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EXEGESIS: A Lonely Courage Behind Enemy Lines

THESIS: To Catch a White Mouse

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Table of Contents

Attestation of Authorship	3
Acknowledgements	4
Abstract	5
Exegesis: <i>A Lonely Courage Behind Enemy Lines</i> Introduction	6
Synopsis: <i>To Catch a White Mouse</i>	6
Motivation: <i>To Catch a White Mouse</i>	7
Women's WWII Stories	8
Proliferation of Nancy Wake books	11
Male Gaze	13
Writing for a Teenage Demographic	14
Hooking the Young Readers	15
Gatekeepers	17
Story Elements	20
Throughline	20
Focalisation & Characterisation	21
Setting	24
Conclusion	25
Appendix A: Female Spy Stories	27
Appendix B: Storyboard	30
Appendix C: The Hero's Journey	31
Appendix D: Nancy Wake's Whakapapa	32
References	33
Thesis: <i>To Catch a White Mouse</i>	36

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed: Maria Gill

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Abstract

To Catch A White Mouse is the draft of a novel targeting young adults (13-16-year-old readers). It is a historical tale written in modern day language about a strong female character set mostly in Europe during WWII. I chose the novel style over biography and creative non-fiction, as it would appeal more to young adult readers. It also enabled me to include fictional elements such as dialogue and draw out suspense in scenes. The thesis is the creative component required for the 2020 Master of Creative Writing degree. It is a third-person point-of-view with a single protagonist. Nancy Wake was a brave woman who was very action orientated, not revealing much of her feelings but always seeking to make connections with the people she met.

The accompanying exegesis *A Lonely Courage Behind Enemy Lines* examines why female point of view experiences in a war setting were rare until recently. It explores the different approaches authors took when writing Wake's story. Ten authors had already written about Wake, possibly due to her being a classical war hero, not being morally ambiguous, and she survived the war, whilst many other spies did not. The exegesis also explains the choices I've made while writing the story for a young adult audience, and the process I used to make the book different to others on the market.



Nancy Wake Illustration in *Anzac Heroes*, illustrated by Marco Ivancic

A Lonely Courage Behind Enemy Lines

Introduction to Exegesis

A Lonely Courage Behind Enemy Lines is an exegesis that accompanies the thesis *To Catch a White Mouse*. The exegesis reflects on the creative process while writing the thesis, revealing the motivation, challenges, and discoveries. Initially, I intended writing Nancy Wake's story as a work of creative nonfiction; differentiating from the biographies and novels already published about the Australasian spy. However, I found I had to fictionalise many scenes to enable the young adult reader to see Wake's world from her perspective. The events I thought were of more interest to young readers, other authors writing for adults summarised or glossed over. Also, I wanted this book to sit in the middle of male authors' biographical perspective of Wake's life at one end and the overly romanticised commercial books at the other spectrum.

In the exegesis, I examine why few authors wrote women's spy stories before 2014, and how male and female authors differed in their approach when writing about Wake. *A Lonely Courage Behind Enemy Lines* also explores the techniques and styles junior fiction writers used to hook readers in about Nancy Wake's war exploits, why gatekeepers influenced what I included and omitted, and what techniques I 'borrowed' from other authors who have written stories for this audience. The exegesis then details the story elements I used to write the thesis and make it different from other books written about Wake.

Finally, I summarise the overall theme that the creative work explores, who the target audience and potential publisher could be, how I will market the creative work and whether my contribution fills a gap.

Synopsis: To Catch a White Mouse

Wake's Māori grandmother prophesies Nancy Wake will one day do something important. But all 16-year-old Wake wants to do is run away from her unloving mother and their dreary life and have some excitement. Her dreams of travelling the world seem out of her grasp until a telegraph from a distant relative makes it possible.

Wake trains as a journalist and works in Paris, travelling all over Europe writing articles for American newspapers. On an assignment to Vienna, she witnesses Nazi's whipping Jews on a torture wheel first-hand, and sees Hitler spread his hate in Berlin. She vows she'll do anything to stop them.

When Hitler's army invades France, fearless Wake becomes a courier for the French Resistance and rescues hundreds of fleeing refugees and Allied pilots. Until the Nazis

nickname her the White Mouse and slam a four million-franc price on her head. She must leave her loving husband Henri and dog Picon and get out of France fast.

On her sixth attempt, Wake climbs over the perilous Pyrenees in a blizzard and makes it back to England. But she's not finished with the Germans. She trains as a spy and parachutes back into France. But before she can return home, she must equip seven thousand Resistance men with everything they need. A million Allied soldiers will soon land on the Normandy coast, and the Resistance must prevent the Nazis from attacking them.

In her quest for adventure, Wake discovers love, kinship and her inner warrior. Her Grandmother's prophecy gives Wake the courage to encounter danger head-on, but it is at great personal cost. The Gestapo kill her husband and the only thing keeping her in France at the end of the war is her dog Picon. In the depths of her grief, she at last understands her mother.

Motivation

While researching my book *Anzac Heroes* (2016), I discovered that there were plenty of books about men who went to war, but there were very few stories about women's experiences. Women could not formally join national fighting armies in WWI or WWII, but they were on the frontline as doctors, nurses, ambulance drivers, and spies.

I had set a criterion when choosing who would go in *Anzac Heroes*, and most women did not meet it; namely, the hero had to have won a significant medal. As civilians, women did not qualify for the Victoria Cross or other high-level medals. I adjusted my criteria so I could include more women, including Nancy Wake.

When the illustrator sent me the picture he drew of Wake, for the *Anzac Heroes* book, I saw in her face for the first time, Wake's Māori ancestry. There had been brief mention of her cultural heritage in books. Author Peter Fitzsimons (2001) wrote that Wake's great grandmother had been a 'Māori maiden called Pourewa' (p.7). He also said that Wake's mother's people went a long, long way back in New Zealand (Fitzsimons, 2001). But that was all, and it intrigued me.

One of the key things I wanted to explore in the book was Wake's Māori heritage. During research for the application, I discovered that her great-grandmother had been a Princess and her great-great-grandfather was Chief Pourewa of Ngāti Māhanga from the Waikato (Cooper, 2005). This was an exciting discovery; it would make the book different from others on the market, as I didn't want to duplicate books already written about Wake. I needed a fresh angle and new material if there was any.

Women's WWII stories

"War was men's business, not ladies." (Mitchell, 1936: p.20)

Ever since it became public knowledge that the British government used female agents in World War Two (WWII), there has been a curiosity about them. In the 1940s, newspapers wrote about the fate of women agents and the awards they received (Pattinson, 2007). But I soon discovered that most of their stories in book form had to wait until the commemorations of World War One (WWI) from 2014 to 2019. This has generated interest in adults and young people wanting to know more about these women's exploits.

Prior to the 21st Century, most true war stories featured men and male authors wrote them. In those stories, females featured as 'helpers': nurses, doctors, ambulance drivers or were at home working in the jobs men left behind (Higonnet, Jenson, Michel, Weitz, 1987). In *The Women Who Changed Spycraft* the author says that after the war, the contribution of female spies was overlooked and then forgotten (Mundy, 2019).

I found fifty¹ true female spy stories set in WWII, for sale on the internet or available in libraries². Only eleven of those authors wrote their books about female spies before 2000³. Most of the books about WWII female spies came out after 2014, in time for the commemorations. Women wrote seventy-two per cent of the fifty books. Society had become more comfortable in centring women's experiences, psychologically and emotionally, in narratives than in previous decades.

Male authors of war books downplayed women's role in the Special Operations Executive (SOE), the British spy agency. In *Inside S.O.E.* much information is about how they set up the spy agency, the training of spies, and the exploits of the male spies. Wake, one of their most successful spies, only warrants two paragraphs. Whilst her radio operator Denis Rake receives seven paragraphs about his operations (Cookridge, 1966).

In *SOE in France: History of the Second World War*, Foot (2004) mentions Wake in just two lines, along with the male author who wrote the first book about her, and her radio operator:

The adventures of FREELANCE... are celebrated in Russell Braddon's jovial paperback on Mme Fiocca his Australian-born courier, much better known under her maiden name of Wake. She had got her training in the PAT line; her

¹ See Appendix A

² Including 10 books about Nancy Wake

³ Only two male authors wrote about WWII female spies before 2000

irrepressible, infectious high spirits were a joy to everyone who worked with her (p.322).

The authors had written little about the other female spies either. Part of the reason the authors might not have wanted to say much about the female spies could have been because they considered their inclusion controversial. Rose (2019) quotes what the Military brass thought about putting women in the line of fire:

War is fought by men for the sake of women and children. What use could women be in combat? Every culture on earth has a taboo against women in warfare; their bodies are purpose-built to create life, not to destroy it (p.17).

Maxwell Knight, an officer in M15 Britain's domestic-counterintelligence agency, suggested hiring females at the beginning of the war, because they could 'seduce men to extract information'. But said they shouldn't be 'too attractive or undersexed' (Mundy, 2019: para. 2).

The SOE leaders recognised that because many French men were being sent to labour camps in Germany and most British men were away fighting, women operators could take up the shortfall of 'man-power'. Women were better able to blend in with a mostly female population (Mundy, 2019). Rose (2019) writes that Selwyn Jepson, the British captain hiring female spies, believed that women were psychologically suited to behind-enemy lines work. They were "secretive, accustomed to isolation possessed of a 'cool and lonely courage.'" (as cited in Mundy, 2019. para. 7).

Of the thirty-nine women agents SOE sent to occupied France a third never came back. It was highly dangerous work. They were told when hired that life expectancy was around six weeks. Yet it didn't deter the women (Mundy, 2019). And because of their considerable courage and bravery they deserved so much more.

Some women couldn't tell their stories because they had signed the Official Secrets Act when hired and sworn to lifelong secrecy by the Justice of the Peace (Times Wire Services, 2010). They couldn't even tell their families what they had done during the war.

Some didn't share their stories with journalists or writers because they believed their contributions were 'ordinary'. In *I Heard My Country Calling: Elaine Madden Unsung Hero Of SOE*, Sue Elliott (2015) begins Madden's story about why she had been reticent sharing her war story:

The old days. She'd never spoken about them till recently. Did she ever sign the Official Secrets Act, or was her silence some kind of self-denying ordinance?

More likely that it never seemed the right time, or no one was particularly interested, or it wasn't important enough to mention... (p.11).

It seemed the military were okay using women in dangerous roles, but when the war was over, they didn't want it widely known, as it might have prompted a rethink by many women of their assigned and straight-jacketed gendered roles in society. Unless they were from the upper class and served as nurses or in the case of the future Queen, drove ambulances. Their stories reinforced society's sense of order whereas women combatants challenged traditional gender hierarchies (Carlomagno, 2019).

Relatives and officials discovered some women's war experiences *after* they died. Eileen Nearne, an undercover radio transmitter in France, never told her neighbours about her wartime exploits. When she died aged 89 years, local police rifled through her belongings and found medals, records and memorabilia including French currency. They realised that this lonely woman had contributed significantly to the war effort and had gone unrecognised (Times Wire Services, 2010). Four years later, author Susan Ottaway wrote *A Cool and Lonely Courage: The Untold Story Of Sister Spies*. Eileen's sister had also worked for the SOE and her story had also been untold until then (Ottaway, 2014).

Authors omitted stories about women's participation in the war in Resistance scholarship because of the nature and form of their participation. Some women were full-time activists leaving their homes to carry out clandestine operations. Others extended their roles as housewives or mothers and used their homes as safe houses or carried out part-time courier or radio operator work. Women's contributions were also obscured because they did not occupy leadership positions (Schwarz, 1987).

Publishers possibly turned down manuscripts about female spies because women weren't veterans, and they thought women's heroism no more special than the thousands of soldiers' experiences in the war. Also, older men ran most publishing companies, and they would have wanted to uphold the sense of order. However, it is surprising they didn't publish more women's spy stories during the second wave of feminism in the 60s and 70s. Women writers possibly focussed more on the 'now' rather than stories from the past. Hanley (1991) stated that because people presumed women were absent from war, they presumed women had no story to tell:

The only woman who can claim authority to speak about war is the rare woman who has been at least near the combat zone, the odd nurse or motorcycle corps volunteer (p.7).

The first books written about female spies appeared on bookshelves in the 1950s: Russell Braddon's book about Wake in 1956, and Rubeigh Minney's *Carve Her Name With Pride* about Violette Szabo in the same year. Two years later, Elizabeth Nicholas (1958) wrote about the fate of seven SOE female agents whom the Nazis executed in *Death Be Not Proud*. Another thirty years would pass, before anyone else wrote about these brave female spies.

Proliferation of Wake Books

Wake was among the first of the SOE's female agents to be celebrated in print, although the 1956 biography by Australian journalist Russell Braddon was lamented by the official historian of the SOE in France as being frivolous in tone (Stafford, 2011. para. 10).

While researching for *To Catch a White Mouse*, I discovered ten authors had written books about Wake. Six of those from 2014, when the Allied countries commemorated WWI. There had been an upsurge in war books from WWII also released during this period. The proliferation of books written about Wake was surprising, as there hadn't been many books written about female spies. Several reasons might have contributed to her popularity; she was beautiful, she survived the war, she was not morally ambiguous, she was an unusual woman for her time, and a classical war hero.

In 1985, Wake wrote her autobiography featuring only her war years. She trained as a reporter, and her book reflects that distancing found in journalism. Wake wrote it in first person, past tense. But it feels more like a creative nonfiction story rather than a biography. She doesn't include internal dialogue about what is happening around her during the recount. However, that could be a generational trait, thinking people wouldn't want to hear her thoughts. Wake (1985) opens the first chapter with a short description of herself:

This is the story of a naïve and rather sensitive young Australasian romantic who arrived in Paris in 1934 determined to not be uncouth, and of how her experiences made her the woman who K.O.'d a waiter with her bare fist in a Paris club in 1945 (p. 85).

It's interesting she calls herself sensitive, as she doesn't reveal her feelings in the book. She did like to shock, and that's shown with the choice of incident at the end of the sentence. It perhaps also reveals the naïve girl had long gone by the end of the war. The reader can learn about Wake's personality in what she includes and leaves out. For example, she spends several chapters talking about a friend called Stephanie. No other author mentions this friend because she doesn't advance Wake's war story.

But Wake's inner need was to make connections and therefore she tells the story of their friendship (Wake, 1985). This is one of the challenges I found while writing Wake's story, finding the real 'Wake' and what was important to her. But she was not alone in silencing those internal narratives. Most combatants after the war did not verbalise their thoughts, fears, and trepidations from those years.

Australians, Braddon (1956) and Fitzsimons (2001) wrote biographies about Wake in third person, past tense. Braddon, a veteran himself, only concentrates on her war years, whilst Fitzsimons begins when she's a baby and continues through to her last years. Both authors interviewed Wake, writing an accurate account of her life in chronological order. Fitzsimons also interviewed living relatives and acquaintances, adding more to her earlier life.

It was difficult knowing whose facts to trust in the two biographies, though, as some of Braddon's and Fitzsimons' facts differ. *In Wake: SOE's Greatest Heroine* Braddon says Wake ran away from home twice, trained as a nurse at 18 years, and bought two wire-haired terriers (Braddon, 1956). Whereas in *Nancy Wake*, Fitzsimons' biography, he says she ran away at 16 years old and trained as a nurse then. He only mentions one dog (Fitzsimons, 2001).

Fitzsimons couldn't clarify the above discrepancy; it was too long ago. He said Wake's interview tapes were 'somewhere in the house' but he couldn't find them. He also said, "When she was in France, she was more French than the French. And the same in Britain and Australia. She was proud of being one-sixteenth Māori. And thought her warrior-like nature came from her Māori roots" (personal communication, August 5, 2020).

Wake backs Fitzsimon's posit above in a newspaper article. In *Wake traces her fighting spirit to NZ* (2001), it says that New Zealand-born World War II heroine Wake believed the fighting spirit that made her a legend of the French Resistance ran in her blood (para.1).

All subsequent books about Wake's war years used Fitzsimons' version of facts, even though Wake's recollection of her war years would have been much clearer when Braddon interviewed her just ten years after the war. However, Fitzsimons would have had more access to books written about the SOE; most came out in the 1980s onwards, and he interviewed more of her acquaintances. Both authors wouldn't have had access to ancestry or archive sites; those didn't go online until 2003 onwards. Subsequent authors could check shipping passenger lists from genealogy companies.

In contrast, four recent books written about Wake for the adult market are more fiction than nonfiction. They carry a caveat at the beginning of their books that they're loosely based on Wake's adventures. Two authors use tandem narratives. American Jack Duarte uses eight points of views, in third person, past tense, combining Wake's adventures with other spies and minor characters, interweaving the tales together (Duarte, 2014). Imogen Robertson also uses multiple point of views, writing in third person, past tense (Kealey⁴, 2020).

Suzy Henderson (2019) in *Madame Fiocca* is the only author who writes Wake's story in first person, past tense in nonlinear narrative style. While adult readers can follow this structure, I thought it would be too confusing for some young adult readers. Young adult readers can manage tandem point of views if they are in separate chapters and limited to two or three voices.

Male Gaze

Prior to 2014, even if male authors featured women spies as their central character, they still wrote about the female from a male perspective. British film theorist Mulvey (1975) called this the 'male gaze'. "The determining male gaze projects its phantasy onto the female figure which is styled accordingly." (p.62).

This bears out in Braddon and Fitzsimon's descriptions of Wake in their books.

Braddon (1956) compares her to a child:

She's a rebel, she's always laughing and she's very, very feminine... Although one could add that she has the disconcertingly direct stare of an infant child—candid, unhurried and perceptive—a child's serene brow (p.14).

Whereas Fitzsimons (2001) describes her buxom figure and appearance. Her energetic personality, seeming at odds with her elegance:

Another factor, perhaps, in Nancy being so eagerly embraced by the Parisians, not to mention those in her own profession, was her sheer beauty. The gawky girl turned comely young teenager had now developed into a singularly stunning woman, with poise, presence, sexiness, the lot. Photos of her from the time show an elegant yet exuberant woman of refined dress, doubly generous bosom, and open expression (p.53).

Though their stories focus on Wake, they still have observed her from a male point of view. Whereas female authors, when describing Wake, highlight her personality. For

⁴ Imogen Kealey is a pseudonym for Darby Kealey (writer and producer of a film based on 'Liberation') and Imogen Robertson (writer of the book).

example, in *Madame Fiocca* Henderson (2019) wrote in first person, “I was a flirt, and loved good-looking men. In truth, I was a dizzy young thing, but I never went searching for love” (p.3).

Several female authors explored what drove Wake rather than describing how she looks. In *Liberation* there is a scene where a psychologist interviews Wake to see if she would make a worthy candidate for the SOE. He questions her motives and believes her father leaving her at a young age has created a rage inside of her, a desire to impress, and a recklessness. In his report, he says she is not suitable to be a spy (Kealey, 2020).

I’ve chosen to portray Wake authentically as a gutsy, go-getting, risk-taking person. She spends a lot on herself buying expensive clothes, wines, and food, but she’s also a very generous person to her friends and neighbours. Her independent spirit enables her to travel around the country by herself and gives her the courage to work for the resistance.

Writing for a Teenage Demographic

Three of the ten books written about Wake are for children; one is a biography and the other two illustrated nonfiction books. All three books target under 12-year-old readers. The authors have left out the swearing, drinking and removed the more violent episodes in Wake’s war. The emphasis is on what a brave and heroic woman Wake was during the war. Here’s a scene portrayed six different ways:

What she saw in Germany was terrifying: people were treated like animals and their property was destroyed, while others behaved without humanity (Liberman, 2016. p.18).

In 1934 she travels to Vienna where she witnesses Hitler’s thugs, the Brown Shirts, beating Jewish people in the street and tossing the contents of their shops onto bonfires (Gouldthorpe, 2015. p.5).

In Vienna, when I was working as a journalist, I saw Jews being publicly humiliated by Hitler’s men (Hannah, 2006. p.28).

The snap of a whip crackled through the air. She spun around to see soldiers in brown uniforms march by. Across their left arm they wore a strip of red fabric with a black swastika symbol on it. *So, this is the emblem I’ve read about.* Then two men passed by, rolling a gigantic wheel across the cobblestone square. A Storm Trooper whipped the Jewish man strapped to it. He cried out in agony. His torn shirt flapped, revealing bloodied flesh (*To Catch a White Mouse*, pp.23-24).

What I'll never forget," Nancy says, "is being in the main square of Vienna, and seeing these poor unfortunate Jews being tied to these massive wheels that were rolled along, with them being turned over and over as the wheels turned, and even as they went these huge fat Brown Shirts were beating them with whips! I couldn't believe, just couldn't believe what I was seeing! (Fitzsimons, 2001: p.66)

'Juda,' a man yelled out from the crowd. The SA then pushed the wheel forward, with each man, in turn, going round and round, crying out as they rolled over the cobbles. That must have been excruciating, partially crushing them. 'Christ. What the hell are they doing?' ...I'd never witnessed such cruelty and brutality, then the storm troopers whipped and lashed each man in turn. My heart pounded and the breath caught in my throat (Henderson, 2019. p.79).

The first two authors summarise what Wake saw in Vienna; not giving any description, letting the young reader imagine what happened. Hannah (2006) used dialogue but again leaves it up to the imagination of the young reader. Whereas I've shown the scene, describing it as if she has just witnessed in third person point of view. I'm trusting that young adults can handle this amount of description. Fitzsimons (2001) tells it in Wake's recorded voice for the adult audience. Whereas Henderson (2019) has shown the scene in first person point of view also for an adult audience. I'm hoping that my story sits in the middle of factual retellings or summations and mostly fictionalised accounts.

For the young adults I wanted to contextualise where Wake was from year to year. In Hannah's junior fiction book (2006), she used transitions such as, "And so, on a gloriously sunny day in 1932, she finally waved goodbye..." (p.17). Liberman (2016) also incorporated a generalised date into sentences, "When the German occupation of France began in 1940, Nancy was living with Henri in the Free Zone" (p.23). I wanted to be more specific, so instead of catchy chapter titles, I start each chapter with the place Wake is at that stage of the story and the date; including the day if I knew it. Henderson (2019) and Lawhon (2020), also used dates and place for each chapter marker. I felt it suited the 'novel' approach better and left out the need to include 'telling' transitional phrases.

Hooking the young readers

Before writing a first draft, I wrote a 26-box storyboard⁵ and planned what to cover in each chapter. This helped me when I felt 'stuck', as I could see where each chapter lead and could look at where hooks could go in the book. When writing for a young

⁵ See Appendix B

adult audience it's important to keep the tension up throughout the story, to encourage readers to keep reading. I also wanted to see if it fit the *Hero's Journey*⁶ structure (Vogler, 1998); to test if the plot would engage the targeted audience and was pleased to see it did.

Chapter one then begins when Wake is 16 years old, around the age of potential readers of the book. In this chapter, the grandmother says she believed Wake would do something important one day. I refer to this statement throughout the story to remind readers we're leading up to something significant in the story. It also enables the story to cross into the cultural dimension; reminding the reader the midwife said Wake was special and her grandmother prophesied Wake would do something important. Other tropes used to keep the reader hooked, include cliff hangers at the end of chapters, but not too many so they're obvious; and questions that go unanswered until the end. For example, is Henri still alive? The reader doesn't find out until the last chapter.

Because Wake's story is mostly about her as an adult, I've also included an incident with 16-year-old Micheline, who Wake rescues from London and takes back to France just as the war begins. I was originally not going to include the girl, because I already had a large cast of characters. But then thought the teenage audience would identify with her. She's a device for Wake (and the reader) to remember 16-year-old Nancy. It's also a *Save the Cat* moment; Wake endearing herself to the audience for saving the teenager (Brody, 2018). Wake then saves hundreds of people during the wartime years, which will also encourage the reader to care about Wake and want to read on to find out if she makes it out of the war alive.

Part of my research was to look at how other authors kept young readers hooked through their books. British author Lucy Hannah (2006) wrote a biography of Wake's life. The author begins with a prologue; a helicopter ride back into France to begin spy work. It throws the reader into the action; it's a gripping way to start a story, hooking the 7-9-year-old reader. It also alerts the reader to jeopardy later in the story. Then chapter one begins when Wake is six years old with an incident that shows Wake's character and one of her first lessons in life.

I borrowed Lucy Hannah's idea to begin with a dramatic prologue then start chapter one at the age of the target age; it's a clever way to hook young readers. *To Catch a White Mouse*'s prologue is an excerpt during the war years, so that readers know where the story leads. I had to choose between a physical jeopardy, Wake's forthrightness, something comical, or a plot point. But I wanted to make sure I didn't

⁶ See Appendix C

choose a scene that was too overwhelming or confusing. The readers don't know the protagonist yet and haven't acclimatised to the story (LaTorre-Snyder, 2017). The scene I included in the prologue is where an officer interviews Wake in London to see if she is suitable as a spy for the British secret service. I felt it gave a hint to what she will do during the war. The young readers will then know this is a war story with Wake as the heroine.

Two other authors have written Wake's story for children. In *Fighting for Freedom*, the author has chosen an expository, third person, past tense style and emphasises the lessons Wake learned throughout her life (Liberman, 2016). In *The White Mouse* graphic novel, the author has included speech bubbles to represent dialogue and writes short, punchy expository style sentences (Gouldthorpe, 2015). I chose not to write in these styles, because the former was too didactic and there is only room on the market for one graphic novel about Wake for young readers.

While writing the book, several young adult books influenced my writing. Alan Bradley (2009), who wrote the *Flavia de Luce* series, starts several of his fictional YA crossover books with the heroine trapped in a small space such as a cupboard or a coffin. The reader wonders why she is there. It gave me the idea to open the story with Wake under her sister-in-law's house, hooking the reader in to find out why she is hiding from the police. It also gives a sense of Wake's independent personality, and it's one of the inciting incidents for Wake to start her adventure. The other inciting incident being when her Aunt gives her £200, which gives her the money to travel the world.

I also looked at how Joanna Grochowicz wrote her two creative nonfiction adventure books for a young adult audience: *Into the White* (2017) and *Amundsen's Way* (2019). Both books have prologues, and then they begin at the beginning of the journey on board their ships. For young adults who like adventure stories, the author has gripped them with the mystery of the two famous men's explorations and given them a taste of the voice that is narrating the stories. She has pitched it just right for young adults.

Gatekeepers

School librarians prefer 'clean fiction'; books that don't include any swearing, sex or other edgy content, and there is a demand for it. Sullivan (n.d.) said that there is no hard and fast rule for what is appropriate for young readers.

Every person is different, and that goes for youths as well as adults. Everyone's tolerance for swearing, violence, sex, and more is different—and parents will

probably disagree with their kids about what's acceptable (The Bottom Line, para. 2).

Therefore, many young adult and junior fiction writers will bend social reality to fit with expectations and conventions. Otherwise they are in danger of being blacklisted like Ted Dawe's book *Into the River* (2012).

One way round the problem, if writers want to include swearing, sex or other topical content is to put a disclaimer at the back of the book. Then individuals can decide for themselves whether they want to read the book. Otherwise, we are censoring what young people read. They're going to come into contact with swearing, etc., online, on the television and when reading books written for adults, anyhow. Sullivan (n.d.) suggests choosing your battles. "If something really, *really* important is happening to the protagonist in your YA book, then it's probably okay to slip in a curse word to show just how shocking or upsetting the situation is" (para. 27).

In *Liberation* the author uses considerably more profanity than any of the other books written about Wake. The real Wake did swear a lot, could out drink any man, and smoked cigarettes. She was 'one of the men'. And this is what this author has shown; how different Wake was to other women in those times and why she would have felt more at home in Paris and Marseille, where it was acceptable for women to go out drinking on their own. It's also why she could lead seven thousand⁷ men in the Resistance. (Kealy, 2020). However, I did notice in reviews for the book targeting adult readers that some people complained about the swearing in *Liberation*. As adults (and I believe young adults), however, we can choose not to continue reading a book if it is not to our taste.

But school librarians will be the main purchasers of the book because it targets the teenage market. Wake is the heroine of the story and teenagers will look up to her. I made the decision that I wanted to show Wake as she really is, but I toned down the drinking and swearing for my target reading age. *To Catch a White Mouse* only includes light swearing such as 'shit', 'bugger', etc., and doesn't over-dramatise the drinking. I intend putting a disclaimer on the back of the book that the book contains swearing. Librarians can then choose to file the book in the over 16-year-old readers category.

'Clean fiction' also includes low levels of violence. Sullivan (n.d.) said that violence is a fact of life in our world and makes for compelling action in a novel. She suggests that you can include more details about the violence in a young adult book than you would

⁷ The Maquis Resistance grew to almost 8000 by the end of the war.

for a middle grade. Young adult readers are more mature and able to process what they're reading without being desensitised or terrified. With that in mind, I've described the action but not included gory details. I also thought long and hard about whether to include some battle scenes.

Most of the books written for adults include the incident where Wake interrogates three prostitutes and orders the resistance men to kill one of them. The woman is a spy for the Germans and if they release her, she will tell the Nazis where they are, therefore, endangering Wake's unit. The men are unwilling to kill the woman, but Wake tells them she will if they won't. They reluctantly kill the spy. This incident shows Wake will do anything for survival. It also shows how much she hardened throughout the war years. In an interview she once said that she underwent a kind of personal metamorphosis during the war, from the fun-loving girl of her youth to the resistance fighter she became (Vitello, 2011).

I chose not to include this scene because it would have involved a chapter on why the prostitutes were there (an unruly resistance captain had kidnapped them), a brief description of the work they were doing, and it would be a cold-blooded act, not carried out in defence. For some young readers, it could be a step too far. I felt the scenes where she helps the resistance blow up a bridge, factory and a Gestapo headquarters fulfil how brave Wake was, and how much she changed.

Sullivan (n.d.) suggests if you do include violence in your young adult story you show the repercussions of those actions. It is why I have included Wake's breakdowns during the four years of the war: when the Germans seize Paris in 1940, when returning to London in 1943, and when she hears Henri has died in 1944. She stays in bed for several days and cries, most likely experiencing post-traumatic stress disorder (PTSD). She denies her feelings while she is fighting the Germans or rescuing the Allies, but it builds up inside of her and when she's worried about Henri, her tough exterior crumbles and she feels a rush of emotions. But it is her ability to push down those emotions and present a hard exterior that enables her to work for the resistance and lead seven thousand partisans. And that's why I've 'shown' how depressed she is, rather than passing over them.

Nancy stayed in her hotel room for several days. A fog had settled over her head and she couldn't muster the energy to do anything. Instead, she wallowed in bed, ringing for room service for meals and drinks. With nothing to do, her mind spun wildly, imagining all kinds of horrors. What about Henri? Had the Nazis killed him? Would she ever see him again? She squeezed her eyes shut. But images of

Brownshirts painting red signs on Luigi's Bar in Paris kept intruding. And a mental picture of Henri lying wounded in a ditch wouldn't leave her, either (pp 36-37).

There are scant facts about Wake's breakdowns in other books. Therefore, I've had to fictionalise these scenes and what Wake could have been thinking. It's another reason why the book became a novel rather than creative nonfiction.

Story Elements

I had finished writing my first draft when I read *Story: Substance, Structure, Style, and The Principles of Screenwriting* (McKee, 1977) and *Save the Cat! Writes a Novel* (Brody, 2018). Both books helped me understand the three-act structure, 'beats', inciting incident and 'throughline' elements in my story. Once I identified them, I shortened some chapters, and moved the chapter where Wake kills a man with her bare hands to the end of Act Two. In my first draft I had it as a back-flash, after the Germans march past the chateau and proceed back to Germany. I realised the chateau chapter is a climactic moment, and I shouldn't throw the reader back into more conflict afterward. Instead, Act three needed to let the reader wind down after all the action and focus on Wake's emotional throughline, which was concluding.

Throughline

"I was never afraid. I was too busy to be afraid." (Wake quoted in Vitello, 2011)

In the first draft, I focussed on plot and tried to show Wake's character. In my second draft I edited with greater understanding that I needed to emphasise more on how Wake grows throughout the story. For example, in Act One Wake is independent and looks out for herself. By Act Three, she is more selfless and a person who looks out for others. I show this when Wake risks her life to get help from Tardavit when the Nazis trap her unit in the woods. It is also relevant when she rides over five hundred kilometres in seventy-two hours to send a message to London that they need a new radio.

Wake's 'want' throughline is adventure, travel and excitement, and living in Paris and fighting during the war gives her that. Her 'need', however, is to make connections with people and to feel she belongs. She felt lonely as a child, not connecting with her mother. She loved her father, but he left the family when she was around five years old. In Paris, Wake had many friends and acquaintances. But it is not until she finds Picon (her dog) and meets Henri that she lets herself fall in love. Even then she resists him for a while and says no when he first asks her to marry him. These are real things that

Wake experienced. My role as an author was to emphasise how important they were to her through her actions and thoughts.

The war hardened Wake, from a fun-seeking girl into a woman who could kill anyone, even with her bare hands if she had to. This emotional throughline starts when she goes to Vienna and witnesses Nazis bullying Jewish shopkeepers and whipping Jews on a torture wheel. This inciting incident and other instances of brutality she saw, drives Wake to hate the Nazis throughout the war and galvanises her to do anything to get rid of them. Therefore, Wake's action throughline is to defeat the Nazi's. But her actual need for this throughline is to support the Resistance to end the war.

Wake never regrets her experience in the war (Fitzsimons, 2001), but she's never able to replicate it or utilise the skills she learned during the war. Fitzsimons said he interviewed her late 1990s, yet it was like the war had only finished ten years ago for her. She hadn't moved on (personal communication, August 5, 2020).

Focalisation & Characterisation

I focussed on Wake's point of view, as I wanted the story centred on her. Most of the other characters in the story are men, as sidekick characters like Henri Fiocca and Denis Rake, or background characters such as Tardavit and Gaspard. In the second draft, I attempted to give more depth to these sub-characters' story lines.

Like most of the writers who have written Wake's story, I have also written it in third person, past tense, as that enables focalisation to centre on Wake. Most of the story is in third person subjective, to convey Wake's personal experiences and feelings (Gardner, 1984).

In the first draft, the story sometimes lapsed into diegesis, for example, when the narrator lets the reader know what stage the war is in, so that young readers can read it in context, of what they may know or not know about WWII. Because of the age of my readers (13-18 years), I'm assuming they may have gaps in their knowledge about WWII. In the second draft, I used dialogue or a graphic to reveal historic information that Wake could not know. Other times I have turned the text into mimesis (showing) and have someone updating Wake on what is happening around her.

Most of the other books written about Wake have also focalised on her point of view. I had to think of a way how I could make her book different from others on the market. *To Catch a White Mouse* will be the first young adult book written about Wake and it's also the first time a New Zealand author has written a novel about her, at the time of writing. I also included more of Wake's Māori heritage, therefore, making the book

more relevant to the New Zealand market. Unfortunately, there is very little information about her New Zealand past.

I found two books about her great-grandmother's heritage: *Ngati Māhanga: A Pākeha family search for their Māori Ancestry* (Cooper, 1990, 1993) and *Nga Uri O Pourewa: A Pākeha discovers its Māori ancestry* (Cooper, 2005). The latter being an update once they discovered more information and other ancestors wrote to her, including Wake: "Nancy Wake wrote Neva Clarke McKenna in 1988 acknowledging Pourewa as her Māori ancestor..." (p. 62).

On page 21 the author finds Wake's great-great-grandfather was a chief of Ngāti Māhanga and lived in the Waikato.⁸ His daughter married Richard Cossill [Wake's great-grandfather] and they lived on Paewhenua Island near Mangonui, where they raised their 10 children including Wake's grandmother Margaret Rosieur, whom Wake visited when she was fifteen years old (Cooper, 2005).

Once I had the validation of her heritage and the tales handed down throughout the generations, I included it in a scene in the first chapter:

"Did you know your great-grandmother was a princess?"

Nancy's eyes lit up, "Your mum? A princess! Does that mean I'm royalty, too?"

Granny laughed. "It doesn't work like that." She'd pushed a black curl out of Nancy's hazel eyes. "My mother - Princess Pourewa - was the daughter of Chief Pourewa of the Ngati Māhanga tribe."

"We have a chief in our family, too?"

"That's what I've been told. They lived in the Waikato until another tribe kidnapped her!" (p.6)

The mention of her great-great-grandfather being a chief, foreshadows that leadership is in Wake's heritage and she might be a leader of people too. It's also included in *Wake traces her fighting spirit to NZ* (Dominion, 2001). In the article Nancy Wake says about her great-grandmother:

She fought the New Zealand Government, not only for herself, but for the right of all her heirs to live on that island and she won. So I think I have a little bit of her determination (Dominion, 2001.para 6).

I've concluded, based on my reading, that some of Wake's strength and mana later in her life, could come from her Māori heritage. I've included this in the scene below:

⁸ See Appendix D: Wake's Whakapapa

"The Māori midwife who birthed you said the caul on the top of your head meant you'd always have luck on your side."

"Oh. But I don't feel lucky."

"Perhaps your mother is too hard on you." Granny reached into her pocket and pulled out a tight fist. She closed her eyes, her lips moving in a silent blessing. Then she pressed into Nancy's hand a green stone shaped like an adze, tied to a thin strip of leather. "I want you to have this pounamu. It carries the wairua of the women in our line. If you're sad or lonely, rub the stone and it'll remind you that you come from a long line of strong women. Their mana will pass on to you." (p.7)

I refer to this conversation several times throughout the book, especially when she's doubting herself and when she needs to drive herself to keep going. For example, when she's riding her bike and is beyond exhausted. She draws on that inner warrior to keep her going.

One memory she kept returning to was of her grandmother talking about her mother—Princess Pourewa. She'd experienced hardship but had risen through it. Nancy held on to that image and willed herself to draw on her inner warrior. *Ka mate. Ka mate*, her grandmother would have said. Be brave. Be strong. (p.110).

One motif I included in the story, enables Wake to return to her Māori roots throughout the story. Past authors used a childhood book titled *Anne of Green Gables* (Montgomery, 1908), that Wake took overseas with her. It's a device used to refer to her childhood and how far she had come. I did not include this book because it had become cliched and over-romanticised, and I wondered how or when Wake thought to take the book, as she left home in a rush. Also, I thought a story about a Canadian girl didn't fit with Wake's personality as an adult. Anne is independent, speaks her mind and feels displaced like Wake, but it doesn't represent where Wake comes from nor the extent of Wake's bravery. Instead, I introduced a pounamu. However, she never received this toki. I'll put a statement at the beginning of the book that it is one of things I've fictionalised.

I chose a pounamu because she could wear it around her neck, and it would be with her wherever she goes. However, I realised the spy agency wouldn't allow her to wear it when she flies back to France. At first, I thought I could get away with this because the Germans wouldn't know it came from New Zealand or England. But to fit with the rules of the spy agency, I get Wake to sew it into her camel-hair coat (which she still owns after the war has finished) (Frizell, 1949). Then she can feel it under the lining of her coat. I felt this symbol's values: 'strength, durability and beauty' and mana (status), represent Wake better and would connect her to her Māori heritage (Keane, 2020).

When I included the pounamu, I realised *To Catch a White Mouse* was no longer a creative nonfiction story but a novel. Because the pounamu gift is imaginary, I felt I had stepped out of the lines of a creative nonfiction story. Once I had made that transition, I expanded information or made up the scenes where there were gaps or scant facts, and it gave me permission to write more show don't tell scenes (Hardy, 2016). But I strived to keep within the realm of what Wake would do or say and keep it within the historical context of WWII. I felt writing it as a novel, brought depths to the story that a creative nonfiction story would not have.

I also included a spider motif in the book. Wake encounters a spider in the opening scene. It shows that this brave woman had fears, even though most of the time she appears unafraid of anything. Spiders show up in the Nazi swastika emblem, raindrops on a pane in a train, shadows in the dark, in a nightmare and even as a hallucination. It shows her mounting fear of everything that is happening around her; the Germans getting closer and surrounding her, and her fear of what will happen to Henri. Authors have used spider motifs in literature for decades. For example, in folktales they represent silent attacks and creeping terror; all of which applies to the spiderlike way the Germans moved through France (Leafloor, 2014).

Brian Falkner likened the swastika emblem to a spider in his book *Katipo Joe* (Falkner, 2020). It gave me the idea to use the spider as a symbol, concretely and metaphorically.

Setting

Wake's story moves quickly from Australia and England to France pre-war in Act One. In Act Two and Three, the setting is France, a country under enormous pressure from the German invasion. My first draft lacked setting indicators to show the reader that the character had changed location. I focussed on changing that in my second draft. For example, when Wake travels by train from Canada to New York:

Nancy caught a train to New York, flashing past fir forests on the west coast, the craggy Rocky Mountains and then vast prairies through the heart of Canada. Until she reached the east coast and its skyscraper jungles in North America (p.11).

Also, because Wake is such an active character, I used description to slow some scenes down. To give me inspiration on how to include scene descriptions, I read Anthony Doerr's book *All the Light We Cannot See* (2014). I borrowed his idea of describing characters while they walked in a procession away from the Germans:

The entire procession slogs past at little more than walking speed. Both lanes are clogged—everyone staggers west, away. A woman bicycles wearing dozens of costume necklaces. A man tows a leather armchair on a handcart... (p.87).

Here's my scene when Wake's truck breaks down and she walks to Nimes:

For two-and-a-half hours they trekked under a scorching sun to Nimes, passing a woman pushing a pram overflowing with silver cutlery, vases and blankets. A middle-aged man pulled a cart stuffed with chickens and ducks... (p.36).

The multiple settings in *To Catch a White Mouse* are an integral part of the story, especially during the German occupation in France. Not many allied men or women experienced being in Europe in WWII unless they were in a concentration camp or their plane crashed. Apart from the period Wake was in London, she spent most of the war behind enemy lines. And it is because of this that makes her story so significant, and therefore I felt I needed to flesh this out in subsequent drafts. In the New Year, I'll incorporate more senses into the story, as that will also bring the story more alive.

Conclusion

Imogen Robertson interviewed in *Little Brown Bags Rights to Second World War Tale Liberation* says that given there has been a resurgence of nationalism in Europe and America, Wake's story is a crucial reminder of the ugliness of war. It also shows a woman who transcends traditional gender roles, seizing control over several resistance units, and fighting against the forces of patriarchal fascism. Robertson says women mostly appear in traditional narratives as brave helpmates or suffering innocents. "Nancy is none of those things. She's a leader, a warrior and fiercely independent" (Chandler, 2019. para.7).

To Catch a White Mouse will be the eleventh book written about Wake. But if/when published it's not likely to come out until 2022 or later. By then the film⁹ based on the *Liberation* book will be in cinemas, generating more interest in the spy story. Also, at the time of writing, this is the first time a New Zealand author has written Wake's story and it is the first book for a young adult audience. And stories of female bravery and survival against the odds are stories that will always capture teenagers' interest. Its underlying theme of an independent woman finding acceptance, connection and being proactive in dire circumstances will also find its audience.

My goal is for this book to reach an international market. Until now, I've only written for the Australia and New Zealand markets (apart from educational books, which sell in

⁹ Darby Kealey and Imogen Robertson wrote the feature script for 'Liberation' and is soon to be a major Hollywood feature film based on Kealy's script, produced by and starring Anne Hathaway.

England and America). It will also give me the impetus to write more chapter books for young readers, which I've longed to do but haven't made the time for in the past.

After more editing in the New Year, I'll send the story to an agent. I originally pitched a creative nonfiction picture book story about Wake at the Storylines National Children's Writers and Illustrators' Hui in 2017 to two agents, but they both said they'd rather have a chapter book on Wake.

If published, I'll market the book to High School students when visiting as a writer in schools. I'll also try to book guest speaking roles at book festivals in New Zealand and overseas. By then, I'll have had 20 years' experience in giving talks and have an established brand. I'll also promote the book on my website: www.mariagill.co.nz and the book review blog site I manage called <https://kidsbooksnz.blogspot.com>.

My purpose in writing Wake's story was to redress the untold scenes, show more of Wake's Māori heritage, and write it for the young adult reader. It meant the story changed from being a creative nonfiction book to a historical novel so I could use fictional devices to keep the young reader hooked. Although the story includes adult themes, such as violence in a war setting, I've gone right to the edge of what is acceptable for this age group. If I had written it without swearing, drinking and violence, it would not have given an accurate depiction of Wake's experience as a WWII spy.

Author Margaret Collins Weitz (1995) said that through women's narratives, we can better understand daily life in occupied France:

Women describe conditions and settings, and they provide many details about their everyday lives. Yet these details give texture and life to history in the broader sense. To focus only on the grand gestures—the heroic, the adventurous, the romantic—and neglect the quotidian is to distort the historical record (p.20).

My research has shown me that the world needs more historical stories about women, especially for young adults. They inspire young women to have courage to be true to themselves, strive for their dreams, and carry out their inner needs with growing confidence.

Appendix A: Female Spy Stories in Year Order

1. Magida, Arthur (2020). *Code Name Madeleine: A Sufi Spy in Nazi-Occupied Paris*. UK, W.W. Norton & Company.
2. Kealy, I. (2020). *Liberation*. USA, Grand Central Publishers.
3. Lawhon, A. (2020). *Code Name Helene*. New York, Doubleday.
4. Loftis, Larry. (2019). *Code Name: Lise*. USA, Gallery Books.
5. Olsen, Lynne. (2019). *Madame Fourcade's Secret War*. USA, Penguin Random House.
6. Purnell, Sonia (2019). *A Woman of No Importance. (Virginia Hall)* UK, Penguin Random House.
7. Rose, Sarah. (2019). *D-Day Girls*. USA, Crown.
8. Henderson, S. (2019). *Madame Fiocca*. UK, Avis Press.
9. O'Connor, Bernard (2018). *SOE Heroines: The Special Operations Executive's French Section Free French Women Agents*. UK, Amberley Publishing.
10. Stroud, Rick (2017). *Lonely Courage: The True Story of The SOE Heroines Who Fought to Free Nazi-Occupied France*. UK, Simon & Schuster.
11. McDonald-Rothwell, Gabrielle (2017). *Her Finest hour: The Heroic Life of Diana Rowden*. UK, Amberley Publishing.
12. Liberman, C. (2016). *Fighting for Freedom: Nancy Wake*. Australia, Borghesi & Adam.
13. O'Connor, Bernard (2016). *Agents Francaises: French Women Infiltrated into France During WWII*. UK, Lulu.
14. Elliott, Sue (2015). *I Heard My Country Calling! Elaine Madden Unsung Hero Of SOE*.
15. Szabo, Tania (2015, 2018). *Young, Brave and Beautiful. [Violette: The missions of an SOE agent]*.
16. Gouldthorpe, P. (2015). *The White Mouse*. Australia, Omnibus Books.
17. O'Connor, Bernard (2014). *Churchill's Angels*.
18. Ottaway, Susan (2014). *A Cool and Lonely Courage: The Untold Story Of Sister Spies*.
19. Ottaway, Susan (2014). *The Life That I Have*. (Violette Szabo)
20. Seymour-Jones, Carole (2014). *She Landed by Moonlight: The Story of Secret Agent Pearl Worthington*.
21. Walker, Robyn (2014, 2015). *The Women Who Spied for Britain: Female Secret Agents Of The Second World War*.
22. Duarte, J.B. (2014). *The White Mouse*. USA, Cloud Nine Press.
23. Atwood, Kathryn (2013). *Codename Pauline: Memoirs of a WWII Special Agent (Pearl Worthington)*.

24. Mulley, Clare (2013). *The Spy Who Loved: The Secrets and Lives Of Christine Granville*.
25. Ottaway, Susan (2013). *Sisters, Secrets & Sacrifice. (Nearne sisters)*.
26. Escott, Beryl (2012). *The Heroines of SOE*.
27. Moorhead, Caroline (2012). *A Train in Winter: An Extraordinary Story Of Women, Friendship And Resistance In Occupied France*.
28. Atwood, Kathryn (2011). *Women Heroes of WWII*.
29. Kramer, Ann (2011). *Women Wartime Spies*.
30. Starns, Penny (2009). *Odette: World War Two's Darling Spy*. UK The History Press.
31. Tickell, Jerrard (2008). *Odette*.
32. Stevenson, William (2007). *Spy Mistress: The Life of Vera Atkins*.
33. Cohn, Martha (2006). *Behind Enemy Lines: The True Story of a French Jewish Spy in Nazi Germany*.
34. Hannah, L. (2006). *Nancy Wake: World War II Secret Agent "The White Mouse"*. London, Short Books.
35. Helm, Sarah (2006). *A Life in Secrets: Vera Atkins and The Last Agents Of SOE*. UK, Abacus.
36. Basu, Shrabani (2006). *Spy Princess: The life of Noor Inayat Khan*. London, Sutton.
37. Pearson, Judith (2005, 2008). *The Wolves at The Door. (Virginia Hall)*. USA, The Lions Press.
38. Binney, Marcus (2002). *The Women Who Lived for Danger: The Agents of The Special Operations Executive*. London, Hodder & Stoughton.
39. Fitzsimons, P. (2001, 2012). *Nancy Wake*. Australia, Harper Collins.
40. Kramer, Rita (1996, 1995, 2010). *Flames in the Field: The Story of Four SOE Agents in Occupied France*. USA, CreateSpace Independent Publishing.
41. Aubrac, L. (1993). *Outwitting the Gestapo*. USA, University of Nebraska Press.
42. Jones, Liane (1990). *A Quiet Courage: Women Agents in The French Resistance*. UK, Bantam, Dell Pub Group.
43. Wake, Nancy (1985). *Nancy Wake: The White Mouse*. Australia, Sun Books.
44. Weitz, Margaret (1984, 1993, 2015). *Outwitting the Gestapo. (Lucie Aubrac)*. USA, Plunkett Lake Press.
45. Butler, Josephine (1983). *Churchill's Secret Agent*. UK, Methuen.
46. Fourcade, Marie-Madeleine (1974). *Noah's Ark*. UK, Dutton.
47. Overton-Fuller, Jean (1971, 1988, 2008, 2019). *Noor-un-nisa Inayat Khan: Madeleine*. UK, East-West Publications Fonds.
48. Nicholas, Elizabeth (1958, 1971). *Death Be Not Proud*. UK, White Lion Publr.

49. Minney, Rubeigh (1956, 1989, 2013). *Carve Her Name with Pride*. (Violette Szabo). UK, Pen & Sword Military.
50. Braddon, Russell (1956, 1963, 1974, 2009, 2019). *The Story of a Very Brave Woman*. UK Cassell.

NB: First names in full so that gender can be identified.

Appendix B: Storyboard

<p>CHAPTER 1 (2171)*</p> <ul style="list-style-type: none"> • Wake runs away from home • Makes plans about her future 	<p>CHAPTER 2 (1490)</p> <ul style="list-style-type: none"> • Wake receives letter from Aunt Hinemoa • Travels by ship to Canada, NY, London • Trains to be a journalist • Gets job in Paris 	<p>CHAPTER 3 (2213)</p> <ul style="list-style-type: none"> • Gets apartment in Paris • Makes friends & learns language • Buys Picon (dog) • King's assassination
<p>CHAPTER 4 (2843)</p> <ul style="list-style-type: none"> • Meets Henri • Backlash to Vienna • Mounting war tension 	<p>CHAPTER 5 (2340)</p> <ul style="list-style-type: none"> • In London and war declared • Backlash to Berlin • Agrees to marry Henri 	<p>CHAPTER 6 (2127)</p> <ul style="list-style-type: none"> • Wake drives ambulance • Helps fleeing Jews and wounded soldiers • Wake retreats • France falls
<p>CHAPTER 7 (2496)</p> <ul style="list-style-type: none"> • Returns to Marseille • Henri comes home • Begins couriering for Resistance • Meets British Resistance 	<p>CHAPTER 8 (2559)</p> <ul style="list-style-type: none"> • Traitor in the midst • Ian arrested • Plan to get Ian out of jail 	<p>CHAPTER 9 (2053)</p> <ul style="list-style-type: none"> • Gets Ian out of jail • Wanted by Gestapo
<p>CHAPTER 10 (1852)</p> <ul style="list-style-type: none"> • Wake leaves Henri • Captured • Thrown into cell 	<p>CHAPTER 11 (1530)</p> <ul style="list-style-type: none"> • Pat helps Wake to escape jail • Jumps out of train • Hides for two weeks • Traitor betrays Pat 	<p>CHAPTER 12 (1279)</p> <ul style="list-style-type: none"> • Warns team in Marseille • Escapes to Nice • Prepares for trip • Finds guide
<p>CHAPTER 13 (1540)</p> <ul style="list-style-type: none"> • Climbs over Pyrenees 	<p>CHAPTER 14 (1715)</p> <ul style="list-style-type: none"> • In Spain • Captured • Released • Refused entry to Britain 	<p>CHAPTER 15 (1208)</p> <ul style="list-style-type: none"> • In London • Nightmare about Henri • Applies for SOE

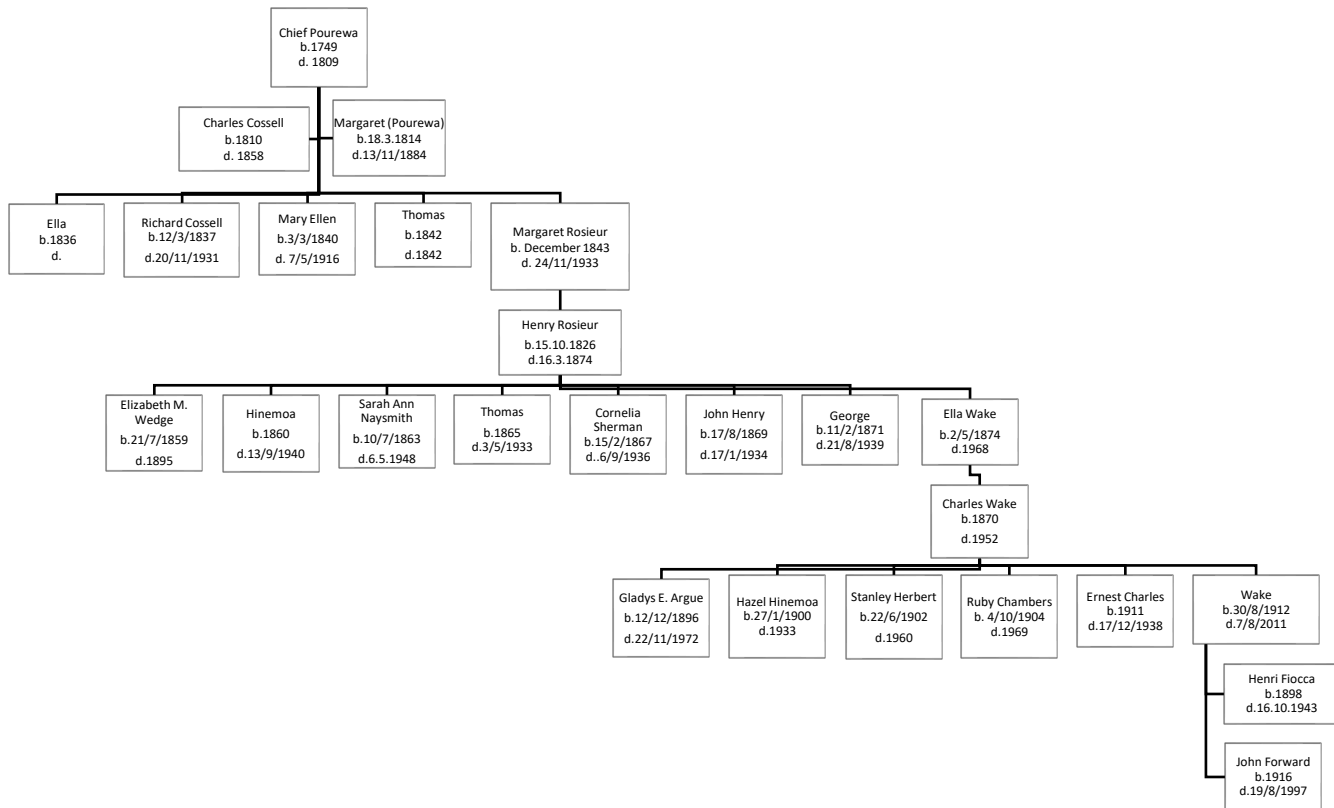
CHAPTER 16 (2273) <ul style="list-style-type: none"> • Plane trip • Backflash – spy training • Lands in France 	CHAPTER 17 (1973) <ul style="list-style-type: none"> • Gaspard plans to kill Wake & Hubert • Wake hears plan 	CHAPTER 18 (2157) <ul style="list-style-type: none"> • Goes to Fournier • Finds radio operator • Gestapo attack • Gaspard kills Roger
CHAPTER 19 (1773) <ul style="list-style-type: none"> • Picks up Anselm • Allies land in Normandy • Resistance start bombing 	CHAPTER 20 (2409) <ul style="list-style-type: none"> • Escapes Germans • Denis tells her he's lost radio 	CHAPTER 21 (2679) <ul style="list-style-type: none"> • On bike ride • Bike trip • Sends message and returns
CHAPTER 22 (1946) <ul style="list-style-type: none"> • Receive radio • Gets bus • Germans attack • Asks Tardavit for help 	CHAPTER 23 (2179) <ul style="list-style-type: none"> • Tardavit attacks rear • Escapes to forest • Changes camp • Attacks Gestapo HQ 	CHAPTER 24 (2779) <ul style="list-style-type: none"> • Moves to Chateau • Capture village • Blow up bridge • Blow up factory
CHAPTER 25 (2346) <ul style="list-style-type: none"> • Germans march past • Travel to Vichy 	CHAPTER 26 (2431) <ul style="list-style-type: none"> • Finds out Henri dead • Looks for Picot • Finds him 	EPILOGUE Summary of Wake's life

*How many words in each chapter

APPENDIX C: The Hero's Journey

Call to Adventure Wake runs away from home	Help/Assistance Receives money from Aunt	Departure Departs for UK and Paris	Trials Sees Nazis in Berlin & Vienna
Approach Helps Resistance	Crisis! Wanted by Gestapo Captured, Escapes	Treasure Trains to be a spy flown back to France	Result Helps build up Resistance Army Helps win war
Return to Ordinary World War ends Returns home	Her new life Discovers husband dead Doesn't want to stay in Marseille without Henri	Resolution Finds dog	Status Travels back to Australia a hero Receives medals

APPENDIX D: Wake's Whakapapa



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