t get time to see.
What actions do the teenagers’ parents take to protect their children? How do scenes in this episode portray their love for their children?

- Read what Colonel Lee tells Rachel just before he opens the school yearbook and asks her to identify the rebels:
  **Colonel:** I’ll take over from here, Sergeant. Mrs Maxwell, I am Colonel Lee. I’m in command of this operation. This, ah, change in the status quo is difficult for you…I do understand, and if I was in your position, I would protect my family as well. However, choosing not to cooperate is not the wisest course of action. You have alternatives, for the moment. Your husband is safe. As is your son. But your daughter, Fiona, is in very grave danger. As long as she remains out there, I cannot protect her. Or anyone she’s with. For the safety of these children, I need you to tell me who they are.

Why does the Colonel choose Rachel? How does Rachel respond to the Colonel’s threat?

- **Jack:** I’m gonna get us out of here.
  Jack’s escape plan relies on convincing the guards that a work party should be deployed to the abattoir to slaughter the cattle.

Why is Jack’s plan unsuccessful?

- **George:** I’m reluctant to become involved in the escape attempt.

Imagine that you are imprisoned in the Wirrawee Showgrounds. Working with an accomplice, draw and annotate a foolproof escape plan.

- **Robyn:** We have to go now.
  Kevin: I can’t believe we’re talking about going back in there to rescue someone who might already be dead.
  Homer: Well it’s about numbers. The more we have,

Drawing on scenes in this episode in which the teenage rebels make contact with their parents and/or their friends’ parents, write an analysis of the significance of the parent-child relationships.

- **Ellie:** They were our age.
  **Homer:** This is a war. They tried to kill you. They’re the ones that tore up the rule book, not us.

When Homer asks what happened when Corrie, Fi and Kevin were in town, Corrie and Kevin boast about how Ellie made a lawnmower bomb.

What evidence in this episode suggests that Ellie’s conscience is troubled by her decision to use violent means to secure her and her friend’s safety?

- **Liz:** You’re wasting battery.
  **Jack:** They’re not going to let us keep them.
  **Liz:** There’s no signal.
  **Jack:** We don’t even know if Ellie’s alive.

Ellie’s father, Jack, attempts to make contact with his daughter via a text message that reads, ‘Are you safe?’

What if the text message sent? Write the text message conversation between Jack and Ellie.

- **Kath:** They’re going to ask if we have children. We have to say no. Right now they don’t know who they are. But when they get names, addresses –
  **Liz:** When they ask if you have children, you have to lie. It’s the only way we can protect them right now.

Kath is taken from the prisoner of war camp to work at the hospital. She is expected to tend to the soldiers injured in the lawnmower bomb explosion. When she returns to the camp, she informs Liz and Jack that the descriptions of the rebels suggest that their children are responsible.
the stronger we are.
The teenagers discuss Lee’s predicament.
Is Robyn right to call Kevin selfish?
Is Kevin actually being sensible?
Is Homer’s position logical? After all, the rescue attempt may diminish their numbers.

• **Lee**: Should I feel nervous?
  **Homer**: Hey bro, have a little faith.

A decision is made. Ellie, Homer and Kevin will rescue Lee. Robyn, Fi and Corrie will hide out at Corrie’s house. When the teenagers are reunited, the plan is to go to Hell.

On a scale from 1 to 10, how ingenious is the mission to rescue Lee?

• **Robyn**: This is all so awful. When we were riding and it was so beautiful, and the bike was so nice. I forgot to be sad.

Robyn’s emotions get the better of her. Unable to make sense of what is a senseless situation she lashes out.
Were you shocked by Robyn’s violent outburst? Is she the only one who is scared? Which of the teenagers is proving most able to control his or her fears?

• **Therese**: Give this to Umar. Tell Lee –
  **Kath**: No. You’re going to be fine. I promise.

Therese, Lee’s mother and Umar’s wife, does not recover from her injuries.

Why does Kath take Therese’s wedding ring?

• The words in the table, left, are part of the dialogue of Episode 2. Write a definition of each word in the space provided. There is room for you to add other words to the grid.

• What will happen next? Finish your Episode 2 blog entries by predicting what you think will happen in Episode 3.

**WORD** | **MEANING**
---|---
rebel |  
designated |  
shrapnel |  
dependents |  
status quo |  
grave |  
thoroughfare |  
ration |  
abattoir |  
gurney |  

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Colonel: Life is full of surprises. Some better than others.

* Teachers may choose to provide students with the episode synopsis or ask students to complete Worksheet 1: Episode summary.

Instructions to students: Post your responses to the following questions and activities on your Tomorrow, When the War Began blog.

- Most of the teenagers are asleep, exhausted by all that has happened since they returned from their camping trip to Hell. Ellie and Corrie are awake.  
  Corrie: What are you thinking about? Dumb question.  
  Ellie: It’s all so messed up.  
  Corrie: Yeah I know. Being in my own house kinda makes me feel a bit better, though. Ellie and Corrie reminisce about the innocence of childhood. What do they remember? What are your fondest memories of your childhood? Do your adolescent responsibilities ever make you yearn for the innocence of your childhood?
- Ellie: We need to get going.  
  Homer: Once everyone’s awake, we fill the Landie. Food, clothes, petrol, any rifles, tools, everything. Then go back to Hell. Explain Ellie and Homer’s authority within the group. Why do they take charge? How do the others respond to their authority?
- Lee: Dad used to tell us about the coups in Bangkok when he was a kid. He said you only got hurt if you pretended life was normal.  
  Homer: This is a war. We need to start acting like soldiers. What does Homer mean when he makes this claim? Were the teenagers acting like soldiers in Episodes 1 and 2 or were they acting like fugitives? When does the audience see the teenagers acting like soldiers in this episode?
- The decision is made to return to Hell. Why is Hell the safest place for the teenagers?
- Ellie: Other countries won’t get involved.  
  Kevin: Don’t we have treaties?  
  Lee: I can’t really see them rushing in and dying to save us. Can you?  
  Fi: Why were we even invaded? What do they want?  
  Robyn: They think we have too much for so few people. We have all this land and resources, and there are people not too far away, in countries, packed in so tight.  
  Kevin: That’s not our fault.  
  Robyn: You can’t blame them for resenting us.  
  Kevin: You reckon fair enough, do you? Let them walk in and take whatever they want, everything that our parents have worked for. Spend time as a class, identifying and discussing the teenagers’ differing perspectives of the invasion. Which character do you find yourself agreeing with most of all and why?
- Daniel: They’re not animals.  
  Jack: Really? Look at the way they’re treating us.  
  Daniel: We’ve just got to work out what they want. Why’s Wirrawee so important?  
  Jack: My guess is Cobbler’s Bay. It’s a deep water port. Bring their men and their ammo in by ship to Cobbler’s, then down the Wirrawee Highway and into the guts of the country by truck. Daniel and Jack disagree about the humanity of their captors. Which of the men is right? Drawing
on evidence from Episodes 1, 2 and 3, explain your position.

• **Colonel**: My name is Colonel Lee. I’m in charge of this operation. I’ve been informed of activity amongst some of you that is not in the best interest of those involved and not useful to the success of this operation. I am prepared to give offenders a second chance. But in order for this undertaking to run smoothly, I urge all of you to work with us, not against us. Once our duty is done here you may go back to your homes.

What does Colonel Lee’s introduction reveal about his sense of his authority? How would you describe his leadership style? Do you think he is a man of his word?

• The prisoners are put to work. Liz and George’s names are called. When Rachel hears Chris’ name she panics. The three of them are to tend to the crops at Yannos’ farm. Umar is sent to his restaurant to prepare food for the soldiers. Rachel is put to work in her own home, now Colonel Lee’s temporary home, as a maid.

Describe the experiences of the prisoners beyond the wire fence of the Wirrawee Showgrounds.

• **Homer**: I can look for yams.

• **Kevin**: Good luck with that.

• **Homer**: Well, it’s called having a crack. You should try it sometime.

• **Fi**: I over analyse things sometimes. At least this whole war thing’s made me stop thinking about myself so much. You know, if this hadn’t have happened, we probably wouldn’t have even spoken to each other.

How does Fi’s relationship with Homer change in this episode? Is there any other evidence that Fi is changing for the better despite the challenging circumstances?

• **Lee**: You never said much about what happened at the showground.

• **Ellie**: Well, it was hard to see. There were searchlights...

• **Lee**: But you saw Corrie’s Mum. You didn’t see my Mum? Ellie!

• **Ellie**: I didn’t want to leave her there, but she couldn’t move. She was bleeding. Lee, she’d been shot. I didn’t see it happen.

Does Lee behave irrationally when he learns of his mother’s injury?

• **Colonel**: I’m not a stranger to this country. I studied here. I had very good teachers...My father was born here. I like your countrymen. They’re brave, and loyal. But sometimes, they’re foolish.

Colonel Lee invites Rachel to have lunch with him. Explain the significance of their conversation.

• Umar and Lee are reunited at Takkam Thai but only for a moment. Lee steals a moment to write a note to his father on a menu. He hides the note where his father will be certain to find it.

If you were Lee, what would you write?

• **Ellie**, **Homer**, **Fi** and **Kevin** are at Homer’s farm. Homer ventures inside the house. Despite the urgency of their mission, Homer finds himself lost in thought.

What does the flashback reveal about Homer’s past?
How does this flashback shape the audience’s relationship with Homer?

• While the teenagers are at Homer’s farm, a truck pulls up. The teenagers watch as Wirrawee residents are put to work in the fields:
  Homer: There’s only two of them. They could totally take him out.
  Ellie: Or we could.
  Robyn: What do you mean, ‘take him out’?

What happens next? Were you worried that the teenagers were taking too great a risk? Were you surprised by George’s intervention?

• Mr Morgan: What happened to you?
  Ellie: We’ve changed.

Mr Morgan, the Wirrawee postmaster, does not recognise the teenagers. Ellie introduces herself and the others to jog Mr Morgan’s memory.

Use this exchange to initiate a class discussion about what has happened to the teenagers and how the teenagers have changed.

• Umar: I’m going to kill the Colonel and you’re going to help me do it.

Why has Umar decided to kill Colonel Lee? How does Rachel respond to his request for her assistance?

• The following words are part of the dialogue of Episode 3. Write a definition of each word in the space provided. There is room for you to add other words to the grid.

What will happen next? Finish your Episode 3 blog entries by predicting what you think will happen in Episode 4.
Robyn: People shouldn't kill each other. That's what I believe. That's what I'll always believe.

* Teachers may choose to provide students with the episode synopsis or ask students to complete Worksheet 1: Episode summary.

Instructions to students: Post your responses to the following questions and activities on your Tomorrow, When the War Began blog.

- Lee wakes at dawn in his own bed. He limps to the window of his bedroom and looks out. Soldiers patrol the street below. Despite the risk, Lee leaves his home and makes his way along the street, ducking behind cars as trucks drive past. He eventually reaches the land rover. Why does Lee return to Hell without seeking retribution for his mother's death?

- Back in Hell, Ellie has found the Hermit's Hut. Ellie reads from the Hermit's diary: 'I'm Ben Christie and this is my story. It seems so long ago when my wife and I started a new life together.' What does Ellie learn about Ben Christie? How does this knowledge change her perspective of the man? Does Ben's story help Ellie make sense of her situation?

- Corrie: If we can hear their gunfire it means they're getting closer. Much closer.
  Fi: They know where we are?
  Homer: No, if they knew they’d be on us already. The teenagers can hear gunfire. What do they decide to do? Do they make the right decisions?

- Homer: You never get over it. It changes you. You find things that make you think of other stuff.
  Lee: Like a war.
  Homer: Perfect medicine. Not.
  Lee in an attempt to make sense of his grief confides in Homer. Does Homer provide Lee with the counsel he needs at this difficult point in his life? How do Homer's responses to Lee add to the audience's understanding of Homer's character qualities?

- Rachel: I can't help you.
  Umar: You can. I want you to get me the poison.
  Rachel: You're joking.
  Umar: There's always someone in my kitchen. They watch me, but they're not watching you. My wife meant something to me. I hope your family means something
to you.
Why is Umar so determined to murder the Colonel? Is the way Therese died an excuse for violence? How is the audience of *Tomorrow, When the War Began* positioned to view his intention? Is Umar right to threaten Rachel into helping him? Does Rachel yield to Umar's threat?

- Fi wakes and heads to the creek for fresh water. A piece of paper bearing the word 'SURRENDER' drifts past. The teenagers discuss the danger that they may be in:
  - Ellie: They could have dropped these all over the place from planes. It doesn't mean they're close.
  - Homer: Or they could be on foot and very close.
  - Kevin: We don't know where they are. That's the problem.

Imagine you are one of the teenagers; you decide to leave a return message to the soldiers on the note. Make a surrender note and on the reverse side write your message.

- Colonel: I understood you were a farmer, Mr Linton. You would be used to hard work.
  - Jack: This isn't hard work. This is hard labour.
  - Daniel: Perhaps we could take short breaks, one at a time. So progress continues on whatever this is.
  - Colonel: What you are building, Mr Maxwell, is a prison.

What does the Colonel's revelation suggest about the likely future of the Wirrawee residents?
What does the flashback to Chris blindfolded in the interrogation room reveal about the Colonel's character qualities?

- Lee made Ellie aware of his feelings when they met at the Hermit's hut.
  - What reasons does Ellie give Lee in this episode for hesitating to begin a romantic relationship?
- Ellie: What are you doing?
everything.
What does this conversation tell the audience about a mother’s love?
How does this conversation foreshadow the scenes that follow?

- **Corrie:** I don’t need you to protect me!
  While Homer and Fi and Lee and Ellie have become couples, Corrie and Kevin have drifted apart.
  Why is Corrie and Kevin’s relationship over? Is either character handling the break up all that well? How does Corrie’s being shot change Kevin? Why does he take responsibility for getting her to the hospital?

- Umar discovers Lee’s note in the tub of rice. The note reads: ‘I love you dad’.
  How does Umar react when he discovers the note from his son?
  Imagine Umar writes back. What does he tell his son?

- Write an analysis of the hospital scene.
  Use the following questions to help you analyse the scene:
  What did you see?
  What did you hear?
  What did you think?
  What did you feel?

- The words in the table, left, are part of the dialogue of Episode 4. Write a definition of each word in the space provided. There is room for you to add other words to the grid.

- What will happen next? Finish your Episode 4 blog entries by predicting what you think will happen in Episode 5.

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<tr>
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Rachel: One day we might all be at someone’s mercy. I’d like to think there’d be someone in my corner. This war will end, and when it does you’ll have to live with what you’ve done here. We all will. I don’t believe you’re a bad man. You’re only doing a job.

• Teachers may choose to provide students with the episode synopsis or ask students to complete Worksheet 1: Episode summary.

Instructions to students: Post your responses to the following questions and activities on your Tomorrow, When the War Began blog.

• Episode 5 begins with a flashback to the abandoned orchard – where the lawnmower bomb exploded. Why do you think Episode 5 begins with this flashback?
• Novak: Nurse! You try it again, you’ll be locked up. Kath: Just five minutes. Corrie lies unconscious in a hospital bed while Kath folds towels in the corridor near Corrie’s room. She is so close to her daughter but forbidden from seeing her. Does Novak have any sympathy for Kath? Is Kath’s behaviour when she is denied the chance to see Corrie understandable?
• Sergeant: Tell us where your friends are. Tell us where they are and all this stops. Kevin: Go to hell. In this episode Kevin is interrogated and tortured by his captors. What does Kevin’s behaviour suggest about his sense of loyalty? Did his behaviour in this episode change your opinion of him?
• Back in Hell, the remaining teenagers discuss their situation:
  Homer: So you hid in a water tank and nearly got shot? Lee: But we still have no idea about Corrie or Kevin.
  Ellie: You weren’t there. Lee: It’s much tougher than you think. They’ve got more patrols. They’re more organised.
  What are the teenagers’ fears? Why is the decision made to rescue Corrie from the hospital? Does everybody think it is a wise idea?
• Daniel: We can get out of here. Jack’s found a blind spot.
  Jack: From there, the spotlights don’t reach. Jack explains his latest escape plan. Who approves of the plan and why? Who disapproves of the plan and why?
• Ellie: I was so scared today. I’m glad you were with me. Lee: I want to be with you. How and why does Ellie and Lee’s relationship change in this episode?
• Read the following conversation:
  Ellie: You don’t have to come to the hospital if you
Lee: I just don’t think you should guilt trip people like that.
Ellie: Guilt trip?
Lee: They’re your friends. Of course they were never going to let you do this on your own.
Ellie: I said it was their decision. They can think for themselves.
Lee: We’re all angry about what happened to Corrie. But it’s dangerous for her and for us.
Ellie: What if we hadn’t rescued you?
Lee: That was before we knew what was really going on out there.
Is Ellie thinking more with her heart than her head? Is Lee right to challenge Ellie?
• Fi: Why’d you come back?
Robyn: When I saw Corrie was hurt … leaving was selfish. I’m more of a help here.
Fi: More than me, anyway.
Robyn: Come on. You haven’t exactly been sitting on your bum.
Fi: Oh, you know what I mean. Those guys are practically warriors. What am I? Homer’s girlfriend.
Robyn: At least you’ve got a boyfriend. None of us saw this coming. We’re all still working out where we fit.
What does Robyn and Fi’s conversation reveal about each girl’s sense of identity and sense of belonging?
• Ellie: So are we all clear on the plan?
Homer: Yeah, we’ve got it. We all know what we need to do.
Ellie: Okay.
Homer: But if it does hit the fan, we don’t go to the rendezvous point. We meet back here, okay?
Ellie: Nothing will go wrong.
Write a detailed analysis of the scenes that tell the story of Corrie’s rescue.
- What goes right? What goes wrong?
- What do these scenes reveal about the individual characters?
- What do these scenes suggest about the relationships between the characters?
- How are production elements used in these scenes?

Rachel: I understand this all can’t be easy for you.
Colonel: Do not patronise me. You have something to say?
Rachel: If you want to keep order at the showgrounds, it doesn’t help to separate parents from their children.
There was a local girl, Corrie McKenzie, who was brought into the hospital with a gunshot wound a few days ago. I’m friends with her mother, a nurse, at the hospital. And yet she hasn’t been allowed to see her daughter. It seems incredibly cruel.
Colonel: This does not concern me. A wounded civilian is not a priority.
Rachel: There’s a weak spot in your camp security. Your men haven’t found it, but some of the prisoners have. Get me some details on Corrie’s condition, make
sure your Doctor cares for her, and I’ll tell you where it is.
Why does Rachel attempt to reason with the Colonel? Is her attempt to persuade him to let Kath see Corrie brave? Is her action a show of loyalty? Is the deal she proposes a betrayal of the other prisoners, her husband and son included, who are planning to escape?
- Colonel: Some of you know this man. As well as his fellow rebels, you also know their whereabouts yet you have chosen to remain silent. We need to know where they are. If we do not have the information by tomorrow morning, this man will be punished.
  Jack: You say nothing.
  Kath: We can’t leave Kevin at their mercy.
  Liz: Yes we can.
  Kath: We need to save him.
  Liz: No we don’t. Like you said, we’d walk through fire to save our kids.
What does this scene suggest about loyalty and betrayal?
- The words in the table, right, are part of the dialogue of Episode 5. Write a definition of each word in the space provided. There is room for you to add other words to the grid.
- What will happen next? Finish your Episode 5 blog entries by predicting what you think will happen in Episode 6.
Ellie: All we have is now, and this is what we have to do now. Let’s stop their supplies, stop our parents leaving. We can worry about ‘then what’ tomorrow.

* Teachers may choose to provide students with the episode synopsis or ask students to complete Worksheet 1: Episode summary

Instructions to students: Post your responses to the following questions and activities on your Tomorrow, When the War Began blog.

• Episode 6 begins with Ellie flicking through photographs on her phone. Explain the significance of this scene. What do Ellie’s photos mean to her? Why do you value the photographs of family and friends that you have stored on your phone?

• Kath: I’ve heard she’s worse. That her wounds are septic. Why do you value the photographs of family and friends that you have stored on your phone?

• Novak: I can’t give you any information. Sir, we don’t have an ICU. We don’t have the right antibiotics. She needs to be moved to a proper hospital.

• Kath: Sir, we don’t have an ICU. We don’t have the right antibiotics. She needs to be moved to a proper hospital.

• Homer: There is another way to stop people from leaving. We blow up the bridge.

• Kath: I need to see her. She’s my daughter. Corrie’s still a child and she’s all I’ve got.

• Novak: I understand but I don’t have a say in this. At Wirrawee Hospital, Kath remains worried about Corrie’s condition. What does Kath fear? Is Novak without sympathy for Kath?

Jack, Daniel and Chris are to be relocated. Homer who is in town stealing petrol, overhears the order while he is hiding near the fence of the showgrounds. When Homer returns to Hell, he tells the others the news. He is unaware that Ellie’s mum has deliberately disobeyed the soldiers to ensure that she would not be separated from her husband.

• Homer: Well think about it. The soldiers are still bringing in supplies from Cobbler’s Bay, using the bridge
every day, right?
Lee: It's the only way south.
Ellie: And it's over that bridge that they have to take our parents.
Watch the scenes that are about the plan to blow up the bridge.
Imagine you are Homer. Working with a partner, draw and annotate a diagram that provides an overview of the plan to blow up the bridge. Provide a description of the role that each individual must play. Provide an insight into how the teenagers must work together as a team to ensure the success of the plan.
Is Homer’s plan a work of genius?
What are the risks?
What part do the teenagers’ parents play in the plan?
• Deserter: I did not run away!
Colonel: You’re a deserter. You know the penalty.
Deserter: No, no! No please, please! Would a deserter shoot a rebel?
Is it understandable that the deserter chooses to save his life by endangering the lives of others? What are the outcomes of the interrogation?

Having learnt that Hell exists, the Colonel sends a patrol into the bush in search of the rebels.
• Sergeant: Halt! Looks deserted. Let’s secure it. When they get back, no one leaves here alive. The order is given to burn the Hermit’s Hut. Explain the dramatic irony of this order?
Aware that Corrie’s condition is not only critical but deteriorating, Novak allows Kath to be with her daughter.

• Kath: Remember your favourite game, Cor? Pick a country? Make a plan?
What did you think and how did you feel as you watched those scenes that portrayed Kath’s final moments with her daughter?
• Lee: Wirrawee is our home. We can’t let them destroy what’s ours.
Umar: I’ll find a way to get us together.
Despite the risk, Lee ventures into town to make contact with his father. They pray together.
What does the conversation between father and son reveal about their relationship? Are they closer now than they were in Episode 1?
When Umar snapped the aerial from the car did you know what would happen next?
• Why is Homer’s father, George, excited by the order that he is being returned to his farm? Why does this excitement turn to disappointment when he arrives home?
• Why does Robyn give Homer her crucifix necklace? What do Robyn's actions in this episode reveal about
her strengths?

- Write a detailed analysis of the scenes involving the execution of Homer’s plan.
  - What goes right? What goes wrong?
  - What do these scenes reveal about the individual characters?
  - What do these scenes suggest about the relationships between the characters?
  - How are production elements used in these scenes?

- After the explosion, the teenagers regroup at Satan Steps ready to make their way back to Hell. The teenagers discuss their next move:
  Homer: I can smell smoke. We’ve gotta get out of here.
  Lee: Ellie, we need to go.
  Ellie: When we first arrived here, this was meant to be the beginning of something really great.
  Lee: We’re still alive, at least.
  Ellie: Mum and Dad mightn’t be, and your Dad. What they did to Corrie, and your Mum.
  Lee: But they haven’t got us yet. We’ve come this far. We need to keep going.
  Ellie: All the stuff that I’ve seen, that I can’t unsee. None of us can.

Explain the inclusion of the flashback scene in this sequence. How have the teenagers been damaged by the invasion? What decisions do they make? What does this sequence suggest about the teenagers’ resilience?

- The words in the table, left, are part of the dialogue of Episode 6. Write a definition of each word in the space provided. There is room for you to add other words to the grid.

- A pitch is a presentation of an idea for a film or television series.
  Your task is to pitch Tomorrow, When the War Began Season 2 to the class. Work in a team of 3 – 4 students to prepare the pitch.
  Your pitch should include: an overview of the season; a brief synopsis of each episode; a list of characters and a brief description of their significance to the narrative; and a listing of the key themes. Like Season 1 of Tomorrow, When the War Began, your pitch for Season 2 should be based on John Marsden’s Tomorrow series. You will need to research the story told by the second novel in the Tomorrow series – The Dead of the Night.
Analysis

1: Narrative

Narrative is a word to describe the story and the way it is told.

- Working as a group present an informative and entertaining account of an episode of Tomorrow, When the War Began. Your presentation must explain the what, where, when, who and why of the episode.
  WHAT: You will need to describe what happens.
  WHERE: You will need to name the settings and comment on the significance of the settings.
  WHEN: You will need to identify when the action occurs.
  WHO: You will need to identify the characters that are featured and what the audience learns about the characters.
  WHY: You will need to identify the themes that are featured and what the audience learns about the themes. You must make sure that your audience will remain interested and that they will learn something. Keep in mind everyone has watched Tomorrow, When the War Began. Try to do more than tell us what we already know. You must set a homework task for the students in the audience to complete.
- Write an analysis of the opening sequence of Episode 1 of Tomorrow, When the War Began. How does the opening sequence foreshadow the ideas of Tomorrow, When the War Began, introduce characters and establish audience expectations?
- Working as a class, make a list of the key sequences of the series. The list should be representative of the six episodes. A narrative arc is the continuous progression or line of development in a narrative. What does the list reveal about the narrative arc of the series?
- Working in a small group, make a detailed analysis of one of the series’ key sequences. Use the following questions to make notes about the sequence that you have selected.
  What is the sequence about?
  Why is the sequence significant?
  How do the filmmakers use production elements to convey meaning?
- Write an analysis of the closing scene of Episode 6 of Tomorrow, When the War Began. How does this sequence compare to the opening sequence of Episode 1? How have the characters developed or changed? Are all aspects of the narrative resolved satisfactorily?
2: Themes

- What can Tomorrow, When the War Began teach you about your life?

Themes are the messages of a story. Themes are often timeless and universal ideas. Themes are always implied rather than stated explicitly.

- Working as a class, make a list of the themes explored in Tomorrow, When the War Began. Alternatively teachers may choose to provide students with a list of themes, such as the one provided below:
  - Survival
  - Loyalty
  - Courage
  - Change
  - Friendship
  - Independence
  - Fear
  - Conflict
  - Power

Choose a theme and prepare a multimedia analysis of the series’ exploration of the theme. Make sure that your analysis considers how the theme is made evident through plot, characters, setting and language.

3: Characters

- If you were a character from Tomorrow, When the War Began, who would you be and why?

- Make a list of the characters of Tomorrow, When the War Began. Next to each character’s name, provide a one-sentence explanation of the character’s role/function in the narrative.

- Working first as an individual, then with a partner and then as a class, compile a wordle (http://www.wordle.net) for each character. When you have finished, use the wordles to write character profiles. Your profiles should draw on direct and indirect evidence from the novel.

- Write a detailed profile for each of the main characters by drawing on the notes made using Worksheet 2: Characters.

A protagonist is the main character of a narrative. The events of the plot revolve around the protagonist. The audience is meant to identify with the protagonist.

An antagonist is the principal opponent of the protagonist. The antagonist represents or creates obstacles that the protagonist must overcome. There may be more than one antagonist in a story.

- Which characters are the protagonists of Tomorrow, When the War Began?
- Which characters are the antagonists of Tomorrow, When the War Began?
- Which characters are the audience encouraged to identify with? Which characters are represented in a positive way? Which characters are represented in a negative way?
- In what ways do the characters change? Who or what causes characters to change? Make timelines that show the development of the main characters. Your timelines should describe, explain and prove the changes evident in the main characters.
- Many of the characters in Tomorrow, When the War Began are teenagers. Complete Worksheet 3: Teenage identity. Did you find the teenage characters believable? In what ways do the teenagers differ from each other? Do the teenagers have anything other than their age in common? What comment does Tomorrow, When the War Began make about teenage identity?

- Extension activity - Representations
Drawing on the collective knowledge of the class, what are the codes and conventions associated with the
representation of teenagers in television dramas? Codes are objects or symbols used to convey meaning. In addition, less obvious things such as lighting and camera angles qualify as codes because they too have a dominant meaning. Conventions are well-established ways of constructing a media text. Conventions are the meanings derived from codes. They give us more information about how we are supposed to read the image to gain meaning. Make a class list of ‘rules of representation’ for teenagers in television dramas. Does Tomorrow, When the War Began conform to or subvert these ‘rules of representation’?

### 4: Settings

Tomorrow, When the War Began is set in an Australian country town called Wirrawee. The temporal setting of the narrative is the present. The events depicted are fictional.

The filmmakers use a variety of settings to tell the story of Tomorrow, When the War Began.

- Working as a class make a list of the settings used to tell the story. Write a description of each setting. Why is each setting significant to the story?
- Draw a map of Wirrawee. Show the town, the homes of the teenage protagonists and Hell. Your map should have a title and a border. Label the map and provide a detailed legend.

### 5: Symbols

Symbolism is when something is used to represent something else. Symbols are used in Tomorrow, When the War Began to add to the audience’s understanding of the plot, themes, characters and setting.

- The Hermit’s diary, the leaflet that tells the teenage rebels to surrender and Robyn’s crucifix necklace are three examples of symbols. What other symbols can you add to this list? Use the table to make an analysis of five significant symbols.

<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>ILLUSTRATION</th>
<th>MEANING</th>
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SYMBOL: Listing the symbols and match each symbol with a quotation from the film.
ILLUSTRATION: Provide an illustration of the symbol.
MEANING: Explain what each symbol represents.
6: genre

- Do you like stories like *Tomorrow, When the War Began*?
- *Tomorrow, When the War Began* is screening on ABC3. It can be labelled as a children’s television series. Do you think that *Tomorrow, When the War Began* is only for children? Does the program have broader appeal?

Genre is a term used to describe the style or category of a text. Each genre has its own conventions. Some texts can be easily labelled as belonging to one genre. Other texts fit into multiple genres. *Tomorrow, When the War Began* is best labelled dystopian drama. Dystopian drama imagines a nightmare world that is the opposite of a utopia.

- What are the features of dystopian drama? Can you think of other examples of this genre? Drawing on the list of features, write an analysis of *Tomorrow, When the War Began* as an example of dystopian drama.
- Despite the seriousness of the teenagers’ predicament their story is told with humour. Identify examples of humorous scenes and dialogue. What function does humour serve in *Tomorrow, When the War Began*?

7: Production values

- Do you like the way the television series looks? What elements of the production did you find appealing?

When we watch a television drama like *Tomorrow, When the War Began* we are caught up in the story that it is telling and accept everything that happens on the screen as natural. In fact, everything that we see has been carefully chosen and arranged, on the screen and within the story, to have a specific effect on the audience watching.

Understanding *Tomorrow, When the War Began* involves an investigation of the production elements employed in telling the story.

*Production elements*
- camera techniques, technologies and qualities for film
- lighting
- mise-en-scene
- acting
- sound
- editing of vision and sound

- Working with a partner, describe the way the director of *Tomorrow, When the War Began* has used one production element. Your analysis should provide a detailed description of how meaning is constructed through this production element. Use PowerPoint to present your description to the class. Limit your presentation to five slides. Your presentation should use words and images. You may incorporate video and audio clips.
TEXT RESPONSE TOPICS

It is important that students in Years 7 – 10 have the opportunity to write extended interpretations about texts. The topics listed below require students to draw on their knowledge and understanding of Tomorrow, When the War Began. Students are expected to take a position and to then justify that position by using direct and indirect evidence.

Text response topics can also be used to generate online forums, debates and panel discussions. Teachers may also choose to use some of the questions featured in other sections of the study guide as text response topics.

1. ‘Teenagers are capable of showing courage.’ How is this statement true of the teenage characters in Tomorrow, When the War Began?
2. ‘Tomorrow, When the War Began explores how war changes everything.’ Discuss.
3. ‘In order to survive, the characters in Tomorrow, When the War Began must accept the consequences of their decisions.’ Do you agree?
4. ‘Tomorrow, When the War Began is about how ordinary people deal with extraordinary challenges.’ Discuss.
5. ‘I loved my life, but I always wanted something more. Then it happened. The future.’ How does the invasion change Ellie’s view of the future?

VLOGGING YOUR VIEW

Did you enjoy Tomorrow, When the War Began? Share your thoughts about the series with others in the class.

Your task is to make a 30 second vlog that offers a review of Tomorrow, When the War Began. When you have finished post your vlog to the class’ YouTube account.

Just like a film trailer has to sell the film to an audience, your review should demand the attention of your audience. The opinions expressed in your review are yours. You can express your love, hate or ambivalence for the series. You can offer one-word assessments of the series. You can introduce the plot (but don’t give away the ending). You can name your favourite scene, perhaps one that best sums up what the series is about. You can tell your audience about a character that you liked or loathed. You can evaluate the way the series uses a production element. You can share how you felt or what you thought as you watched the series. You can suggest who’ll love it and who won’t. And finally, you can rate it. How many stars does Tomorrow, When the War Began deserve out of five?

CREATIVE RESPONSE TOPICS

Your challenge is to complete an individual creative project based on Tomorrow, When the War Began. Options for projects are listed below. You may design your own project. All projects must be discussed with and approved by your teacher.

• Use iMovie to make a trailer for Tomorrow, When the War Began.
• Devise an original board game based on Tomorrow, When the War Began. Your board game should draw on the plot, setting, characters, themes and symbols of Tomorrow, When the War Began. Make sure that your game pieces are well made and the packaging is sturdy. Don’t forget to write instructions.
• Imagine you are a teenage rebel. What is your name? Are you alone? Are you a friend of the other teenage rebels? You must muster all your strength, tenacity and courage to stay alive. Write a series of diary entries about your life before and after the invasion. You may incorporate images into your final response.
• Imagine you are a soldier in the invading army, write about your experience of fighting a war in Wirrawee.
• Compile the storyboard and write the script of a scene to add to any episode of Tomorrow, When the War Began.
<table>
<thead>
<tr>
<th>KEY SCENES</th>
<th>CHARACTERS</th>
<th>SETTINGS</th>
<th>THEMES</th>
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<tbody>
<tr>
<td>Make a list of key scenes. Write a brief synopsis for each key scene that you have listed.</td>
<td>Name the characters that appear in each key scene.</td>
<td>Identify the settings and write a brief description of the setting for each key scene.</td>
<td>Use a word to identify the most important theme of each key scene.</td>
</tr>
</tbody>
</table>

[Table continues with blank cells.]
**Characters Format**

- Use the character charts to make notes about the main characters.
  - In the column labelled ‘Personality’ describe the character’s personality traits.
  - In the column labelled ‘Motivation’ explain what motivates the character’s actions.
  - In the column labelled ‘Views’ identify views held by the character.
  - In the column labelled ‘Values’ identify the values endorsed by the character.
  - In the column labelled ‘Changes’ identify the way that the character changes because of the invasion.

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<thead>
<tr>
<th>PERSONALITY</th>
<th>MOTIVATION</th>
<th>VIEWS</th>
<th>VALUES</th>
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<td>THE COLONEL</td>
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<td>THERESE</td>
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The teenagers express their identity in very different ways. Some are more certain of who they are than others. Some find it easy to conform to norms and expectations, while others question and challenge the views and values of their family and friends.

**RESPOND**
Are the teenagers individuals or are they just stereotypes?

**DEFINE**
Finish the following sentence.
Identity is

**EXAMINE**
For the following questions Use direct and indirect evidence from Tomorrow, When the War Began to endorse your choices.

What three words best describe Ellie’s teenage identity?

What three words best describe Homer’s teenage identity?

What three words best describe Lee’s teenage identity?

What three words best describe Corrie’s teenage identity?

What five words best describe Fiona’s teenage identity?

What three words best describe Robyn’s teenage identity?

What three words best describe Kevin’s teenage identity?

What three words best describe Chris’ teenage identity?

What three words best describe your teenage identity? Use experiences from your life to endorse your choices.
Use the chart to document the dilemmas that the characters face during the narrative. Do not limit your listing of dilemmas to those faced by the teenage characters. You should also document the dilemmas facing their parents and the invading army. In the column labelled ‘Decision’, explain the decision that the characters make and the reason why. In the column labelled ‘Consequence’, describe the consequence of the decision.

<table>
<thead>
<tr>
<th>EPISODE</th>
<th>DILEMMA</th>
<th>DECISION</th>
<th>CONSEQUENCE</th>
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Brendan Maher | Director

Brendan Maher is a highly accomplished director with a body of work spanning more than thirty years. His strong creative vision and commitment to story have resulted in three Australian Film Institute (AFI) Awards for Best Director. His career in the UK is equally stellar having directed for top rating series such as *Upstairs Downstairs*, *Identity*, *Spooks*, *Spooks: Code 9*, *Silent Witness*, *Kidnapped* and the telemovie *Wide Sargasso Sea*. Maher’s other international credits include *Spartacus: Gods of the Arena*, *Spartacus: Vengeance*, *Farscape*, *Lost World* and *Flipper*. His Australian credits include *Sisters of War*, *Dirt Game*, *The Cooks*, *White Collar Blue* and *The Secret Life of Us*. Maher also directed the AFI Award-winning mini-series, *The Road from Coorain* and *After the Deluge*. Other credits include the telefeatures, *Society Murders* and *Halifax FP: Swimming with Sharks* and the feature film, *Nim’s Island 2*. Maher’s most recent credits are the Sky1 action series, *Strike Back*, and the BBC World War One drama series *The Passing Bells*.

Ambience Entertainment

Ambience Entertainment was founded in 1989 and is an award winning production company and industry leader specialising in entertainment content. Ambience Entertainment has feature film, television drama and children’s live action focused divisions with a highly experienced team who bring the qualifications and specialty backgrounds with the ability to be able to create, finance, produce and distribute entertainment content that is cutting edge and of the highest quality. This reputation has earned Ambience Entertainment recognition as an industry leader. [http://www.ambienceentertainment.com/](http://www.ambienceentertainment.com/)

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**Online Resources**

*Tomorrow, When the War Began* (2016) official website
http://www.tomorrowwhenthewarbegan.com/

*Tomorrow, When the War Began* (2016) – Ambience Entertainment

*Tomorrow, When the War Began* (2016) – ABC3
http://www.abc.net.au/abc3/microsites/TWTWB/index.htm

*Tomorrow, When the War Began* (2016) on Facebook
https://www.facebook.com/TWTWBTheseries/

*Tomorrow, When the War Began* (2016) on Instagram
https://www.instagram.com/twtwbtseries/

*Tomorrow, When the War Began* (2016) on Twitter
https://twitter.com/twtwb

*Tomorrow Series* fan site

*Tomorrow, When the War Began* (2010) official website
http://www.paramountpicturesintl.com/intl/uk/tomorrow/

John Marsden official website

*Teachers are advised to preview online material to assess its suitability for use as a student resource.*

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