

Year 3

**Commemorating the ANZAC Legend
Resources**



Commemorating the Anzac Legend Year 3

Resources Used in This Unit

Pre-unit preparation

History/Year 3 Historical Knowledge and Understanding/Anzac

<http://www.australiancurriculum.edu.au/humanities-and-social-sciences/history/curriculum/f-10>

Roll of Honour

The Empire Called and I Answered: Associated Stock and Station Agents Roll of Honour

<http://empirecall.blogspot.com.au/2010/05/associated-stock-and-station-agents.html>

Teaching Program: Commemorating the Anzac Legend (Resource 1)

Displays to be prepared

- Large map of the world.
- Timeline chart (such as these [sample classroom Timelines](#)).
- A–Z relevant word chart.
- K.W.L. chart.

Activity 1: Gallipoli – What do you know? What are you wondering?

Wordle (Resource 2)

http://www.abcya.com/word_clouds.htm

<http://www.wordle.net>



Sample K.W.L Chart (Resource 3): [K.W.L. Chart pdf](#)

Sample See Think Wonder Strategy (Resource 4): [See Think Wonder Template from achistoryunits](#)
(Source: Harvard Visible Thinking – Core Routines)

Activity 2: What was Australia like in 1910? Why did they volunteer?

Historical images of Australia in 1900s – Look at clothes/transport etc.

<http://aso.gov.au/titles/historical/footscray-1911/clip1/>

Search Australian Screen (<http://aso.gov.au>) for videos of your local area in 1911. What was the population of Australia in 1914 (www.awm.gov.au/encyclopedia/enlistment/ww1/)
WW1 enlistment statistics (Resource 5)

Why did soldiers volunteer? Quotes. (Resource 6). See Worksheet 2.2.

<http://www.dva.gov.au/aboutDVA/publications/commemorative/awf/>

Worksheet 2.2

Reasons for men deciding to go to war

- | | |
|--|--------------------------------------|
| a) I went to war because the school books taught me it was a romantic thing – drums, uniforms, marching and glory. | 1) Loyalty to Britain and the Empire |
| b) I wanted to stop the enemy – I believed they were cruel and savage. | 2) Duty |
| c) I joined because I could not have looked people in the eye if I hadn't – I would have been a coward. | 3) Shame |
| d) I joined because I thought it would be a chance to get away from the farm and see the world. | 4) Mateship |
| e) I joined because it was every Australian's duty to defend old Mother England where we had originally come from. | 5) Adventure |
| f) I joined because there was a drought and I had no work – and the pay was good. | 6) Money |
| g) I joined because Australia had to do her bit and show the world she was a great young nation. | 7) Romance and glory |
| h) I joined because my mates did – I wanted to stay with them. | 8) Patriotism to Australia |

Gallipoli and the Anzacs - Unit 1 - Australia is at war—1914

Use – B; C; D; J

B. Battery Sergeant Major G. Ellsworth

If I had stayed at home I would never have been able to hold my head up and look any decent girl in the face... Surely everyone must realise that the Empire is going through a crisis it has never gone through before and that everyone is expected to do his duty now.

C. Private A.J. McSparrow

I have enlisted... and I don't regret it in the very least. I believe it is every young fellow's duty. There are far better men than any of us that have already gone, ... besides every paper one lifts has something to say about young fellows being so slow in coming forward... we are the sort of young men who should go.

D. Lance Corporal F.C. Mulvey

I have enrolled as a volunteer... one (son) can be spared for defence of Australia and Australia's fate is going to be decided on the continent and not out here... being suited in physique and occupation and being prompted by a sense of duty and spirit of adventure I can hardly do anything else but volunteer.

J. Lieutenant D.G. Armstrong

I am going to have a try for the war... I think I ought to go, they want all they can get and ... I think it is the greatest opportunity for a chap to make a man of himself, those that come back from this war will be the right sort that anybody could be proud of.

[Think Puzzle Explore \(Resource 7\)](#)

Poster – 'Boys Come Over Here, You're Wanted' (Museum Victoria)



[A Rare Australian World War I... \(Collectables - Bonhams\)](#)

Define AIF and Lighthorse (Resource 8)

www.awm.gov.au/exhibitions/dawn/empire/aif/

www.lighthorse.org.au

Indigenous Volunteers (Resource 9)

<http://www.aiatsis.gov.au/collections/exhibitions/iaaw/why.html>

Read Write Think (Resource 10)

[Timeline – Read Write Think](#)

Activity 3: The journey to Gallipoli

YouTube video: 'Romance of war, 1st Anzac Day WW1 Australia Anzac New Zealand'

www.youtube.com/watch?v=KdyenJs3xrg (Resource 11)

K.W.L chart (Resource 3)

[K.W.L. Chart pdf](#)

Sharing Victoria's Stories and Making Connections site

<http://anzaccentenary.vic.gov.au/history/princes-pier/>

ANZACs are formed in Egypt

[WWI Gallipoli – Australian Army](#)

Research sources such as <https://www.awm.gov.au/encyclopedia/gallipoli/>

World Map

Activity 4: Eight months on Gallipoli – Creating the Legend

GALLIPOLI by Kerry Greenwood and Annie White (Resource 12)

[Teacher Notes \(Scholastic Australia\)](#) (Resource 13)

A-Z Relevant Language Chart

K.W.L. Chart (Resource 3)

Class Timeline

[Periscope Rifle \(Australian War Memorial\)](#)

Drip gun

https://www.awm.gov.au/encyclopedia/gallipoli/drip_rifle

[Gallipoli: The First Day, 3D Interactive Site \(Australian Broadcasting Corporation\)](#)

Multimodal Literacies

Simpson and His Donkey by Mark Greenwood

Teacher notes, <http://www.markgreenwood.com.au/simpson.html>.

Read story then watch the YouTube video of the book at

<https://www.youtube.com/watch?v=398BlpdZnzo>

Guided Reading activity using the following newspaper article:

<http://www.theage.com.au/news/national/anzac-legend-simpson-to-be-denied-posthumous-bravery-medal/2008/05/18/1211049073091.html>

YouTube video about the play *Man and the Donkey*, John Simpson Cook Patrick

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

Extension activity: The ANZAC Legend

The 'Dawn of the Legend' section of the Australian War Memorial website.

Read: 'The Anzac Spirit', <http://www.awm.gov.au/exhibitions/dawn/spirit/>.

Summative Assessment opportunity: [Visible Thinking Routine – Headlines](#)

Photo analysis – (Resource 11): ['Reading Historical Images'](#)

Additional images can be sourced here: <http://www.gallipoli.gov.au/>

<https://www.awm.gov.au/collection/ART02839/>

Activity 5: How and why do we honour the bravery of the ANZACs?

This learning activity follows a [Self-Organised Learning Environment \(SOLE\)](#) method. Prior to this activity, download the [SOLE Toolkit](#) and review the process, familiarising yourself with the structure of the SOLE model and allowing enough time to *QUESTION*, *INVESTIGATE* and *REVIEW*.

Investigate in groups (Source information from a variety of sources, such as

<https://www.awm.gov.au/encyclopedia/ataturk/> and Mustafa Kemal Ataturk (Kids.Net.Au).

Read and discuss the words on the Memorial

www.anzacday.org.au/education/tff/rememwords.html

Review and report back to their peers and/or a global audience via Skype or social media

<https://education.microsoft.com/skype-in-the-classroom/overview>

Activity 6: Adopting an Anzac – Links to the local community

ANZAC Questioning matrix (Resource 12).

Charles Wiederhold's [Question Matrix](#).

'We Remember' by Stacey Hattensen

Download and review: '[Remembering Charlie Cooper](#)', [Teacher Notes](#)

Review 'Visual Literacy - Harnessing Oral Language' (Resource 13).

A-Z Relevant Language Chart

K.W.L. Chart (Resource 3)

Class Timeline

Activity 7: In search of evidence in the local community – Excursion

The Last Post (for ANZAC Day) – Song with Memorial Photos

<https://www.youtube.com/watch?v=CgTFXfcGI3s>

BEFORE going on the excursion search the website [Australian ANZACs in the Great war](#).

On this site you can search by suburb. It gives enlistment number; name, address and battalion.

Explore further teaching ideas [here](#).

Memorial or Honour Rolls in your town or suburb – Take photos and use them as the stimulus for discussion on return to school.

Suggested Excursion venues could include:

The Shrine of Remembrance

Local site where an Honour Board is displayed – War Memorial Monument; Avenue of Honour; Town Hall; Historical Society; RSL; Clubs Bowling/Football/Sailing etc.; Mechanics Institute.

State Library Victoria

State Museums

The National Gallery of Victoria

Army Museum, Fremantle, Western Australia

Activity 8: How do we commemorate Anzac Day today?

A-Z Relevant Language Chart

K.W.L. Chart (Resource 3)

Class Timeline

Australian War Memorial Resources collection

<http://www.awm.gov.au/education/schools/resources/nurses-primary/>

[A is for ANZACS](#)

Education resources and publications from the Department of Veterans' Affairs (DVA)

<http://anzacportal.dva.gov.au/>

[Investigating Gallipoli](#) is a multimedia resource produced by the Department of Veterans' Affairs as part of the Australian Government's Commemorations program.

Incursion suggestions

Invite a veteran to speak with the students about what Anzac Day means to him/her.

Loan a box or virtual collection from a local museum such as:

[The History Box Ballarat](#) and [The Carnamah Historical Society & Museum](#).

Read text and discuss 'The Anzac Spirit' and 'The meaning of Anzac' from the "[Dawn of the Legend – 25 April 1915](#)" website.

My Grandad Marches on Anzac Day by Christine Hoy.

Video: '[The Meaning of ANZAC Day](#)' (from ABC Splash website).

[Scootle](#) (TLF ID M017718) *The Going Down of the Sun* movie to illustrate the meaning behind the Last Post.

Watch YouTube video [ANZAC Day – Ode and the Last Post – We Will Remember Them](#).

Book: [ANZAC Biscuits](#) by Phil Cummings.

Viewing resources: 1) [Anzac Day Dawn Service 2014](#)
2) [Anzac Day Ceremonies Around the World](#)
3) [Ten Eyewitness News opener](#).

Book: *The Poppy* by Andrew Plant.

Extension Activity: Community project

Source a community project such as the following:

Review [GALLIPOLI OAKS PROJECT](#) for ideas. Students can register their school.

Contact your local RSL to source potential community projects in your suburb and/or city.

Suggested Summative Assessment task

A History competition such as the [National History Challenge](#).

Remaining pages of 'We Remember' and discuss the conclusion of the story.

Read pages 24 and 25 'Facts about Remembrance'. These pages give a good overview of the symbols and sequence of a ceremony, except the Rouse – information on the Rouse can be found at www.awm.gov.au/commemoration/customs/rouse.

One Minute's Silence – Teacher's Notes (**Resource 14**).

Visible Thinking Routine – [Think Pair Share](#).

[ANZAC Day Ceremony Outline](#) on the DVA Anzac Portal.

[Make Your Own Poppy \(Australian War Memorial\)](#)

Search Google Images (labelled for non-commercial reuse) for a range of posters free for classroom use, see '[Anzac War Posters](#)'.

See Lotus Graphic Organiser (**Resource 15**).

'Thinking Outside the Square' Lotus diagram (Resource 16)
from [Take a Moment! 40 Frameworks for Reflective Thinking](#) by Kath Murdoch.

Affirmation feedback sheet (Resource 17).

A list of additional, practical resources for summative assessments compiled by the Association of Independent Schools South Australia (AISSA) can also be found here [REFLECTIVE THINKING CURRICULUM](#).

Complete list of Resources can be found within the **Teaching Program (Resource 1)**.

Additional Year 3 ANZAC Program: HTAA /DVA Curriculum Sharing Project
http://anzacportal.dva.gov.au/sites/default/files/curriculum/Heather-Lewis_Vic.pdf

Resource 11

AC History Units

Developed by the History
Teachers' Association
of Australia



www.achistoryunits.edu.au

Reading historical images



	What I think	What others think
Who made this image?		
When and for what purpose was it created?		
For what audience was it created?		
What do you see in this image?		
What do you think is happening?		
What do you think about this?		
What might have happened just before and just after the scene in the picture?		

What does this image tell you about contacts between local Indigenous people and First Fleet settlers?		
How might a different person illustrate the same event?		
What questions could you ask to understand more about this?		

Resource 12

(Resource 12)

Commemorating the ANZAC Legend

QUESTION MATRIX





	EVENT	PLACE	CHOICE	PEOPLE	REASON	MEANS
Present <u>Knowing</u> Facts	What happened on...? What happened after...?	Where did...? What part of the world did...?	Who went? Why did they volunteer....?	Can you? What did they?	Why did happen?	How and why did? How many.....?
Past <u>Understanding</u> Can you show you understand?	Why they went...?	Why did it start.....?	Why did they.....?	Who were.....?	What was/were the reason/s.....?	How did they get.....?
Possibility <u>Applying</u> How is what happened connected to you today?	How do we.....?	Where do we? When do we?	How long have we..... What can.....	Who does.....? Who can.....? Which people.....	Why can some people..... and others.....?	Can you develop a sequence for the school to.....?
Probability <u>Analysing</u> Can you use the information?	If..... happened what would happen today? What could you?	Where/ When would Can you describe what might have happened if.....	Which choices can you make.....? What orders would you....if?	Who was affected by.....?	Why did the British decide to? Why did they do it?	How would you.....?
Prediction <u>Evaluating</u> Can you justify a decision ... Can you give valid reasons?	What do think about.....? Why did they need to evacuate.....?	What happened when the soldiers..... Where/When?	Which is more important.....? Which does.....?	Do you believe what....happened? How would you feel if	Why was it a failure? Who was to blame?	How would you have organised.....
Imagination <u>Creating</u> Create a different way to look at.....	What if we combined.....and? What if there was not the ANZAC Spirit?	What if they had landed in a?	What if they had stayed on the?	What would you want people to do that was.....?	Can you see a different way of?	How can you share?

Adapted from Charles Wiederhold's [Question Matrix](#) to promote high-order thinking in the development of questions



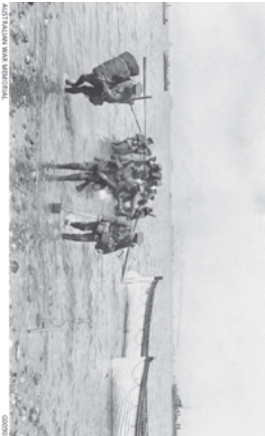

Resource 13





*For maximum optimization
the following six pages (Resource 13)
should be printed out to A3 format*







'Visual Literacy - harnessing Oral Language' (Resource 13)




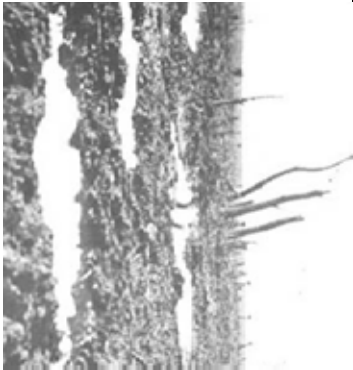
Title	Image	Information
1. Gun with bayonet		<p>The bayonet was a simple weapon: a dagger attached to the end of a rifle barrel. Its primary function was to turn the rifle into a thrusting weapon, so its owner could attack the enemy without going too close. Men were trained to advance in rows, looking angry, yelling and pointing their bayonets at the enemy. When not used as weapons, bayonets were detached and used as all-purpose tools, used for anything from digging to opening canned food. –</p> <p>Australian War Memorial awm049.jpg</p>
2. Biscuits		<p>So what did they eat? Bully beef (tinned corned beef), rice, jam, cocoa, tea, some bread and above all 'hard tack' fed the Australian soldiers at Gallipoli. Hard tack or biscuits continued to be eaten during the Second World War. The original biscuits were made by Arnotts. These biscuits were very hard and difficult to eat unless soaked in liquid or broken up with several blows of a bayonet handle. They were, however, good nutritional value.</p> <p>Australian War memorial REL29200</p>
3. Light Horse		<p>The Light Horse were seen as the "national arm of Australia's defence" and young men, most from the country, rushed to join. Many brought their own horses and some even brought their dogs. It all seemed like a great adventure. The recruits took a riding test. At one camp they had to take a bareback army horse over a water jump. In another, they had to jump a log fence. Recruits had to pass a very strict medical test before they were accepted. These horses were called "waters" because they were a New South Wales stock horse type - strong, great-hearted animals who were fast and strong.</p> <p>Australian War Memorial ID number J00450</p>
4. Hospital ship		<p>Some of the wounded soldiers were taken by barge to hospital ships off shore. This picture shows a flat-bottomed barge arriving with stretcher cases and walking wounded beside the hospital ship <i>Gascon</i> off Anzac Cove. These barges went inshore to Anzac Cove and other parts of the Anzac shoreline where the wounded soldiers could be loaded onto the barge. The barges were towed out to the hospital ships by naval launches and steam boats.</p> <p>Australian War Memorial A02740</p>

5. Cemetery		<p>Lone Pine memorial and graves. The Memorial is to those whose bodies were never found or recovered. The graves mark the final resting places of those soldiers who died and were identified. Other, unidentified, soldiers were buried nearby. The names of many of the soldiers who died at Gallipoli were never known. 986 men are buried at Lone Pine - 471 Australians, 2 New Zealanders 14 British and 449 who were not be named.</p> <p>Australian War Memorial PO 3600.10</p>
6. ANZAC Cove		<p>Anzac Cove (Turkish: <i>Anzak Koyu</i>) is a small cove on the Gallipoli peninsula in Turkey. It became famous as the site of the World War I landing of the ANZAC (Australian and New Zealand Army Corps) on 25 April 1915. The first objective for soldiers coming ashore in enemy-held territory was to establish a beachhead, that is, a safe section of beach protected from enemy attack where supplies and extra troops could be safely brought ashore. The beach itself became an enormous supply dump and two field hospitals were established, one at either end.</p> <p>Australian War Memorial AO 3092</p>
7. Drip or 'pop off' rifle		<p>Drip (or 'pop off') rifles were self-firing 'delayed-action' rifles used at Gallipoli to trick the Turks during the evacuation of December 1915. These rifles were organised to fire automatically. Lance Corporal William Charles Scurry invented it. 80,000 troops were evacuated with only a few casualties. One version used two tins. One with a small hole was filled with water which dripped into the other tin. When full, the second tin fell over and fired the rifle by tugging on a string attached to the trigger. The second version involved a candle burning through rope, which then dropped a weight and fired the rifle.</p> <p>Australian War Memorial AWM 100 364</p>
8. Trenches		<p>The soldiers dug trenches, deep narrow alleys. Not only were trenches constantly under threat of attack from shells or other weapons, but there were also many health risks. Apart from the cold during the winters, trenches were often completely waterlogged and muddy, and crawling with lice and rats. Diseases such as trench fever, and trench foot (the infection and swelling of feet exposed to long periods of dampness and cold, sometimes leading to amputation, became common medical problems.</p> <p>Australian War memorial AO4029</p>

9. Cricket match		<p>In what became one of the classic withdrawals in military history, the ANZACs (and other allied forces elsewhere) were taken off Gallipoli. The ANZACs left over three nights (18-20 December 1915) without a single loss of life. A Victorian VC winner from the Boer War. The ANZAC trenches were empty when curious Turkish forces investigated the next day. To trick the Turkish soldiers, ANZAC soldiers played a cricket match at Gallipoli, hours before start of final withdrawal in 1915, while the rest of the soldiers were walking quietly to the beach to board boats to leave Gallipoli.</p> <p>anzacsite.gov.au 14_g01289_lgc.jpg</p>
10. Daily life		<p>Life on Gallipoli soon became routine. In the trenches, soldiers observed and sniped at the Turks and engaged them in bombing duels. Some others dug holes into the hill and had only hanging blankets or waterproof sheets as protection from the weather. Those not on the front line spent their time carrying water, escorting teams of donkeys carrying supplies from the beach. One of the few diversions available to the Australian troops was a swim off the beach, their only chance to wash. Regardless of the danger of shelling and sniping, Australians swam at Anzac Cove throughout much of the campaign.</p> <p>Australian War memorial PO1116023</p>
11. Landing		<p>The soldiers were moved to large battleships and sailed towards Gallipoli in the dark. Troops on the battleships were woken at 1 am, given a hot meal and a drink while the boats to tow them to shore were being got ready. This operation was carried out with very well: no one spoke, orders were given in whispers. The only sounds were shuffling boots and muttered curses as men slipped on the ladders leading down to the boats. They got to shore and were immediately under attack from the Turkish enemy. Hundreds were killed on that first day.</p> <p>Australian War Memorial G00903</p>
12. Periscope rifle		<p>A very important piece of equipment in trench warfare was the periscope rifle. This allowed a soldier to shoot at the enemy by looking over the top of the trench without getting shot himself. Periscope rifles were made on Gallipoli using two mirrors attached to a piece of wood. These were angled so the soldier could see the reflection from the top mirror of the Turkish lines in the bottom one. They used mirrors taken from transport ships or their own shaving mirrors. Their gun was then attached to the front.</p> <p>Australian War Memorial periscope_rifle_Gallipoli_1915.jpg</p>

13. Wounded and dead		<p>There was no hard and fast rule regarding the location of a Dressing Station: existing buildings and underground dug-outs and bunkers were most common, simply because they afforded some protection from enemy shell fire and aerial attack. The Dressing Stations were generally manned by the Field Ambulances of the Royal Army Medical Corps. Once treated at a Dressing Station, casualties would be moved several miles to the Casualty Clearing Station. This might be on foot; or on a horse drawn wagon or motor ambulance or lorry; or in some cases by light railway.</p> <p>Australian War Memorial E01304</p>
14. Boy soldier		<p>During the First World War, the Australian Army's enlistment age was 21 years or 18 years with the permission of a parent. Although boys aged 14-17 could enlist as buglers, trumpeters and musicians, many gave false ages in order to join as soldiers. Enlistment of boys was normal practice for the Navy and several died on service during the First World War. Five of those who qualify for the Memorial's Roll of Honour were serving on the Sydney-based training ship HMAS <i>Tingira</i>. Private James Charles (Jim) Martin is the best known boy soldier. He is believed to be the youngest soldier on the Roll of Honour. Jim was 14 years 9 months old when he died at Gallipoli.</p> <p>Australian War Memorial P00069.001</p>
15. Flies		<p>The worst thing at Gallipoli were the flies, sickness and disease was one of the greatest problems on Gallipoli for the troops of all nations. Men suffered particularly from lice in their clothing. In summer the ANZACs also had to contend with swarms of flies. Not only were they annoying, they were quickly spreading disease by spending half of their time on the rotten leftover food and human excrement and the other half of their time on open wounds and decaying corpses. This brought about infestations of maggots. Dysentery and a number of other diseases raged as a result of inadequate diet and impure water.</p> <p>Image source: Pictures of Flies & Other Observations (Google search)</p>
16. Letters		<p>Soldiers could receive letters from home but they took a LONG time to get to them.</p> <p><i>In the firing line, May 23rd 1915 My dear Mother, Just a line to say I am getting on alright. We are having lovely weather and getting looked after as well as can be expected. I received sixteen letters on 20th May they were six weeks letters. I had two from you dated 16th & 28th March and was pleased all are well. One from Charlie, Florrie, Bert, Gordon and two from Fred. I was pleased to hear that Bert & Fred had joined and know that you my dear Mother will be proud now that you have three sons fighting. I will now close hoping all are well as it leaves me at present. Remember me to all with love your loving son, Henry. PS can only write to you tell the others to write as often as you we cannot get writing material. Charlie, Bert, Gordon and Fred were Henry's brothers, and Florrie an older sister.</i></p> <p>Australian War Memorial RCDIG0001133</p>

17. Nurses		<p>More than 3,000 Australian civilian nurses volunteered for active service during the First World War. The women worked in hospitals, on hospital ships and trains, or in casualty clearing stations closer to the front line. Many of them were decorated, with eight receiving the Military Medal for bravery. Twenty-five died during their service.</p> <p>By war's end, having faced the dangers and demands of wartime nursing and taken on new responsibilities and practices, nurses had proved to be essential to military medical service.</p> <p>Australian War memorial P01064.024</p>
18. Barbed wire		<p>Barbed wire was used to stop the enemy from attacking the soldiers in the trenches. Millions of kilometers of barbed wire were laid by both sides in some cases, the barbed wire in front of a trench could be 30 or 40 meters wide.</p> <p>The only time it was safe to lay the wire was at night. Work parties of soldiers would be organized to construct or repair barbed wire in front of the trench. This was a very scary job for the soldiers. They had to be very quiet so that the enemy would not think that they were launching an attack and begin shooting at them. Special construction equipment was developed by the men to limit the noise that occurred during construction.</p> <p>Australian War Memorial 007481</p>
19. Egypt		<p>Most of the men accepted into the army in August 1914 were sent first to Egypt, not Europe, to meet the threat of the Ottoman Empire (Turkey). After four and a half months of training the Australian troops moved camp from Egypt to the island of Lemnos, in Greece in April. Here they practiced landing from boats to control a beach under attack</p> <p>Then the Australians departed by ship for the Gallipoli peninsula, with troops from New Zealand, Britain, and France.</p> <p>Australian War Memorial A03182</p>
20. Water tank		<p>This photograph shows one of the many difficulties which our troops faced when on Gallipoli. Before bringing in troops for the big battle of August, it was necessary to provide stores of water. The water supply was a problem from the start. Water had to be carried and usually in kerosene tins. After their salty pre-landing meal, physical exertion and limited water rations we can only imagine how thirsty the men might have been. Donkeys also carried water to the troops in the trenches. This was very dangerous work as they could be killed by sniper fire.</p> <p>anzacsite.gov.au 03_c01812_lgc.jpg</p>
21. Jam tin bombs		<p>A great example of innovation.</p> <p>Two soldiers sit beside a pile of empty tins cutting up barbed wire for jam tin bombs. A 'famous' example of innovation was the 'jam tin' bomb. The soldiers used empty jam tins and filled them with explosives; nails; small pieces of shells and cut up scraps of barbed wire. They had a fuse sticking out of the tin. This fuse was lit and the bomb thrown at the enemy.</p> <p></p> <p>Australian War Memorial G00267</p>

22. Going over the top		Australian troops charge out of the trenches, going 'over the top' to attack the enemy on the Western Front. Bombs explode nearby. First an artillery barrage, then a gas attack, and finally the troops went "over the top" into "no-mans-land" - if they got to the other side they still had to make it past the barbed wire before they could get into the other side's trenches. Few made it. Imperial War Museum CO 874 collection no. 2600-03
23. Carrying wounded		Captain Alfred Shout was a leader of men. He landed at Gallipoli on 25 April 1915 and was soon in the thick of the fighting. Like many of those involved in the landing, Shout was on his feet for over two days repelling the determined enemy attacks aimed at driving the Anzacs off Gallipoli. Although he was wounded several times, Shout carried on helping wounded men back from the firing line and he was seen to help over a dozen men in this way. One bullet struck his arm and rendered it useless. Still, Shout would not go back telling his men – 'I am with you boys to the finish'. More wounds followed until finally he was carried off. For his actions during the Battle of the Landing Shout was awarded the Military Cross. Australian War Memorial G00599
24. Trench feet		Australian ambulance men assisting their comrades, who are suffering from trench feet, France 1916. Trench Foot is a condition caused by long exposure to damp, cold, unsanitary conditions. Because the men were living in the trenches which were often full of dirty water their shoes were always wet. The foot become numb, changes colour, swells and starts to smell due to damage to the skin, blood vessels and nerves in the feet. It can take 3-6 months to fully recover and prompt treatment is essential to prevent gangrene and possible foot amputation. Australian War Memorial E00081
25. No Man's Land		No Man's Land is the term used by soldiers to describe the ground between the trenches of the Australians and the Turkish soldiers (the enemy). The average distance in most sectors was about 250 yards (230 metres) but at Gallipoli the distance was sometimes as narrow as 15 yards (13 metres). No Man's Land contained a considerable amount of barbed wire, unexploded bombs, wounded men and rotting corpses. The distance between the trenches was so close that the soldiers could hear their enemy talking... or the wounded calling for help. museumvictoria.com.au 368241_large.jpg



Teachers' Notes
(Primary/Secondary)
by Robyn Sheahan-Bright

One Minute's Silence

David Metzenthen

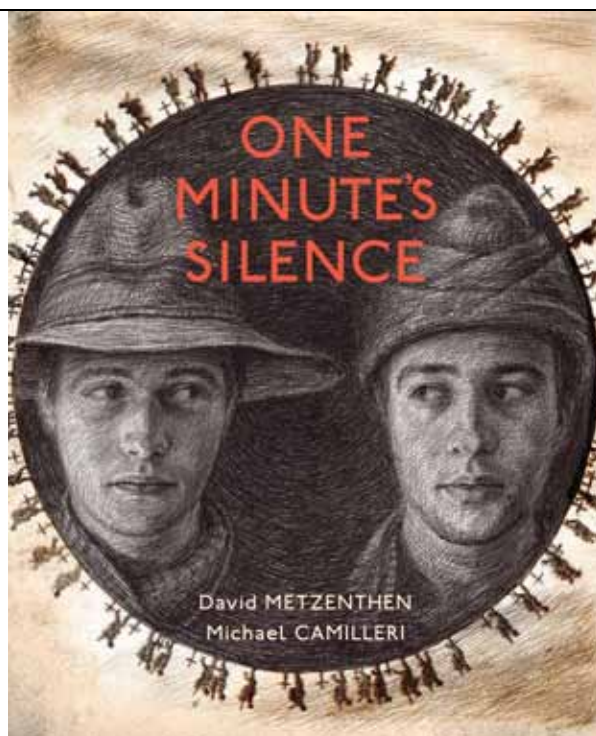
Illustrated by Michael Camilleri

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Recommended for ages 8-14

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INTRODUCTION

STORY SUMMARY

'... the perfect lack of sound of a war that had ended.'

Gallipoli ... World War One ... there have been many stories told, and many books written about these iconic and tragic events.

Many of the books which have explored these experiences, though, focus on the tragic loss of Australian and New Zealand (ANZAC) lives, often with a focus on a small group of individuals. This book is different: it presents two collective points of view: that of the Australian soldiers, and that of the Turkish soldiers fighting them.

It also presents the story through the prism of a secondary school history class in which disaffected youths are slumped over desks, but seem energised by the end of the lesson/book by the empathy they have felt in hearing and experiencing this dual narrative.

Colonel Mustafa Kemal (Atatürk)'s message to the families of the lost Australians at the end of the book is a cry for shared empathy... a gracious and uplifting message which is deeply moving.

This book is published in the 100th anniversary year of the start of WWI. 2015 is the anniversary of the landing of ANZAC forces at Gallipoli on 25 April, 1915, where Anzac Day began.

This book opens a new window into how we as Australians should explore these events, in acknowledging the point of view of those who were on the opposing side in this conflict.

The 'perfect lack of sound' which we hope we might all hear one day, is that of war never happening again.

THEMES

There are several key ideas or themes which flow through this work:

- **Gallipoli, Anzac Day and World War I**
- **Turkey in World War I**
- **Turkish History and Culture**
- **Anti-War Protest**
- **Australian History**
- **Returned Soldiers and Veterans**

These themes could be considered in conjunction with the following school curriculum areas.

CURRICULUM TOPICS

1. Study of history, society and environment
2. English language and literacy
3. Visual literacy
4. Creative arts
5. Learning technologies
6. Mathematics

The notes which follow are designed to be used largely in upper primary to lower secondary classrooms, although some activities might be useful for older secondary students. Teachers should be able to adapt them to suit the demands of their particular curriculum.

AUTHOR'S INSPIRATION

David Metzenthen has said:

The idea for this book came about when I was thinking about the hour we lose when daylight saving begins... I wrote a picture book text about times past and people gone, which [my publisher] didn't publish – but together we decided that I should try and write a story about the One Minute's Silence we observe for our fallen soldiers.... this magical minute of reflection.

I was walking my dog thinking about this, and came up with the concept of what we can imagine in one minute's silence... and what we might find more difficult to imagine – although it really did happen...

And so the story of the Aussies and Turks who fought at Gallipoli is presented, asking the reader to imagine the battle from both sides as they went about the business of trying to kill each other....

With Michael Camilleri's beautiful artwork adding a dimension that I could never achieve in my wildest dreams, One Minute's Silence is now a work of words and pictures presenting an aspect of our history in World War I.

The essence of this story is to present two sides of a conflict that traditionally we only ever see from our perspective (the ANZACs)... we can imagine ourselves to an extent, yes, but if we try, we might be able to imagine our enemy, and see that he is not so different from us...

I would like people to know also that although we were an invading force at Gallipoli, the leader of the Turks welcomed our dead as sons of his country ... it is a beautiful gesture and should never be forgotten or overlooked in its significance...

And I like to celebrate courage, loyalty, and the concepts of mateship being universal... although the Aussies certainly do it well, mate!

I think the approach I took is different to nearly all other books on wars... that Michael and I tried to present the aspects of humanity of both fighting sides...

For Michael Camilleri's commentary on how he created the illustrations for this book, see http://www.allenandunwin.com/uploads/documents/kidsandteens/illustrators%20commentary_final%20draft.pdf

STUDY OF HISTORY, SOCIETY AND ENVIRONMENT

GALLIPOLI, ANZAC DAY AND WORLD WAR I

Teachers might discuss the following topics in various class groups (Remembrance Day, ANZAC Day studied at Yr 3; Gallipoli studied at Yr 9).

- *Discussion Point:* What is Anzac Day?
See 'Anzac Day' <<http://www.awm.gov.au/encyclopedia/gallipoli/>> and 'Anzac Day' <<http://www.cultureandrecreation.gov.au/articles/anzac/>>

The day is celebrated at the Australian War Memorial and all over the country.
'National Ceremony' <<http://www.awm.gov.au/commemoration/anzac/national/>>

Why do we celebrate such a tragic loss in battle?
- *Activity:* Remembrance Day (or 'Poppy Day' or 'Armistice Day') has also been observed on 11 November since 1919. Visit websites such as <<http://www.cultureandrecreation.gov.au/articles/remembrance/>> and <http://en.wikipedia.org/wiki/Remembrance_Day>
- *Discussion Point:* 'A Period of Silence' is observed on Anzac Day and Remembrance Day to commemorate those who have lost their lives to war.
<<http://www.awm.gov.au/commemoration/customs/silence.asp>> What does this moment mean? Does it have significance for you? Invite students to express in words what silence means to those who observe it in this way. This idea of 'silence' seems to have been lost in the rowdy celebrations of Anzac Day, which have become somewhat jingoistic.
- *Discussion Point:* This quote records a sombre moment: 'and saw that the hazy Turkish horizon was as impossible to reach as a castle in the clouds'. We realise that in literally being 'thrown' at this cliff face the ANZAC soldiers weren't given the full picture. Examine maps of the terrain and what the engagement really meant. Could they ever have won this conflict?
- *Activity:* The commemoration of Anzac Day at Anzac Cove, Gallipoli, has been steadily growing in popularity, to the point where for the centenary year there was a 'lottery' to decide who could attend. Why do Australians flock to this ceremony? Those who missed out will be able to attend Camp Gallipoli (or 'sleep-outs' with entertainment and food) all

over Australia and New Zealand) <https://www.campgallipoli.com.au/> . What does Anzac Day mean to our nation? What does it signify to you?

- *Discussion Point:* 'Australia is about to spend \$325 million commemorating Anzac. It's an extraordinary amount of money for a country that already has a war memorial in nearly every suburb. It stands starkly in contrast to the cost-cutting across every other area of policy in cash-strapped state and federal governments.'
—James Brown 'Excess in the Anzac centenary overlooks other military endeavours'
Sydney Morning Herald February 26, 2014 <<http://www.smh.com.au/national/ww1/excess-in-the-anzac-centenary-overlooks-other-military-endeavours-20140225-33foj.html>>
Read this article and discuss the issues it raises.
- *Activity:* The ANZAC centenary commemorations <http://www.anzaccentenary.gov.au> planned for 2014-2018 renewed demand for books about Australian soldiers for younger readers. How are or did your class/school/community celebrate this anniversary? Would you incorporate in such a celebration some tributes to the Turkish soldiers as well? How might you plan a balanced program of events which examines both sides of the conflict and which analyses the losses as well as the heroic memory of the ANZACs? Try to involve your school community by sourcing stories of relevance and personal significance to them. (Some may have had great-great-grandfathers or other relatives who fought. This could present an opportunity to trace family histories and how the conflict impacted on members of their family and relatives.) Include the stories of veterans from subsequent wars as well.[See also **English Language and Literacy**.]
- *Activity:* Read about efforts to educate the public about the conflict eg. 'The Gallipoli Association' <http://www.gallipoli-association.org/>
- *Activity:* The idea of a 'truce' (in this book, to bury the dead) is raised in many WWI stories. Read about the song: 'Christmas in the Trenches' <<http://en.wikipedia.org/wiki/>> Read the picture book *Christmas in the Trenches* by John McCutcheon, illustrated by Henry Sorensen, (Peachtree Publishers, Book and CD, 2006) which is based on the song written by McCutcheon which you can see performed here: <<http://www.youtube.com/watch?v=sJi41RWaTCs&feature=kp>>. Discuss the symbolism of a 'truce' and what it reveals about the feelings of soldiers fighting each other.
- *Activity:* Do further research by reading: Adams, Simon *World War 1 (Eyewitness Guide)* Dorling Kindersley 2007; Adams, Simon *War in the Trenches (World War One)* Franklin Watts 2004; Brittain, Vera *Testament of Youth* Penguin Classics 2005, 1933; Granfield, Linda *Ritual, Respect, Regret and Reflection The Unknown Soldier* Scholastic Canada 2008; Graves, Robert *Good-bye to All That: an Autobiography* Anchor 1958, 1929; Van Emden, Richard *Boy Soldiers of the Great War* Hodder Headline, 2005; Rushby, Pamela *Gallipoli; the Event and its Impact on Australia* Barrie, 2003.

- *Activity:* Visit websites for information on World War I, such as:
Australian War Memorial 'First World War' <http://www.awm.gov.au/atwar/ww1.asp>
Heritage of the Great War <<http://greatwar.nl/>>
Legends and Traditions of the Great War <http://www.worldwar1.com/heritage/heritag2.htm>
'World War One' CasaHistoria <<http://www.casahistoria.net/ww1.htm>>
- *Activity:* To gain a feeling for the times, visit 'World War One Picture Gallery Storyboard'
History on the Net: <http://www.historyonthenet.com/WW1/picture_gallery.htm>
 Discuss some of the images included on this site.
- *Activity:* What were people doing at home during WWI? Research by visiting sites such as *'The Australian Homefront During World War One an overview'* by Robert Lewis
 <<http://www.anzacday.org.au/history/ww1/homefront/homefront.html>>
- *Activity:* What sort of pressure were young men subjected to in order to encourage them to enlist? See 'White Feather' *Wikipedia* <http://en.wikipedia.org/wiki/White_feather> Listen to interviews at 'Going to war was easy, staying home was a tough option' *Australians at War* http://www.australiansatwar.gov.au/throughmyeyes/w1_cuf.html
- *Activity:* Many boys lied about their age in order to enlist and were virtual boy soldiers. Read Mark Wilson's *My Mother's Eyes: the Story of a Boy Soldier* (Hachette, 2009); or Anthony Hill's *Soldier Boy* (Penguin, 2001) and Jane Pulford's 'Teachers Notes for *Soldier Boy* by Anthony Hill' <<http://www.penguin.com.au/PUFFIN/NOTES/title-notes.cfm?SBN=9780141003306&Author=Anthony%20Hill>>

Read also the poem 'My Boy Jack' (1915) by Rudyard Kipling which inspired a play by David Haig and a television drama starring Daniel Radcliffe. [Links to each are at: <http://en.wikipedia.org/wiki/MyBoy_Jack>] Study and discuss them. (Rudyard Kipling wrote the poem as a tribute to his son John who died in WWI, and who ironically Kipling had encouraged to enlist.) [See also **Learning Technologies** below.]

- *Activity:* **War Poetry** can be used as a) propaganda, b) a lament for the fallen, or c) a critique of war.

Study a range of poetry of WWI and compare the messages in the poems. [See also **English Language and Literacy** below.]

- *Discussion Point:* Discuss this poem. Which of the three categories above (*propaganda, lament, critique*) does it fall into? Compare it to some others you've read about war. [See also **Language and Literacy** below.]

Nursery Rhyme by Frank Wilmot

One year, two year, three year, four,
 Comes a khaki gentleman knocking at the door.

‘Any little boys at home, send them out to me
To train them and brain them in battles yet to be.’

Read the rest at: <http://www.poemhunter.com/poem/nursery-rhyme-11/> It has also been set to music by Chris Kempster: <<http://unionsong.com/u436.html>>

- *Discussion Point:* ‘And the Anzac legends didn’t mention mud and blood and tears.’ This is a line from John Schumann’s song about the Vietnam war, now a picture book illustrated by Craig Smith (Allen & Unwin 2013). What does this line convey about the legend of the ANZACs?

TURKEY IN WORLD WAR ONE

- *Activity:* Research the role played by the Turkish people in WWI.
<<http://www.turkeyswar.com/>>
- *Activity:* Listen to ‘Anzac Day: a Turkish perspective’ by Serpil Senelmis, broadcast by 666 ABC Canberra 24 April 2013 <<http://www.abc.net.au/local/stories/2013/04/24/3744369.htm>>
- *Activity:* Current research is being done on the Turkish victory at Gallipoli: ‘Gallipoli Diggers were ‘Lions led by Donkeys’ says Turkish scholar Mesut Uyar’ August 22, 2013 <<http://www.news.com.au/national/gallipoli-diggers-were-8216lions-led-by-donkeys8217-says-turkish-scholar-mesut-uyar/story-fncynjr2-1226703436085>>. Read about this further.
- *Activity:* Read Martin Flanagan’s ‘One-sided Thinking on Gallipoli an Injustice’ <<http://www.smh.com.au/federal-politics/political-opinion/onesided-thinking-on-gallipoli-an-injustice-20100423-tj50.html>> He pays tribute to Atatürk and to Turkish grace in acknowledging Australian deaths. On the back cover the blurb says ‘*the story is yours and you are the story – to remember and honour the brothers in arms on both sides of the conflict, who shed their blood and lost their lives.*’ Invite students to consider this statement and then to reflect on how they might have felt had they been on either side.
- *Activity:* Watch the documentary *Gallipoli* (Turkish title *Gelibolu*), a 2005 film by Turkish filmmaker Tolga Örnek. It is narrated by both sides, the Turks on one side and the British soldiers and ANZACs (soldiers of the Australian and New Zealand Army Corps). (A DVD in Region 1 was released in February 5, 2008 by Cinema Epoch.)
http://en.wikipedia.org/wiki/Gallipoli_%282005_film%29
- *Activity:* Visit the website of storyteller Jan Wozitsky who performs a musical theatre tribute to this conflict, incorporating both English and Turkish songs: ‘LEST WE FORGET - HIC UNUTMAYA CAGIZ (LWF)’. If you can’t see the performance, the Teachers Notes here are excellent. <http://www.storytellersguide.com.au/lwf.htm>
- *Activity:* Visit ‘Turkish Soldier Memorial’
<<http://www.anzacsite.gov.au/2visiting/touranzac7.html>>

- *Activity:* Research the life of Atatürk, the strategist who defeated the ANZACs, and wrote the moving piece at the end of the book. 'Atatürk (Mustafa Kemal)'
<http://www.awm.gov.au/encyclopedia/ataturk.asp>
- *Activity:* Visit: 'Travelling Exhibition: Gallipoli: A Turkish View'
<<http://www.awm.gov.au/exhibitions/gallipoli/>>

TURKISH HISTORY AND CULTURE

- *Activity:* Research the culture of Turkey at sites such as: 'Culture of Turkey'
http://en.wikipedia.org/wiki/Culture_of_Turkey
Countries and their Cultures <<http://www.everyculture.com/To-Z/Turkey.html>>
and *Turkish Cultural Foundation* <http://www.turkishculture.org/>
- *Activity:* Watch some footage of Turkish cultural ceremonies on *YouTube*.
- *Activity:* Invite students to study Turkish history and culture and to deliver an address about it.

ANTI-WAR PROTEST

- *Activity:* Come up with a slogan and poster to protest against war.
- *Discussion Point:* What is 'conscientious objection'? Discuss the power of peaceful protest.
- *Activity:* Conscription was a controversial topic and was defeated in two referendums during WWI. This can be researched at: 'Conscription During the First World war, 1914–18' <http://www.awm.gov.au/encyclopedia/conscription/ww1/>

AUSTRALIAN HISTORY

- *Activity:* Wars have featured in Australia's history, as they have in other nations. Read about the various conflicts in which we have been involved, and the social and economic impacts of them.
- *Discussion Point:* Australia is a country still very attached to the Commonwealth and to the European heritage of those who settled here in the eighteenth and nineteenth centuries, despite its very multicultural population. How much is that responsible for our engagement in WWI and indeed in subsequent wars?
- *Activity:* Read *Australians All* by Nadia Wheatley, illustrated by Ken Searle, (Allen & Unwin, 2013) to gain insights into Australian history from Australian children's perspectives. Read *My Place* by Nadia Wheatley, illustrated by Donna Rawlins, (Walker Books, 2008, 1987) as well.

RETURNED SOLDIERS AND VETERANS

Many soldiers returned with wounds and serious physical and psychological illnesses. Many had little hope of finding employment (and the Great Depression loomed in the future). Women had assumed new rights and the soldiers returned to a changed society. Did Australia treat these veterans well? See: 'Australia Between the Wars: 1920s; Soldiers' http://www.skwirk.com/p-c_s-14_u-43_t-50_c-148/soldiers/nsw/soldiers/australia-between-the-wars-1920s/australians-between-the-wars-1920s

- *Discussion Point:* Organisations dedicated to the needs of returned soldiers date from 1916 when The Returned Soldiers' and Sailors' Imperial League of Australia (RSSILA or RSL) was founded. Visit *Returned Services League of Australia* <<http://www.rsl.org.au/>> Has Australia done enough to recognise the achievements and suffering of these servicemen?
- *Activity:* When soldiers returned from WWI there were some systems in place (eg. Soldier Settlement schemes) which were not terribly successful. Research these schemes. Visit 'Soldier Settlement (Australia)' <[http://en.wikipedia.org/wiki/Soldier_settlement_\(Australia\)](http://en.wikipedia.org/wiki/Soldier_settlement_(Australia))>

ENGLISH LANGUAGE AND LITERACY

1) The **evocative language** used employs various literary devices such as **simile:** 'in trenches cut like wounds'; 'the rain that lashed them felt like tears of joy.'; and **alliteration:** 'making tracks and marking maps with skidding boots and bursts of blood as they blasted and bayoneted their way through the scrub.'

- *Discussion Point:* Locate other examples of literary devices in this text and discuss their effect.
- *Activity:* 'when twelve thousand wild colonial boys dashed across the shivering Turkish sand in the pale light of a dairy farmer's dawn lashed with flying lead ...' This quotation is loaded with meanings and references. Invite students to explain what it means to them and how the writer has achieved these effects. What devices has he used?

2) Comparison

- *Activity:* Compare this picture book to other picture books or graphic novels about WWI such as *My Mother's Eyes: the Story of a Boy Soldier* by Mark Wilson (Hachette, 2009); *A Day to Remember* by Jackie French, illustrated by Mark Wilson (HarperCollins, 2012); *The Donkey of Gallipoli* by Frané Lessac and Mark Greenwood (Walker Books, 2008); *Memorial* (Lothian, 2004) by Gary Crew and Shaun Tan; *Archie's War: My Scrapbook of the First World War, 1914-1918* by Marcia Williams (Candlewick Press, 2007); *Meet the Anzacs* by Claire Saxby (Series) (RHA, May 2014); *An Anzac Tale* by Ruth Starke,

illustrated by Greg Holfield (Working Title Press, 2013); *Anzac Biscuits* by Phil Cummings Ill. by Owen Swan (Scholastic, 2013).

- *Activity:* Secondary students might read classic novels such as *All Quiet on the Western Front* by Erich Maria Remarque (1929) or Robert Graves' autobiography *Good-bye to All That* (1929), or contemporary works such as David Metzenthen's *Boys of Blood and Bone* (Penguin, 2005) and *Black Water* (Penguin, 2006); *The Donkey Who Carried the Wounded; the Famous Story of Simpson and his Donkey* by Jackie French (HarperCollins, 2009); *Light Horse Boy* by Dianne Wolfer (Fremantle, 2013); *The Horses Didn't Come Home* by Pam Rushby (HarperCollins, 2012).
- *Activity:* Women's views are often left out of history and those of women during WWI are an example. There are some scholars exploring this topic: eg. 'Australian Civilian Women's Poetic Responses to the First World War' by Jacqueline Manuel, *Journal of the Australian War Memorial* Issue 29 November 1996
<http://www.awm.gov.au/journal/j29/manuel.asp>

'But Who Considers Woman Day By Day?': Australian Women Poets and World War I' by Michael Sharkey *Australian Literary Studies* Vol 23, Issue 1, May 2007
<http://search.informit.com.au/documentSummary;dn=113226287359112;res=IELLCC>
- *Activity:* Read novels and picture books about women in this war: Jackie French's *A Rose for the Anzac Boys* (HarperCollins, 2008); *Lighthouse Girl* by Dianne Wolfer (Fremantle Press, 2010); Kirsty Murray's *The Year it all Ended* (Allen & Unwin 2014) or Kerry Greenwood's *Evan's Gallipoli* (Allen & Unwin 2013).
- *Activity:* Read David Metzenthen's *Boys of Blood and Bone* (Penguin, 2003). In it, he also has a contemporary young man learning about the experiences of a young man in WWI. Discuss and compare to this picture book.

3) Poetry

- *Activity:* Read some WWI **war poetry** together; the following are largely **British**:

'Sonnets of World War I' <http://www.sonnets.org/wwi.htm>

'Modern History Sourcebook: World War One Poetry'

<<http://www.fordham.edu/halsall/mod/1914warpoets.html>>

'The First World War Poetry Digital Archive' <http://www.oucs.ox.ac.uk/ww1lit/>

'First World War Poetry' http://www.warpoetry.co.uk/FWW_index.html

Primary Sources for World War One by Geoff Lewis

http://hsc.csu.edu.au/modern_history/core_study/ww1/poetry/page133.htm

Australian titles include: 'War Poems' *Australian Poetry Library*

<http://www.poetrylibrary.edu.au/poems-theme-occasion/war-poems>

- *Activity:* Poetry is found in this book too: eg. 'that the dream they dreamed, of going home, circled like a dove that might soon settle in quietened hearts.' What does this lyrical sentence say to you? Try to write your own poetic expression of how men on either side may have felt as the conflict ended.

4) **Comprehension activities**

- *Activity:* ask students to explain or re-write any line of text in this book.

5) **Oral History** might be conducted.

- *Activity:* Invite your grandparents to speak about their memories of anyone they were descended from who experienced WWI.

6) The **Conclusion** of a story is important in cementing its themes.

- *Discussion Point:* What does the conclusion of this book suggest? [See also **Visual Literacy** below.]

VISUAL LITERACY

Michael Camilleri has provided extensive notes on the research and planning that resulted in the images in this book. Consult these notes carefully in conjunction with the points made below.

They can be found at:

http://www.allenandunwin.com/uploads/documents/kidsandteens/illustrators%20commentary_final%20draft.pdf

1) A picture book depends for its impact and meaning on each aspect of the **Design**. This encompasses every aspect of a picture book's construction, and includes the front and back cover images, the endpapers, a title page, 12, 16 or 24 double-page spreads, and a final imprint or publication details page. The juxtaposition of images and words on each page contributes to meaning in this and in other books.

- *Activity:* Examine the book carefully and observe how its various parts work together to cement its meaning.

2) The **Endpapers** depict a mechanistic wheel full of cogs; possibly the rifle's mechanism, but actually of a clock. The idea of time passing and of the one minute's silence are elided here. We see the clock in the classroom and also these cogs which are also suggestive of the industrialisation of war.

- *Discussion Point:* Discuss the meaning conveyed by these endpapers.
- *Interpretation:* What do you think the building on the endpapers is?

3) Each of the images contain *intertextual references*. For example:

- An aerial view of the classroom is shown on the page opposite the title page. Why?
- The clock above the blackboard on the title page is set at a particular time. Why?
- The landscape view of the class across the book's gutter is a picture of boredom. What else do you notice in this picture?
- Page 4: The student's face seems to be sideways on the page. Why?
- Several faces are framed by the rifle's telescopic site (or viewer) — a sombre note about them all being targets. Discuss.
- In each picture of battle, the faces are those of the class students. This cements the idea that they are truly empathising with the lesson. Discuss.
- An image of a bullet and its aftermath in sequential frames is a graphic depiction of the force of a rifle or a machine gun. What did this series of images suggest to you? The illustrator, Michael Camilleri, felt it important to explore the industrial power of modern warfare which was quite devastating because of the new forms of arms available to soldiers. New machinery meant that WWI was a massively destructive war; machine guns could kill countless people.
- Michael researched the mechanism of a machine gun firing, but once it came down to drawing it he found the sequencing of the machine gun firing too difficult – so he and his editors discussed other options and came up with the image depicted. His attempts to make it work were not wasted effort, for he made the drawings into this animation:
<<https://www.youtube.com/watch?v=O1sKpnf-8po>>
- The page depicting an Australian soldier with a scarf around his head hiding in a bunker is analysed in Michael's notes. The camera depicted behind the digger hiding in his hole is suggestive of the fact that photos of this conflict are available because so many had such cameras with them. What else does this image suggest to you?
- The 'Crop of crosses' is depicted as bodies which are as if suspended in a sleeping pose. What does the placement of their bodies suggest?
- Examine each double-page frame and brainstorm the feelings conveyed in each one.

4) *Perspective* is important in this work. Editor, Jodie Webster, explains that Michael considered it crucial to the structure of the book 'that the Australians are always moving from left to right and the Turks are always on the right trying to stop them (from invading Turkey) – except when the Turks are front-on (then they can be anywhere on the page). The only time the Australians are not going left to right is at the end when they turn around and go home. This is why the machine gun is pointing the way it's pointing. It's pointed at

the Australians – and the girls climbing out of the trench are Australians moving from left to right running towards the gun.’

- *Discussion Point:* Discuss any other aspects of perspective which were obvious to you.

5) Mapping: Two later pages depict the cliff face: the first has place names in English and the second in Turkish.

- *Activity:* Investigate these maps and try to match them against actual maps of this terrain.

6) The second part of the book begins with **a wordless image** – a fly seen in the foreground with many smaller images of insects in the background. This is a powerful image suggestive of the need to recognise the individual in talk of war, not to assume that the dead are numbers without names. It is also symbolic of the diseases caused by flies, maggots and rotting bodies; these dreadful scenes are suggested rather than depicted graphically.

- *Discussion Point:* What else does this image suggest to you?

7) Activity: Examine and identify the **Medium** used in this book.

8) Colours used are sombre and sepia in tone. There is hardly a suggestion of colour at all. This relates to the idea of exploring the past, and also to the tragic nature of the story and the images depicting it.

- *Activity:* Discuss the use of such a sombre palette and how the images might have had a different emotional impact if they were in colour.

9) Discussion Point: The **final image** in the book offers a summary of the themes.

10) Examine the **front and back covers**. The front is a circular design framing two faces—an Australian and a Turkish soldier. The circle depicts a continuous line of trudging soldiers alternating with crosses for the dead. The circular design is suggestive of a wheel of life and of the fact that wars have gone on for millennia.

- *Discussion Point:* What does this cover say to you?
- *Activity:* The **blurb** on the back cover is part of this message. Write your own blurb for the book as well.

12) Study the **visual imagery used in propaganda** during WWI. Eg. ‘Lord Kitchener Wants You!’ *Wikipedia* <http://en.wikipedia.org/wiki/Lord_Kitchener_Wants_You>

- *Activity:* Create your own propaganda poster.

CREATIVE ARTS

This text might encourage students to explore it through other forms of creative arts.

SONGWRITING

- **Activity: Listen to songs about Gallipoli** (or to other war songs). Discuss the need to create a story in a song but also to employ rhythm and sometimes rhyme to achieve an effect. Eg. 'Two Little Boys sung by Rolf Harris' <http://www.youtube.com/watch?v=Uw26DHIs4o4>

Invite students to **write their own song lyrics** about Gallipoli or WWI.

MUSIC

- **Activity: Compose some music** to go with the lyrics. Study some music of the time eg. 'Music of the Great War' <http://www.melodylane.net/ww1.htm>

DRAMA

- **Activity: Create a play scene** based on the events depicted in this book, including the contemporary and the historical view of these events.
- **Activity:** Classes may be able to **rehearse and perform the following playscripts:**
Hennessy, Ben *Boy Soldiers* Rights available: Red Kettle Theatre Company, Waterford, Ireland, 2006.
My Boy Jack (Play), Nottingham, Haig Lang Productions, 2004.
Oh, What a Lovely War (Musical) Joan Littlewood and Theatre Workshop, 1963.

FILM

- **Activity:** Secondary students might **study the following films and musicals:**
Gallipoli Director: Peter Weir Screenplay: David Williamson R&R Films, 1981.
More Winners - Boy Soldiers ACTF, 1990. <<http://australianscreen.com.au/titles/more-winners-boy-soldiers/clip1/>> [Teachers Notes are available with this film]
My Boy Jack (Television Drama) Starring Daniel Radcliffe Distributed by Granda and Ecosse Films, 2007.
Oh! What a Lovely War (Film) Dir: Richard Attenborough, 1969.

LEARNING TECHNOLOGIES

This book might be used as a tool for investigations on the Internet.

- **Activity:** Explore **website links to related topics** such as **boy soldiers:**

Australian War Memorial 'Boy Soldiers on the Roll of Honour':
<<http://www.awm.gov.au/encyclopedia/boysoldiers.asp>>

Boy Soldiers of WWI Documentary Part One:

<<http://www.youtube.com/watch?v=uqQqBCgubUQ>> [Links to subsequent parts are available on this site.]

Or the **language of war**:

'Words, Expressions & Terms Popularized 1914-1918' *Legends and Traditions of the Great War*. <http://www.worldwar1.com/heritage/wordswar.htm>

Or **letters and diaries and memoirs of WWI**:

Letters from World War One 'Part 16 Alister Robison'

<http://www.nzine.co.nz/features/warletters_16.html>

'Your loving brother Albert' <http://www.mkheritage.co.uk/la/>

MATHEMATICS

Students may find several mathematical concepts to explore in this book.

- *Activity*: The opening pages suggest that 'twelve thousand wild colonial boys' landed at Gallipoli. How many soldiers were engaged in this conflict, on both sides, and what percentage were wounded or killed?
- *Activity*: Investigate the rate of firing of a machine gun and how fatalities in modern warfare were dramatically increased by that.

CONCLUSION

This unique picture book is a masterful collaboration between writer and illustrator. Both have conveyed a new twist on an iconic Australian story and have invited their readers to go on a journey of investigation with them. Gallipoli should not be viewed solely through the prism of the ANZAC experience, but also from the point of view of the victors, the Turks. We should also acknowledge the Turks' graciousness in victory and their continuing expression of regret for those Australians buried on their shores.

ABOUT THE WRITERS

DAVID METZENTHEN lives in and loves Melbourne. He was an advertising copywriter and a builder's labourer before turning to fiction. He tries to surf and fly-fish, and is a keen environmentalist. The natural world is where he likes to spend his time, and he endeavours to write books that are thoughtful and well-crafted. David is married to Fiona, has two children, two parrots, and a good Irish Terrier dog.

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DR ROBYN SHEAHAN-BRIGHT operates *justified text writing and publishing consultancy services*, and publishes regularly on children's literature, Australian fiction, and publishing history. She was inaugural director of and is a Life Member of the Queensland Writers Centre, and was co-founder of Jam Roll Press. Her publications include *Paper Empires: A History of the Book in Australia (1946-2005)* (2006) co-edited with Craig Munro and *Hot Iron Corrugated Sky: 100 Years of Queensland Writing* (2002) co-edited with Stuart Glover. In 2012 she was recipient of the CBCA Nan Chauncy Award for Outstanding Services to Children's Literature.

Resource 15

This reflection can be completed on a computer and printed as A3


Resource 15 LOTUS ASSESSMENT – <i>Reflecting on your Learning</i>		
Date and name of event	Who was involved?	Where did it happen? Insert a map
What happened?	Insert a relevant picture	Most important part of the event.
Why is it important?	How do we remember it? Why? Make a list	How can I use what I have learnt?

Resource 16

02

THINKING OUTSIDE THE SQUARE

Think back over your learning. Use this lotus diagram to record your reflections. Try to write two responses to each question.



FEELINGS How do I feel about my learning?	FACTS What have I learned about the topic? What do I know?	SKILLS What have I learned to DO?
QUESTIONS What are some of the questions I still have?	<div style="display: flex; justify-content: space-around;"> <div style="text-align: left; width: 30%;"> FEELINGS </div> <div style="text-align: left; width: 30%;"> FACTS </div> <div style="text-align: left; width: 30%;"> SKILLS </div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: left; width: 30%;"> QUESTIONS </div> <div style="text-align: left; width: 30%;"> REFLECTING ON MY LEARNING <div style="border: 1px solid black; padding: 2px; margin: 2px;"> TOPIC: </div> </div> <div style="text-align: left; width: 30%;"> GOALS </div> </div> <div style="display: flex; justify-content: space-around;"> <div style="text-align: left; width: 30%;"> HIGHLIGHTS </div> <div style="text-align: left; width: 30%;"> CHALLENGES </div> <div style="text-align: left; width: 30%;"> LINKS </div> </div>	GOALS What do I need to work on? What do I need to improve?
HIGHLIGHTS What were my favourite moments? What did I most enjoy?	CHALLENGES What were some of the more difficult things to learn?	LINKS What has this topic got to do with my life? How can I apply this?

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Resource 17

Resource 17	
NAME & Year level	AFFIRMATION Feedback ANZAC Day display and presentation



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